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# The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC



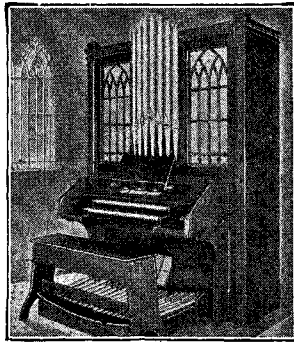
HANS LEO HASLER  
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No. 3

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Monthly Magazine of Catholic Church and School Music

Vol. 61

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### ANOTHER CAECILIA MUSIC COMPOSITION ADOPTED

Smith Mass Selected For Use in  
C. C. Camp in Pennsylvania

For congregational use by boys in one of the large Federal C. C. Camps, in Pennsylvania, most of the published Unison Masses were considered.

Finally selected was the "Missa Maria Mater Dei", by R. C. Smith, R.S.H. (from *The Caecilia*, May 1933) indicating once more that the appeal of this mass is general enough to stamp it as a popular work.

Smith's Mass has become quite popular in the last two years. Our chief pride in the fact lies in the knowledge that our Music Section, after all is really performing a service in making known new issues. After the first edition of a new work is sold, it stands on its own merits in open competition with other music. No friendship or prejudice applies on the part of the average selector then.

Through such tests, the music from *THE CAECILIA* is passing successfully. Smith's Mass is but an example of this.

### MASSACHUSETTS CHOIRMASTER NOW IN TEXAS

Mr. Peter Petraitis, the talented young Organist-Choirmaster, formerly at St. Rocco's Church, Brockton, Mass., is now engaged at San Antonio, Texas.

Mr. Petraitis has selected the Palestrina, "Missa Aeterna Christi Munera" recently published by McLaughlin & Reilly Co., for his Easter Mass.

### NEW BOOK BY ACHILLE BRAGERS

A Short Treatise On Gregorian  
Accompaniment Just Published

From the press of Carl Fischer, Inc., New York has come the new work on Gregorian chant by Achille Bragers, well known member of the faculty at the Pius X School in New York, and Choirmaster at the Passionist Monastery in Union City, N. J.

The book is well bound, in cloth, and priced at \$2.50. It treats of Gregorian Tonalties, Harmonies Proper to Gregorian Chant, Placement of Chords, Style of Gregorian Accompaniment, and Cadences. In the second part of the book, each mode is described, and exemplified. Other helpful in-

formation is found in the work including Suggestions for Organ Registration, Transposition, Accompaniment for Recitation, Preludes, and Modulations.

Numerous illustrations have been employed, and the text is both readable and instructive.

The title of the work is "A Short Treatise On Gregorian Accompaniment According To The Principles of the Monks of Solesmes". The author qualifies as an authority on the subject through his 12 years service at the Pius X School, and his education under Dom Mocquereau, and Dom Desroquettes.

This book should become a "Bible" for all whose work embraces accompaniment of the Chant. It is thoroughly up to date, and practical in every sense of the word, and indicates that we have in America qualified scholars in Gregorian Chant capable of contributing something worthwhile, on the subject of Gregorian.

As the years go on more will be heard from this pedagogue, and he has already agreed to offer through the McLaughlin & Reilly catalog, a complete library of Gregorian Chant, for church use.

Detailed announcement of this series will be made during the year 1935, and it is expected to embrace the most popular Gregorian Masses, Vespers, and Commonly used Chants.

### MELODIAE SACRAE COLLECTION PRAISED

Among the letters of commendation received upon receipt of copies of Mauro-Cottone's new Collection of Motets, "Melodiae Sacrae", were voluntary testimonials from

Pietro Yon, Director of Music, St. Patrick's Cathedral, New York.

Charles H. Doersam, Warden of the American Guild of Organists.

Rev. Selner, Director of Music, Baltimore (Md.) Seminary.

"The Universe," London, Feb. 8, 1935

—"Melodiae Sacrae by M. Mauro-Cottone—one book is for unison, or solo singing and another for three parts. The latter has really excellent polyphonic writing and both are in the truly religious and liturgical spirit."

## ON SYRIAN LITURGICAL CHANT

By Ludwig Bonvin, S.J.



The Oriental ecclesiastical chant is the parent music of our Latin liturgical chant, therefore it is not without interest for us; there is besides, another reason for this interest: we have here in the United States many a Syrian church, in which this chant is entirely or partly in use. Among the Oriental liturgical melodies the Syrian chants are probably the best known.

The circumstance that in all past centuries, practically until Dom Jeannin published his great collection of Syrian melodies, these latter have been transmitted to us only through the channel of oral tradition, obliges us to suppose some modifications in their original contexture; we can, further, easily discover in them a certain number of foreign ingredients. But it is, nevertheless, extremely probable that there exists in the actual Syrian chant a primitive fund which doubtless reaches back to the very centuries which have seen the creation of the literary production in use in the liturgy. This opinion rests chiefly upon the fact of the diatonicity which even today forms the tonal basis of this chant. We cannot suppose, writes D. Jeannin, that the Syrian nation, having accepted the language and the civilization of its conquerors, has adopted, after the Arabic invasion, a whole musical system so different from the Arabian theories: the Syrians, for that reason, must have possessed their music system before that time.

In the last decades, some Oriental melodies have been published in rather unreliable notation. This, however, is not the case with Dom Jeannin. He first gives accurate particulars of his endeavors to draw from the best sources of the Oriental chant tradition, and then of his method of transcription. The following facts bear the best evidence of his conscientiousness.

He had, first of all, the advantage of listening to the liturgical chant performed at the daily services at Charfe. A choir, however, singing only from memory, seldom attains that unity which is more easily met with in those choirs which follow a text fixed by notation; Dom Jeannin, therefore, preferred to consult the choirmasters themselves. As all those who have occupied themselves with

the noting of Oriental songs, he found that these choirmasters had sometimes their hesitations, their intonations, their rhythm offered, at the repetition of more difficult pieces, slight variants. In all such cases D. Jeannin had the piece or the passage repeated up to the moment where a serious confrontation led to the version which appeared to him to offer, in good criticism, the actually existing usage of Charfe. In certain cases he found himself obliged to indicate both manners of executing one and the same note.

As to the education necessary to an European ear for giving an accurate account of Oriental music, he tells us that even before going to the Orient, he had begun it by transcribing several hundred Chaldean melodies which Qas Samuel David, then student at the Grand Seminaire at Marseilles sang for him. It goes without saying that his long sojourns in the Orient allowed him to perfect this education.

"Never", he writes, "did I permit myself, in my work, to deviate in the least from the rule which I had laid down to myself when I began it: transcribe scrupulously and without preconception of any kind what my ears will perceive. And by preconception I understand not only the various musical theories in existence about Oriental music, but also the theories which, for instance, a comparison between what I was just noting down and other formulas already noted could suggest. I thought that I should even go so far in my conscientiousness as to transcribe things which in my opinion were manifestly erroneous, rather than to make modifications in the musical text I heard, however justified these modifications might appear to me."

Dom Jeanin's transcriptions as well as his remarks lead to the following conclusions:

1. The old and venerable Syrian chant moves in tones whose correct notation demands notes of different and proportional duration, notes which embrace the whole variety of our modern notes.

2. The succession and the practical execution of these notes are such that in a great part of the Syrian musical repertory

they form modern measures, and this not only because such measures can be formed with their time-values, but because the metrical accentuation (the strong first beat of the measure and the following weak beats) makes itself felt. And Dom Jeannin especially remarks that it is not from the text that the melody gets these accents: the melody has them of itself. On the contrary the accents of the text are not seldom a disturbance to the metrical accentuation. Be it said in passing that in the Latin liturgical chant it is the hymns that correspond to this kind of chant, regularly arranged in measures.

3. Among the Syrian melodies there are some which use only one kind of measure in their whole course; others, on the contrary, contain different measures and interchange them irregularly.

4. There are, however, chants which cannot or scarcely can be arranged in measures, because their notes with their different durations are too irregular in their accentuation and succession; they would, therefore, demand a confusing change of measures and too great variety of them. A further hindrance is found in the fact that in many a melody there are shorter or longer passages which are performed in *tempo rubato*, i.e., with free, more or less arbitrary treatment of time. In these melodies, however, as well as in our modern music, the *rubato* does not destroy the different durations of the notes, but allows even their characteristic and fundamental proportionality to be felt.

Some passages from Dom Jeannin's article relative to the foregoing conclusions will be welcomed by the reader.

He quotes approvingly the remark of the savant D. Parisot, that Syrian music forms regular measures, but "that in most cases the metrical uniformity is interrupted, and that therefore, in order to transcribe sincerely the rhythmical movement of these melodies, it is necessary to use measures of different kinds in the course of one and the same musical phrase." "But," he adds, "it must be said that there exist a considerable number of Syrian melodies which are built with all the regularity of our Occidental popular melodies." Doubtless the measures are in most chants of different kinds in the same piece, but in the measures that we are noting down there is an alternate succession, at least in most cases, of strong beats and weak beats, a succession in itself independent of the liturgical text. Besides, in the midst of the concatenation of different measures, most of the

time one single kind of measure is perceived which serves as a common rhythmic substratum."

In the foregoing we have spoken of that kind of rhythmical freedom which mixes in the same melody various measures. But in order to be entirely sincere in the transcription, it is necessary to go farther: there exist pieces of Oriental music, Syrian and others, which demand to be noted down without any measure-(bar) indications at all. It goes without saying that the forms of simple cantillation, the recitations which rest merely upon the accents of the text, are of that sort. But here belongs also a whole category of chants, most flourished, with numerous *vocalises* and in which the musical rhythm, though more free than elsewhere, nevertheless exists. In the Syrian melodies, which I have transcribed without indicating any measures, says Dom Jeannin, it often happens that the metrical rhythm asserts itself rather vigorously; but then suddenly a freer gait a *tempo rubato*, makes itself felt.

We conclude with the following remarks:

1. In Syrian chant the binary time is more frequent than the ternary.

2. In some few cases the regular alternation of the duple and triple rhythm brings about a real  $5/4$  measure.

3. In some Syrian pieces we notice a balancing on two notes similar to that which the Gregorian chant offers, for instance, in the second versicle of the Tractus on the 1st Sunday in Lent at the words *refugium meum Deus*.

4. The successions of notes on the same degree which we observe in the Vatican Edition, e.g. in the versicle of the Gradual *Sederunt*, on the feast of St. Stephen, at the passage: *Salvum me fac propter misericordiam*, are often met with in the Syrian chant, as well as successions of groups of two notes to a syllable.

5. I noticed one chant which offers a very great resemblance with the melody of the *Modus I* of the tone *V Gloria Patri ad introitum* of the Vatican Edition of the Gregorian chant. I used it for a Christmas hymn with English and Latin words: *Thou, the Highest. Altitudo, quid hic jaces*. It is for voices in unison and organ accompaniment and published by G. Schirmer N. Y. As to the merit of this melody, I believe I am not mistaken, if I assume that owing to its euphony and nobleness, it would not be unworthy of performance by an Occidental choir.

## PAPAL DECREE AND INTERESTING LETTER ON CHURCH MUSIC PRECEDED MOTU PROPRIO

Frederick T. Short, Prominent Brooklyn Choirmaster Reveals  
Letter Sent To His Grandfather in 1893



Frederick T. Short  
Brooklyn, N. Y.

A little known fact to the effect that Pope Leo XIII preceded Pope Pius X, in sponsoring legislation for better church music, is revealed by the following letter and Decree, in the possession of Frederick T. Short, of Brooklyn, N. Y.

The letter sent to Mr. Short's Grandfather the Late Joseph Short, was from the late Cardinal Aloisi-Masella, Prefect of the Sacred Congregation of Rites. It was in Italian and dated March 28, 1893. Later the official "Decretum" of Pope Leo XIII, dated July 7, 1894, in Latin was translated and published in the "London Tablet".

The letter read as follows:—

Rome, March 28, 1893.

Honored Sir:

Considering the difference which surrounds the interpretation and the practical application of the rules most frequently prescribed by the Holy See, concerning sacred music, the Holy Father, in His Apostolic solicitude, has determined that this very important subject of sacred liturgy be taken into serious consideration by the Holy Congregation of Rites, entrusting immediately the detailed and thorough study to persons competent on the subject.

In obedience to this revered order, the Sacred Congregation hastened to choose for this need several skilled musicians, and among these your illustrious self.

In the hope, therefore, that appreciating this special act of consideration you will be kind enough to manifest your opinion on sacred music, said music being figured or polyphonic, the Sacred Congregation invites you to send to it your vote, under seal of secrecy, explaining:

1. The special rules which establish what music may really be suited to the sanctity of the House of God and the majesty of the Sacred Rites, and correspond to the purpose of exciting the devotion of the faithful:
2. What means should be taken to preserve to sacred music its proper character, and also to prevent the nature and order of

liturgical functions from being altered in vocal and instrumental music:

3. Whether it would be advisable to propose a code of rules for sacred music as a universal guide to the whole Church.

In replying to these three questions you will specially bear in mind that you are to offer a solution as shall be practicable even in the smaller churches, taking into account the different characters of the nations, as well as the various rules of the Holy See.

CAJETAN CARDINAL ALOISI-  
MASELLA,

Prefect of the Sacred Congregation  
of Rites.

Mr. Joseph Short  
Master of Music  
Birmingham.

### PAPAL DECREE ON SACRED MUSIC

The following is a translation of the Decree of the Sacred Congregation of Rites concerning ecclesiastical Music:

Extract from the London Official Tablet of  
August 18, 1894.

What St. Augustine and other Fathers have frequently taught with regard to the beauty and usefulness of ecclesiastical music—that through the delectation of the ear it should be the means of inciting a disposition to piety (Confess. I. x., c. 33, n. 3)—the Roman Pontiffs in the exercise of their authority have always considered it their duty to carry out perfectly and in its entirety. Hence St. Gregory the Great devoted so much attention and zeal to this feature of the Catholic liturgy that the sacred chant borrowed its very title from him. In the progress of time other Pontiffs, aware how closely associated this question was with the dignity of Divine worship, followed the footsteps of their immortal predecessor, and continually took care not only to restore the Gregorian Chant to its received and most approved musical form, but also to treat it as a fitting and excellent model. Especially after the decrees and endorsement of the Tridentine Synod and the emendation, by Pius V.'s percept and

authority, of the Roman Missal, which was most diligently examined, there was a more and more assiduous eagerness in the promotion of liturgical music on the part of Gregory XIII., Paul V., and others who considered nothing better or more consonant with antiquity for safeguarding the beauty of the liturgy than that the uniformity of the sacred chants should everywhere harmonize with the uniformity of ritual. In this matter it was a great satisfaction to the Holy See that it took care to entrust the Graduale, accurately examined and reduced to a more simple style, to John Peter Aloysius Palestrina to be prepared carefully and with clearness. For he learnedly performed the task committed to him, which was worthy of a man zealous in the discharge of his duty; and the success achieved through the exertions of the celebrated master was such that a reformation of the sacred chant was properly effected according to the most judicious standards, whilst its genuine character was preserved. Illustrious disciples of Peter Aloysius Palestrina, following the distinguished teaching and example, undertook at the desire of the Pontiffs to have a work of such great importance printed at the Medici Press, Rome. But only to the present age has it been given to complete the attempts and efforts of that kind then begun. For, as Pius IX. of holy memory was most anxious to bring about in a favourable way the unity of liturgical music, to be placed under the Congregation of Rites and strengthened under its guidance and auspices, he appointed in the city a special commission of men exceedingly skilled in the Gregorian Chant, and he submitted to its examination the edition of the Roman Graduale, lately published, which was formerly printed in the Medici type and approved by the Apostolic Letters of Paul V. He showed more than once that he strongly approved of this edition, completed in a most serviceable way, and by zealous effort and suitable emendations brought to the standard prescribed by the Commission, and he did not hesitate to declare it authentic by a Brief of May 30, 1873, which contained the following sentence: "We particularly recommend this edition of the Roman Graduale to Ordinaries and all who have charge of sacred music; and we do this the more earnestly because we are eager that as in other things pertaining to the sacred liturgy, so also in music all places and dioceses should observe one and the same system as the Roman Church." His Holiness Leo XIII. deemed it well to confirm and extend the ap-

probation of his predecessor by a Decree, for, by an Apostolic Letter of November 15, 1878, he gave a special commendation to the new edition of the first part of the Antiphonarium, embracing the Hours, which, as became learned musicians, was intelligently and excellently revised by the same men, deputed to undertake the work by the Sacred Congregation of Rites; and, addressing the Bishops and all cultivators of sacred music, he made use of these words: "Accordingly the said edition, which has been revised by men greatly skilled in ecclesiastical music, and deputed to perform the duty by the Sacred Congregation of Rites. We approve of, declare authentic, and most strongly recommend to Ordinaries and others who have charge of sacred music. Our purpose mainly being that as in other things pertaining to the sacred liturgy, so in music the same system should be observed in all places and dioceses as in use in the Roman Church."

But as, after the Pontifical Brief of Pius IX. respecting the Graduale, with the design of throwing doubt on the approbation, various controversies and obstacles were raised, on account of which the Sacred Congregation of Rites on April 14, 1877, considered it its duty to mark the authentic edition and confirm it by its decision; so, too, after the Apostolic Letter of Leo XIII., instead of an end being put to contention, many thought themselves at liberty to neglect the resolutions and decrees with regard to sacred music approved by the constant practice and usage of the Roman liturgy. Nay, choir-books having been published and the whole matter having been well brought to an issue, greater disputes cropped up, and at a meeting of cultivators of liturgical music held at Arezzo in 1882, the severe censures which were passed troubled those who rightly and properly think that in the uniformity of ecclesiastical chant the Holy See alone is to be obeyed. And as those who had fought over the subject at Arezzo not only laid before the people certain wishes and requests, but also brought them in set form before his Holiness Leo XIII., that Pontiff, moved by the importance of the matter, with the view of consulting for the unity and dignity of the Sacred Chants, especially the Gregorian, submitted those wishes or requests to the examination of a special body, chosen by himself, of Cardinals charged with the safeguarding of sacred rites. Having duly weighed everything connected with the subject and also obtained the opinions of eminent men, they, on April 10, 1883, without



hesitation decided that it was to be decreed: "That the wishes or requests put forward by the meeting at Arezzo in the previous year, and laid before the Holy See, for bringing back the liturgical Gregorian chant to the ancient tradition, taken as they read, cannot be accepted or approved of. For, although the cultivators of ecclesiastical music have always had it in their power, and ever will be at liberty, to satisfy their erudition by inquiring as to what was the ancient form of ecclesiastical chant, and its various phases, just as learned men have been accustomed, with warm approval, to discuss and examine the ancient rites of the Church and the other parts of the sacred liturgy: still that alone is to-day to be regarded as the authentic and legitimate form of the Gregorian chant which has been fixed and confirmed according to the Tridentine ratification by Paul V., Pius IX., of holy memory, and his Holiness Leo XIII., and by the Sacred Congregation of Rites, as contained in the recently brought out edition, inasmuch as it alone embraces the style of chant used by the Roman Church. Therefore respecting its authenticity and legitimate character there can neither be any doubt for further inquiry amongst those who sincerely obey the authority of the Holy See."

But in these latter years, through various causes the old difficulties have appeared to arise again, and there have been new disputes by which it has been sought to invalidate or absolutely assail the genuineness both of this edition and of the chant it contains. There were also some who inferred from the earnestness with which the Supreme Pontiffs IX. and Leo XIII. had recommended uniformity in ecclesiastical music that all other music, even when long used in special churches, was entirely forbidden. The better to remove these doubts and to prevent all ambiguity for the future, his Holiness decided to refer the matter for decision to the Cardinals of the Congregation of Rites, and they having, at meetings held on the 7th and 12th of the month of June just elapsed, gone over the whole subject and maturely weighed fresh points presented to them, unanimously gave it as their decision that: "The regulations of Pius IX., of holy memory, in the Brief, *Qui Choricis*, of May 30, 1873; of his Holiness Leo XIII. in the Brief, *Sacrorum Conventuum*, of November 10, 1878, and of the Sacred Congregation of Rites in the Decree of April 26, 1883, should be observed." And as to the liberty by which special churches can retain a style of music legiti-

mately introduced and still employed, the same Sacred Congregation decided that there should be a repetition with emphasis of that Decree by which at a meeting held on April 10, 1883, it strongly exhorted all ordinaries and other cultivators of ecclesiastical music that for the preservation of uniformity in music they should take care to adopt the aforesaid edition in the sacred liturgy, although according to the Holy See's prudent mode of acting, it did not insist upon its adoption in every church.

The undersigned Prefect of the Sacred Congregation of Rites having faithfully related all this to the Supreme Pontiff, Leo XIII., his Holiness, on July 17, 1894, ratified and confirmed the Decree of the Sacred Congregation and ordered that it should have the force of public law.

CAJETAN CARD. ALOISI-MASELLA.  
Prefect of the Sacred Congregation of Rites.  
ALOISIUS TRIPEPI, Secretary.

#### GENERAL REGULATIONS

The Sacred Congregation of Rites, at its ordinary meetings of June 7 and 12, 1894, after having duly considered the subject, approved of the following regulation with regard to sacred music.

Article 1.—Every musical composition harmonizing with the spirit of the accompanying sacred function and religiously corresponding with the meaning of the rite and the liturgical words moves the faithful to devotion, and is therefore worthy of the House of God.

Article 2.—Such is the Gregorian Chant, which the Church regards as truly its own, and which is accordingly the only one adopted in the liturgical books of which she approves.

Article 3.—The polyphonic chant, as also the chromatic chant, rendered in the style above indicated, may likewise be suitable to sacred functions.

Article 4.—The polyphonic chants, the compositions of Pier-Luigi di Palestrina and of his faithful imitators, are most worthy of the House of God. As to chromatic music, that which comes to us from the great masters of the different Italian and foreign schools, and specially of the Roman choir-masters, whose works have been praised for their religious character by competent authority, are recognized as worthy of Divine worship.

Article 5.—As a polyphonic musical composition, however perfect it may be, may,

through faulty execution, appear unsuitable, it ought to be replaced by the Gregorian Chant in sacred functions every time one is not certain of a successful rendering.

Article 6.—Figured organ music ought generally to be in accord with the grave, harmonious, and sustained character of that instrument. The instrumental accompaniment ought to decorously support and not drown the chant. In the preludes and interludes the organ as well as the other instruments ought always to preserve the sacred character corresponding to the sentiment of the function.

Article 7.—In strictly liturgical functions one ought to use the language proper to the rite, and the selected pieces ought to be taken from the Sacred Scriptures, from the Breviary, or hymns and prayers approved by the Church.

Article 8.—In any other ceremony one may use the vulgar tongue, selecting the words of devout and approved compositions.

Article 9.—All profane music, particularly if it savours of theatrical variations and reminiscences, is absolutely forbidden.

Article 10.—To safeguard the respect due to the words of the Liturgy and prevent the ceremony becoming too long, every piece in which words are found to be omitted, deprived of their meaning, or indiscreetly repeated, is forbidden.

Article 11.—It is forbidden to break up into pieces, completely detached, the verses which are necessarily interconnected.

Article 12.—It is forbidden to improvise fantasias upon the organ by any one who is not capable of doing it in a suitable manner—that is, in a way conformable not only to the rules of art but also calculated to inspire piety and recollectedness among the faithful.

### INSTRUCTIONS TO PROMOTE THE STUDY OF SACRED MUSIC AND REMOVE ABUSES

I.—Since sacred music forms part of the Liturgy, Bishops are recommended to be specially careful of it, and to make it the subject of ordinances, particularly in diocesan and provincial synods, always in conformity with the present regulations. The concurrence of the laity is permitted, but under the supervision of the Bishops. It is forbidden to form committees and hold congresses without the express consent of ecclesiastical authority, which for the diocese is the Bishop, and for the province the Metropolitan with his suffragans. It is also forbidden to publish

reviews of sacred music without the imprimatur of the Ordinary. All discussion of the articles of the present regulations is absolutely interdicted. As to what concerns sacred music, discussion is permissible provided the laws of charity are observed, and that no one constitutes himself master and judge of others.

II.—Bishops should impose upon clerics the obligation of studying Plain Chant as it is found in books approved by the Holy See. As to other kinds of music and the study of the organ it will not be obligatory, so as not to distract them from the more serious studies to which they should apply themselves; but if there should be found among them those who are already versed in this kind of study, or who have particular aptitudes for it, they may be permitted to perfect themselves therein.

III.—Let the Bishops exercise supervision over parish priests and rectors of churches, so that they may not permit music contrary to the instructions of the present regulations, having recourse, if need be, to Canonical penalties against delinquents.

IV.—The publication of the present regulations and the communication thereof made to the Bishops of Italy, abrogates all previous regulations on the same subject.

His Holiness Pope Leo XIII, has deigned to approve in all their parts of the above regulations, and ordered their publication the 6th of July, 1894.

CAJETAN CARDINAL ALOISI-  
MASELLA, Prefect.  
LUIGI TRIPEPI, Secretary.

### JOSEPH SHORT

The late Joseph Short, is recorded in the British Musical Biography (Brown & Stratton), as a composer and organist born in Calimore, Walsall, Staffordshire, May 22, 1831. He was appointed organist of the Roman Catholic Church at Weinesbury, in 1853, and later at St. Mary's Walsall. In 1861 he went to Birmingham, where he was appointed Cantor of St. Chad's Cathedral. In 1867 he moved to St. Joseph's, Nechells. In October 1872, he became choirmaster at St. Michael's, in Birmingham.

His compositions were numerous, best known being Mass of St. Joseph, and the Motets: Ave Maria, Beata Es Virgo Maria, Benedic Anima Mea, Benedicite Dominum, Deus Israel, Regina Coeli, and De Profundis. An orchestral work, "March Cardinalis" attained considerable popularity.

## FREDERICK T. SHORT

Mr. Short, is Organist at the church of Our Lady of Angels, in Brooklyn, N. Y. At the age of 10 he was appointed organist of St. Mary's Church, Birmingham, England, where his Grandfather had been so well known. Shortly afterwards, he received a special medal and certificate in Organ, from Trinity College, London. He gave over 300 recitals in England and Scotland before coming to America.

In 1911 he was appointed organist at the Jesuit Church, on Park Avenue, N. Y., St. Ignatius Loyola. Later he held positions at St. Paul's and St. Teresa's in Brooklyn.

He was born in 1890, and fought in the World War, as an American soldier, with the 307th Infantry.

One of his compositions "Domine Salvum Fac Populum" was sung at the last International Eucharistic Congress in Australia (1928).

At the present time Mr. Short is one of the most respected organists and church musicians, in the metropolitan New York area. In addition to his great talent as an organist he has considerable success in presenting choruses that were complimented for their fine balance and tone.

## THE NEGLECTED HYMN

## "Ubi Caritas Et Amor"\*



WRITING from South Africa, Monsignor Kolbe regrets that an ancient hymn, "Ubi Caritas et Amor," finds no mention in the *Catholic Encyclopedia*, and no place in our hymn books. He could have added the *Encyclopedia Britannica* and *Hymns Ancient and Modern*. Of the hymn's antiquity there may be question; on its religious fitness there is agreement. Its beauty is the simplicity of St. John's First Epistle, from which its theme is borrowed.

Nor is it found among Neale's fine translations of Latin hymns. Even *Hymns of the Breviary and Missal*, by Father Britt, O.S.B., neglects the "Ubi Caritas." There are few hymns now in the Missal; the frequent sequences as well as the many prefaces of other centuries have been dropped. Those remaining are the "Victimae Paschali" for Easter, "Veni Sancte Spiritus" for Pentecost, "Lauda Sion" for Corpus Christi, "Stabat Mater" for Mary's Sorrows, and the "Dies Irae" for Requiems. The other hymns in the Missal are "Gloria Laus et Honor" for Palm Sunday, "Ubi Caritas" for the Mandatum of Holy Thursday, "Crux Fidelis," sung by the deacon and subdeacon, alternating with the celebrant, chanting the "Pange Lingua" on Good Friday (the "Vexilla Regis" is sung during the procession from the Repository) and the "Exsultet" on Holy Saturday. Though the last has not the form of a liturgical hymn it is commonly classed among the great cantatas. In the Missal the "Ubi

Caritas" is divided into antiphons, yet it has the metric form and termination of a hymn.

Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsultemus, et in ipso jucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.

Ubi caritas et amor, Deus ibi est.  
Simul ergo cum in unum congregamur:  
Ne nos mente dividamur, caveamus.  
Cessent jurgia maligna, cessent lites.  
Et in medio nostri sit Christus Deus.

Ubi caritas et amor, Deus ibi est.  
Simul quoque cum beatis videamus.  
Gloriantur vultum tuum, Christe Deus:  
Gaudium, quod est immensum, atque probum.  
Saecula per infinita saeculorum. Amen.<sup>1</sup>

Monsignor Kolbe is fairly certain that this hymn was sung during the primitive "agape," or feast of brotherly love, which for the first century and a half preceded the

Where charity and love abide, God dwelleth.  
The love of Christ hath gathered us together.  
Rejoice in Him and be exceeding glad.  
Love one another with a sincere heart.

Where charity and love abide, God dwelleth.  
When assembled take heed: in mind be not diverted.  
Let quarrels and contentions cease.  
Let Christ our God be with us now and ever.

Where charity and love abide, God dwelleth.  
Let us with the blessed see Thy face, O Christ, in glory.  
There possess Thee with a happy joy.  
Through all the everlasting ages.

Eucharist. Dom Wilmart places the origin of the hymn during the reign of Charlemagne. But the sources of the hymn are older than the Emperor of the Franks. Christian charity was the motive of the "agape." Some such hymn was certainly sung during the early assemblies. Pliny forbade the "agape" of the Bithynian Churches, as Christianity was not a lawful religion. In a famous letter to Trajan he describes the Christians as meeting before dawn and singing a hymn antiphonally (*secum invicem*) to Christ as God. During the "agape" there was preaching, pious conversation, singing of hymns, and usually the *mandatum*, the washing of feet. About the fifth century the "agape" disappeared since it had led to abuses, and the discipline of fasting before Communion was gradually enforced.<sup>2</sup> The revival of the "agape" is found among some modern sects, like the Mennonites, who also continue the washing of feet.

While the *Mandatum* remains in the Missal, it is rarely observed in parish churches or cathedrals. The early Christians accepted the "new commandment" in its literal sense, as appears in St. Paul's Epistle to Timothy. In time it became an annual Church ceremony, when the courtesy to guests of feet-washing became superfluous, as sandals gave way to shoes. St. Oswald, Archbishop of York, washed the feet of twelve persons and fed them every day. In the latter half of the twelfth century the Pope annually washed the feet of twelve subdeacons after his Mass, and of thirteen poor men after his dinner. Somewhere there is a fresco of the scene: the candidates with flowing beards, wearing liturgical cloaks and tall cylindrical hats, are seated on a raised platform, like judges of the twelve tribes of Israel, the mitred Pope at their feet, surrounded by cardinals and a noble guard who witness the papal deed of humility. A bishop was more favored: he could choose between thirteen paupers or thirteen canons of his cathedral. Among the monks, the Cluniacs were fastidious; they merely touched with wetted fingers the feet of three poor men. The Rule of St. Benedict directs that the ceremonial washing of feet be performed every Saturday, and by the monk who had cooked the monastery meals during

<sup>2</sup>A curious exception was made for Holy Thursday. The Council of Carthage (Canon 29) dispensed the laity from the fast before Communion, because on that day it was customary to take a bath, and the "double-header" of fast and bath was considered impracticable. Those were the days when a bath was a bath.

the week. One of his disciples in the ninth century (according to Dom Wilmart) composed the "*Ubi Caritas*" for the humble function.

The Missal for the Laity, published in London (1848), has this interesting rubric following the strippings of the altars on Holy Thursday: "After this, where it is customary, follows the beautiful ceremony of washing of feet, which is omitted here, as the ceremony is never performed in this country." It has been revived in the Cathedral of Westminster. The Anglican survival in Westminster Abbey is a souvenir of the pre-Reformation custom. The Lord Almoner, as the King's delegate, enters the nave in a procession of clergy and yeomen of the guard. The latter carry in baskets white and red silk purses, filled with fresh coins from the mint, called "Maundy Pennies." These are distributed to the chosen poor at the bench where of old, after the washing of feet, gifts of food, shoes, clothing were given to the

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	Vittoria	0	6
695	Passion Music for Good Friday .....		
	Vittoria	0	3
696	Music for morning Office, Palm Sunday		
	Sir Richard Terry	1	0
	Music for morning Office, Good Friday		
	Sir Richard Terry	0	9
739	Popule Meus .....Sir Richard Terry	0	3
740	Popule Meus .....J. Richardson	0	3
49p	Popule Meus .....Vittoria	0	3
742	Hosanna Filio David .....		
	Sir Richard Terry	0	3
48p	Hosanna Filio David .....		
	Casali	0	3
744	Hosanna Filio David .....		
	Richardson	0	3
745	In Monto Oliveti ..Sir Richard Terry	0	3
49p	Pueri Hebraeorum .....		
	Palestrina	0	3
747	Pueri Hebraeorum .....		
	Westlake	0	3
32p	Pueri Hebraeorum .....		
	Vittoria	0	3
748	Improperium Expectavit .....		
	J. Richardson	0	3
44A & M	" " " " " " " " " " " "		
	Attwood	0	3
749	Ingrediente Domino ..Weldon (1736)	0	3
818	Benedictus .....Sir Richard Terry	0	9
51p	Christus factus est ....Felice Anerio	0	3
57p	O Vos Omnes .....Vittoria	0	3

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THE PROPER OF THE MASS — Fr. Laboure

needy. The king used to wash the feet of as many poor men as there were years in his life. A chronicle, moreover, tells that Cardinal Wolsey washed and kissed the feet of, and gave gifts to fifty-nine paupers. (His Eminence could not have acted as proxy for Henry VIII, who was only forty-one when he married Ann Boleyn.) Queen Elizabeth continued the custom, which ended only with Hanoverian rulers, who introduced the present-day ceremony of Westminster Abbey. There is no generous legend concerning Elizabeth, like that told of Isabel II of Spain, whose jeweled bracelet fell into the basin during the washing of a poor woman's feet; Her Majesty told the good soul to keep the armet for good luck.

Maundy Thursday was the only day in the year when it might not be said of the lowly: "The kings of the gentiles lord it over them." However, it was a genteel ceremony when royalty humbled itself to imitate the humility of the King of kings. The poor were not chosen at haphazard, for the feet of the favored "were first washed by yeomen of the laundry with warm water and sweet herbs." During the Reformation, Archbishop Crammer showed more zeal for the **Mandatum** than he did for the Mass. "Our Lord did wash the feet of His disciples, teaching humbleness and very love and charity by His example. We should be ready at all times to do good unto our Christian brethren, yea, even to wash their feet, which seemed to be the most humble and lowly act that we can do unto them."

St John is the only evangelist to record the washing of the disciples' feet by their Master. When Peter's protest brought His rebuke: "If I wash thee not, thou shalt have no part with Me," that Apostle surrendered: "Lord, not only my feet, but my hands and my head." Christ made it clear that the ceremony was symbolic: he who was washed "is clean wholly." While some Protestants insist on literal interpretation of Scripture, Protestants generally have followed their Catholic neighbors in accepting the words of our Lord not as a precept but as a counsel, like that of poverty.

Here it may be noted that the name Maundy Thursday is traced in lexicons from the Latin **Mandatum**, through the old French **mande**, to the English **maundy**. Henry John Feasey, in his **Ancient English Holy Week Ceremonial**, offers another explanation: "Its English appellation comes from **maund**, or basket, from which the gifts were made to

the poor at ceremonial washing of feet." The latter derivation seems consistent with the popular names given to other days in Holy Week: "Fig Monday," "Spy Wednesday," "Sheer" (hair cutting) - "Chare" - "Green-Thursday." Among the Anglo-Saxons the day of Crucifixion was known as "Long Friday"; "Good Friday" was finally adopted as being more reverent. The baskets carrying coppers in Westminster Abbey may be a reminder of their distinction in naming Maundy Thursday.

In America the **Mandatum** continues in monasteries and perhaps in some seminaries. In these the "**Novum Mandatum**" is more than a choir antiphon: "**Si ego Dominus et Magister lavi vobis pedes: Quanto magis debetis alter alterius lavare pedes**—If I then, being your Lord and Master, have washed your feet; you also ought to wash one another's feet."

Nor could it be said of our parishes: "The ceremony is never performed in this country." Some of us remember when giggling acolytes, under the direction of a delegate from the altar-society, anticipated (with Babbits) in the vestry the sanctuary where the parish priest was a "stickler" for liturgical ceremonies. Monarchs in modern times washed the feet of beggars; nowadays kings are few, while the poor are with us always.

In apostolic times the "agape," the **Mandatum** and the holy Eucharist were closely associated. In our day the Sacrament of Penance prepares us for holy Communion. There is a spiritual **Mandatum** worthy of continuance, wherein the washing is the symbol of the cleansing from sins of the body and sins of the mind: "Wash me and I shall be cleansed." Nearly every parish devotes a "Holy Hour" every week to the holy Eucharist. The appeal of that popular devotion may lie in its unliturgical freedom, since every priest conducts it as he wills. The Three Hours have quenched the candles of the **Tenebrae**. The laity used to sit through long psalms monotoned by the clergy, waiting for the final taper to be hidden behind the altar, during the small thunder of altar-boys banging with books. The Holy Hour gives people something to do, as the liturgy occupied Christians in early and later ages: there are litanies, acts of faith, hope, contrition, and charity. Outside the half hour for Sunday Mass, it is the best promoter of charity in its strict sense; love of God, and love of neighbor. The "**Ubi Caritas**," sung or recited, would be a suitable introduction to

adoration before the Exposition of the Blessed Sacrament, or after the "O Salutaris."

The Holy Hour can be a holy door to better knowledge of ourselves and of our spiritual needs. Its readings, meditations, prayers and hymns can all be helpful. Hymns are always a problem. In spite of the treasury of Eucharistic chants, like St. Thomas Aquinas' "Humbly I adore Thee hidden Deity," we hear many that are sugary, goodie-goodie, or sentimental, such as "Good night, Sweet Jesus." The chanting of hymns is a fine part of praise. There is an excellent translation of the "Te Deum" by Father Clarence Walworth, which remains practically unknown. Congregational singing has become a lost art. Usually at Mass and Benediction the people do nothing but listen and kneel; prayer books are absent, as if the worshippers were assembled in a chapel for the blind. Hymns by the congregation are discouraged by the necessary frequency of

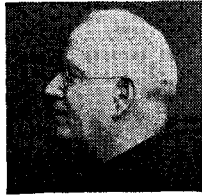
Masses. The parish High Mass is avoided for the Low Mass after noon. It's either liturgy or lethargy.

Editor and reader may accuse me of stretching the text. Who sticks to a text? Let charity cover the sin; "cessant lites" while St. Augustine speaks:

"The Church of Milan had but recently begun to practice this kind of consolation and exhortation, to the great delight of the brethren who sang together with heart and voice. Then it was that the custom arose of singing hymns and psalms, after the use of the Eastern provinces, to save the people from being worn out by their long and sorrowful vigils. (Cf. Arian persecution of St. Ambrose.) From that day to this it has been retained, and many, I might say all Thy flocks, throughout the rest of the world now follow our example."

Peter Moran, C.S.P.

New York City



REV. IGNATIUS WILKENS, O.F.M.  
(1856 — 1934)

Rev. Ignatius M. Wilkens, O.F.M., well known composer of church music died on December 29th, 1934.

Masses and motets by this composer, were in simple, melodic style, and enjoyed wide popularity, among small parishes. His "Ingrediente and Hosanna Filio David" for Palm Sunday appeared in THE CAECILIA some time ago, and were typical of the style of Father Wilkens church music. An "Ave Maria" setting by him also appeared in our columns, recently.

He was the best known composer of church music of the Franciscan Order, in this country, although his musical activities did not occupy his entire attention. He was 56 years a Priest having been ordained in 1878. Without doubt, his name will stand among these American church musicians, whose music performed a real service over a long

period of years. His name is one of those which THE CAECILIA seeks to perpetuate, in stressing the works of American composers of Catholic music.

His name deserves to stand among the truly representative composers of this generation, not because of his deep musical background, not because of his difficult music, not because of his musical scholarship, for we do not know to what extent these attributes were part of his life. Instead we give him rank, because of his effective work in promoting liturgical music through the composition of simple melodic music. He knew the limitations of 80% of the choirs, by reason of his long experience in Ohio and Kentucky. He knew that it was necessary to put something in the hands of these choirs which was within their ability, which had an element of popular melody, yet which had a reserve and dignity worthy of church rendition. He succeeded in providing this kind of music. In his success he extended the proper singing of praises to the Master he had dedicated his life to serve. His music will continue to be heard for many years to come because it is the simple style of music which is readily passed down from one generation to the other.

Father Ignatius was born in Cincinnati, Ohio, February 19, 1856.

### NEW CHURCH MUSIC COMMISSION FOR INDIANAPOLIS

A diocesan commission on church music was appointed this week by the Most Rev. Joseph Elmer Ritter, bishop of Indianapolis, with the Rt. Rev. Raymond R. Noll as moderator and Elmer Andrew Steffen as secretary. Other members are the Rt. Rev. John P. O'Connell, pastor of St. Patrick's Church in this city. The Rev. John O'Hare of Washington and The Rev. Clement Bosler, pastor of St. John's Church of this city.

Besides being appointed secretary, Mr. Steffen is retained in his position as diocesan director of music. In Bishop Ritter's letter of appointment, Mr. Steffen is commended highly for his many years of zealous and successful work in church music.

#### Gains National Recognition

Mr. Steffen's musical activities were given national recognition last summer on his being elected secretary of the Society of St. Gregory of America, the official organization commissioned by pontifical authority in this country, for advancement of liturgical music according to the rules of the *Motu Proprio* issued by Pope Pius X. In addition to his duties as diocesan music director, Mr. Steffen also is director of the Schola Cantorum of SS. Peter and Paul Cathedral and director of the male choir of St. Philip Neri Church.

A formal set of rules and regulations on liturgical music, including a white list of approved compositions, together with the duties of choir directors, organists and singers, soon will be issued by the commission with recommendations to those in charge of choirs throughout the diocese.

#### Devotion Style Stressed

The appointment of a commission on music in the diocese of Indianapolis is in line with a general movement now in progress in an effort to improve the status of Catholic church music by eliminating unworthy compositions and a return to the devotional style, including a more general use of Gregorian chant, wherever this is possible.

#### LITURGICAL MUSIC IN ST. PAUL

The Most Rev. Bishop Murray of St. Paul, Minn., during February issued a letter requiring that all churches in the diocese observe the *Motu Proprio*, by using no music not formally approved as liturgical, on the "White List."

### HUGE CATHOLIC CHOIRS PARTICI- PATE IN ST. LOUIS CIVIC CELE- BRATION OF GOLDEN SACER- DOTAL JUBILEE OF ARCH- BISHOP GLENNON.

On December 16, 1934, in the Arena, The Mayor of St. Louis, The Governor of Missouri, and several other distinguished citizens, paid tribute to His Excellency Archbishop Glennon of St. Louis, upon the occasion of his Golden Jubilee as a Priest.

The Musical Program for the Golden Jubilee was prepared by and was under the direction of the following committee:

Rev. Sylvester I. Tucker, chairman; Rev. Richard B. Sherlock, C.M., A.M.; Rev. Claude Nevin, C.P.; Rev. Charles Dreisoler, S.M.; Rev. John S. Mix, C.R., Ph.D., D.D.; Rev. Clement J. Gerbig; Mr. T. E. Davitt, S.J.; Prof. Wm. Theo. Diebels; Prof. Jacob Kremer; and Prof. Christopher Hausner.

A Male "a cappella" choir of 250 members sang "Ad Multos Annos" by Bogatho and "Nature's Praise of God" by Beethoven.

A mixed choir of 350 rendered Schubert's "God In Nature".

Twenty four hundred school children chanted the Gregorian Mass on Dec. 19th at the Cathedral. The Proper of the Mass was rendered by the choir of Kenrick Seminary.

On December 20th the Cathedral Choir sang Vranken's "Missa Festiva" at the Pontifical High Mass Celebrated by the Archbishop. Joseph Diebels, composed two compositions especially for this occasion and they were rendered before and after the ceremony.

On December 23rd, 1800 High School Children formed the choir for the Holy Hour Service at the Cathedral. They rendered the Gregorian "Adoro Te" and "Tantum Ergo", Montani's "O Esca Viatorum" the traditional "Jesus My Lord My God My All" and "Holy God".

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## MUSIC BIOGRAPHIES



**Franz Xaver Haberl**  
(1840-1910)

The name of Haberl is one of the foremost among Catholic Church Music scholars. He was born in Oberellenbach, Bavaria, on April 12, 1840, and he died at Ratisbon on Sept. 5, 1910. He was founder of the Palestrina Society (1879) but is best known by his editorial work. Ancient polyphonic music edited by Haberl in many instances stands as the only example we have of many early compositions.

**PROGRAM — MARCH 17, 1935**  
**FORTY HOURS DEVOTION**  
**Our Lady of Czestochowa Church**  
**Carteret, N. J.**

Rev. C. M. Jasonowski, S.T.D. Pastor  
Organist and Directress of Choir—  
Bernardine Sisters

**First Day**

Mass of St. Louigi Gonzago	Ravenello
Proper of Mass	Tozer
Panis Angelicus	Palestrina

(Suppl. Offertory)

**Second Day**

Missa "cum jubilo"	Gregorian
Credo I	Gregorian
O Bone Jesu	Palestrina

(Suppl. Offertory)

**Third Day**

Mass of "The Little Flower"	T. Francis Burke
O Sacrum Cor Jesu	J. Schweitzer

**VESPERS**

O Salutaris	Palestrina
Tantum Ergo	Palestrina
O Salutaris	Singenberger
Tantum Ergo	Singenberger
Ave Regina	G. V. Predmore
Ave Regina	F. J. McDonough
Laudate Dominum	
Chants for Closing	Gregorian—Singenberger

**Organ Recital**  
**MOUNT MARY COLLEGE**  
**MILWAUKEE, WISC.**

On February 6, 1935. An organ recital was given in the Chapel at Mt. Mary College, Milwaukee, by Miss Claire Burke, Ruth Rhode, and Barbara Kirton, of the College.

Students in Cap and Gown attended, and an explanation of the various numbers were given by the student musicians.

The processional music, chanted by the entire congregation was the Gregorian "Salve Mater."

**The Program**

Processional:—  
Salve Mater Misericordiae      Gregorian Chant  
Chanted by the Congregation

Melody in E Flat	Lemaigre
Toccata in D Minor	Nevin

Claire Burke

Prelude and Fugue in G Minor	Bach
Sonata No. 3, C Minor (allegro)	Guilmant
Andante from the Sixth Symphony	Tschaikowsky-Shackley

Barbara Kirton

Reverie in D Flat	Weihe
Two Choral Preludes	
Stabat Mater	Kreckel
Hail, Queen of Peerless Majesty	Kreckel

Ruth Rhode

Prelude and Fugue on B-A-C-H	Liszt
Benedictus	Reger
Pastoral Sonata	Rheinberger

(Non troppo Allegro)

**COMBINED SCHOOL AND CHURCH**  
**CHOIR OF 100 VOICES IN PARISH**  
**SONG FESTIVAL (April 1934)**  
**AT JANESVILLE, WISC.**

**St. Patrick's Church**

Rev. Jas. J. Graham, Director.  
Mrs. Henry Casey, Accompanist.

**I**

Kyrie (XI Mass)	Gregorian
Salve Regina	Walter
Ecce Sacerdos	Stadler

**II**

Praise Ye The Lord	Nevin
Behold The Lamb of God	Handel
Surely He Hath Borne Our Grievs	Handel
Where My Caravan Has Rested	Lohr

**III**

Largo (SATB)	Handel
Benedemeers Stream	Traditional
Pilgrims Chorus	Wagner
Lullaby	Brahms

The second half of the Program continued with Schubert's "Serenade", Gounod's "Soldiers Chorus", and some Negro Spirituals—"Go Down Moses" "Deep River" etc.

The School Chorus numbered 70 voices, and the church choir numbered 30 voices. The various numbers were sung in various arrangements, from unison and two part settings, to S.A.B., S.S.A., and S.A.T.B. arrangements.

Index for 1934 copies of Caecilia,  
complete, sent on request.



# CURRENTLY USED HARMONIZATIONS OF GREGORIAN CHANT

## A Consideration of the Differences to be Found Among Them

Achille P. Bragers

Member of Faculty, Pius X School of Liturgical Music

In discussing the interpretation of any great musical masterpiece—say Beethoven's Ninth Symphony—we are at least able to start with the fact that there is but one accepted version of the actual notes as the Master left them.

But in discussing any example of Gregorian Chant, this is unfortunately not always the case. The free interpretation of the non-rhythmic editions have resulted in various versions of the same melodies as is seen in the following examples of Kyrie X transferred to modern notation by two members of the Vatican Commission.

In examining these two excerpts please note the disagreement in the interpretation of the "Spaces."

. . . and so on in almost every phrase.

In another Mass we find: (Example 111)

Obviously the existence of non-rhythmic editions has produced a species of "free for all" opinion as to the adaptation of accompaniments to the Gregorian Chant.

At the present time we find in consequence:

a) Considerable difference in adapting the chords of the major and minor scale line of modern harmony to Gregorian tonalities and modalities.

b) Wide divergence in the matter of placing these chords in relation to the rhythmic subdivisions of the melodies.

c) Various ideas as to the importance of the Latin accent as related to rhythmic support and stress.

d) The use of accompaniments ranging in elaborateness from the strict "Homophonic" style with its blocks of chords to the Polyphonic style with its considerable use of fragmentary imitations.

Having enumerated the points of difference in the matter under discussion, let us now consider each in turn, at the same time endeavoring to lay down a plan for devising an ideal Gregorian Accompaniment.

Our first point under consideration, (a) deals directly with the proper harmonies reflected by the Modality and Tonality of the

individual melodies. It is strange how little thought has been given to these two essential elements so vital to a proper accompaniment.

The best theorists on this subject will agree with us that the accompaniment of Gregorian chant should be made up of material found in the melodies themselves that is—their own particular **Modality and Tonality**.

Only too often do we find harmonists leaning towards sweet-sounding chords, flattering to the ear but foreign to the structure of the accompanied melody. How little do they realize that in so doing they destroy completely the serenity—the archaic structure and the character of these melodies! (See No. 111)

Harmonizations such as the two short fragments above, taken at random in currently used harmonies show clearly the lack of understanding in regard to Modality and Tonality.

Illustration (a) The modulation produced through the B natural in the 2nd incise finds no justification, as this temporary cadence remains strictly in F tonality.

Illustration (b) The note D sharp introduced as an accidental in the Bass corresponds to F sharp in the untransposed reading. This note never occurs in the 8th mode. So we find here a Modal and Tonal violation.

The Modal structure of a Gregorian melody embraces all the characteristics of the Mode in which the melody is written i.e.—the Final, the Dominant, the range, the position of whole and half steps, the familiar whole or half cadences of the mode. These are the Modal elements entering in the make-up of each individual composition. They are simple to understand and readily grasped by the Gregorian student or singer.

The Tonal structure of Gregorian melodies however is not so generally understood. This element is of primary importance to the Organist or Gregorian harmonist and unless thoroughly mastered, will in many

cases cause friction or even lead to the distortion of the Gregorian melodies themselves.



The following point under consideration (b) is the all important matter of **Gregorian Rhythm** and the placing of the chords in relation to this rhythm.

The fore-requisite of any Gregorian harmonist should be a clear and definite understanding of Gregorian rhythm from the simple rhythmic fragments to the rhythm of the full incise or phrase.

Recently we had the opportunity to compare harmonizations of the Chant by various composers. Among these chants one particularly stood out as an interesting example of the point we are endeavoring to bring before you.

This melody—Credo III—harmonized in two different editions, presented various differences of rhythmic interpretation though it was the product of one and the same composer.

The evident confusion in this composer's mind may be easily understood and justified, when we consider the utter disagreement among the authors of the non-rhythmic editions as shown in the striking examples illustrated in the beginning of our article. The members who made up these editions might as well have included in a footnote: Here are the notes, dispose of them as you like.

The interested readers will clearly see with us the unsurmountable obstacle to a uniform rendition of the Chant and its proper accompaniment, as long as this "free for all" condition exists.

The following illustration shows us the harmonization of the Introit of the Midnight Mass for Christmas. We consider it an interesting example bringing out clearly the frequent misunderstanding discussed in this article.

In the analysis of the above illustration please note the various points under discussion and suggestions on the style used.

1) First incise unaccompanied frequently weakens the decisive entrance of the singers. Since no regulation on Church music forbids the harmonization of the first incise, which is generally taken by the Cantors, may very advantageously be accompanied as it instills greater confidence.

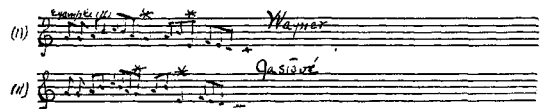
2) Every long note attracts the ictus (1st pulsation of the group) and with it gen-

erally a change of harmony. The chords placed on the pulsations just preceding the long notes as occurring twice in the Antiphone above, gives it a very awkward syncopated rhythm.

3) The picture of a sixteenth note given here to represent a liquescent note is misleading as to the interpretation of this note, which has the equal length of any other note.

4) The E natural of the tenor part in this chord is a direct violation of the true tonality of this melody transposed a fourth higher. The second mode in which this melody is written favors the F tonality in its untransposed transcription. The transposition of one fourth higher demands two flats in the signature.

5) This group because of its parallel octave progression in all the voices is very weak.



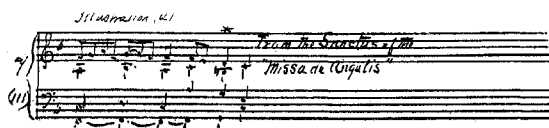
c) In discussing the importance of the Latin text as to its influence on the harmonic support, we should go back for a few moments to the classic and post-classic period, dating from the early Christian era up to the ninth century during which time the best Gregorian melodies were written. In this period we find a great differentiation in the characteristics of the golden epoch of the latin language as compared to our modern languages. The most striking difference lies in the character of the accented syllable of words. This accent according to the best writers, grammarians and orators of Antiquity was high, light and brief in contrast to the conception of stress and vigor in the accented syllables of our modern languages.

This difference is not commonly understood by our Gregorian composers, and the tendency to favor every accented syllable with a chord is very strong with many.

In a syllabic chant where the definite rhythmic divisions may not be very clear, or in a chant of a recitative type—an excuse could be made for favoring the accented syllables, although there is no necessity for doing so. But to place a chord on clearly defined upbeats (off the ictus) as on the last pulsation

\*Footnote: The illustrations have been taken from an article published in October 1930 by Dom Desroquettes in the Magazine "Music and Liturgy" published in London.

of a group preceding a neum, for no other reason but that it carries the accented syllable of the word, is absolutely contrary to the rhythm of the melody and the character of the text.



d) Apart from the Modality—Tonality—Rhythmic differences discussed in earlier paragraphs, we find harmonizations in the homophonic style—others in the polyphonic style, others in a heavy cumbersome "chord for each note" style. True lovers of Gregorian chant, will undoubtedly join us in condemning the last. It is safe to say that the beautiful flow and rhythm of the melodies become greatly impaired lost or destroyed when chained to such a heavy-stolid accompaniment.

Criticism of homophonic or polyphonic styles prevalent in current harmonizations of the chant becomes a difficult task since it involves—not modal or rhythmic errors necessarily but purely the personal taste of the individual composer. It is our opinion, however, that both the homophonic and the polyphonic methods frequently call undue attention to the accompaniment rendering it more conspicuous than it should be.

The Homophonic style with its "harmonic block" support against a melody which is so typically legato in structure, does not lend itself to a close union with this melody, in other words, it seems to stand quite apart from it.

In a purely polyphonic style on the other hand, the often overburdened voice support detracts from the real melody and thereby fails in its fundamental purpose. Frequently we find imitative material and such non artistic runs as parallel thirds or sixths with the melody. Let us always remember that the melody is supreme, and should at all times remain so. Its accompaniment must be subservient to it rather than boldly assertive of itself.



The style of Gregorian accompaniment to which we give our full support, could not be more adequately described than by the simple words of that great authority on Gregor-

ian chant—the late, venerable Benedictine monk Dom André Mocquereau, who states that the accompaniment should be: "Unobtrusive, discreet, a succession of soft flowing chords linked in perfect legato."

This ideal accompaniment is based on a contrapuntal treatment of the harmonic voices, entwining the chords of movement to the chords of repose. For this purpose practically all the musical ornamentations used in figured music are at the disposal of the accompanist—: Appoggiaturas, suspensions, anticipations, organ points etc. as long as these ornaments are used with good taste and in strict observance of the essential basic elements of the melodies i.e. Mode, Tonality, Rhythm, plus a careful adherence to the integrity of the latin text.

Good taste should command the avoidance of all undue harsh effects—the proper choice of the important ictus notes as a basis for harmonic movement—the elimination of all movement off the ictus. These and all other important points, which the careful analysis of the structure of the melodies would elucidate—will undoubtedly help the composer in a proper and befitting harmonization.



In closing this short article, I should like to return for a brief moment to the first point discussed, that is—the chaotic results of the non-rhythmic editions. Just as we consider the latin language the official universal language of the church—We believe that in no lesser degree should we place the Gregorian Chant as the official Music of the church—and nothing less than a definite uniform rendition worthy of the Universal Church should be our aim.

Gregorian Chant has come down to us through the ages as a priceless heritage of our Catholic Faith. Many of its beautiful melodies have been composed by Saints. No other church music has or ever will express more adequately the different moods of joy, sorrow, exaltation or lament as we follow in meditation the cycle of the liturgical year.

The abbey of Solesmes or its representative schools are the centers where the theories of Gregorian chant have been studied

and presented in their minutest details. The Catholic Dictionary has this to say: "The Community of Solesmes has achieved worldwide reputation for erudition; the restoration of the true Gregorian Chant of the Church is perhaps its greatest work."

The Vatican edition with the rhythmic signs by the monks of Solesmes is the only edition permitting an exact rendering and transcription of Gregorian melodies. Differences of interpretation, of notes, of rhythm, etc. have become nearly impossible.

The haphazard interpretation of the non-rhythmic editions with their chaotic results as shown in the beginning of our article are

clear to all and nothing less but the deterioration or distortion of the beautiful melodies could be expected.

The greatest exponent and restorer of the original melodies — Dom A. Mocquereau of venerable memory, devoted together with his worthy co-workers nearly half a century of his monastic life to the restoration of the original melodies, and he has left us his concise and undisputable theories regarding his work.

A careful and thorough study of these theories will undoubtedly lead to correctly artistic and befitting harmonizations.

### UNIQUE NEW PUBLICATION

A complete Good Friday Service for the Three Hours Devotion, by G. M. Compagno of San Francisco, has just been issued. It is designed for Pastors and choir directors by its triple combination, which consists of: Booklet of Prayers, Musical score of Seven Last Words, and Music of Eleven Passion Motets.

The Booklet of Prayers is for the congregation, and has received praise from the Pastors and Censors whose opinions were sought prior to its publication. It is a complete manual of 32 pages, containing the order of procedure, prayers for Priest and people, space for optional sermons, and melody line of music sung by the choir or congregation. Much care has been given to the type setting. One thought only is allowed on each line, thereby enabling the congregation to simultaneously pause in their reading, at the end of phrases.

The "Seven Last Words" have a setting for a cappella performance, brief and intensive in appeal. Time of performance for each "Word" does not exceed two minutes, thereby placing the composition in a prominent part of the service and preparing the congregation for the Sermon, which immediately follows.

The eleven "Passion Motets", include the "Improprium", the English text of which is set to music based on the theme of the "Lamentations". Also included are the "Act of Contrition", "Soul of Christ Sanctify Me", "We adore Thee O Christ", "Popule Meus" with English text, "Hymn for the Holy Souls", "I see my Jesus crucified", "Mother of Sorrows" etc., all of which are within the abilities of the average choir, as the arrangements are for unison or four-part mixed chorus, with interesting harmonization.

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## OUR MUSIC THIS MONTH

Never before have we had more MSS on our files worthy of publication. Never before, in this country, has any publisher steadily issued more Catholic church music, than has appeared in these columns during the past three years. During the next few months we shall offer new music by American composers, from this file, even though we can't use all we have. Music by Biggs, Dunn, Meys (the latter two composers' works having been selected for rendition by the Choir Guild of Newark, N. J. at their coming concert) Otto Singenberger, W. A. Hammond, W. Spencer Johnson, Rev. F. T. Walter, Sister M. Edna, Sister M. Editha, Sr. M. Gisela, Rev. H. Gruender, S.J., Arthur Becker, Frederick Short, Louis Victor Saar, G. M. Compagno, Paul Tonner, Sister Cherubim, Mauro-Cottone, Roland Boisvert, Rev. Fidelis Meiev, etc., will appear.

Other worthwhile MSS on hand is by Albert Dooner, Geremiah Fabrizi, Rev. L. A. Dobbstein, Rev. M. J. Vanden Elsen, Bro. Raymondien, etc., and other such representative Catholic musicians.

### Organ Music

Although organ music should not be heard during Lent, our new series of brief melodies and pieces, is here begun. Coming issues will contain other such short pieces, selected from works by Italian, French, German, and Spanish composers. The interest of readers expressed to us, has indicated that there is a desire for such a series.

### In Silence Deep — H. Braun.

This Lenten hymn originally appeared in *THE CAECILIA*, with English and German words, in short score. This reprinting, offers it with each voice part on its own staff, with the accompaniment short scored, for rehearsal purposes. There are so few really Catholic Lenten hymns available outside of expensive collections we felt certain that this would prove to be of practical interest now, at the beginning of Lent. The key is low enough for congregational use, as well as for 2 or 4 part choir performance.

### O Sacred Head — F. J. McDonough.

The music of this composer has become very popular in recent years. He sent us this little hymn many years before his death, with some other MSS, since published. This is the first opportunity we have had to put this little piece in print however, and it is offered as a companion piece for the preceding hymn. The marked popularity of Mr. McDonough's music, increasing since the time of his death, indicates that it possesses intrinsic value.

### Surrexit Pastor Bonus — Schwanderla.

Speaking of having held compositions for several years—this piece likewise came to us several years ago as part of a series of about 12 numbers. We kept a "Haec Dies", "Terra Tremuit", "Surrexit Pastor", and "Angelus Domini" as worthy of publication. This is the first composition by this writer to be published, we believe. The "Angelus Domini" will follow, and next year we will offer the "Haec Dies" and "Terra Tremuit" early, for consideration as Easter music. We believe that this unheralded musician has talent, and we are happy to be able to offer one of his compositions for approval, at last. On our files we have several other such numbers by other composers, notably two settings of the "Turba Choruses", of which there is no American edition in print to our knowledge.

### Ave Verum — Stephen A. Erst.

Approved on the "St. Gregory White List", this short piece obviously has many practical qualities to recommend it. It is by a present day Chicago composer.

### Hymns — Sister M. Cherubim, O.S.F.

Continuation of the series of good liturgical hymns, by the only American composer giving any special attention to this neglected field.

# Prière in E $\flat$

145

Lento  $\text{♩} = 72$

ALEXANDRE GUILMANT  
Arranged by JAMES A. REILLY

ORGAN

Sw. *pp*

Ped. small notes

Ch.

Sw.

*pp*

IN SILENCE DEEP H. BRAUN and O SACRED HEAD F. J. McDONOUGH

## In Silence Deep

H. BRAUN

Arr. by J. SINGENBERGER

SOPRANO *pp*

ALTO *pp*

TENOR *pp*

BASS *pp*

ACCOMP. *pp*

In si-lence deep at Thy cross fall-ing, We,

In si-lence deep at Thy cross fall-ing, We,

In si-lence deep at Thy cross fall-ing, We,

In si-lence deep at Thy cross fall-ing, We,

*pp*

*pp*

*pp*

*pp*

*pp*

O Re-deem-er, think of Thee; In tear-ful sad-ness

O Re-deem-er, think of Thee; In tear-ful sad-ness

O Re-deem-er, think of Thee; In tear-ful sad-ness

O Re-deem-er, think of Thee; In tear-ful sad-ness

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In The Cecilia (March 1935)



now re - call - ing, The day that e'er shall sa - cred be,

now re - call - ing, The day that e'er shall sa - cred be,

now re - call - ing, The day that e'er shall sa - cred be,

now re - call - ing, The day that e'er shall sa - cred be,

*mf* When life and blood on Cal-vry's al - tar To of - fer

*mf* When life and blood on Cal-vry's al - tar To of - fer

*mf* When life and blood on Cal-vry's al - tar To of - fer

*mf* When life and blood on Cal-vry's al - tar To of - fer

up Thou did'st not fal - ter That free from death e -

up Thou did'st not fal - ter That free from death e -

up Thou did'st not fal - ter That free from death e -

up Thou did'st not fal - ter That free from death e -

ter - nal we might reign with Thee e - ter - nal - ly.

ter - nal we might reign with Thee e - ter - nal - ly.

ter - nal we might reign with Thee e - ter - nal - ly.

ter - nal we might reign with Thee e - ter - nal - ly.

# O Sacred Head, Surrounded

## Hymn for Passion and Holy Week

149

St. Bernard of Clairvaux

F. J. McDONOUGH

Andante con divozione

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four systems, each with a vocal line and a piano accompaniment. The tempo is 'Andante con divozione'. The lyrics are: 'O Sa-cred Head, sur-round-ed, By crown of pierc-ing thorn! O, I see Thy strength and vig-or All fad-ing in the strife, And bleed-ing Head, so wound-ed, Re-viled and put to scorn! Death's death, with cru-el rig-or, Be-reav-ing Thee of life; O, pal-lid hue comes o'er Thee, The glow of life de-cays, Yet ag-o-ny and dy-ing! O love to sin-ners free! Je-an-gel hosts a-dore-Thee. And trem-ble as they gaze. sus, all grace sup-ply-ing, O turn Thy face on me.' The score includes dynamic markings such as *p*, *con espress.*, and *pp*.

O Sa-cred Head, sur-round-ed, By crown of pierc-ing thorn! O,  
I see Thy strength and vig-or All fad-ing in the strife, And  
bleed-ing Head, so wound-ed, Re-viled and put to scorn! Death's  
death, with cru-el rig-or, Be-reav-ing Thee of life; O,  
pal-lid hue comes o'er Thee, The glow of life de-cays, Yet  
ag-o-ny and dy-ing! O love to sin-ners free! Je-  
an-gel hosts a-dore-Thee. And trem-ble as they gaze.  
sus, all grace sup-ply-ing, O turn Thy face on me.

## Surrexit Pastor Bonus

(Tempore Paschali)

A. SCHWANDERLA, Op. 35, No. 1

Moderato

ORGAN

*mf*

*Ped. ad lib.*

SOPRANO

ALTO

TENOR

BASS

Sur - re - xit pa - stor bo - - nus, sur - re - xit

Sur - re - xit pa - stor bo - - nus, sur - re - xit

Sur - re - xit pa - stor bo - - nus, sur - re - xit

*f*

*a tempo*

pa - stor bo - nus! Sur - re - xit pa - stor bo - nus,

pa - stor bo - nus! Sur - re - xit pa - stor bo - nus, qui a - ni -

pa - stor bo - - nus! Sur - re - xit pa - stor bo - nus,

bo - nus!

*mf*

qui a - ni - mam su - am po - su - it pro - o - vi - bus su -

mam su - - am po - su - it pro - o - vi - bus su -

*mf*

qui a - ni - mam su - am po - su - it pro - o - vi - bus su -

*rit.*

is et — pro gre - ge su - o mo - ri - di - gna - tus est.

is et pro gre - ge su - o mo - ri - di - gna - tus est.

*rit.*

is et pro gre - ge su - o mo - ri - di - gna - tus est.

*a tempo*

*mf* Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

*a tempo*

*mf* Al - le - lu - ja,

*rit.* *a tempo*

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja. *mf*

al - le - lu - ja, al - le - lu - ja, *rit.* al - le - lu - ja. Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja. *rit.*

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja. *a tempo*

*mf*

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja, — al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja,

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

*f cresc.*

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

# Mother Mary, Fount of Pity

For S.A. or S.A.B. with organ

(For S.A.T.B., use organ accompaniment for voice parts)

SISTER M. CHERUBIM, O.S.F.  
Op. 38, No. 3

*mf*

1. Moth-er Ma-ry, fount of pi-ty In the star-less field of night;  
2. Hear us, Vir-gin, sweet and ten-der, Teach us how to love thy Son,  
3. See us kneeling at thine al-tar, Li-ly, thou a-mong the thorns;

*mf*

*mf*

Organ (Connect repeated notes)

*f*

Queen of God's e-ter-nal ci-ty, Help us with thy mer-cy's might.  
That thro' Him our hearts may ren-der Pu-ri-ty and love in one.  
Give us cour-age when we fal-ter, Firm-ness when the world-ling scorns.

*f*

*mf*

Of thy beau-ty grant a ray, All the world's as-saults to stay.  
Spot-less Vir-gin, keep our hearts, Cleanse them with thy lov-ing darts.  
Let us hope and nev-er fear, Moth-er, be thou ev-er near.

*mf*

*f*

*mf*

# Jesus, my Lord, my God, my All

For S.A. or S.A.B. with organ

(For S.A.T.B., use organ accompaniment for voice parts)

SISTER M. CHERUBIM, O.S.F.  
Op. 39, No. 3

*Moderato* *mf*

1. Je - sus, my Lord, my God, my All! How can I love Thee as I ought? And  
 2. Had I but Ma - ry's sin - less heart To love Thee with, my dear - est King, Oh,  
 3. O see, with - in a crea - ture's hand The vast Cre - a - tor deigns to be, Re -  
 4. O sing His praises, one and all And come, ye an - gels, to our aid, 'Tis

*p* *mf*

*Organ (connect repeated notes)* *mf*

*Più mosso* *p*

how re - vere this won - drous gift, So far sur - pass - ing hope or thought?  
 with what bursts of fer - vent praise, Thy good - ness, Je - sus, would I sing! Sweet Sacrament, we  
 pos - ing, in - fant - like, as though On Jo - seph's arm, or Ma - ry's knee.  
 God! 'tis God! the ve - ry God, Whose pow'r both man and an - gels made.

*Più mosso* *p*

*Più mosso* *p*

*mf*

Thee a - dore, O make us love Thee more and more, O make us love Thee more and more.

*mf*

*mf*



# AVE VERUM

STEPHEN A. ERST

Moderato

*p* *cresc.*  
A - ve ve - rum Co - rpus na - tum de Ma - ri - a Vi - rgi - ne:  
*p* *cresc.*  
A - ve ve - rum Co - rpus na - tum de Ma - ri - a Vi - rgi - ne:  
*p* *cresc.*  
A - ve ve - rum Co - rpus na - tum de Ma - ri - a Vi - rgi - ne:  
*p* *cresc.*

Moderato

*p* *cresc.*

*p* *p* *p* *cresc.*  
de Ma - ri - a Vi - rgi - ne: Ve - re pas - sum, im - mo - la - tum: In  
*p* *p* *p* *cresc.*  
de Ma - ri - a Vi - rgi - ne: Ve - re pas - sum, im - mo - la - tum: In  
*p* *p* *p* *cresc.*  
de Ma - ri - a Vi - rgi - ne: Ve - re pas - sum, im - mo - la - tum: In  
*p* *p* *p* *cresc.*

*p* *p* *p* *cresc.*

*p* *f*  
 cru-ce pro-ho-mi-ne: Cu-jus la-tus per-for-ra - tum flu-xit a-qua et  
 cru-ce pro-ho-mi-ne: Cu-jus la-tus per-for-ra - tum flu-xit a-qua et  
 cru-ce pro-ho-mi-ne: Cu-jus la-tus per-for-ra - tum flu-xit a-qua et

*p* *cresc.* *f*  
 sa-ngui-ne: E - sto no - bis prae-gu - sta - tum mo - rtis in e - xa - mi -  
 sa-ngui-ne: E - sto no - bis prae-gu - sta - tum mo - rtis in e - xa - mi -  
 sa-ngui-ne: E - sto no - bis prae-gu - sta - tum mo - rtis in e - xa - mi -

*p* *f* *ritard.*  
 ne: O Je - su, O Pi - e, O Je - su dul - cis, O Je - su Fi - li Ma - ri - ae.  
 ne: O Je - su, O Pi - e, O Je - su dul - cis, O Je - su Fi - li Ma - ri - ae.  
 ne: O Je - su, O Pi - e, O Je - su dul - cis, O Je - su Fi - li Ma - ri - ae.

# 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 VI

#### THEME AND VARIATIONS

The type of composition called **Theme and Variations** consists of either a folk tune or an original simple melody used as theme, followed by a number of transformations of the theme through added embellishments, such as turns, arpeggios, running passages, and the like. Sometimes the composer varies the theme by harmonizing it differently each time, or by changing the rhythm or key, or by other alterations. This form of composition began to appear as early as the sixteenth century. In the eighteenth and early nineteenth centuries it was extremely popular.

In 1720 George Frederic Handel wrote a fascinating composition now known as "The Harmonious Blacksmith". The saying is that once upon a time, while the composer was in England, he was caught in a heavy rain-storm. For shelter he entered a blacksmith shop and there overheard the blacksmith singing a hymn, the tune of which inspired him to write this composition for his royal pupil, Princess Anne of England, daughter of the Prince of Wales. The piece was then called "Air and Doubles", the original term given to this form of composition. Another saying is that Lintern, an English publisher of music, had been a blacksmith in his younger days, and, therefore, was nicknamed by his friends "The Harmonious Blacksmith". Together with many other works by Handel he published also a collection of Handel's compositions in which

the "Air and Doubles" mentioned above was included. He took a great liking to this particular number and played it for his friends whenever he had an opportunity. Later he published it separately and in fun gave to it his own nickname, "The Harmonious Blacksmith".

Let the class hear it from V.R. 1193\*. Have the pupils note the instrument playing it. (Harpichord) In presenting a composition of this form, play the theme only at first and have the pupils discuss its nature. It is a simple tune in two-part song form with pattern A B. (The end of the theme is very decided, and, therefore, easily recognized.)

Variation I—The theme varied by sixteenth-note rhythm in the right hand part.

Variation II—The sixteenth-note rhythm appears in the left hand part.

Variation III—The theme embellished in triplet rhythm played by the right hand.

Variation IV—The triplet rhythm present in the left hand part.

Variation V—The theme, hardly recognizable, being enveloped in scale passages that appear alternately in the right hand and the left hand part.

Other compositions that might be used to illustrate this form are:

"Carnival of Venice" (the theme is a Venetian Air) V.R. 22191

"Andante from 'Surprise Symphony'" V.R. 7059  
Haydn

If the school library of records contains recordings of other good compositions in this form, they may be used instead of those mentioned above.

### LESSON VII VARIOUS TYPES OF MARCHES

The **march** is a composition to accompany marching. In general, marches are divided into two kinds: the **quick-march** or **quick-step** and the **solemn processional** march. The general character of the march is usually vigorous, but the specific type of character depends upon the nature of the processional for which a march is written.

We have the

Common (parade) March  
Military March  
Patriotic March  
Triumphal March  
Wedding March  
Operatic March  
Funeral March  
Grand March  
Marche Heroique

and other marches.

The form or design of a march in regular construction consists of three sections, or what is called the large three-part song-form.

Part I — Introduction of four or eight measures.

Periods A and B, each of eight measures, and each repeated.

Part II — Often called "Trio", consisting of several periods of new and contrasting material. In character it is often lyrical rather than rhythmic.

Part III — A re-statement of Part I, but usually without repetition of the periods, and often with modified melodies and a Coda.

Play "Under the Double Eagle"—J. F. Wagner—V.R. 19871. and let the class analyze the form. It is as follows: :

Part I — Introduction, eight measures  
Period A, eight measures  
Period A, repeated  
Period B, eight measures  
Period B, repeated

Part II (Trio) Period C, sixteen measures  
Period C, repeated.

Part III — Re-statement of Part I,  
t h u s: Introduction - A - B - B

Now play the "High School Cadets March", Sousa—from the opposite side of the above record. Pupils will note that the construction is irregular. Counting two beats to a measure, the form is as given below.

Part I — Introduction, eight measures  
Period A, twenty-four measures  
Period A, repeated

Period B, sixteen measures

Period B, repeated

Part II (Trio) Period C, sixteen measures

Period C, repeated

Part III — Not a re-statement of Part I, but a new period that we may call D, of sixteen measures, played twice.

The construction of this march is rather unusual. It is more like a two-part form—namely, Introduction and Periods A and B forming Part I, and Periods C and D constituting Part II.

Originally the march was associated with military movements, but later it was used to accompany processions of various kinds, and was also introduced into the music of the stage, the chamber, and the orchestra.

The **Military March**, as we understand it, written to stimulate courage and to insure the orderly movements of troops, is not found earlier than about the middle of the 17th century, and seems to have originated during the Thirty Years' War. War songs of the folk-type, sung to arouse military ardour, long preceded the instrumental military march. It is said that the latter developed from the old war songs. "The March of the Men of Harlech", an old Welsh war song in march form, originated in 1468 during the siege of the famous old "Harlech Castle".

The stirring military march of the present time is usually written in the form stated above. The ordinary **Parade March** has about seventy-five steps to a minute. The **Quick-March** (in German, **Geschwind-Marsch**; in French, **Pas redoublé**) implies about 108 steps to a minute, and the **Storming March** (in German, **Sturm-Marsch**; in French, **Pas de charge**) calls for about 120 steps to a minute. The speed of the steps is given by beats of the drum.

Play "Marche Militaire", Schubert—V.R. 6639. Let pupils decide whether the music suggests a gala parade during times of peace or military ardour during a period of war. (It suggests the former.)

Schubert dedicated this march to the crack regiment of the Imperial Grenadiers who formed the bodyguard of the Austrian Emperor. These were all picked men and well drilled who could parade with superb dash and elegance. The general effect of the composition is that of an approaching troop, the march music becoming louder and louder. The trio consists of two fanciful themes that seem to portray the joy and pride of the admiring onlookers. After the trio, Part I is repeated, ending in a brilliant

climax.

Pupils should note the three-part form of its construction.

Write on the board:

Common March  
Military March  
Grand March  
Triumphal March  
Funeral March  
Wedding March

Then play without comment a portion of each of the marches listed below, and, in each instance have the class decide which of the above titles could be given to the particular march of which they have heard a portion.

Pomp and Circumstance March No. 1.  
Elgar V.R. 9016

Wedding March—Mendelssohn.  
V.R. 20036

Funeral March — Chopin V.R. 35800

Any common march at hand  
Queen of Sheba Cortege — Gounod  
V.R. 35763

Now play the marches in their entirety and have the class observe the mood of each. Also have pupils take note of the three-part form. It is not necessary to analyze the form of these marches in detail; the recognition of difference in mood and character is the primary objective of this lesson. However, the form of construction should not be entirely overlooked. A brief interpretation of the above-mentioned marches follows:

**Pomp and Circumstance Marches, No. 1-2**  
Elgar.

On the title page of the score of these marches the eminent English composer, Sir Edward Elgar, placed the verses:

"Like a proud music that draws  
men to die  
Madly upon the spears in martial  
ecstasy,  
A measure that sets heaven in all  
their veins  
And iron in their hands."

These verses hint to the kind of music we may expect to hear—a majestic, brilliant, and patriotic music expressive of courageous loyalty to king and country.

These military marches were composed in 1910 for the great historical event, the coronation of King Edward VII of England. Elgar wrote much of the music played on that day by the city bands of London. Of the two marches, No. 1 in D major is the most popular. The trio of it has been set to Kipling's patriotic verses "Land of Hope and Glory". This song is still sung and consid-

ered a sort of unofficial anthem of England. A short time after his coronation, the King bestowed the title of knight on the composer.

#### Wedding March — Mendelssohn

This now so popular march was originally part of the incidental music written for Shakespeare's comedy, "A Midsummer Night's Dream". It was used between Acts IV and V. The title speaks for itself. Let pupils discuss the mood and the form.

#### Funeral March — Chopin

In this march the composer mourns the loss of Polish independence at the final partitioning of Poland in the year 1795. Chopin was a loyal patriot who keenly felt the suppression of his own nation. The great composer Franz Liszt, referring to this composition, says, "All that the funeral procession of an entire nation in mourning, weeping for its own death, could contain of desolate woe and deepest sorrow is found in this funeral knell." The mood of Part I is one of pitiful dreariness and melancholy. The trio seems to reflect a little consolation. Part III, which is a re-statement of Part I, is omitted on the record. The teacher will ask the pupils whether they think the march is complete. Then they should be told about the omission of Part III in the recording. (Most likely it was omitted because of lack of space on the record.)

#### Queen of Sheba Cortege — Gounod

This is a grand march of majestic and dignified character. It occurs in Act IV of Gounod's opera, "The Queen of Sheba".

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The opposite side of some of the records used in this lesson present other marches of high musical value. Let the class hear them.

#### Triumphal March — Grieg, V.R. 35763\*

The best national music of Norway is that written by its greatest composer, Edward Grieg. The triumphal march presented here depicts a romantic and patriotic scene. The music was originally composed for the play, "Sigurd Jorsalfar", written by Bjornsen. Sigurd was a crusader, a younger brother of two kings, who in the Middle Ages jointly ruled Norway. In this play the march is played when Sigurd returns from the Crusade. The music opens with a short introduction suggestive of enthusiastic shouts of welcome. This is immediately followed by a quiet but stately melody, expressive of an atmosphere of awe and reverence that suddenly befalls the crowd as they behold their venerated prince. The music then swings into a marvelously majestic and inspiring

theme, portraying the advance of the brave and adventurous crusaders. The trio is reminiscent of the happier folk songs of the people, and expresses the happy and contented mood of the loyal subjects of the prince. Part III is in part a re-statement of the stately music of Part I.

**Funeral March of a Marionette—Gounod**  
V.R. 6639\*

This is essentially a humorous composition. It tells the story of a funeral procession at which a band of marionettes carry the body of a little companion to the grave. The poor puppet doll was killed in a catastrophe of the kind that happen in doll-life—probably a tumble resulting in a broken leg, loss of head or arms, or some other fatality. The music depicts the stiff-legged funeral procession as being a half sad and half humorous affair. The trio pictures the halting of the band at a wayside inn for refreshments. Some of the mourners begin to discuss the fatal accident, and in the heat of their conversation fail to note that the procession has again been formed, and must now be nearly at the grave. They hasten to join their companions and reach the cemetery just in time for the interment, which, according to the music, was a "not-too-sad" scene. Part III portrays the return of the stiff-legged procession.

**Wedding March from "Lohengrin"—**  
**Wagner** V.R. 20036\*

This is the music of the chorus sung by the bridal procession of Lohengrin and Elsa on the way to the nuptial chamber, at the beginning of Act III in the opera "Lohengrin".

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

### WOMEN IN CHURCH CHOIRS

By Rev. Carlo Rossini of the Diocesan Music Commission, Pittsburgh, Pa.

The law of the Church in regard to the participation of women in church choirs has been laid down by Pope Pius X in the following paragraphs of his *Motu Proprio* (November 22, 1903):

"No. 12. With the exception of the melodies proper to the celebrant at the altar and to the ministers (which must be always sung in Gregorian Chant, and without accompaniment of the organ), all the rest of the liturgical chant belongs to the choir of levites, and, therefore, church singers (*cantori di chiesa*), even if they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the greater part, retain the character of choral music. By this it is not understood that solos are entirely excluded." etc.

"No. 13. On the same principle it follows that singers in church have a real liturgical office, and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir or of the music-chapel (*del coro o della cappella musicale*). Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church."

Any objective reader can see at once that from the premises laid down in the first part of No. 12 Pope Pius X intended to bring forth two different conclusions, that is two provisions against two different abuses, namely: a) The excessive Solo-singing in church choirs; b) The participation of women in church choirs or music-chapels (*Coro o Cappella musicale*.)

It is well to remember here that Pope Pius X wrote his *Motu Proprio* in Italian, and that the technical terms he used throughout the same document are most appropriate musically and literally, and absolutely free from any danger of misunderstanding. Indeed it could not be otherwise since the Pope himself, in his Foreword to the *Motu Proprio*, had expressly declared that his only purpose was "to gather together in a general survey the principal prescription of the Church against the more common abuses in this subject, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty, and that all vagueness may be eliminated from the interpretation of matters which have already been commanded."

According to the Italian ecclesiastical language, what in ordinary churches is commonly called *CORO* (Choir, i.e. a group of lay-singers in the organ loft) takes the name of *CAPPELLA MUSICALE* (music-chapel) in Cathedrals, Basilicas and Collegiate churches, where only "well trained" singers are admitted in the choir. As the prescriptions of the *Motu Proprio* quoted above (No. 12 & 13) were intended for ALL the churches, Cathedral or not, Pope Pius X most properly used both terms "*Coro o Cappella musicale*".

In the correct Italian language, neither the Canons in the sanctuary (Chapter) nor their associated "beneficed chanters", as a body, are called "*Coro*" (Choir). In fact, if a person wants to use the word *Coro* with reference to the Chapter, he will say in Italian, in order to be understood: "*Il Coro dei Canonici*" (the choir of the Canons) or "*Il Coro Canoniale*" (the Canonical choir). Likewise, the "beneficed chanters" (generally Priests) are never called simply "*Cantori*" or "*cantori di chiesa*" (church singers), but rather "*Cantori beneficiati*" or "*Canonici cantori*" (canonical chanters); and NO ONE, not even the most illiterate man, would dare to give their ensemble the name of "*Cappella musicale*"! If Father Bonvin



therefore, upon entering a Cathedral in Italy, used the term **Cappella musicale** to indicate the Chapter or the Canonical Chanters, he would be corrected immediately by the sacristan or by any of the altar-boys; and should he insist further on his own terminology, the whole thing would be taken as a "joke" or (as they say in Rome) "**americanata**". Eventually, Father Bonvin may find there that some from among the "benificed chanters" are also members of the "Music Chapel" or **cappella musicale**. In this case he will notice that these Clerics, after the chanting of the Office (*ufficiatura choralis*), leave the sanctuary and go to join the lay-singers in the organ-loft for the Mass. These men in the organ gallery are precisely the so-called **cantori di chiesa** (i.e. professional church singers) who, according to Pius X, REALLY TAKE THE PLACE OF THE ECCLESIASTICAL CHOIR, that is of the original **Choir of Levites**.

Since I am in the way of giving Father Bonvin a lesson in the Italian ecclesiastical language, I will add here that the word **CORO** is used also to indicate that part of the sanctuary which in Cathedrals and Collegiate churches is reserved to the Canons or Chapter. Hence we say in Italian: "**I Canonici vanno in Coro**" (the Canons are going in the Choir), or "**I Canonici sono in Coro**" (the Canons are in the Choir.) It is obvious, however, that the term "**Coro**" taken in this sense has nothing to do with the provision contained in No. 13 of the *Motu Proprio*.

From the above linguistic elucidations springs the following conclusion, namely: Had the foes of the *Motu Proprio* taken the trouble of finding out what was meant by the term "**cappella musicale**" in the original text, many a "silly" controversy might have been spared during the past thirty years, concerning certain prescriptions of the Church.

\* \* \*

Now let us see how Father Bonvin understands the language of Pope Pius X, particularly in regard to No. 13 of the *Motu Proprio*, quoted above.

"The whole question", says Father Bonvin in his article (THE CAECILIA, September 1934) "reduces itself to this other one: What is meant by the **liturgical choir**?"—This reminds me of what we read in the New Testament (St. Luke, X, 25): "And behold a certain lawyer stood up, tempting him (Jesus) and saying: Master, what must I do to possess eternal life? But Jesus said to him: What is written in the law? how read-

est thou?"—In like manner Father Bonvin seems to ask Pius X the question: "What is meant by **liturgical choir**?" But the author of the *Motu Proprio* might say to him: "What is written in the law? how readest thou? for I wrote '**Coro o Cappella musicale**' (Choir or Music-chapel); why in the English translation of my 'juridical code' did you and your friends eliminate the term **cappella musicale** which would leave no doubt as to what I meant by '**coro**'?" Father Bonvin however, "willing to justify himself" like the lawyer of old, may ask again: "What is meant by the term **cappella musicale**?" Then Pius X might answer him: It should not take a Musician in Italy to know that much, in fact any altar-boy in Italy can answer your question. Nevertheless, since you wish to have an **authentic** interpretation of my words, I would advise you to read the definition of the term "**cappella musicale**" in the Regulations I have suggested and **ordered** for the churches of Rome "which must give the example in the sight of the whole world."

Paragraph No. 2 of the Regulations for the Province of Rome (Febr. 2, 1912) reads as follows: "The '**Choir**' or **Cappella musicale**, composed of trained singers under the direction of a choirmaster is a **more recent institution**, yet a **legitimate one**, to **REPLACE** the original combination of *Schola Cantorum* and people".—Formerly, the *Schola* in the sanctuary and the people in the body of the church alternated in singing the Common chants of the Mass (*Responsorial* or *Antiphonal* style of singing).

The following historical elucidations will serve to show the striking, concise precision of the above definition and its evident parallelism with No. 12 of the *Motu Proprio*, where we read that "church singers, even if they are laymen, are really **TAKING THE PLACE** of the ecclesiastical choir".

Originally, the *Schola Cantorum* consisted of clerics (levites). Later on, at the time of St. Gregory the Great (VI century), it consisted of clerics and boys. They not only furnished the singing (*concentus*) but also joined in many of the ceremonies with the Superior Clergy, regular or secular. The members of the *Schola* were placed in rows on either side, between the Clergy in the apse and the people in the body of the church. Hence, the space between the sanctuary and the nave came to be called the **choir**. A few centuries later, when the **new style** of music (**cantus harmonicus**) had been admitted in church and a number of laymen (**musici**) who were expert in the new

art had been permitted to join the Schola, the latter was transferred to a special gallery (**cantoria**) high on the walls between the sanctuary and the nave (XIII-XIV centuries). Even today such galleries are found in old European Cathedrals. Then, too, the Schola Cantorum adopted the ambitious name of "**chorus musicorum**" or "**cantores musici**" (choir of musicians, music-choir). At the same time the Superior Clergy (chapter) decided to migrate from the confined space of the apse, and to establish themselves in seats (stalls) on either side of the so-called **choir**.

To the Music Choir in the gallery (**chorus musicorum**) were entrusted the Common parts of the Mass (**Ordinarium Missae**) which they rendered according to the new **harmonic style** (**musica mensurata** or figured music), while the Clergy in the sanctuary continued to be in charge of the chants of the Office and of the Proper chants of the Mass (**Proprium Missae**) which were rendered in the Gregorian style (**cantus planus**).

The Music Choir was under the direction of a choirmaster (**Moderator** or **Magister capellae**) appointed by the Bishop or by the Chapter (**Capitulum**); it had its own Officials and its own By-Laws also approved by the Bishop or by the Chapter, as the Archives of many old Cathedrals show.

Only toward the end of the XVII century—on account of the abusive substitution of women for boys in the Music Choir, and because of the need of more space for a larger

organ and for orchestra players—the "**Musicians**" (**cantores musici**) were compelled to migrate into galleries far away from the sanctuary, often to the back of the church, above the main door, as is customary even today. (Cf. **Catholic Encyclopedia**; **Catholic Dictionary of Religious Information**; **History of Sacred Music** by Card. G. B. Katschthaler; **Origin and Development of Liturgical Chant** by Dr. P. Wagner; **Studi d'Archivio** by Msgr. R. Casimiri).

In the light of the above historical facts, how can any open-minded person fail to recognize in the "**CHORUS MUSICORUM**" the modern **CHURCH CHOIR** or **CAPPELLA MUSICALE**, that is, that "more recent and yet legitimate institution of trained singers under the direction of a choirmaster, which replaced the original combination of Schola Cantorum and people", as per the authorized definition given in the Regulations for the churches of Rome?

The whole question then, will be reduced to this: The Rev. Ludwig G. Bonvin, S. J. says that women CAN take part in the church choir because the latter is NOT a liturgical institution. Pope Pius X, on the contrary, says that the church choir IS a liturgical institution, and therefore women CANNOT take part in it. — WHO IS RIGHT?

So-long until next month! . . . .

Rev. C. Rossini.

(To be continued.)

### OUR OVERSIGHT

Acknowledgment should have been made of the courtesy of the magazine PAX, for the use of pictures which have recently appeared in THE CAECILIA, with the articles by Dom Adelard Bouvilliers, O.S.B.

The pictures of Montserrat, St. Gregory the Great, and Dom Prosper Gueranger, O.S.B., were used with the permission of, and through the kind cooperation of the magazine PAX, the Catholic Monthly, issued by the Benedictine Fathers, from 960 Madison Avenue, New York City.

### FOR SALE OR EXCHANGE

Copies of the following books are available for sale or exchange. We recommend them for library reference at least.

Arrangements may be made with Rev. William J. Jenks, C.S.S.R., St. Mary's College, North East, Pa.

Editio Vaticana—1920—Officium Vespertinum in Dominicis et Festis cum rhythmicis signis—Desclee & Socii.

Ratisbon Edition—1900—Officium Majoris Hebdomadae—Pustet.

Franc. Haberl—1901—Psalmi Officiorum Hebdomadae Sanctae—Pustet.

Cong. Rituum Romae—1903—Vesperale Romanum—Antiphonarii et Breviarii Romani—Pustet.

Rev. John B. Jung—1886 Roman Vespere—Pustet.

Rev. J. H. Cornell—1860—Roman Chant—Kelly, Hedion & Piet, Baltimore.

Editio vaticana—1912—EPITOME GRADUALI S.R.E. DE TEMPORE ET DE SANCTIS—Pustet.

# THE TURNING OF THE TIDE

Dom Raphael Stone, O.S.B.  
Buckfast Abbey, England

There was a time when, to use the phrase of a great Pope, the world groaned "to find itself Arian." There can be no heresy in music, happily, yet to such lengths do some carry their devotion to the Solesmes method of rhythming plainsong that they venture to compare it with their undoubted loyalty to the doctrines of the Faith! And the corollary is not far to seek. The mouths of those who would question the soundness of the method must be stopped as though question were heretical.

But, as I have before tentatively suggested in a letter to the Editor of the "Caecilia," perhaps Solesmes itself is about to cut the ground away from under the feet of those who hold the theory of equalism-cum-nuance in the restored song of the Church. Certainly, from some of the discs of the Solesmes Community singing pieces out of the Gradual one might lawfully conclude that, whatever they hold in theory, in practice they are mensuralist—mensuralist in the sense of the articles that have appeared in this paper. Solesmes mensuralist! Will such a proposition find favour with Mrs. Justine Ward and with Dom Gregory Murray O.S.B.? Will those who trust blindly to the teaching of the late Dom Mocquereau believe such a thing possible? Yet let anyone, book in hand, follow the great "Jubilate" Offertory on a Solesmes gramophone disc, and compare carefully the length given to the notes bearing the horizontal episema with the simple note before or after it. At the very least one will say that the treatment, if not always exactly double, is so near it as to amount to the same thing and to banish effectively from the mind of the listener any idea of nuance.

Let us turn to another practical comparison, that of the printed page. M. Henri Potiron, an outside protagonist of the Solesmes methods, has written a glowing encomium of the new Benedictine Monastic Antiphoner (Desclée, Tournai, May, 1934) in the pages of the "Revue Grégorienne" for July-Aug. Obviously inspired by the editors of this monumental work, the result of two decades of palaeographic research, he says: (I translate from the French) "the new Antiphoner is even more richly provided with indica-

tions and nuances than was the Tournai edition of the Vatican Antiphoner. This time, not one of the very numerous episemas in Hartker has been left out." (I) The last sentence will naturally raise in many minds the thought.—If this can be done for the Antiphoner, why not for the Gradual also? But this is a matter beyond the scope of this inquiry. We ought, however, not to accept M. Potiron's claim without examination; for, if the episemas of Hartker have not been transcribed by means of a uniform and unambiguous series of signs there will be no means of distinguishing them save by an actual comparison with Hartker's MS., a thing which is hardly possible to more than a very few.

To make my meaning clear let me point to an example of a note commonly sung long, and indeed marked so in the neumatic MSS, which in the Solesmes Gradual is found to have only a vertical episema upon it—the first *la* in the Introit "Gaudeamus" (All Saints Day, etc. *passim*. Now the vertical tick of Solesmes marks hundreds of notes which are not long and are not marked long in the neumscripsts, but there are also innumerable cases like the "Gaudeamus" one cited. The plain fact of the matter is that the MSS do have a sign for length which is uniform for any given school (St. Gall, Metz, etc.); while the Solesmes books have patently three signs which are used to transcribe the longer note: the point, the horizontal episema, and the vertical episema or tick. Archaeologically this is a mystification which can only be described as sophistical and this verdict will stand, no matter what value is attached to these three different signs, whether by their inventors or by anyone else.

Compare now the new A. M. (Antiphonale Monasticum) with the V. A. (Vatican Antiphoner: the page references are to the Paroissien of 1925). We will point out a line of enquiry with a few examples without at-

(I) In this connection I learn the rather amusing fact that this claim was made years ago, but a little hastily, by Dom Gatard in the course of the French edition of *La Musique Grégorienne*; the English edition of this treatise wisely omitted all mention of such a premature claim, viz., that all, *tous*, the epsimas of the MSS had been transcribed.

tempting to be exhaustive. The prolific "Ecce sacerdos" 7th mode type of antiphon will repay study in respect of its spondee cadences. In A.M. (p. 657) note that all spondee endings of phrases are given two longs, points being used. In V. A. (p. 1004) all but the last resolved into iambs and had a point or horizontal episema on the second syllable only. This signal advance of Solesmes in the A. M. towards traditional mensuralism is described by M. Potiron as giving to the spondee cadence "plus de gravité!" But how many, had it not been for Dom Mocquereau's exaggerated ideas about accent being short and on the upbeat, would ever have dreamt of singing it otherwise? Of the same character are numerous cadences of 8th mode antiphons. Cf. *coe-lorum*, A. M. p. 647, V.A. p. 982.) For one example one might cite scores.

Solesmes has not been content, however, to part company with Dom Mocquereau on the question of the brevity of cadential accent only. In the A. M. a large number of words occurring at the beginning or in the flow of the musical phrase have their accents dowered with the horizontal episema, which in such cases may be taken as a faithful transcription of the long sign of the MSS. For examples look up the Common of many Martyrs. (A. M. p. 647-8); We get the horizontal episema on O of "Omnes Sancti," on san of "pervenerunt sancti" etc. These indications are of course absent from the same passages in V. A. (pp. 981-2). It will be objected perhaps that the horizontal episema does not stand for length. This disclaimer is in fact expressly made in the voluminous explanations which preface the new Antiphoner, but in practice it is hardly possible (the Solesmes discs show this) to differentiate between the . and the — : That they are the same by every right of logic can be demonstrated a) because they represent the same, not two different neum modifications in the ancient MSS; b) because in the Solesmes editions the equivalence of the point and horizontal episema is deducible on the most evident and valid grounds. First, let us point out a whole host of 4th mode antiphons which at the spondee cadences on re are given in V.A. a horizontal episema for the tonic or word accent. Ex.-capite meo (p. 1086), su-avis (p. 1087.) Then look up the new Benedictine Antiphoner and we find the same syllables marked long by means of the point—a very clear mensuralistic equivalence. Better still, equivalence is manifested (in spite of the disclaimer of the Preface!)

within the covers of the new book even. On p. 657 we have (4th line down from top of page) Deo with a horizontal episema on the second syllable; whilst at the beginning of the line at the bottom of the very same page comes conser-varet with a point on its last syllable. Yet the two phrases are identical both as to number of notes and syllables and lie of the former on the staff; and each comes before a quarter bar. It would be strange if there were many such examples in the book, but it can hardly have been a printers' slip; and though it may be an oversight of the editors it reflects in some way the inevitable result of using a sign which gives at once to the eye the idea of length. The vertical episema, on the other hand, looks like a transcription of the Romanian letter f, for feriat, strike. Yet it is employed also for length by Solesmes upon occasion and in this connection a curious equivalence suggests itself on p. 666 of the new Antiphoner. It is only necessary to look at the last line. The names of all but three Doctors whose antiphon ad Magnificat is printed at this place have for their last accent a podatus marked long with a horizontal episema below the neum. In the case of the three exceptions which are proparoxytons the neum of two notes is split up, giving mi to the accent and fa to the weak syllable. The mi (first note of the podatus in the other cases) has a vertical tick. Is this to be regarded as the equivalent of the horizontal episema in the other cases? It would be logical to do so, and more logical still to have printed a horizontal episema instead of the ictus tick.

Before leaving the subject with all its intricacies and bewilderments it may be as well to emphasize a doubt as to the justice of the claim made by M. Potiron that all the episemas of Hartker have been transcribed even in this edition. If the means of transcription is an ambiguous one it is not justified. Again horizontal episemas appear in awkward places which makes one question their authenticity at once. If Hartker and the other MSS utilized have been added to or made the object of a forced interpretation (e. g., in places where the MSS themselves were not clear, and no analogy could be securely established) then the claim says too little, and requires to be amplified before it can be promulgated with justice or reason.

It is very far from the writer's wish to depreciate the work of Solesmes. It will be admitted by every fair-minded person that

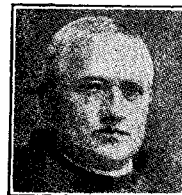
(Continued on Page 174)

## Question and Answer Box

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



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



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### Questions submitted in January

#### "SAINT RADEGUND: A PRELUDE"

In the Question and Answer Box of January 1935 (Page 56) a "*Saint Ragemund*" was introduced. How the transformation took place we cannot tell. We might have passed over the printing mistake, but we owe it to the illustrious Saint to spell her name correctly, since she is fully as popular in German speaking households as Saint Brigid of Kildare is known and venerated in Ireland.

While the "*Biographical Dictionary of the Saints*" by Monsignor F. G. Holweck (*B. Herder*: 1924) is altogether silent about "*Saint Ragemund*", there are five Saints recorded under the name "*Saint Radegundis*" (or simply "*Radegund*"). Want of space forbids us to produce even a short biography of the holy Queen Radegund, but we must mention (at least) how her name became inseparably connected with the Liturgy of Passion-Tide. Being the daughter of a Thuringian tribal king, she was compelled to marry her father's oppressor, king Chlotar, A.D. 540. Ten years later her own brother was put to death by order of her coarse and faithless husband. Radegund fled to S. Medardus, Bishop of Noyon, who gave her a nun's veil. Subsequently she received from Emperor Justin II a relic of the Holy Cross, and it was at her request that the holy poet Venantius Fortunatus composed the hymns "*Vexilla Regis*" and "*Pange lingua gloriosi lauream certaminis*", both of which play an important part in the liturgy of Good Friday.

Saint Radegund founded the Convent of the Holy Cross near Poitier, where after a life of constant prayer she died A.D. 587.

#### "FRAU RADEGUND: A POSTLUDE"

When the writer of these lines was a tot of four or five, he was regularly sent on errands to "*Frau Radegund*" who ran the tiny grocery store in the small village. But in the estimation of all the children "*Frau Radegund*" was a wonderful woman. In those days a small package of coffee was always accompanied by a big package of chicory to give due coloring to the concoction. But the main thing was that "*Frau Radegund*" never forgot to slip a handful of sugar-buttons (*candies*) into the coat-pockets of her little customers.

#### End of the Postlude.

"May an "*Ave Maria*" be sung at a Requiem? Would it be inappropriate, and is there any proscription against it?"

A. In order to answer this question we must consult the principal decisions issued by the Roman authorities. On July 15, 1631, the following answer was given: "In the Requiem High Mass nothing may be omitted which is set down in the Gradual; the Mass must be sung as it stands in the Missal".

To the inquiry if the Offertory may be omitted (*to make room for another chant*), the Sacred Congregation of Rites replied September 11, 1847 "that the Offertory should be sung".

Ten years later, May 9, 1857, the same Congregation replied "that the Offertory may neither be shortened nor omit-

ted (and be replaced by something else). "Necessario cantari debet" i.e. it must be sung or recited by all means.

The above decrees are equivalent to a clear and determined proscription and rejection of inserted numbers, such as *Stabat Mater*, *Ave Maria*, *O Salutaris*, *Pie Jesu*, *De Profundis*, *Miseremini mei*, etc.

"I fail to see how an *Ave Maria*, sung in Latin, should be forbidden, when the words are so appropriate".

A. We limit our reply to the following considerations: (1) As a prayer, the *Ave Maria* always ranks next to the *Pater Noster*. (2) The words "Pray for us sinners now, and in the hour of our death" make the prayer very personal; it is only by stretching things that we could refer these words to the faithful departed. (3) The fact that the long-time practice of singing Solos at Requiem High Mass is still in vogue in many places throughout U.S.A. is another evidence that liturgical laws *do not work automatically*. These practices will go on until the Bishop, the official Custodian of Liturgical Laws, will positively insist that from such and such a date on there can be *no Requiem* throughout the diocese, unless the general liturgical laws (quoted above) be strictly observed. (4) As long as no pronouncement to this effect is forthcoming, the old way of doing things enjoys the privilege of tradition. The more precise term for "tradition" is "prescription" which in Law means "a claim or right of title to a thing by virtue of immemorial use and enjoyment".

"But why not give some lee-way to organists that have to sing so many Requiems per day?"

A. Instead of giving a direct answer we prefer to record two actual occurrences. An organist in a big city was in the habit of singing at the Offertory of Requiem High Masses the Blessed Virgin antiphon of the particular season,

beginning with the *Alma Redemptoris* in Advent. His logic led him to the anomaly of singing during Easter-Tide the *Regina coeli*. Thus he introduced four *Alleluia's* into the Requiem.

In a certain town the most popular man was being buried. The whole congregation was desirous of doing something extraordinary to voice their sympathy. Can you guess what the good people resolved upon? They sang as funeral tribute: "*Holy God we praise Thy name*".

There is no telling to what liturgical absurdities organists and people will resort when the sacred laws are disregarded.

There is practical wisdom in such diocesan regulations as the following:

"To the Clergy and the Organists of the Diocese:

- (b) At Requiem High Mass the Sequence and the Offertory must be sung in their entirety.
- (c) At funerals it is forbidden to sing anything in the Vernacular, even immediately before or after Mass—the Church provides the proper chants".

(*The Catholic Observer*", Pittsburgh, October 4, 1934).

"Is modulation on the organ during High Mass still in practice? Or is it satisfactory not to play the organ?"

A. The organ (1) is the only musical instrument which the Church uses" as her own, being highly qualified for, and peculiarly adapted to the spirit and character of her ecclesiastical music". (*Council of Utrecht*). (2) The organ receives a special blessing; it is thus withdrawn from profane use and dedicated exclusively to Divine Service. In virtue of a Sacramental it is empowered (*like all blessed articles*) to communicate spiritual favors to others. (3) These spiritual favors are (a) a sacred joy to which all of God's faithful children are entitled; (b) a help in elevating the hearts to God and offering fervent prayers.

(4) The organ has been the object of ecclesiastical legislation. In the Ceremonial of Bishops (*Book 1, Chapter 28*) the rules are laid down when the organ is to be played and when it is to be silent.

Having stated the general principles, we say that organ-playing is still in practice, and that it is not left free to the organist to refrain from using the organ on Sun and Festive Days.

The saintly Cardinal Bona says: "The harmonious sound of the organ cheers up the downcast and brings to mind the joys of the Heavenly City, it stirs up the indolent, it refreshes the zealous; it invites the just to God's love and the sinners to repentance".

"What particular favor does Holy Church ask for in connection with the blessing of a new organ?"

A. The following prayer is said at the Blessing: "O God, who didst command Thy servant Moses to prepare trumpets during the sacrifices offered to Thy name, and who didst will the praise of Thy name to be sounded with trumpets and cymbals: bless, we beseech Thee, this instrument of sound hereby dedicated to Thy service, and grant that Thy Faithful, singing unto Thee in spiritual canticles on earth, may thereby reach the eternal joys in Heaven: Through our Lord Jesus Christ: Who liveth and reigneth with Thee in unity of the Holy Ghost for ever and ever. Amen."

Like a good mother, Holy Church has but one concern, viz. that her children might never lose sight of the heavenly home, the place of perfect harmony and endless song. "A singing army cannot be vanquished" is an old Christian saying. Even as Our Lord sang hymns with His Apostles before He retired to Mount Olivet to begin His bitter Passion, so His followers should strengthen their hearts by spiritual canticles amid all vicissitudes.

"What serious reflection should fill the organist's mind?"

A. Let the organist always be mindful that "*while he is playing, the congregation is praying*". His office is to help the people to pray with greater uplifting of the soul to God. Therefore he should with good taste select appropriate music, prepare it well, and render it in a worshipful manner.

"Is it possible in music to have rhythm without melody, or melody without rhythm, or are they so closely related that one demands the other?"

A. It is possible in music to have rhythm without melody. The music of the drummer is purely rhythmic. The music of the primitive nations is limited to dances and performances in which rhythm is the essential feature. "Rhythm, taken in a general sense to include "*keeping in time*", is the essence in music, in its simplest form as well as in the most skillfully elaborated fugues of modern composers. To recall a tune, the rhythm must be revived first and the melody will easily be recalled. The latter may be suggested by the former, but not *vice versa*" (*R. Wallaschek in "Primitive Music", London: 1893*).

On the other hand, it is not possible to have melody without rhythm. The most beautiful line of melody is dead as long as the quickening element of rhythmic life does not pulsate therein: it is a body without a soul.

A hundred years ago Gregorian Chant was rendered in many places without life, without rhythmic swing, without beauty of expression; the general impression was that it had *no rhythm*. Nay, less than a hundred years ago, even when the writer was a student (1880), he remembers having heard mystifying news about rhythm. "These French Benedictines of Solesmes always talk about rhythm: what do they mean anyway? Chant has no rhythm".

Thank God, to-day all the world knows that it is impossible for any melody to exist without rhythm.

## GREGORIAN CHANT— DISCOGRAPHY

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



**U**P to date several companies have recorded nearly or a little more than one hundred and twenty-six discs of Gregorian Chant excerpts. The teacher and the lover of the gramophone should get acquainted with these many recordings for I know from experience that acquaintance begets interest in, if not the love of, this Christian vocal art. This familiarity enormously increases the pleasure and the profit in playing them, for it is a study that repays a hundredfold and a good record, used with care, will give at least 300 playings.

To those interested in Gregorian Chant, I might say that as great as is the enjoyment derived from the use of discs recording it, it must be repeated that the Congregation of Sacred Rites, through her Decree of Feb. 11th, 1910, forbade the use of phonograph discs during the Liturgical Offices themselves.

Of all places in the world, it was from the Parish Archpriest of Vallisfloritae at Squillace (Calabria) Southern Italy, the birthplace of the monk Cassiodorus, that the question came to the Congregation of Sacred Rites as to the use of phonograph discs being permitted during the ceremonies. He wrote of the lack of competent organists and singers, even laymen, and asked if at such times, the discs recording strictly liturgical Gregorian, whether of the variable or invariable parts of Solemn Mass and Vespers and other Hymns might be used.

The Congregation of Sacred Rites, after having sought the opinion of the Liturgical Commission, issued the decree: **NEGAVIT** (It is not permitted). The reference will be found in "Decreta Authentica Congregationis Sacrorum Rituum," Volume VI, p. 110, Decretum No. 4247. The reason for this denial is obvious: the cult and worship must exact the real homage of living beings.

A cry of alarm was given by Prof. Gian Luigi Centemeri in the *Musica Sacra* (Milan) of Jan., 1932. He seemed to see the increasing progress of the disc in liturgical functions, not withstanding the decree from Rome that such practice is anti-liturgical.

The recording of interpretations of some parts of the Gregorian Melopea is perhaps inviting to phonograph companies. In a certain sense such recording might be a liturgical abuse, but to every lover and teacher of the sacred cantilena Romana, the recordings of the more than 126 discs, which I have in my disotheca also singularly favor the teaching and the practice of the old sacrosanct song of the Roman Church.

One understands really that the influence of discs toward the culture and knowledge of music, vocal and instrumental, is enormous. Why should not the use of Gregorian discs become victorious over the last vestiges of prejudice to the propagation and the practice of the Liturgical Chant? The diversities even of different interpretations would give place naturally to instructive comparisons, as all these interpretations naturally aim at exalting that exquisite art, that music that is a prayer, that song which is proper to the Roman Church—the Gregorian Cantilena.

Here I shall append with its translation the **Decreta Authentica** text of the **Congregationis Sacrorum Rituum**.

### Decretum No. 4247

Revdmus Archipresbyter Curatus Vallisfloritae, Squillacensis Dioceseos, de consensu sui Revdi Episcopi Administratoris Apostolici, a Sacra Rituum Congregatione sequentis dubii solutionem humillime expostulavit; nimirum:

An in Missa solemnibus et aliis functionibus, in Ecclesiis, quibus est carentia magistri organici vel cantorum, etiam **laicorum**, liceat uti machina vulgo dicta **Gramophono**, pro cantu stricte liturgico gregoriano, partium variabilium aut invariabilium Missae solemnibus, Hymnorum et aliorum Canticorum?

Et sacra eadem Congregatio, exquisito Commissionis Liturgicae suffragio, proposito dubio respondendum censuit: **Negative**.

Atque ita rescripsit, die 11 Februarii, 1910.

In English: The Very Rev. Archpriest Curatus Vallisfloritae, Diocese of Squillace, with the consent of his Most Rev. Bishop



Administrator Apostolic has humbly asked the Sacred Congregation of Rites for a solution of the following dubium:

May a gramophone be used for the rendering in strictly liturgical Gregorian Chant, of the variable and fixed parts of a Solemn Mass, of Hymns and of Canticles, in churches where there is no organist and no choir,—not even a lay choir.

The Sacred Congregation of Rites, having obtained the opinion of the Liturgical Commission replied in the Negative,—that a Gramophone may not be used during Liturgical Services.

Rescript dated 11 Feb. 1910.

(NOTE:—But it should be observed, however, that the restriction concerns the use of the gramophone and discs only during the Liturgical Services. Supposing that the rehearsals of the choir take place in an oratory, a chapel or in a church then if for

pedagogical purposes the gramophone is kept therein it may be used and used wisely).

In the following series of discs recording Gregorian Chant excerpts, the reader will be enabled to make his own orientation in the midst of the rich crop that is continually increasing. Each is free to choose in accordance with his needs, for I maintain that in the domain of the sacred chant the line of conduct of **The Caecilia** is a good one: "In necessariis unitas; in dubiis, libertas."

For many years the use of discs recording Gregorian Chant has brought great benefit to the users. Admirable examples when well chosen, are available for the teacher, to illustrate, illuminate, or perhaps, to convince members of a choir, as to how the interpretation of the cantilena ought to be. To know music it is necessary to hear it. Few are the fortunate ones who may personally visit the centers where Gregor-

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ian Chant is being rendered adequately. Then, again, in the use of some discs, recording such material, we hear **how not to sing it!**

Since the specialists of Gregorian Cantilena have fixed their choral interpretation, let us get acquainted with their rendition and thereby, I hope, derive some benefit from this acquaintance. Personally, I find in the use of any good disc the help, exhilaration, uplift and solace that a teacher needs at times. This help and solace is tangible, notwithstanding the limitations of gramophone music. True, it is mechanically recorded and reproduced, yet its use has been so satisfactory and the results so palpable that even conservatories and college classes use discs, recording all kinds of classics. I remember that at the International Congress of Church Music which was held at Frankfurt on Main in Oct., 1930, Professor Walter Berten, a Choir Director from Essen, gave a two hour lecture on the use and advantage of discs recording Gregorian Chants.

Those who have had the opportunity of hearing some beautiful recording must surely have grasped their high educational value, which is very informing and constructive and, as in all matters, educational, in teaching and learning Gregorian Chant. It is a method most easy and profitable, most interesting and most efficacious. May my fairly compact list which follows, if not complete, as more such recordings are still being announced, be of practical use to some of my readers. May they profit thru the acquaintance of the singing of the best choirs, and through this experience save themselves the task of catalogue searching. And, finally, may they themselves contribute to a wider spread of the Gregorian Chant Movement.

The writer does not wish to be considered a disc collector, although he has succeeded, in building up a comparatively large discoteca, knowing the genuine importance and indisputable demonstration of the cultural value of the phonograph. Neither does he wish to be known as a discophile, gramophile, phonophile, etc., or the worst type of disc buyer, the "phonophool." In the use of recorded discs one need not be under the influence of "discomania," fevered with incandescent and all-consuming glow, which enslaves some phonograph lovers. I see in the use of the recorded disc an immensely useful and stirring interest, a convenient and highly impressive pedagogical manner of studying music; the ultimate gain is obviously an incomparable, informing and enlighten-

ing knowledge. Moreover, the performing teacher (the phonograph), with comfort and guidance, will be available for a long while, since the discs have permanence and the turntable service willingly revolves.

Some of the first discs that I acquired, and which I still possess, were made according to the old accoustical process. These are now of mere historical interest. They have to be played under 78 revolutions, otherwise the lectures of Baron Kanzler, Father de Santi, S.J. (1847-1922), Dom Joseph Pothier (1835-1923), Dom Mocquereau (1848-1930) and the recording of the chant—all made in the accoustical days (1904) would hardly sound intelligible and the effects would be very imperfect.

The following discs were recorded at the opening of the Gregorian Congress in Rome (1904) and have never been renewed by pressings since the electrical era of recording has become more advanced. In those days, these discs belonged to the stream of lesser known recordings which were neither extensively advertised nor generously reviewed and thereby escaped the notice of many who would have been interested.

#### EARLY RECORDINGS

Recorded and issued by "His Master's Voice," are these ancient discs (A.D. 1904) D829-Opening discourse of Father de Santi, S.J. at the Congress in Rome 1904 (in Italian). Lecture of Dom Mocquereau, O.S.B. (in French, **not** in Italian as the catalogue and the misleading label say.

D830-**Oremus pro Pontifice** (Gregorian Chant unaccompanied) rendered by the Roman Choristers under the direction of Prof. Moreschi. **Gratias Agimus Tibi**—occupies the reverse side.

D831-**Alleluia-Fac nos innocuam Joseph**, by students of the French Seminary, Rome. On the other face, **Introit-Gaudeamus**, of the Assumption, by the Benedictines of Sant'Anselmo's Pontifical Institute, Rome, under the direction of Bishop Dom Laurent Janssens, O.S.B. (1855-1925).

D832-**Introit-Resurrexi** (Easter), by students of the French seminary, Rome, **Introit-Sacerdotes Dei, id.**

D833-has on one side a Gregorian excerpt: the first Responsory, **Hodie nobis** of Christmas, by the Augustinian Fathers, Rome.

D834-**Fundamental character of the Liturgical Chant** (in French). Speech by Dom Joseph Pothier, Abbot of St. Wandrille, Normandy, France. On the reverse, a re-

cord addressed to the International Gregorian Congress in appreciation of the gramophone (in Italian) by Baron Kanzler.

D-833-B-*Filiae Jerusalem*, by chanters of the Sistine Chapel, Rome, conducted by Don L. Perosi.

E337-Alleluia of the Mass of the Assumption, by the Benedictines of Sant' Anselmo in Rome. On the reverse—*Pascha nostrum* by students of the French Seminary, Rome.

### LUMEN RECORDINGS

The discs with the Trade Mark "LUMEN" form quite a large assortment. The "Lumen" brand, however, is not limited to religious and sacred music but covers a larger field. These discs are issued by the Catholic Editors of the Firm: Bloud & Gay, Paris, France.

The *Lumen Chorale*, recorded with the St. Nicholas' Singers the entire Royal Mass of Henri DuMont (1610-84), Commandatory Abbot of Silly.

Disc No. 30.001 has the *Kyrie, Sanctus, Benedictus* and *Agnus Dei*.

Disc No. 32.002 records the *Gloria* (with a harmonisation of Guilmant (†1911) and the *Credo*.

Disc No. 30.020 records the Mass of DuMont, known as that of the Vith Tone or Mode, the *Kyrie, Sanctus, Benedictus* and *Agnus Dei*.

Disc No. 32.006 has the *Gloria* and *Credo* of the same Mass. The Mass in the Vith Mode of DuMont is sung by the choristers of the Maitrise of St. Eustache of Paris.

As these two Plainsong Masses are sung here it sounds like genuine Gregorian. I remember these Plainsong Masses being sung in olden days, when the singing broke forth in rough, drawling almost goat-like voices, dragging over every syllable. That must have been the case in many another Plainchant rendering, for, even in the XVth century, one reads, of Conrad of Saverna's writing (1474): "Ut boves in pratis, sic vos, in choro boatis!" (Like bulls in the meadows (pastures), so are you, bellowing in choir!) Conrad of Saverna was a celebrated plainchantist of the XVth century, a professor at Heidelberg University. But the rendition on the "Lumen" discs is Gregorianized and these two Masses are rendered in a subjective and introspective manner. When their height and depth are plumbed, these recordings are nap-worthy for any beginner or unbeliever.

The "Lumen Chorale" has also recorded some liturgical Chants.

Disc No. 30.019 has the *Rorate Coeli Desuper*, a processional for Advent. This melody is that of the Rev. Fr. Francis Bourgoing (1585-1662), of the Paris Oratory; it appeared in his Edition of the *Directorium Chori* of the year 1634. The other side of the same disc records the *Attende Domine* for a Lenten Processional.

Disc No. 30.032 has the Processional Hymn for Christmas, *Adeste Fideles*, and the Paschal Processional, *O Filii et Filiae*.

*Adeste Fideles* is usually ascribed to the Seraphic Doctor, St. Bonaventure, who wrote the Latin verses. This was in the XIIIth century. There is, however, another *Adeste*, written by Mgr. Borderies (†1832), in London, in 1793. This one was included in the Processional of Beauvais Cathedral, in the Edition of 1837. St. Bonaventure's Christmas Hymn was translated into English by Canon Oakely of Westminster Cathedral (1802-80), a convert (1845). His is the familiar translation: "O come all ye faithful, joyful and triumphant."

By the close of the XVIIIth century the "Adeste Fideles" had become very popular in France and England. As to melody, some writers ascribe the original either to a French or a German composer. Such is not the case, however, for the *Adeste Fideles*, with the melody which we now know, was first introduced one Christmas morning, about 1797, in the Chapel of the Portuguese Embassy at London. John Reading, organist of Winchester Cathedral, wrote the music with which we are familiar and the same melody serves as the Portuguese National Hymn.

As to the Processional: *O Filii et Filiae*, the words are from the pen of a Franciscan Friar, Father Tisserand, O.S.F. (†1493). It was first printed between the years 1518 and 1586. The music dates from the year 1623 and is a patchwork in provencal rhythm.

The aforesaid numbers or excerpts are done in a philomelian manner by the Lumen Chorale and their unison melody fails to remind one that these extra-liturgical chants were composed, when Plainsong was master. Here, in this recording, they have been cut adrift from their moorings of Plainsong, their seemingly anchorage for almost a century, and have been Gregorianized as to rhythm. Perhaps I prefer that the *Adeste Fideles* should have remained in measured rhythm. *De gustibus.*

Number 30.034 of the Lumen discs presents the Four Anthems "de tempore" to the Blessed Mother, here sung 'a capella'; the disc No. 30.035, records two Hymns to the Blessed Mother: **Dei Matris Cantibus** occupies one face of the disc, while the reverse has **Virgo Dei Genetrix**. These are also sung 'a capella' and we have here for the first time recordings of the Maitrise de Notre Dame of Paris, a foundation going back to the Vth century.

For the benefit of readers who may not be aware of it, let me state that the expression **MAITRISE**, in the sense here used, means "a house where the children of the choir receive their lessons from the **MAITRE de CHAPELLE** (Capelmeister, Archicapellanus or again: Kirchenchordirektor)."

The Maitrise of Notre-Dame of Paris is under the direction of Abbé Merret. This choir (Maitrise), composed of boys' voices only, receives a splendid training, as their rendition of the Four Marial Anthems proves. The other two Hymns are also Gregorian, although one, it must be said, is rather modern, since it is a composition of Dom Joseph Pothier (†1923); still it is in the style that recalls the mediaeval masters.

Perhaps on account of the vastness of the sanctuary and the nave of Notre-Dame Cathedral at Paris, the Abbé gave the direction to his singers to lengthen the accents or stresses at the endings of the phrases with many *rallentandi*. To us, these seem exaggerated and the rhythm lacks suppleness. If it were not for this restriction the singing would give one the keenest and most unqualified delight.

**Alma Redemptoris Mater** comes from the Abbey School of St. Gall. The words are from the pen of Blessed Hermann Contract (1013-54), Abbot of Reichenau Abbey, but he borrowed all his expressions from St. Fulgentius, St. Epiphanius and Sedulius. The melody of the **Simplex Tone** is from St. Simon Stock (†1265), a Carmelite Friar. The insertion of the **ALMA** into the Divine Office is attributed to Pope Clement VIth (1342-52).

**Ave Regina Coelorum** is attributed to Pope Gregory Vth (996-98). It is an anthem of the Xth century and the melody dates from the XIIIth century.

**Regina Coeli** is from St. Gregory the Great (†604), but the melody dates from the XIIIth to the XIVth centuries.

**Salve Regina** is of German-Swiss origin (XIth century). Its liturgical and melodic

First Mode are from Adhémar du Monteil, Bishop of Puy, France. St. Bernard (1091-1153) added the three concluding acclamations. The melody of the **Simplex Tone** of the **Salve Regina** is from the Oratorian Edition (1634) of Father Bourgoing.

Of the many recordings of Chant discs, the Anthem **Salve Regina** has the honor of being the one most frequently recorded as it is available on at least a dozen discs, to my knowledge. These gramophone discs are truly art and not mere artifice, even though they are not exact facsimile of their originals but miniatures. The newest recording process re-creates the sound pattern exactly. This latest electrical reproduction brings us excerpts definitely rendered, often coy and endearingly beckoning; at times ethereal, cloudless and serene, even undreamt of gracefulness and delicacy.

#### THE PARIS SCHOLA CANTORUM

The **Schola Cantorum**, Rue St. Jacques, Paris, is a School of Music of great worth, built on science and faith. It is a striking manifestation of the rejuvenation of the Catholic thought and its most expressive title of joy and action would be, to my mind, the words addressed from Pope Pius.

(To Be Continued)

#### THE TURNING OF THE TIDE

(Continued from Page 166)

Solesmes, and Solesmes alone, has amassed that abundance of MS material which is necessary before the best and most critical edition of the Gregorian chant could be put forth. Doubtless on the melodic side the 1934 monastic Antiphoner is as nearly perfect as can be achieved and on this score will deserve the respect of Benedictines and musicologists the world over. It is when we examine the work from the rhythmic point of view that we realize with astonishment and pain that fidelity to the rhythmic tradition has been repeatedly absent in its preparation. The editors have dared to load the pages with signs and indications beyond, one may think, Dom Mocquereau's wildest dreams, and yet there was not in these the clear idea of faithfully bringing within the reach of choirs the traditional elements which Dom Mocquereau averred to be unanimous in the MSS. These traditional elements he also admitted could only be "expressions and signs

## THE TURNING OF THE TIDE

(Continued from Previous Page)

for duration." That such frequency of modification of note values could receive a nuance-interpretation is an explanation which no normal musician can accept; and, in our humble opinion, it has led Solesmes into a practical interpretation which falls little short of that interpretation actually regarded by mensuralists as vouched for by all the evidence of the rhythmic manuscripts and by the writings of contemporary musicologues, including the great master Guido d'Arezzo himself.

To non-monastic choirmasters the new Antiphoner, which has received the approbation of the Abbots Presidents of the Benedictine Order, will be instructive; to monastic choirs which have adopted as far as possible the traditional long and short in the performance of the chant it will be a boon in spite of all the criticisms that may be levelled against it; whilst to the mensuralist in general it will raise hope of a more complete res-

toration in the future of the ancient traditions of the chant in the whole of the Gregorian repertory.

The urge of tradition is ceaseless and when that tradition agrees with what is essential in its own province it cannot ultimately be ignored. It is like the urge of the tide. The watcher's attention is for long captivated and enthralled by the rolling crested waves which spend themselves in white froth and foam at his feet as he stands upon the shore. Yet a few hours later the shore is all engulfed by the majesty of a full tide ceaselessly surging round the high-water marks of the quay and to whose inevitable sway everything has had to give way. Has the tide at last begun to turn?

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