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The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC



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No. 6

A NEW BOOK

READY, JUNE 20

By V. REV. GREGORY HÜGLE, O.S.B.

“The SPOTLIGHT on CHURCH MUSIC”

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The author, well known to readers of CAECILIA, has assembled the most commonly asked questions on Catholic Church Music, obtained through his column in this magazine. He has gathered them into groups, under appropriate chapter headings, and for the first time Organists, Choirmasters, Priests, Sisters, and Musicians in general—can obtain in brief form, authoritative, short answers to their questions—in one small handbook.

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At Benediction? What music is required at Benediction?

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The Caecilia

Monthly Magazine of Catholic Church and School Music

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PROGRAMS

It was impossible for THE CAECILIA to print all the programs submitted this year. Some Lent and Easter programs were presented last month, and more are here offered, these will serve to indicate about what is done in the various parts of the country.

Some other programs are added here for variety, so that all will not be merely Easter programs.

Upon looking over newspapers from various cities, it was a pleasant surprise to find the large number of churches performing music by J. Singenberger, and other composers whose works are in the so-called German Caecilian style. The universality of appeal of this type of music is again demonstrated. Music by Yon, Montani, Rossini, McGrath, Mauro-Cottone, and Biggs, kept the modern American school of composition abreast of the Caecilians in some localities, where Witt, Stehle, Haller, Bonvin, and Wiltberger were found programmed.

But this year's most noticeable advance was in the large number of choirs performing Gruender's Masses. They appeared on programs in the east, middle west, and on the coast, with such regularity that it was interesting to note that the appeal of Father Gruender's music could not be described as racial in any sense of the word. In some cases, French parishes which lean towards music by French composers, where people of German extraction live, works of German composers may predominate. Likewise Italian, Spanish, Polish, etc., may be found to have a natural inclination to perform the music with which they are best acquainted through association, and a sympathy of expression.

Father Gruender S. J., has evidently surmounted any such sentiments, to a greater extent than we had realized before, and his music is performed by choirs of all nationalities.

While the liturgical masses, are appearing more regularly on published programs than before there are still found a generous sprinkling, of the lighter works, in many so called liturgical dioceses. One must give credit to Pittsburgh in this respect for we found liturgical masses scheduled exclusively there, and the Proper of the Mass seemed to be universally rendered. We don't recall having seen one Haydn mass published anywhere this year. But there are still many performances of Gounod's "St. Cecilia" "Sacred Heart", Father Turner's Masses, and occasionally a "Mozart's Twelfth" abridged. It may be that those who program these

masses, don't publish the fact. But at any rate, the newspapers of this year compared to ten years ago, indicate that liturgical music, is gaining headway in this country. Whether or not the liturgical music, is sung better, than was the old style music of the last generation, we don't know. That is left to your own observation in your own community.

* * *

THE LITURGICAL WAVE MOVES ON

The new regulations for Indianapolis, Ind., set down on the following pages, are the latest to be issued, and record another diocese in the ranks of those aiming for liturgical music, through an orderly, definite plan. Pittsburgh, Newark, Baltimore, St. Louis, Cincinnati, Cleveland, San Francisco, Rochester and Harrisburgh, Pa., have taken steps to secure appropriate music at church services in their respective dioceses. The Pius X School of New York is giving Summer Courses, in several cities now, and no doubt the result of these will be the appearance of enough properly equipped musicians to undertake local reform in localities other than those mentioned above. The movement in 1904 failed because the old music was too deeply imbedded in the affections of the generation of that time, and practically none of the musicians knew how to go about teaching, or obtaining the proper music. Both of these obstacles have been, and are being removed now. We doubt if this country or any other will ever come to "all chant", outside of Cathedrals and Monasteries, but we do believe that the next twenty years will bring about a more becoming type of music in our choir galleries, to the everlasting credit, of the pioneers—the late John Singenberger, the Society of St. Gregory, the Pius X School of Music, and those others who labored so long and faithfully for the reform of Catholic church music.

* * *

• NO ISSUE NEXT MONTH

As old subscribers know, THE CAECILIA is published eleven times a year—every month except July. So don't expect this magazine next month. THE NEXT NUMBER WILL BE THE JULY-AUGUST ISSUE, dedicated to some prominent American church musician, or agency, whose work has been outstanding over a period of years, for the betterment of church music, or whose contributions have gained national or international recognition.

NEW REGULATIONS IN INDIANAPOLIS

OFFICIAL BULLETIN

DIOCESE OF INDIANAPOLIS

Office of
The Commission On Church Music
Capitol Ave. and Georgia St.
Indianapolis

BULLETIN OF REGULATIONS ON CHURCH MUSIC

Introduction

On January 21, 1935, the Most Reverend, the Bishop of Indianapolis, established a Commission on Church Music assigned to the duty of effecting means whereby all sacred music employed in the service of public worship be made to conform to ecclesiastical regulation. Acting upon this authority, we submit for the earnest consideration of the Reverend Clergy of the Diocese this Bulletin of Regulations, strict observance of which will reduce to a minimum the more common abuses still prevalent in many of our churches.

Delay in the appointment of a Commission on Church Music is in no way attributable to indifference. On the contrary, an earnest endeavor to conform with Church Music legislation has been manifest in the Diocese for some time, due in part to the work accomplished under supervision of a Diocesan Director of Music and an Advisory Board composed of deeply interested and zealous members of the Clergy. The activities of the present Commission will be carried on in a like manner, with particular emphasis placed upon the need for immediate action in bringing the fulfillment the wishes of Holy Mother Church as regards sacred music.

Since it should no longer be necessary to dwell at length upon the fact that sacred music, both vocal and instrumental, must be truly ecclesiastical in style and devout in character, it would seem that no fair-minded person could do otherwise but welcome this endeavor on the part of the Commission to exclude from Divine Worship all music not possessing qualities proper to the Liturgy. Hence, in endeavoring to improve the status of Church Music in the Diocese, we anticipate no lack of cooperation on the part of those whom we thus seek to serve.

Objectives

As a preamble to this section of the Bulletin, we respectfully urge that the ancient discipline of the Church regarding sacred music be called to mind, especially the words of our Supreme Pontiff, Pius XI (The Apostolic Constitution, December 20, 1928) and the pronouncements of Pius X (The Motu Proprio, November 22, 1903). These Papal Documents, recognized as law by the Universal Church, enunciate in a most positive manner the principles which shall govern all sacred music.

At the time of the issuance of the Motu Proprio thirty-two years ago, a little attention was given to the observance of legislation contained therein. Pastors, though devoutly hopeful that its aims might some day be realized, did not fully comprehend its significance. Likewise, little encouragement was then forthcoming from choirmasters and organists, hesitating to put into effect regulations beyond their understanding and hope of fulfillment. With the lapse of years, and as a result of a desire to become more familiar with ecclesiastical rulings, the mandates of Pius X are today receiving the respect due to them.

I

Our first and most important objective is to supply every Reverend Pastor in the Diocese with a reprint of the above-mentioned Documents. In urging that these be given a thorough and careful reading, we do so knowing that desired results will never be forthcoming otherwise—that the effectiveness of the program for church music reform depends almost entirely upon being in possession of a complete understanding and knowledge of what Church Music Law actually requires. With the Clergy thus properly informed, and eager to see the wishes of the Church given respectful consideration, we may look to an early realization of our hopes.

The Motu Proprio of Pius X and the Apostolic Constitution of Pius XI, together with other decrees and laws pertaining to Church Music, are contained in the White List of The Society of St. Gregory of America, which also contains an extended list of approved and disapproved music. Instructions have gone forward to mail a copy of this valuable edition to all Reverend Pastors.

(Price 80c.) Delivery and invoice will follow direct from the publishers. Since the White List has been officially adopted for use in the Diocese, we suggest that every priest, choirmaster, and organist secure a copy without fail. By so doing, the program for music reform as outlined by the Commission will be greatly facilitated. Additional copies may be had by applying to the Secretary of the Commission.

II

The elimination within the present year of all disapproved musical compositions of every description is required, and the music substituted must be selected from the White List or from other sources approved by the Commission.

III

As promptly as all disapproved music can be eliminated and approved music substituted, an attempt must be made to introduce the singing (or reciting) of the Proper of the Mass, use of which is obligatory at every Missa Cantata. Numerous simple settings now available make the singing of the Proper a comparatively easy task for choirs of average ability.

IV

Effective with the issuance of this Bulletin, all music: Masses, Motets, Hymnals, Vocal and Instrumental Collections, Chants, etc., intended for use during Divine Worship, must be ordered direct from the Commission on Church Music, such orders to be approved and forwarded to the respective publishers for direct delivery to purchaser. Music thus ordered through the Commission will have immediate attention and will be delivered at a cost no higher than if ordered direct from the publisher. It is important that this plan be strictly followed.

V

Concerning organ music, we find it necessary to repeat that this music likewise must be selected with the greatest possible care and played according to the rules of sacred music. The sacredness and dignity of the Liturgy obviously demand something more fitting than trivialities.

All arrangements and adaptations of operatic melodies, folk-tunes, love songs, secular songs, and the sentimental, maudlin type of hymns are disapproved. Particular reference is here made to a few such selections: "Meditation" from Thais, "Berceuse" from Jocelyn, "The Bells of St. Mary's," "In a Monastery Garden," "Believe Me If All Those Endearing Young Charms," "The Rosary," "At Dawning," "I Love You Truly," "Face to

Face," etc., etc., as also the objectionable hymns: "Good Night, Sweet Jesus," "Come, Gather Around the Altar," "Mother Dearest, Mother Fairest," etc., etc.

VI

The recent publication of a number of approved hymnals containing the most desirable of the Latin and English hymns for all the various occasions, chants, psalms, etc., affords a welcome opportunity to eliminate not only hymns of inferior literary and musical worth (such as those specifically mentioned), but also those otherwise devoid of liturgical fitness. While in the process of discontinuing such hymns, we desire to see the adoption of the Diocesan Hymn Card by all churches and schools in the Diocese. A sample of this card was submitted to the Reverend Pastors some time ago. Inasmuch as all parochial school children will be expected to learn the greater number of the hymns appearing on this card, we suggest that requirements be anticipated and orders placed with the Secretary of the Commission for such quantities as may be required. Deliveries will not be made before September 1st, unless desired at an earlier date. (Order blank enclosed.)

VII

Where parochial schools are established, there is no reason why children's choirs cannot be formed, particularly among the boys. Such latter groups may also join in due time with the adult male choir, participating in such important ecclesiastical functions as observances of Feast Days, Forty Hours' Adoration, etc. Likewise, there should be diligent attempts made to have all school children (boys and girls) assist at Mass whenever possible by the singing of simple chant masses, or modern unison masses of which a large number is now available. That great care should be taken in the selection of music material for the children is evidenced by the type of masses and hymns heard in so many of our churches today. While endeavoring to raise the standard of musical tastes among our people, it is well to develop in the hearts of our parochial school children an appreciation for liturgical music worthy of the name. It is highly important in the development of our plan for increased musical activity in the schools that sufficient times be given for the study of music in all its various forms, and that such time be made a part of the regular course of study.

VIII

The Reverend Clergy should not fail to encourage and stimulate the efforts of the choir by frequent visits, and inspiring talks

on the Liturgy. The Clergy in many instances are thoroughly capable of taking active part in rehearsals, singing and directing; and it is most desirable that they do so. We emphasize again the fact that good results in these matters will never be realized unless an earnest effort is made by the Clergy to support and promote such activity to the fullest of their capacity. Willingness on the part of the Reverend Pastors to provide adequately for the expense of equipping the choir with all necessary music and other needed materials is imperative. Such outlay might also include compensation, or recognition in some other form, for those who perform their respective duties in a capable manner and otherwise show themselves worthy of the holy office they exercise as organists and choir members.

IX

Regarding the installation of new organs, restoration of old instruments, and arrangements for the placement of organs and choir-galleries, it is required that these matters be referred to the Commission for approval. Since such installations, etc., are usually costly and require technical knowledge and experience, we consider it wise that such precautionary measures be taken as will insure the best obtainable results.

X

It is desired that all interested persons, Clergy and laity, having at heart the success of our efforts, avail themselves of the services of the Commission. Facilities for the dissemination of information on Church Music matters and assistance in the solving of the problems involved are offered to all those who apply.

APPENDIX

Address all communications to the Commission on Church Music, not to individual members.

Until definite office hours are announced it is desired that appointments be made in advance through the Secretary.

Preserve this Bulletin for reference and for the filing of subsequent issues.

Additional copies of this Bulletin for the use of organists and choirmasters may be had by applying to the Secretary. (Price 25c)

THE COMMISSION ON CHURCH MUSIC

Rt. Rev. Raymond R. Noll, D.D., V.G.
Moderator

Rt. Rev. John P. O'Connell

Rev. John T. O'Hare

Rev. Clement M. Bosler

Elmer Andrew Steffen, Sec'y.

Diocesan Director of Music.

CURRENT COMMENTS

BILBAO, SPAIN

Schola Cantorum "Santa Cecilia" Course on History of Sacred Music

May 4 — June 1

A course on the history of Sacred Music in the Catholic church, was conducted from May 4, to June 1st, by the Schola Cantorum "Santa Cecilia" in Bilbao, Spain. Various professors, lectured on the Motive and form of Sacred Music. The Origin of Sacred Music and the Gregorian Chant. The Roman Liturgy, and the Mass. The Origin of Polyphony, and the Spanish School of Polyphonic Music and Musicians. Instrumental Music of the Church. The Restoration of Sacred Music, and the Gregorian Chant. Popular Religious Music.

Special emphasis was placed on the music Palestrina, Vittoria, Morales, Ramos, Guerrero, Navarro, Mozart, Haydn, Beethoven, Bach, Handel, Gabrieli, Dom Mocquereau, and Dom Pothier. Proske, Witt, Haberl, etc., were also featured as was Perosi, and masters of church music in various countries.

FRANCISCAN FRIARS ON RADIO PROGRAM

In connection with a dramatization of "St. John of God" on the "Ave Maria Hour" presented Sunday May 12, Station WOR, Newark, N. J., the Graymoor Franciscan Friars were heard in several selections. George Shackley, accompanied on the organ.

CINCINNATI, OHIO
MAY FESTIVAL

The 31st Biennial May Festival, was held in Cincinnati, from May 21, to May 25. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra arranged a program that includes Mendelssohn's "Elijah", Bach's "Passion According To St. Matthew" and excerpts from Verdi's "Requiem" Wagner's "Siegfried", Strauss's "Feuersnot" and "Salome", Pierne "Children at Bethlehem, Stravinsky's "Le Sacre du Printemps", Kodaly's "Psalmus Hungaricus", Bantock's and "Atalanta in Calydon". Cyril Scott's "La Belle Dame Sans Merci" was presented for the first time in America.

A "Stabat Mater" by Martin G. Dumler, (Composer of the "Missa Dei Amoris" from THE CAECILIA) was given its premier performance.

PEORIA, ILL.

The methods of teaching the Mass and Gregorian chant to children, evolved and successfully practiced in parochial schools by Sisters Miriam and Gemma, O.S.B., respectively, both of St. Benedict's Convent, St. Joseph, Minn., have been officially adopted in the diocese of Peoria, Ill. The Most Rev. J. H. Schlarman, bishop of the diocese, intends them to be the basis of a more extensive course of liturgical instruction to be gradually introduced into all parochial schools under his jurisdiction.

(Orate Fratres) May 18.

BROOKLYN, N. Y.

The whole-hearted efforts to foster the full liturgical life of the parish of St. Benedict's Priory Church, Bronx, New York City, were again evidenced by the church's schedule of Holy Week and Easter services. Besides the customary services, all of them performed *modo solemn*, *Tenebrae* were recited with the assistance of the vested boys' choir. Each evening explanations of the coming day's ceremonies were given, to enable the people to take an intelligent part in the Church's official worship. On Easter Sunday the music at the Solemn High Mass was Gregorian throughout, and was sung by the vested boys' choir of the parish.

(Orate Fratres) May 18.

**PIUS X SCHOOL TO CONDUCT
COURSE IN BOSTON**

Under the Patronage of His Eminence William Cardinal O'Connell, the Pius X

School of Liturgical Music of New York will conduct a Music Extension Course in Boston from August 16, to August 31.

According to the principles of Solesmes, courses will be given in Liturgical Singing, Gregorian Chant I, Gregorian Accompaniment IA, Essentials of Music, Course I, Vocal Production and Sight Reading. Members of the faculty of the Pius X School, directed by Rev. Mother G. Stevens, R.S.C.J., will conduct the course at the Sacred Heart Academy, Newton.

Other summer sessions will be held at Catholic University, Grosse Point, Detroit, Rochester, N. Y., St. Louis, Mo., and Peoria, Ill.

Classes will be held every day, except Sunday, from 8.45, until 4.25. Each fifteen hour course will count for one college credit.

**BIGGS MUSIC AT "LA RETRAITE,"
LONDON**

"*Laus Ecclesiae*" a collection of *O Salutaris* and *Tantum Ergo*, with an organ Processional, and *Finale*, which appeared some time ago in *THE CAECILIA*, is being used at the well known convent "*La Retraite*" in London. Word has come that this music is very well liked there.

**NEW CHORAL SOCIETY MAKES ITS
APPEARANCE IN BOSTON**

The Ausonia Choral Society, made up of members of the Ausonia Council, Knights of Columbus, and choir members from the Sacred Heart Church, Boston, was formed last fall. Mr. Joseph Trongone, was engaged as Director. On May 9th, the first public appearance of this amateur group, was made at the Michaelangelo School Auditorium Boston.

Mr. Trongone, who is a well known professional, instrumental player, and teacher, is also a qualified Director of Instrumental and Choral Music in the Boston Public Schools. His direction of this chorus, showed musicianship in technique, and form. His program was well arranged, and the choir showed to advantage by its fine diction, phrasing and tone.

Among several secular selections, were interspersed several Sacred selections such as Arcadelt's "*Ave Maria*", Mozart's "*Gloria*", Cherubini's "*Veni Jesu*", and the "*Halleluia Chorus*" by Handel. Yon's "*O Faithful Cross*" was another number well rendered. Soloists and a Brass Quartet from Boston University assisted.

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JEWISH MUSIC

Rabbi Wolsey Speaks At A. G. O. Convention

A MOST interesting and inspiring service of Jewish music was given under the auspices of the Pennsylvania Chapter, American Guild of Organists, March 27 at the temple of Congregation Rodeph Shalom in Philadelphia by the choir and cantor under the direction of N. Lindsay Norden, M. A., Mus. B., organist and choirmaster of the synagogue. The work of the choir was superb and the many solo parts were sung beautifully by the cantor, David Berkowitz. The whole service was marked by sincerity and deep devotion.

Rabbi Louis Wolsey's address on the history of Jewish music was illuminating and masterly. The writer requested of Rabbi Wolsey a synopsis of the address. Here it is:

Jewish music is as old as the Bible itself. The divine art of music has shared with Israel his manifold experiences, and his strange and changeful history. As music is one of the arts through whose medium the restless spirit of humanity has attempted to express itself in undying forms, so that Jewish people have sought its modes by which to find an outlet for their prayers, their hopes, their thoughts, their aspirations. Scripture frequently alludes to the use of song in the recitation of its poetry, as when the children of Israel emerged from the Red Sea they were led by Moses and Miriam in the famous "Song of the Sea"; or when the Israelites triumphed over the Midianites they sang the "Song of Deborah." The Solomon Temple, however, gave to Jewish history its first elaborate contribution to music. There the priestly tribe of Levites was entrusted with the privilege of singing the songs and the Psalms, and the reading of the Pentateuch in the temple cult, and they were accompanied by an orchestra of strings, woodwinds, brass and percussions. Even the names of their instruments have been preserved in Scripture, more particularly in the 150th Psalm.

After the destruction the Temple instrumental music was hushed in the divine service because—so it was alleged—the accompaniment was a symbol of joy, never to be revived so long as the Jew remained in exile. It was only after the introduction of the reform movement in Jewish life, at the beginning of the nineteenth century, that the

organ was introduced into the synagogue, on the theory that so long as the reformed Jew no longer considered himself an exile, and regarded Palestine as a phase of Jewish evolution, the organ might have a legitimate place in the music of the synagogue. The orthodox synagogue still adheres to the old tradition.

The difference between the Oriental and Western and modern music might be indicated briefly by the difference in the number of tones in the scale. Where Western music has twelve notes, the Oriental scale would have as many as twenty-four steps. And it is not rhythmical, as in the music of the Occident, and while this is not universally true, it leans to the minor scale.

As in every phase of life, the Jew in his wanderings could not fail to be influenced by his environment. The Oriental pattern was definitely affected by European music. While there are more modern Jewish musicians who earnestly plead for a restoration of the old Jewish patterns, or at least their quality, they forget that civilization is the story of an exchange of views and habits. The so-called Gregorian chant is unquestionably borrowed from the music of the old synagogue, even as some of the music of the reformed synagogue is occidentalized in form, if not in spirit.

Moses Mendelssohn, the great thinker and scholar, influenced Jewish life by accelerating the entrance of the Jew into the general environment. He translated the Pentateuch into good German, and published it with the rabbinic script, so that the students of the ghetto might be acquainted with the best of German language and literature. This was a process of occidentalization, and it very greatly influenced the music of the synagogue, so that the compositions of such men as Sulzer, Lewandowski, Naumburg and Goldstein imparted to Jewish music a spirit of joy and of triumph, and eliminated the old minor wails that were so characteristic of ghetto music.

It has been urged, I think not without justification, that music composed by Jews is not always Jewish music, but it is likewise true that much of the genuinely Jewish music has been composed by Gentiles. The day of complete understanding between the faiths may be far distant, but its coming will

be accentuated by a study of the values of the music of each denomination.

The program of the service was as follows: Organ, "Matnath Yad" (Memorial of the Departed), arranged by T. Tertius Noble. From the New Year's Music—"Eso Enai" ("I Will Lift Up Mine Eyes"), James H. Rogers; "Harninu" ("Sing Joyfully"), James H. Rogers; "Boruch Atto" (Praised Be Thou, O Lord"), Edward J. Stark. From the Atonement Music—"Kol Nidre" ("All the Vows"), Traditional; "Mi El Comocho" ("Who Is Like Unto Thee"), M. Goldstein, arranged by N. L. Norden; "El Noroh Aliloh" ("God Who Worketh Wondrously"), Traditional. From the Music of the Three Festivals—"Min Hametsar" ("Out of the Deep"), Jacques F. Halevy; "Yevorechecho" ("May the Lord Bless Thee"), M. Goldstein, arranged by Norden; "Hodu l'Adonoy" ("Give Thanks unto the Lord"), Traditional. Organ, "Kamoh Yaavrun," arranged by M. Goldstein; congregational hymn, "Leoni," Traditional. From the Sabbath Services—"Mikomocho" ("Who Is Like unto Thee, O Lord"), Howard Thatcher; "Sh'ma and L'cho Adonoy" ("Hear, O Israel"), Thatcher; "Toras Adonay" ("The Heavens Declare"), Thatcher; "Kedusha" ("Sanctification"), Max Spicker; "Etz Chayim" ("The Lord Will Reign"), Traditional.

Uselma Clarke Smith, Dean.
in "The Diapason" May 1, 1935.

BACH-HANDEL

The world is celebrating the anniversary of the great composers Bach and Handel, this year by frequent performance of their major works. Catholic choirs should join in.

FINE SOLO FOR VOW DAY

"O Magnify The Lord," by Sister Mary Gisela, S.S.N.D., is frequently used at Profession Ceremonies, and at Jubilees. It is in octavo and sells for 15c per copy. Some choirs might sing it in unison.

Otto Singenberger's hymn, "O Sacrament Most Holy" is on the same copy.

Father Bonvin's "Receive This Holocaust" is another favorite piece, for use by solo or choir, at Profession Ceremonies.

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NO ISSUE NEXT MONTH

July-August Number Will
Appear August 1

GREGORIAN CHANT LECTURE

Recital by Father Boyle in San Francisco

Stockton, Calif.—An audience of 250 people or more, students and townspeople, attended the lecture recital given by Father Edgar Boyle of San Francisco on the Gregorian Chant at the College of the Pacific auditorium on April 7.

The talk was illustrated with slides and with music. The former showed reproductions of authentic portraits of some of the individuals instrumental in collecting or developing the chants in the earliest period and copies of music of the later periods.

The chants were sung by a large vested choir made up of 30 boys and men from St. Monica's Choir of San Francisco and members of the class in Gregorian chant which Father Boyle has been conducting here this winter. The choir sang from the music on the slides, the audience being able to follow understandingly.

Exquisite Beauty of Chants

The singing was marked with exquisite beauty, the simplicity of the chants dignified and exalted. With Father Boyle's explanations, they were seen to bud and to flower and to take their place now in their revival in correct form as a common bond in worldwide church services.

Allan Bacon, organist of the college, was the accompanist and added to the program also with numbers preceding and following the lecture recital.

The Gregorian chant, Father Boyle explained, is an inheritance from the Jewish synagogue, with the psalms of David taken bodily into the Christian liturgy.

Great Work of Monks

Up to 590 A.D., there were three great hymnologists, St. Gregory codified their works. The second period ended in 1053. The great work in research along this line and in reviving the chants for present day use has been made by the monks of the Solesmes Monastery, 50 miles from Paris.

Slides of the beautiful castlelike monastery were shown, Father Boyle describing the life there as he experienced it. These monks receive students from all over the world, who

are taken as guests into the group and are given instruction without charge, although a contribution to the monastery is usually given by the grateful student.

Father Boyle's talk was interspersed with interesting facts, some expressed with a humorous twist.

St. Cecilia was portrayed authentically in one of the slides, showing a profile of classic beauty. The well-known picture of her at the organ, he pointed out, is not authentic, for the organ was not even invented until after her time.

Following the concert, Father Boyle and his visiting choir members were entertained at supper at Anderson Hall, given by members of the Gregorian chant class.

—"The Monitor", Apr. 27, 1935.

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20 in.	
22 in.	} For young men, 13-20 years of age.
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**REMEMBER THERE IS NO JULY ISSUE OF
THE CAECILIA
THE NEXT ISSUE IS IN AUGUST**

GREGORIAN CHANT DISCOGRAPHY

(Continued)

Dom Adelard Bouvilliers, O.S.B.; M.A.; Mus. Doc.;
Belmont, N. C.



Dom Paul Passelecq accompanies most of the chants on the discs, except those that belong to the Temporal of Advent, Palm Sunday, Good Friday and the *Missa de Requie*, which, according to the rubrics, should be chanted without organ accompaniment. The rhythmic signs which are found in certain editions of the Gradual are not being taken into account but the melody has ease and freedom. At times—and I like it—in the accompaniment, Dom Passelecq abstains from playing the melody of the melopiae. The singers are sure of themselves, and since Dom Lebbe's able direction is that of a master, the ease and liberty of the chant is not without depth, and the accompaniment is what it should be—religious, musical and artistic.

The execution, while abstaining from excessive delicacy of taste, aims, nevertheless, to bring out clearly the melodic line. To this end it creates an effect, utilizing all the means and resources of variation in intensity and movement. It is therefore prudent to forewarn those who propose to make use of these discs (which were recorded for pedagogical purposes) that the system of rhythmic interpretation they demonstrate is identical with no one School in particular, but it is real Gregorian.

Another remark on the accompaniment. Many excellent records and among those of Maredsous, those of Advent, Lent, etc., are as I have mentioned above, recorded without accompaniment, and as they should be. On the other hand, a good accompaniment is an enrichment, and, in certain cases, if not in many cases, is a necessity. Hence, it is important that the Discs Cabinet (discotheca) should contain a few records of chants with accompaniment. The organist of these is Dom Paul Passelecq, a student of Mr. Aug. Verrees, the organist of Namur Cathedral and professor of pianoforte at the Abbatial College of Maredsous Abbey. Dom Passelecq has not only limited himself but restricted his accompaniment in order to furnish the melody with a harmonic basis,—an impersonal bass. It would be of no avail to endeavor to learn from him how he has "rhythmed" his accompaniment:—his aim has

been to render it the least rhythmical as possible. This is a defensible but tenable thesis, and in the present case, considering the rhythmic freedom of the chant, the only application. But the effect produced on the discs seems, to us, to lack the precise blending expected. If the fault must not be attributed to the organist, then we would feel constrained to impute it either to the instrument or to the recording. But let the effect be what it may for those who judge it unpleasant or disagreeable, I can assure you that by using fibre needles on the phonograph, this seemingly unpleasant effect of non-blending will not appear.

This is, however, a detail only for the teaching of the Chant, as the phonograph is considered mainly, and may we say solely, an instrument for pedagogical purposes. This detail may be overlooked, but that the discs record the singing of a model Schola is sufficient to render them beneficial and profitable, enjoyable and entertaining, facts that cannot be denied.

Discs issued by CHRISTSCHALL, G.m.c. H., Kaiserallee 44, Berlin—Wilmersdorf, Germany. CHRISTSCHALL has also recorded a rich collection of fourteen discs; a larger collection, it seems, than that of the two albums forming the collection sung by the Benedictine Monks of Solesmes' Abbey. But these fourteen discs have thirty-four excerpts from the Gregorian cantilena, while the twelve discs of Solesmes' Abbey give us forty-three of such excerpts. The former collection, like that of Solesmes Monks, is without organ accompaniment. The thirty-four excerpts on the fourteen discs record the singing of the White Fathers in their Church at Treves (Germany). It is very recommendable and shows what an ordinary Church Choir can achieve, and what the gramophone can perform toward the **splendid improvement of choral and congregational singing**, so that "in all, things God may be glorified," as St. Benedict says in his Rule.

Christschall:

- *55—Kyrie and Gloria of Mass X (de Beata Virgine). Credo III.
- *56—Prefatio de Beata Virgine. Sanctus, Agnus Dei, Ite Missa Est of Mass X.

- Communion: **Gloriosa**. (Immaculate Conception).
- 57—**Alma Redemptoris; Regina coeli; Ave Regina coelorum; Salve Regino**. (Solenn Tone, id. id. Simple Tone).
- *58—**Stabat Mater**. (With versicle and prayer).
- *59—**Magnificat**. (Tonus VI). **Ave Maris Stella** (with versicle).
- *60—**Introits—Ad Te Levavi** (Ist Sunday of Advent).
Gaudens gaudebo (Immaculate Conception).
- 61—**Rorate coeli** (Advent). **Attende Domine** (Lent).
- 62—**Gradual: Christus factus est**. (Maundy Thursday).
Popule meus (Good Friday).
- *63—**Sequence—Victimae paschali** (Easter) Antiphon—**Haec dies**. (Id.).
Alleluia, Verse and sequence of Whitsunday.
- 64—**Hymn—Pange lingua** (Corpus Xti).
Antiphons—**O quam suavis est; O sacrum convivium**. (Id).
- 65—**Te Deum** (Simple Tone) with versicles and prayer.
- *66—**Dies irae**. Sequence (de Missa de Requie).
Domine Jesu Christe. (Off. id.).
- *72—**Missa de Angelis** (Mass VIII).
- 73—**Offertory—Ave Maria; Communion—Ecce Virgo** (IVth Sunday of Advent).
Alleluia—Fac nos (St. Joseph).
- CHRISTSCHALL has also recorded the singing of the Missionaries of the Congregation of Steyl (S.V.D.), in their Church at Molding, near Vienna, Austria. Christschall 132—**Introit—Gaudeamus** (All Saints Day).
Gradual—Timete Dominum (Id.).
- *133 **Alleluia, Offertory and Communion** of All Saints Day.
- *139 **Sequence—Lauda Sion** (Corpus Xti).

The singing on these discs is hardly less perfect than the one rendered by the monks of St. Martin's Archabbey, Beuron, Germany. The intonations, though imposed by a very sonorous voice are perfect but the organ accompaniment, being too strong, slightly spoils the somewhat heavy singing.

Besides Solesmes other Benedictine Abbeys that have recorded Gregorian Chants are Ampleforth (England), St. Martin's Archabbey and Maria Laach Abbey (Germany), Montserrat Abbey (Spain), Maredsous Abbey (Belgium), St. Erentruda Abbey (Nonnberg, Salzburg, Austria), etc.

CHRISTSCHALL has recorded three discs having Gregorian numbers and these

three treasures have, on their shining wax, musical cornucopias of the sacrosanct cantilena, as it is sung by the nuns of the old Abbey of St. Erentruda, Salzburg, Austria. These renditions have not only winsome touches of prayerful melodies and notable dignified beauty, but they are technically perfect; it is all very fine singing. They have been termed: "most perfect and most beautiful discs, for the singing is so delicate, smooth and pure in tone." Further, the organ accompaniment is exquisite and one's interest or love never grows dim and nugatory hearing these sound patterns.

These renditions remind me of the liturgical and artistic choirs of St. Louis' du Temple Abbey (Paris), the Ste. Cécile, Abbey of Nuns at Solesmes, or, again, St. Scholastica's Abbey, Maredret (Namur) Belgium.

The singing of these Benedictine Nuns brings to my mind a page in "Yesterdays of an Artist Monk," which is familiar, no doubt, to many readers. Jan Verkade, convert and the present Dom Willibrord, O.S.B., expressed his admiration for the singing he had heard in French Cloisters. Dom Ambrosius of the same Archabbey of St. Martin, Beuron), disagreed strongly. The latter wrote: "To hear such choirs of nuns **once** might pass, but continually,—for a month—one feels like jumping out of one's skin! It is so languishing!" No doubt, Dom Ambrosius disliked nuns' singing—but I am sure that **these** "prayerful voices of the cloister" would not leave him neutral or indifferent, for they sing with soft, and exercised strength. Their singing is not "affectionately languid," but particularly satisfying, "a fine fleur" recording.

Discs recording the singing and organ of the Benedictine Nuns of Nonnberg (Salzburg, Austria).

CHRISTSCHALL

- *95—**Salve Regina**. Offertory—**Ave Maria** (Immaculate Conc.).
Magnificat (Tonus V with falsi bordoni).

- *96—**Magnificat** (Tonus Hispanicus).
Communion—**Quinque prudentes virgines**.

Hymn of St. Erentrude, foundress of Nonnberg Abbey).

- 101—**Invitatory** of Christmas.

Resonet in laudibus (Christmas hymn of the XIIIth century).

The Benedictine Monks of Maria Laach Abbey, Germany, have recorded seven discs of Gregorian Chants. These are also issued by CHRISTSCHALL. CHRISTSCHALL,

a Catholic enterprise, has recorded numerous Gregorian excerpts, and a selection perhaps unique of Church Music, classical and modern polyphonic, sung by the best choirs of Germany, Austria and Switzerland. Naturally, the CHRISTSCHALL enterprise has the recommendations of the Bishops of Germany, Switzerland, etc.

It was unfortunate that when the monks from Maria Laach were recording their discs their singing was recorded on the first electrical attempt; hence, they are technically less perfect than those now recorded. The beautiful organ accompaniment is often too loud and though the singing is in good legato style and the pauses well measured, the rendition lacks some expected "nuances". But the monks of Maria Laach are to give us more discs recording chants. They use the **Liber Usualis**, but do not take any account of the rhythmic signs. I like their rhythm as it is felt; it makes one feel its pulse and flow. Rhythm being the unity of Gregorian monody, unless one feels it and responds physically to it the rendition is only a disconnected series of aural impressions. Maria Laach monks sing with an extraordinary rhythmic pulse and their singing sounds with a remarkable and intense vitality. It shows the national temperament in the function of the choral culture received: *ad modum recipientis*. Grateful thanks for these recordings with the expectation and realisation that the other promised series of Maria Laach discs will give greater satisfaction to Dom Anselm Ross and Dom Urbanus Bomm, the director and the organist and to their many, many admirers.

CHRISTSCHALL discs recorded by the Benedictines of Maria Laach Abbey:—

- 13—Introit—**Ecce advenit** (Epiphany)
Offertory—**Reges Tharsis** (Id.)
- 14—Offertory—**Jubilate** (IInd Sunday after Epiphany).
Communion—**Dicit Dominus** (Id.).
- 15—Gradual—**Propter veritatem** (Assumption).
Processional Hymn—**Salve Mater misericordiae** (Dom Pothier's).
- 20—Invitatory—**Surrexit Dominus vere** (Easter Sunday).
Introit—**Resurrexi**
- 23—**Alleluia** and Sequence of St. Benedict (**Laeta quies magni ducis**).
- 25—Introit and Communion of "Missa de Requie".
In Paradisum.
- 19*—First Lesson of Christmas Matins.
Bells of the Abbey.

The following discs record the singing as done by the Schola of St. Lawrence's Abbey, Ampleforth, (Yorks), England, under the direction of Dom Bernard McElligot, O.S.B.

Victor—
C2087—**Asperges me—Kyrie** (Cum jubilo, Mass IX).

Responses to the Preface—**Sanctus** and **Benedictus** from Mass IX—**Salve Regina** (Simple Tone).

C2088—Second **Alleluia**, Verse and Sequence for Whit-Sunday—Compline: Antiphon and Psalm **Ecce nunc**—Hymn: **Te lucis—Ave Regina coelorum** (Simple Tone)—**O Salutaris**.

These recordings represent good and worthy interpretations of Gregorian Chants. Though the psalmody registers in a somewhat rigid manner for the syllables, all syllables are sung with the same mathematical length. Though the pauses in the **Veni S. Spiritus** are not all of the same proportion, the Ampleforth Schola renders some excellent singing under their director who is the President of the English St. Gregory's Guild.

The Benedictine monks from St. Martin's Archabbey, Beuron (Hohenzollern) Germany, have seven discs, recording Gregorian Chant, and these are issued by the Firm "Electrola" Nowawes, (Bez, Postdam) Germany.

The Beuronese Congregation of Benedictines is a center of artists and liturgists known all over the world. Manifestly, the Beuronese monks sing from the Vatican Edition. Their interpretation is as beautiful as on those discs of the Solesmes monks, though it is not so light and graceful, yet, the singing is very grave and pious, strikingly monastic, catholic and devotional. The choir sings with a firm rhythm and some of the accompaniments on the organ are models of their kind, charming and not too discreet. All in all, the rendition is marked by the national temperament and the long preparation of the singers in vocal and choral culture. Dom Dominic Johner, prior, organist and great liturgist of the Archabbey is not directing the singing as he is engaged in teaching the Sacred Roman Chant at the Cologne Music Conservatory. It was Dom Pius Bihlmeyer who directed his choir and has brought out what he taught so well: sonority, balance and interweaving of voices in a grand liturgical expression of the text, monody and discreet harmony.

The Beuronese Choir certainly sings according to the Vatican Edition, as it stands officially, i.e., without the Solesmes signs;

peace and piety is also the predominant impression.

Discs recorded by the Benedictines of the Archabbey of Beuron:—

ELECTROLA

EG-1727—**Sanctus and Agnus Dei** (for Sundays).

Offertory—**Ave Maria**.

Communion of the Vigil of Christmas.

EG-1728—Communion—**Quinque prudentes Virgines**.

(Communion of a Martyr in Easter-time).

Kyrie and Gloria (for Easter).

EG-1729—Communion—**Lux aeterna**.

In Paradisum.

Bells of the archabbatial Church at Beuron.

EH-454—Introit—**Gaudens gaudebo**.

Salve Regina; Inviolata.

EH-455—**Rorate coeli** (Chant for Advent).

Alleluia—Posuisti, Domine, super caput ejus.

Alleluia (St. Martin's).

EH-456—Introit—**Exsurge**. (Sexagesima).

Kyrie "Cum júbilo" (Mass IX).

Sanctus (Mass III).

EH-457—Gradual, **Alleluia**, Sequence and Communion of Easter Sunday.

Columbia has recorded six discs for the Dutch Franciscans Friars.

COLUMBIA

DHX-6—Introit — **Rorate coeli; Kyrie** (XVII, No. 2).

Rorate . . . Ne irascaris Domine.

DH-42—Introits—**Dominus dixit ad me;**

Puer natus est (Christmas).

Communion—**In splendoribus . . .** (Id.)

DHX-7—Gradual — **Christus factus est** (Maundy Thursday).

Adoration of the Cross (Good Friday).

DH-43—Introit and Sequence of Whit-Sunday.

DHX-8—**Alleluia** and Vespers of Holy Saturday.

Gradual, **Alleluia** and Sequence of Easter Day.

DHX-9—Chants of the Mass for the Dead (Missa de Requie).

This choir of the Dutch Franciscan Friars (Holland) under the direction of their Master, Dr. Bruening is most known in the city of Venraij. Further, this choir rigorously follows the methods and books of Solesmes Abbey School of Music. It is not accompanied by the organ or harmonium. The renewal of the impulse in the strophicus and other neums is too much marked, which gives a suggestion of stammering. Aside from

these blemishes, the singing is Gregorian, even if often rough and precipitated.

"Polydor" discs, obtainable at "La Bonne Presse," Rue Bayard, Paris (8), records seven discs having Gregorian Chants interpretations sung by the choir of the Conservatory of Music at Dortmund (Germany). Dom Romuald Peffer, O.S.B. of St. Joseph's Abbey, Coesfeld (Westphalia), Germany, directed the singing, which is rendered by men and women alternately. It is a good example of what Congregational Singing should be. On one disc Dom Peffer sings the Lamentation and the **Christus factus est**; this is highly instructive and convincing. When the organ accompanies, it does it as a model of accompaniment, which is also highly to be commended and imitated.

The two last discs are sung by a boys' choir of Paderborn (Germany). Dr. Gustav Schauerte is the director. The last of these two discs, the recording is perhaps not so good as the former ones of Dom Peffer. The defect perhaps is in the recording, hence, I correct the slight defects by accelerating the speed. Do the same when playing it. The **Adorabo**, is sung with enviable perfection and recalls the rendition of the Escolans of Montserrat Abbey (Spain), which disc ranks among the best.

Polydor

90054—Missa de Angelis: **Kyrie and Gloria**.

90055—Id. . . . **Credo, Sanctus and Agnus Dei**.

90056—Communion — **Quinque prudentes virgines**.

Alleluia—Assumpta est (Assumption).

Offertory—**Ave Maria**.

90057—Gradual — **Christus factus est** (Maundy Thursday).

Lamentatio Jeremiae.

95251—Adoration of the Cross (Good Friday).

Vespers of Holy Saturday.

22197—**Alleluia—Post dies octo** (Low Sunday).

Alleluia—Adorabo (Dedication).

22198—The four Antiphons of Our Lady.

The Benedictines in America have not as yet recorded any Gregorian excerpts, although some of their choirs are doing excellent singing. One hopes that St. Meinrad Abbey (Indiana) will do some recording, as the Swiss-American Benedictines came to America from Einsiedln Abbey and have a tradition a thousand years old. Einsiedln Abbey, like other Benedictine abbeys, has always devoted much care to art. Dom Sté-

(Continued on Page 326)

PROGRAMS

NEW YORK, N. Y.

St. Patrick's Cathedral
Pietro Yon, Organist-Choirmaster

Mass in B minor	Renzi
Haec Dies	Yon
Victimae Paschali	Yon
Terra Tremuit	Ravanello
Christ Triumphant	Yon
Tantum Ergo	Yon

St. Ignatius Loyola

Jules Swalier, Organist-Choirmaster

Ordinary of Mass:	Ryelandt
Haec Dies	Byrd
Victimae Paschali	Byrd
Day of Resurrection	Traditional

St. Peter's Church

Robert W. Wilkes, Organist-Choirmaster

St. Peter Mass (New)	Wilkes
Vidi Aquam	Stewart
Terra Tremuit	Meurers
O Salutaris	Klein
Tantum Ergo	Wiegand
Gradual, Sequence, Communion	Gregorian

MASSES USED ON BOSTON PROGRAMS

(As Published in the Boston Globe. Easter 1934.)

Cathedral:

Gregorian Mass — "Tempore Paschali"
St. John's Seminary Choir.

Immaculate Conception Church:

Sewell, Mass of St. Philip Neri.
Leonard S. Whalen, Choirmaster.

St. Joseph's Church, Medford:

Furmanik, Missa Brevis.
Miss Marie Simmons, Organist.

St. Mary's Church, Cambridge.

Missa "Salve Regina", Heinrich Huber
J. Frank Stevens, Organist.
Rev. E. Joseph Burke, Choirmaster.

St. Philip's Church:

Blasel Mass in D Minor.
James LaFleur, Organist.

St. Mary's Church, Winchester:

Choral Mass, Marsh.
Miss Florence Fisher, Organist.

St. Mary's Church, Dedham:

Stehle, Missa Salve Regina.
Miss Ruth McMahon, Organist.

Holy Name Church, West Roxbury:

Singenberger, St. Mary of the Lake Mass.
Mr. Francis Mahler, Organist.

PARIS, FRANCE

St. Eustache
Joseph Bonnet, Organist-Choirmaster

Messe	Vierne
O Filii	Guilmant
Terra Tremuit	Planchet
Christ ist Erstanden	Bach
Tantum Ergo	Widor
Regina Coeli	Aichinger

St. Sulpice

Marcel Dupre—Organ Program

Symphonie Romane	Widor
Resurrection	Dupre
Improvisation (Easter Alleluia)	Bach

PITTSBURGH

Cathedral

Rev. Carlo Rossini, Organist-Choirmaster.

Proper of Mass	Gregorian
"Missa Pontificalis"	Perosi

Epiphany Church

Missa "Justus Florebit"	Rossini
Terra Tremuit	Wiltberger

St. Andrews, North Side

Leo A. McMullin, Organist-Choirmaster

Proper of Mass	Laboure
Missa "SS. Cordis Jesu"	Bonvin
Terra Tremuit	Ebner

Benediction:

Jesu Dulcis	Vrancken
Tantum Ergo	Vrancken
Laudate Dominum	Singenberger

SS. Peter and Paul

A. A. Weiss, Organist-Choirmaster

Introit	Rossini
Missa Liturgica	Gruender
Gradual	Dress
Terra Tremuit	Hohnerlein
Communion	Rossini
Recessional:	Otten
Christ is Risen	

St. Philomena

Proper of Mass	Laboure
Missa "Rosa Mystica"	Carnevali

St. Lawrence

John E. Harmon, Organist-Choirmaster

Proper of Mass	Gregorian
Mass of The Holy Family	Singenberger

St. Raphael's

George E. Rieland, Director

Mrs. Thompson, Organist

Proper of the Mass	Rossini
Mass of the Holy Family	Singenberger

St. Cyril's

James H. Esser, Director
Mrs. Mary D. Esser, Organist

Proper of The Mass	Laboure
Mass of St. Michael	Wiltberger
Benediction Music	Singenberger

CLEVELAND, OHIO

St. Gregory's Church

Louis Nadeau, Organist-Choirmaster

Organ: "O Filii"	Quignard
Vidi Aquam	Gregorian
Missa Tertia	Haller
(Gloria "Lux et Origo"—Gregorian)	

Haec Dies	Dress
Terra Tremuit	Dress

Benediction:

Ecce Panis	Thomas
Tantum Ergo	(1600)

Adoremus
Organ: "Deo Gratias"
10 A. M.
"The Dawn Was Purpling."
"Alleluia, Alleluiah"
"Christ Is Risen from The Dead"
12 Noon

Haec Dies
Terra Tremuit
Ecce Panis

St. Ignatius Church

Rev. A. B. Stuber, Pastor

Organ: Processional op. 41, No. 5.
Vidi Aquam
Missa Exultet
Terra Tremuit
Christus Vincit
Regina Coeli
Organ: Recessional

St. Michael's Church

Miss Almanda Hildebrandt

Proper of Mass
Mass of St. Peter
Messe Solennelle

St. Ann's Church

Frank Parisi—Music Director

Proper of Mass:
Kyrie: Missa Brevis
Gloria, etc.
Missa "cum jubilo"
Benediction:
O Salutaris
Tantum Ergo

SS. Cyril and Methodius Church

M. Jonick—Organist, J. J. Slavok—Director

Missa "Salve Regina" H. Gruender, S.J.

SAN FRANCISCO

St. Dominic's Church

Miss Frances Murphy, Organist-Choirmaster

Proper of Mass
Mass in A..

St. Joseph's Church

Mrs. Marie Stewart, Organist-Choirmaster

Sacred Heart Mass Turton

St. Charles Church

Miss Anita Ballser, Organist-Choirmaster

Missa Brevis Montani
Regina Coeli Lotti

St. Monicas Church: May 5th. Feast of St. Monica

Rev. Edgar Boyle, Director

Miss C. H. Sweigart, Organist

Vidi Aquam Gregorian
Missa Solemnis Perosi
Credo: Haller's "Missa Tertia"
Ave Maria Guilmant
Proper of Mass Gregorian
Recessional "Alleluia" Palestrina

WOONSOCKET, R. I.

Sacred Concert, at Sacred Heart Church

Easter Sunday

Roland Boisvert, Organist-Choirmaster

Choir Music:

Processional "O Filii et Filiae"
Cantate Domino V. d'Indy

Gregorian
Nibelle

Ave Maria
Ave Verum
Tantum Ergo
Concordi Laetitia, Traditional.

Franck
Mozart
15th Century

Organ Solos (Mr. Boisvert)

Dialogue in the 1st Mode
Toccata and Fugue in D Minor
O Jesus Christ I Implore Thee
Allegro Vivace
Clair de Lune
Scherzo
Madrigal
Variation de Concert

Cleramault
Bach
Bach
Boely
Karg-Elert
Rogers
Vierne
Bonnet

OKLAHOMA CITY, OKLA.

St. Joseph's Old Cathedral

Easter Program

Rt. Rev. G. Depreitre, Pastor
Chas. P. Jochem, Organist-Choirmaster

Organ Music:

Allegro
Grand Jeu
Toccata

Handel
Du Mage
Widor

(5th Organ Sonata)

Choir Music

Processional
Vidi Aquam
Proper of Mass
Ordinary:
Festival Mass

"Alleluia Sing In Gladness"
Gregorian
Gregorian

Jochem

Motets:

Haec Dies
Regina Coeli
Pascha Nostrum
Panis Angelicus
Tantum Ergo
Adoremus

Manzetti
Lotti
Ravanello
Franck
Singenberger
Jochem

HOLLYWOOD, CALIFORNIA

Blessed Sacrament Church

Mr. Richard Keys Biggs, Organist-Choirmaster.

11 A.M. Men's and Boys' Voices:

Mass of St. Cecilia
Concordi Laetitia
The Strife Is O'er

R. K. Biggs
Gregorian
Palestrina

12.15 Ladies Choir:

Alleluiah
Resurrexi
Regina Coeli
Psalm 150
Triumphant Christ
O Filii et Filiae
Praise The Lord

Palestrina
Gregorian
Praetorius
Franck
Arensky
Tisserand
Biggs

SAN FRANCISCO

S.S. Peter & Pauls Church

Rev. B. Pellegrino, S. C., Choirmaster

Proper of Mass

Gregorian

Missa Sancta Cecilia
(8 voices)

Cardinal Cagliero, S.C.

Recessional:

Halleluia Chorus

Handel

OUR MUSIC THIS MONTH

Hymn of Praise by Rinck, and **Grand Choeur** by A. Helle, indicate what such composers have done with a short theme for church use. Rather than have rambling, amateur improvisations, such little pieces as these are serviceable. The pedal part is indicated in small notes.

O Maria Sine Labe by Joseph J. McGrath

Speaking of short themes well worked out,—this little piece from the pen of our now famous American composer of liturgical music demonstrates good form. Mr. McGrath's "Missa Pontificalis" is recognized as intended for the best choirs. His "Missa Parochialis" is an application of liturgical principles to music for average parish choirs. Here is a little phrase for everyone. It is really "pretty" and yet it has dignity. From a set of one page motets, it further shows that the best composers can write simple things as well as difficult music.

My Sweet Heart of Jesus, and My Saviour's Heart.

Two well known hymns by J. Singenberger, arranged for SATB by James A. Reilly. Such hymns are useful at low mass, at certain evening devotions and during Lent.

Ave Maria by Arthur C. Becker

The Dean of the De Paul Music School in Chicago, has given us this fine "a capella" number for our columns. Dean Becker's music, has been sung by various choruses, but as most of it has been written in six parts, little has reached the parish choir lofts, outside of Chicago. The music itself has appeal. That is its best testimonial. The composer is well qualified by education and experience in choral work. More from his pen will be forthcoming shortly.

Mother Dear O Pray for Me by Sister Cherubim

To replace the old unliturgical setting of this text, Sister Cherubim offers this new version for children's choirs, and school use, as well as by adult groups. The numbers which appeared in THE CAECILIA since January have been published in booklet form, so that choirs may have the benefit of them.

UNIQUE CAREER OF NEW JERSEY ORGANIST

For Thirty Years Active In Church Music in Egypt

Mr. John Schwindl was for thirty years associated with the religious music activities at the Cathedral of St. Catherine, in Alexandria, in Egypt. He was educated in the Christian Brothers School at Alexandria, where he learned organ, piano, and solfeggio. For a time, Mr. Schwindl served as organist at the morning masses, at the church for the German Sisters of St. Charles Borromeo.

At the Cathedral, after he became organist there, Mr. Schwindl, organized a men's choir, and conducted the services on Holy Days, according to the rubrics of the St. Caecilia Society (Austria) of which he had become a member. Music by Witt, Haller, Piel, Mitterer, Stehle, Ebner, Perosi, Ravanello, and Bottazzo, was learned. Singers were paid for service at special occasions, compensation being defrayed by the Apos-

tolic Delegate, and Archbishop of Egypt.

Mr. Schwindl, studied in Malines, Belgium, under the famous Tinel. Later he studied at Ratisbon, and spent a year at the former Royal Conservatory, Wurzburg.

In addition to his work at the Alexandria Cathedral, Mr. Schwindl, taught singing at the Sisters of Charity School, at The Christian Brothers College of St. Catherine, and for a time was organist at the Jesuit Chapel in Alexandria.

When the world war broke out, Mr. Schwindl as a German citizen was required to remain as a civil prisoner of the Allies, and he was so identified during the entire war period.

After the war he came to America where he became organist at the Church of St. Mary, Dumont, N. J., and later he went to the Church of the Capuchin Fathers, 32nd Street, New York City. Later Mr. Schwindl was organist at the Church of Our Lady of Sorrows, Brooklyn. While in New York, Mr. Schwindl attended the Pius X School, at Manhattanville, N. Y.

A Hymn of Praise

J. C. H. RINCK
(1770-1846)

Andante maestoso

ORGAN

The musical score is written for organ and consists of six systems, each with a treble and bass staff. The tempo is marked 'Andante maestoso'. The first system begins with a forte (*f*) dynamic. The second system features a piano (*p*) dynamic. The third system returns to forte (*f*). The fourth system is marked 'a tempo' and includes a 'poco rit' (poco ritardando) instruction. The fifth system is marked forte (*f*). The sixth system concludes with a fortissimo (*ff*) dynamic. The piece ends with a double bar line and repeat dots.

Grand Choeur

A. HELLE

Andantino

ORGAN

ff

The musical score is written for organ and consists of seven systems. Each system contains two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Andantino'. The score includes various dynamics such as *ff*, *p*, *pp*, *mf*, and *p a tempo*, and articulation marks like 'rall.'. The key signature is one sharp (F#) and the time signature is common time (C).

O Maria Sine Labe Concepta

JOSEPH J. McGRATH

Religioso

SOPRANO
O Ma - ri - a si - ne la - be con - cep -

ALTO

TENOR
O Ma - ri - a

BASS
Si - ne la - be con - cep -

ORGAN

molto cantando

p ta O - ra pro no - bis. *mf* O - ra pro

molto cantando

ta O - ra pro no - bis.

no - bis ad te re - cur - ren - ti - bus.

mf O - ra pro no - bis ad te re - cur - ren - ti - bus.

1. SWEET HEART OF JESUS
2. MY SAVIOR'S HEART

Composed by J. Singenberger. Arranged by James A. Reilly

1. Sweet Heart of Jesus

J. SINGENBERGER
Arranged by JAMES A. REILLY

p

1. Sweet Heart of Je - sus, source of love and mer - cy! We beg of
2. Would that our hearts re - spond - ing to Thy long - ings Were pure and
3. Sweet Heart of Je - sus, O, how much it grieves us, To see Thy

pp

p

Thee, O fount of liv - ing grace! O list to souls who hum - bly now im -
sim - ple lov - ing none but Thee, E'er self - for - get - ing pa - tient, meek and
love so oft - en un - re - paid, To hear Thee scorned, de - rid - ed and re -

pp

plere Thee, — And make them Thine for - ev - er, ev - er more.
hum - ble — And lov - ing Thee with pure ser - a - phic love.
ject - ed — By those for whom Thy lov - ing Heart e'er yearns.

SOPRANO
pp

ALTO
pp

TENOR
pp

BASS
pp

Sweet Heart of Je - sus, so hum - ble and so mild, —

mf

Sweet Heart of Je - sus, so hum - ble and so mild, —

mf

Sweet Heart of Je - sus, so hum - ble and so mild, —

mf

p rit. *pp*

O make our hearts all Thine, O make our hearts all Thine!

p rit. *pp*

O make our hearts all Thine, O make our hearts all Thine!

p rit. *pp*

2. My Savior's Heart

J. SINGENBERGER
Arranged by JAMES A. REILLY

SOPR.

1. My Sa-vior's Heart, I greet Thee, Thou Pearl of rar - est hue, In
 2. My Sa-vior's Heart, I greet Thee, Thou Man - na, price-less Bread, Thou
 3. My Sa-vior's Heart, I greet Thee, Thou Fa-ther's Splen-dor Thou, O
 4. My Sa-vior's Heart, I greet Thee, Thou Gate of Heaven be - low, O

ALTO

TENOR

1. My Sa-vior's Heart, I greet Thee, Thou Pearl of rar - est hue, In
 2. My Sa-vior's Heart, I greet Thee, Thou Man - na, price-less Bread, Thou
 3. My Sa-vior's Heart, I greet Thee, Thou Fa-ther's Splen-dor Thou, O
 4. My Sa-vior's Heart, I greet Thee, Thou Gate of Heaven be - low, O

BASS

ORGAN

depths di - vine be - got - ten With won - ders ev - er new. In
 Fount of liv - ing wa - ter, Thou Blood, for sin - ners shed. O
 Light be - fore whose beau - ty The Se - raphs low - ly bow. Thou
 Treas - ure Thou of Wis - dom, On us Thy grace be - stow Sweet

depths di - vine be - got - ten With won - ders ev - er new. In
 Fount of liv - ing wa - ter, Thou Blood, for sin - ners shed. O
 Light be - fore whose beau - ty The Se - raphs low - ly bow. Thou
 Treas - ure Thou of Wis - dom, On us Thy grace be - stow. Sweet

depths di - vine Thou dwell - est Through a - ges nev - er spent, While ,
 grant that this sweet po - tion My yearn - ing soul shall taste, I
 Au - thor of all gra - ces, Oh shed from Heav - en's height Up -
 Je - sus, show Thy mer - cy To us who hope in Thee, Oh,

depths di - vine Thou dwell - est Through a - ges nev - er spent, While
 grant that this sweet po - tion My yearn - ing soul shall taste, I
 Au - thor of all gra - ces, Oh shed from Heav - en's height Up -
 Je - sus, show Thy mer - cy To us who hope in Thee, Oh,

beau - ties ne'er ex - haust - ed With - in Thy shrine are sent.
 shall not thirst for ev - er, While end - less a - ges last.
 on our dis - mal path - way A ray of Thy loved light.
 be our soul's sal - va - tion, Through all e - ter - ni - ty.

beau - ties ne'er ex - haust - ed With - in Thy shrine are sent.
 shall not thirst for ev - er, While end - less a - ges last.
 on our dis - mal path - way A ray of Thy loved light.
 be our soul's sal - va - tion, Through all e - ter - ni - ty.

AVE MARIA

ARTHUR C. BECKER

Lento M.M. ♩ = 69

SOPRANO *p* A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus *mf*

ALTO *p* A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus *mf*

TENOR *p* A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus *mf*

BASS *p* A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus *mf*

ACCOMP. *Lento*
for Rehearsal only

te - cum, be - ne - di - cta tu in mu - li - e - ri - bus, et

te - cum, be - ne - di - cta tu in mu - li - e - ri - bus, et

te - cum, be - ne - di - cta tu in mu - li - e - ri - bus, et

te - cum, be - ne - di - cta tu in mu - li - e - ri - bus, et

be - ne - di - ctus fru - ctus ven - tris tu - i

be - ne - di - ctus fru - ctus ven - tris tu - i

be - ne - di - ctus fru - ctus ven - tris tu - i

be - ne - di - ctus fru - ctus ven - tris tu - i

ritard Je - su. *f a tempo* San - cta Ma - ri - a, *p* Ma - ter De - i,

Je - su. *f* San - cta Ma - ri - a, *p* Ma - ter De - i,

ritard Je - su. *f a tempo* San - cta Ma - ri - a, *p* Ma - ter De - i,

Je - su. *f* San - cta Ma - ri - a, *p* Ma - ter De - i,

Je - su. San - cta Ma - ri - a, Ma - ter De - i,

ritard *a tempo*

f *accel. e cresc.*

o - ra pro no - bis, no-bis pec - ca - to - ri - bus nunc et in

f o - ra pro no - bis, no-bis pec - ca - to - ri - bus nunc et in *accel. e cresc.*

f o - ra pro no - bis, no-bis pec - ca - to - ri - bus nunc et in

f o - ra pro no - bis, no-bis pec - ca - to - ri - bus nunc et in

accel. e cresc.

rit. *Lento* *pp* *dim.*

ho - ra mor - tis no - strae. A - - men. A - - - men.

p *pp*

ho - ra mor - tis no - strae. A - - men. A - - - men.

rit. *p* *pp* *dim.*

ho - ra mor - tis no - strae. A - - men. A - - - men.

p *pp*

ho - ra mor - tis no - strae. A - - - men. A - - - men.

Lento

rit.

Mother Dear, Oh, Pray For Me

311

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

SISTER M. CHERUBIM, O. S. F.
Op. 38, No. 6

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

Pleadingly

Moth-er dear, oh! pray for me, Whilst far from heav'n and thee, I wan-der in a
Moth-er dear, oh! pray for me, When all looks bright and fair, That I may all my

ORGAN (Connect repeated notes)

frag-ile bark, O'er life's tem-pest-u-ous sea; O Vir-gin Moth-er, from thy throne, So
dan-ger see, For sure-ly then 'tis near: A Moth-er's pray'r, how much we need If

mf

bright in bliss a-bove, Pro-ject thy child and cheer my path With thy sweet smile of love.
pros-p'rous be the ray That paints with gold the flow-ry mead Which blos-soms in our way.

f Moth - er dear, *mf* Moth - er dear, re - mem - ber me, re - mem - ber me and

nev - er cease thy care, — Till in heav'n e - ter - nal - ly, e -

Till in heav'n e - ter - nal - ly, — Till in heav'n e -

f

A S. T. B.

ter - nal - ly, Thy love and bliss I share. *mf more slowly* Moth - er dear, oh, pray for me!

mf more slowly

more slowly

mf

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

GRADE SEVEN

LESSON XII

THE MODERN SUITE

The modern suite, like the classic suite, is a grouping together of movements that are more or less closely related to each other. But, unlike the classic suites, we find

- a) that the modern suites differ greatly in each instance;
- b) that the various numbers are not always in the same key;
- c) that other than dance forms are included; and
- d) that they are often of a story-telling or program type.

The word "suite" seems to be used in a general sense, signifying merely a group of several independent movements all related to one subject to which the term "sonata" or "symphony" could not be applied.

In general, we might divide the modern suites into three classes, thus:

1. Suites that consist of a collection of pieces originally written as incidental music for plays and dramas.
2. Ballet-Suites—a group of pieces taken from music written for use in connection with acting and dancing.
3. Suites written at the outset as independent concert numbers.

To the first class belongs the "Peer Gynt Suite" by Grieg. Its numbers were first written by Grieg as incidental music for Hendrik Ibsen's drama "Peer Gynt". The pupils should remember the story of Peer Gynt. (See "Music Appreciation, Lesson Six," in *The Caecilia*, December, 1932, or "Music Stories for Boys and Girls" by Donzella

Cross, published by Ginn & Company.) Later, Grier arranged the music to this play in two concert suites as follows:

Concert Suite I

Morning Mood	V.R. 35793*
The Death of Ase (Osay)	V.R. 35793*
Anitra's Dance	V.R. 20245*
In the Hall of the Mountain King	V.R. 20245*

Concert Suite II

Ingrid's Lament	V.R. 9327
Arabian Dance	V.R. 9327
Solvejg's (Sol-vay's) Sunshine Song	V.R. 9328
The Return of Peer Gynt	V.R. 9328
Solvejg's Cradle Song	V.R. 4014

Of the two suites, the first is more popularly known, although musicians maintain that the second suite contains some of Grieg's best short pieces.

A brief description of the numbers is given below:

"Morning Mood"—a tone painting of dawn.

"Ase's Death"—a short funeral march depicting the suffering and loneliness of the forsaken mother of Peer Gynt.

"Anitra's Dance"—portraying the graceful dance of the Arabian chieftain's daughter as she entertains Peer Gynt at the chief's bidding.

"In the Hall of the Mountain King"—showing the trolls as they are after Peer, tormenting him and finally thrusting him down the mountain-side.

"Ingrid's Lament"—plaintive music depicting the mood of the stolen bride after her desertion by Peer.

"Arabian Dance"—an entertainment in honor of Peer, performed by the Arabian chief's beautiful daughter and her maids. The music is typically Oriental.

"Solvejg's Sunshine Song"—sitting spinning in the Norwegian forest hut where Peer left her to go to his mother, Solvejg sings that spring is again returning, and surely her Peer will also return.

"The Return of Peer Gynt"—after many years, Peer decides to return. On his homeward journey he suffers shipwreck, but at last, after many hardships, he reaches Norway, his native land.

"Solvejg's Cradle Song"—Solvejg sings this tender lullaby to soothe the troubled spirit of Peer, who, having come back to her fatigued and unhappy, sinks exhausted at her feet.

To the second class—Ballet-Suites—belongs the "Nutcracker Suite" by Tschaiowsky, with which the class has become familiar in previous lessons. It was written for a ballet, the story of it being conveyed through dancing and acting. Later, the composer arranged the most popular numbers from this ballet as a concert suite. It consists of two parts, including the following numbers:

Part I

Overture Miniature	V.R. 6615
Danse Arabe	V.R. 6616*
Danse de la Fée Dragée	V.R. 6615
Dans Russe-Trepac	V.R. 6615

Part II

Marche (Danse Caractéristique)	V.R. 6616*
Danse Chinoise	V.R. 6616*
Danse des Mirlitons	V.R. 6616*
Valse des Fleurs	V.R. 6617*

"Overture Miniature"—dainty and delicate, and well suited to introduce a doll play.

"Danse Arabe"—an ingenious imitation of the Oriental type of music. Note the use of the minor mode and florid passages so characteristic of Moorish and Arabian music.

"Danse de la Fée Dragée" (Dance of the Sugar Plum Fairy)—a dainty piece in miniature dance form. The use of the celesta against the bass clarinet produces a captivating effect.

"Dans Russe-Trepac"—a short dance written in Russian style. In contrast to the other dainty and happy dances, this little dance expresses a tragic mood.

"Marche" (Danse Caractéristique)—a lively little "toy" march depicting the entire procession of dolls marching gayly and daintily around the Christmas tree.

"Danse Chinoise"—a short fascinating dance. The high-pitched piccolo and flutes, and the use of bells, together with the peculiar accompaniment, lend to it an Oriental tint.

"Danse des Mirlitons" (Toy Pipe Dance)—a sort of "staccato polka". The trio for flutes, the use of the piccolo, and the pizzicato of the strings, are its main features.

"Valse des Fleurs"—a charming and poetic waltz. It is a perfect example of the waltz form, and the most brilliant of all the numbers of this suite.

To the third class—suites written at the outset as independent concert numbers—belong "Suite Algerienne" by Camille Saint-Saens, and the "Lyric Suite" by Grieg.

"Suite Algerienne"—An inscription by the composer on the title page of this suite reads: "Picturesque Impressions of a Voyage to Algeria". The suite consists of four short movements in which the composer depicts his own personal impressions of a visit to Algeria. The tone-pictures included are:

Views of Algiers	
Moorish Rhapsody	
An Evening Dream at Blidah	V.R. 9296
Military March	V.R. 9296

Blidah is a French fortress in Africa, southwest of and near Algiers. In the "Military March" Saint-Saens attempted to portray his feelings of joy and security as he gazed upon the French garrison. Well might he dream peacefully and serenely, as expressed by the mood of "An Evening Dream at Blidah".

"Lyric Suite" by Grieg—Made up of four selections taken from a set of six piano pieces. Grieg himself arranged them for orchestra, and the group is known as "Lyric Suite", Op. 54. The movements are:

Shepherd's Boy	V.R. 9073
Norwegian Rustic March	V.R. 9073
Nocturne	V.R. 9074*
March of the Dwarfs	V.R. 9074*

"Shepherd's Boy"—a plaintive pastorale with real Norwegian tint.

"Norwegian Rustic March"—a development of a rugged and buoyant peasant theme.

"Nocturne"—a slow and reposeful number.

"March of the Dwarfs"—excepting for the middle section, this resembles "In the Hall of the Mountain King" from this composer's "Peer Gynt Suite". Both compositions deal with imps of Norwegian folk-lore. In both pieces the little sprites become very real by the thrillingly eerie and fantastic character of the music.

Let the class hear several numbers from these suites.

LESSON XIII THE SONATA

The term **sonata** signifies a **sound-piece**. The sonata, therefore, in its purest and most perfect form belongs to the class of absolute music. It is self-sufficient, without program, depending for its value and effect entirely on tonal beauty and on perfection of design and form.

In 1568 Andrea Gabrieli (1510-1586), noted Venetian organist, first used the term for some of his works. It was loosely applied to pieces that were to be "sounded" (on instruments), as opposed to the term **cantata** (pieces to be sung).

After these instrumental compositions had developed so as to consist of several movements the name **Sonata da Chiesa** (Church Sonata) and **Sonata da Camera** (Chamber Sonata) came into use, the first consisting of dignified movements polyphonic in style, and the latter comprising a group of dances. The Sonata da Camera was later called "suite". (Pupils will recall from a previous lesson that the first Italian name given to the classic suite was "Sonata da Camera".)

The sonata of the later centuries is a development from the old classic suite. Like the old suite, it consists of various movements; but, unlike it, the sonata is not attached to dance forms and dance rhythms. In the old suites all movements were in the same key, whereas, in the sonata, the movements are often in related keys.

The movement-plan of the completed classical type of sonata, usually composed for a solo instrument, most frequently for the piano, includes three or four distinct movements:

1. Allegro (in sonata-form)
2. Andante or other slow movement of a more or less lyrical character
3. Minuet or Scherzo
4. Allegro (often in rondo form)

The movements, in contrast to each other, differ in character. The first movement is written in sonata-form and is characterized as "intellectual." The second is emotional. The third, usually a dance form, is graceful or playful. The fourth is a brilliant climax of the entire sonata.

The first movement is the distinguishing sonata movement, for it is this movement, that is always written in what is called the "Sonata-form". The following is the sonata-form pattern:

- | | |
|--|--|
| a) The Exposition
(Statement) | The chief theme followed by one or two contrasting themes, one of which is in a key different from but related to that of the chief theme. |
| b) The Development
(Digression) | The themes or fragments of the themes, together with new material, is treated as dictated by the skill and fancy of the composer. It is sometimes called a "Free Fantasy." |
| c) The Recapitulation
(Re-statement) | A re-statement of the expositions, but with various modifications. |

The structure of the first movement of the sonata marks the highest period of classic formalism. The regularity in the building of its themes culminated in Mozart and Haydn. The sonata as a whole was brought to its present perfection by Beethoven.

A composition written in sonata-form for one solo instrument with an accompaniment by another instrument or orchestra is called a **concerto**; for a combination of three, four, or several more instruments it takes the name of the number of instruments for which it is written, such as, trio, quartett, quintett, sextet, or septet; and a composition of this form written for a large orchestra is called **symphony**.

The term **sonatina** is applied to a miniature sonata. Before analyzing a sonata, it may be well to analyze the smaller form here mentioned. Fundamentally, it is like that of the sonata, only in the latter the form is more largely developed and amplified.

The "**Sonatina in C**" by Clementi is a very simple, yet perfect example of the sonata-

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form. The entire sonatina consists of three movements:

1. Allegro (in sonata-form)
2. Andante (lyric or songlike in style)
3. Vivace (a lively movement similar to a jolly dance)

As the objective of this lesson is the introduction of the construction of the "sonata-form", let the class analyze the first movement of this sonatina. A detailed analysis here follows as a guide to the teacher:

The Exposition

Theme A (8 measures) ending in G Major

Theme B (8 measures) in the key of G Major, beginning with the closing note "g" of Theme A

The Development—(a very short section)

Theme A (8 measures) in transpositional development, with a counter-melody in the bass. It is in the key of C minor, and ends on the Dominant (g), leading directly into

The Recapitulation

Theme A—in the original key, but on lower pitch and slightly altered

Theme B—now in the key of C Major, and also slightly altered.

Proceed thus:

a) Play the "Allegro", either from the original copy for piano, or from V.R. 20160, and have the pupils note the various themes or musical periods.

b) Write on the board:

The Exposition

Theme A

Theme B

The Development

Theme A—modified

The Recapitulation

Theme A

Theme B

c) Now play the Allegro again. The pupils raise a hand as the music progresses from theme to theme, while one pupil with pointer indicates the progression on the board. Play the movement several times, and have the class discuss it more or less in detail as to key, major or minor, modifications, etc.

The teacher can make these lessons very interesting. She should avoid a too-detailed analysis, and not expect too much from the pupils after one experience. Ease in following form will come with repeated hearing as the lessons proceed.

BIOGRAPHIES of Catholic Church Musicians



MICHAEL HALLER

1840—

Born January 13, 1840 in Neusaat (Beuron) Died:

Haller was a leader of Church Music in Regensburg, that center where more Catholic Church Musicians of renown have labored, outside of Rome itself, than any other part of the world. Haller's music to the Germans has the same popular appeal that Gounod's music has to the French, only all of Haller's Music is unquestionably liturgical. He composed Masses, Requiems, Holy Week Music, and Motets.

KORMAN AND MARSH MASSES REPRODUCED IN BRAILLE FOR THE BLIND

The Perkins Institution, and Massachusetts School for The Blind, have had embossed, according to the Braille system, for the use of blind people, two Catholic Masses. "The Mass of the Holy Angels" a liturgical work, of great popularity, by William J. Marsh, of Fort Worth, Texas, is one of the works to be made available for the blind. Korman's "Mass of St. James" a favorite work among New England choirs, is the other.

These works, will be sold at the cost of production, by the above institution, to all who desire copies, and for use at the Perkins Institute.

Let the class now hear the entire Sonatina. The "Andante" (second movement) consists of a simple flowing melody in the key of F Major. The "Vivace" (third movement) is in the key of C, and resembles a gay and lively dance.

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OD	Goin Home	Dvorak-Fisher	.15
GS	Who Is Sylvia?	Schubert	.08
M&R	Lovely Night (Barcarolle)	Offenbach	.12
CH	Brown Bird Singing	Wood	.15
GS	Trees	Rasbach	.15
OD	To Thee O Country	Eichberg	.12

THREE PART (Secular)

W255	Dear Land of Home	SSA Sibelius	.12
W310	Waltz of Flowers	SSA Tchaikowsky	.15
W334	Morning	SSA Grieg	.15
W311	Cherubim Song	SSA Tschaiakowsky	.15
W748	Around The Gypsy Fire	SSA Brahms-Ambrose	.12
APS	To A Wild Rose	SAB F. MacDowell	.12
CH	Recessional	SSA DeKoyen	.15
Wh189	Kentucky Babe	SSA Geibel	.10
Wh166	Class Song	SSA Pflouck	.10
APS593	June Rhapsody	SSA M. Daniels	.15
APS948	Skies of June	SSA C. Harris	.12

A524	Farewell Song	SAB McDonough	.12
M&R	Laughing Song	SSA Abt-Rusch	.10
M&R	Awake 'Tis Ruddy Morn	SAB Geo. Veazie	.12

THREE PART (Sacred)

GS	Prayer Perfect	SAB Stenson-Wilson	.15
APS	Just For Today	SSA Ambrose	.15
OD	Largo	SSA Handel	.08
BM	The Holy Hour (Rosary)	SSA Nevin-Treharne	.15
W	Sleepers Wake	SSA Bach	.15
WHIT	Teach Me To Pray	Jewitt-Ives	.15

BOYS VOICES (Secular)

OD	All Through The Night	TTB Welsh	.10
GS	Home On The Range	TTB Guion	.15
F	Hills of Home	TTB Fox	.15
OD	Volga Boat Song	TTBB Russian	.10
OD	Swing Low Sweet Chariot	TTBB Negro	.12
GS	Sylvia	TTBB Speaks	.15
GS	Morning	TTBB Speaks	.15

S.A.T.B. (Sacred)

ECS	Jesu Joy of Man's Desiring	SATB Bach	.15
W	How Lovely Is Thy Dwelling	SATB Brahms	.15
W	The Cherubic Hymn	SATB Gretchaninoff	.15
W	O Praise Ye The Lord (Psalm 150)	SATB Franck	.15
W	Hallelujah Chorus (Mount of Olives)	SATB Handel	.15
W	Glory and Honor	SATB Rachmaninoff	.15
M&R	Praise The Lord	SATB Biggs	.15
M&R	Lord God Our King	SATB Beaulieu	.15
M&R	Praise Ye The Father	SATB Gounod	.12
M&R	Unfold Ye Portals	SATB Gounod	.12

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REVIEW OF BOSSI MEMORIAL CONCERT IN PHILADELPHIA

Palestrina Choir, Nicola Montani, and Mauro-Cottone
Present Program of Music

A MEMORIAL concert in commemoration of the tenth anniversary of the death of Marco Enrico Bossi, the distinguished Italian composer and organist, was held yesterday afternoon, Sunday, March 30, in Irvine Auditorium of the University of Pennsylvania under the auspices of the Palestrina Choir, directed by Nicola A. Montani, its founder and conductor. Melchiorre Mauro Cottone, well-known organist, of New York City, was the soloist.

A large audience attended and heard some beautiful music, the great majority of the compositions performed being works of Maestro Bossi, a large medallion of whom surmounted by the American and Italian flags, stood on a table at the left of the stage.

Mr. Cottone confined the organ numbers exclusively to works of Bossi, and showed himself to be an unusually accomplished organist in matter of technique, registration and other technical details of organ playing, as well as in interpretation. His first number was the fine sonata in D minor, with a fiery opening movement, a beautiful Larghetto and a brilliant toccata, the last two being the most effective, although all were splendidly played.

Later in the program, Mr. Cottone played four short numbers, "Aria popolare del Paese d'Oth," a very difficult Scherzo executed with perfect clarity and at great speed; "Hora Mystica," and "Etude Symphonique," the last requiring most brilliant work with the pedals. The final organ numbers were a lovely "Evening Song" and an original theme with seven variations and a concluding fugue, the last based upon the theme.

The Palestrina Choir, which made its first public appearance after several seasons of comparative inactivity, consists of about seventy voices. Mr. Montani has developed a remarkable fine ensemble, especially with regard to nuance. The tone quality is excellent and the various sections (yesterday's compositions required a good deal of singing in six parts) were well balanced.

The opening numbers of the choir were an "Ave Maria," by Vittoria, a splendid example of the polyphonic music of the sixteenth century, and Bossi's own "Hymn to Raphael the Divine." It was this composition and with the Palestrina Choir that Maestro Bossi made his last appearance as a conductor, as he led it at the Academy of Music in February, 1925, only three days before he left for Italy. He died on the voyage home. The work was written to commemorate the 400th anniversary of the death of Raphael. Yesterday afternoon the composition was most sympathetically interpreted by Mr. Montani and well sung by the choir.

The other works sung by the choir (all without accompaniment) were a "Diffusio est," by Nanini, a sixteenth century composer, and the "Libera me," from the requiem mass of Adolfo Bossi, brother of the late Enrico. This last was an especially solemn and beautiful number, and it received a splendid performance.

Herbert J. Tily presided, making a short address on the work of Bossi for his art and citing some of his principal accomplishments. Dr. Tily then introduced the royal Italian Consul General, Comm. Pio Margotti, who spoke in English, and Judge Eugene V. Alessandrone. Both speakers paid a high tribute to the accomplishments of Maestro Bossi as a composer, organist and a leader in the renaissance of Italian music.

Samuel L. Laciari,

Philadelphia Public Ledger.

April 1, 1935

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



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answered in this column without reference to your name.



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Questions submitted in April, 1935.

"In my mind Gregorian Chant is too thin for the enthusiasm of great crowds and too calm to carry the anguish or the rapture of the individual soul to God".

A. When man is face to face with his God it behooves him to be very humble. Our forefathers were filled with a spirit of holy fear and compunction. In the first four hundred years, ere the Introit was introduced, the priests fell prostrate before the altar, as we witness it on Good Friday and Holy Saturday. This was done every time the Divine Mysteries were celebrated with them the faithful humbled themselves before the awful majesty of God. Their music was endowed with spontaneous simplicity, born of a lively faith and the spirit of compunction. Owing to the influences of time, music in the course of centuries departed from these sacred standards. The one-time simple music became enriched and displayful; by degrees, instead of drawing from the sacred themes, composers began to draw their own individual fancy and imagination; the style of music became pompous and restless: it was no longer a help unto prayer but rather a distraction, in many instances, a scandal in the House of God. For the last three hundred years the Gregorian melodies were not loved, because they were no longer understood. Even now-a-days excessive lovers of harmonized music find it difficult to become reconciled with the unison character of the sacred chant.

We recall utterances made late in 1903, shortly after the Motu Proprio of Pius

X had appeared. *"What, the Pope wants to reintroduce the ancient version of the chant melodies?"*, a radical critic wrote. *"Let these melodies be dead and buried!"* We do not know the motives that prompted such speech, but one thing we know. All those who began to enter into the spirit of the Church's Liturgy have long since begun to realize the fitness of a form of music that bears the stamp of the Cross of Christ. The same men have likewise realized that the ear-tickling music of former days is a self-deception and an insult to God, because it turns the attention of men, who came to worship God, from the very purpose for which they came to church!

What is the purpose of church music? Evidently no other than to help the souls in communing with God so as to receive the spiritual benefits of Holy Mass, the ONE AND ONLY SACRIFICE OF THE NEW LAW. Hence Mother Church is so insistent that all forms of music be holy a) in the choice of melodic themes, b) in their development, and c) in their presentation. Actual experience is giving greater evidence from day to day that the Gregorian melodies surpass in grandeur and effectiveness every other kind of church music, because of their directness, naturalness and freshness which is not found in the flight of individual fancy. These same melodies likewise possess the innate power to voice the anguish or rapture of the individual soul in a manner far surpassing the effusions of merely human talent.

“Does Holy Bible contain an adumbration (faint image), showing the difference between spectacular music and prayerful music?”

A. The four hundred and fifty priests called on the name of Baal from morning till noon. But there was no answer. Elias, the holy prophet of the Lord, jested at them saying: “Cry with a louder voice. Perhaps Baal is talking, or is at an inn, or on a journey; or perhaps he is asleep and must be waked”. So they shouted with a louder voice; they leaped over the altar; they slashed themselves with knives and lancets, but could get no answer from Baal Then Elias prayed to the Lord and the fire of the Lord fell from heaven, and consumed the holocaust, the pile of wood, and the very stones of the altar”, (3 Kings, 18).

“Do you really mean to compare the one-time grand music to the shouting and bawling priests of Baal?”

A. The shouting priests on the top of Mount Carmel offer a degrading spectacle of idolatry, coarse and barbarous in every way. But there has been another form of idol-worship, not coarse and barbarous, but refined and civilized. We have in mind that period when the worldly spirit celebrated its orgies, not a mountain, but within the very House of God: when the organist played Arditì's “Kiss Waltz” as an Offertory, when noisy orchestras played opera music during High Mass, when secular arias were freely sung from the organ lofts. It is now a hundred years since church music had reached the lowest ebb of decadence. The priest at the altar was a mere figure head in those days; the music was everything; High Mass was prolonged from an hour and a half to two hours and more.

Thank God: the new Elias came, the man of fire: it was Pius X whose prophetic motto had long announced him as “*Ignis ardens—the burning fire*”. With him fire fell from heaven and began to

burn up the rubbish that had been stored away in the organ galleries from time immemorial, in cabinets and organ benches. “*Remove these things hence*”, the courageous Pope said, using the words of Christ cleansing the Temple of Jerusalem.

Nor was this all. With undaunted courage he raised his voice to proclaim the program of reconstruction. “We command, in the fullness of our Apostolic power, that the sacred melodies of old be reintroduced in the whole Catholic World”. There is no getting away from such overwhelming clearness and authority. It is our task to recapture the antique soul; to be re-educated unto the real principles of the sacred art, employed in God's sanctuary. Our poor little emotions, our feverish joy and fretful woe must be transcended and sacrificed in accomplishing the work of liturgical praise. It is with this renunciation of personal taste and temperament that we buy the freedom of real escape from ourselves !

“Is there any positive authority for repeating the intonation formula in each verse of the Psalm LAUDATE DOMINUM OMNES GENTES, sung in connection with the antiphon ADOREMUS IN AETERNUM?”

A. Yes, there is positive authority for repeating the intonation formula. In the year 1906 the Monks of Solesmes published a *Manual of Benediction*. This Manual contains different settings of said antiphon and Psalm, with the intonation formula repeated in each verse. It also contains a setting in which the Intonation is not repeated.

Being submitted to the Holy Apostolic See for approbation, a double *Imprimatur* was granted, one by the Master of the Holy Apostolic Palace, the Pope's censor of books, the other by a Prelate of the Papal Court, both under date: November 9th, 1906.

“But in most hymnals of our country we find the Psalm LAUDATE DOMINUM OMNES GENTES provided with the intonation formula for the first verse only: is this wrong?”

A. By no means: one way is as good as the other, as is evident from the *Imprimatur* granted to the Manual of Benedictions mentioned above. The reason for free choice lies in the fact that Rome never has specified anything in particular to be sung after Benediction. You may sing the Divine Praises, a hymn of the liturgical season, the Psalm “Laudate” alone, or with antiphon, the only condition is “that the book from which you take the selection has the ecclesiastical approbation”, i.e. the Bishop’s *Imprimatur*.

There is one thing which you may not sing, namely your own composition. If you have written some pious poetry and set it to music, you must get the ecclesiastical approbation for text and melody before it may be used in church. If you have set your poetry to an approved melody, the text only must be submitted for approval. The wisdom of this ruling is evident. Time was when every Dick, Tom and Harry set music to the O SALUTARIS and TANTUM ERGO and assumed the right of singing it at Benediction.

“What, then, is strictly prescribed, and what is optional, for Benediction Service?”

A. Strictly prescribed are the following: (1) *Tantum ergo* and *Genitori*, i.e. the last two stanzas of the *Corpus Christi* Vesper Hymn “*Pange lingua*”. (2) The versicle *Panem de coelo* with the response *Omne delectamentum* followed by the prayer “*Deus qui nobis*”. (3) The response “*Amen*” must be sung after the hymn as well as after the prayer.

The wording of the rubrics plainly indicates that the following items are op-

tional: (1) “It is praiseworthy to sing the *O salutaris*, or other hymn or antiphon, when the Blessed Sacrament is exposed to view. (2) “After Benediction when the Blessed Sacrament is being replaced in the Tabernacle, the Psalm “*Laudate*”, a hymn or other suitable selection may be sung”. (3) “The organ may be played during Benediction, softly and devoutly.”

“By whom (celebrant or chanters) should the *Pange lingua* and the *Vexilla regis*, sung during the Procession at 40 Hours, Holy Thursday and Good Friday, be intoned?”

A. The answer to this query depends on circumstances. The Roman Caeremoniale always presupposes a body of assisting Clergy; hence it speaks of “*cantores clerici*” (clerical chanters). On Holy Thursday as well as on Good Friday, these clerical chanters intone the *Pange lingua* and the *Vexilla regis*; if there are no such chanters, the Celebrant himself intones those hymns.

In churches with only one priest, according to the small Ritual of Pope Benedict XIII, “the choir sings *Pange lingua* and *Vexilla regis*”.

For Corpus Christi, Forty Hours’ Devotion, and every Sacramental Benediction, in churches with assistant Clergy, the rule is laid down: “The *Pange lingua* is intoned by the Clergy or by the Celebrant”. The regulations for smaller churches say: “The choir sings *Pange lingua*” (or *Tantum ergo*).

From this it seems to be evident that in connection with Sacramental Processions *no-lay-people* (men-boys-women-girls) should act as official chanters”. On the other hand it is evident that the choir, as corporate body, may intone and sing those hymns in churches without assistant clergy.

COMMUNICATIONS

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

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

THE CAECILIA
Boston, Mass.

Gentlemen:

I am enclosing check for \$2.00 to renew my subscription to your esteemed publication. In the hustle and bustle of Holy week and Easter work, I had quite overlooked the matter, that my subscription is due. I hope I am not too late.

Palm Sunday I used the Palm Sunday music published by your firm, and I can but endorse the sentiment of our very Rev. Pastor, P. Raymond O.S.B. Prior at St. Bernard's Church where I direct the choir, that it is one of the best and most completely arranged works of its kind. The harmonized hymns are especially beautiful, and it is a work which should be in the library of every catholic church, and "be used there on Palm Sunday". It is positively perfect.

The St. Bernard's Church Choir consists of 55 members, 16 of whom constitute the male chorus. Outside of the Palm Sunday music publication by you, we sang Hamma's "Sursum Corda" mass, the Improperium by Dr. F. X. Witt, the "Turba" of the passion of St. Mathew by Ett, and of course the proper of the mass. I use many compositions, which appear and have appeared in issues of the "Caecelia" viz. Canticum Zachariae "Benedictus" arr Neubauer, as well as others.

Wishing you the best of success, I remain

Very truly yours,

JOHN RODENKIRCHEN.

Musical Director at St. Bernard's Church, St. Paul, Minn.

WOMEN IN CHURCH CHOIRS

By REV. CARLO ROSSINI, *Chairman of the
Diocesan Music Commission*
Pittsburgh, Pa.

(Continued: see THE CAECILIA, February, March, April and May 1935).

Continuing our refutation of Fr. Bonvin's arguments in favor of women in church choirs (THE CAECILIA, September 1934), we add the following *proofs* to substantiate our charge of "misrepresentation of ecclesiastical documents".

SIXTH—As an evidence that women are *not* debarred from GALLERY CHOIRS, Fr. Bonvin quotes the decree *Angelopolitana* (January 17, 1908) in which the S. Congregation of Rites answered YES (*affirmative*) to the question as to whether women and girls are permitted to sing hymns and also the unvarying parts of the Mass "*from their pews, in the body of the church, and apart from the men*".

Let us ask the Reverend Father: Does he, really, fail to see any difference, from the liturgical standpoint, between taking part in CONGREGATIONAL SINGING (which not only is permitted, but also heartily recommended to all the faithful by the *Motu Proprio*) and taking part in the CHURCH CHOIR, whose members—according to the *teaching* of the Church—hold an ecclesiastical office? What purpose had he for quoting a decree which has absolutely *nothing* to do with our discussion on Women in GALLERY CHOIRS? Why did he ignore the fact that his *misrepresentation* of the subject matter of that document

would create confusion in the mind of the ordinary reader? We will wait for the answer.

SEVENTH—Father Bonvin quotes next another Decree, issued by the S. Congregation of Rites (December 18, 1908) in answer to the question: "Whether, in view of the previous Decree concerning the singing of women in church (No. 4210, in which it was set forth that 'men and boys should, in so far as it is feasible, contribute their share in singing the divine praises, not, however, to the exclusion of women and girls, especially if men cannot be had') it will be permitted henceforth to employ a group of *men and women*, placed far away from the altar, and *exercising the function of a Liturgical Choir*." The S. Congregation replied: "As the Question stands, *negative*" (i.e. NO, it will not be permitted) "and it is the intention of the legislator that the men be entirely separated from the women and girls, all irregularities avoided, etc." In other words (see ECCLESIASTICAL REVIEW, February 1909), the S. Congregation declared 1) that "a group of *men and women* placed far away from the altar and exercising the function of a *liturgical choir*" is NOT permissible; 2) that the previous Decree of January 17, 1908 quoted by the interrogator (and which permits that women and girls sing the common parts of the Mass "from the church pews") is not to be construed as sanctioning the *commingling* of men and women; for, "it is our intention (*men's*) that the men be entirely separated from the women."

Now let us examine Fr. Bonvin's interpretation of the same document. He says: a) "The answer of the S. Congregation of Rites DISREGARDS the *liturgical* aspect of the matter altogether." We must confess that we are *at a loss* to understand Fr. Bonvin's terminology. In fact, the question presented to the S. Congregation asked

(Continued on Page 325)

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By

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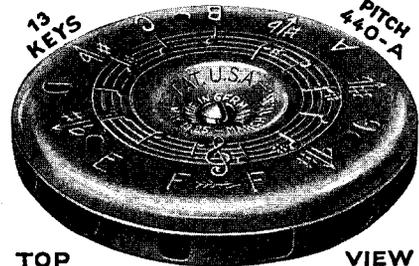
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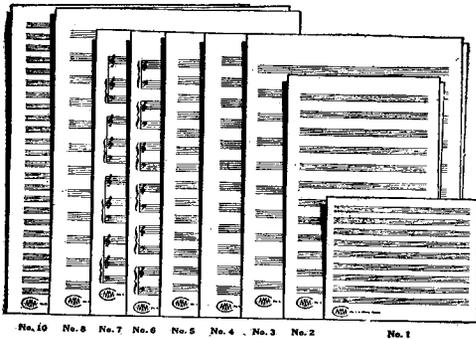
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COMMUNICATION

(Continued from Page 323)

whether a group of men and women can exercise the function of a *liturgical choir*; and the S. Congregation answered "No". If this, according to the Reverend Father, means to *disregard* the liturgical aspect of the question, then we need to re-write the English Dictionary.

b) "The querist had no intention to submit the case from the *moral aspect*; however the S. Congregation saw the query *just in that light*". (What a lack of intelligence in those members of S. R. C.! . . .) "In fact" Fr. Bonvin continues, "it adds immediately *et ad mentem*, i.e. *what we mean and desire* (sic) is that the men be separated from the women, and thus any unseemliness be avoided". "If this rule is observed" (he says further), "*church choir made up of both sexes are in principle allowed*". According to Fr. Bonvin, therefore, it is true that the S. Congregation answered "no" to the query, BUT at the same time expressed a *desire* or condition which, if fulfilled, can "reverse" the decision and change 'NO' into 'YES'. That such a tortuous, contradictory procedure is *unknown* to the S. Congregation, it can be seen from hundreds of other cases similar to the one in question. If, in our case, the "commingling" of men and women was the *only thing* in contrast with the "mind" or intention of the legislator, the S. Congregation would have answered quite logically (as in its previous Decree *Angelopolitana*): "AFFIRMATIVE, *et ad mentem*" i.e. "YES, and according to our intention, namely, that the men be separated from the women, etc." Furthermore, the *moral aspect* of the case submitted had been already taken care of in the aforesaid Decree of January 17, 1908, and cited by the interrogator. There was no reason, therefore, for a second decision on the same matter. However, because of the fact that the interrogator, in quoting the Decree *Angelopoli-*

tana, omitted the words "*separatim a viris*" (women apart from the men) the S. Congregation thought it necessary or opportune to remember the legislator's intention, in order to avoid any possible confusion.

Thus falls, in the light of logic and common sense, the *seventh* and the last of Fr. Bonvin's "Windmills", behind which he has been hiding his "guns" in defense of the Women in Church Choirs, against the *Motu Proprio*. It will not be an "easy job" to build them up again. At any rate, we will keep our eyes open and "our batteries" ready.

Meanwhile, we wish to recall a fact which, in the past, has not been given enough publicity.

Towards the end of 1908 a rumor was spreading in America (and it was reported in several journals) to the effect that Rome had decided to *relax* its rigid position on the question of Women in Church Choirs. The Bishop of Pittsburgh (the late Most Reverend Regis Canevin) being anxious, therefore, to obtain *authoritative* information in the matter, decided to consult the Holy See through Cardinal Merry Del Val (then Secretary of State), who not only understood American conditions and customs, which he had seen with his own eyes, but was likewise familiar with our language. The Bishop's letter to the Cardinal (under date of November 14, 1908) reads as follows:

"It would please me very much if you would have the kindness to advise me if it is true that women may sing in church choirs, not only when they sing together with the other male members of the congregation in the body of the church, but also when they are separated and form (either alone or with men and boys) a *special choir on an elevated platform or choir loft, in the rear of the church*, as is the custom in the United States.

"Because of the diversity of opinion, and the many newspaper reports, there is great obscurity and much controversy

concerning this matter; and it would be a great advantage not only to this diocese, but also to the other dioceses of the United States, if we could have some final word from the Holy Father for the purpose of definitely putting an end to the question.

"In the hope that you will have the goodness to communicate to me the decision of the Holy Father as soon as possible, I beg to remain, with the expression of my very high consideration," etc.

The Cardinal Secretary replied promptly, under date of November 29, 1908, as follows:

"No. 33810—From the Vatican, Rome.

"My Lord Bishop. In reply to your letter on the 14th of November, I hasten to inform you that the Holy Father *has not given permission for women to form part of the church choirs in the United States, and that the statement that such permission has been granted by His Holiness is devoid of foundation.*

"His Holiness's wish is that the decrees of the Sacred Congregation of Rites in regard to church choirs should be faithfully observed in the United States as elsewhere."

"R. Card. Merry Del Val."

The above reply by the Pope's Cardinal Secretary, although only a private communication, should be sufficient to clarify the *true* standing of Rome in the question; and the fact that the Cardinal's letter was written only twenty days before the publication of the Decree of December 18, 1908 by the S. Congregation, should leave no doubt as to the spirit in which the same Decree must be understood.

REV. CARLO ROSSINI.

P. S. Mr. MacDonald's comment on our present discussion (*The Caecilia*, May 1935) is very welcome. We wish, however, to make the following remarks concerning the same:

1) It is certainly to be regretted that when the gentleman from Glasgow, Scot-

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GREGORIAN CHANT DISCOGRAPHY

(Continued from Page 297)

phane, one of the organists at Buckfast Abbey (Devonshire) England, wrote of Einsiedeln Abbey: "Their Music Library is excellent and musters at least 40,000 treatises and scores. Sacred Music occupies by far the largest amount of shelf-space. The catalogue is so arranged that if one but knows the author or the first words of the text, one can immediately put his hand on the corresponding melody, or melodies, for one may find twenty or thirty or more."

In America, one may find the chants sung in an authentic manner on the discs that the Choir of the Pius X School of Liturgical Music has recorded. The Victor Company has two albums of discs that have been recorded by the Pius X Choir, which is composed of small school girls. These two albums have contents that were thoroughly planned, carefully selected, hence these excerpts are interestingly varied and cumulatively cultural.

Album Set No. M-69 has Four parts (two 12').

Victor:

7180A—**Kyrie** (In Festis B.M.V. No. 2) or *Alme Pater*, in Mode I.

7180B—**Gloria** (Id. Festis B.M.V. No. 1) or *Cum Jubilo*, in Mode VII. This is the **Gloria** composed by Pope St. Leo IX (†1054). **Credo No. I** (Authentic).

7181A—The **Preface of the Mass** (*Praefatio Communis*) is intoned by the Dominican Friar, Fr. V. C. Donovan, **Sanctus** and **Benedictus** (Cum Jubilo) Mode V.

7181B—**Pater Noster** (Solemn Tone) followed by the **Agnus Dei** (Cum Jubilo, Mass IX), Mode V.

As a natural conclusion and preserving the unity of the whole, the **Ite Missa Est** is heard on the theme of the **Kyrie** (No. 2).

Victor: Album No. M-177—has Ten parts, (five 12'). Mass for the Dead on discs Nos. 11528 to 11532.

(To be Continued)

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COMMUNICATIONS

(Continued from Page 326)

land, wrote his letter, he had on hand only the February issue of *The Caecilia*. As a result, he will be surprised, by this time, to find that his arguments (the same old arguments of Fr. Bonvin's school) have been already examined and refuted in our articles of March, April, May and June, 1935.

2) Mr. MacDonald seems to believe that the prescriptions of the Church, permitting and regulating *Congregational singing*, may be applied to *Church Choirs* of men and women, separated from the rest of the congregation and, eventually, stationed in the organ-loft. However, when such opinion was presented to Rome in the form of a Question, the S. Congregation of Rites (on December 18, 1908) answered a most decisive "No"; and, of course, there is no President of any Liturgical Commission, or Vice-President of any Cecilian Society, or Contributor to any Catholic Encyclopedia who will ever be able to change that "NO" into "YES" or "DISTINGUO". Furthermore, if Mr. MacDonald's opin-

ion were even probable, it would frustrate the end of the Law so clearly expressed in the *Motu Proprio*.

3) Mr. MacDonald claims, quoting an article by Msgr. H. T. Henry, that "in a subsequent document Rome *recognized* the difficulties encountered in many localities because of the poverty of voices (sic) and of means (sic), and *permitted women to sing together with men in our CHOIR-GALLERIES*, provided they be separated there." Sorry, dear Mr. MacDonald, if we are a little "skeptical" as S. Thomas was before Our Lord had shown him His wounded side. Will you, kindly, *specify* and *quote* such an important document? For, we humbly confess our ignorance, we have never heard about it. As for your reference to the Old Testament, we too believe that "the beauty of the female voices was recognized by the Jews"; however, *strange as it may seem*, we are now under the law of the New Testament, and we owe *obedience* to the Supreme Authority of the Church, which, *exclusively*, has the power to legislate in matters liturgical.

CARLO ROSSINI.

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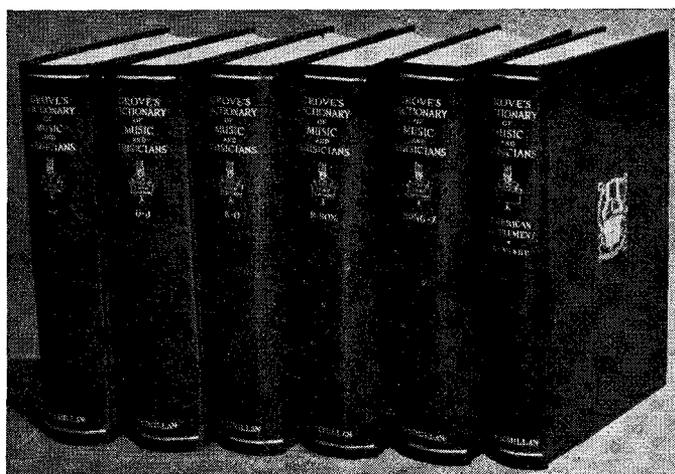
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