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Monthly Magazine of Catholic Church and School Music

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COMPOSERS TAKE NOTICE

We submit here an actual sample of the notes made by a member of a diocesan commission, some years ago, reviewing masses to be recommended for use by Catholic Churches in the diocese.

Note the works are by well known composers of the old school, so that none of the moderns will be offended. We don't offer this article as our own opinion, but merely as a report of what commissioners look for in compositions:

Morrison, Mass. Repetition of Gloria and Credo intonation. Undue repetition. Music secular in style.

Ross, Mass in D. Frivolous.

Dethier, Mass (St. Francis). Text unliturgical, see Gloria.

Tedesco. Commonplace.

B. Hamma. Undue repetition of text in "Et incarnatus". Theatrical style of music.

Cremer. Weak music. Soprano solo, page 10, "Dona Nobis" waltz.

Schweitzer, Mass of St. John. Approved.

Bonvin, Sacred Heart. Approved.

Witt, Missa Exultet. Approved.

Mitterer, op. 70. Approved.

Grone, St. Joseph Mass. Nondescript.

Bischoff, Mass. Dull.

Stehle, "Salve Regina" Mass. Approved.

Haller, Masses. Approved.

Bartschmidt. Approved.

Hohnerlein. Approved.

Millard, Mass in G. Offensive.

Monti. Trash.

Griesbacher, op. 50. Passable.

Schubert, five Masses. Unliturgical text. Secular music.

Terry Requiem: Chant melodies rhythmically distorted. Accompaniment in modern harmony.

Mateju, Immac. Concep. B. V. M. Commonplace.

Schoepf, Mass No. 2. Weak.

Biederman, B. V. M. Mass. Approved.

Zangl, St. Louis Mass. Approved.

Singenberger (Masses). Approved.

Thus the list went, covering the catalogs of the largest publishers of the time. This list was made in 1905, and composers might note that new diocesan lists today, do not indicate that there has been any difference of opinion regarding the above works.

Another critic whose report came into our hands at one time among other things noted the following, regarding a well known collection:

"The motets of Gounod, Terry, and Dubois (Ecce Panis), are made too restless by frequent chromatic alterations and also by rather free rhythms. The national element has much to do with it, and we must give them the benefit of their idiosyncrasies, which after all, are also a gift from God."

However, since that writing, a sustained movement against the music of Gounod has appeared, and while it has not completely obliterated Gounod's music from the church, it has caused it to be sung in many churches "without advertising". Terry has become an authority on Polyphonic music through his research and presentations drawn from M.S.S. in the British Museum, but his earlier works are not frequently done.

Of the masses mentioned above, by the critic (whose name we prefer to leave anonymous), it is significant to note that only those "Approved" are often found on programs today. We have refrained from giving the complete list, and the full comments concerning other masses, so as not to give offense to composers whose later works, were generally approved and liturgical.

A comparison of the above masses, will indicate at once, the difference in the styles of music, approved and rejected. While most of the above approved masses happen to be of the German Caecilian type, many consider that type dull, and point to the music of other composers, which is equally liturgical and considered more inspired music. But there is no rule involving nationality that applies to liturgical music.

Such composers as Foschini, Magri, Bottazzo, Bottigliero, Canestrari, Perruchot, Ravello, etc., appealed to the Italians. While the American-Italian music of Marzo and Giorza was severely condemned (to prove that there was no racial favoritism exercised).

The music of Dubois, Franck, Gounod, Guilmant, Lambillotte, etc., of the French people was criticized, and yet in the Benedictine Abbey of Solesmes, was carried on the research work in Gregorian Chant, the result of which has been recognized throughout the world as a standard of high scholarship in liturgical music.

Hence we cannot say categorically that the German, the French, the Italian, the British, or the Spanish, have given us the ideal liturgical music. The German style is most universally used because of the prolific

amount of music emanating in that style from the pens of composers.

In America, we have only just begun writing liturgical choral music. By far the majority of manuscripts received by Editors from choirmasters, are dull compositions. They mainly imitate a liturgical style and when a theme does not occur which fits the text they make a succession of notes until they come to a phrase which they can render more expressively. Occasionally there appears a masterful work, one which has musical merit as well as liturgical fitness. But we still have to turn to the music of the ancient masters for consistent merit and musicianship.

At least it is felt that the era of publishing and composing unliturgical music is over for a while. Some churches may continue to be liberal in their views on the music rendered at Easter and Christmas services, but there will never be the operatic, concert music of fifty years ago, in our churches. However, lest all new music be completely dull, let choirmasters write,—lay their work away for a year or two and then rewrite if necessary, then put it away again, and later have it edited and reviewed by critics. Then it will be ready for the publishers. How many of our present issues go through this test?

¹Mauro-Cottone newly appointed Organist, New York Philharmonic Orchestra. A. Toscanini, Director.

Practically none. Perhaps that is why so few amount to anything in the eyes of program makers.

ENCOURAGE OUR COMPOSERS

It is a particular pleasure for us connected with THE CAECILIA, to have another distinction come to one who has contributed so much to our pages.¹ There are many who dislike certain features of our magazine, as there are subscribers who dislike features of every magazine. Some feel that the music section is not always up to standard. A convincing answer is in the notable performances given to music first published in THE CAECILIA during the past five years, as compared to the performances of music which appeared in the previous five years under the old management, or used from other magazines (European) like THE CAECILIA.

Composers like Mauro-Cottone, McGrath, Dumler, Biggs, Sister Cherubim, Sister Rafael, Sister Gisela, etc., may not have the program names of 16th century composers, but their music is more interesting to present day choirs than a lot of the ancient music which, though technically fine, is interesting mainly because it is old.

CATHOLIC ACTION AND THE MASS

By Dom Gregory Murray

IN the early days of Christianity the Holy Sacrifice of the Mass was certainly a simple function, celebrated in the vernacular and frankly congregational in character. Later, when the Church acquired greater liberty, her services naturally acquired more formality and greater solemnity. Moreover with the spread of the Faith into foreign lands it became increasingly frequent that the language of the Mass was no longer invariably the native language of the people.

The reorganisation of the Roman Liturgy at the end of the sixth century, from which all its subsequent development is to be traced, was carried out by St. Gregory the Great. It is significant that, together with the liturgy, he also reformed and reorganised its proper music, called by his name "The Gregorian Chant."¹ Hence from the sixth century the liturgy had its own peculiar

¹Actually, the first use of the term "Gregorian Chant" (*carmen gregorianum*) occurs in a letter of St. Leo IV, who ruled the Church from 847 to 855. But the evidence for St. Gregory's work in the sphere of church music goes back much earlier and is universally accepted.

music, deriving from the same official source as the liturgy itself and forming an integral part of its due celebration.

The present paper does not attempt to give a complete survey of the subsequent development of the liturgy and its music, but it is necessary to trace an important change that has come to pass during the course of the centuries if we are to understand the causes that made possible and even necessary the liturgical revival of the last hundred years.

The golden age of the Gregorian tradition, at least as regards its music, lasted almost until the twelfth century. Roughly speaking for six hundred years plainsong remained the musical idiom of Christendom. But during the twelfth and thirteenth centuries widespread experiment began in the sphere of part-music or polyphony. Simultaneously the traditional plainsong went into decline. By the end of the sixteenth century the Gregorian Chant was woefully corrupt and, although it was still officially maintained as the proper liturgical music,

pride of place was undoubtedly given to the new polyphony, then at its zenith in the hands of Palestrina, Byrd, and their contemporaries.

Moreover the development of an independent instrumental style was gradually attracting composers from the purity of the traditional vocal idiom, and within a short time music, like the other arts, came under the secularising influence of the Renaissance. The seventeenth century saw the birth of Opera, the eighteenth the birth of the Symphony. So that whereas the musicians of the fifteenth and sixteenth centuries had considered the Mass and the Motet as the main field for their cultivation, in the eighteenth century it was the Opera and the Symphony which held the first place. Consequently when composers like Mozart (†1791) and Hayden (†1800) turned their attention to church music they, as a rule, not only showed a strange ignorance of the liturgical laws, but brought to the work an outlook and a technique which were frankly secular and consequently unsuitable. Sir Richard Terry has explained how this came about:

"Ecclesiastical discipline was almost a dead letter in the ducal or grand-ducal establishments for which Haydn and his successors wrote their Masses. Their princely patrons kept a study of opera singers and players who were turned loose into the church on Sundays to perform music identical in character with that which had occupied them during the week at the Opera House. When a Mozart wrote this type of symphonic Mass, no-one in that easy-going age worried about its breaches of liturgical laws. It was a fine 'musical programme' and that was all that mattered. Other composers in other countries fell under the spell, till eventually this unliturgical form of Mass came to be regarded as the normal type."²

Sir Richard Terry's expression, "a fine musical programme," is highly significant in view of the change that had gradually been taking place during the passing of the centuries. At first the congregation had *sung* the Mass, now they went to *hear* Mass: while originally they had taken an integral part in the solemn rite, they have now receded into the background. They are merely listeners or lookers-on; their only external contribution is their corporal presence. Moreover the type of music they hear is identical in style and feeling with that which

entertains them in the Opera House. The utter degradation to which, in such circumstances, the music of the Mass could sink is sadly illustrated by the following account of a High Mass in Paris in 1835:

"All the musical celebrities were present at the church of St. Roch on the feast of All Saints to hear a newly composed Mass; the church was so full that one could hardly move. The *Credo* was noteworthy for the fact that it was founded on themes from our fashionable operas. In future it will be necessary to have one's pew at St. Roch as one has one's box at the opera."³

Such abuse soon awakened the clamour for reform. In the first place protests were lodged against the practice of turning the Holy Sacrifice of the Mass into a musical entertainment. Secondly it became apparent to many that with certain types of music this was inevitable. In fact it was seen that the technique of musicians who were primarily composers of secular music—operas, symphonies, etc.—could not easily be productive of proper church music. So began the reform.

Simultaneously with this movement for the reform of church music, and actually one with it, came the liturgical revival. The fact that for centuries the congregation had formed a mere audience at sung Mass had led them to pay only a very vague attention to what was proceeding. Instead of following the ceremonies, as they would have done had they taken an active share in the singing, they had grown accustomed to pursuing their own private devotions, and these were not necessarily connected with the progress of the Holy Sacrifice.

The Liturgical Revival, therefore, came as a much-needed reawakening of interest in the beauty and holiness of the liturgy itself, and resulted in an ever-increasing realisation of the wisdom of adopting the official and traditional prayer of the Church as that of the individual. This is not to say that private and personal prayer was to be discouraged, but rather that it should give place during the Holy Mass to the liturgical prayer of the Church.

The Holy Sacrifice of the Mass is the central act of the Church's worship. As such it is the act of the Universal Church. Consequently it was urged that the faithful should assist at Mass not to *hear* Mass, nor to *see* the ceremonies, nor to *listen* to the

³Quoted in *The Dublin Review*, Vol. I, May, 1836, p. 122.

²*The Music of the Roman Rite*, p. 47.

music, but to share individually and corporately in the Supreme Sacrifice. Obviously there can be no better way of assisting at Mass than that recommended and ordered by the Popes.

The saintly Pontiff Pius X has justly been called "the Pope of the Blessed Sacrament." His work for the reform of church music was merely part of his larger policy of developing a deeper love of the Holy Eucharist. Within a few months of his election to the Pontifical Chair he prepared and issued his famous **Motu Proprio** on Sacred Music⁴ in this document he not only established for all time the principles that must underlie the choice and performance of church music, but also set the seal of his supreme authority upon the whole liturgical movement.

Most of the commentaries on this important Instruction are the work of professed musicians, who have naturally stressed its purely musical side.⁵ In doing so, they have frequently neglected to mention, and practically all failed to perceive clearly, what is certainly the most important thought of the document for the Catholic faithful.

More than once the Pope urges that "the people should take an active part in the Sacred Mysteries and in the solemn public prayers of the Church." In speaking of the Gregorian Chant, he declares it to be "the proper Chant of the Roman Church . . . which she offers to the faithful as her own music . . . and as the highest model of Church music."

"Wherefore (he continues) this ancient Gregorian Chant should be largely restored in divine worship, and it should be understood that a service of the Church loses nothing of its solemnity when it is accompanied by no other music than plainsong.

Especially should this chant be restored to the use of the people, so that they may take a more active part in the services as they did in former ages."

⁴Pius X became Pope on August 4, 1903. The **Motu Proprio** is dated November 22 of the same year.

⁵The best of such commentaries is undoubtedly Sir Richard Terry's **The Music of the Roman Rite**. But the title of this book is misleading; for out of nearly 300 pages it devotes only 16 to the Gregorian Chant (which is "the proper music of the Roman Church") and only six to the question of congregational singing (which is so vital a feature of all the recent legislation on the subject). A more accurate description of the book is to be found in its sub-title: "A manual for Choirmasters in English-speaking countries." It is in fact a valuable guide for choirmasters in many respects, but is quite inadequate as a treatise on "the Music of the Roman Rite."

The same thought is emphasised by the reigning Pope Pius XI in his Apostolic Constitution **Divini cultus sanctitatem**:⁶

"In order that the faithful may more actively participate in divine worship, let them be made once more to sing the Gregorian Chant, so far as it belongs to them to take part in it. It is most important that when the faithful assist at the sacred ceremonies . . . they should not be merely detached and silent spectators, but, filled with a deep sense of the beauty of the liturgy, they should sing alternately with the clergy or the choir, as it is prescribed."

Not content with the statement of his wishes, the Holy Father gives practical instructions whereby the end he desires may be best attained:

"Let the clergy, both secular and regular, under the lead of their Bishops and Ordinaries, devote their energies, either directly or through other trained teachers, to instructing the people in the liturgy and in music, as being matters closely associated with Christian doctrine. This will be best effected by teaching liturgical chant in schools, pious confraternities and similar associations. Religious communities of men and women should devote particular attention to the achievement of this purpose in the various educational institutions committed to their care. Moreover we are confident that this object will be greatly furthered by those societies which, under the control of ecclesiastical authority, are striving to reform sacred music according to the laws of the Church."⁷

The Holy Father desires therefore (1) that the faithful should take an active, vocal share in the Mass: "It is most important that they should not be merely detached and silent spectators." Moreover, he orders (2) that they are to be "made once more to sing the Gregorian Chant, so far as it belongs to them to take part in it."

The first instruction — that the people

⁶Dated December 28, 1928.

⁷In England such a society is The Society of St. Gregory, which was founded in 1929 under the patronage of the hierarchy of England and Wales. Its principal objects are: (1) "To maintain the dignity of the Sacred Liturgy as the supreme instrument of congregational worship"; and (2) "To carry out the wishes of the Church with regard to church music; that is, to put into practice the instructions given by Pope Pius X in his **Motu Proprio** of November 22, 1903, on church music, and confirmed by Pope Pius XI in his Apostolic Constitution of December 28, 1928, on the same subject." In January last the Holy Father personally expressed to the present writer his cordial approval of the Society, to which he graciously gave his Apostolic Benediction.

should sing — requires no commentary. The second instruction — as to what and how much the people should sing — demands careful consideration.

It would manifestly be unreasonable to expect a congregation to prepare the whole of the plainsong Proper of the Mass: Those parts, that is, which vary from day to day. Moreover, many of the chants of the Proper require a high degree of vocal proficiency. The Proper of the Mass, therefore, must obviously be entrusted to an official choir for its performance.

But with regard to the Ordinary of the Mass—the **Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei**, and the Responses—the fact that the words are invariable suggests at once that herein lies scope for the development of congregational singing. At the same time a further difficulty arises. It is chiefly these invariable parts of the Mass that have attracted the composers of polyphonic and later harmonised music. It appears, therefore, that a choice has to be made between the choir and the congregation as to who should provide the music for the Ordinary.

In cathedrals endowed with choir-schools and professional singers and where congregation varies considerably from service to service, the choir will probably be entrusted with almost all the singing.⁸ Moreover, according to the **Motu Proprio** of Pius X, it is precisely "in the more important basilicas, in cathedrals, and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking" that the admirable polyphonic church music of the sixteenth century is to be "largely restored."

But in the average parish church, not only are the "necessary means" for adequate and artistic part-music generally lacking (in the opinion of all save perhaps the actual singers), but it is only in such churches with stable and permanent congregations that the development of congregational singing would appear to offer definite possibilities. In the parish church, then, the question of the music of the Mass finds its ideal solution in the following manner:

(1) The choir concentrate on the artistic and worthy performance of the plainsong Proper of the Mass,⁹ a feature so frequently neglected for the sake of unnecessary and sometimes unsuitable music;¹⁰

⁸Even here though, the Credo may very easily be sung alternately by the choir and congregation, in plainsong.

(2) The congregation are instructed in the rendering ("alternately with the choir") of the invariable parts of the Mass according to one or more of the plainsong settings;

(3) If desired the choir may sing a motet at the offertory.

The chief merit of the above plan is that it is in complete accordance with the explicit instructions of the Popes in a matter which has been pronounced by them to be "closely associated with Christian doctrine." Nevertheless, the practical difficulties involved are not inconsiderable. We are all aware" writes Pope Pius XI, "that the fulfilment of these injunctions will entail great labour and trouble." Apart from the prejudices resulting from long centuries of "silent detachment" to which the faithful have grown accustomed, there is the more formidable obstacle that the Church's Chant has not a popular appeal. Such objections, explicable on historical grounds, cannot be allowed to weigh against the reiterated prescriptions of the Vicars of Christ. It is surely illogical to expect that the music of the Church should possess humanly attractive qualities. As Archbishop Ullathorne wrote more than fifty years ago:¹¹

"If, instead singing from our hearts to God, we sing for the entertainment of the people; if the first motive of our music is their delectation; if we seek rather to give them the enjoyment of a concert than to lift up their hearts to God . . . this is the song of the world, not the song of the Church."

For there must always be this sharp difference between true liturgical music and the music of the world:

⁹There are doubtless many choirs unequal to the task of preparing the entire plainsong Proper. Yet the Introit and the Communion, and generally the Offertory, are within the powers of most, while the more difficult pieces may always be sung to a psalm-tone. It is not always realised that it is **strictly forbidden** (at a sung Mass) to omit to sing any part of the Proper, although (as indicated above) psalm-tones may be substituted for the authentic melodies.

¹⁰It is surely time that some protest were made against the almost universal policy of Catholic publishers (not merely in England but on the Continent and especially in America) in flooding the market with easy harmonised Masses, which as music are worthless and yet obtain cordial reviews in the Catholic press for their simplicity. There is no need for such music. If easy settings of the Mass are required, nothing can rival the simpler plainsong Masses, beside which the triviality and banality of the modern settings are only too apparent. There is surely no defence for a policy which continues to publish, under the name of Catholic church music, compositions whose intrinsic value would not entitle them to recognition in any other sphere of musical activity.

¹¹**Discourse on Church Music** (1880).

"The one is prayer, in which the more we think of God and the less of ourselves the better; the other is an aesthetic appeal to our natural sensibilities and our sense of self enjoyment."

The Holy Sacrifice of the Mass is the Catholic Action *par excellence*, and as such it must be performed in the most complete conformity with the wishes of the Vicar of

Christ. If such obedience involve the sacrifice of personal preferences and prejudices and established local traditions, its merit is only thereby proportionately increased. Moreover it is certain that artistic and purely musical considerations are of no account in comparison with the positive right and clear duty of every Catholic to participate vocally in the supreme Catholic Action.

Bishop Smith Issues Church Music Regulations For Nashville, Tennessee

The latest diocese to be added to the ranks of those where liturgical music is to be required, is the diocese of Nashville, in Tennessee.

Last June an intensive course was given by Father Montanus, and Prof. John J. Fehring of Cincinnati, to all the teaching nuns of the diocese. In addition time was devoted to subjects for the benefit of the organists and choirmasters of the state. Hence both the parochial school music teachers, and these in charge of church choirs were informed of the requirements of liturgical music.

On September first, the Most Reverend Alphonse J. Smith, Bishop of Nashville, issued the following letter marking the second formal step in church music reform in Tennessee.

REGULATIONS FOR CHURCH MUSIC SEPTEMBER 1, 1935, BINDING AFTER OCTOBER 1, 1935

Reverend Dear Fathers and
Beloved Faithful:

We deem the present occasion opportune, as announced during the priests' retreat last June, and during the course given by Mr. Fehring to the sisters and the Organists of the Diocese at St. Bernard's, to give serious consideration to the subject of Church music, for the purpose of bringing all music intended for Divine Worship into conformity with the laws of the Church on this subject.

Towards the realization of the wishes of the Church, there is needed above all, the cooperation of the Pastors, by interpreting the mind of the Church for all those connected in any manner with Church music activities. This is the first thing to be desired. We recommend therefore, that the ancient discipline of the Church, as well as the decrees of recent Pontiffs, Pius X and

Pius XI, be recalled to mind, and be made the absolute principles, which will hereafter govern all Church music. These decrees, together with other laws pertaining to Church music, are contained in the White List of the Society of Saint Gregory of America which also contains an extended list of music, specifying both that which is approved and that which is disapproved. This White List has been officially adopted for use in this Diocese. Instructions have gone forward to mail a copy of this valuable edition to all the Reverend Pastors of the Diocese. (Delivery and invoice will follow direct from the publishers.) We suggest that besides the Pastor, every Choirmaster and Organist secure a copy of this without fail.

The following regulations, representing at present only the most necessary requirements, are hereby imposed on all churches, religious houses and institutions of the Diocese. The disruption of present choirs, the full use of Gregorian Plain Chant, etc., measures which might be impossible at once are not intended. Nothing is asked that is impossible of adoption at the present time. Since only willingness and an earnest effort to obey the Church in this important phase of the Liturgy are necessary, these following regulations are obligatory on all.

(1) Within the present year, **that is by Christmas, 1935**, the elimination of all disapproved musical compositions of every description is required, and the Music substituted must be selected from the above mentioned White List or from the List given by Mr. Fehring in June to the Organists and Choirmasters. Nothing else will be tolerated for the Christmas program of this year and for any service thereafter. This will be possible for any choir, as there are many simple compositions which can be selected for the beginning.

(2) The singing or the recitation of the Propers of the Mass, which is obligatory at every Missa Cantata, must be introduced as soon as possible. Numerous simple settings now available make the singing of the Proper a comparatively easy task for chorus of average ability.

(3) All funeral Masses must be High Masses, and music or hymns preceding or following the Requiem High Mass must be strictly according to the Liturgy of the Church. This regulation is binding after **October 1st of this year.**

(4) Accompanying music for all Nuptial Masses, whether High or Low Masses, must be in harmony with the sacred ceremony. No singing of English songs will be tolerated, before, after or during the ceremony or the Mass. All hymns must be in Latin and in keeping with the spirit of the Sacred Liturgy. This regulation is effective **at once.**

(5) All arrangements and adaptations of operatic melodies, folk-tunes, love songs, secular songs, and the sentimental maudlin type of hymn, whether vocal or instrumental, are absolutely forbidden. Particular reference is here made to some such selections, which by no means exhausts the list, but are here mentioned as being typical: the "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", "Beautiful Isle of Somewhere", "My Heart At Thy Sweet Voice", etc., etc.

(6) At all Church functions (Holy Hour, The Forty Hours Devotion, The Three

Hours on Good Friday, etc.) the music and singing must likewise be according to the approved music of the Church for such occasions.

(7) Where parochial schools are established, there is no reason why children's choirs cannot be formed, particularly among the boys. For this reason, the teaching of singing is made obligatory as a regular course, in all grammar grades of the parochial schools beginning this year. It is to be hoped that from this beginning we shall be able to have in due time choirs such as the Church wishes, made up of men and boys. It is highly important therefore, that sufficient time be given in the schools for the study of music, so as to develop in the school children an appreciation of liturgical music, worthy of the name. Another desirable step towards the realization of the Church's wishes is to have the children, boys and girls, assist at Mass whenever possible by the singing of chant Masses or simple modern unison Masses, of which large numbers are now available.

I sincerely hope that all, the Pastors, the Sisters teaching in the schools, the Organists and the Choirmasters, will cooperate generously in this movement. All that is required is a good-will and an effort to do what the Church demands. This, I feel sure I can count on from all, who have labored, and who are laboring for the glory of God, which is after all the only purpose of music in the Divine Worship. And may God bless your efforts.

†ALPHONSE J. SMITH,
Bishop of Nashville.

Nashville, Tenn., Aug. 25, 1935.

BOY CHOIRS ORDERED FORMED IN PITTSBURGH WHEREVER PARISH SCHOOLS EXIST

Monthly Meetings and Choir Festivals Ordered Continued

Pittsburgh has become the envy of many other dioceses in the accomplishment of church music reform. Its success is being watched by church musicians all over the country. The latest step is the publication of the following letter by the Most Reverend Hugh C. Boyle, Bishop of Pittsburgh:

BISHOP'S CURIA

125 N. Craig Street, Pittsburgh, Pa.

To the Clergy and Organists of the Diocese:

At this time when church choirs resume their work I wish to acknowledge the praiseworthy cooperation given during the recent

years by priests, by organists and by choir members for the improvement of the musical standard in our churches. We will never do enough in this line for the glory of God and the dignity of the Liturgical Services. A change in the musical taste toward better church music has been evident throughout the diocese since female and mixed choirs have been discarded. Pastors and Organists seem to realize that it is not the large number of singers nor the rendition of difficult, elaborate music that makes a "good choir", but rather the good judgment of the organist in choosing music within the pow-

ers and ability of the choir, and the proper rendition of the same. Simple music, devotional singing, reveal simplicity and sincerity of heart, and these are the best qualifications for a church singer.

As failure to progress in our work of musical reform would certainly mean retrogression, we must see to it that the beginning of the new Choir Year marks not only the consolidation of all our gains, but also another step forward. Therefore I demand:

1. That a **Boy Choir** be organized in every church where there is a parish school, and that such choir be employed at least **once a month** for the Sunday High Mass, with or without the assistance of the men's choir. Boy choirs already exist in many churches, but they are needed in **every parish** in order to assure the future of our male choirs. As a matter of fact, boys who sing with the church choir while in the Grade School are very willing to join the choir when young men. I ask our priests, our Organists and Sisters for earnest co-operation in this matter. They may consult the Diocesan Music Commission for necessary suggestions and for the solution of any practical difficulty.

2. That Church Choir Festivals (which have proven to be very helpful for the improvement of our musical standard) be continued and extended to all Chapters, with the obligation for every church choir to take **active part** in the same.

3. That the monthly meeting of organists, choir-directors and choir members of the City Chapters be continued under the present form of musical and social affairs, and possibly be extended to the Chapters outside the city bounds. It is proper and beneficial, in fact, that people interested in a common cause get together from time to time, know each other and exchange their ideas. I am sure that organists and choir-directors **who are really interested in their work** will do their best to be present at these meetings, and the Music Commission will see to it that a Record of their presence be kept.

Once more I demand full, earnest and scrupulous observance of the Diocesan Regulations from all concerned, no matter how small a parish or a church may be, and **no matter whether the organist receives a salary or not**. In this connection I should say that too often the organist is the forgotten man, receiving little encouragement or consideration for his work, notwithstanding the well known truth that a better equipped organist means better music and better singing in church, a more dignified Liturgical Service, and a congregation inspired to cooperate loyally in the parochial enterprises.

Sincerely yours in Christ,

†HUGH C. BOYLE,

Bishop of Pittsburgh.

September 16, 1935.

MAURO-COTTONE ENGAGED BY N. Y. PHILHARMONIC ORCHESTRA

Dr. Melchiorre Mauro-Cottone, whose music has appeared frequently in THE CAECILIA, and whose "Ninna Nanna" for Christmas is a favorite everywhere, has been appointed Organist of the famous New York Philharmonic Orchestra.

This Orchestra directed by Toscanini, plans several numbers for the coming season which will require distinctive and expert organ work. Mauro-Cottone was selected as the man for the place and he was persuaded to accept this position.

His distinguished career in the Organ world is well known among the classical musicians. His compositions for organ and choir are well known in churches of all denominations. It speaks well for the standards being maintained by the great N. Y. Symphony Orchestra, when it selects one of Mauro-Cottone's calibre for its organ seat. It is a mutual distinction—for Mauro-

Cottone, and for the Philharmonic—and music critics seem to be unanimous in their delight at the combination.

NORBERT E. FOX IN ORGAN RECITAL WITH SON

Norbert E. Fox, organist of Queen of the Most Holy Rosary Cathedral in Toledo, and his son, Robert F. Fox, gave a joint recital on the large four-manual Aeolian-Skinner organ at the cathedral on the afternoon of July 12 for Toledo Teachers' College. Robert Fox played a group consisting of: Prelude in B. minor, Bach; "Meditation a Ste. Clotilde," James; "Pantomime," Jepson; "Adorate Devote," N. E. Fox; Toccata ("Suite Gothique"), Boellmann. Norbert E. Fox played: Sortie on "Orbis Factor," N. E. Fox; Chorale Prelude, "O Mensch, bewein' dein' Sunde Gross," Bach; Toccata (Fifth Symphony), Widor.

"The Diapason" Sept. 1935

THE PRAYER-ELEMENT IN CHURCH MUSIC*

By Rev. Charles Dreisoerner, S.M.

I.

The Purpose of Church Music Is Prayer

Dr. Peter Wagner used to say that priests began to chant prayers for two reasons: (1) so that they could be heard in a large space, and (2) because there is a certain emotional effect in a prayer that is sung—as pagan priests and witches well know. Such is the historians explanation. From our own experience we can devine another allied reason.

When we feel particularly fervent in prayer, we are likely to make deeper bows and slower genuflections, and to say vocal prayers with a certain accent of reverence and conviction. The exterior is an expression of the interior. Conversely, when in the sleepy hours after noon we feel no devotion in our souls, we can often induce a state of relative fervor by making deeper bows and slower genuflections and by saying vocal prayers with an accent of reverence and conviction. The exterior is the stimulus of the interior. Now the exterior actions of the liturgy are in that way both an expression and a stimulus: an expression of inward prayer or a stimulus to it. Liturgical music aims to increase this action and therefore to make us more wholehearted in adoration and thanks, more earnest in petition and repentance.

This Pius X clearly stated in the first section of his *Motu Proprio* on Church Music. The proper end of music in the liturgy, he said in substance, is to make the liturgical texts more effective and therefore to excite the faithful to devotion and dispose them to get the fruits of grace proper to the function.

In his St. Sylvester Day sermon in 1929, Cardinal Faulhaber of Munich laid down Four Commandments of Church Art. The fourth was: "Thou shalt become an act of worship." Art should not serve a style or modernism, he explained, or the eccentricities of some artist or his vanity and the glory of his name. It should rather glorify God's name and like a harp sing: "Lord, I love the beauty of thy house; my soul doth magnify the Lord." (Ps. 25) It should be a fiery tongue of the Holy Spirit proclaiming God's word and Law, the reward in heaven,

and the love and majesty of Christ. The arts of music and song especially have to become a worship of God. The Cardinal recalled as a model the music of the dedication of the Temple as told in Paralipomenon—how Levites and singers and 120 priests began with trumpets and voice and cymbals and organ and with divers kinds of musical instruments to praise the Lord and say: "Give glory to the Lord for He is good, for His mercy endureth forever." And in answer to their prayer, the house of God was filled with a cloud. . .

What the Cardinal meant was: Church music is a means to an end, and the end is the personal prayer of each one and the collective prayer of the whole group. The purpose of church Music is better prayer.

II.

This Prayer-Element Should Be Insisted On

Some persons never realize that when their song is a petition, they should ask for something; that when their song is a word of instruction or exhortation, they should ponder it themselves. They are astonished to read of large-scale applications of such methods, for example in some activities of the Grail, a Catholic Girl Movement in Holland. (I quote from the April 1934 issue of *Far East*). "There is definite achievement in the educational use made of the two great attractions of the moment, play-acting and dancing. It is not simply that the leaders produce religious plays. The whole technique is new and suited to their vast membership. They do not turn themselves into a theatrical company, nor do they run a series of performances. Once or twice a year they take some great stadium and produce a pageant whose whole purpose it is to expound some point of Christ's teaching and so draw performers and audience to love God better. . . . This year in Rotterdam, the *Lydwina* play was given twice, each time attended by 12,000 people. Here 7000 girls acted, and it would be difficult to exaggerate the profound effect made by this great open-air performance. From start to finish the vast crowd watched entranced the story of a soul's progress in the love of God through suffering, first rejected, then accepted with thanksgiving. In these performances there is no room for individual vanity. There are no stars in the Grail plays. They achieve their end by mass movement. Every action

*From an Address delivered at April, 1934, Meeting of St. Louis Catholic Organists Guild and printed in "The Catholic Herald", April 20, 1934.

is done and every idea conveyed by groups who speak as one, with marvelous distinctness of utterance.

Even more remarkable is the use made in these pageants of that Cinderella of the arts, dancing. We are so accustomed to think of it in terms of the modern ballroom that we are shocked at the thought of its application to holy things. But the Grail is right, with David. Its members "dance" the *Stabat Mater* and the dance becomes the holiest, most reverent meditation. They "dance" the *Rorate Coeli*, and it seems that the Heavens must open to such a plea. There are no theatrical posturings. **The girls are taught that the hymns are not to be acted but explained in motion; and to be explained they must first be understood by their expounders.** The girls themselves say that the Mass is a different thing to them since they have learned to express the *Sanctus* in movement as well as in plain-song. No wonder the Grail hear, after their plays, of conversions effected by their means. They are saturated through and through with Catholic thought, and acted by people **who mean the words they utter. . . .**

Some persons never realize that they should in some way mean the words they sing. Even those who do realize it, are always subject to the deadening influence of habit. While it is fortunate that we do not have to relearn each day how to walk and speak, it is unfortunate that our tongues can get the habit of saying off a long prayer without our paying the least attention to God. Now, since we often sing the same words over and over week after week, we have to accentuate their prayer-aspect to prevent habit from making them purely mechanical.

Some texts are moreover hard to understand. Vernacular hymn texts have sometimes little meaning. Many chants are in a language strange to the singers, and some of these chants are not intelligible even to a student of Latin because they are only fragments or refrains of longer chants. Since most singers do not know the background of these chants, they do not understand them, and tend naturally to forget all about making their song a prayer.

And music is by itself so attractive and pleasing that it tends to become an end. A singer easily begins to make music and stop praying.

Yet, it is very important that this singer continue praying. If he is distracted at table, he can nevertheless assimilate food. If he is distracted in the confessional, he can

nevertheless receive absolution. But if he allows his liturgy—his singing—to become purely formal without inward devotion and prayer, its effect on him is for the most part lost. It is important, therefore, to insist with our choirs on the prayer-element of their song.

** * **

Practical Ways of Making Our Church Music a Prayer

From what I have said, you may imagine that I wish the impossible; actual attention to the meaning of each phrase you sing; or that I regard church music as a mere pleasing formality if it lacks this continual attention. All this is as inexact as demanding attention to every clause of the *Hail Mary* when you recite the *Rosary*.

St. Thomas Aquinas says that prayer has three effects: (1) merit; (2) obtaining the thing demanded; (3) spiritual reflection of the soul. We obtain the merit of prayer, as of any good act performed in the state of grace, so long as our first good intention persists. Hence, if a singer starts his chanting with a good intention and then has to put so much attention to the music that he cannot think of the meaning of what he sings, he gains the full merit of his action so long no wrong motives like vanity break in upon it. Distraction does not hinder merit.

The second effect of prayer, obtaining what we ask for, is also independent of distractions. The first good intention suffices.

But the third effect of prayer, the spiritual reflection of the soul, is gained only by actual attention. This actual attention means, St. Thomas explains, that we think in a general way of God Himself, or that we think of the thing we ask for, or that we think over the words of the prayer we are singing. But exclusive attention is a kind of distraction and, therefore, hinders this third effect of our prayer. Consequently, if I may so paraphrase a sentence of St. Thomas in his *Commentary on the Letters to the Corinthians*, "he gains more who both sings and understands, than he who sings only with his lips; for he who understands, is refreshed both in mind and heart,"—in heart by contact with God, in mind by the thoughts of the text that stimulates the soul and help maintain the spirit of fervor and prayer in which it started. This actual attention even to the words we sing, is then a very useful practice. To those who protest that "singing is twice praying" and mean that it is unnecessary to make any attempt at prayer, we must answer that

singing is indeed twice praying, but that twice zero is always zero.

If actual attention to the sense of the words sung is a useful ideal, the choir-master should prepare the text as well as the music before his rehearsals. For most English songs, one or two careful readings will be enough. For the Ordinary of the Mass, a study of the translation in an ordinary prayerbook is the first step. Then occasionally he should read some detailed commentary on these texts—from a book like Father Gühr's "Holy Sacrifice of the Mass," or Cardinal Schuster's "Liber Sacramentorum" or Fortesque's "The Mass," or some of the smaller publications of the Liturgical Press at Collegeville, Minn. For the chants of the Proper, he should prepare from an English translation of the Missal. Besides this it is almost indispensable to consult a book like the "Liber Sacramentorum," or better for those who read German, Parsch's "Das Jahr des Heiles." With such a book the choir-master or organist prepares the text of the Introit, the Offertory, etc., in order to have solid ground for brief translation and interesting remarks. For example when he rehearses the Communion of today's Proper (Put forth thy hand and recognize the places of the nails Alleluia, and be not faithless but believing), he would point out the beautiful allusions of this chant meant to be sung during the Communion Procession of the Faithful, who before the seventh century used to put forth their right hand crossed over the left to receive the Host and then communicate themselves: Put forth thy hand and recognize the places of the nails, and be not faithless but believing. If you want enthusiasm and understanding, prepare your text.

At the rehearsals, already with children, we should begin with the text, or as some prefer, learn the music first, then examine and learn the text, finally apply the text to the music. But under no circumstances may we neglect the text on the ground that we have barely time for the music. The music will be learned faster if the singing is made interesting by little interludes of explanation. It is easiest to start with English songs. Show the singers what the words mean, what they are saying or praying, and insist that they pray what they sing. With older singers, the Latin texts should also be explained and read, so that when they sing "Kyrie eleison" they really mean "Lord have mercy on us." This is not an impossible ideal, for the chants of the Ordinary

are for the most part short and easy. High School Latin courses should aid the work, for there is no reason why a syllabus should be so inflexible as not to admit a little bend towards something of practical use. At McBride High School, for example, the third-year Religion classes have just finished a study of the Mass. Simultaneously, the third-year Latin classes studied the Latin Prayers of the Ordinary. But even when the singers know the meaning of these chants in a general way, the choir-master will still have to come back on it and insist on using it as the basis of expression.

Then we would not hear a choir sing the "Genitori," at Benediction in the same subdued, reserved manner they used for the "Tantum Ergo," because the singers would realize the difference between "Tantum ergo Sacramentum veneremur cernui (Prostrate let us venerate this great Sacrament, and may our faith supply what our senses fail to tell), and "Genitori Genitoque laus et jubilatio (To the Father and to the Son be praises and jubilation, and honor and power . . .) Closing stanzas of liturgical hymns are usually prayers of praise and glory to the Trinity that should be sung with an accent of praise and joy.

Similarly, a choir that understands the last phrases of the Easter Sequence, will not pass them off in a dull, matter of fact way. "Scimus Christum surrexisse. We know that Christ has risen from the dead in truth — Do thou, O Victorious King, have mercy on us. Amen. Alleluia."

In contrast to such grandiose and glorious phrases, would be the quiet heartfelt gratitude of the dozen notes accentuating the word "bonus" in the Easter Gradual: Praise the Lord, for He is Good; Quoniam BONUS"—or the reverent "Salve" which the Dominicans at one of their French Monasteries accompany with a deep bow before the statue of the Blessed Virgin.

Singers improve wonderfully in expression if they know what the text means and are singing it piously; but Dom Lucien David, O.S.B., warns that they should be told not to aim at an effect on the audience, but to be natural and pray. An anonymous Swiss writer says about the same thing of classical polyphony: "A dramatic effect is often intended and should be produced, though not exaggerated. The best general rule, he concludes, is to sing understandingly and to get the spirit of the text."

We have all the while insisted that the singers should pray their song. Is it neces-

sary to add that the director and even the organist should pray along? Are there not some *Tantum Ergo* and other hymns which they have played so often that little attention is needed? During such pieces, praying the text is easy and useful. But organists as well as singers do often have to give exclusive attention to the mechanics of their work. The practical solution then is to start in God's presence with the intention of worshipping Him; then put to your duty all the attention needed to do it well. Pray the text whenever you can, or at least try to glean a thought here and there to revive the original disposition of prayer and devotion.

This prayer aspect will help the organist to judge what pieces are correct church music. On Ascension Day about three years ago, I assisted at a Pontifical High Mass in a Swiss Cathedral. The choir sang Palestrina's Mass of Pope Marcellus in six voices. The Gregorian Proper was led by a boy choir in a balcony over the sanctuary and taken up by a mixed choir in the rear gallery. The third Credo was sung by the whole assembly. After the Mass, my companion expressed disappointment over the Palestrina Mass. I asked him what he did during the singing. He said that he sat there and listened to the music—and found it a little monotonous. I replied that if he had prayed along the text, "We praise thee, we bless thee, we adore thee," he would have understood the supreme art of this music and why it is regarded as suitable Church Music. All of us have such a tendency to want music during services; the Church wants prayer. That is why we secretly abandon Gregorian on festivals whereas the Pope tells us that no feast loses in solemnity even if only Gregorian is sung at it. So long as we submit to our tendency and seek only the music, no amount of regulations will ever guarantee us correct church music; and on the other hand little regulation is needed to tell us what sort of music is correct if we seek to pray.

SOCIETY OF ST. GREGORY Annual Summer School At Oxford

The Society of Saint Gregory held its Annual Summer School of Plain-song in Oxford recently. Cordial letters of encouragement and blessing on the work of the school were sent by the Archbishops of Birmingham and Liverpool, by Archbishop Goodier and by the Bishops of Southwark, Northampton, Nottingham, Brentwood and Pella.

This Annual School at Oxford constitutes in a sense the University of Plainsong. Other local schools take place during the year, but in the summer students come from all parts of England, from Scotland and from Ireland. Choirmasters, organists, parish priests, nuns and secular teachers as well as a large number of new students of the Chant assemble at Oxford.

Dom Bernard McElligott in his welcoming address urged that all the work of the week should be directed towards the more perfect worship of God in the Liturgy, especially the Liturgy of the Mass. This is the aim of the Society—to bring back fullness of communal worship in which every Catholic has a right to take part, and knows how to do so. All the work to be done by the school on technique, teaching and interpretation must have that one object in view.

The program of the school was divided into two grades, but all the students met each day for practical work and general rehearsal of the Chant under the direction of Fr. Desmond Coffey. Fr. Coffey is now well known as the successful conductor of congregational singing on a vast scale at Lourdes, Rochester, Canterbury and Rome. During the week he gave lectures on Analysis, Transcription and Conducting of the Chant. Dom Gregory Murray lectured on Rhythm and gave two very valuable lectures on Accompaniment. Dom Laurence Bévenot explained his "Universal" system of pointing the psalms and gave a discourse on their Imagery, Rhythm and Form. Mr. H. P. Allen held a course of lectures for less advanced students, and Mr. H. B. Collins conducted a very popular Class in Polyphony. An interesting lecture with slides on *Sinus Tone Voice* production was given by Mr. G. E. White and one of the unexpected joys of the week was an organ recital on the Hertford College organ by Dom Gregory Murray.

This school though interesting to all Catholics is above all of value to choirmasters and teachers. The experience of the best English teachers of the Chant is made

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common property, practical hints are given and very valuable discussions take place. As the standard and aims of the society are set high, fine teaching methods are thus being evolved which must in time influence ecclesiastical music throughout the country.

Two Masses were sung during the week. The annual Requiem for deceased patrons took place at Greyfriars, Iffley-road, and on Saturday High Mass of St. Laurence was sung at St. Aloysius' Church. A schola of priest students from Southwark sang part of the Proper, Dom Bernard McElligott was the celebrant and members of the school sang the Common and the rest of the Proper.

At the annual general meeting of the society which was held on Wednesday a very satisfactory report was given of progress

made and work done during the year. A large increase of membership, widened activity and the good wishes of so many in high authority made the outlook of the society better than it had even been before. At the election of officials which followed Dom Bernard McElligott, by unanimous vote, was re-elected president for another year; Fr. Desmond Coffey remains as secretary and on the retirement of Mr. C. T. Payne, Miss M. Coffey was made treasurer. Mr. Collins was again put on the committee and on the retirement of Miss Scott the Rev. Fr. Bird was elected in her place. There was throughout the week a strong spirit of unity in the school — of friendliness and gaiety and generous mutual help towards a common goal.

"The Universe."

DR. BECKET GIBBS TEACHES CHANT AT LOUISIANA STATE UNIVERSITY

(*Ed. Note — A state department of music was recently formed in Louisiana.*)

During the summer of 1935, at Louisiana State University a course in Gregorian Chant was given. Dr. Harold Becket Gibbs, well known authority on Chant and Polyphonic music of New York City, conducted the course and presented the subject from a purely Catholic viewpoint. According to a news item in the Catholic School Journal, arrangements have already been made to repeat this course in 1936, with the possibility that it may take its place in the regular scholastic program during the school year.

FATHER BOYLE DIRECTS PRIESTS' CHOIR AT SAN FRANCISCO

On September 4th, at St. Mary's Cathedral, His Excellency the Most Rev. John J. Mitty, D. D., Archbishop of San Francisco, was Invested with the Sacred Pallium in the presence of distinguished churchmen, and laity.

A large procession, preceded the Solemn Pontifical Mass, preceding from the Sacred Heart High School.

The Priests' Vested Choir was directed by the Rev. Edgar Boyle, and singers from Schola Cantorum of Sacred Heart High School, and from St. Monicas Church augmented the Priest's group.

Random Notes From Father Finn Lectures

THE CAECILIA Reporter, last month gave a few points gleaned from some lectures given by Dr. Hugh Ross, of New York City.

This month, we give a few notes from lectures given by Father Finn, famed Paulist Choir Director.

These notes are not faultless, they may not do justice to the lecturers in some cases, but they are representative of what was taken down by the average listener. They are not in the same logical order in which they were presented, nor are they complete. They are merely random notes, which we believe may interest our readers.

Flat singing is usually from undertraining. One way to correct this is to teach the singer to "think" one note higher while singing. In other words "sing over the note".

Sharp singing is usually from overtraining. Staccato singing usually remedies this.

To refresh a choir, have them sing "open fifths" for a phrase or two, the singers will automatically strive to correct themselves.

Use difficult parts of a new composition, to vocalize on at beginning of rehearsal. Then when the choir starts to learn that piece they will have an easier time with it.

Easy music interpreted properly can be made most effective.

(a) e.g. "Veni Jesu" of Cherubini, when sung, is usually distorted. It should be sung delicately, as a string quartet would play it. The difference will be immediately apparent if we hear it both ways.

(b) To punctuate a Polyphonic program, for contrast—the singing of Elgar's "Ave Verum" is frequently done by the Paulist Choristers.

(c) Grieg's "Ave Maris Stella" looks easy but it is difficult to secure the proper pitch throughout this piece.

The part played by interpretation is clearly demonstrated by the well known "English Singers", whose charm really comes from the mood they create among themselves.

The blend of the tone, depends upon the balance of parts. Each part should sing alone first, then with an opposite. e.g. Soprano and bass. The Soprano is the harmonic of the Bass, so the Soprano part should sing as softly as a harmonic should be. Strike Bass note sharply, and have ing, among other things: Sopranos listen for the harmonic, to illustrate. Finally meaning of tone and blend will be made clear to singers.

Present day voices in Italy are robust, hence the choirs there at present sing modern music. Polyphonic music is heard only on feast days. The tradition for this music is that the voices should be lyric in quality. Hence robust voices not suited for proper rendition of this type of music.

If you have a choir of uneven numbers, that is too many Sopranos, for example . . . Use music that is for S.S.A.T.B. instead of S.A.T.B. music. In other words divide the parts. Otherwise the Soprano section will dominate the music as that voice penetrates. By singing five-part music this problem is lessened.

A quartet is the model for tone and blend. Duplicate quartets throughout your choir for four-part singing to secure uniformity of tone.

In singing a passage, where there is a sequence of notes up and down, use one breath. The tendency is to breath twice—once at the top of the rise, and again at the bottom.

Disregard metronome marks: Nordic temperament is more restrained than the Latin. The character of the piece is usually determined by the title, the text, or the acoustics may determine the speed of your rendition.

A choirmaster who is known as a "crank" on tone, is paid a high compliment, by those so describing him. A choral conductor is continually concerned about tone. An orchestra conductor is not bothered by the fluctuation of the human voice. His players are of a known talent, and their ability is fairly constant. A singer may change over night according to his physical condition. Choirmasters who are "tone conscious at rehearsals, will vocalize each part and get it singing properly, and then proceed to get a good tone on a melodic line, and finally

a good blend of the parts. Then fifteen minutes later, if there has been a recess, he may find the entire tone disorganized. That is why it is hard for a choir with weekly rehearsals to approximate the good tone of a school group that is trained daily.

Blend: If you can get twenty singers to "sing as one", then you have blend. During performance of a piece watch out for follow-

(a) If Bass parts after a steady low passage moves up, or jumps a long interval to a high note, endeavor to avoid increased volume. The average bass, will sing louder as he reaches the higher notes, than on the low notes.

(b) Harmony may be enriched by Baritone if they decrease and increase tone under proper direction. It gives strength and richness to music, and an occasional dissonance opens up thought to tone and variety. Russian composers have used this frequently in their music (cf. Rachmaninoff, "Praise Ye The Father").

(c) Singing in six and eight parts, really easier than singing four-part music, and enables better blend.

"Emmite Spiritum", by Schuetky, always used by the Paulist Choir as an opening number. In eight parts, it is easy, and it serves to test the acoustics, and has value as a vocalization.

(d) In singing swiftly moving numbers avoid rigidity.

(e) Transpose to various keys to get best blend. Blend is variable with different choirs, or different rooms. In unaccompanied music acoustics can alter the effect of a well learned piece.

Brief Precepts

Productive of Tone

1—Keep shoulders down (Breath).

2—Sing Pianissimo.

3—Utilize downward vocalizations.

4—Keep choristers pleasant (Relaxation)

5—In building to crescendo, offset this at rehearsals by having the choir sing pianissimo passages and diminuendo phrases at least six times for every forte passage, so that the benefit of tonal training will not be lost by loud singing. A choir singing a loud passage will have a different conception of pianissimo immediately afterwards.

Boy Voice Change: In Boy voice (Soprano), about to change, put him in 2nd Soprano, and when he can sing Baritone note, then put him in music with range of from F to C, or men's unison passage from A down. The result of this practice is usually a voice of good quality.

OUR MUSIC THIS MONTH

Kyrie and Sanctus from "Missa Spiritus Domini". N. E. Fox

An organist whose work is respected highly in musical circles, is Norbert E. Fox, of the Toledo Cathedral. Recent reviews of his work have appeared in the Diapason, The Catholic Choirmaster, and other periodicals. We are presenting a few pages from his recently published mass, a work of fine technique and practical appeal.

Tollite Hostias. C. St. Saens

This is not a new work, but it is an approved liturgical composition of the type used by most choirs at Christmas Masses.

Cor Jesu, and Jesu Dulcis Memoria. Joseph J. McGrath

Anything which Mr. McGrath writes commands attention from serious musicians, because of the fame of the composer's "Missa Pontificalis", and his easier "Missa Parochialis". These new short numbers are easy and part of a group of selected texts for general offertory use, as well as for particular feasts and occasions which will be published from time to time in THE CAECILIA.

Hymn by Sister M. Cherubim, O.S.F.

The most practical and popular music by this composer has been the series of hymns recently appearing in this magazine of which this number is one. Sister Cherubim, is still resting from her illness, at St. Joseph's Convent, Campellsport, Wis., so we are not sure that we will be able to present this series after next month. We have several compositions with Latin words by Sr. Cherubim soon to appear in print, but it will be regretted if this hymn series is to be discontinued for even a few months.

DOM ADELARD SERIES TO BE CONTINUED

The final chapter on Gregorian Chant Discography, will appear next month, and also the beginning of a new article on "The Denominations of Gregorian Chant".

The delay in presenting the final chapter of the "Discography" article is due to the appearance of two new albums.

New Music--Fall 1935

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| 845 | Justorum Animae—SATB | James P. Dunn |
| 846 | Ave Verum—SATB | James P. Dunn |
| 847 | Ave Maria—SATB | Charles F. Meys |
| 848 | O Salutaris—SATB | G. M. Compagno |
| 849 | Ave Maria—SATB | G. M. Compagno |
| 851 | Ave Maria—Bass Solo | Arthur Bienbar |
| 852 | Organ Music from 1935, Caecilia (ready in Dec.) | |
| 853 | Surrexit Pastor Bonus—SATB | A. Schwanderla |
| 854 | Angelus Domini | A. Schwanderla |
| 855 | 3 Lenten Hymns—TTBB | F. T. Walter |
| 856 | 3 Motets—SATB
(Maria Sine Labe, Jesu Dulcis, Cor Jesu) | Joseph J. McGrath |
| 857 | In prep. | |
| 858 | Ave Maria—SATB | Frank Breen |
| 859 | Mass in honor of Our Lady—SSA | Sr. M. de Lourdes |
| 860 | O Salutaris—TTTT—4 settings
(Korman, McDonough & Bellenot) | |
| 861 | Passion Acc. S. Matthew—TTBB | D. Sellen, O.M.C. |
| 862 | Ave Maria—SSA | Sr. M. Elaine, C.D.P. |
| 863 | Benediction Music—SSA | Sr. M. Elaine, C.D.P. |
| 864 | Sit Laus Divino—SSA | Sr. M. Gisela, S.S.N.D. |
| 865 | {To Thee—SATB
{I Place My Trust—SATB | Meyer-Reilly
Sr. M. Bisela |
| 866 | Mass of St. Cecilia—SATB | L'Abbe Cherion |
| 867 | In Prep. | |
| 868 | {Sweet Heart of Jesus—SATB
{My Saviour's Heart—SATB | Singenberger-Reilly
Singenberger-Reilly |
| 869 | Ave Maria—SATB | Arthur C. Becker |
| 870 | {Ave Maria—2 voices
{Ave Maria—2 voices | Mozart
T. Francis |
| 871 | Missa Tertia—2 or 4 voices | M. Haller |
| 872 | {Jesu Dulcis—SATB
{Jesu Dulcis—SATB | Kothe
J. Singenberger |
| 873 | Assumpta Es Maria—SATB | J. Diebold |
| 874 | Missa Spiritu Dei—2 voices | Jan. Karl |
| 875 | Jubilate Deo—SATB | P. U. Kornmuller |
| 876 | Tollite Hostias—SATB | C. St. Saens |
| 877 | Alleluia—Christ Is Born—SATB | J. A. Korman |

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MISSA

Spiritus Domini

Themes taken from the Proper of
The Mass for Pentecost

KYRIE

N. E. FOX

M. M. $\text{♩} = 72$

SOPRANO *mf*

Ky-ri - e

e - - - le - i - son,

ALTO

TENOR *mf*

BASS Ky - ri - e - - e - le -

f Ky - ri - e

f i - son, Ky-ri - e

cresc. *f*

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

(*senza Ped.*)

mp Soli Chri - ste e - le - i - son, *mf* Chri - ste
mp Soli Chri - ste e - le - i - son, Chri - ste
mp Soli (Cantus Firmus) Chri - ste e - le - i - son, *mf* Chri - ste
 Chri - ste e - le - i - son, *Soli mf* Chri - ste
 Chri - ste e - - -

(*Org. ad lib.*)

e - le - i - son. *rit.*
 e - le - i - son. *rit. dim.*
 e - le - i - son, Chri - ste e - le - i - son.
 le - i - son. (*Org. ob.*) *rit.*

a tempo *f* Ky-ri - e e - le - i - son,

a tempo *f* Ky - ri - e

f Ky-ri - e e - le - i - son,

f a tempo

Ky-ri - e e - le - i - son, e - le - i - son, Ky-ri - e

Ky-ri - e

e - le - i - son, Ky-ri - e

Ky-ri - e

dim. *rit.*

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

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

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

dim. *rit.*

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

dim. *rit.*

SANCTUS

Adagio $\text{♩} = 48$

mf San - ctus,

San - ctus, San - ctus,

mf San - ctus,

Adagio $\text{♩} = 48$

San - ctus,

mp

cresc. San - ctus Do - mi - nus De - us Sa - ba - oth.

San - ctus Do - mi - nus De - us Sa - ba - oth.

cresc. San - ctus Do - mi - nus De - us Sa - ba - oth.

San - ctus Do - mi - nus De - us Sa - ba - oth.

cresc.

f accel. Ple - ni - sunt coe - li et ter -

dim.

f accel. Ple - ni - sunt coe - li et ter -

dim.

$\text{♩} = 58$ *f accel.* *dim.* $\text{♩} = 69$

cresc. *mp*

ra — glo - - ri - a tu - a Ho-san-na

cresc. *mp*

ra — glo - - ri - a tu - a Ho-san-na

cresc. *p* $\text{♩} = 76$

in ex - cel - sis,

in ex - cel - sis, Ho-san-na in ex - cel - sis, *f*

Ho -

cresc. *f*

f *dim. e rall.*

Ho-san-na in ex - cel - sis, in ex - cel - sis. —

mp dim. e rall.

in ex - cel - sis.

san-na in ex - cel - sis,

p rall.

TOLLITE HOSTIAS

[Liturgically approved]
St. Gregory White List

For S.A.T.B.

"Let the heavens rejoice, and let the earth be glad before the face of the Lord, because he cometh!"

C. ST. SAENS

Maestoso

ff

Soprano
Tol - li - te ho - sti - as, et a - do - ra - te Do - mi - num in

Alto

Tenor
ff
Tol - li - te ho - sti - as, et a - do - ra - te Do - mi - num in

Bass

Maestoso

ff

Organ

a - tri - o san - cto e - jus. Lae - ten - tur coe - li, et ex - sul - tet

a - tri - o san - cto e - jus. Lae - ten - tur coe - li, et ex - sul - tet

rit. *ff a tempo*

ia, Al-le-lu - ia, Al-le-lu - ia. Lae-ten-tur coe-li, et

rit. *ff*

ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia. Lae-ten-tur coe-li, et

a tempo *ff*

Pesante

ex-sul-tet ter-ra a fa-ci-e Do-mi-ni, quo-ni-am ve - nit. Al-le-lu - ia.

Pesante

ex-sul-tet ter-ra, quo-ni - am ve - nit. Al - le - lu - ia, Al - le - lu - ia.

Pesante

Cor Jesu

461

JOSEPH J. McGRATH

Religioso *pp* *mf*

SOPRANO
ALTO
TENOR
BASS

Cor Je - su Sa - cra - tis - si - mum,

ORGAN
ad lib. *pp* *mf*



p *p*

mi - se - re - re, mi - se - re - re

mum, mi - se - re - re, mi - se - re - re

Ped. Soft 16



pp *ppp*

no - bis, mi - se - re - re no - bis.

no - bis, *pp* *ppp*

no - bis, mi - se - re - re no - bis.

no - bis, *pp* *ppp*

Ped.



Jesu Dulcis Memoria

JOSEPH J. McGRATH

Adagio. Religioso

SOPRANO *pp*
 Je - su dul - cis me - mo - ri - a, Dans ve - ra

ALTO

TENOR *pp*
 Je - su dul - cis me - mo - ri - a, Dans ve - ra

BASS

ORGAN *ad lib.* *pp*

Ped. Soft 16 cresc. *mf*

cor - dis gau - di - a; Sed su - per mel et o - mni -

gau - di - a; *mf*

cor - dis *cresc.* gau - di - a; Sed su - per mel et o - mni -

gau - di - a;

mf

f *mf* *p* *pp*

a, e - - jus dul - cis, dul - cis prae - sen - ti - a.

f *mf* *p* *pp*

a, e - - jus dul - cis, dul - cis prae - sen - ti - a.

mf *p* *rit. e dim.*

Daily, Daily Sing to Mary

463

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

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

SISTER M. CHERUBIM, O.S.F.
Op. 38, No. 8

Joyfully

mf

1. Dai - ly, dai - ly sing to Ma - ry, Sing, my soul, her
2. She is might - y to pro - tect us, Call her, trust her
3. All my sens - es and af - fec - tions, Strive to sound her

mf

ORGAN

mf

mf

prais - es due, All her glo - rious ac - tions ho - nor
lov - ing - ly, When the tem - pest ra - ges round thee
glo - ry forth, Spread a - broad the sweet me - mo - rials

mf

p

With the heart's de - vo - tion true. Lost in wond'-ring
She will calm the trou - bled sea. Gifts of heav - en
Of the Vir - gin's price - less worth. Sing in songs of

p

con - tem - pla - tion, Be her ma - jes - ty con - fessed;
 she has giv - en, No - ble La - dy, to our race.
 praise un - end - ing, Sing the world's ma - jes - tic Queen;

Call her Moth - er, call her Moth - er, Call her Vir - gin,
 Queen of heav - en, Queen of heav - en, Deck thy child - ren,
 Nev - er wea - ry, nev - er wea - ry, Al - ways tell - ing,

call her Vir - gin, Hap - py Moth - er, Vir - gin blest.
 deck thy child - ren, With the light of God's own grace.
 al - ways tell - ing, All the gifts she gives to men.

Music Appreciation

By Sister M. Cherubim, O.S.F.,
Directress of Music, St. Joseph Convent Milwaukee, Wis.

"The object of music is to strengthen and ennoble the soul."—Luis de Morales.



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

—Henry van Dyke.

MUSIC APPRECIATION IN GRADE 7 LESSON XVI

In our last lesson we learned that the symphony is in reality a sonata for orchestra, including, like the sonata, three or four movements, viz:

- 1) Allegro (in sonata-form)
- 2) Andante, Adagio, or another slow movement of more or less lyric character
- 3) Minuet or Scherzo
- 4) Allegro

We also learned the special character of each of these movements, viz:

- 1) Allegro—intellectual
- 2) Andante or Adagio—emotional
- 3) Minuet or Scherzo—graceful or playful
- 4) Allegro—brilliant

From Mozart's "Symphony in G Minor" we analyzed the construction of the first movement, the Allegro molto. This is, as stated above, written in sonata-form, containing two main themes and a closing theme in the Exposition; a Free Fantasia, almost entirely worked out of the material of the main Theme A, in the Development; and a re-statement of the themes of the Exposition in the Recapitulation.

Write on the board:

Symphony in G Minor—Mozart
Allegro molto (in sonata-form)
Andante (in sonata-form)
Minuet (in song-form)
Allegro assai (in sonata-form)

From the diagram on the board the pupils will note that three of the movements of this symphony are written in sonata-form. Let

them discuss briefly the three divisions of this form: Exposition, Development, and Recapitulation. Then let the class hum a part of the first theme of the Allegro molto. Next play part of Theme B and the motives of the transitional theme found between Theme A and B, from the illustrations given in the previous lesson. Then play the entire movement from V.R. 9116*, and have the pupils raise a hand when familiar tunes appear.

The above review should be brief and afford the class delightful experience.

Now proceed to the analysis of the Andante.

The **second movement—Andante**—of this symphony is said to be almost the greatest of all Andantes, and certainly of Mozart's Andantes, because of its depth of meaning and surpassing beauty of themes. It is written in sonata-form, and has two main themes in the Exposition.

The first, or Theme A, consists of nineteen measures in the key of E-flat. It is introduced by the strings, to which other instruments are added later. The first eight measures of the melody of Theme A here follow:



The above is immediately repeated in modified form, the melody of the theme now being introduced by the cello, bass, and cornet, while the first violins play a counter-melody. Theme A is then extended by a four-measure passage of graceful, tripping figures:



played by the violins against a melody in the wood-winds.

This is followed by a beautiful transitional theme or episode, in the course of which the composer modulates to the key of B-flat. It is made up of portions of Theme A, together with the tripping figure used in the extension of Theme A. This episode leads into

Theme B in the key of B-flat. Theme B is of a beautiful, melodic character, and, like Theme A, is also introduced by the strings, other instruments entering later. Melody of Theme B:



A short Closing Theme then brings the Exposition to a close. (Ill. 4)



The Development is almost entirely made up of material from Theme A interspersed with the "tripping" figure of its extension and of the transitional theme. After a delightful "tossing about" of these graceful thirty-second-note figures by the strings and wood-winds, the

Recapitulation begins with the entrance of Theme A in the key of E-flat, as at first. This is then followed by the transitional theme, now, however, all in the key of E-flat. Theme B then appears, but now also in the key of E-flat, and a charming Codetta, similar to the Closing Theme of the Exposition, brings the movement to a close.

A brief outline of the themes of this movement as they follow each other is as follows:

Exposition

Theme A (19 measures)—key of E-flat

Transitional Theme (17 measures)—modulating from the key of E-flat to the key of B-flat

Theme B (11 measures, closing on the first beat of the 12th measure)—key of B-flat

Closing Theme (Codetta) (4 measures)—key of B-flat

Development

Free Fantasia (21 measures) made up entirely of material taken from Theme A and the Transitional Theme

Recapitulation

Theme A (19 measures)—key of E-flat
Transitional Theme (17 measures)—
key of E-flat

Theme B (11 measures, closing on the first beat of the 12th measure)—key of E-flat

Codetta (4 measures)—key of E-flat

A copy of Symphony No. 48 in G Minor, by Mozart, from "Analytic Symphony Series for Piano", edited and annotated by Percy Goetschius, Mus. Doc., and published by Oliver Ditson Co., Boston, (or a complete score of the symphony), should be used by the teacher in preparing these lessons. The above mentioned symphony edited by Dr. Percy Goetschius can be purchased for 75 cents. This arrangement of the symphony, together with the phonograph records, will make the presentation of these lessons very easy and delightful.

Write on the board:

Second Movement—Andante**Exposition**

Theme A
Transitional Theme
Theme B
Closing Theme

Development

Free Fantasia made up entirely of material taken from Theme A and the Transitional Theme.

Recapitulation

Theme A
Transitional Theme
Theme B
Codetta

Now play the first eight measures of Theme A (Illustration 1), given above, and have pupils sing it.

Then play the graceful tripping figures of the Extension of Theme A (Illus. 2), given above.

Now play Theme A complete, i.e., Theme A, its modified repetition, together with the Extension, from V.R. 9117 (19 measures).

Next play Theme B from Illustration 3, given above.

Now play the short Closing Theme of the Exposition from Illustration 4.

Have the class note the difference in character of Themes A and B, and then play the entire Exposition from V.R. 9117*, and

(Continued on Page 481)

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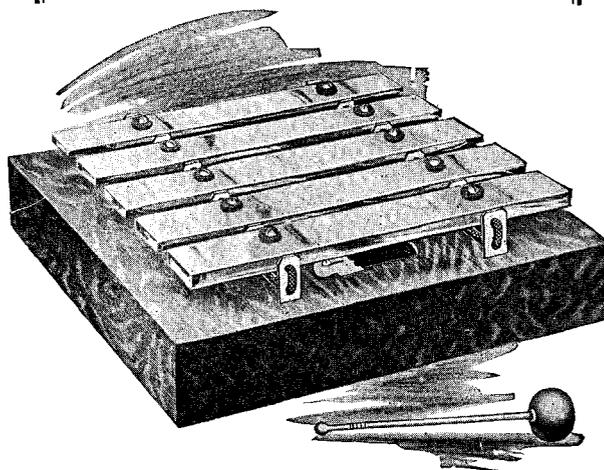
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A Practical Course In Boy Choir Training

BY PETER MEERS

The Rehearsal

Begin practice promptly at the time set. Take up breathing exercises for a few minutes, and then spend ten minutes on descending scales, using the thicker vowels *oo*, *o*, and *ah*. Some arpeggios may be tried next, and exercises for agility, followed by sight reading and theory. Finish the lesson by taking up the service music. The practice should not last more than an hour; forty-five minutes are better. For the best results it should be held daily, although a good choir may be maintained on from three to five rehearsals a week.

Correct mistakes without discouraging the singer, but persist in having the exercise sung properly, though it may mean many repetitions.

During rehearsals, the boys should sit or stand in an easy, erect position, in order that the lungs may be quickly inflated in all parts. Very little should be said to a boy concerning breathing or tone production, as it merely serves to confuse his mind. He is a natural mimic and will readily imitate the example set before him. What he does is done without much effort, and therefore without strain in the muscles used in singing. The choirmaster can place the boy's voice properly in a very short time, as he is not hampered by the self-consciousness that is encountered in adults.

Since a boy is a natural imitator, be careful of what you do in his hearing. As he acquires the "head tone" let him change his seat to the opposite side. Let the "head tone" boys sing, and be imitated by the others. Do as little singing as possible yourself, especially if your voice is not pleasing; letting the boys do the work gives them independence, and affords you a better opportunity for listening.

Take "team work" for your motto. To attain this object, begin first at rehearsal with an easy two-part exercise written on a blackboard. Do not fail to procure this invaluable assistant in your illustrations, and more especially for the sight-singing practice. Let the boys sing the exercise softly, without aid. When it can be performed correctly, add a third part, using thick vowels. At full rehearsal, commence with an easy chant tune, such as is found in all service books.

Insist on *piano* singing to a convenient vowel; when this can be done satisfactorily, introduce shading (*crescendo* and *diminuendo*) and finally use words. With this method the most artistic effects may be attained, even from unpromising material.

In works of more difficulty, rehearse one part separately until it is learned; then add another part, previously prepared in like manner, and so on until all voices are singing. Aim for equality of tone. "One sweet voice above all the rest" sounds better in poetry than in music, and excepting in the case of a solo, appears to all who know the first principles of choir training only as an instance of faulty instruction. A parallel case is the soldier who gets out of line. Spend as little time in explanations as is consistent with clearness. Be brief and to the point in correcting. Do not stop the singing too frequently in the midst of a phrase, as it is more or less a shock to the nerves. Allow nothing but a clean attack, and be strict regarding endings. Be careful that all parts cease at the same instant, but never in a hurried or an unmusical manner. Select music that is adapted to the proficiency of your choir, and let every member know exactly what is expected of him before he enters the chancel.

Do not select boys nearly of an age, as this would necessitate the forming of an entirely new choir when the change of voice occurs. Keep them well graded. For a small choir choose four boys of fourteen and fifteen years, four boys of twelve and thirteen, and eight of from nine to twelve, thus affording opportunity for working in new members gradually.

The importance of keeping up a large training class, and thus preparing boys to fill any vacancy which may occur, cannot be too strongly emphasized.

The choir club has a very great influence on the boy's usefulness in the choir work, and should be formed at the earliest convenient moment. This club is usually composed of choir boys active and past. Its officers are a president, a vice-president, a secretary, and a treasurer, with the rector or choirmaster to act as moderator. The object of the club is to promote composure in debate, fairness in games, and to provide

for the pleasure and entertainment of its members. It exerts the greatest influence in encouraging a "choir spirit".

A summer camp or outing has a very beneficial effect on the choir, as it holds the boys together. Thoughts of swimming and fishing help to bridge over many a weary rehearsal.

Points of Constant Watchfulness

It is erroneous to attempt to reconcile the "chest" tone with the "head" tone in a boy. The former is, as a rule, unmusical and lacks the flexibility and compass of the latter. Although of some use in very young voices, it becomes hard and rough as the voice approaches the time of change. In fact, if used to any extent, it hastens that change.

The nasal, throaty, and breathy tone can be cured by a relaxed and open throat, with careful attention to the breathing exercises.

Uncertainty of intonation, errors of pronunciation, and flattening are mainly caused by inattention. These remarks do not apply to boys of no training whatever, but to those who have acquired the proper tone.

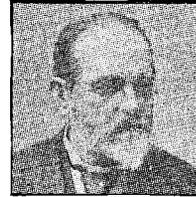
The initial and final consonant must be heard. A sustained vowel must not be altered. Words and syllables must be properly separated. On the pure vowel and clear-cut consonant depends intelligent singing. Vocal execution, always difficult, more especially in young voices. This can be developed only by careful and continuous practice of the exercises assigned for this purpose.

Many adults are endowed with voices of natural flexibility, but this is seldom the case with boys. Fortunately, the music that the boys are required to sing seldom makes unusual demands on their powers of flexibility. The extraordinary clearness and elasticity of a well-trained boy's voice is unapproachable in the work to which it is assigned.

Take great pains to make the boys thoroughly understand the real meaning of the words they sing. Explain to them that certain themes demand a bold, vigorous interpretation, while others require the opposite. Examples of the former may be found in music which describes praise, joy, confidence, and life; of the latter, in music of prayer, sorrow, fear, and death.

Correct phrasing has an important bearing on the intelligence and clearness with which a choral work is given, and the management of the breath has much to do with phrasing. Let it be understood, then, exactly where the breath should be taken, and

BIOGRAPHIES of Catholic Church Musicians



JOSEPH GABRIEL RHEINBERGER

b. Vaduz, Germany, Mar. 17, 1839

d. Munich, Nov. 25, 1901

Noted Organist, Composer and Professor
at Munich Conservatory.

that it must be taken by all the choir at the same time. One breath should be sufficient to cover the expression of a complete idea. This singer must economize his breath, and in breathing, violate neither the rules of music nor those of declamation. Breathe always at the longer rests, and at a comma, but never between the syllables of a word. Where no rest is marked, time for breathing must be taken from the last note of the preceding phrase to start rightly accented.

THE ORGAN

When from the high loft, out of the cathedral's vault,
Bursts the thunder of the organ, rushing like
the river's torrent,
Thou springest with lance and scepter into
my heart, Music!

When the choir boys sing—notes like flash-
ing standards
Fluttering in the breeze of the song, larks in
glorious flight—
Thou stealest into my heart, Music!

—Maria Mayer.

From "Pax", Sept., 1935.

Question and Answer Box

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

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



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Questions submitted in Summer, 1935:

"Hymn No. 143 in the St. Gregory Hymnal is attributed in text to Sr. M. Xavier. The same words appear in the official Methodist Hymnal. No. 510 author Ernest R. Wilberforce. The title is "Just for Hoday". What makes one Catholic and the other Methodist?"

A. The hymn "Just for Today" in the St. Gregory Hymnal, text by Sr. M. Xavier, is not exactly the same as the one given in the Methodist Hymnal. While the title and metre are alike, there are many variations in sentiment and spirit, according to the information given on page 360 of the official Methodist Hymnal, Wilberforce is not the author of the Methodist version. The author is Sybil F. Partridge (1852—). Wilberforce's name is erroneously given in one Index, but not included in the Authors' Index. The text used in the St. Gregory Hymnal has been taken from the Westminster Hymnal, approved by the Catholic Hierarchy of England. It cannot be determined at this writing which of the two settings is the original. One appears to be a paraphrase of the other. Both books, the Westminster Hymnal and the official Methodist Hymnal were copyrighted at the same time (1905). It may be that the name "Sister M. Xavier" is a "nom de plume". We shall endeavor to obtain more definite information for your correspondent and for our own files. *The St. Gregory Guild, Publishers "St. Gregory Hymnal"*, Philadelphia, Pa.—
The editor of "Question and Answer

Box" deeply appreciates the information received. At the same time he invites the readers of "CAECILIA" to assist him in making further investigations.

"Friday, being the Feast of the Sacred Heart, we are having a funeral. The Mass is to be a Solemn High in white instead of a Requiem. Will the "Subvenite" be sung when the corpse enters the Church? Will the "In paradisum" be sung? If not what would be the proper thing to play or to sing?"

A. The Sacred Heart Feast has been raised to the highest rank of Feasts of the Universal Church, equal in rank to Christmas, Epiphany, Easter, etc., therefore the funeral Mass is forbidden. Now the rubrics say that the funeral should be either put off to the next day, or held in the afternoon of the feast day, after Vespers, without any tolling of funeral bells. In this manner the festive character of the Feast suffers no diminution.

"What ceremonies are to be observed by the People at High Mass?"

A. At Solemn High Mass and "Missa Cantata", i.e. a simple High Mass, the following ceremonies are to be observed:

1. *Stand* from the time the celebrant enters the sanctuary, and during the *Asperges*, to the beginning of the Mass.

2. *Kneel* until the celebrant intones the *Gloria*.

3. *Stand* while the celebrant recites the *Gloria*.

4. *Sit* during the singing of the *Gloria* by the choir.

5. *Stand* from the time the celebrant rises to return to the altar until he has chanted the last prayer.

6. *Sit* from the beginning of the Epistle to the "*Dominus vobiscum*" before the Gospel.

7. *Stand* during the Gospel and during the recitation of the *Credo* by the celebrant. During the latter make a genuflexion on one knee, at the "*Et incarnatus est*", with the priest.

8. *Sit* when the priest takes his seat, and remain seated during the chanting of the *Credo* by the choir. At the chanting of the "*Et incarnatus est*" by the choir, the people genuflect on both knees until the words "*Et homo factus est*" have been chanted.

9. *Stand* when the celebrant rises to return to the altar, and remain standing whilst he sings "*Dominus vobiscum*" and "*Oremus*".

10. *Sit* from the "*Oremus*" to the beginning of the Preface: "*Per omnia saecula*".

Note: At solemn High Mass the people rise when the thurifer incenses them.

11. *Stand* from the beginning of the Preface until *Sanctus*.

12. *Kneel* from *Sanctus* to the ablution of the chalice. This seems to be the more general practice now-a-days.

13. *Sit* after the celebrant has taken the Precious Blood, until the "*Dominus vobiscum*".

14. *Stand* during the *Post Communion* prayers until the priest gives the blessing.

15. *Kneel* during the Blessing.

16. *Stand* during the last Gospel until the celebrant has left the sanctuary.

"Please give a brief explanation of the additional ceremonies which are to be observed by the people at Pontifical High Mass".

A. 1. When the bishop gives his blessing on entering the church the people

should genuflect on one knee. 2. When the bishop reads the Gospel the people remain seated; they rise when the deacon sings "*Dominus vobiscum*". 3. When the bishop preaches the sermon, the people remain standing out of reverence, until he invites them to sit down.

"May a Requiem High Mass be celebrated on Sunday if the funeral is held that day?"

A. Yes, a Requiem High Mass may be celebrated, provided the parish Mass is not interfered with.

"What is the most appropriate music or hymn to use at the entrance of the funeral procession?"

A. Holy Church has prescribed that on entering the church the following Responsory be sung or said: "*Subvenite Sancti Dei: Come to his assistance, ye Saints of God, meet him ye Angels of the Lord, receiving his soul, offer it in the sight of the Most High*". The chanters then add the verse: "*May Christ receive thee who has called thee, and the Angels conduct thee into Abraham's bosom*". Whilst this wonderfully appropriate prayer is sung, the bier is placed in the middle of the church. In the "*Ages of Faith*" the entire Office of the Dead was chanted, not only for priests, but for lay people also; the latter had (*as a rule*) during their life time made ample provisions to secure these suffrages of Holy Church.

"What hymn would you recommend when the funeral procession is leaving the church? An English hymn is often asked for; would you recommend it?"

A. When the corpse is carried to the grave, the following anthem is said or sung: "*In paradisum: May the Angels lead thee into Paradise; may the Martyrs receive thee at thy coming, and lead thee into the holy city of Jerusalem. May the choir of Angels receive thee, and mayest thou have eternal rest with Lazarus, who once was poor*".

The "*In paradisum*" is the farewell

song of Mother Church to her beloved children. It is a psychological masterpiece. The moment of separation is at hand; human sympathy is apt to rush new floods of tears to the eyes of the mourners. At this critical moment Holy Church pulls apart the curtain and opens the distant vista of the holy city of Jerusalem, with its procession of holy Angels and Martyrs, ready to escort the departed soul into the realms of endless glory. It certainly is a great pity that this incomparable farewell song ever had to make room for inferior hymns in the vernacular.

"In the St. Gregory Hymnal there are several Laudate's. How can this be explained?"

A. The Psalm "Laudate", when sung after Benediction, does not form part of any canonical hour, e.g. of Vespers. Accordingly it may be sung to any of the eight Psalm-tones. The antiphon "Adoremus in aeternum" may likewise be treated in many ways. We refer our correspondent to the June issue of

CAECILIA, 1935, pages 320 and 321, where this matter has been treated at considerable length.

"In the word 'nostra', is it correct to divide the syllables thus: no'-stra? Is there any rule to this effect?"

A. The Text Book of Gregorian Chant (1), page 24, in a detailed footnote gives the following rule: "Consonants which can be joined together at the beginning of a word must never be separated". Then the author enumerates a list of forty-two double consonants which fall under this rule; among them occurs "str". We are familiar with such Latin words as: stratum, strenue, strepitus, strictim, stridor, structura, etc. For practical application in Gregorian Chant look up the Offertory "Anima nostra", Feast of the Holy Innocents, December 28.

(1) *Text Book of Gregorian Chant* by Dom Gregory Suñiol, O.S.B. Desclée and Co. Tournay, Belgium, 1930. Can be procured from publishers of "CAECILIA". Price \$1.50.

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.

Dear Mr. Reilly:

For the sake of accuracy and to complete the Record — will you kindly add an explanatory note in the September issue of CAECILIA to the effect that (in the Montani article, August issue of CAECILIA) "Inadvertently the name of M. Mauro-Cottone was omitted from the list of modern composers whose works were produced by the St. John's Choir and the Palestrina Choir of Philadelphia under the direction of Nicola A. Montani. Many of Dr. M. Cottone's compositions were given their first performance by these organizations. Among these may be cited the Mauro-Cottone arrangement of the Mendelssohn Organ

Sonata, No. 4 for Soli, Chorus and Organ, which was rendered with unqualified success by the Palestrina Choir (with soloists and Dr. M. Cottone at the organ) at Town Hall, New York City. Mauro Cottone has dedicated important works to the Palestrina Choir and its director.

Incidentally, I consider Dr. M. Cottone's church compositions model examples of the modern liturgical style.

He is undoubtedly one of the foremost composers of Sacred Music and is a master of the polyphonic form.

Very sincerely yours,

Aug. 24, 1935

Nicola A. Montani.

F. J. BOERGER, ORGANIST 50 YEARS

Indianapolis Musician—Botanist—
School Teacher

On June 21st, Mr. F. J. Boerger, pupil of the late John Singenberger, quietly observed his 50th anniversary as an organist, with only his choir members present, and a few intimate friends.

Mr. Boerger was a teacher in public and parochial high schools for 35 years, and held the position of Organist in 1885 at Ste. Genevieve, Mo., at St. Peters, Jefferson City, Mo., from 1895-1912, at St. Augustine's Church, Minster, Ohio; and from 1912 to the present time at Sacred Heart Church, Indianapolis.

Organ recitals have been given throughout Northwestern Ohio, in Indiana, and Minnesota, and Mr. Boerger has directed several German Men's Singing Societies.

In addition to Mr. Boerger's musical activities, Botany has occupied his attention over a long period of years, during which time he has mounted over 2000 specimens. Rounding out these full years of activities, Mr. Boerger has contributed to several periodicals on the subject of church music, frequently having written articles for THE CAECILIA, and The Indiana Catholic and other such papers.

The only vacation which Mr. Boerger has taken during his fifty years of service at the organ, was in the year 1891, when he visited Holland, Germany and Austria.

John Singenberger often paid tribute to Mr. Boerger, for his talent and industry as a musician and teacher. Church music directed by F. J. Boerger, was always in good taste, and liturgical in form. Few choirmasters in this country have as long a continuous record, in church music, coupled with a long record, in school teaching, and diverse interests, as has Mr. Boerger. His church may well be proud of him and his accomplishments during this half century. Had every parish one in charge of music, equally zealous and loyal, Catholic church music would be the envy of all other denominations, in program and performance. Men like Mr. Boerger, remind us of the tremendous, singlehanded influence, exerted by the old Professor Singenberger, long before the Motu Proprio, for liturgical church music in this country. His pupils still serve church music, and Mr. Boerger was one of his star pupils.

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REVIEWS

The Liber Usualis, with Introduction and Rubrics in English. Edited by the Benedictines of Solesmes, pp. 1972 (7½ by 4¾). (Tournai: Desclès & Co.) wr. Belgas 7.40; cloth, 10 Belgas.

The "English Liber Usualis," as we have heard it styled, is a misleading title for this recent publication. It suggests something after the manner of the "Roman Missal in Latin and English," whereas this is nothing of the kind, as attention to the official title—given above—will make clear. The work is edited by the Benedictine Fathers of Solesmes, and bears characteristic marks of precision and thoroughness. In the Introduction, which is the distinguishing feature of this as compared with earlier editions of the **Liber Usualis**, the place of honor is given to the Vatican Preface, i.e., the Preface to the Typical Vatican edition of the **Gradual**. Then follows a section entitled: "Rules for interpretation," which editors justly claim is nothing more than an explanation of the principles laid down in the Vatican preface, a section wherein "its wise counsels and general principles are embodied, elucidated and enlarged upon." Uniformity in rendering is ensured by the introduction of the Solesmes rhythmic signs throughout. It would be difficult to exaggerate the importance of this Introduction in these days, when the method of rendering the chant is a matter of so much controversy. Here is the official musical text of the Church, and a method of rendering it; a method moreover which has been proved to work, and which has received approval and encouragement from high ecclesiastical authority.

Another feature of the book is the presentation of the rubrics in English and foremost in importance, we venture to think, are the intricate directions concerning the correct rendering of the common tones of both Mass and Office. Here these directions are translated and made easy of understanding and application, even by the newest recruits! As to the scope of the work, its contents do not vary from those of the Latin edition. As far as the Office is concerned, it is, of course, the Roman Office. Considering the matter it embodies, the book is not too bulky; the paper is thin, the type good and clear.

The publication of this edition of the **Liber Usualis** marks a real step forward in the restoration of the chant to the people. Its teaching is constructive, a thing very necessary in these days when so much written on the chant is merely destructive criticism, and leads nowhere.

Dom Illtud Thomas, O.S.B.,
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CREDALIA

Under this attractive title there is a new work by the Diocesan Director of Music, in Indianapolis, Ind. It is a collection of Unison Settings of the Credo, in Gregorian, and in

(Continued on Page 479)

ORATE FRATRES

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REVIEWS

(Continued from Page 477)

modern music, selected from unison and two part masses.

The custom of many choirs to interpolate part singing into portions of these chant melodies of the Credo suggested the inclusion of several arrangements of the "Et Incarnatus".

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THE GREGORIAN CHANT MANUAL
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The long anticipated Gregorian Chant Manual, announced by Silver Burdett Co., many months ago, has finally made its appearance.

As would be expected, typographically it is perfect, and its binding is really beautiful. Publishers of school texts have great resources for the presenting of their publications in the best possible form. The book contains 352 pages.

The Most Rev. Bishop Schrembs, whose interest in church music has been constant and constructive, is one of the three compilers and editors. Dom Gregory Hogle, O. S. B., Prior of Conception Abbey, and author of the new "Spotlight of Catholic Church Music" assisted in this work, as did Sister Alice Marie, O. S. U., Diocesan Supervisor of Music in Cleveland. The chapter on Conducting Chant is by Dom Desroquettes.

The book includes information on the History and Tradition of Gregorian. The Modes, Notation, Latin Pronunciation, Rhythm (chironomy illustrated) Conducting, and the Rhythmic Signs.

General and Specific Aims are listed, and Lesson Plans outlined for the teaching of the subject according to methods approved in modern pedagogy.

An analysis of the chants appearing in each of the pupils books is given for the teacher. A repertoire is outlined, and a bibliography given which gives a most complete list of reference for those who wish

further information on various phases of Gregorian.

A pleasing observation of this reviewer was that THE CAECILIA is quoted several times in the text. All of the references—and there are very many applying to each page,—are concerned with up-to-date books, such as the "Text Book of Chant, Sunyol; "Le Nombre Musicale," Mocquereau, and practically every recognized work on the chant, such as Johnners "New School," Turner's, "Plainsong Progress" Holly, the Vatican Edition — McDonald, "Plainsong of the People," Bouvilliers, "Church Music," Grammar of Plainsong," Dickinson, "Music in the Western Church," "Grove's Dictionary," "Catholic Encyclopedia," etc.

The work is a reference for all teachers using the Music Hour Series. It is really a monumental American publication, on the subject of Gregorian, and as such belongs in the library of everyone who pretends to be a student of the chant, or an authority on it.

If all the other books went out of print, this book would supply the needs of any person interested in learning Gregorian or teaching Gregorian. It is in full accordance with the Solesmes theories, the Vatican Version of the Chants, and is but one of the first American teaching manuals to appear under these guiding stars.

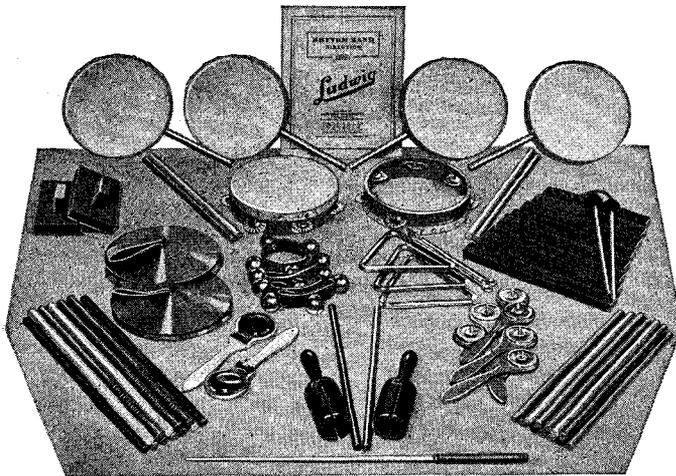
The Ward Books being revised, and issued, and the new "Tone and Rhythm" Series of the Pius X School, expected late this year, will be the only competing systems for the teaching of chant, in American schools.

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To accompany the Gregorian Chant Manual, of the Catholic Music Hour Series, special records were prepared by children of the Cleveland Schools, we believe.

In conclusion, it is our opinion that there is no excuse now for anything but successful teaching of chant in parochial schools. This Gregorian Chant Manual is all anyone needs for guidance, provided he or she has some ground work in music, and has had a few days explanation of the difference between chant and modern music as taught by qualified teachers, in teachers' conferences or master classes.

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MUSIC APPRECIATION*(Continued from Page 467)*

have pupils raise a hand when Theme B enters.

Next play fragments of the Development from the Goetschius arrangement of this symphony, and then play the entire movement from the phonograph record. Have pupils raise a hand when the music enters upon the Recapitulation.

After several hearings play the Andante once more, and have the pupils raise a hand as the music progresses from one theme or passage to another, while one pupil with pointer indicates the progressions on the board.

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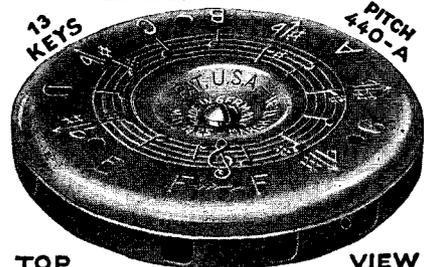
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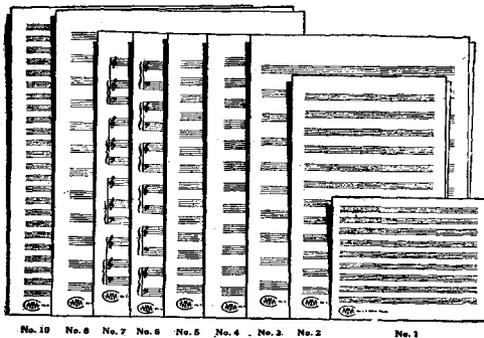
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