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THE HIGH MASS

THE High Mass is not a private prayer; it is the great public prayer of Christ and His Church. And, therefore, it is properly High Mass and not Low Mass. For long years in the history of the Church Low Mass was rare; and when it became more frequent it was still the exception; the High Mass remains always the ordinary and proper form for the celebration of the great prayer of Christ and His Church.

Pastors still remind their people that the Sunday High Mass is "the parish Mass." But for various reasons, and in larger city parishes especially, people unfortunately are coming to regard the Low Mass as quite equivalent to the High Mass. Whether because they wish to give less of their time or because modern High Mass music does not impress them, they crowd to the Low Masses and leave the High Mass poorly attended.

Instead of regarding the Low Mass as an unfortunate abbreviation of the High Mass, they regard the High Mass as the Low Mass with the addition of some music which means little to them and very little beyond music. And the low Mass comes to be regarded more and more as something that the priest does at the altar while the people engage in private prayer as they wish, sometimes saying the Rosary, sometimes reading from a book prayers which may be or may not be related to the Mass. Now all this means an increasing ignorance of the liturgy, that is, of the official, corporate prayer of the Church, our great Christian family prayer in which we being many are made one in Christ.

But there are signs of new growth in the midst of decay, signs of desire on the part of an ever-increasing number to know the Mass more intimately and to take closer part in it. One of these signs is the growing number of those who use the Missal at Mass. They have discovered that the best prayer book for the Mass is the one that the priest has at the altar. They have the English translation of the Latin Missal; they follow with the priest word by word; they are linked with every movement; they stand or kneel or are seated and they know why; when the priest turns to them from time to time, reminding himself and them that all are one, and says: *Dominus vobiscum*—"The Lord be with you, brethren," they re-

ply: "And with you, too, Father." And when he cries out: "Sursum corda" "Lift up your hearts," they all, and not the little altar boy alone, are ready to respond: "Indeed, we have them lifted up unto the Lord." The use of the Missal has taught them that the Mass is theirs as they never knew before.

When people get that far they will be quick to see the next step. To one who knows the Missal well the Mass evidently ought to be High Mass and not Low Mass. The wonderful words of the Missal stir the reader to exclamation; the thoughts, the emotions of the Mass literature plead for utterance, they beg to be sounded aloud. Whoever reads the Missal is not satisfied to read it—he wants to sing it.

Now, it will not be enough to send him to the present-day High Mass to hear a choir sing. It is his own soul that is stirred and that desires to sound the praise of God. He wishes to be a doer and not just a hearer. And the Mass, itself, does not want an audience, it wants a congregation united in prayer so alive that it sings—and the only audience is God on high.

There is something amiss with the music of our present-day High Mass—even when it is good music, and even after it has eliminated some of the operatic extremes that had such vogue before the reforms of Pope Pius X. We do not altogether wonder at the people's preference for the Low Mass. How rare is the church in which one may find the music really fulfilling its proper function—which we take to be the expression in song of the ideas and emotions of the Mass as the prayer of all the people united in Christ. And that is why the Children's Mass at the recent Eucharistic Congress in Cleveland rings in our ears and rings again when we hear it sounded by our children in our parish churches.

—The Catholic Observer, Oct. 24, 1935.

Our Sincere Good Wishes

A Merry Christmas

To All Our Subscribers

MIDNIGHT MASS IN THE TROPICS

By FR. J. MULLINS

(Holy Ghost Missionary in Mauritius)

THE night is clear and warm. A great tropical moon sails calmly up behind the palm trees that overhang the strand. Baie due Cap, the smallest, remotest, and assuredly the prettiest of Mauritian fishing-hamlets, is alive with unwonted light and sound. Away on the reefs of milk-white coral which bar the entrance to Maconde, the tepid Indian Ocean is crooning softly, and far down the shimmering bay one's eye catches the gleam of a lantern in some homing fisher's pirogue.

Along the narrow white road to Bel Ombre, where the giant filaos make elfin lace-patterns in the moonlight, little groups of native peasant-folk all in gaudy festive garb, come laughing and singing like the grown-up children that they are.

* * *

Suddenly a motor-horn sounds behind, and the glare of headlights throws into sharp relief the scattered groups. It is the "Père"—the missionary—in his none too presentable Peugeot. Tonight in his lonely outpost chapel, perched on cliffs above the southern ocean, for the first time in half a century, a priest is available for the Christmas Midnight Mass.

Baie du Cap, aye, and every surrounding hamlet for miles around—Les Rouleaux, Saint Martin, Choisy, Sainte Marie, even the charcoal-burners far aloft on Morne Brabant—all are keenly alive to the importance of the event. For these primitives, Christmas is, in any circumstances, surrounded by a halo of mystery, and fraught with quaint traditions, but Midnight Mass, the singing, the incense, the crib—all that is, for their untutored minds, a sort of excursion into the unknown, a quitting of beaten tracks, a peep into a better world than that of the sugar-mill and the eternal cane fields, and the rude fishing smacks on the capricious sea.

* * *

The little chapel, of wont so bare and poor, is gay tonight with summer's fairest blooms. Candles are lighting every window, the little wooden altar is embosomed in emerald, and beside it, crowning glory of the night, a crib, brand new from Saint Sulpice, and complete save "Petit Jesus"—whose statue will be solemnly laid in the

manger after Mass—awakes the reverent curiosity of old and young, Christian, pagan, and Musulman alike.

* * *

And now the bells are jangling forth their joyous call. The modest chapel is full to overflowing. Despite open doors and windows, the air is stifling. Fans, curious oriental ones, with strange allegories depicted on the silk, are produced on all sides.

The crowds can no longer crush past the doors, so the school yard, the cliff path, even the beach far below, fill rapidly with whispering, ever-moving throngs—men whose ancestors roamed the Kenyan pori, and disputed against the giant apes their hunting rights on the Zambesi or Upper Congo; coal-black Mozambiques, still very close to that ancestral type, despite the efforts of western "civilisers" to endow them with the refining influence of jazz bands, Oxford bags, and Manhattan cocktails; Hindu women, whose graceful horns contrast strangely with the more sombre tunic of their Chinese sisters; Southern Indians, whose guttural Tamil mingles not unmusically with the classical Urdu of befezzed Mahomettans; Negro girls in gaudy hats fondly imagined the latest from Paris, leaving an odour of abysmally cheap scent in their train; young Mauritius painfully a la mode, suffering, with a stoicism worthy of a better cause, the combined tortures of patent leather shoes, butterfly collar, and—acme of festive grandeur—white gloves. Still they come, devout ones from "every nation under heaven," children irresistibly drawn to the manger-throne of a Child.

* * *

A wheezy harmonium, somewhere near the chapel roof, gives forth a series of weird sounds. The midnight hour draws near, the whispering of the crowd dies down. An acolyte, superb in his scarlet soutane and immaculate rochet, appears in the sanctuary, a lighted taper in his hand. It is the signal Mass is about to begin.

Immemorial tradition exacts that the Mass be preceded by a *Minuit chrétienne*, of which the honour is eagerly disputed among the local MacCormacks and Carusos—here in Baie du Cap it is the village

schoolmaster whom popular approval designates for the glory of proclaiming: "No . . . h . . . eeeeel! N . . . h . . . eeel! Voici le Redempteur!"

The well-known melody enjoys a popularity in this distant outpost of French Catholicity, and the whole congregation, irrespective of race and creed, lustily takes up the refrain.

* * *

Midnight rings out from a crazy little sacristy clock.

Preceded by at least a dozen altar-boys of various dimensions and divers degrees of swarthy ugliness, the missionary appears at the altar. He is young and tall, and not long enough in the tropics for his cheeks to have lost their Irish bloom.

Mass begins, the ever serviceable *Missa de Angelis*, rendered by a village choir laboriously trained—the *Kyrie* and *Gloria* perhaps more vigorous than classically correct, the *Credo* solemn and ardent, the *Sanctus* and *Agnus Dei* sweet with all the magic of children's voices.

* * *

After the Gospel comes the traditional *prêche*, which an intangible custom prescribes must be given in French. The common medium of communication amongst the extremely mixed elements of Mauritian population is a patois locally known as "Créole." Offspring of the slave system so universal in the Orient till barely a century ago, Créole is the normal evolution by untutored peoples of the Norman dialect, to which association has added Breton and a certain element of Hindi, Gujaratti and Tamil.

Though Créole be the *lingua franca* of street and mart and canefield, its use in the church would constitute the gravest of discourtesies, a tacit denial that the audience understands the polished tongue of *Cornaille*, *Labourdonnais* and *Père Lhande*. The people do not understand it, or at any rate understand it very imperfectly, but what does that matter in Mauritius of all places?

* * *

Morning is well advanced ere the endless succession of communicants is disposed of and the last shrill notes of the *Deo Gratias* give the signal for dispersal.

Then, to the witching strains of the *Adeste*, the missionary brings from the sacristy the statue of "Petit Jésus," and as of yore did Mary in Bethlehem, he lays on his bed of straw the "Expected of Nations."

The village folk crowd around, wide-eyed and reverent as came the shepherds from Judea's hills.

Once more the joy bells clang out the gladsome tidings in the star-crowned tropic night. Below in the village street the crackle of fireworks begins, whilst out along the winding roads, and over the placid bay where the moonbeams sleep, and up the wood-clad hillside, fresh young voices are carolling the quaint old Noel.

Il est né le Divin Enfant!

Jouez hautbois! Résonnez musettes!

* * *

The missionary climbs into his battered Peugeot, weary, perspiring, but exultantly happy. . . . Twenty miles away another flock awaits him for the Mass of the dawn.

(London Universe, Dec. 28, 1934)

BISHOP McDEVITT DEAD

Sponsor of Movement for Liturgical Music in Scranton Diocese, Dies at Age of 77.

Pontifical High Mass of Requiem was sung at Harrisburg, on November 15th for the fourth Bishop of Harrisburg, the Most Rev. Philip R. McDevitt, who died of pneumonia at the age of 77.

The last public appearance of Bishop McDevitt, was on November 6th at the Pontifical Mass celebrating the arrival of the Most Rev. George L. Leech, to take up his duties as Auxiliary Bishop of Harrisburg.

Bishop McDevitt, years ago, formed a Commission for the enforcement of laws regarding church music in the diocese, which bore fruit under the able direction of Rev. Leo J. Krichten.

The Christmas Favorite

Ninna Nanna

(Sleep O Child Divine)

Organ Solo50
Vocal Solo (High)50
Octavo Choral Arrangements: for 2, 3, or 4 part choirs15

By M. MAURO-COTTONE

Solo Organist N. Y. Philharmonic Orchestra

A CHAT WITH ALEXANDRE GUILMANT

(Reprinted from *Organists Journal*, May, 1893.)

"I HAVE frequently sat by Mr. Guilmant at his recitals, and have always been first struck by his quiet deliberation. I never yet saw him jerk a stop either out or in, either by hand or composition pedal. He is not a restless 'stop changer.' As will be seen by his works, he likes to arrange his music for certain combinations, and with here and there a slight exception to stick to them. So there is nothing hasty, irregular or blurred. The touch is perfect, crisp, clear, with beautiful wrist staccato as well as smooth finger legato. The hands are held well over the keys, and never sprawl. The accent, phrasing and vigor of attack are wonderful. Take for example the F toccata by J. S. Bach. One always feels the truth of the emotional sway of Mr. Guilmant's play in slow expressive music, and not less so the force and brilliancy imparted to those quick and fiery movements which bring out the qualities of his fine execution.

"I think we are possessed with as fine abstract players. Nothing could be finer than the playing of Mr. Walter Parratt at Windsor, or Dr. Peace of Glasgow. But it must be confessed that in Mr. Guilmant we have over and above the player an individuality which has put a very distinguishing mark upon the organ compositions of the present century. No insular jealousy or affectation of superiority ought to come in the way of full and generous recognition of such genius and worth."

Mr. J. K. Strachan, the young Scottish organist, who was for some time a resident pupil of Mr. Guilmant, has readily responded to our request for some notes on his master. "Guilmant's 'Grand Pieces for the Organ,' now in seventeen books," says Mr. Strachan, "stand as the greatest things in organ music since the time of Bach. One of our great English players has justly said that no one can estimate the stimulus which Guilmant's works have given to the study of organ music for solo purposes. The originality of his best compositions, combined with the most artistic effects procurable from the modern king of instruments, have laid a foundation for organ playing entirely new, to which the rising school of French

organists—Widor, Salome, Dubois, Boellman, Gigout, Tombelle, Grison, Franck and many others—have shown their indebtedness."

Mr. Guilmant by the way has published his works slowly, and has retained all copyrights, plates, etc., in his own hands. He has profited greatly by this plan. Messrs. Schott are simply his agents. On a Sunday morning Mr. Guilmant presides at La Trinite and plays the interludes and voluntaries. One may meet some of the most eminent musicians of the time in the spacious organ chamber. Organists come from all parts of the world, America being strongly represented. Guilmant plays the opening voluntary. This is often a long and grand composition. He will play on these occasions one of his own sonatas, a sonata by Mendelssohn, or a fugue by Bach. The interludes are short but perfect models of improvisation. The concluding voluntary is the chief musical event of the service. Rarely do the congregation disperse until the last chord. On six consecutive Sundays I remember hearing nothing but Bach at the conclusion of the service.

Mr. Guilmant is private organist to the Count de Chambrun, who will listen to nothing but Bach. Mr. Guilmant's duties here are exacting. He gives a recital weekly during ten months of the year, and plays every term right through the nine volumes of Bach's works issued in Peter's edition. Mr. Guilmant's speaks strongly against the composition of such writers as Morandi. The only Italian composer for whom he has any regard is Mr. Capocci. Like all great organists he is also a pianist. In fact he at one time determined to be a piano player. Fortunately this idea was not carried out. He is especially fond of the piano music of Haydn, Mozart, Beethoven and Schubert. Strangely enough he does not think Mendelssohn one of the great composers. Speaking of his own career, he rejoices that he never played at any of his recitals the rather trashy compositions of Batiste.*

*This statement is certainly not justified by the facts. It has been our privilege to see many of M.

In his recital he plays only original organ music, and considers it a degradation of the organ to play the overtures of Donizetti, Rossini and Meyerbeer. Nevertheless he has arranged for publishers a small number of pieces which he thinks may be useful for practice or private playing. Our best English composer for the organ he thinks was S. S. Wesley, whose music he often plays in France. He does not consider Henry Smart's organ works as great. He was too much under the influence of Mendelssohn. Guilmant has a whole hearted belief in Cavaille Coll as an organ builder. Among English builders he is inclined to prefer Willis. He recommends the straight pedal claviers as made by Cavaille Coll and Lewis. Guilmant is a charming performer on the harmonium, and his canzonetta in F for this instrument ought to be better known by musicians. Mr. Guilmant regrets the decline of extempore playing, which he thinks ought to be a strong point in an organist's education. He himself has a facility in improvisation which alone would have gained him a reputation.

Organists who have heard him improvise on any given subject need no words to recall the profound impressions his gifts in this art made, some of our great players have rivalled each other in giving Guilmant subjects which they imagined he might not successfully treat. Inspiration is the chief factor in Mr. Guilmant's compositions; he will therefore write an extended work in two or three days. His sketch book is full of scraps of melody and themes for future use. All his great works have been composed in a very short time. Mr. Guilmant's great pleasure at home is to have a number of his musical friends and pupils in his draw-

Guilmant's printed programmes and in more than one instance we noted the name of Batiste among other composers; at all events the statement tends to belittle Batiste, and is entirely unwarranted. M. Guilmant may possibly have a personal dislike for the works of Batiste, but nevertheless the fact remains that Batiste was, and even at the present day is regarded as a great composer, furthermore, it is very doubtful if M. Guilmant would have arrived at his present eminence had it not been for the heroic work done by Batiste and Lefebure-Wely; these men were pioneers in the modern French Organ School which has resulted in such men as Guilmant, Salome, Deshayes, Grison, etc., etc., "Honor to Whom Honor is Due."—Editor Organists' Journal.

ing room around the Erard grand, with the full scores of Wagner's "Parsifal," "Tristan" and "Meistersinger" at hand. For three or four hours he will play passages from these operas with astonishing skill, and one may hear him from time to time break out in admiration of his favorite operatic composer. "Gounod, Berlioz Bizet," he will say, "are great composers, but Wagner is the very greatest." Those who attend the performances of the master's works at Bayreuth may see every year the great French organist, who is a true enthusiast for the music of the future.

Mr. Guilmant was born at Boulogne, March 12, 1837. His full Christian names are Felix Alexandre. Boulogne residents of years ago recall Mr. Guilmant's father, whose venerable form long haunted the streets of the old town. He was organist of St. Nicholas—a post that he held for nearly fifty years—and under his direction his son commenced the study of music. The father died in 1887 at Meudon, at the advanced age of ninety-seven. When the boy was but twelve he began to deputize for his father; he studied harmony under Gustavo Carulli, son of the guitarist of that name. All the theoretical books he could lay hands on he read eagerly. Every day he was at the church, practicing the organ with locked doors, sometimes working for eight or ten hours, and tiring out several blowers.

At sixteen he was organist of St. Joseph at Boulogne; at eighteen a solemn mass of his composition was performed at St. Nicholas, being followed by other similar works. In 1857, when he was twenty, he was appointed choirmaster of St. Nicholas, professor of solfeggio in the communal school, and conductor of an Orpheonist society. Some years later, during a holiday trip to Paris, he heard Jacques Lemmens, the celebrated Belgian organist, professor in the Brussels Conservatoire. Thither M. Guilmant went and soon became Lemmens's favorite pupil. Coming more and more to the front, and being constantly called upon to inaugurate new organs, Mr. Guilmant moved to Paris in 1871, taking the place at La Trinite of Mr. Chauvet, who had just then died. He opened the organ at Notre Dame, writing his "Marche Funebre et Chant Seraphique," especially for the occasion.

It was during the exhibition of 1878 that Mr. Guilmant began the famous series of organ recitals in the great hall of the Troc-

adero. He familiarized the French public with the great works of Bach and Handel, which had hitherto been unknown. These recitals continued for many years. After a time M. Guilmant succeeded in enlisting the help of Mr. Edouard Colonne's orchestra, by means of which the concertos of Handel and Bach became possible of performance. To his yearly work in England has lately been added the duty of examining the organ students at the Royal College of Music.

When he was here in 1890 Her Majesty the Queen expressed a desire to hear him play at St. George's Chapel, Windsor. During the performance (December 17) she gave him a theme to extemporize upon, and afterward expressed her surprise at his marvellous facility of improvisation. The Queen and Princess Beatrice remained for some time in conversation with Mr. Guilmant, and spoke in the warmest terms their admiration for his playing. During his visit to this country in the present year the French Ambassador gave a dinner party in his honor. He has played in Russia chiefly at Rika, where he inaugurated the famous organ of 120 stops without couplers. At Rome he presided at the inauguration of the organ of St. Louis of France. He stayed a month in the Eternal City, playing in public every day. Pope Leo XIII received him in a special audience and made him a Commander of the Order of St. Gregory the Great.

Mr. Guilmant as a composer has worked in large and varied forms. First should be mentioned his four organ sonatas, the series of compositions known as "The Practical Organist," and a host of transcriptions from the old masters as well as from such writers as Saint-Saens, Dumont and Campra. He has written movements also for such combinations as organ and orchestra, harmonium and piano, 'cello and piano, violin, piano and harmonium, and organ harps and orchestra. "Balthazar" is a lyrical scene for soli, chorus and orchestra. "Christus Vincit" is a hymn for chorus, orchestra, harps and organ. He has composed also for harmonium alone, for male voice chorus; has written a mass, motets for one, two, three and four voices, and even in early life produced a polka for the piano.—London Musical Herald.

(Reprinted in the Organists' Journal
May, 1893.)

EXTRACTS FROM A STUDENT'S NOTE BOOK

W. E. Teale

Under date Jan.—188— I find the following notes:—

Myself and two more church organists attended an organ recital in the town hall at Huddersfield, Yorkshire (England), given by Mons. Alex. Guilmant the noted French Virtuoso. I had heard the gentleman before and persuaded my two friends to accompany me. The hall was filled to its utmost limit; on looking the programme over, we saw the last number was marked Extempore. Well, that seemed a novelty indeed, and we almost wished said number was first instead of last.

The programme was made up of compositions by Bach, Lemmens, Batiste and other noted composers for the king of instruments, with one number of the performer's own compositions besides the extempore.

Mons. Guilmant appears before the vast audience and a wild cheer from the hundreds of Yorkshire throats, almost deafening, went up as the audience rose en masse to greet the great organist.

One thing we cannot fail to be struck with, is the apparent ease in which the gentleman manipulates the grand organ; no violent contortions of the body, no striking movement of head or arms, but the music rolls out in huge volumes, and then some of the most entrancing combinations of tone color, ever changing, never abruptly, but in a seemingly natural manner, again and again making us feel repaid over and over for our journey. At the time for the last number, a gentleman stepped in front of the audience and asked if any lady or gentleman had a subject they desired the organist to extemporize upon. A lady arose and said:—

"I would like to have Mons. Guilmant to give us a descriptive piece suggesting a pleasant evening and a storm to come and pass away."

At once the organist commenced a slow, quiet dignified movement, which seemed to speak of rest after toil, rest that seemed too full of satisfaction to describe. Then we hear faintly, as though far away, a Pastoral seeming to suggest a shepherd joyfully turning his steps homeward to enjoy and rest himself at peace with all mankind.

This Pastoral in itself, was a composition that, had it been written, would have made

a name for the composer. Distant rumblings are heard occasionally, gradually coming nearer and nearer, brilliant passages are played as though the lightning flashed. Louder and fiercer grows the tempest, and with the now loud **Ped de Tonere** clearly indicated as well as could be, a tremendous thunder storm.

Then the rolling seemed to become more and more distant and in a little while we heard the first subject representing the peaceful evening, occasionally could be heard the distant roll, yet after some masterly modulations which seemed to say the storm is spent, we heard, accompanied by the most exquisite harmony, "Home Sweet Home."

After giving out the tune we were treated to some variations, some of which were especially fine, one in particular in the minor key was very impressive. The technical skill displayed and the wonderful tone coloring seemed to us to be from the hand of a veritable magician. We next hear the Pastoral again which runs into a genuine Irish jig. You could tell by the movement of the audience they were completely carried away and seemed to wish to spin round and dance. But as if to show his wonderful power and skill, the performer introduced with the jig, "Home Sweet Home," and after a little he also brought in the Pastoral, and all three melodies quite distinct. This seemed to be the most wonderful part of the performance, and as a climax to the whole, the English national anthem, "God Save the Queen" concluded the performance.

After the recital we had the honor of shaking hands with the great organist, and by so doing missed our train, so we concluded to walk home some fifteen miles. The night was a bright clear moonlight and we did not think the walk a very long one, we were so intensely interested in discussing the concert, more particularly the Storm, or extempore number.

So much for my notes. Now, after years of study, and hearing some of the greatest organists living, both in Europe and America, I think the same in regard to Mons. Guilmant. I have heard many of the organists in the English cathedrals extemporise introductions to anthems, etc., in their service, and have been impressed with the skill of extemporizing in the style of Purcell, Gibbons and other old cathedral composers, by Sir John Goss, Dr. Stainer, Dr. E. G. Monk

and other lesser lights, but never heard of any organist playing a composition occupying over 20 minutes in its performance, extempore in character and yet a finished production, a veritable symphony or sonata as the one mentioned above.

At a subsequent recital by Mons. Guilmant I heard him play a fugue on a subject handed to him by one of the audience, and while this was of a more difficult character, yet it did not impress me in the manner the Storm Fantasie did. One thing, was the fact that I was certain Mons. Guilmant could do anything on the organ that was possible, and as a result this extemporeaneous fugue did not seem quite so wonderful.

The question has repeatedly come to me, what will help to make a good extempore player?

One thing would be the arranging from Full Scores of selections for the organ, in transcribing or arranging music from Score, the student becomes familiar with form, harmony and the various things that make up the personality of the particular composer, and what is copied and transcribed will be likely to be remembered much more than if it be only played.

Another thing that would help or rather does help, is the reading over good compositions and analysing them. However much a person studied harmony, if they did not write much they would not be likely to know much of it.

Another help would be the playing from a figured bass.

While mental extemporization that is without an instrument and then after getting a movement before the mind's eye try to produce it. At first only little would be accomplished. By continued study and application much could be accomplished.

My own teacher on the organ used what to me has seemed to be of great help in this particular branch of music. He would have us read over a hymn or metrical psalm, and then extemporise a tune for the same, we would study the accent of the verse and decide what time, whether triple or common was most suitable, and after a few minutes study, we would try and give out, at first a melody, then as we became more advanced, give out a four part tune. This practice helped us first to do something definite, and after doing this kind of work we became more self-reliant, and would attempt something more elaborate. Said teacher was organist of the Parish Church at Wakefield,

Yorkshire, England (now Wakefield Cathedral), the place made famous by Goldsmith's Vicar of Wakefield. Mr. Emerson was a pupil first of Dr. Spark, then of Batiste and himself was a fine extemporaneous player, I certainly think the Grand service of the Episcopal church, where it is used chorally is the greatest school for an organist, for the church is in my opinion the home of the organ. What can be more impressive than a great congregation led by a large choir, assisted with the full harmonies of a large organ pouring out their hymn of praise and thanksgiving. Do we not undervalue the position of a church organist; and rather prefer the concert organist yet if we look at the men who have left the greatest works for the organ, the men whose names are revered by musicians, we find they were and

are great church organists. Bach, Handel, Lemmens, Batiste, Guilmant, Goss, Smart, Stainer, Spark, all did and are doing their noblest work in the church, while here in America I believe all the great organists are holding such positions. Let us today try to follow in the footsteps of these greater and lose sight of self in love for our work. And if we think (and sometimes we may have cause) that we are filling in just to make a little more variety in a church service, still by giving our best thought and talent with the determination to do our duty to ourselves and to the giver of all good and perfect gifts, we shall some day hear the welcome words "well done good and faithful servant."

W. E. TEALE.
in *The Etude*

THE "THREE R'S" OF SINGING

By DALE ASHER JACOBUS

THE cultivation of the voice is a delicate, intangible thing, and many students have only a vague idea of what it is all about. They sing exercises by the hour, not knowing when a tone is right, because they do not know what is wrong or how to correct it.

To make the subject more concrete we have divided it into what may be called "The Three R's of Singing." Place the finger tip midway between the eyebrows and you will locate the center of the first R—Resonance. Touch the throat to suggest the second—Relaxation; and at a point located just below the breast bone we find the evidence of the third—Respiration.

Resonance

Not because it is more important than the other two, but because, physically, it is located higher, we speak of resonance first. As the piano, violin and many other instruments have a resonance box, so the human voice, the most perfect instrument of them all, has its resonance chambers. They are the cavities of the mouth and head, especially the nasal passages and sinus cavities.

As nearly as can be described, the resonant tone will produce a full ringing sensation in the upper part of the face and head and the tone will be clear, free of constraint, and

will have much more volume with less effort, than will the tone without this magnifying quality. The beginner will most easily detect this ringing feeling by singing a good round "No" on about fourth line D. The tone must be directed toward the bridge of the nose and a rather intense pressure put on the *n* before the tongue drops for the open *o*. Some pupils feel more of this vibration in the head when using other vowels, such as *e*, as in *knee*, or *oo* as in *moon*.

At whatever point in the scale and on whatever vowel the desired "ring" is detected, that must be the starting point for working out gradually up and down throughout the range of the voice until every tone has the same forward ringing quality. When attempting to sing a resonant tone on *o*, the lips must be well rounded, slightly pursed, and the tongue well forward against the lower teeth. When singing up or down the scale, this position must be held perfectly—not rigidly—for any change in position of lips or tongue will of course change the tone.

Those Head Tones

The feel of a tone is more pronounced as we ascend the scale. The head tones in ladies' voices, which begin at about the fifth line, *f* of the treble, often give the sensation

of a whistle-like opening at the very top of the head. This tone, if properly placed, is utterly detached from the throat or jaw, and no movement of the jaw affects it in any way.

Many sopranos, who think they have no high tones, find these same high tones the easiest of all to sing, when they have discovered the easy and right way to direct them.

A word of warning must be given. In the effort to direct the tone into the cavities of the nose and head, care must be taken that the very objectionable **nasal** quality does not creep in. There is a great difference between the **nasal** tone and a fine head resonance. The trouble is easily located. The uvula and soft palate must not be allowed to obstruct the tone. By assuming a gently yawning position, this obstruction will be lifted out of the way and the thin "whiney" tone will disappear. With the ever faithful mirror, observe the movement of the uvula when yawning.

Relaxation

The second R—Relaxation—is very closely connected with the first—Resonance; for the sending of the tone into the resonance chambers of the head cannot be successfully accomplished without at the same time releasing all tension on the throat, jaw, lips and tongue. They must be utterly relaxed, if ease and beauty of tone are to be gained.

There are two or three special muscles that may be taken as an index of the degree of relaxation. The tongue muscle under the chin, the puckering muscles in the lips, and the muscles that control the jaw. The best exercise for releasing all of these is to sing "Yah, yah, yah" on different pitches within an easy range, letting the jaw **drop** but not **forcing** it down, which is a very different performance.

When singing **allow** the jaw and lips to open as is necessary for the correct pronunciation of each word, never **force** them to any position. How delightful to watch the singer, and listen to a song that is produced with ease and beauty and seems to be all done without any effort whatever. But do not be misled—singing a loud or soft tone requires a very carefully directed effort, not in the region of the throat, but at another point entirely—and this leads us to our third "R."

Respiration

Respiration is "the power behind the tone."

No matter how beautiful the quality of the tone, nor how true the pitch, without the support of well trained respiratory muscles, firmness and intensity will always be lacking.

The action of the breathing muscles in singing is very different from the normal action. For instance, normally about the same length of time is consumed in inhaling and exhaling. When singing, however, the inhaling must be done instantly, while exhaling must be spun out over a long phrase of music—often with a hold or flourish of some kind at the end of it.

The natural tendency of the diaphragm after inhaling, which has moved it forward and downward, is to recede at once to its normal position. Instead of this, it must be held firmly forward by gripping the muscles at the waistline. Thus the breath will not be pressed out of the lips too rapidly. This not only leaves the singer short of the necessary amount of breath to finish a phrase well, but it will also produce a tone that is smothered in breath.

Not Quantity But Care

A tone cannot be freed from the objectionable "windy" sound until by muscular control the pressure from below the column of air is perfectly balanced with the amount of breath required for the volume of the desired tone. It is not so important that the singer inhale a large quantity of breath, as that a medium quantity shall be properly controlled or economized. Many young beginners make the mistake of trying to sing too long phrases, exhausting the supply of breath entirely. This weakens them for the following phrase. Far better break a long phrase or catch an extra amount of breath at the most suitable place in the music than to lose poise and comfort, which is sure to spoil the performance.

Singing long phrases is not necessarily a sign of good singing. Too much stress cannot be laid upon the importance of gaining breath control. There are many good exercises for strengthening the breathing muscles, swimming and walking probably ranking as the best. Then the special exercises are important. They include spinning the breath out with many crescendos and diminuendos along the way; also staccato notes, and accented tones with the stroke or impulse always from the diaphragm. These, if faithfully practiced, will give the singer the coveted control and power.

THE SINGER, THE ACCOMPANIST, THE TIME

By Viola Irene Wells

WHILE there could be, naturally, no vocal interpretation without the singer, yet there must be considered also the song, which is the inspired thought of some master musician. And, if this creation is to be reproduced in anything of the spirit in which it was conceived, there must be done no violence to the frame in which its soul is encased. Which evidently was the thought in the mind of Caruso when he wrote, "There are many singers, who cannot or will not count the time properly . . . A singer may make all the effects he desires and still keep the time; and he must keep it . . . Tone artists, while still making all their desired 'effects' in apparent freedom of style and delivery, nevertheless do not lose sight of the time."

What is tempo—or time, in music? Some consider it next in importance to expression, or feeling. Others think it should be mechanical precision. Tempo, as all should know, is just so many beats, or rhythmical divisions, in a measure, never to be added to nor taken from. Whether accelerated or retarded, there still must remain just so many beats in the measure, placed there by the nature of music itself, to be respected and obeyed.

The Singer's Essentials

Now, of course, there can be no argument that the singer should know the fundamentals of music; nor will life ever be so long as that more about these cannot be learned. The singer must always remain a humble disciple of the "Three Graces" of music: Time, Rhythm and Expression; for without these the whole musical creation becomes pulseless and cold.

And here is where the singer and the accompanist meet; for upon their rhythmical unity must and will depend the greater part of their success. So that, even though in the end the singer must feel freedom of phrasings and emotional outlet, still, in the hours of rehearsal, she will do well to take advantage of the musicianship of the accompanist; for there is no questioning the superiority of the learning of pianists and organists as among musicians; while, unfortunately, the average singer stands near if not at the bottom of the list. Not so the great singing artists, however, practically

all of whom have been superb musicians; which should enable the singer of intelligence approximately to take his or her own measure. (The Etude, Feb. 1935.)

FOR IMPROVEMENT IN CATHOLIC MUSIC

Mgr. Joseph H. McMahon of New York City cautioned a sectional meeting of priests at the Eucharistic Congress in Cleveland September 23 to control the composers, organists and "mis-called choirs" and not permit them "to run away with the hand-maid of the liturgy." He asserted that control was necessary "especially as the contemporary taste has been vitiated by current forms of music, the savagery of jazz, the sentimentalism of crooning, the sensualism of romantic songs and the frivolity of popular ballads." The monsignor admonished the clergy that "it is and will be a tedious task" to educate "a corrupted and perverted musical taste and to substitute an affection and enthusiast for the austere but beautiful forms of true sacred music." He condemned music which he described as "the sickly sentimentalities so often permitted at weddings and funerals." (The Diapason, Nov. 1935.)

UNSOLICITED ENDORSEMENTS CONTINUE TO COME IN!

What some of our Sisterhoods think of "The Spotlight on Catholic Church Music!"

Mundelein College—Sisters of Charity B. V. M., Chicago, Ill.

"It is excellent and answers so many of the oft-repeated questions that it is going to be a great comfort to us all."

Marymount College—Sisters of St. Joseph, Salina, Kansas.

"We have read most of the material from the Caecilia. We think you are to be congratulated upon the Spotlight."

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"Spotlight is indeed a very handy little book and will help solve problems for many of us."

St. Joseph's Academy—School Sisters of St. Francis, Chillicothe, Mo.

"Spotlight is going to be a wonderful help. Perhaps it will be instrumental in creating new interest in our our High School class."

DENOMINATIONS OF LITURGICAL CHANT

DOM ADÉLARD BOUVILLIERS, O.S.B; M.A.; MUS. DOC.;

Belmont Cathedral Abbey,
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PLAIN CHANT

Plain Chant is the **Gregorian** in its decline. In this fallen world, the developments of any institution follow a direction of ups and downs, alternatives of progresses and declines. In this sense, the most "human line" is not the straight one, but the broken one. Even in History, that of Church History, these weaknesses are the least astonishing phenomena for him who penetrates the depth of cowardness or awkwardness of the human mind. Gregorian Song could not have escaped this fatality. It knew its decay. One word will characterize it: **Plain Chant**. With a few strokes of the pen, let us trace the windings of that misty epoch.

The effort itself, in the artistic realization, was the first cause of its decline. The phenomenon was preparing itself before the tenth century, in the appearance of the "diaphony," an adaptation of the Gregorian monody—a second chant—serving as an accompaniment. Then came the "discant" (from the Middle Latin: *discantus*, from *dis*, **apart**; *cantus*, **singing**—therefore: Part singing). That "canto alla mente" differed from the "diaphony" in two characteristics only: it was improvised by the chanters, and accompanied the "cantus firmus" rather by contrary movements than by parallel ones. In contact of these slow-paced newcomers, the melody felt its wings weakening, its flight was impaired and became heavy.

Then came the "Ars antiqua mensurabilis,"—and have I to refer to it? It was represented by compositions "intermediary between the Gregorian monody and music written for many parts." (Refer to J. Combarieu's 'Histoire de la Musique,' Vol. I, p. 273 & ss.) The "Ars antiqua mensurabilis" was a work of the French School of XIIIth century and had a great vogue between the years 1250 and 1325. It flourished at a time when measured music was in its groping phase. The "Organum," a composition written in two parts, bearing the "Diaphony" on "Discant," took for its basis a plain-song melody, which became the "can-

tus firmus" or tenor; a third part, called the "triplum," was soon added. In time, when words were adapted to these divers melodies, the "Organum" then became a "Motet," an appellation or designation that served since those days to designate the ensemble of such compositions. It was thus that on a plain-song melody the measured chant grafted itself (Refer to H. Anglès' "El Codex musical de Las Huelgas," Barcelona, 3 vols., 1931).

In the XIVth century "the counterpoint emancipated itself and did not bind itself to the adding of one or many "discants" in a given theme." (Combarieu, id. p. 384). Counterpoint then employed values, accidents and alterations which were briefer. In the XIVth century it was known as the "Ars Nova" and it was "mensurabilis as much—even more—than its predecessor, the "Ars antiqua mensurabilis." Abuses reached such a point that Pope John XXII felt himself obliged to protest, in his Bull of 1332, against "certain disciples of a new school." This was in the days of the Chasses (Hunts) of William de Machault (the "caccia" of the Florentines). "They run," wrote John XXII, "and never take a rest, inebriate the ears and do not cure the soul. . . ."

In my Conservatory days I used to derive much interest from the study that treats of the relation or comparison of the "Ars antiqua" with the Gregorian cantilena. But one must make the avowal that, if the former is historically tributary of the Gregorian as to melody, rhythm and musical writing, the "Ars antiqua", followed soon by the "Ars Nova" (while representing a form of evolution in musical art, interesting in itself) has, nevertheless been one of the principal causes of the decadence and ruin of the melody and rhythm of the authentic Gregorian Chant.

Art evolves, but its evolution cannot be considered one of progress if it does not keep a certain continuity with the past, if it does not respect the acquired Rights of

masterpieces universally recognized as such — and Gregorian Chant is one of those masterpieces. Dom Cagin (†1924) cited these lines in the *Rassegna Gregoriana* of July-August, 1905: "Gregorian Chant blossomed in its absolute beauty, inspired, definitive, after the centuries of doctrine. These formulæ, the most pure, the most expressive that the human art have found to speak to God . . . have become the authentic formula of the prayer of the Christian people, so beautiful that this formula has been believed to be inspired. The Gregorian formula is a definitive formula, and anything, everything that will not be it shall be weak and inferior."

Notwithstanding, the musicians of the XIIIth and XIVth centuries, strengthened with the mensuralist theories, invaded, seized and usurped the Gregorian melody and made it dull, slow and heavy. They lengthened and protracted its melodic values, thereby stealing away its rhythm, in order to adapt it to their "Organum." This purely artificial process, complicated and most inexact in many points, tended to make the sacred cantilena lose its name **Gregorian**; how could it be otherwise when its text had been stretched out and lengthened as if it had been elongated on Procust's bed! It had thereby become unrecognizable. In all these innovations the results were not engaging and it seems that the naïve clumsiness and ugliness of such **motets** should have made the authors, writers and counterpointists more modest in their aims and less enterprising when they had to deal with the adaptation of traditional melodies.

Though the form of the notes was not changed nor modified and still remained that of plain-chant, the writing itself became disfigured for the reason that the values of the notes were modified with a grand supply and reënfacement of conventional rules, more complicated than those of modern music. These rules were unable to effect the free-rhythm, that great advantage furnished by the neumatic notation; thereby the cantilena had been robbed of its nuances, movement, suppleness and delicacy that gave such life and charm to the melody. The musical beauty of the Gregorian, a most pure Christian and prayerful beauty, expressing richly and gracefully the sentiments of a confident mysticism, a beauty apparent to the classical ideal, was lost. It no longer had that divine character of music; for real Gregorian music is divine, since it is but the echo of the intimate life and of the conversation that is exchanged between the Per-

sons of the Most August Trinity themselves. Gregorian Chant is divine, again, because it is the reflection of the harmony with which the Wise Providence directs the world. Finally, it is divine because it is a veritable source of holy enthusiasms and, according with the word of St. Augustine, it answers to a need that God himself has placed in the human heart. The sacred chant is also the symbol of a well coördinated life, lived in harmony with the divine plan; this kind of music is a foretaste of the eternal felicity that shall not cease to praise and sing the glory of the Almighty. **Cantare amantis est!**

Gregorian met her enemy, the "Ars Nova," in the XIIIth century; it was a more characterized enemy, as we have seen, than the "Ars Antiqua." Philippe de Vitry defined the "Ars Nova" (the act of measured music) as being "the mensurabilis facing the immensurabilis." The **Motet**, a fruit of the "Ars Nova" naturally came to make its appearance in the churches: the sacred themes then became accompanied with melodies in which systematical efforts were made to thwart its rhythm. The airs of these embroideries, gleaned even from jolly music, gave their titles to the music of Masses that they begot. Masses were known then, having been written to unbecoming forms, undevotional chants, which gave rise to the protestations of numerous councils: Trèves (1227), Château-Gonthier (1231), Salzburg (1274), etc.

The reaction against the invader caused various effects. Some Gregorian composers, rebelling against the unavoidable evil, produced melodic works of a sensible exaggeration. With St. Bernard and St. Hildegarde, the chant is immeasurably florid; there is the beginning of a congestion. In other composers the measure affirmed itself. With St. Thomas of Aquin and Pope Innocent IIIrd, the cantilena becomes pompous, the binary rhythm predominates. The theoreticians of the tenth to the thirteenth centuries maintained always the thread of musical tradition; but regarding the exposition of the free-rhythm, they found their expressions of comparison in the Greek poetry with whose beauty they were imbued. Guido d'Arezzo himself has written:

Between the makers of music and the singers of it there is a great difference: the former produce, the latter know what makes music.

**Musicorum
Et cantorum
Magna est distantia:**

Hi faciunt
Istae sciunt
Quod componit
musica.
Nam qui facit
Quod non sapit
Definitur bestia.

For he who produces
what he does not
know is defined a
beast!

* * *

From the favor of the external and internal struggle, the modern music has developed. The Gregorian, condemned to decline, engaged itself in a sorrowful way. Let us become acquainted with the stages of its passion.

The XVth century begins. The singers of the Middle Ages, struck by the novelty of the measured form in music, preferred to scorn their efforts to it; by professional haughtiness, they addicted themselves to the figured music, giving up Gregorian, which was somewhat enfeebled, to the singers of a second order. The Gregorian compositions of that time, if they can at all be designated by this title, are far away from the true tradition. The corrections made on the old melodic basis testify to the oblivion or contempt of the antique art. The transcribers judged it fastidious to set up the manuscripts which were accordingly consigned to the dust of the libraries; consequently, they systematically abbreviated the ornaments (*quislismas*, *strophicus*, *oriscus*, etc.). These were the first to disappear; then, in turn, the neums, a group of notes not understood and deemed interminable. It is of such awkward transcribers that it is written: "Traductor, tradutor" (the transcriber is a traitor). And this reminds one of the late Father Lhoumeau's saying: "they are bulls in a china closet." If Mozart had lived in the XVth century he would have spoken as he did to the Austrian Emperor, who complaining at the reading of one of his compositions, a Concerto for Flute: "It is beautiful, but there are too many notes!" "Your Majesty, there are as many notes as are wanted!"

Polyphony succeeded the "Ars Nova." Provided with the charms of the new-born harmony, the new mistress of the day threw discredit on the songs of the past. By a contrast, really human, Palestrina (1524-94), the founder of a true religious figured music, effectively contributed to the corruption of the Liturgical Chant. He compiled the deplorable edition of 1577: an arbitrary distribution of notes, confusion of groups, suppression of melismas, abuses of bars and pauses of breathing. I know that his edition was not published, but his followers based

their edition on his, and thus it was the cause of the evil later done.

Plain Chant, that is, Gregorian on its decline, fell in the XVIIth century as low as the plain-song in music. This "canto fratto" (Adulterated Chant), as it was surnamed in Italy, reduced the Roman Gradual to measured music and Polyphonic figuration. These illegitimate compositions multiplied themselves. The partisans of Gallicanism, Jansenism, like the Protestants of old, the Arians (for those who have been opposed to liturgical chant have always been the enemies of the Church's doctrine) were the ones who worked for the diffusion of the "Canto Fratto!" The ruin appeared strongly in the works of Nevers, DuMont, Leboeuf, Fleury and many other worldly organists. With the publication of the Parisian Breviary (1660), the Roman Liturgy was entirely involved with the fall of the chant: it has been a lesson for the future Gregorian restoration.

Orders of reforms succeeded one another. As early as 1332, we have seen that Pope John XXII had published his Bull "Docta Sanctorum." The erudite authority of the Fathers have decreed that during the Offices by which we render to God the tribute of laud and praise which are His due, the mind of the faithful must be watchful, the words having nothing offensive: the modest gravity of the melody will give but a calm modulation. . . . But certain disciples of a new school, putting all their attention in measuring the time, add new notes to express melodies which are their own, to the prejudice of the old chant, replacing it by others composed with short half notes almost imperceptible. They cut their melodies with hiccoughs, enervate them with the discant and sandwich them sometimes with vulgar songs; in so far they disdain the fundamental principles of the Antiphonary and the Gradual." Then followed the ordinances of the worthy celebration of the Solemn Mass. John XXII's remonstrances were succeeded by those of Eugene Vth, Nicholas Vth, Pius IInd, Sixtus IVth, Innocent VIIIth, St. Pius Vth, etc. All the Sovereign Pontives put their hand to the work of reconstruction. It was the "non licet" that the Papacy drew up against "lascivious and impure music" (Council of Trent, in its XXth Session), which in many churches had replaced the forsaken Gregorian.

Before God, good efforts are always of avail. His Providence watches. The end of the Revolution, which by agreement is

usually called "French," prelude of the "Revolution itself" was the starting point of the unexpected return. With the Benedictine Pope Gregory XVIth, history touches the last landing place of its fall, and the first of its restoration or of its resurrection.

* * *

The general view is not one of "splendor." What should one think of the denomination "Plain Chant" (Planus Cantus) which synthesizes it? What does it truly say! Here are the opinions one meets with from the pens of writers. "Chant that is dull, flat." "Declined Song." The explication as exact for the fact, has no ground in history. "Chant with no time-measure opposed to chant of antiquity and mediaeval ages always measured." This is the opinion of some mensuralists. "Chant serving as a base." This is the sense generally given: it is being confirmed by the history of the Diaphony, the Discant and the Motet.

"Plain Chant," therefore, is an unfavorable denomination; it is the authentic homologation of the Gregorian Fall. We cannot use it any longer to designate the Liturgical Chant. We can even less maintain Plain Chant to the dignity of the Chant of the Church. Liturgy and Art are calling for the assumption of its old character. The restoration is officially in operation. Christ, through those who have charge of souls, urges them to introduce it in the Churches. The Decree of the Holy Congregation of Rites, on April the 8th, 1908, affirms this more solemnly. This Decree "prescribes the use of the Gradual immediately (1908) in such a way that all editions heretofore used—including the Medicean—must be replaced as soon as possible by the Vatican Edition or one of the reprints done in accordance with the former typical Edition. The other Editions of the Gradual which differ from this standard one cannot be reprinted, and, even less, receive the approbation of the Right Reverend Ordinaries. As to the benevolent concessions that have been granted before this standard edition of the entire Gradual was published, they have hereafter absolutely no value against the aforesaid general prescriptions." (Translation of the 5th paragraph.) It remains to the good will, the duty of every one to conquer the practical difficulties in the way, by basing their zeal on the words of the Lord: "If you love me; keep my commandments." (St. John, XIV, v. 15). "So to show our love to the Pope, it is necessary to obey him." (Pius Xth.)

There is no doubt that to denominate the

sacred melodies "plain chant," is not to crown them with glory, and only reminds them of the centuries of decline, which they have long wished to forget. To forget such a decline, to re-elevate the sacred melodies, it would be necessary that the "plain chanters" understand the lessons of history and listen to the decisions of the Church. Their hesitation in submitting themselves is not due to a want of good will, they say, but to objections which retard their full adhesion. Let us attack their doubts, but not without formulating plans which have the same effect as the prayer of Compline:—

*"Procul recedant somnia,
Et noctium phantasmata."*

The first objection comes from learned lips: "Our plain-chant, of which you have pointed at the decay, has nevertheless, produced much good. Even considering it from the artistic point of view, has it not been praised by Mozart, who wrote: 'For my part, I would give all my works to have been the author of the Preface?'"

This statement contains two objections and they spring from a misplaced esteem, which attributes to the plain-chant the fecundity of moral good and the good in art. By moral good, we understand the edification of the faithful; by the goodness in art, we designate the effective realization in art. But observation and history do not attribute these results to plain-chant.

(To be continued.)

CHORUS BY BIGGS

CHOSEN FOR 1936 WISCONSIN
STATE TOURNAMENT

"Praise The Lord" a chorus for four mixed voices, first published in THE CAECILIA has been chosen as a number for the Wisconsin Tournament.

On November 30th this number was rendered at a clinic held at the University of Wisconsin, in preparation for the 1936 Tournament.

This number was also used a short time ago, by Father Finn, in his normal course conducted at Los Angeles, Calif.

OUR MUSIC THIS MONTH

Organ Music

This thematic piece by a composer of the 19th century, continues the series we have been presenting as practical for church use. Simple, with pedal part indicated in small notes, the many uses to which such music can be put are obvious. It is not organ music based on ancient modes, but an example of momentary improvisation by a composer whose works are known to every organist.

Crux Fidelis

SATB

Melchiorre Mauro-Cottone

Many have asked what this composer (now solo organist with the New York Philharmonic Orchestra) has written for choirs of mixed voices. We have seen his unison and three part music in these columns, and some four part music for men's voices. With the lenten season in the offing, this example of Mauro-Cottone's music is appropriate. Part of the liturgy for Good Friday this piece may be used as a general motet during the Lenten season. In the key of F Major, as the composer notes, it may be sung by choirs of boys and men (STTB).

Hail Mother Merciful and Good

Sr. M. Cherubim O.S.F.

Last month we thought we had used all the hymns by this composer which we had, or could obtain. Since then however, we have found the MSS of three or four more pieces. This hymn is another of the kind that can be used by almost any combination of voices. In the three and four part harmony, notice how each voice part is a melody in itself. Although not counterpoint, this music is like counterpoint in that the voice progressions are conceived horizontally. Compositions of this type are considered more perfect than where the harmony merely serves as accompaniment.

Attende Domine O Esca Viatorum

TTBB

W. H. Hammond

STB

W. H. Hammond

Readers will recall the excellent article on Boy Choir Training written by the Music Director at the Fort Wayne Cathedral. This music is by the same author. Notice the STB arrangement of voices, for boys and men. This combination is growing, as it enables a choirmaster to eliminate the arduous efforts required in the training of Boy altos. The men sing in two part harmony, and the boys in unison, hence more time can be given to interpretation and tone. More music for this combination of voices will be issued during 1936.

The Attende Domino, is harmonically interesting, and lends itself for use as a recessional at the end of Sunday Mass during Lent (Quadragesima).

Elevation

Gt. Melodia
 Sw. St. Diap. Salic. & Oboe. Sw. to Gt.
 Ch. Keraulophon - Ch. to Gt. - Sw. to Ch.
 Ped. Bourdon, Gt. to Ped.

WILLIAM FAULKES
 1863 - 1933

Larghetto

The musical score is written for organ and chimes. It consists of six systems of music. The first system is labeled 'ORGAN' and includes the instruction 'Sw. p' (Soft Pedal, piano) and 'Pedal Small Notes'. The second system continues the organ part. The third system continues the organ part. The fourth system includes the instruction 'L.H.' (Left Hand) in the right-hand part. The fifth system includes the instruction 'Ch.' (Chimes) in the right-hand part. The sixth system concludes the piece. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

To Monsignor Leo Manzetti

Crux Fidelis

Hymn for Good Friday

Suitable also for S.T.T.B. in F Major

MELCHIORRE MAURO-COTTONE

Lento

pp *p*

SOPR. Crux fi - de - lis in - ter om - nes

ALTO Crux fi - de - lis in - ter om - nes

TENOR Crux fi - de - lis in - ter om - nes

BASS Crux fi - de - lis in - ter om - nes

Lento

pp *p*

ORGAN *ad lib.*

f

ar - bor u - na no - bi - lis nul - la sil - va -

ar - bor u - na no - bi - lis nul - la sil - va -

ar - bor u - na no - bi - lis nul - la sil - va -

ar - bor u - na no - bi - lis nul - la sil - va -

p
 ta - lem pro - fer fron - de flo - re ger - mi - ne
p
 ta - lem pro - fer fron - de flo - re ger - mi - ne
p
 ta - lem pro - fer fron - de flo - re ger - mi - ne
p
 ta - lem pro - fer fron - de flo - re ger - mi - ne

Tenor (Solo)
p

dul - ce li - gnum dul - ces cla - vos

cresc.
 Dul - ce pon - dus su - sti - net dul - ce
 Dul - ce pon - dus su - sti - net dul - ce
cresc.
 Dul - ce pon - dus su - sti - net dul - ce
 Dul - ce pon - dus su - sti - net dul - ce
cresc.

li-gnum dul-ces cla - vos dul-ce pon-dus dul-ce pon - dus

li-gnum dul-ces cla - vos dul-ce pon-dus dul-ce pon - dus

li-gnum dul-ces cla - vos dul-ce pon-dus dul-ce pon - dus

li-gnum dul-ces cla - vos dul-ce pon-dus dul-ce pon - dus

su - sti - net Crux fi - de - lis.

su - sti - net Crux fi - de - lis.

su - sti - net Crux fi - de - lis.

su - sti - net Crux fi - de - lis.

Hail, Mother, Merciful and Good

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

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

SISTER M. CHERUBIM, O.S.F.
Op. 38, No. 4

1. Hail, Moth - er, mer - ci - ful and good, O
 2. O cast thine eyes of mer - cy mild, Up -
 3. In all our trou - ble, pain, and fear, O

ORGAN (*Connect repeated notes*)

Queen of all the liv - ing; Thou per - fect crown of
 on our deep con - tri - tion; O list - en to thy
 let our strength ne'er lan - guish; Bring help and com - fort,

moth - er - hood, O come, sweet com - fort giv - ing. O
 plead - ing child, Ob - tain our guilt's re - mis - sion. For
 Moth - er dear, Re - mem - b'ring thine own an - guish. Re -

Moth - er dear, to thee we cry, O Moth - er dear, to thee we cry, To
 give us, if we still of - fend, for give us, if we still of - fend, And
 mem - ber still thy moth - er - hood, re - mem - ber still thy moth - er - hood, O

S
 A
 T
 B

thee with con - trite hearts we sigh, to thee with con - trite hearts we sigh.
 lead us to our ex - ile's end, and lead us to our ex - iles end.
 Ma - ry, mer - ci - ful and good, O Ma - ry, mer - ci - ful and good.

Attende Domine

For T. T. B. B.

W. M. HAMMOND, Op. 3, No. 5

Largo

TENOR I *cresc.* *dim.*

p At - ten - de Do - mi - ne, et mi - se - re - re, Qui - a pec - ca - vi - mus

TENOR II

p At - ten - de Do - mi - ne, et mi - se - re - re, Qui - a pec - ca - vi - mus

BASS I *cresc.* *dim.*

p At - ten - de Do - mi - ne, et mi - se - re - re, Qui - a pec - ca - vi - mus

BASS II

Largo

p *cresc.* *dim.*

ti - bi. 1. Ad te Rex sum - me, o - mni - um re - dem - ptor,
2. De - xte - ra Pa - tris, la - pis an - gu - la - ris,

ti - bi. 1. Ad te Rex sum - me, o - mni - um re - dem - ptor,
2. De - xte - ra Pa - tris, la - pis an - gu - la - ris,

mf

mf

mf

o - cu - los no - stros su - ble - ve - mus flen - tes: ex - au - di, Chri - ste,
vi - a sa - lu - tis ia - nu - a coe - le - stis: ab - lu - e no - stri

o - cu - los no - stros su - ble - ve - mus flen - tes: ex - au - di, Chri - ste,
vi - a sa - lu - tis ia - nu - a coe - le - stis: ab - lu - e no - stri

dim. sup - pli - can - tum pre - ces. *Tempo I* *p* At - ten - de Do - mi - ne, *cresc.* et mi - se -
ma - cu - las de - li - cti.

dim. sup - pli - can - tum pre - ces. *p* At - ten - de Do - mi - ne, *cresc.* et mi - se -
ma - cu - las de - li - cti.

dim. re - re, Qui - a pec - ca - vi - mus ti - bi. *Fine* *D.S. al Fine*

dim. re - re, Qui - a pec - ca - vi - mus ti - bi. *Fine* *D.S. al Fine*

O Esca Viatorum

For Soprano, Tenor and Bass

W. M. HAMMOND, Op. 3, No. 13

Moderato

SOPR.

O es-ca vi-a - to - rum, O pa-nis An-ge - lo - rum, O
 O es-ca vi-a - to - rum, O pa-nis An-ge - lo - rum, O
 O es-ca vi-a - to - rum, O pa-nis An-ge - lo - rum, O

Moderato M.M. ♩ = 72

Sopr. Solo

p

man-na coe-li - tum; E - su - ri - en - tes ci - ba, Dul - ce - di - ne non
 man-na coe-li - tum;
 pri - va, Dul - ce di - ne non pri - va, Cor - da quae ren - ti - um.

*pp**rit.*
*pp**rit.*

Tempo I

p O lym-pha, fons a - mo - ris, *mf* Qui pu-ro Sal-va - to - ris, *dim.* E

p O lym-pha, fons a - mo - ris, *mf* Qui pu-ro Sal-va - to - ris, *dim.* E

Tempo I

p *mf* *dim.*

mf cor-de pro flu - is; Te si-te-en-tis po-ta, — Haec

mf cor-de pro flu - is; Te si-te-en-tis po-ta, — Haec

mf *Bass I* *Bass II*

mf

so-la no-stra vo-ta, — His u-na suf - fic - is. —

so-la no-stra vo-ta, — His u-na suf - fic - is. —

Ave Maria

2

SISTER MARY ELAINE C.D.P.

Moderato

SOPR. I-II

A - ve, Ma - ri - - a,

A - ve, Ma - ri - a, A - ve, Ma - ri - a, gra - ti - a

ALTO

ORGAN

ple - na; Do - mi - nus te - cum, be - ne - di - cta tu, be - ne -

te - cum — be - ne - di - cta tu in

di - cta tu — in mu - li - e - ri bus, et be - ne - di - ctus

mu - li - e - ri - bus,

fru-ctus ven-tris tu-i Je-su. *ff* San-cta Ma-ri -

San-cta Ma-

ff marc.

Ma-ter De-i,

a, Ma-ter De-i, o-ra pro no-bis

ri-a, Ma-ter De-i, Ma-ter De-i, o-ra pro no-bis

pec-ca-to-ri-bus nunc et in ho-ra mor-tis no- - strae

cresc.

cresc.

no- - strae. A - - men. A - - men.

DOES GREGORIAN HURT THE BOY VOICE?

CURRENT METHODS OF TRAINING BOYS' VOICES

(A Paper Written for the Massachusetts Choir Guild, 1894.)

G. EDWARD STUBBS

THE prevailing methods pursued in the cultivation of boys' voices may be traced to three sources of training—Public Schools, Sunday Schools, and Church Choirs. There is seldom any provision made in select schools for voice culture; not one boy in a thousand takes private lessons from a singing master, and there are in this country few, if any, choral classes organized solely for children. The systems of vocal training which are at all far-reaching, and which exert a wide-spread effect upon boys' voices, emanate from the sources mentioned.

Of boys under regular vocal instruction, probably ninety-nine per cent. receive it from schools and choirs; and of these a percentage nearly as high—so high I dislike to estimate it by figures—practice singing under a peculiarly crude method, so extensively used that it may be considered universal.

Should, for the sake of experiment, a chorus of boys' voices, selected at random from these three sources—say a thousand from each—be subjected to critical vocal examination, a large majority of the three thousand voices would show unmistakable evidence of having been trained under a distinctive method of voice production,—that which extends and develops the thick register,—a system condemned by all standard vocal authorities as based upon a false physiological foundation.

This may seem a sweeping and exaggerated statement, yet it is a perfectly true one, and in searching for an explanation of it we need not look very far. The cultivation of children's voices upon sound physiological principles represents a neglected branch of education. Vocal instruction, in its public school sense, really means practise in sight reading. The pupils are taught notation, and are trained to read at sight exercises written on the blackboard. They are free to follow their own inclinations as to voice production. Culture of the voice therefore forms an insufficient part of public school education. I am aware that in some schools effort is made to prevent shouting and coarseness of singing, but the excep-

tions are too few to invalidate the general statement I have made.

Vocal instruction, taken in its Sunday School sense, means the singing of melodies from memory. Hymns, carols, etc., etc., are practised over and over again until they are learned by ear. Culture of the voice, therefore, forms an insufficient part of the musical training given in Sunday schools.

In choirs a somewhat better state of things exists, yet vocal instruction, in its church choir sense, too often resembles that found in the schools. In many choirs the boys learn to sing chiefly from memory. In some they are taught notation and sight reading. In comparatively few is voice culture made a special feature of choir work and carried to a high degree of perfection. It must be admitted, therefore, that culture of the voice forms an insufficient part of the musical instruction given to choirs.

All this accounts for the low condition of voice-training under which the majority of boys unfortunately fall. Whether correct methods will ever be successfully and extensively introduced in public schools and Sunday schools is a question too difficult to solve. With regard to church choirs the outlook is brighter. The rapidly increasing number of male choirs has created a demand for skilful voice trainers, and choirmasters are now giving greater attention to the study of vocal culture than formerly, when women (whose voices are comparatively free from **acquired** defects) were employed as choristers.

I have stated that an enormously high percentage of boys are trained to sing by false and pernicious methods based upon the development and extension of the thick register. It would be perhaps unnecessary and out of place here to enter into the scientific details of vocal physiology. I assume that choir-trainers, who are alive to the needs of the times, are more or less familiar with the current literature on the Boy Voice, with the generally accepted laws of voice culture, and their special bearing upon children's voices. It is, however, one thing to know a theory by rote, and quite a different thing to know

it from actual practise and experience. While a great many choirmasters may be acquainted with the law forbidding the extension of the thick register, it is unquestionably true that few obey it. There seems to be a decided reluctance to being bound down to vocal precepts. It is not an uncommon thing to hear the merits of the "chest tone system" and the "head tone system" discussed, as if it were purely a matter of taste which should be employed.

Boys, if left to themselves, use the thick register almost exclusively in singing, and this leads to the well nigh incurable belief that it is perfectly right for them to do so, and that "natural" tendencies should not be interfered with. Even prominent choirmasters are sometimes carried away with this idea. I have been told by some of the most distinguished organists in England that they did not believe in spending much time on the voice culture of their boys, or in changing their usual habits of singing. "Do not impose too much restraint. Give them a few scales to strengthen their voices and they will come out all right," is a doctrine I have heard expounded in more than one English rehearsal-room. And so among choir-trainers in a country supposed to be pre-eminently famous for the pure singing of choristers, this universal method of mistraining a boy's voice abounds.

The attention of English choirmasters was called to this fact not very long ago by an able lecture given by Dr. Bates, organist of Norwich Cathedral. He took the ground that the cultivation of boys' voices was shamefully neglected; and in referring to a supposed scarcity of good voices among English boys, he unhesitatingly laid the blame where it belonged—upon the shoulders of those responsible for that neglect. Instead of to a dearth of fine voices, he pointed to a lack of experienced trainers, and maintained that excellent voices were constantly being ruined by wrong methods of teaching.

At the root of the matter lies the forcing of the lower register and its upward extension. Until the fallacy of this crude and injurious system of developing the voice is more thoroughly understood, voice culture must remain at a standstill in our schools and choirs.

There should be a wider recognition of the need of more expert voice training. If headmasters and their assistants would but give proper attention to the subject, they would be able to prevent in great measure

the wretched singing so common in schools. Among church organists, who are responsible for the direction of the choral service, there is a tendency to belittle the importance of choir training. As Sir Joseph Barnby justly says, "everything runs to organ technique." Ability to play well is certainly an indispensable part of the choirmaster's education, but that should not absorb every energy. Taking for granted the special qualifications of the disciplinarian, progress in training boys' voices requires further: First.—Vocal knowledge. Second.—A keen, discriminating ear. Third.—Patience to work on right principles for slow results. The established laws of voice culture must first be mastered, especially those referring to the management of the registers. The ear is then called into use to detect variations of timbre, whether well-marked or slight. Patience is then demanded, to slowly build the voice upon legitimate methods. Lack of knowledge, lack of ear, lack of patience—any of the three is sufficient to prevent success.

Among sundry communications which I have received from time to time from choirmasters, I call to mind several from well-meaning, industrious, and enthusiastic men, who were hard at work ill-treating the voices of their choristers without knowing it. One of these came from a voice-trainer in Northern New York who had achieved such a measure of success* with his choir that it was regarded all over that part of the State as the best organized and best managed to be found anywhere. I was appealed to for a list of services and anthems written with a low soprano part, "going no higher than E on the fourth space," with which to replenish an exhausted repertoire of similar compositions. The letter gave a glowing history of the choir and its work, but deplored the fact that the climate of Northern New York prevented the boys from singing higher than the aforesaid E.

Soon after this letter came a longer one from a choirmaster of Liverpool, England, asking if it were not permissible for his boys to intone the creed and various other parts of the service in the thick register, and declaring that it was an utter impossibility to prevent their doing so. The writer was a

*The average musical ear demands first rhythm; then melody; last of all, tone quality. Impure voicing sometimes escapes condemnation when "things go together," and with sufficient éclat. "Popular" success and artistic success are two widely different things.

man of wide experience, and had trained boy voices for more than twenty years.

The following I quote from an English authority:

"In spite of all that can be written on the subject of voice-training, the art is one most difficult to communicate. Some teachers succeed; others fail. A remarkable instance of this came under my notice lately. The headmaster of a school asked me to pay his boys a visit, in order to discover, if possible, the reason of the great falling off in their singing. His previous singing teacher had brought the boys to a high pitch of excellence. When he left the singing was placed under the charge of an under-master, who had for a year or more heard all the singing lessons given by his predecessor, who used the same voice exercises, with the same boys, in the same room. Surely one would have thought the results must be the same. But the singing had deteriorated; flattening, and a lifeless manner had overcome the boys. The causes, so far as I could discover, were, first, that the new teacher wanted the magnetic, enthusiastic way of the old; and, second, that he had not so quick an ear for change of register, and allowed the lower mechanism of the voice to be forced up higher than its proper limits."

Among similar instances I remember a prominent choir which had been skilfully trained to use correct voice production, and which was handed over to a new choir-master. Inside of a month he completely undid all that had been accomplished, and taught the choristers to use the wrong methods. The opportunity of continuing the former system of training was thrown away and the singing soon degenerated.

Any number of such illustrations could be given, but these are sufficient to show briefly the importance of correct knowledge and a good ear. Without both a false start is inevitably made and as inevitably continued.

The patience necessary to produce fullness and strength throughout the thin register is a third factor of success, not easily overestimated. The growth of the voice—the production of power—is a slow process, in many cases slow enough to severely shake the confidence of those who have not learned to wait for Nature to take her course. Lack of patience is oftentimes associated with lack of faith in the results to be attained by confining voices to the proper register. That the thin register is capable of immense development, that the greatest choirs in the world use it exclusively with telling effect,—

these are facts not fully grasped by the majority of choirmasters. Greater faith is wanted in building the voice up from the tiny thread of tone first heard at the commencement of correct training, especially in those cases where previous misuse of voice has led to almost total obliteration of the upper register. The difficulty and delay experienced in strengthening the lower part of the voice may, and undoubtedly does, lead in some cases to the abandonment of proper methods, even when they are known.*

Thus it happens that from want of knowledge, ear, or patience, choirs are not infrequently taught to use thick tone exclusively, or else to jump about from one register to the other, according to the exigencies of the occasion.

Space does not here admit of many observations on choir training. I wish in this brief paper to simply emphasize the importance of downward extension of the thin register, whereby not only is pure tone quality obtained, but what is of greater importance, correct mechanism of the vocal organs is secured. This should take precedence in all details of voice teaching. Everything else should be secondary to it. Resonance, flexibility, attack, articulation, phrasing, etc., etc.,—all these should receive attention after the right mechanism is taught. Notwithstanding the recent publication, both here and abroad, of treatises on the Boy Voice, this one cardinal principle remains a sticking-point with many choirmasters. The habitual use of the thin register throughout the entire vocal compass is looked upon by not a few voice-trainers as a "fad," encouraged and followed only by a few specialists. That it embodies the old Italian method, practised for ages and ages by the choirmasters of Italy, and later introduced into England, and still later defended in extenso by modern scientists, is a fact either unknown or ignored.

*A very common objection to choirs trained to downward extension of the thin register is that they lack "verve," are ineffective, and show a decided want of brilliancy, power, and breadth of tone. Weakness and insufficiency of tone are remediable defects; they exist, to be sure, but not in the best choirs. Both pianissimo and fortissimo passages receive thoroughly adequate interpretation in choirs where there is not the slightest vestige of thick tone. Among many notable illustrations may be cited the choir of St. Paul's Cathedral, London; the choir of Trinity College, Oxford, Magdalen College, Oxford, etc., etc.

(Continued on page 565)

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CURRENT METHODS OF TRAINING BOYS' VOICES

(Continued from page 563)

I have heard some curious questions raised regarding the exclusive use of the thin register—whether it was not unnatural to practise it; whether it did not develop serious weakness of tone; whether it did not damage the future man's voice; whether it was first "invented" and used by X. Y. Z., a Philadelphia choirmaster, or by Z. Y. X., a New York choirmaster; whether it did not lead to a species of "falsetto" singing, etc., etc., etc., ad infinitum. So strong is the impression that the boy's rough and rasping low register is the one Nature meant him to sing with, it has become a matter of the gravest difficulty to make any successful crusade against that popular and persistent conviction.

If we probe this subject to the bottom, we shall find that much of the mischief proceeds from a radical misconception as to what the boy voice really is. From the voice-trainer's standpoint, it is the woman's voice. It would be a blessing if the term "boy voice" could be abolished entirely. It insensibly tends to foster the idea that Nature fully intended the boy to have a singing voice perfectly unique in itself and different from any other kind; one endowed with a marked and powerful reedy timbre which should be looked upon as its legitimate characteristic, and which should rightfully entitle it to a distinctive and special name. Small wonder that choristers skilfully trained are accused of singing "falsetto"!!

The larynges of boys and girls show no differences. They are anatomically alike. If, by way of experiment, we should train a boy and a girl from early childhood to use their voices gently, not only in singing, but also in conversation; if we should develop from the first purity of tone and ease of voice production, their singing voices would be precisely similar. If hidden behind a screen, and asked to sing, after such a course of training, no living expert could at first trial tell one voice from the other. Distinction could only result from slight individual characteristics, which might be apparent to those intimately acquainted with the voices and which might not. The same experiment would hold good if from their childhood they should be taught to abuse the lower register. Both would sing the same way, and again if concealed from view, no one would be able to distinguish between

the voices. That girls are apt to use the thin register to a considerable extent is largely due to their quiet dispositions, and to the fact that they do not partake in rough and boisterous games. And yet in schools they are sometimes heard to produce almost as disagreeable a quality of tone as boys. In either sex the coarseness of the lower register may be acquired by bad habits of voice use, or suppressed entirely by gentle speaking and singing.

The girl's voice and the boy's being similar, what is the difference between the girl's and the woman's? It is a difference in maturity* more than in anything else. Anatomically there are but slight laryngeal changes after pubescence. The girl trained to avoid the thick register in childhood rarely has any trouble with coarseness of tone when she becomes a woman. Her voice presents one smooth and even compass throughout. If, on the other hand, the early training has been bad, later in life her voice must receive the treatment it should have had. The woman's voice, in short, is trained like the girl's, as far as blending of registers is concerned. There must be no "break" and no coarseness of tone.

Things which are equal to the same thing are equal to each other. If the boy's voice is like the girl's, if the girl's is like the woman's, the analogy between all three is far from obscure. I think not enough has been made of this point in treatises on the boy voice. That surprise should be so generally expressed when boys sing like women is most unfortunate. The chief feature of the well-trained female voice is that it has no break; so also is that the chief feature in the case of the trained boy. In both the registers are so far blended that it is impossible to detect any line of demarcation between them. The right mechanism is used; there is neither straining after high notes nor coarseness on low ones. The boy's voice and the woman's, then, are fundamentally one and the same thing, and are to be trained virtually on the same lines.

That it is a matter of no little difficulty to smooth the voices of boys, cannot be denied. And yet how readily does the voice yield to treatment when once under control! Its capabilities are, partly from ignorance and partly from prejudice, greatly underesti-

*For a full investigation of this interesting subject see page 66 of "Voice, Song, and Speech," by Browne and Behnke. (Putnam's edition.)

mated. Like a piece of soft clay, the boy's voice is plastic. It is capable of marvellous development; it shows in course of time singular purity, and it exceeds in range the adult female* voice.

It cannot be too often repeated that the rasping timbre of the boy's lower register is an acquired rather than a natural characteristic. Women are free from it simply because their methods of life lead to a subdued and refined voice production. Should they habitually yell and scream in the streets, play baseball, football, and similar out-door sports, as boys play them, they would vocally become converted into boys in very short order.

It is well, then, to teach choristers to copy as closely as possible the cultivated voices of women. They should hear the best concerts, and more particularly the singing of oratorio societies, as often as opportunity presents, and they should be encouraged in every way to imitate the tonal effects obtained from female voices.

A word or two in conclusion with regard to a matter which has an important bearing upon the culture of boys' voices. We are informed from time to time by the church press and the clergy that the advancement of our church music demands a more general return to the ancient plain-song and "unison" singing. Even if I proposed to consider the question on the ground of ecclesiastical antiquity and propriety, I could not shake off a strong predilection for the views of Macfarren, Smart, S. S. Wesley, Jebb, and others. But what is more to the point here is the unquestionable damage wrought by making boys sing music written for the monks of the middle ages. The ponderous "thunder of the plain song" was never produced by the child's treble. If we must revive that sort of thing now, we shall succeed better with massive choirs of men.*

*Boys' voices are more elastic and extensible than women's. This is well known to those who have had experience with both. It is undoubtedly owing to a more pliant condition of the vocal organs in childhood and youth. The same truth of course applies to girls' voices. I believe Dr. Martin, of St. Paul's Cathedral, is one of the few who have called attention to the fact that women are harder to train on high notes than boys.

*Among examples of good Gregorian choirs in this country should be mentioned that of the Chapel of the Good Shepherd, General Theological Seminary, New York. During "term time" service is sung twice daily, all the men in the Seminary (about one hundred and thirty) taking part.



There is hardly anything that will tear a boy's voice to pieces quicker than Gregorian chanting. It leads to fortissimo singing, coarseness, and voice fatigue. Both unison and Gregorian music, occasionally employed by way of contrast, is harmless and even effective; but the constant exercise of the boy's voice upon music written low enough to tempt him to use the wrong register, is pernicious in the highest degree. As women are often required to sing Gregorian music, the question may be asked, "if they stand the strain, why not boys? If the voices are alike, why can't they be put to like work?" Women suffer less from such singing, not only because their voices are more matured by growth and are stronger, but also because from long-continued use of the thin register they are less liable to "break." Yet I doubt not that their voices are often roughened by plain song when extensively sung. I have seen many choirs in England and America absolutely ruined (as far as delicate tone quality goes) by excessive "unison" work. Purity of tone, the right mechanism of voice—both are with difficulty preserved where boy sopranos are persistently kept upon unison services and Gregorian chanting.*

Anything and everything that will discourage our boy choristers from braying in the thick register should be most rigidly adopted in their training. They should be taught to avoid coarseness of singing as they would poison, and to learn the fullest meaning of that all-important precept, "he sings best who sings with least effort." In this way can we approach that old Italian art which placed quality of tone above all else, and which by the most gentle and patient treatment developed voices with a skill which may well seem unaccountable to us in this hasty age.

*While it is not absolutely impossible to keep boy trebles upon "Gregorians" without injury, it is nearly so. The two most famous Gregorian choirs (employing boy sopranos) in America are those of St. Patrick's Cathedral, Fifth avenue, and St. Paul's Church, Ninth avenue, New York. Both choirs are of great size. The cathedral boys sing at vespers on Sunday afternoons. The St. Paul's boys sing both morning and afternoon, and all of their music is plain song, including the mass. Choirmasters desiring to investigate the effect of plain song on the boy voice are recommended to study these two choirs and to draw their own conclusions. As both churches are very large and resonant, it is necessary to go close to the singers to form any correct opinion of the voice quality.

Question and Answer Box

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

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



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Questions submitted in October, 1935:

“Why is Gregorian Chant a more fitting medium for the expression of spirituality than the so-called operatic music? Is not modern music more fitted for the modern ear?”

A. The opera is a drama, and Holy Mass is a drama: but what a difference between the two! The opera is the climax of entertainment for the senses; in Holy Mass the senses are held down by *“the Mystery of Faith”*; the soul is engaged in loving adoration and the body remains in worshipful attitude. The opera is the grand triumph of musical and dramatic display in which the most accomplished artists of the world rival to capture the admiration and applause of a gorgeously attired audience; in Holy Mass the faithful bend low and crave to have a share in the fruits of Christ's Passion and Death. Operatic music of necessity must portray the passions of the human heart, it must be highly artistic and personal; liturgical music of necessity must be the very opposite: an expression of humble faith, rather plain and impersonal.

“The opera has always been the plaything of fashion,” says Edward McDowell, in his *“Critical Essays.”* How unfortunate for Holy Church for that reason alone, if She had to depend on operatic music.

“It's (the opera's) trinity in unity is the world, the flesh, and the devil,” says W. S. B. Mathews in *“How to Understand Music.”* *“We have only to run over the librettos to find in every one of them the prince of this world enthroned.”*—

From what has been said it is sufficiently evident that operatic music is in

direct opposition to the sacred music of Holy Church. In the operatic music the artist is everything; the words of the singer may be meaningless, it's the golden voice that is worshipped by the opera-goer. In the music that accompanies the Sacred Drama of the Cross the person of the singer vanishes out of sight, but the words he sings carry the weight of divine truth and become the vehicle of heavenly gifts. Little wonder, therefore, that Holy Church has always repudiated from her sanctuaries all forms of worldly music. She does not condemn that music in itself, but rejects its association with her Eucharistic Sacrifice.

“In the St. Gregory Hymnal there are several Laudate's. How can this be explained? Sometimes there is a separate note for each syllable of the word, and again the second syllable is sung on two tones. The intonations of the Second and Third Psalm-tones are the same, yet in the Second Tone there is a separate note for each syllable, while in the Third Tone the second syllable 'da' is sung on two tones.”

A. In the St. Gregory Hymnal the Psalm *“Laudate”* has been set to each of the eight modes in order to offer to church singers an abundant variety. The editor was at liberty to do so because no fixed-or official melody has been prescribed in the liturgical books.—The intonations of the Second and Third Psalm-tones travel over the same ground, but not in the same manner; the Second Tone ascends by steps, the Third Tone employs a neum (*note-group*). Compare the intonations of the eight Psalm-tones, as given in the *Liber Usualis*.

"What is the meaning of the letters over the different versions of the additional finals in the "Music Hour Series—Catholic Edition? I understand that *E u o u a e* stand for *saeculorum. Amen*," but what do the letters above the staff mean?"

A. The letters appearing above the additional finals denote, or rather reproduce, the formulae which in the official books are given in front of each antiphon. In former days the finals were indicated by letters *only*, e.g. 8, c, which means: eighth mode, c ending. In more recent years, in order to facilitate matters, the *Evove*, with full notation, was printed after each antiphon.—In the Catholic Music Hour the letter designation was placed over each *Evove* in order to show the youthful singers how the abbreviation works out in the actual singing.

"If one goes from the Preface right into the Sanctus, how can he avoid the abrupt break of tonality? By cadence, chord, or single note?"

A. In our estimation the simplest way to sound one or two notes on the organ to give the pitch for the *Sanctus*. In Gregorian Chant there is no abrupt break in tonality. The Preface is a modulated prayer; the *Sanctus* forms the conclusion of it. Strictly speaking, there is only one melody which forms the musical ending, viz. *Sanctus* of Mass No. 18 of the Vatican Kyriale, the one prescribed for the week days of Advent and Lent, for Vigils, Ember—and Rogation Days and for the Requiem Masses.

Where in the 10th century more elaborate *Sanctus* melodies were composed for festive days, the Celebrant used a special melodic formula at the words "*sine fine dicentes*" to introduce the new melody.—Examples of such transitions may be seen in the ancient "*Intonation Books*" (*Tonaria*).

"Will you please give in "*Caecilia*" the ancient characteristics of the eight Gregorian Modes?"

A. Our forefathers were keenly alive to certain impressions which they received from the different modes; some modes seemed to be joyous and lively, others meditative and grave. The monk Adam of Fulda has given expression to

this musical physiognomy in the following lines:

"Omnibus est primus, sed alter est tristibus aptus;

Tertius iratus, quartus dicitur fieri blandus;

Quintum da laetis, sextum pietate probatis;

Septimus est juvenum, sed postremus sapientus."

In free translation:

"The first (*mode*) is fit to express every sort of sentiment; the second is (*especially*) qualified to give utterance to mourning; the third is fiery; the fourth may become ingratiating; give the fifth to the joyful, the sixth to those of approved piety; the seventh is the mode of youth, and the eighth of the wise."

These and other similar laconic statements must be taken with a grain of salt. It would be out of place to fall in love with certain modes and discredit others.

"I follow with interest your 'Question and Answer Box' in the *Caecilia* and am taking this opportunity of asking you for interlude books which can be used during Communion, and also some which contain short preludes and postludes. I have three Masses to play each Sunday and would like to obtain some new appropriate music for the coming year?"

A. For longer pieces to be played while Communion is distributed we would recommend "*Musica Divina*" by Philip G. Kreckel (*three vols.*) published by J. Fisher & Bro., New York. The themes of these compositions are taken from the foremost Catholic Hymns.—For preludes and postludes, the "*Practical Organist*" (*three vols.*) by the same publisher will prove serviceable.—There is a book of special merit, which contains some 370 organ pieces in modern and ancient scales, introductory matter on reed-organ playing, harmonizations of Mass Responses and Benediction Chants and important directions for Catholic organists. The title of the book, "*Melodeon School*" is somewhat misleading, since most of the music can be played on the pipe organ just as well. This book was written by John Singenberger many years ago; a new edition appeared some ten years ago, published Pustet: New York and Cincinnati. The

author had gathered the best material for Catholic organists that could be found.

With regard to *new* organ music, as sold in music stores throughout the country, we cannot refrain from quoting what experience the famous French organist, Joseph Bonnet, had when he toured our country. This celebrated director of the master school of organists in Paris had been requested to examine stacks of new organ books. "Sometimes I found a page of good music in a book," he said, "sometimes barely a few lines that could be recommended, the rest was trash."

"We are obliged by our Constitutions to recite the Little Office of the Blessed Virgin daily. On Sundays the Office is sung. Are we obliged to sing the antiphons proper to the Advent and Christmas Seasons, or may we continue to chant the antiphons "per annum" (throughout the year)?"

A. You are obliged to sing the antiphons proper to those Seasons whenever Vespers are sung as part of your daily Office. Outside of that e.g. when a few Sisters with school children sing Vespers in the Parish Church, you are not obliged to sing the proper antiphons, because you now enjoy the privilege of singing VOTIVE VESPERs, which remain the same throughout the year.

"May the Absolution be granted solemnly after a low Requiem Mass?"

This question was submitted to the Sacred Congregation of Rites A.D. 1908. An affirmative answer was given March 28 of that year in these words: "The *Libera me, Domine* may be sung after a Low Mass for the deceased whether the corpse be present or not."

"Can the Absolution for the Dead be given on Sunday?"

On the first Sunday of Advent the funeral had to be held for a prominent member of the parish, but it was impossible to secure the services of a second priest. The pastor said the Mass of the Sunday, the coffin remained in the church, but no other service took place except at the grave.—Subsequently the question was submitted to the Sacred Congregation "whether the *Libera*

might have been sung and Absolution given immediately after the Mass?" A negative answer was received (March 20, 1869).

"Supposing the services of another priest have been secured, can the Absolution be given?"

A. By all means; in that event one priest takes care of the Parish Mass and the other is free to sing the Requiem and the Libera.

"What difference is there between the Absolution over the Catafalque and that over the bier?"

A. The Libera over the bier is not to begin until the priest has, with a loud voice, recited the prayer "*Non intres.*" Later on, after the *Libera, Pater noster* and Oration, the "*In paradisum*" is intoned.

The Libera over the catafalque is intoned as soon as the Subdeacon (or crossbearer) starts moving. After the *Libera, Pater noster* and prayers the closing versicles are sung.

"Is not the new Parish Kyriale, printed by the Monks of St. John's Abby rather confusing about all this? As it has the Absolution over the Catafalque arranged for the funeral bier?"

A. The Parish Kyriale contains on pages 60-62 the "Absolution over the Catafalque." To rectify matters the alternative remains either to replace the word 'bier' by catafalque, or to insert the "*In paradisum*" and make the whole an "Absolution over the bier."

"In what light are we to behold the new Mass based on Christmas Chants?"

A. The new Mass "dedicated to Catholic Youth" by Norman Dee C.P. and copyrighted 1935 by "Retreat of the Passionist Fathers, Normandy, Mo.," is based on four Christmas Carols: *Adeste Fideles (Kyrie)*; *Esse Nomen Domini Emmanuel (Gloria)*; *Silent Night (Sanctus and Benedictus)*; The First Nowell (*Agnus Dei*). Credo III to be taken from the Vatican Kyriale.

From a liturgical standpoint there are considerations which seriously affect the *Kyrie* and *Sanctus* of this new Mass. In

(Continued on page 575)

MUSIC AND PRAYER*

By DOM GAJARD

GREGORIAN chant is wholly the servant of prayer; it was conceived as prayer, it has no other object than prayer, the intimate communion of the soul with God. It is from this angle that it must be regarded, otherwise it will not be understood.

It has nothing to do with "snobbishness," any more than with the cult of the archaic or the fanciful. This is perhaps why those who approach it from a profane point of view, merely as musicians, amateurs or esthetic sensation-seekers, do not understand it, and misrepresent it. In trying to make it say what by its very nature it cannot say, they end unconsciously by making a travesty of it, preventing it from appearing that which it is. Gregorian chant is fundamentally, radically religious, an act of religion, of religious worship.

It is primarily the sung prayer of the Church. I say the prayer, and not a prayer however beautiful; nor do I say that it is an ornament, an embellishment of prayer, something secondary and incidental, but the true, authentic, complete formula of the prayer of the Church. Nor is it private prayer; it is not intended, as is too often thought, for a special privileged class of people; it is not even the exclusive monopoly of monks; it is, to put it plainly, the prayer of the church as such, the "Perfect Man" which the Church is—the Body of Christ, and its fullness, under the action of the Holy Spirit. We must not forget that the Church is a corporate body, that it was redeemed as "One" and that it is corporately as "One" that it comes to God.

To explain further. God, in a plan the simplicity and depth of which we cannot fathom — poor complicated beings that we are—wished that the same processes of redemption and sanctification of souls, should be those of His glorification; in other words, it is in the same actions that we praise God, and sanctify ourselves; the Cross, the Mass, the whole Liturgy.

The Church is a mother. She has the sure instincts of a mother. She knows what suits the temperament of her children best. It has often been observed that the heretical

sects have, so to speak, divided, mutilated man, not understanding his nature, seeing either only his body or only his soul. The Church, on the other hand, knows that we are composed of two elements, intimately united one to the other, necessary one to the other. She knows that there is nothing in the intellect that has not passed first by way of the senses, but she knows also that nothing must stay in the senses, that the senses must be subordinated to the mind. It is only on condition that man respects this necessary hierarchy that he is truly man and fit for the Kingdom of God.

This is the explanation of all the sacraments, all the sacramentals, all the Liturgy, and of the Gregorian chant. It is a side of the Gregorian art not usually understood, and none the less essential, which throws an immense light on it. Indeed it cannot be comprehended except as seen in this supernatural light. It belongs wholly to the Church, marked with the stamp of her supernatural and material genius. Dom Mocquereau says ("L'art grégorien, son but, ses précédés, son caractère"):

It appeals to the higher regions of the soul; its beauty, its nobility, come from the fact that it borrows nothing, or the least possible, from the world of the senses; it passes through them, it is not to them that it appeals. . . . The Gregorian cantilena is always sane, pure, serene, without any action on the nerves; it uses nothing of the lower world that it does not uplift.

That is why it brings peace, true, profound peace, the joyous expansion of the soul in the harmonious adjustment of all the faculties. And therein lies, as has been truly said, "the supreme sign, proof of its vocation, and of its divine essence" (Camille Bellaigue, "Le chant grégorien, à l'Abbaye de Solesmes").

Gregorian art is closely allied with Greco-Latin art; its origin goes back undoubtedly to the earliest classic times, but between it and the music which preceded it there are only resemblances which do not presuppose an identity. It is religious inspiration which has formed, molded and modeled our cantilenas, even to their musical technique, and created their melody and rhythm.

Gregorian melody is first of all diatonic;

*From *Nova et Vetera*, July-September, 1931, Fribourg, Switzerland.

(Reprinted in *The Commonweal*, June 1, 1934.)

that is to say, it contains no chromatic progressions. It excludes also the leading-note, so dear to our modern ears. The Gregorian scale does not admit the leading-note on principle, it allows only the whole-tone interval before the tonic, except on rare occasions in the mode of **Fa**, and it loves this whole-tone progression in final cadences. Why? "Proper subjectam semi-tonii imperfectionem," says an ancient authority: because of the imperfection of the semi-tone; or, again, "Quia semi-tonii imperfectio non patitur fieri descensum competentem": because the imperfection of the semi-tone does not allow a sufficiently wide descending interval. Notice the expression, "the imperfection of the semi-tone." Our forefathers did not love incomplete things, they only accepted perfect beauty. The antique severity gives to the melody a purity of line, a grandeur, strength and nobility, as well as an incomparable richness. The simple detail shows us already the value of Gregorian art. The chromatic scale is preëminent in portraying the passions, the intense emotions which trouble the human heart. But what the Gregorian music especially aims at expressing is not human emotions, but the love of God and His peace, which comes from that love. Gregorian melody is always natural, simple, I might say, humble.

Is it necessary to mention the very different character and expression which each mode gives to the piece in which it is written? The feeling of the melody, the reaction which it produces on our esthetic emotions, varies according to the construction of each mode; each has its color, physiognomy, its **ethos**, its own action.

The mode of **Re** (related to our modern B minor scale, but without the leading-note) is a quiet mode, reserved, serious, often graceful, but always calm and recollected; it ends normally on its tonic, well-prepared and well-introduced; it is reposeful and firmly planted on its base. It is the mode of peace, it expresses peace and gives it. (Int. "Da pacem.") It is to me the mode preëminently of contemplation, monastic. (Kyrie XI or X; Ant. "Ave Maria," "Ave Maris Stella.")

The mode of **Mi** differs perhaps the most from our modern tonality; it is the one that gives the most trouble in harmonization. In contrast to the mode of **Re**, which rests on the tonic, this does not rest at all, it has no conclusion; it floats as if hung between heaven and earth; it is the mode "that does

not finish" — ecstatic, eternal, wonderfully tender and heavenly. When it ceases, one feels that one's gaze into heaven continues, one's whole being is lost in God. (Cf. Ant. "Secus decursus aquarum"; Hymn. "Urbs Jerusalem"; Alleluia, Third Sunday after Easter.) In its high notes, it is pure, light, graceful, ravishing, without losing any of the qualities I have just described. ("Caecilia famula tua.")

I will say nothing of the **Fa** mode, which is very like our modern F-major scale. Finally, the mode of **Sol**. This mode avoids entirely "the imperfection of the half-tone." It is the mode of broad sonorities, of wide-extended intervals, the "super-major" mode as Bourgault-Ducoudray calls it. It is clear and warm and vibrant, the mode of joyous flights, of bursts of enthusiasm and triumph, the mode of "Lauda Sion": in its deeper notes it is the mode of certainty, of solemn affirmation, of a joy perfect and sure of itself; in short, the mode of fulfilment. ("Omnes sancti quanta passi sunt tormenta — Suscepimus Deus — Tamquam sponsus." Hymn. "Veni Creator.")

It is to be expected that in an art of unison rhythm plays an essential part. It is rhythm that gives it all its life, its warmth, its **raison d'être**. No doubt in a polyphonic work harmony is of the first importance in giving it that unity which is absolutely necessary to its beauty or to its very being. But in unison it is rhythm that assumes this synthetic function and that is the means of producing unity. As is the rhythm, so is the work of art.

Gregorian art is essentially free. The finest cadences are soft like the Latin terminations themselves on which they are based. What flexibility the rhythm gains by this simple all-important fact! Instead of a series of heavy beats, nothing but a beautiful undulating line, whose supple continuity is broken by no outside element,

an organism alive and therefore elastic, which does not reveal all its finer points to the ear alone. The spiritual must enter into it, it is a subjective organism, the structure of which only the spirit can comprehend (M. Maurice Emmanuel).

I will not speak of the Latin accents, which, rendered as they should be rendered, that is, as simple shadings of a very soft intensity, "luminous points which appear on the crests of the phrases," add tremendously to the freedom, the elasticity, the ethereal

qualities of the rhythm. Dom Mocquereau says:

It is not at all necessary to emphasize these accents; quite the contrary. They shine over and irradiate the entire phrase; it is they and their changing reflections above the rhythmic flow that carry it along and give it color and life.

What suppleness all these qualities I have mentioned give to the Gregorian rhythm! "A flexible vine," as one might describe it. There is nothing stiff about it, nothing which suggests the mechanical, nothing but the "rhythm," that is to say, a simple, undulating line, extremely delicate, light and airy, which adapts itself to all the demands of the melody and which the Latin text assists in bringing out into clear relief.

A fluid chant, ethereal, immaterial, spiritual; all material elements eliminated, nothing either in the melody or in the rhythm to

impede the free expression of the musical phrase. It is a marvelously supple instrument, and lends itself in an ideal fashion to the most intimate and delicate feelings of the heart and soul.

Imagine now this wonderfully supple lyre, vibrating under divine inspiration, for, as Saint Paul says, "It is the Spirit that prays in the Church, with groaning, which cannot be uttered," and that was certainly the belief of the Middle Ages: "Spiritu Sanctu rimante in cordibus eorum per contemplationem perceperunt" as a text of the "Instituta Patrum" says—so you will not be surprised that our Church melodies are all drenched and saturated with the supernatural.

In fact, taken as a whole, they express the whole of Christianity, they are so full of faith, hope, humility, perfect confidence and total surrender to God.

(Continued on page 575)

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by

Rev. George V. Predmore

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MUSIC AND PRAYER

(Continued from page 572)

Peace, gentleness, suavity, these are the words which always recur when one speaks of Gregorian music; above all, love. If there is one thing that stands out in studying the traditional Gregorian melodies, it is that they are simply bathed in tenderness. Whatever may be the feeling they are expressing, the atmosphere is always that of love. If one wishes to describe Gregorian chant in one word, it would be, I think, charity. It is truly the whole spirit of the Church, which is in our melodies: *plenitudo legis delectio*. One might say of them as is said of the frescoes of Fra Angelico, that they were composed on bended knees.

Yes, you will say perhaps, it is beautiful music, almost divine, but out of date, belonging to another age, far removed from the needs of the modern soul.

Do you think that Christianity has changed much? Two thousand years ago Jesus Christ gave us the New Testament. There is only one baptism, one Church, one supernatural life, of which the authentic medium is and always will be, the sacraments and the great prayer of the Church, the Catholic Liturgy centering around the Mass.

But, not speaking of the supernatural life, but merely of the natural order, it does not seem as if the modern man differs much in his nature from the man of former times. He has created external and artificial needs, but at heart, in his very being, man is eternally the same, the range of his faculties is always identical; today as formerly, man is only truly man when he holds within his soul absolute control over his lower appetites. And for this reason, the methods of the Church for making saints are excellent for making men, for it is one of the glories of the Christian revelation that there is not a saint who has not been, in addition, a complete "man".

Westphal has admirably defined the spirit of Greek music:

Antiquity never attempted to express in sound the real life of the soul. This tubulent movement into which modern music forces our imagination, this representation of struggle, this picture of conflicting forces which distracts our being, all this was absolutely foreign to the Hellenic spirit. The soul must be uplifted into a sphere of ideal contemplation, that was the aim of music. Instead of unrolling before us the spectacle of its own battles,

music should lead the soul upward to those heights where it would find calm, be at peace with itself and with the external world, where it would rise to the greatest power of action.

M. Camille Bellaigue, from whom I borrow the quotation, adds:

That was the spirit, the purest spirit of the antique music. Its mission and ideal was far less to excite than to give order and rhythm to souls.

It could not be better expressed. If I add that this perfect and tranquil harmony of the whole being is a marvelous principle of action, an indispensable condition of the highest activity of the soul, and if Gregorian music, thanks to the laws of its composition and its supernatural inspiration, expresses to a degree previously unknown the ideal conceived and portrayed by the Hellenic genius, you will perhaps agree with me that the Catholic Church, in prescribing for all its children this way of prayer, is not only the authentic means of sanctification, but also an incomparable school of art, of moral education and of civilization.

QUESTIONS AND ANSWERS

(Continued from page 569)

the mind of Holy Church the melody of the *Kyrie* is to voice sentiments expressing sorrow for sin and humble pleading for mercy, in keeping with the public confession of sin which the Priest is making at the foot of the altar in his own name, and the servers in the name of the people. The *Adeste Fideles* is a joyous Processional, conceived in a highly spirited rhythm. By adapting this march-like melody to the *Kyrie* we create much the same impression as did the so-called "*Military Masses*" of the last century: instead of humble pleading we have the rhythm of commandeering.—In our estimation it would seem proper to leave the "*Adeste*" in its time-honored role of Processional, and not force it into a position which it cannot fill.

SANCTUS and BENEDICTUS form the conclusion of the Preface in which the heavenly Hierarchy joins the Church Militant to adore the overwhelming sanctity of the Triune God in majestic and vigorous melody. The rocking rhythm of a Lullaby falls short of this mission and must be rejected at this juncture. The selections for *Gloria* and *Agnus Dei* seem to lend themselves more readily to serve as "Mass Chants."

NEWS FROM ENGLAND

FLEET STREET CHOIR

The Fleet-street Choir which, under its founder and conductor, Mr. T. B. Lawrence, has lately made a triumphant concert-tour in Sweden, gave a concert at the Wigmore Hall on Armistice Day evening, November 11, when the programme included Byrd's five-part Mass and a new motet for tenor solo and double choir by Charles Wood, "Once He came in blessing."

On the previous day, November 10, the last day of the Windsor Music Festival, the choir gave, in St. George's Chapel, the first performance of the new motet. It completes a set of four principal Feasts of the Church, of which the three earlier are already well known.

A CATHOLIC POLYPHONIC CHOIR FOR LONDON

A new Catholic choir, to be known as the St. John Fisher Polyphonic Choir, is being formed under the direction of Mr. John Bath, Choirmaster of St. Joseph's, Bromley, Kent, and son of the eminent composer, Mr. Hubert Bath.

The reason for the selection of St. John Fisher as its patron is that the site of the old Palace of the Bishops of Rochester still exists in Bromley, where undoubtedly St. John Fisher would have been in residence at some time or other during his connection with the See of Rochester; that Bromley's non-Catholic parish still remains subject to the See of Rochester, and further that our great martyr saint belonged to the 16th century—the period of polyphony.

The new choir is the outcome of recent developments at St. Joseph's, where, with the hearty encouragement of the Rector, Fr. D. Cox, the choir, under Mr. Bath, has confined its work to the chant and to the music of the polyphonic period. A compliment has already been paid to the work of Mr. Bath and the choir, by an invitation to him and his assistant to become members of a prominent musical society in the town, viz., Bromley and District Choirmasters' Association; this is the first time that Catholics have been so invited.

Catholic singers interested in the new Society may communicate with the acting Hon. Secretary, 35, West-street, Bromley, Kent.

CATHEDRAL ORGANIST

Woman's 60 Years' Service at St. David's, Cardiff.

(From the "Universe" Correspondent)

Cardiff.

Mrs. M. Hawkins, who had been organist at St. David's Cathedral here for 60 years, died yesterday. She was 71.

She became organist at "Old St. David's"—now the Cathedral Hall—when she was only 10 years old.

On Christmas Eve, 1925, she was presented with an autographed portrait of the Holy Father in recognition of her 50 years' service as Cathedral organist.

Two of her sisters are nuns of the order of Sisters of Providence of the Institute of Charity. One is the Rev. Mother of Our Lady's Convent in St. Peter's parish. A third sister, Miss M. A. Molony, is also a church organist. Her brother, the late Mr. Michael Molony, was for many years choirmaster at SS. Peter and Paul's Ilford.

(The Universe, Oct. 18, 1935.)

GOLDEN JUBILEE OF DOM GREGORY OULD.

On November 19th, the well known church musician, Dom Gregory Ould, O.S.B., observed his 50th Anniversary of Ordination. Archbishop McDonald, of St. Andrews and Edinburgh, participated in the testimonial rendered on that day.

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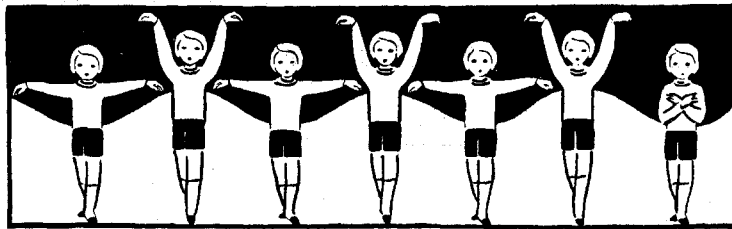
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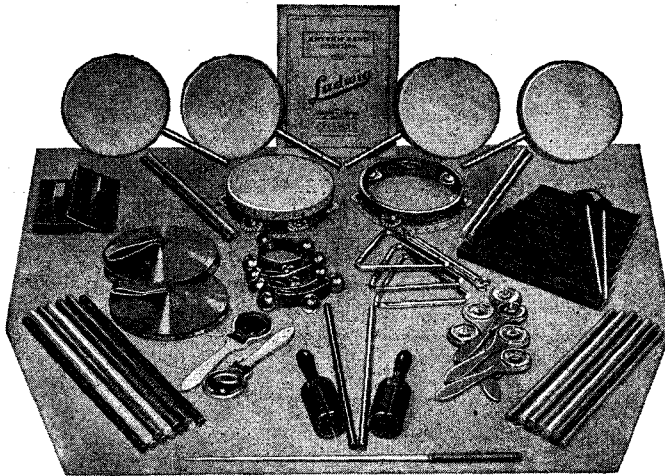
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