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The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

CURRENT COMMENTS

INDIANAPOLIS DIOCESAN LETTER

PALESTRINA

THE RHYTHM OF GREGORIAN CHANT

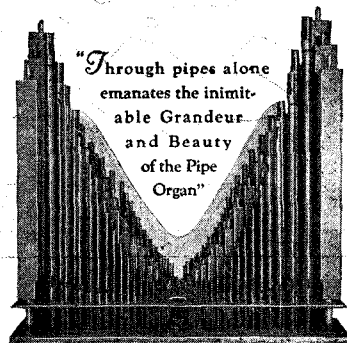
QUESTION AND ANSWER BOX

CHRISTMAS PROGRAMS

Vol. 62

FEBRUARY 1936

No. 2



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CURRENT COMMENTS

VANCOUVER TO HOLD EUCCHARISTIC CONGRESS

Vancouver, B. C.—When Vancouver celebrates its golden jubilee next June, the city will be the scene of the first Eucharistic Congress ever held in British Columbia.

It is expected that about 50,000 persons will attend the Congress, which will also mark the fiftieth anniversary of the first Mass celebrated in the city.

The Eucharistic Congress will be held June 11 to 14, the four days including the feast of Corpus Christi. There will be special Masses in the city churches, a Mass for the children, with children's choir, in Stanley Park, and a Pontifical Mass in the same place. Most Rev. W. M. Duke, Archbishop of Vancouver, will sing this Mass.

ENGLISH CHOIRMASTER WHO ONCE RESIDED IN U. S., DIES

London.—For a time choirmaster at the Cathedral, Covington, Ky., Alfred Booth, a leading figure in the plainchant revival in this country, has died in Liverpool. In 1901, he founded, with the late Rev. J. Rigby, the first purely Gregorian choir on Merseyside. Later he went to the United States but soon returned to Liverpool.

He trained the choir which led the singing of 100,000 people who gathered in Liverpool to celebrate the centenary of Catholic Emancipation.

RICHMOND (MINN.) PARISH HAS CONGREGATIONAL SINGING

Dom Norbert Gertken, O.S.B., of St. John's Abby, is now devoting his entire time to the development of congregational singing in parishes. He is possibly the only person in the United States specially deputed for that kind of work. He commenced his fall activities in the parish of Richmond, Minn. Altogether there are from five hundred to six hundred members, young and old, in the different chant classes. Work began with pronouncing of the Latin text and getting acquainted with notes and notation. It proceeded to proper methods of singing and interpretation, place of chant in

the liturgy, thought-content of parts sung by the congregation, together with a constant advance in the mastery of parts sung. On the very first Sunday the congregation chanted the responses to the versicles. Then one part after another was sung on succeeding Sundays as it had been mastered during the week. On the fourth Sunday an entire mass (No. XI) was sung, as also the Benediction hymns in the afternoon. Work thereafter has continued on prayerful interpretation of what has been so far mastered and on the learning of further masses.

—Orate Frates, Dec. 28, 1935.

SPOKANE, WASH.

LITURGICAL CORNER

By the Rev. Joseph P. Knecht
In "The Inland Catholic," Dec. 27, 1935

O TEMPORA, O MORES

↑ SEE by the papers that solos formed quite a part of the Christmas celebration and by women.

When will organists and choir directors learn the spirit of the liturgy, or, even the very letter of the law?

Thirty-two years ago Pope Pius X issued his now famous *Motu Proprio*, which, I am given to understand, has the force of law. But whether it has or not, choirs and organists should be directed by it in its specific rulings and in the general principles it lays down.

Music Must Be Choral

Section V, paragraph 12, of this document says:

"With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must be always sung in Gregorian chant and without accompaniment of the organ, all the rest of the liturgical chant belongs to the choir of levites, and therefore singers in church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the

greater part, retain the character of choral music.

"By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate to such an extent as to have the greater part of the liturgical chant executed in that manner; the solo phrase should have the character or hint of melodic projection (*spunto*) and be strictly bound up with the rest of the choral composition.

Must Use Boy Sopranos

"On the same principle it follows that singers in church have a real liturgical office and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir. Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church."

It is scarcely within the spirit of that "most ancient usage of the Church" to have women singing solos, is it?

Possibly it might be well to add the concluding paragraph of this document:

"Finally, it is recommended to choir-masters, singers, members of the clergy, superiors of seminaries . . . to favor with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt."

Rome Has Spoken

"*Roma locuta est, causa finita est*" (Rome has spoken, the case is finished), so legend has it, I believe, that St. Augustine said when the then reigning Pontiff had given his decision in a heated quarrel.

If it does not seem irreverent, I might paraphrase that thus: I opened my mouth and most probably have gotten my foot into it—with choirmasters and organists. If I am still alive next week I'll keep my promise to open up the mysteries of the breviary.

OKLAHOMA CITY, OKLAHOMA

At St. Joseph's Old Cathedral, Oklahoma City, a new mass by the choirmaster Charles P. Jochem, was heard recently for the first time. Composed for Soprano, Alto and Bass, the St. Joseph's Choral Club, first rendered it under the direction of the composer, on All Saints Day.

TEXAS CENTENNIAL

Houston, Texas, January, 1936.—Fifty bishops, 500 priests and 100,000 laymen will take part in the Catholic Texas Centennial military field mass April 21 on San Jacinto battlefield.

Most Rev. C. S. Byrne, bishop of Galveston, who is in charge of arrangements for the elaborate and colorful outdoor ceremony, has ordered white silk vestments, hand embroidered with Texas blue-bonnets, for the clergymen who will celebrate the mass. The vestments will be trimmed in gold. They will be donated by the altar societies of the parishes of the diocese.

Hundreds of school children will take part in the ceremony. Present plans of the Rt. Rev. Monsignor J. B. Schnetzer, superintendent of parochial schools, call for the children to form a living Texas flag which will gradually take the form of the American flag. The children are now being drilled in the intricate maneuvers which this feat calls for.

In making public plans already formulated for the military field mass, the Very Rev. George A. Wilhelm, general chairman of the committees of clergy, called attention to the fact that April 21 marks the 100th anniversary of the battle in which Texas won her independence.

ST. LOUIS NOTES

At Christmas, Mr. Joseph Anler of St. Liborius Church, rounded out 40 years as organist at this church. He came to St. Liborius Church from St. Nicholas in 1895, after having served six years at the latter named church. During the past forty years the St. Liborius Choir, directed by Mr. Anler, has sung strictly liturgical music (including the chanting of the Proper of the Mass long before the *Motu Proprio* appeared).

At St. Joseph's Church, Martinsburg, Mo., the choir occupies a special place to the left of the sanctuary and screened from the congregation.

At a recent Mission held at the Holy Redeemer Church, Webster Groves, Mo., all the singing was done by the congregation. By using standard, well known, traditional hymns, no special rehearsals were necessary and fine results were obtained.

 RHODE ISLAND

 NOTICE TO SINGERS ABOUT
 CHOIR PRACTICE

St. Paul's Church, Edgewood, R. I.

James I. Wray, Mus. Doc., Choirmaster

(ED. NOTE: *Singers in the large choir at this church, receive periodical notices, like the following from the choirmaster; to repeat, and impress the importance of, certain points.*)

One hour of earnest and intelligent practice, will accomplish more than many choir members realize. It depends entirely on how you think while at rehearsal. Please remember, that you are taking part, and a most essential part in DIVINE SERVICE, and that you are privileged persons. I mean that you should so conduct yourselves with such a degree of moral excellence, that you will be a credit to your church and pastor.

If your spirit of practice is all that it should be, you will take a just pride and much pleasure in mastering the difficulties of church music. If you just rehearse over and over again the easy parts of the mass, you have not acquired the true spirit of practice. It is most unwise to judge your ability by the way you sing the easy parts.

The saying that "Practice makes Perfect," is misleading. The above quotation is true only when the practicing is perfectly done. Try to get the idea that true practice means the use of MENTAL FORCE.

SUCCESS for any choir depends upon one necessary element. "Due regard for the Artistic in Music." I mean by "ARTISTIC" that which is truthful, and the artist is one who gives us this truthful interpretation of the author's conceptions as expressed upon the printed page.

Any student of voice may sing the notes correctly, but it is monotonous and also meaningless. It resembles a picture without shading, tints, or even shadows. It is similar to one who reads without observing the punctuation and inflections. It is lacking in musical intelligence. Be true to every mark of expression. Any person can "SCREECH" BUT IT TAKES VERY LITTLE EXTRA EFFORT TO SING MUSICALLY. Like-

wise, it is important to develop your powers of observation or perception. See what the other person fails to see. Did it ever occur to you, that the difference between a fine musician and a poor singer, is not in what they know, but what they actually do. No matter how much you know about singing, you are no better musician than the amount of knowledge that shows in your singing.

James I. Wray.

 BOSTON

 JOSEPH ECKER LECTURES ON
 HISTORY OF IRELAND IN
 HER SONGS

Dr. Joseph Ecker has announced for 1936 the completion of a lecture, including rare and valuable stereoptican slides and songs representing the History of Ireland.

This lecture concert is based in part upon a celebrated address by Rev. Thomas N. Burke, O.P., on "The National Music of Ireland." Thoroughly modern in technique, the lecture may be given in elaborate form or as a simple talk according to the occasion and place.

Dr. Ecker has a fine repertoire of Irish music, and his colored slides are of the most excellent and expensive type. Combined, these features should provide a splendid evening's entertainment for Parishes in and about Boston, and already Dr. Ecker has been engaged for many local appearances.

Marie Murray, Contralto, of St. Theresa's Church, West Roxbury, was soloist at the annual Christmas presentation of the famous Handel and Haydn Society at Symphony Hall. The Messiah, directed by Dr. Thompson Stone was well received.

 ROLAND BOISVERT AT
 MICHIGAN CITY, IND.

Roland Boisvert, well known Catholic Church Musician, has been appointed organist and choirmaster at St. Mary's Church, Michigan City, Indiana. He will also serve as Supervisor of Music in the Parish school, with a view towards introducing the Ward Method in the first grade in September.

DIOCESAN LETTER FROM INDIANAPOLIS CHURCH MUSIC COMMISSION

Recommend Caecilia, Hügle and Predmore Book

TO THE DIOCESAN CLERGY, THE CLERGY OF RELIGIOUS ORDERS, OTHER RELIGIOUS, CHOIRMAS-TERS AND DIOCESE OF INDIANAPOLIS:

1.—The Season of Advent with its anticipated joyousness in the approach of Christmas, appears to us an opportune time in which to express our appreciation of the good will and evident desire on your part to lend encouragement to the great movement now under way in this country for correct Church Music. While many other Dioceses have been engaged in promoting this activity over a longer period of time, it may be said in all truth that few communities have shown a more laudable spirit of cooperation and devotion to the cause than our own Diocese of Indianapolis.

2.—This manifestation of whole-hearted support on the part of those having to do with Church Music, is not confined alone to urban and rural parishes. Religious houses and parochial schools particularly, have revealed such zealous interest, that we cannot but look forward to an early fulfilment of our wishes to see the ideal of Church Music (as set before us by the saintly Pius X) become a happy reality.

3.—To the end that interest in this activity be given further impetus, and in the hope that all may become familiar with Papal Legislation and Diocesan regulations, we have arranged for a reprinting of another issue of the "Bulletin of Regulations on Church Music," a copy of which will be sent to you upon request. Additional reference material recommended by the Commission includes the Society of St. Gregory's "White List," Dom Gregory's "Spotlight on Church Music," Father Predmore's excellent and comprehensive treatises, "Sacred Music and the Catholic Church," etc., etc., all of which are obtainable through this office at the prevailing list prices. With such material so readily available, no Catholic choir-master, organist or singer, need longer be denied the privilege of acquiring a full knowledge of the subject of Church Music.

4.—For the purpose of completing our files and increasing our facilities for disseminating information on Church Music, we desire that all choir-masters and organists send in their correct names and addresses to this office. Prompt consideration of this request will enable us to properly forward such communications and announcements as will go forward from this office from time to time. A blank form for supplying this information is appended to this letter for your convenience.

5.—Finally, we desire to make known to you that our Church Music Office and Reference Room is now permanently located at No. 144 W. Georgia Street, Indianapolis, where sample copies of masses, motets, hymnals, organ selections and bibliographical material may be examined. It is our earnest wish that those connected with Church Music activities avail themselves of the services thus afforded. Appointments may be made through the Secretary, or by calling the Chancery Offices, Riley 5228.

Assuring you again of our appreciation for your loyal support and generous cooperation, and extending to all our best wishes for a Joyous Christmas and a Happy New Year, we remain,

Very respectfully yours,

The Commission on Church Music
Diocese of Indianapolis
Elmer Andrew Steffen, Sec'y.

Dec. 17, 1935

NEW PIPE ORGAN DEVELOPED Petit Ensemble Has Many New Features

A pipe organ of new design, called the "PETIT ENSEMBLE," has recently been offered by one of the largest organ builders in the United States.

This new organ is a two manual and pedal instrument with a crescendo and a swell pedal. The measurements of manuals and pedal conform with the requirements of the American Guild of Organists, so that the console is entirely of standard design.

The instrument produces a colorful tone and a full ensemble, and is unusual in that, despite the compactness of its design, all tones, including the 16' tones in the pedal, are produced by actual organ pipes without recourse to any imitations such as reed-organ reeds or amplifying devices with loud speakers. The pipes in the organ are put to use in a manner to provide the greatest variety, and, at the same time, the maximum power in ensemble, and it was to achieve this that the builders have devoted a number of years in research and experiment.

By acoustically treating the expression box in which the organ is contained and by a certain new process of voicing, the instrument produces an unusual amount of variety and a most churchly and dignified ensemble.

The complete organ is built into one compact unit, occupying an average height of 7'3" and approximately 6' square on the floor including the pedal keys and bench.

A special type of blower, developed by the builders, is encased within the organ proper, with the result that the instrument can be installed without making any alterations to the building or cutting any holes in walls or floors.

This new organ solves many problems for the small church or chapel, for the pastor may simply provide the necessary space, have the organ moved in, and then plug an ordinary light-cord into a socket . . . and the instrument is ready to play.

The Petit Ensemble has been designed to meet the growing need for a really good organ of compact size and low cost. It has been used successfully in small churches and chapels and studios, and more than fifty of them have been delivered in the last four months to various churches.

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St. Anthony Church, Eunice, Louisiana
Neustra Senora de la Soledad, Los Angeles, California
St. Joseph Academy, New Orleans, La.
St. Peter's Church, Tarenrum, Pa.
Shrine to St. Terese, Juneau, Alaska
St. Benedict's Church, Stanford, Conn.

PARISH KYRIALE

The first edition of the Parish Kyriale, published late last summer, is nearly exhausted. Since the edition consisted of twenty-five thousand copies, and orders are continuing to come to the Liturgical Press in a steady stream, some estimate can be made of the extent to which congregational singing has developed in the United States. The development is particularly gratifying in schools, both elementary and more advanced. A new, revised edition of the Kyriale, embodying many of the corrections and improvements suggested to the editor in reviews of the booklet, will appear about February 1. The price will remain as low as that of the first edition, in order to facilitate the widest possible use of the pamphlet.

HOUR OF PRIME

Another publication of the Liturgical Press, *The Hour of Prime*, appeared last month. It contains the office of Prime from the Roman Breviary for Sunday and for every day of the week. The price is the same as that of the *Compline* booklet, *Into Thy Hands*, (15c). With this booklet a long-felt want, and one which has often been given expression to by institutions and schools who desired the Hour of Prime as a common morning prayer, has finally been met. The pamphlet contains one hundred thirteen pages of text, is of handy format, and well bound in durable paper cover. Together with the *Compline* booklet, it should prove a satisfactory introduction to the Day Hours, or even to the complete breviary.

"Orate Fratres."

PALESTRINA

AFTER over four centuries since the birth of Palestrina we find his name still bright in the golden sunsets of time, proudly emblazoned on his tomb in Saint Peter's in Rome—Princeps Musicae—the father and sovereign of the musical annals of the Church.

The name of this son of the humble Sante Pierluigi is the symbol of a great epoch, when Rome was the heart of the civilized world and music throughout all Europe was, in its highest manifestations, as Saldoni declared, a purely ecclesiastical art. It was the period when Popes and councils undertook to reform abuses in the choirs and organlofts; when the universities exacted of all their students a course in "speculative music"; when powerful princes and Cardinals disputed for the possession of a famous organist and choirmaster, and Popes competed with emperors and kings in patronizing the splendid folio publications of their works.

On the domes and porticos of the Eternal City shone the triumphs of Bramante and Palladio; sculpture was at its apogee in Michelangelo, painting was glorious in a Leonardo and a Raphael; archeology, medicine and experimental science were all glittering with the new light of the golden age of the Universal Church.

From distant Spain the Borgias brought their Iberian geniuses and, wrapped in his Castilian cloak, Don Thome de Victoria passed on his famous way in Rome; the Medici brought their musicians as well as their painters and sculptors from Florence; France and the Low Countries competed in this amphitheatre of world culture, disputing for the prizes of the tourney under the eyes of the Vicar of Christ Himself.

Palestrina was a colossal genius. He was the great master of the angelic art. He placed the music of the Church at such a sublime height that no musician or composer, at least to the advent of the instrumental polyphonic music of Bach and Beethoven, even approached him, much less equalled him. The standard of polyphonic music and of the chant which he created inspired their pens and stimulated others of lesser note to compose works becoming the house

of prayer, increasing devotion, aiding the priests and the people in a holy communion of sentiment to reach the throne of God.

It was from Huchald, the humble Flemish Benedictine born about the year 840, that the present-day system of musical counterpoint first came into being, although it is said that the music of the churches rapidly lost all sense of what we call the proprieties and the relations it should have borne to the service it was supposed to illustrate. We must not forget that our sense of such proprieties is a rather modern development. The older generations saw nothing incongruous in Cyrus in a French peruke, or in Macbeth and Julius Caesar arrayed in Teutonic lambrequins. Words and snatches of old songs were shaken together in extraordinary confusion, so that they no longer expressed any one idea, but took on a character worldly, sensuous, lacking in beauty and the dignity appropriate to the solemnity and directness of Catholic worship. When a famous churchman came forth to declare that the ecclesiastical music of his day was unfit to be offered to God and that nothing but complete ignorance could excuse its participants from grievous sin, the time of papal reform was already at hand.

Palestrina had been called to Rome from his native town, whence he takes his universal name, in the year 1551, and was entrusted with the direction of the boy-choir of the church of Saint Peter's. In 1554 the publication of a volume of Masses gained promotion for him to a place in the papal choir, in spite of the exclusion from that corps of all married men. This favor of Pope Julius (1549-1555) was extended by Pope Marcellus, whose reign lasted for only twenty-one days, and with the election of the rigid disciplinarian, Paul IV, Palestrina found himself dismissed from the choir as an intruding layman. Shortly afterwards he became maestro di cappella of San Giovanni Laterano and here produced his series of Lamentations, Magnificats and the Improperia that have made his name immortal.

Between 1561 and 1571 he held the post of choir-master in Santa Maria Maggiore, the most brilliant epoch in his life. Palestrina has the unique glory of having had his music declared the official model for the re-

forms ordered by the commission of the Council of Trent to put into effect the decree: "Let the Bishops take care to exclude from the churches all musical compositions, whether for organ or for voice, in which anything lascivious or impure is mingled, so that the house of God may truly appear and be called the house of prayer." Pursuant to this decree Pope Pius IV appointed a commission of eight Cardinals, one of whom was the famous Saint Charles Borromeo, who invited Palestrina to compose some Masses to be judged by the commission.

Among the three Masses he submitted, composed in the tonalities of the Gregorian chant, was the renowned Missa Papae Marcelli, the masterpiece of all his works, the musical gem of all ecclesiastical chant. It was first rendered during a Solemn Mass in the Sistine Chapel, celebrated by Cardinal Borromeo in the presence of his uncle, Pius IV, June 17, 1565, and the commission declared it to be, "the vindication of the cause of true church music: first, because it contained no profane or lascivious airs or imitations thereof; second, because it excluded all unliturgical accessories in the text; third, because the sacred words were perfectly intelligible."—Cecilian.

—Catholic Observer, Pittsburgh.

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Boy Choir Training

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These are but a few of the books we recommend. The above are the most practical, and helpful for present-day conditions. Tell Us Your Needs!

The above are the publications of various houses, hence cannot be sent "on approval", for more than five days. As we have to order these books from the publishers, to keep up our stock, **CASH MUST ACCOMPANY ALL ORDERS.** If books found unsatisfactory, are returned five days after receipt, Remittance will be refunded in full, less postage charges, of course.

McLAUGHLIN & REILLY CO.

100 Boylston Street - - Boston, Mass.

THE RHYTHM OF GREGORIAN CHANT

By DOM ADELARD BOUVILLIERS, O.S.B.; M.A.; Mus. Doc.:

Belmont Cathedral Abbey, Belmont, N. C.



PLATO "calls Music the most powerful of all arts." Quintillian "sees in Music the revelation of supreme beauty." But Music, either vocal or instrumental, must possess RHYTHM.

"Rhythm may be defined as the ebb and flow of sound. It is the life-giving principle of melody, the *sine qua non* of pleasing sound" (Rt. Rev. Lady Abbess of Stanbrook Abbey).

And "Rhythm is the art of well-ordered movement" St. Augustine's "Musica est ars bene movendi." (De Musica, 1, 2.)

"Rhythm properly called, in its frank and total acception, is the beautiful ordinance of movement, the vital principle which animates and informs the melodic line" (Dom Gajard).

"Rhythm is not regular periodicity (which is time proper), nor irregular (which is metre) nor frequency of period (which is tempo), but interplay of all these, which give a sense of getting on, of covering ground. Its function is to fill the music with life, to a symbol of eternal process of bud and blossom and fruit" (M. A. Fox-Strangways, in The Observer of May 1st, 1927).

The best manner in which to approach the study of RHYTHM and expecting to wrangle good results is to study the masters without bursive assaults. Their teaching is persuasive. I mean by persuasive, they appeal and entice to more thorough study, presenting no barter, nor force. Their teaching, on paper, does not look inordinately complex nor cerebral in definition values. Many, though, would find it a bit difficult if they were to try and define rhythm, analyse and dissect it. To have had this done by competent teacher, would have been better. As to **rhythm**, the axiom about **compunction** for neophyte holds good: it were better, much better, to feel the **rhythm** than to define it?

Man's analytical faculty be it ever so uneducated, will easily follow the thought given in the aforesaid definitions and not become entangled in labyrinthine circles which sometimes dull the reason's receptivity.

As is known or should be known, the

foundation of all singing is "breath control." This, though, is a subject which is unduly neglected, at times. But its importance should be rightly insisted upon before proceeding on "articulation" (or pronunciation) and "voice production." Only when this has been mastered should the approach to actual "teaching of Gregorian Song" commence. And knowledge of the sacred chant, since it is "free rhythm," should be suitably graded and so suggestive that this process of learning should bring without piercing dictum, but prudent and sagacious demonstrations and studies, the knowledge and application of Rhythm.

As the study of rhythm is the life and soul of the Sacred Roman Chant, it cannot be overlooked or belittled. Please do not consider the study of rhythm as a panacea or a plan? It is neither!

Dom Mocquereau's two Vols.:—"Le Nombre Musical" are the best works on the subject of Rhythm. The complete title of these two volumes is "Le Nombre Musical Grégorien." The first volume appeared in the year 1908 while the second volume was published but in 1927. Part One of the First volume has been issued in the English Translation of Miss Aileen Tone (Desclée et Cie., 1932). I am aware of the difficulties on the part of a reader who cannot find the necessary time and leisure to peruse Dom Mocquereau's treatise. It needs and deserves, in the project of reading, a re-reading more than once, marking, pausing, pondering and making notes and applications from these most meaty of volumes. Further, it needs and deserves scientific consideration. These two publications came, in time, to refute the enormous amount of loose-talk about rhythm and dilettantism, weak and tiresome, often backed with the profoundest ignorance!

If Dom Mocquereau's two volumes seem too ponderous to read, I can refer the enquirer to a small "Grammar of Plainsong." This little work, is now in its third edition (1934, 106 pp.). I much prefer, though, for our subject of rhythm, to refer the enquirer to the same work, but, in its first edition (1905, 133 pp.). Therein the Rt. Rev. Lady

Abbess, Domna Laurentia McLachlan, O.S.B., the authoress, has given a compact essay on the nature and meaning of rhythm. Refer to pages 35 to 45, inclusive; also, to **Extended Rhythm**, from page 96 to the end of this informative grammar.

* * *

It is my wish to explain briefly this subject of rhythm according to the principles of the School of Solesmes. To this School goes the chief honor of having restored the original Gregorian Chant. The School of Solesmes Abbey has at all times given, and still continues to give a sufficiently superior scientific assurance and skill to warrant a reasonably founded confidence in her work.

The rhythm of Gregorian Chant is "an unhampered musical rhythm." Solesmes prefers this definition, and bases upon it all her argumentation.

A free musical rhythm may be considered under two aspects:—

1. Insofar as the "bars" or the rhythmical feet" which compose it follow one another in a well balanced, but not mechanical order.

2. Insofar as the melody, though united to the text, preserves its own rhythm which is independent of the beat or pulsation and of the text accents.

There are two reasons why Gregorian Chant is **free** and **unhampered** in its musical rhythm:—

1. In this chant binary and ternary movements do not succeed each other in a mechanical order. They are harmoniously blended and produce the effect of a pleasantly balanced musical prose.

It is unnecessary to show that rhythm proceeds from binary and ternary group-movements (bars, as it were), because it belongs to its nature to do so.

Some models of rhythm are furnished us through certain natural movements, for instance, it is natural to man that his locomotion, his gait, is binary while walking; the beating of the heart, the throbbing of the temples and the pulse are binary; the motions of breathing, binary in the state of wake become ternary during sleep.

Furthermore, through the regular gait of the horse, we know that from his manner of proceeding that his step is binary, while his trot is of four beats (quadruple) and yet, his gallop is that of three beats (ternary).

Such are some of the points of departure which nature offers us as models of rhythm.

There could be, of course, other natural comparisons. All the foregoing are ana-

logies and similis; in short, but comparisons which have been used for many centuries. In order that the sophists, the casuists and the side-steppers might have peace I must aver that it is known that the rhythm of breathing, normal vesicular breathing, has an expiration shorter than its inspiration. Also that artificial respiration, which conforms to **unconscious breathing**, is not binary or ternary, but sesquialter 3-2 or 3|2. It is known also that the heart action is a rhythm of intensity—"intensio et remissio." Only the intensio has tangible existence however,—the remissio is simply the **lack** of intensio, then,—binary is not entirely correct? Furthermore, the intensio is a good deal shorter than the remissio. The heart beats do not divide gradually from weak to strong or strong to weak, but there is a sharp rise of intensity for the beat, and a subsequent quick decline.

Again, the walking of man, the trotting of horses, etc., are but comparisons though these comparisons, natural comparisons, are obviously not complete examples for the natural rhythm of Gregorian Chant. One must not persist in remaining so primitive? May all these examples, comparisons and analogies not remind one of the African percussions, the pulsations seem to be monotonously alike, but that is not the model for the rhythm of the Chant. Even less, the mathematical oscillations, invariably isochronal, of the pendulum, of the metronome or the tic-tac of a mill.

That rhythm proceeds from binary and ternary group-movements and that it lies in its nature to do so, musicians of all ages have never regarded musical rhythm differently, and the theorists of the Middle Ages echoed their predecessors' view of rhythm when they reduced rhythmical forms to the following combinations:—

aequa:	{	1-1
	{	2-2
	{	3-3
	{	4-4
dupla:	{	1-2
	{	2-4
	{	3-6
	{	4-8
tripla:	{	1-3
	{	2-6
sesquialtera:	{	2-3
	{	4-6
sesquitercia:	{	3-4
	{	6-8

The binary and ternary movements of rhythm are indicated by a dot or mark on a note upon which both rest or touch. This dot or mark, is the point of consumation for the one movement and at the same time the point of departure for the other.

The italic mark commonly called the "ictus," serves as the rhythm's time carrier. No better term than "rhythmic touch-point" is able to designate it. This "rhythmic touch-point" is all important, in fact, so important, that it can never and under no pretext whatsoever yield to the rhythm of the words.

2. The relative independence of music, in comparison with the text that it accompanies, has been recognized and admitted from the remotest antiquity by grammarians, by rhetoricians, as well as by musicians. "Musica non subjacet regulis" (Donati).

That the rhythm of melodies depends upon the ictus is understood; the rhythm of the text, however, depends upon the accents. In what, then, does their reciprocal independence consist? In this, that the rhythmic stress and the tonic accent do not necessarily coincide. At one time they meet; at another, they are separated, and one immediately follows the other.

Of the two examples given below, the first consists of simple notes; the second, of a group of notes of which the rhythmical stresses and the tonic accents are plainly separated and follow each other immediately. The stress is not necessarily a strong beat, except of course, in some text-books.

accent not free, it would either coincide with the rhythmic touch or it would never coincide with it.

When the word accent is directly followed by the ictus or strong beat—first pulsation of the group—it is said to be "ascending." Remember that strong beat does not mean more than emphasis. It would be a serious mistake to give to that emphasis the strength of the first beat in a bar of modern music or taken in the sense of the modern word-accent. The stress, the emphasis has the sense of **prominence of some kind** given to a pulsation. Such being the case, the accent preserves, at all times, its assertive influence; nevertheless, it seems forcible than it would be were it descending. The rhythmical stress that succeeds the accent is soft however, because it comes in contact with a weak syllable.

This manner of rendering the text rhythmical by means of music is natural.

Indeed, by its very nature, the Latin accent, which is not to be confused nor identified with the heavy accent of the Romance tongues, gives better results when ascending than when descending.

Furthermore, the rhythmic stress coincides with the last syllable of the word and the musical rhythm as well as the rhythm of the word, all and at the same time. To use another term, the word is rhythmical, i.e.:—it reunites the arsis and the thesis which are the two elements of rhythmical movements. From this it is evident that far from being despotic towards

1

(1) Ex GRAD. typ. p. 262

2

(2) Ex Antiph. p. 80

What can we conclude from these two examples? (a).—That the melodic ictus and the text accent are two entirely different things. (b).—That the freedom of the Latin accent is unquestionable, for, were the

text, the supremacy which Gregorian melody enjoys over the text is rather advantageous to the text.

The various combinations of binary and ternary rhythmical feet give rise to two

kinds of rhythms:—"Simple or Elementary Rhythm," and "Compound Rhythm."

(A).—**Simple rhythm** embraces a single arsis and a single thesis. Both may have simple time or compound time (1-1), if they have but one note, a syllable (2-2) or (3-3), if they have two or three notes for each syllable.

(B).—**Compound rhythm** is the union of several simple rhythms. The two examples given before illustrate a simple and a compound rhythm.

Each word taken separately is a single rhythm and has its own arsis and thesis.

When linked together by the rhythmic movement, which admits of no intervening pause, the words form a compound rhythm that comprises three simple rhythms.

In the first example the rhythms have simple time, in the second only the thesis has compound time.

Compound rhythm, thus leads on to **phrase-rhythm** and **grand-rhythm** of which Dom Mocquereau was so fond of explaining. The **grand-rhythm** is the real rhythm, the one towards which all the small inner rhythms, rhythmic motives, that depend upon it for existence, converge. In fact, if the grand-rhythm is formed from an aggregate of small rhythms, taken by synthetic action, there it combines these into an organized and harmonious whole. And when the dynamic shading begins to strengthen the just mentioned synthetic action, when crescendoes and diminuendoes judiciously accompany the grand-rhythm's ascending and descending movement, this rhythm's antecedent and subsequent members, the union of the small rhythms and their fusion into the "grand" are perfect.

On the following page is an example of a phrase-rhythm with all its subdivisions.

These small vertical or horizontal lines indicate the notes which receive the stress of the voice: a simple stress where the line is vertical, a slightly lengthened stress or allargando where the line is horizontal.

Whether simple or lengthened, the touches mark the smallest rhythmic divisions, that is to say, the binary and ternary groups. The binary and ternary groups form the fragments of the rhythm: — the incisa, important incisions; these, in turn, the rhythmic phrases; and the latter, the whole rhythm or "rhythmic period."

Four accents ascend: namely the three of the first rhythmic fragment, and the one of the first Alleluia.

Each of the three incised rhythms have

eight beats. The last incised rhythm, beginning with "B," its true initial note, has twelve beats. "G," the tie between two incised rhythms ought rather to be attributed to the preceding note. In this manner, an equality with the first note is established.

By its harmonious proportions this delightful anthem recalls the chants of which Guido of Arezzo has said: "Metricos autem cantus dico, quia saepe ita canimus, ut quasi versus pedibus scandere videamur." (Dom Gerbert, O.S.B., Abbot of St. Blaise in the Black Forest, in his *Script. Eccles.* Tome II, p. 16). Guido's words are taken from the fifteenth chapter of his "Micrologus de disciplinâ artis musicae." In English:—"The other chants I call metrical because, when singing them, we seem to scan verses, as is done in actual metric texts." Aribo (†1032) the "suavis psalmigraphus," who explains Guido's works, writes: "As we find in well composed melodies, which we call metrical, such as: Non vos relinquam orphanos, alleluia; vado et veniam ad vos, alleluia, and, gaudebit cor vestra, alleluia. In other words, well composed prose, in virtue of a well balanced melody, is almost as regular as measured (metrical) poetry."

Guy Arétin (995-1050) had a very eventful life. Though he is chiefly known as a Benedictine and a musician, he was also a great diplomat. Guy was born near Paris and educated by the Benedictines of St. Maur-des-Fossés, near Paris. He became a Benedictine monk in the monastery where he had been educated but he lived also in other Benedictine abbeys such as Pomposa, near Ferrara, Italy, then to Arezzo Abbey (from 1033-36); encouraged by Pope John XIX (1024-1033), he died at the Camaldolese Abbey of Arezzo, near Avellano and was the Prior at the time of his death.

The anthem or antiphon which I have cited as an example, likewise, permits us to believe that Gavaert (1828-1908) was mistaken, when he wrote on the very subject of anthems that: "Rhythm does not exist save in its rudimentary form" (*La Mélodie antique*, p. 152). Otherwise he exhibits splendidly the value and significance of anthems.

In conclusion to this second part of our study, it can be said that Gregorian Chant is not at all in a rudimentary state. On the contrary, through its own inborn artistic perfection, whose object is the praise of God, the Supreme Artist and whose author, the Catholic Church, is the mother and inspirer, the Sacred Roman Chant is dignified,

(Continued on page 64)

RHYTHMIC PERIOD

Rhythmic Phrase

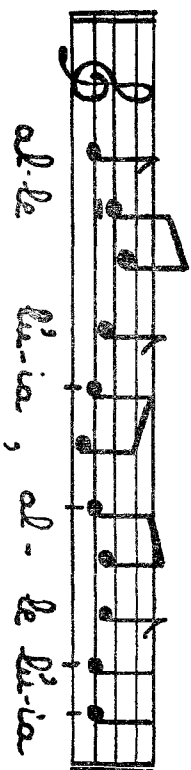
Rhythmic Phrase

Rhythmic Incision

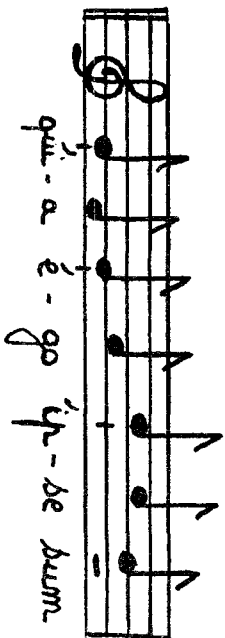
Rhythmic Incision

Rhythmic Incision

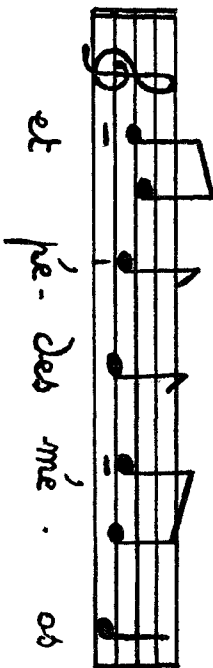
Rhythmic Incision



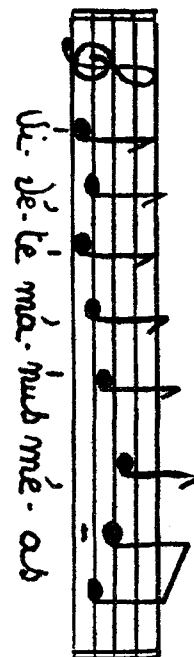
al-le-lu-ia, al-le-lu-ia



qui-a e-go ip-se sum



et he-dos me-ae



li-de-le-mi-nus me-ae

Ex Antiphona.typ. p. 377

prayerful and elevating and its rhythm is not in a rudimentary form!

* * *

III.—Conclusion

"In the beginning was rhythm" (Hans von Bülow, 1930-94).

"This is true, since rhythm is eternal, and we can see its image," writes Dom Benedict de Malherbe, O.S.B., "everywhere in the world:—in nature, all is **rhythm**; **measure** is the work of man. To rhythm must be assigned its true and real spiritual and profound and deep character, its divine beauty, I say divine, because rhythm is divine, while measure is but human." (Dom de Malherbe *La Musique Retrouvée, La Musique Rythmique*, Beauchesne, Paris, 1934, pp. 29-30).

"Rhythm has been given us," remarks Plato, "to compensate for what is lacking in us of measure and grace." (*Timée*, 647). "In the expression of human sentiments and feelings," says Lacuzon, in his Preface to *Eternité*, "particularly in lyric expression, rhythm exists as the immaterial recording graphic of the inner emotions which elevates them and lend them dignity."

"Rhythm of the intellect disposes of words chosen with an aim, and in the broadest and widest sense, and not only the simple metrical and prosodical sense of the word, gives the intended theme, the conceived poem or poetry. Rhythm of sensibility, of the emotions, organizes sound, and so, creates **Music**. Rhythm of physical life regulates the attitudes of the body, and thence comes the **dance**. Plato tells us that "the movement of melody expresses the emotions of the soul." (*Laws*, VII, 712).

It is admitted that there exists, in fact and in effect, two species of rhythm:—measured rhythm and non-measured or free-rhythm. True rhythm, in other words, natural or choregraphic rhythm is rhythm properly so-called.

"In a melodic line in which the musical rhythm is clearly perceptible, as remarks Aristides Quintillianus, two aspects may be recognized:—the one of sound, the other of movement. Sound materializes in giving body to this line rendering it obviously sensible, and it is then only that this immaterial graphic, otherwise music, and rhythmical music is realized. Measure is the arbitrary and proportional distribution (sometimes absolute distribution of sonorous duration. Whilst rhythm is the distribution of sound and silence, according to the exigencies of the spatial movement of melody. Let

us compare the definitions of Plato and Aristoxenus. Plato defines rhythm:—"rhythm is the art of well-ordered movement" (*Leges* II, 665, A). In other places Plato has just this:—"Rhythm is ordered movement" or again "rhythm is ordering of movement." Aristoxenus calls rhythm:—"the order in length of values" (duration, periods). This last is the definition of measure, and not of rhythm. Measure evolves from Arithmetic, and is the "**Musical Number**." Rhythm is born of the living cinetic: it is ordered in melodic movement (Dom de Malherbe, id. p. 35).

Since the word RHYTHM gives quite a stretch to thought I shall append here some of the definitions by the Master Musicians.

"Rhythm is the symmetrical and harmonious division of pulsation or beats by means of sounds (Hector Berloiz—1803-69).

"Rhythm is the methodical division of pulsations or beats produced by a musical execution" (Combarieu).

"Rhythm is a succession of values, of periods of duration, both equal and unequal" (From the late Jean Huré).

"Rhythm is the proportion which exists between the parts of a same whole" (Augustine Savard, 1814-81).

"In music, rhythm is the organization of duration" (Maurice Emmanuel).

"Rhythm is the order in time, or measure" (Lévêque).

"Rhythm is the order and proportion of duration" (Vincent d'Indy, 1851-1931).

"Rhythm is the more or less regular recurrence of cadence" (Dr. Prout, 1835-1909).

"In music, rhythm is the difference of movement which results from the rapidity or the slowness, from the brevity or the length of pulsations: it is called today, measure" (J. J. Rousseau (1712-78) in his *Dict. Word: Rhythm*).

And Dom de Malherbe writes that all these definitions refer to rhythm, "in the particular instance of Aristotle, who names it metre, and defines duration or measure and not rhythm, for he bases his definition on measure and not movement. No concordance exists between rhythm and measure, and the reports presented at the Congress of Rhythm held in Geneva in 1926. proved this in a most convincing and characteristic manner. In this respect, rhythm is always considered from the standpoint of duration, of metre, which is that of measure.

From this point of view, result the vain efforts of Mr. Mathys Lussy (1828-1910). Mr. Maurice Emmanuel explains this on page 19 of his *RYTHME*:—"the plain conception of rhythm known to the moderns, which they are unable to distinguish from measure—for the reason that they lay a strong beat, always initial, in no way corresponding to the ideal of the ancients."

"Most certainly," writes Dom de Malherbe, "the natural and divine rhythm, that rhythm which finds echo in all nature, and especially, in the heart of man, must be understood and expressed. Let us walk in the country, and we will discover, everywhere around us, a supple, living, varied rhythm, inexhaustible in its diverse forms of expression. There are not two waves alike, no two lines in the sky, nor two blades of grass exactly identical; no two leaves, no two grains of sand, nor no two points of the horizon can be found to be the same. In all what countless variety! But in approaching men, measure becomes not only apparent but evident:—measure found in the noise of the mill, the spasmodic movement of a machine, the regular uproar of trades, the strength and breadth of an edifice.

"Indeed, it would be necessary to return to this sense of rhythm found in nature:—as to singing, to imitate the rhythm of the bird on wing, is the example set before every choir,—to sing in rhythm comparable to that

flight of a bird or the receding billows of the sea, as the undulating movement of a field of wheat, as a tree bends under the swaying movement of the wind, as a torrent, a river tosses its waters . . ." (id. pp. 31-31).

The same examples are proposed to every choir as regards to the retard at the finals, as does the bird its flight before reaching its perch. "On reaching the summit of a melodic ascension, the note should be prolonged, in order to allow the effort to decrease and die away, and this, in proportion to the length of the ascension, and thus to the strength of the bound (*élan*). Always like the flight of the bird, which after soaring upwards toward the sky, stops an instant before making its downward flight. This is comparison only, and not reason,—and on this point it is necessary to insist. If we have recourse to this figure by preference, the reason lies in the fact that the regulator of musical rhythm is to be found in the dance. Now the dance is likened to the effort, as flight, or 'soaring' of the bird."

In the idea of Dom de Malherbe, dancing is always the Eurythmy of the soul, and not the extravagant fantastic formulae given under pretence to those dances which are nothing more than the manoeuvres of the acrobat, or exercises in callisthenics, gymnastics, or the least of all the pantomine.

ANNOUNCING

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OUR MUSIC THIS MONTH

Offertoire

by Boely

A two page simple organ piece by a composer, who died in 1858 having been organist at the Church St. Gervais, Paris, and at St. Germain l'Auxerois. Groves Dictionary says that Cesar Franck's Organ music was directly influenced by that of Boely, and St. Saens confessed a like influence by Boely, on his own music. Hence in this Offertoire, those with small organs are able to represent the church organ music of a great master in their programs.

Behold The Cross

Ancient Chorale

English words have been adapted to this old chorale—so that choirs of mixed voices might have something useful for the Lenten Season at "extralitururgical" services. There is very little music with English words suitable for Catholic Church use, outside of some oratorio choruses. This religious chorale was designed from an edition containing French words. Each voice part remains within an octave, the alto part remaining within a range of four notes. The whole should be sung unaccompanied.

Seniores Populi

Rev. F. T. Walter

The composer is well known to readers of THE CAECILIA, as the Professor of Music at St. Francis Seminary. His "Laudate Dominum" published for the first time in these columns last year, is one of the most popular new men's voice numbers in print. This new piece presented this month, may be used during Lent, and most properly in Holy Week of course.

From The Depths. In Monte Oliveti

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

Women's choirs in the past have had difficulty securing appropriate liturgical music for the major feasts. These compositions illustrate the type of practical modern music which is coming into vogue for such choirs. The Lenten hymn especially makes a fine sequel to the hymn "See The Sun His Light Withdrawing" in the January CAECILIA. The "In Monte Oliveti" is the first of a group, for Palm Sunday and Lent, containing "Crux Ave" and "Crux Fidelis" in addition to the "In Monte Oliveti."

Turba Choruses (Palm Sunday Passion Music) Rev. Dennis Sellen, O.M.Cap.

This composer known also for his literary talents, has here demonstrated that in music he has a facility for writing also. The Passion, according to St. Matthew, is one of the best known texts in the liturgy. Set simply, for men's voices, this edition will find welcome at Seminaries where Holy Week Music, and Lenten services make heavy demands on voices and time. The harmony is simple, yet effective in preventing monotony in the frequent short phrases, and those tired of doing the Vittoria setting (which is about the only setting in common use now, have here a few pages of interest. There are six pages of music to the entire work, but we show here, only four pages as illustrative of the style of this practical liturgical music.

Offertoire

A. BOËLY
1785 - 1858

Andantino non troppo lento

ORGAN

mf

p

cresc.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides a bass line with quarter and eighth notes. A *dim.* (diminuendo) marking is present above the right hand in the third measure.

Second system of musical notation. The right hand continues the melodic line. The left hand features a prominent bass line with a long note in the second measure. A *p* (piano) marking is placed above the left hand in the second measure.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand has a more active bass line. A *f* (forte) marking is placed above the left hand in the second measure.

Fourth system of musical notation. The right hand plays a melodic line with some rests. The left hand has a bass line with some rests. A *p* (piano) marking is placed above the left hand in the second measure.

Fifth system of musical notation. The right hand has a melodic line with a long note in the third measure. The left hand has a bass line with a long note in the third measure. A *dim.* (diminuendo) marking is placed above the right hand in the third measure, and a *p* (piano) marking is placed above the left hand in the fourth measure.

In Monte Oliveti*

SISTER M. CHERUBIM, O.S.F.
Op. 24, No. 7

Moderato

mf

In Mon-te O-li - ve - - - ti o - ra - vit ad
On Mount Olivet He prayed to His Father:

mf

f *mf* *si*

Pa-trem, o - ra - vit, o - ra - vit ad Pa-trem: Pa-ter, Pa-ter
Father, if it be possible,

f

f *mf*

fi - e - ri po - - - test, Pa - ter, *mf*

mf *f* *mf*

si fi - e - ri po - test, Pa - ter si fi - e - ri

mf

si fi - e - ri po - - test, si fi - e - ri

f

po - test, tran - se-at a me ca-lix i - ste.
let this chalice pass from Me.

f

po - test, tran - se-at a me ca-lix i - ste, tran - se-at ca-lix i - ste.

*) Suitable for use at Offertory during Lent.

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In The Gaecilia (Feb. 1936)

p

Spi - ri - tus qui - dem prom - ptus est ca - ro au - tem in - fir - ma.
The spirit indeed is willing, but the flesh is weak.

p

f Più mosso

Vi - gi - la - - - te et o - ra - - -
Watch and pray,

f Più mosso

ut non in - tre - tis, non in - tre - tis
te, ut non in - tre - tis, non in - tre - tis
that ye enter not into temptation.

ut non in - tre - tis, in - ten - ta - ti - o - nem,

in - ten - ta - ti - o - nem. *Tempo Primo*
in - ten - ta - ti - o - nem. Spi - ri - tus qui - dem prom - ptus
The spirit indeed is willing,

Tempo Primo
in - ten - ta - ti - o - nem.

pp ca - ro au - tem in - fir - ma.
est *pp* ca - ro au - tem in - fir - ma. *ppp*
but the flesh is weak.

pp ca - ro au - tem in - fir - ma. *morendo* *ppp*

From the Depths we Cry to Thee

For Three Equal Voices

SISTER M. CHERUBIM, O.S.F.
Op. 37, No. 4

Grave

ORGAN
ad lib.

p

From the depths we cry to Thee, O Lord!
Let Thine ears our sup-pliant voi - ces hear,

p

p

mf

God, lov - ing Fa - ther, God, our
Hear us now sigh - ing, And to Thee

mf

f

mf

f

Fa - ther, See we ask Thy mer - cy here.
cry - ing, God, draw back Thy chast'n-ing Hand.

mf God, lov - ing Fa - ther, God, our
Hear us now sigh - ing, And to Thee

mf *f*

Fa - - - - - ther, Hear us pray with
cry - - - - - ing, Who Thy search - ing

mf
hearts sin - cere, Hear us pray with hearts sin - cere.
eye may stand? Who Thy search - ing eye may stand?

mf

Behold The Cross

English words adapted by (For Lent and Penitential Occasions)
WILLIAM ARTHUR REILLY

ANCIENT CHORALE

Maestoso

p

SOPRANO

1. Be - hold the Cross! The Ho - ly
2. O won - drous Cross! O Sa - cred
3. O bles - sed Cross, O tree of

ALTO

TENOR

p

1. Be - hold the Cross! The Ho - ly
2. O won - drous Cross! O Sa - cred
3. O bles - sed Cross, O tree of

BASS

Maestoso

ACCOMP. ad lib.

p

cresc.

Cross. Where God re - deemed the world by Love. He
Cross. On Thee our Lord did hang and die. His
Life. Would that we too could bear on Thee, The

cresc.

Cross. Where God re - deemed the world by Love. He
Cross On Thee our Lord did hang and die. His
Life. Would that we too could bear on Thee, The

cresc.

sost.

came on earth all men to save, Our
 Love for us, His Love Di - vine Doth
 hours of pain He bore for us, And

sost.

came on earth all men to save Our
 Love for us, His Love Di - vine Doth
 hours of pain He bore for us, And

molto espress.

God, Who reigns in heav - en a - bove.
 beck - on us to His throne on high.
 join with Him in e - ter - ni - ty.

molto espress.

God, Who reigns in heav - en a - bove.
 beck - on us to His throne on high.
 join with Him in e - ter - ni - ty.

Seniores Populi

Responsorium IX Feria V in Coena Domini

F. T. WALTER

Allegro moderato
mf

TENORI I
Se-ni-o-res po-pu-li con-si-

TENORI II
Se-ni-o-res po-pu-li con-si-

BASSI I
Se-ni-o-res po-pu-li con-si-

BASSI II
Se-ni-o-res po-pu-li con-si-

ACCOMP.
for Rehearsal
mf

- - - li-um fe-ce-runt, Ut Je-sum

- - - li-um fe-ce-runt, Ut Je-sum

- - - li-um fe-ce-runt, Ut Je-sum

- - - li-um fe-ce-runt, Ut Je-sum

- - - li-um fe-ce-runt, Ut Je-sum

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In The Caecilia (Feb. 1936)

do - lo te - ne rent: et oc - ci - de -

do - lo te - ne - rent: et oc - ci - de -

do - lo te - ne - rent: et oc - ci - de -

do - lo te - ne - rent: et oc - ci - de -

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *f>*. The key signature has one sharp (F#).

rent: cum gla - di - is et fu - sti - bus ex - i -

rent: cum gla - di - is et fu - sti - bus ex - i -

rent: cum gla - di - is et fu - sti - bus ex - i -

rent: cum gla - di - is et fu - sti - bus ex - i -

The second system continues the vocal and piano parts. Dynamics include *mf* and *f*. The key signature has one sharp (F#).

e - runt tam - quam ad la - tro - - nem. *rit.* *Fine*
 e - - - runt tam - quam ad la - tro - - - nem. *rit.* *Fine*
 e - - - runt tam - quam ad la - tro - - - nem. *rit.* *Fine*
 e - runt tam - quam ad la - tro - - - nem. *rit.* *Fine*

Col - le - ge - - - - - runt
 Col - le - ge - - - - - runt Pon - *mf*
 Col - le - ge - - - - - runt
 Col - le - ge - - - - - runt

Pon - ti - - - fi - ces — et Pha - ri -
 - - ti - - - fi - ces — et Pha - ri -
 runt Pon - - ti - - fi - ces — et Pha - ri - sae -
 Pon - - - ti - fi - ces — et Pha - ri - sae -

sae - i con - si - li - um. *rit.* *D.S. al Fine D.C. al Fine*
 sae - i con - si - li - um. *rit.* *D.S. al Fine D.C. al Fine*
 i con - si - li - um. *rit.* *D.S. al Fine D.C. al Fine*
 i con - si - li - um. *rit.* *D.S. al Fine D.C. al Fine*

TURBA CHORUSES

from the
Passion according to St. Matthew (Chaps 26 and 27)
for Palm Sunday
for Men's Voices

Dicebant autem:

REV. DENIS SELLEN, O.M. CAP.

I Impeto

Non in di-e fe-sto, ne for-te tu-mul-tus fi-e-ret in pó - pu - lo.

Indignati sunt, dicentes:

II Deciso

Ut quid per-dí - ti - o haec? pó - tu - it, po - tu - it e - nim e - - - nim

is - tud ve-num-da - ri mul - to et da - ri pau-pe - ri - bus.

Ad Jesum, dicentes:

III Adagio

U - bi vis pa - ré - mus ti - bi co - mé - de - re Pa - scha?

Coeperunt singuli dicere:

IV Mesto

Num - quid e - go sum Do - mi - ne?

*Et dixerunt:*V *Con moto*

Hic di - xit: Pos - sum de - stru - e - re tem - plum
Hic di - xit:

De - i, et post tri - du - um re - ae - di - fi - ca - re il - lud.

*Respondentes dixerunt:*VI *Agitato*

Re - us, re - us, re - us est mor - tis.

*Dederunt, dicentes:*VII *Marcato*

Pro - phe - ti - za no - bis Chri - ste, quis est qui te per - cus - sit?

*Et dixerunt Petro:*VIII *Deciso**Piu animato*

Ve - re et tu ex - il - lis es: nam et lo - que - la tu - a

At illi dixerunt:
IX Pomposo



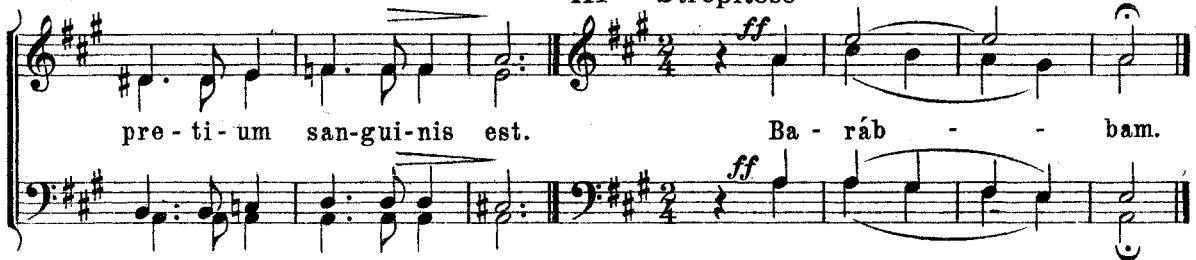
ma-ni fé-stum te fa - cit. Quid ad nos? Tu ví - de - ris.

Acceptis argenteis, dixerunt:
X Grave



Non lí - cet e - os mít - te - re in cór - bo - nam: qui - a

At illi dixerunt:
XI Strepitoso



pre - ti - um san - gui - nis est. Ba - ráb - - - bam.

Dicunt omnes:

XII Allegro



Cru - . ci - fi - ga - - - ff - - - tur.
Cru - ci - fi - ga - - - tur.
Cru - ci - fi - ga - - - tur.
Cru - ci - fi - ga - - - tur.

Clamabant, dicentes:

XIII Presto, e tempestoso



Cru - ci - fi - ga - - - tur.
Cru - ci - fi - ga - - - tur, Cru - ci - fi - ga - - - tur.
Cru - ci - fi - ga - - - tur.
Cru - ci - fi - ga - - - tur, Cru - ci - fi - ga - - - tur.

Populus dixit:

XIV Impeto

f *ff*

San-guis e-jus su-per nos, et su-per fi-li-os no-stros.

Illudebant ei, dicentes:

XV Burlando

mf

A - ve Rex Ju - dae - o - rum.

Et dicentes:

XVI Marcato

f

Vah, qui de-stru-is tem-plum De-i, et in tri-du-o re-ae-

più animato *ff*

di-fi-cas il-lud sal-va te-met-ip-
sal-va, sal-va
sal-va, sal-va

Si Fi-li-us De-i es de-scen-de de cru-ce.
sum. de-scen-de, de-scen-de de cru-ce.
de-scen-de, de-scen-de de cru-ce.

Question and Answer Box

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

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



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Questions submitted in December, 1935:

Please answer in the Caecilia (1) *What is the Cantata? Is it a church festival practised mostly by the Lutheran sect? The Child Jesus Cantata was presented recently in our Catholic High School, and I thought it was out of place. Am I correct about this?*

(2) *Who should chant the Litany of the Saints during Forty Hours' Devotion? May this Litany be omitted for good reasons?*

A. (1) A *Cantata* originally denoted a "vocal piece," just as a *Sonata* meant an "instrumental piece." In the course of time *Cantata* came to mean an important vocal work, of religious or secular character, consisting of solos, duets, etc., and choruses with instrumental accompaniment. The highest type of *Church Cantatas* was created by J. S. Bach. The Protestant chorales form the real core of these cantatas. The grand *secular Cantatas* extend to a wide range, such as marriage festivities, acts of homage and the like.—With regard to specific *Catholic Cantatas* we have before us: "St. Peter: Cantata," "St. Christophorus: Cantata," printed in Fulda, Germany, 1903. These cantatas are "miniature" Oratorios; their relation is about the same as we find between *Sonatina* and *Sonata*.—In our estimation there is nothing objectionable in presenting the "*Child Jesus Cantata*."

(2) According to the liturgical regulations the Litany of the Saints is to be sung by the "clerical chanters," in our country (probably) by the visiting Clergy. If no chanters are available, the Litany is recited by the Celebrant; it may neither be omitted nor replaced by the Blessed Virgin Litany (S.R.C. 4015, ad 5).

Where, according to the good judgment of the Ordinary, Forty Hours' Devotion cannot be held in accordance with the CLEMENTINE INSTRUCTION, a simplified rite may be followed, as by Decree of the Sacred Congregation of the Holy Office, Jan. 22, 1914.

"In the fine article of Sister Agnesine (*Caecilia*, November issue, page 497), I find the phrase "good will to men," instead of "to men of good will," as the literal translation of "*pax hominibus bonae voluntatis*." I felt rather puzzled to see it from the pen of a Nun, and in a *Catholic Magazine*! Is there any reason to justify the acceptance of such a translation?"

A.—St. Luke wrote his Gospel in the Greek language. The passage in question (*Chapter 2, verse 14*), in literal translation runs thus: "Glory to God in the highest, and on earth peace, (God's) good will toward men." The Greek Church to the present day adheres to this version; the Western Church, in its Latin translation, has given to the last part of the message a slightly different turn: "Peace to men of good will," and this version has found its way into the

Catholic Bible as well as into the Liturgy of Holy Church.

The Greek original breathes Oriental solemnity; the three exclamatory phrases remind us of the Psalms and Prophetic texts of Holy Bible. The Latin translation, on the other hand, reveals the workings of the Western mentality, which co-ordinates independent statements into one compact whole. When rightly understood, there is no dogmatic difference between the two versions: in either case "*God's good will*" must be accepted by men.

"Please tell me in the 'Caecilia' just what is meant by MASS OF THE CATECHUMENS and by MASS OF THE FAITHFUL?"

A.—The Mass of the Catechumens is that part of the Mass, from the beginning until the offertory, at which, in primitive times, catechumens, public penitents, and energumens were allowed to be present, being excluded from the sacrifice proper. The Mass of the Catechumens is chiefly a prayer service and a school in which we learn how to know God and worship Him. The revelations in the Biblical readings (*Epistle and Gospel*) dispose us to be responsive to the word of God; the chants between the readings (*Gradual, Alleluia, Tract, Sequence*) and the *Credo* voice the sentiments of our hearts.

The Mass of the Faithful consists of the Offertory, Consecration and Communion; to this, in primitive times, only the baptized Faithful were admitted. In the first five centuries these sacred rites and doctrines of the Church were entirely concealed from unbelievers, lest blasphemy, profanation or persecution should ensue.

At Pontifical High Mass the difference between these two parts of the Mass is clearly emphasized, since the Mass of the Catechumens takes place at the throne, while the Mass of the Faithful takes place at the altar.

"What is meant by an Oratorio?"

A.—By an Oratorio is meant a Biblical, heroic or ancient subject, laid out on a grand scale, performed by soloists, chorus and orchestra or organ, in a semi-dramatic way, but without action, scenery or costume. It developed out of the popular evening services held by St. Philip Neri (1515-1595) in his oratory at Rome.—The most famous Oratorios have been composed by Handel, Haydn, Mendelssohn and Liszt.

"Is it proper for the organist to play the organ while Communion is being distributed at Low Mass during which English hymns are sung?"

A.—It certainly is permissible to play the organ. There are however certain conditions which must be considered. In our estimation it is "*not proper*" to play the organ if there is only a poor instrument available, or if the organist lacks the ability to play with good judgment. The playing must be reverent, soft, and artistic, otherwise it will not elevate the hearts of the faithful.—Since the Pastor is the official custodian in matters liturgical, it lies mainly with him to permit or forbid the use of the organ.

"Is it proper to use the catafalque at Requiem High Masses celebrated by one Priest?"

A.—The absence of Sacred Ministers (*Deacon and Subdeacon*) does not make it improper to use the catafalque, provided that three or four servers are at hand to assist the Celebrant.

With regard to the Absolution when the corpse is absent the following points must be remembered: (1) it is not of obligation; (2) it is permitted, however, when a Requiem Mass is permitted; (3) where the custom of giving the Absolution on anniversaries or the month's-mind exists, it cannot be omitted. (*See Ecclesiastical Review, vol. 23, pages 184 and 187*).

"Christmas, without orchestral music, appears to me dull and dreary; I just

love to hear violins and flutes, clarinets and cornets. Is not the Church the loser by eliminating instrumental music?"

A.—In order to answer this query we quote from Stehle: "Chorphotographien" ("Choir-Photos"). "The human voice, created by Almighty God, is so far above musical instruments made by man, as man, the lord of creation, is raised above a piece of wood or brass. There remains attached to the tone of an instrument something material, a taste of its origin; the human voice, on the other hand, is spiritualized and endowed with the inestimable advantage that the spoken word may adorn itself with the beauty of vocal timbre and be thus empowered to express in tonal coloring the most powerful and far-reaching feelings of the soul.

For this reason instrumental music has been banished from the Domes of Ratisbon, Cologne, Eichstatt, Munster, Speyer, Treves and others, even though plenty of excellent instrumentalists were available." (Stehle).

"The influence upon the human heart exercised by musical instruments is not nearly as ennobling and sanctifying as that of purely vocal music. Vocal music affects the heart, instrumental music delights the ear; the latter cannot easily find the way to the heart. It seems as though the character of prayer, so essential in church music, become weakened through the splendor of instrumental display; the liturgical purpose sinks into the background in proportion as the musical side becomes prominent." (A. Walter).

"Holy Church at no time desired instrumental music, she only tolerated it, always under condition that it be subordinated to the text.—History and experience prove to evidence that there is a constant danger of worldliness and hopeless decline. The pure *a-capella*-style has always been the ideal of true church music." (Schmid.)

"Our Cathedral at one time could boast of a fine Male choir of men and boys whose repertoire consisted of strictly liturgical Masses; the whole Proper was also sung.—This fine choir was disbanded and a group of ill-trained boys, assisted by a few Seminarians took its place; there has been exclusive chant ever since.—One would imagine that a Cathedral choir ought to lead all others in regard to its music by exemplifying in its programs the various types of music permitted by the *Motu Proprio*."

A.—Confining ourselves strictly to the case as presented by our correspondent, without inquiring into any other possible causes that brought about the disbanding of a good choir, we venture to say: (1) The change as described was too radical. No doubt the Pastor's intentions were good, but evidently the members of the Cathedral Parish could not "*swing*" the ideal views of their chant-loving Shepherd: they resented the elimination of polyphone music. (2) The change was against the spirit of the *Motu Proprio*. Two Popes, Pius X and Pius XI, have repeatedly encouraged the cultivation of the sacred polyphony in the greater Basilicas where singers are not wanting. (3) Even though Pius X was a great lover of the Gregorian melodies, he never thought of disbanding the Sistine Choir. Every Cathedral is a small replica of St. Peter's in Rome. (Of course we refer to well established Cathedrals in representative cities.) A certain amount of just pride naturally attaches to the Cathedral Parish, especially when they assist at Pontifical Functions on the great feasts of the ecclesiastical year. But when these same parishioners, year in year out are treated to the same chant melodies, they (*not unjustly*) begin to say: "It seems our good Pastor takes us all for monks and nuns, or for Brothers Minor, for whom the self same musical diet is good enough."

BOSTON COLLEGE MUSIC APPRECIATION COURSE

Under the direction of Rev. Leo J. Gil-leran, S.J., a course in Music Appreciation commenced this year. Fine equipment in the form of Records, and literature, were made available, and the first term of the course was completed in December.

An example of the Mid-Year examination is given here to show the subject matter of the course to date, and as a revelation of the type of musical knowledge which may be demanded after such a short course.

Of special interest to readers of the CAECILIA, and admirers of Dom Gregory Hügle, O.S.B., are the first five questions. Four of which are from the new booklet "The Spotlight on Catholic Church Music."

MID-YEAR EXAM: MUSIC APPRECIATION

Part I

GREGORIAN CHANT (1a)

I. Liturgical Aspect: (20 points)

- *1. Why does Gregorian Chant, more than any other form of music, fit so well into the liturgy of the Church?
- *2. What other reasons commend the sacred chant?

Emotional Aspect:

3. Evaluate whatever emotion there is in the chant and tell how reverence is shown therein.

Structure:

4. Describe briefly its notes, staff, clefs.

Objection:

- *5. Answer this objection: "GREGORIAN CHANT IS DULL, DREARY, yea, DEAD, IN COMPARISON WITH THE THRILLING MUSIC OF THE DAY."

II. Cast into modern notation the assignment appended (0 Quam snavis and Ego Sum Pastor, appended in Gregorian Notation).

III. Using the DO clef with Do the top line, write in Gregorian notation the following with the neums given:

3 2 3 5 56 (podatus) 6 56 (podatus) 6.
56 78 (podati) 876 (climacus) 76 clivis)
56 (podatus) 6.
5 6 82 (podatus) 828 (torculus) 8 828
(torculus)
875 (climacus) 65 (clivis) (20 points)

Part II

Choose 4 out of the following groups (10 points each)

IV. Of the Troubadour movement:

1. Give the period and approximate location with general characteristics.
2. What was a jongleur and give types of songs sung.
3. Name some of the functions at which they sang.
4. What bearing upon this movement had the Gregorian chant?

V. Of the Trouveres:

1. Give period and approximate location.
2. Contrast these as a social class with the Troubadours.
3. Which of the two subsequent movements did they influence the more and howso?
4. What was their connection with the monastic centres?

VI. Of the Minnesingers:

1. Give period and approximate location.
2. For what high purpose were they laudable?
3. Tell briefly how Wagner in his "Tannhauser" portrays the spirit of this group of singers.
4. Who is considered the last of the Minnesingers and the first of the Meistersingers?

VII. Of the Meistersingers:

- 1) Give period and approximate location. 2) What their origin and general characteristics. 3) Contrast these with any one of the foregoing groups. 4) Why is Wagner's "Meister-singer" styled musical satire?

VIII. Assign the following to their proper groups: Adam de Halle; Hans Sachs; Walter von der Vogelweide; Thibaut of Navarre. What results in the evolution of music came from these movements?

*These questions are taken from "The Spotlight on Catholic Church Music."

AMERICAN CATHOLIC WHO'S WHO ISSUE

Prominent Catholic Church Musicians Listed in Latest Edition

In the new edition of the "American Catholic Who's Who" (Romig), the names of most of the prominent Catholic Church Musicians of the country have been included. This is the first general recognition that has come to church musicians, in a work of this kind.

Among the names noted are:

Rev. Ludwig Bonvin, S.J.
Dom Adelard Bouvilliers, O.S.B.
Dom Gregory Hügle, O.S.B.
Otto A. Singenberger.
Martin G. Dumler.
Melchiorre Mauro-Cottone.
Joseph J. McGrath.
Rev. Hubert Gruender, S.J.
John A. O'Shea.
William J. Marsh.
Richard Keys Biggs.
Rev. William J. Finn, C.S.P.
Nicola A. Montani.
Msgr. Leo P. Manzetti.
Pietro A. Yon.
Rene L. Becker.
John J. Fehring.
Rev. Carlo Rossini.
Rev. Mother Stevens, R.C.J.
Rev. George V. Predmore.
Sister M. Cherubim, O.S.F.
Sister M. Rafael, B.V.M.
James A. Reilly.

COMMUNICATION

To the Editor of The Caecilia,
Dear Sir:—

I read in a History of Music that "there was an evolution of the different kinds of chant and modes from plainchant to the Gregorian, which takes its name from Pope Gregory the Great."

In the December issue of the Caecilia I read a statement by Dom Adelard Bouvilliers, O.S.B., Mus. D., to the effect that "plainchant is Gregorian in its decline."

I fail utterly to see how plainchant could have been something like the embryonic precursor of the Chant of St. Gregory and, at the same time, a deteriorate form of it. I think the two assertions are essentially contradictory. I therefore asked Monsignor Leo P. Manzetti to give me his frank opinion on the matter. Here is what he writes: "Both assertions are not new to me and neither one is correct. From the history of music we learn that the word "plainchant" never implied anything primitive or decadent. It never meant anything anterior in time to the Gregorian nor contemporaneous with or even posterior to its decline. The Gregorian was called "musica plana," plainchant, almost simultaneously with the best form of its luxuriant and artistic structure in the eleventh and twelfth centuries. The name was coined and used by the diaphonists of the time to distinguish its square notation from that of their new part-music, which they termed "musica ficta," figured-music, on account of the round shape of its notes of different values and also because of the introduction of accidentals. Here then the appellation "plainchant" was a mere technical term of distinction between the two notations and was in nowise connected with the evolution or decadence of the Gregorian. Reflexively, one term meant the monodic music of St. Gregory, the other the part-music of the "ars nova," regardless of their respective value as forms of musical art, even if the latter became one of the many causes of the decline of the former. There would be only one way in which to reconcile the two disparate opinions, that is, to surmise that the decline of the Chant is evidenced through its square or perhaps neumatic notations, but the supposition is so absurd that it is unbelievable.

"Later on, when contrapuntists selected a short melodic passage from the Gregorian as a theme for their polyphonic compositions, they coined another name for it "cantus firmus," a term similar to that of plainchant but viewed from a different angle. The

Italians still call the whole repertoire of old Gregorian melodies "canto fermo" which shows that even this new appellation had nothing to do with the progress or retrogression of their artistic form. In a way, of course, it is a misnomer; but we understand what they mean. The name "cantus firmus" simply signified at the time that, in the working out of simultaneous music, the Gregorian theme as such was to remain unaltered (firm) in the development of its polyphonic arrangement, while the added parts, written in imitation of the thematic melody, could and often had to be manipulated according to the requirements of the whole vocal composition. In the course of time all these terms were indiscriminately applied to the Chant of St. Gregory and remained indicative of its melodic form, but only from the viewpoint of its crystallized notation as well as its monodic and modal nature. At the present time Gregorian, plainchant, plain-song and canto fermo have but one and the same meaning, no matter from what angle the chant came to be considered in the past. One thing is sure, they never pointed to any evolution or decay of the traditional music of the Church.

"It is indeed dangerous to speculate on old musical terms and forms without first taking into consideration the meaning they acquired at the time of their invention. The following instances are just to the point. The word "polyphony," according to its etymology, would mean any form of music made up of "many sounds" including therefore its opposite "homophony." But the homophonic style had not yet come into existence as a form of musical art with an entity of its own, when polyphony was created, hence the latter could only mean several melodic voices sounding concomitantly. Exactly the same is the case with counterpoint. Its etymology would signify a succession of single notes versus notes, or mere homophony; but the term "point," literally translated from the chant note called "punctum," shows its pure Gregorian origin and, in spite of its name, it must be interpreted according to the meaning Gregorianists, discantors, diaphonists and polyphonists gave to the new musical form they were bringing forth through counterpoint, namely melody versus melody. It is indeed the meaning that scholars still give it today.

"Erudition is a fine thing but, used without proper interpretation and logic, often results in misleading information."

M. A. ADAMS.

CHRISTMAS PROGRAMS

FRANCE (Paris)

ST. EUSTACHE

Joseph Bonnet, Organist

Sunday—9:45 A.M.

Kyrie XVII, Credo I Edition Vatican
Sanctus, Agnus Dei J. Erb

At 11 A.M.

Organ—Trois Versets sur l'Hymne
de l'Avent Titelouze

The Liturgical Year (The Little Organ Book) Bach

1—Nun Komn der Heiden Heiland.

2—Gott durch deine Gute.

3—Herr Christ, der einige Gottes Sohn.

4—Lob sei dem Allmaechtigen Gott.

Fugue en ut mapeur Buxtehude

Christmas Eve—10:30 P.M.

Organ Recital—
Noel en duo sur les Jeux d'Anches d'Aquin
Suit du Premier Ton Clerambault

At 11 P.M.

Alma Redemptoris Mater Palestrina
The Story of the Nativity in Carols, Nicholas Saboly

Midnight Mass

Traditional French Carols.

Les Anges dans nos campagnes.

Il est ne le Divin Enfant.

En cette Nuit.

Old Carol of the Low Country.

Dans le jardin du Roi Jesus.

At the Elevation.

Air de la Creation Haydn

At the Communion.

Two Carols from the North Country.

O Nuit heureuse Nuit.

Noel Pastoral.

Organ—Noel sur les flutes d'Aquin

Cantate—Ils viennent de Saba, lest rols
d'Orient Bach

Christmas Day—11 A.M.

Proper of the Mass Edition Vatican

Messe de Noel Albert Alain

Organ—

Offertoire sur des Noels Guilmant

Rhapsodie Catalane sur des Noels Bonnet

At 5 P.M.

Psaumes et Faux-bourbons anciens et Moderns.

O Sacrum Couvium Deodat de Severac

Benedicta es Tu de la Tombelle

Tu es Petrus a 2 orgnes, sur le theme
gregorien Th. Dubois

Tantum ergo T. da Vittoria

Il est ne le Divin Enfant Noel Ancien

ALTDORF (Kr. Julich)

Messe in Es Kraft, op. 64

BADEN

Missa in G dur Filke

BAMBURG

Herz-Jesu Messe Lemacher

HAMM

Pastorale Messe Wagner-Cochem

COLOGNE

Missa Pax Christi Lemacher

STUTTGART

Messe "Unserer Liben Frau" Kraft

TRIER

Missa Brevis, op. 17 Schroeder

ENGLAND

Chants From Buckfast Abbey Broadcast.

On Christmas Eve, American radio listeners heard the Midnight Mass from Buckfast Abbey, England. Broadcast in the United States was arranged for by the NBC. The sermon took up most of the time allotted to the broadcast, but enough of the music was heard to be of value to those interested in the chant.

Midnight Mass from the Solesmes Abbey, France, was also on the air.

SCOTLAND

ST. ALOYSIUS CHURCH (Glasgow)

Mr. James Whittet, Chairmaster

Mr. Kevin Buckley, Organist

Proper of Mass Gregorian

Ordinary: Mass in C Beethoven

Motets: Adeste Fideles.

Recessional: Halleluja Chorus Handel

ST. PETERS CHURCH (Glasgow)

J. Gunning, Choirmaster

H. O'Halloran, Organist

Proper of Mass: Gregorian

Ordinary:

From various Masses:

Sanctus Benedictus & Agnus

Dei, from "Blessed Sacrament Mass Roman Steiner

MUSIC NOTED ON RECENT
PROGRAMS IN GERMANY

AACHEN

Domchor; T. B. Rehmann, Choirmaster

"O Doctor Optime Wisemeyer
Mass, op. 51 Pfeiffer

**MASSES SUNG AT
CHRISTMAS SERVICES IN
BOSTON CHURCHES**

CATHEDRAL

Mr. Philip Ferraro, Organist
Rev. Wm. Gorman, Director

Gregorian (St. John's Seminary Choir)

ST. LEONARD'S CHURCH

V. Rev. Valerian Pianigiani, O.F.M.
Mr. Joseph Trongone, Director

Mass in C (Men's Voices) Schweitzer

HOLY TRINITY CHURCH

Rev. C. J. Gisler, S.J., Pastor
Mr. Ferdinand Lehnert, Director

Mass of St. Peter (Men's Voices) Singenberger

ST. MARY'S CHURCH (Cambridge)

Rev. John M. Butler, Pastor
Rev. E. J. Burke, Director
Mr. Frank Stevens, Organist

Messe Solennelle Joseph Noyon

ST. PAUL'S CHURCH (Cambridge)

Rev. Augustine P. Hickey, D.D., Pastor
Mr. Joseph Ecker, Director

Festival Mass Joseph Gruber

SACRED HEART CHURCH (Newton)

M. Rev. Francis J. Spellman, Pastor
Miss Emma Ecker, Director

Mass, op. 31 M. Brozig

HOLY NAME CHURCH (West Roxbury)

Rev. Edward Ryan, D.D., Pastor
Francis J. Mahler, Choirmaster
George Rogers, Organist

Mass of St. Mary of the Lake Otto Singenberger

SACRED HEART CHURCH (East Boston)

Rev. Thomas Garrahan, Pastor
Bertha Morrisroe, Organist

Missa Te Deum Laudamus Perosi

ST. MARY'S CHURCH (Hyde Park)

Rev. George O'Connor, Pastor
Miss Ruth McMahon, Organist

Missa Salve Regina Stehle

ST. AGNES CHURCH (Reading)

Rev. Joseph A. Brandley, Pastor
Miss Mary Cummings, Organist

Missa Parochialis McGrath

ST. FRANCIS CHURCH (East Braintree)

Rev. Wm. H. Walsh, Pastor
Rev. Wm. V. O'Neill, Director
Mr. George Abel, Organist

Missa Dei Amoris Dumler

MILWAUKEE

ST. JOHN'S CATHEDRAL

W. J. L. Meyer, Choirmaster

Ecce Sacerdos J. Singenberger
Proper of Mass Gregorian
Missa Latreutica Dumler
Tollite Hostias St. Saens
Panis Angelicus Franck

ST. CATHERINE'S CHURCH

Rev. Sr. M. Waldimiro, O.S.F.,
Organist and Choirmaster

Before Midnight Mass:

Silent Night	Gruber
Glory to God	Stehle
Angels From the Realms	Koenen
Gesu Bambino	Yon
Verbum Caro	Griesbacher
Adeste Fideles	

Proper of Mass:

Introit and Communion	Gregorian
Graduals	Molitor
Offertories	Gruender
Missa Stella Maris	Griesbacher

After Mass:

The Angels at The Crib	Eder
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ST. LEO'S CHURCH

Max Wanner, Jr., Organist and Choirmaster

Proper of Mass	Gregorian
Ordinary: Missa, op. 141	P. Griebacher
Motet: Adeste Fidelis	Fr. Koenen
Benediction:	
Adoro Te Devote	E. Frey
Tantum Ergo	J. Mitterer
Te Deum.	

HOLY REDEEMER CHURCH

Sr. M. Aloysia, O.S.F., Director
Sr. M. Acquin, O.S.F., Organist

Proper of Mass	Gregorian
Ordinary:	
Mass of St. Gregory	J. Singenberger
Credo-Mass of St. Carol	M. Filke
Motets:	
Laetentur Coeli	H. Gruender
Adeste Fideles	Novello Arr.

ST. SEBASTIAN'S CHURCH

Jos. Grundle, Organist and Choirmaster

Proper of Mass	Gregorian
Ordinary: Missa Brevissima	Theo. Grau, O.F.M.
Motets:	
Laetentur Coeli	H. Gruender, S. J.
Jesu Redemptor	P. A. Yon

ST. LAWRENCE CHURCH

Rev. John Bott, Pastor
Sister M. Fortis, O.S.F., Organist

Before Midnight Mass

"There Shall Rise a Star" from the Cantata	
"The Message of the Star" R. Huntington Woodman	
Mixed Chorus with Organ	
"Come, Ye Shepherds"—Christmas Fantasy	Max Birn, Op. 12
Organ Solo	

Silent Night	F. Gruber
Mixed Chorus with Organ and String Ensemble	
The Angels at the Crib of the Christ Child	P. Victor Eder
Mixed Chorus a cappella	
Come Hither, Ye Children	Sister M. Cherubim, O.S.F.
Mixed Chorus with Organ	
Christmas Pastorale	Max Springer
Organ Solo	

Midnight Mass—Solemn High Mass

Mixed Choir
 Proper of the Mass Gregorian
 Gradual "Tecum Principium" Fr. Witt
 Insert at Offertory—
 "Exulta Filia Sion" Sister M. Cherubim, O.S.F.
 Ordinary of the Mass—"Mass in Honor of
 St. Gregory J. Singenberger

After Midnight Mass

Adeste Fideles Traditional
 Mixed Chorus with Organ and String Ensemble

7:30 A.M.—Low Mass

Young Ladies' Choir
 (Hymns from "The Caecilia")
 Angels from the Realms of Glory F. Koenen
 O Sing a Joyous Carol F. Koenen
 Jesus, Teach Me How to Pray J. Singenberger
 See Amid the Winter's Snow Traumiher
 Adeste Fideles Traditional
 Two-part Chorus with Organ

9:00 A.M.—Low Mass

Children's Choir
 (Christmas Hymns from "Ave Marta Hymnal,"
 Rev. J. J. Pierron)

10:15—Solemn High Mass

Mixed Choir
 Proper of the Mass Gregorian
 Ordinary of the Mass—"Mass in Honor of
 St. Gregory" J. Singenberger
 Insert at Offertory—"Adeste Fideles" Traditional

After Mass

Glory to God in the Highest J. G. E. Stehle
 Mixed Chorus with Organ and String Ensemble
 (String Ensembles arranged by
 Sister M. Cherubim, O.S.F.)

ST. NAZIANZ, WISCONSIN**SAINT GREGORY CHURCH**

Sister M. Seraphine, O.S.F. Organist & Directress
Midnight Services:
 Short Adoration at the Crib followed by:
 Silent Night Gruber
 Hodie Christus Natus Est Korman
 Hodie in Terra canunt angeli,
 accompanied by violin and flute
 Proper of the Mass—"Dominus dixit ad me"
 Ed. Tozer
 Mass in honor of the Holy Family, Rev. F. T. Walter
 Offertory—"Laetentur Coeli" Witt
 After Mass—"Glory to God in the Highest" Eberle
At the 8:00 Mass:
 Mixed Voiced Hymns by Koenen, Greith, Gruber and
 Traumiher, O.S.B.

At the 10:00 High Mass:

Proper of the Mass—Puer natus est Ed. Tozer
 Mass in honor of the Holy Family, Rev. F. T. Walter
 Offertory—"Tui Sunt Coeli, S.A.B. J. Singenberger
At Benediction:
 O Salutaris J. Singenberger
 Tantum Ergo Witt
 After High Mass—Adeste Fidelis Koenen

RACINE, WISCONSIN**ST. MARY'S CHURCH****Christmas Eve****Senior Choir 11:30 P. M., Sacred Concert**

March of the Magi (Organ) Harker
 O Little Town of Bethlehem Redner
 Sing O Heavens West
 Christmas Pastorale (Organ) Harker
 A Child Is Born Molitor
 Stille Nacht Gruber

Midnight Mass:

Proper of the Mass Tozer
 Ordinary of the Mass:
 Mass in honor of St. Francis Xavier R. Becker
 Supplementary Offertory:
 Adeste Fideles Novello

10:00 O'Clock High Mass:

Junior Mixed Choir
 Proper of the Mass Tozer
 Ordinary of the Mass:
 Mass in honor of St. Francis Assisi Singenberger
 Supplementary Offertory:

NEW YORK CITY, N. Y.**ST. PATRICK'S CATHEDRAL**

Pietro Yon, Organist

11 A.M. Mass.
 Organ: "Christmas Rhapsody" Gigout
 Proper of Mass Gregorian
 Ordinary of Mass A. Bimboni
 Organ "Finale" M. E. Bossi

CHURCH OF THE HOLY NAME

Albin D. McDermott, Organist

Proper of Mass Gregorian
 Ordinary McDermott
 Motet: Dies Sanctificatus Palestrina

CHURCH OF ST. IGNATIUS LOYOLA

R. Mills Silby, Organist

Carols: Nicholas Saboly (1614)
 Proper of Mass Gregorian
 Ordinary: "French Mass" Shepnerd (1562)

CHRISTMAS CONCERT**METROPOLITAN QUARTET**

The Barbizon Hotel, New York City
 Sunday Evening, December 22nd

Carols and Chorus:

Silent Night Gruber
 Le Sommeil de l'enfant Gevaert
 Fa La Nana Bambin Geni Sadero
 Come Unto Me Tschaikowski-O'Hare
 Omnipotence Schubert
 Alleluja (Messiah) Handel
 Cradle Song Gretchaninoff
 Ninna Nanna Mauro-Cottone

Organ:

Christmas Evening Mauro-Cottone
 Variations on a Carol Mauro-Cottone

II Trovatore:

Condensed version of famous opera, presented with
 organ accompaniment (Verdi)

SYRACUSE, NEW YORK

ST. ANTHONY OF PADUA CHURCH

Leo A. Fisselbrand, Organist

Organ Prelude	Yon
Proper of Mass	Tozer
Ordinary of Mass:	
Missa Parochialis	McGrath
Organ Postlude	R. K. Biggs

OUR LADY OF POMPEI CHURCH

Mattia A. Falcoe, Organist

Proper of Mass	Tozer
Ordinary of Mass:	
"Missae Salve Regina"	Stehle

MOST HOLY ROSARY CHURCH

James J. Walsh, Organist

Proper of Mass	Gregorian
Ordinary of Mass:	
Missa Davidica	Perosi
Motet: Tollite Hostias	St. Saens

BUFFALO, NEW YORK

ST. FRANCIS XAVIER CHURCH

Rev. Albert J. Hoffmeyer, Pastor
Miss Olive J. Hoffmeyer, Organist

Midnight Mass:

Carols: First Noel	Willan
Holy Night	Adam
While Shepherds Watched	Cook
Gesu Bambino	Yon
Silent Night	Gruber
Ordinary of Mass	B. Hamma
Benedictus	Klein

CHICAGO

HOLY NAME CATHEDRAL

V. Rev. Msgr. J. P. Morrison, Rector

Rev. Peter J. Cameron, Director Quigley Seminary
Choir

Rev. Edwin V. Hoover, Muc. Doc.,
Director Cathedral Choristers

Professor Albert Seiben, Organist

Cathedral Symphony Orchestra

Program:

Marche Pontificale	St. Saens
Jubilee Mass	Gruber
Proper of Mass	Gregorian
Recessional Carols.	

ST. JEROME'S CHURCH

Rt. Rev. Msgr. D. J. Frawley, Pastor

Genevieve McGreevey, Organist

Program (Midnight)

Missa Solennelle	Ferrata
Offertory:	
Nato Nobis (Ninna Nanna)	Mauro-Cottone
Communion:	
Gesu Bambino	Yon

Solemn Mass (Noon)

St. Jerome's Boys' Choir

Rev. John F. Brown, Director

Kyrie, Gloria, Credo	Srs. of Mercy
Sanctus Benedictus,	
Agnus Dei	T. Francis Burke

Benediction:

Jesu Dulcis	Sr. M. Edith, B.V.M.
Tantum Ergo	Ravanello

ST. ANDREWS CHURCH

Most Rev. Bernard Sheil, D.D.V.G.

Auxiliary Bishop, Pastor

Boys' Choir 100 voices Mixed Choir 45 voices

Carols:

When Christ Was Born	Barnes
Holy Night	Gruber
Birthday of a King	Neidlinger
Ninna Nanna	Mauro-Cottone
Gesu Bambino	Yon
Adeste Fideles	Traditional
Hark The Angels Sing	Traditional
O Come Little Children	Traditional

EVANSTON, ILLINOIS

ST. MARY'S CHURCH

Rev. Francis J. Magner, Pastor

Gregory Konold, Organist and Choirmaster

Missa Pontificalis Joseph J. McGrath

Offertory:

 Nato Nobis (Ninna Nanna) M. Mauro-Cottone

After Mass:

 Carol of the Russian Children Gaul

MUNDELEIN

Rev. Chas. Meter, Organist

Otto A. Singenberger, Director

Midnight Mass:

Processional: Silent Night Gruber

Propers of Mass:

Intro itus	
Gradual	
Communio	Gregorian Chant
Offertory: Laetentur Coeli	Otto A. Singenberger
Mass: Missa in honor S. Agatha	Branchina
During Second Mass:	
Good Night Dear Jesus	John Singenberger
(Choral arrangement by Otto A. Singenberger)	
O Come All Ye Children	Traditional
(Arranged by O.A.S.)	
Hodie Christus natus est—Double Male Chorus	
(antiphonal)	Otto A. Singenberger
Gesu Bambino	Pietro Yon

CLEVELAND, OHIO

ST. GREGORY'S CHURCH

Rev. Neil I. Gallagher, Pastor

Mr. Louis Nadeau, Organist and Choirmaster

Proper of Mass Gregorian

Ordinary of Mass: Missa Fray Junipero R. K. Biggs

Motets:

Resonet in Laudibus
Puer Nobis Nascitur
Adeste Fidelis

OUR LADY OF PEACE CHURCH

John Beljon, Organist.

Sr. Mary Paul, Choirmaster

Organ:

Noel, Une Vierge Pucelle	Le Begue
Shepherds at the Crib	Hugle
Proper of Mass	Gregorian

Ordinary: Missa Brevis
 Motets: Nato Nobis Salvatore
 Tollite Hostias
 Adeste Fideles

Montani

Mauro-Cottone
St. Saens**IMMACULATE CONCEPTION CHURCH**

Gertrude d'Arcy Vleck, Organist

Missa Lux et Origo Gregorian

SS. CYRIL & METHIDIUS CHURCH

Miss M. Joniak, Organist

Mr. John Slavik, Director

Proper of Mass Gregorian
 Ordinary: Mass of Bl. Julie Rev. P. H. Schaefers**ST. CECILIA'S CHURCH**

J. B. Schlaudecker, Organist and Director

Proper of Mass Gregorian
 Ordinary of Mass J. Singenberger**CORPUS CHRISTI CHAPEL**

Alfred Trudeau, S.S.S., Choirmaster

Proper of Mass Gregorian
 Ordinary: Kyrie "Alme Pater" GregorianGloria, Sanctus, Benedictus
 from "cum Jubilo" Mass Gregorian

Motet: O Magnum Mysterium J. Clement

ST. PAUL, MINNESOTA**ST. BERNARD CHURCH**

Rev. P. Raymond Basel, O.S.B., Rector

John Rodenkirchen, Choirmaster

Miss Christine Dorn, Organist

Midnight Mass.

Proper of Mass Psalms
 Ordinary of Mass Deschermeir
 Laetentur Coeli Witt-Gubing

10:30 A. M.

Proper of Mass Psalms
 Ordinary of Mass Turton
 Tui Sunt Coeli Bonvin

Solemn Benediction:

Blessed Sacrament Hymns Zangl

CINCINNATI, OHIO

Mauro-Cottone's "Ninna Nanna," was among the Christmas Hymns scheduled for broadcast at the midnight service of Station WLW.

ST. LOUIS**SANCTA MARIA IN RIPA**

Motherhouse S.S.N.D.

Midnight Mass

Procession to the Crib:
 Angelus Domini Vatican Chant
 Et Incarnatus Est Witt
 O Infant Jesus Child Divine Koenen
 Sleep, Baby Sleep Traditional
 Proper Vatican Chant

Ordinary:

Christmas Chants Norman Dee, C.P.
 Credo III Vatican Chant

Offertory Insert:

Parvulus Filius Haller

Recessional:

Let Christians your Joy be Unbounded Traditional

Third Mass

Processional:
 Adeste Fideles Traditional
 Proper Vatican Chant

Ordinary:
 Missa "Salve Regina" Stehle

Offertory Supplement:
 Hodie Christus. Natus. Est Mitterer

Recessional:
 Angels from the Realms of Glory Koenen

Vespers

Processional:
 O Sing a Joyous Carol Traditional
 Vespers, Proper of Christmas Vatican Chant
 Magnificat Witt

Benediction of the Blessed Sacrament:
 Jesu Redemptor (Jesu Bambino) Yon
 Tantun Griesbacher

Recessional:
 O Wundergross Selected
 (Translated by Mons. Rothensteiner)

NEW HAVEN, CONNECTICUT**ST. ANTHONY'S CHURCH**

Rev. Silvio Sartori, Pastor

Mr. Pasquale Fappiano, Organist

Missa Secunda Pontificalis Perosi

LAWRENCE, MASSACHUSETTS**HOLY ROSARY CHURCH**

Irene R. Campione, Organist

Warren Stanwood, Director

Missa Te Deum Laudamus Perosi

BURLINGTON, VERMONT**IMMACULATE CONCEPTION CATHEDRAL**

High School Choir, Sunday, December 8th

Mr. Joseph F. Lechnyr, Director

Mrs. James M. Holcombe, Organist

Proper and Ordinary of Mass Gregorian
 (Missa "cum jubilo")

Recessional:
 Praise To The Lord Richard K. Biggs

JUNIOR CHOIR VISITS**BISHOP DeGOESBRIAND HOSPITAL**

Mr. Joseph Lechnyr, Director

Carols:

Star Beams Light Bohemian
 Carol of The Birds Bas-Quercy
 I Saw Three Ships Old English
 Tell Him a Welcome Fr. Finn
 Angels We Have Heard Old French
 Silent Night and Adeste Fideles.

MIDNIGHT MASS—Christmas Eve

(Senior and Junior Choirs)

Organ Selections: Mrs. Holcombe
 Malling, Pachelbel, Franck and Barrett

Carols:

Hark The Herald Angels; O Sing a Joyous Carol;
 Sleep Holy Babe; See Amid The Winters Snow.

Mass:

Proper: A. E. Tozer

Ordinary:

Missa Choralis Casciolini

PORTLAND, MAINE**IMMACULATE CONCEPTION CATHEDRAL**

Rt. Rev. Msgr. George P. Johnson, V.G., Pastor
Rev. Henry A. Boltz, Director

Missa Aeterna Christi Munera Palestrina

PITTSBURGH, PENNSYLVANIA**SS. PETER & PAUL (East End)**

Prof. A. A. Weiss, Organist and Choirmaster
Ordinary of Mass:
Missa cum Jubilo H. Gruender, S.J.
Proper of Mass Rossini
Offertory—"Tui Sunt Coeli" Gruender
Motets:
Puer Nobis
Adeste Fideles.

EPIPHANY CHURCH**Midnight and 11 O'Clock Masses:**

Proper of Mass Gregorian
Ordinary of Mass Zangl
Motets:
Laetentur Coeli Singenberger
Tui Sunt Coeli Wiltberger
Processionals:
Adeste Fideles; Once In David's Royal City;
O Sing a Joyous Carol.

ST. ANDREWS (North Side)

Proper of Mass Laboure
Ordinary of Mass Cicognani

PASSAIC, NEW JERSEY**HOLY ROSARY CHURCH**

Jubilee Mass, Rev. S. J. Kruzczek, Pastor

Adolph Komarowski, Organist and Choirmaster

Assisted by Metropolitan Music Studio Orchestra

Marche Pontificale (Organ) Kreckel
Ecce Sacerdos Reyl
Proper of Mass Tozer
Ordinary of Mass Singenberger
(Credo-Zangl. Gloria & Sanctus-Gruber)
Panis Angelicus Palestrina
Marche Religieuse (Organ) Guilman

SHREVEPORT, LOUISIANA**ST. JOHN BERCHMAN'S CHURCH**

Rev. P. J. Kelleher, S. J., Rector

Helen R. Marshall, Director

Mary J. Glorioso, Organist

Before Midnight Mass:

Organ—The First Christmas Howe
Violin and Organ—"Pastorale" Sicilian
Carols:
Gesu Bambino; Nazareth; Holy Night, Silent Night;
Adeste Fideles.
Proper of Mass Laboure
Ordinary: Sacred Heart Mass Turton
Motets:
Tollite Hostias St. Saens
Nato Nobis Mauro-Cottone

SAN FRANCISCO**MIDNIGHT MASS BANNED IN
SAN FRANCISCO**

San Francisco.—Midnight Masses, except in private chapels of religious communities were not cele-

brated in this archdiocese in 1935, according to an edict issued by Archbishop Mitty.

SS. PETER AND PAUL'S CHURCH

Rev. Fr. Pellegrino, Choirmaster

Mr. Maggetti, Organist

Missa "Mater amabilis" (3 voices) F. Capocci
Offertory—Gesu Bambino P. Yon
Recessional—"Venite, gentes" F. Guglielmi

KNOXVILLE, TENN.**ST. MARY'S MEMORIAL HOSPITAL****Midnight Mass, Christmas, 1935**

Ante missam—
O Come All Ye Faithful
(Traditional Portuguese Melody)
Silent Night Gruber
Angels We Have Heard
(Traditional English Melody)
Proprium missae
Gregorian
Ordinarium missae
Missa brevis Carlo Rossini
With Credo No. 1.
Supplementary offertory motet
Adeste Fideles (XVI Century)
Post missam
Shepherds in the Fields Abiding Noel Bisontin

HOLLYWOOD, CALIFORNIA**BLESSED SACRAMENT CHURCH**

Richard Keys Biggs, Organist and Choirmaster
Lucienne Gourdon Biggs, Dir. Ladies' Choral

Mass: 5 and 11 A.M. and 12:15 P. M.

Before or After Mass—Carols

Silent Night; Angels We Have Heard; Adeste Fideles;
Noel Dubois
Let the Heavens Resound Biggs
Beside the Cradle Bach
Besancon Carol.
Ordinary of the Mass:
Missa Rosa Mystica Carnevali
Motets:
Adeste Fideles.
Hodie Christus Natus Biggs
Dies est Laetitiae 13th Cent.

LOS ANGELES

Lecture: Christmas Carols and Their Significance.
Ambassador Hotel, Dec. 12, 1935

Madame Alexia Bassian, Assisted by Pupils
Raymond McFeeters, Pianist

Carols:
The First Nowell Old English
A Child My Choice Old English
I Stand Beside a Manger Bach
Good King Wenceslaus Old Kentish
Angels We Have Heard Old French
Solos:
Maria's Wiegenlied Max Reger
Noel d'Ireland Holmes
Le Chevalier Belle Holmes
Chorus:
Ave Maria (From The Caecilia)
(First Performance) Biggs
Glory Be to God Archangelsky

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It seems that choirmasters have found that they can use from 10 to 15 motets a year out of this paper, and by having the singers enrolled as subscribers they obtain a library of practical usable music, gradually and at the same time keep the singers interested in the new things coming along.

Special rates are offered on such subscriptions.

The singers are thus provided with music which otherwise might be bought separately, and at the same time they are given reading matter to bring home the importance and devotional aspects of church music, as such. Articles from THE CAECILIA may thus be used as topics of discussion, and choirmasters are saved from the labor of preparing talks about the music, or its history, or meaning. The many sections dealing with singing, Boy Voice, the Organ, Programs, Mixed Voices, Questions and Answers and the Chant all serve to instruct and direct attention to the true aim of church music, and towards better performance.

Consider this plan. Have you used enough of our music in your work, to warrant such subscriptions. 20 motets at 15c. would amount to \$3.00. By group subscriptions rates as low as \$2.00 are available. Hence you can save a dollar by subscribing for your choir or half of the choir or fifty cents by subscribing for a quartet . . . (The rate is fixed by the number subscribing.)

In a short time the library of music, representative, and creditable, for performance will have been easily acquired, and result in progressive, and appreciated programs.

Now is the time to adopt this plan, while many subscriptions are due for renewal. Consult your Pastor and explain the profit to be obtained financially by such a procedure. Explain the benefit to the choir in its work, and try this plan out for a year.

The increased number of subscriptions will enable us to prepare music for special feasts and occasions, which otherwise we could not finance. In addition it will enable us to bring into use music by modern composers, as well as those pieces by the ancient masters, which deserve a place in the choir libraries. New programs will appear, and a healthy atmosphere will result all around.

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Jacobs' Band Book of Military Marches, Nos. 1 & 2	Band	.30
Jacobs' Concert Album	Orchestra, Band, Saxophone Band	1.00
Jacobs' Ensemble	Orchestra, Band, Saxophone Band	1.00
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.....SSA.....SATB.....TTBB.

GROUP 1				GROUP 8			
Wh.	Water Lillies	Karl Linders	.10	W	Waltz of Flowers	Tchaikowsky	.15
Wh.	Dance of The Winds	Leo Delibes	.10	W	Morning	Grieg	.15
FL	Mah Lindy Lou	Strickland	.20	W	Cherubim Song	Tschaikowsky	.15
F.	Shortnin Bread	Wolfe	.15	W	Around The Gypsy Fire	Brahms-Ambrose	.12
	Just For Today	Seaver	.15	JC	Recessional	DeKoven	.15
					On The Road to Mandalay	Speaks	.15
GROUP 2				GROUP 9			
OD	Winter Song	Bullard	.15	Wh.	Kentucky Babe	Geibel	.10
OD	When Good Fellows Get Together		.12	Wh.	Class Song	Pflouck	.10
OD	To Thee O Country	Eichberg	.12	APS	June Rhapsody	M. Daniels	.15
OD	The Lost Chord	Sullivan	.15	APS	Skies of June	C. Harris	.12
Wit.	Pop Goes The Weazel	Scaeffe	.15	A524	Farewell Song	McDonough	.12
CH	Little Gray Home In The West		.15	M&R	Laughing Song	Abt-Rusch	.10
				M&R	Awake 'Tis Ruddy Morn	Geo. Veazie	.12
GROUP 3				GROUP 10 (All Sacred)			
OD	I'll Take You Home Again Kathleen		.15	GS	Prayer Perfect	Stenson-Wilson	.15
BM	Rose of Tralee	Glover	.12	APS	Just For Today	Ambrose	.15
OD	Last Rose of Summer	Lester	.12	OD	Largo	Handel	.08
OD	Deep River	Negro Spir.	.10	CH	World Is Waiting for the Sunrise	Seitz	.15
OD	Jerusalem	Gounod	.10	Wh.	The Kerry Dance	Molloy	.10
Wh.	Land of Sky Blue Water..	Cadman	.10	W	Sleepers Wake	Bach	.15
				WHIT	Teach Me To Pray	Jewitt-Ives	.15
GROUP 4				GROUP 11			
OD	Lullaby and Good Night	Brahms	.12	OD	All Through The Night	Welsh	.10
OD	Send Out Thy Light	Gounod	.10	GS	Home On The Range	Guion	.15
OD	Soldiers Chorus	Gounod	.10	F	Hills of Home	Fox	.15
W	Cherubim Song	Bortniansky	.10	OD	Volga Boat Song	Russian	.10
W	Let Their Celestial Concerts	Handel	.12	OD	Swing Low Sweet Chariot	Negro	.12
GROUP 5				GROUP 12 (All Sacred)			
W	Hark The Vesper Hymn	Russian	.12	GS	Sylvia	Speaks	.15
W	Halleluja Amen	Handel	.12	GS	Morning	Speaks	.15
W	Dear Land of Home	Sibelius	.12	718	Praise The Lord	R. K. Biggs	.15
Wh.	We're Marching Onward	Harts-Ripley	.10	W	Jesu Joy of Man's Desiring	Bach	.15
Wh.	Au Revoir	Franz Behr	.10	W	How Lovely Is Thy Dwelling	Brahms	.15
APS	To A Wild Rose	E. MacDowell	.12	W	The Cherubic Hymn	Gretchaninoff	.15
				W	O Praise Ye The Lord (Psalm 150)	Franck	.15
GROUP 6				GROUP 13 (All Sacred)			
OD	Goin Home	Dvorak-Fisher	.15	W	Hallelujah Chorus (Mount of Olives)	Handel	.15
GS	Who Is Sylvia?	Schubert	.08	W	Glory and Honor	Rachmaninoff	.15
M&R	Lovely Night (Barcarolle)	Offenbach	.12	M&R	Lord God Our King	Beaulieu	.15
CH	Brown Bird Singing	Wood	.15	M&R	Praise Ye The Father	Gounod	.12
GS	Trees	Rasbach	.15	M&R	Unfold Ye Portals	Gounod	.12
OD	To Thee O Country	Eichberg	.12	GROUP 14			
GROUP 7				CH	Where My Caravan Has Rested	Lohr	.15
S217	Spring Marching	Bach-Branscombe	.12		By The Waters of Minnetonka		
806	Lord God My Father	Bach-Browne	.15	OD	My Wild Irish Rose	Lieurance	.15
BM	End of a Perfect Day	Carrie Jacobs Band	.15			Olcott	.15
CH	Bells of St. Marys	Adams	.15				
CF	Old Refrain	Kreisler	.15				
BHB	Bless This House	Brahe-Saunderson	.15				
MKS	Glow Worm	Lincke	.15				
JF	Song of India	Rimsky-Korsakoff	.12				

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I		II		III		IV		V		VI	
C-5-Sol				VIII-3-Mi		VIII-4-Fa		VII-4-Fa		VIII-5-Sol	
F-4-Fa				VII-3-Mi		VII-3-Mi		VI-3-Mi		VII-3-Mi	
E-3-Mi				VII-2-Re		VI-2-Re		V-2-Re		VIII-2-Re	
D-2-Re	VIII-2-Re			VI-2-Re		V-2-Re		IV-2-Re		VIII-2-Re	
VIII-C-8-Do	VII-8-Do			VI-8-Do		V-8-Do		VIII-8-Do		IV-8-Do	VII-8-Do
VII-B-7-Si	VI-7-Si			V-7-Si		VIII-7-Si		IV-7-Si		VII-7-Si	III-7-Si
VI-A-6-La	V-6-La	VIII-6-La		IV-6-La		VII-6-La		III-6-La		VI-6-La	II-6-La
V-G-5-Sol	IV-5-Sol	VII-5-Sol		III-5-Sol		VI-5-Sol		II-5-Sol		V-5-Sol	I-5-Sol
IV-F-4-Fa	III-4-Fa	VI-4-Fa		II-4-Fa		V-4-Fa		I-4-Fa		IV-4-Fa	III-4-Fa
III-E-3-Mi	II-3-Mi	V-3-Mi		I-3-Mi		IV-3-Mi		III-3-Mi		II-3-Mi	I-3-Mi
II-D-2-Re	I-2-Re	IV-2-Re		III-2-Re		II-2-Re		I-2-Re		I-2-Re	I-2-Re
I-C-1-Do		III-1-Do		II-1-Do		I-1-Do		I-1-Do		I-1-Do	I-1-Do
B-7-Si		II-7-Si		I-7-Si		I-7-Si		I-7-Si		I-7-Si	I-7-Si
A-6-La		I-6-La		I-6-La		I-6-La		I-6-La		I-6-La	I-6-La

Modern Normal Scale First Mode (Dorian) Second Mode (Phrygian) Third Mode (Lydian) Fourth Mode (Mixolydian) Fifth Mode (Ionian) Sixth Mode (Aeolian) Seventh Mode (Dorian) Eighth Mode (Phrygian)

GREGORIAN MUSIC CHART

Normal Major Scale

AUTHENTIC MODES **PLAGAL MODES**

1st Mode (Dorian) 2nd Mode (Phrygian)

3rd Mode (Lydian) 4th Mode (Mixolydian)

5th Mode (Ionian) 6th Mode (Aeolian)

7th Mode (Dorian) 8th Mode (Phrygian)

SOL 5 G FA 4 F RE 2 D DO 8 I C SI 7 B SA 7 Bb LA 6 A

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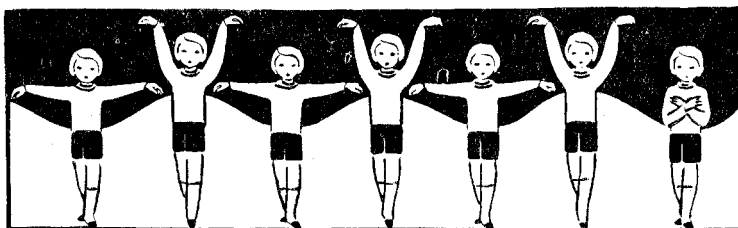
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