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# The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

SAINT PATRICK

AN ANALYSIS OF THEODORE DUBOIS'  
ORGAN WORKS

THE STABAT MATER AND ITS  
ILLUSTRIOUS COMPOSERS

QUESTION AND ANSWER BOX

GUIDE FOR HOLY WEEK

ARCHBISHOP OF ST. LOUIS ADDRESSES  
ORGANISTS' GUILD

PITTSBURGH NEWS

Vol. 63

MARCH 1936

No. 3

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Index of Contents for Entire Year 1935 obtainable on request.

## OFFICE NOTES

This time of year when most renewals of subscriptions are due, many are kind enough to attach a few encouraging words with their checks. Hence we attack our job with renewed vigor and interest, fortified to face the occasional "blasts" we receive from prejudiced or unprejudiced sources. In attempting to design a magazine that will serve equally well, the beginner, amateur and professional musician, much ingenuity is exercised. The "local piano teacher" who has been given charge of the choir, scorns the Gregorian Chant articles as "dull and dry stuff". The seminary choirmaster asks why we do not publish more music for men's voices. The "nine o'clock" choirmaster wants more simple hymns. The "impresario" with a squad of "prima donnas" to deal with, asks "why not give us some music with a little life to it?" Still another old fashioned choirmaster who is acquainted only with the writings of Sisters of 25 years ago, asks — "you are the only publishers putting music by Sisters in print, to any extent — haven't you caught on to the fact that women can't write popular church music."

But in spite of these letters, we get a large number saying "your magazine is just what we need," or "I couldn't do without THE CAECILIA" or "You seem to understand our problems and help us to solve them," or "your broadminded view on things is to be commended, too many "cranks" in the past have spoken intolerantly of lesser informed musicians who with encouragement would do the right thing and the chant scholars aren't the only ones doing church music in this country." Still another writes "Your magazine treating of choir organizing, choir training, organ playing, musical history, biographies, hymns, sacred concerts, programs polyphonic music, chant, Caecilian music, French, Italian, and English music, and best of all new American music — ought to be ordered into every church choir in the country."

Of such is an editor's mail. Taken altogether, we feel that the reflection of general opinion is that the "CAECILIA is getting better and better each year."

Our subscription list has held its own during the depression years, without any spe-

cial advertising campaigns on our part. Subscribers know that our staff compiles all there is available of interest to church musicians, from the various musical papers, and parish chronicles, and presents a digest of that material each month. That saves money and time to readers, furthermore, if only a small portion of the music received in THE CAECILIA is found useful, the subscription price of \$3 is more than offset by the saving in money from new music ordered "on approval," and "returned" with its consequent expense and inconvenience.

The Catholic church musicians "Book of the Month" is THE CAECILIA. Keep your copies, in a few years you will have a library of church music, and of literature not available in any other place. You will be equipped with material for any situation, and literature on almost every phase of church music.

If your experience indicates that you find more than one number in THE CAECILIA useful for your choir, it may be found profitable to subscribe for the choir numbers. This custom is increasing. Special rates are available on such group subscriptions, and the choir receives new Motets each month, to keep up their interest, as well as considerable literature of an educational nature as found in these columns. A choir subscribing to THE CAECILIA is bound to have a more complete understanding of the aims of church music, after reading a few issues, and the need of purchasing new music other than Masses, and Hymnbooks, is practically eliminated. Consider how much money was spent for new music last year — would it have bought subscriptions to THE CAECILIA for the choir at \$2.50 or (\$2 per singer if your choir is large). Such subscriptions may be paid in three monthly installments if desired.

### Early Endorsements of THE CAECILIA

Among the Approbations noted in the "Review of Church Music" (now THE CAECILIA) March 15, 1905, are letters of commendation from the following Bishops:

S. G. Messmer, Milwaukee  
 Camillus P. Maes, Covington.  
 J. J. O'Connor, Newark.  
 Chatard, Indianapolis.  
 Philip Joseph, Sioux City.

Joseph J. Fox, Green Bay.  
 T. Heslin, Matchez.  
 John Janssen, Belleville.  
 J. F. R. Cernevin, Pittsburgh.  
 Frederick Eis, Marquette.  
 James Schwebach, La Crosse.

These are but a few of the endorsements that were accorded to the late John Singenberger, on his work in church music, and particularly for his publication of this periodical.

The St. Caecilia Society of America in existence at that time, was affiliated with General St. Caecilia Society of the Dioceses of Germany, Austro-Hungary, and Switzerland. By a Papal Brief of February 6, 1876 the same privileges and indulgences were accorded to the American St. Caecilia Society, as are enjoyed by the parent organization.

### MARCH A BUSY MONTH FOR CHOIRMASTERS AND PAROCHIAL SCHOOL MUSIC TEACHERS

With Lent well under way, the month of March is marked by many special observances in honor of the Major Feasts of the month.

Feasts of St. Thomas, St. John of God, St. Francis of Rome, and the 40 Holy Martyrs, follow consecutively from the 7th to the 10th. On the 12th is the Feast of St. Gregory, patron of the chant of the church. On the 17th St. Patrick's Day is marked by special services wherever congregations of Irish or Irish descent are gathered. On March 19th, the Feast of St. Joseph, followed on the 20th by the feast of St. Benedict. On the 24th is the Feast of St. Gabriel, and on the 25th the Annunciation.

Appropriate music for these feasts should be prepared, and the significance of the proper texts explained to the choir members. No Parochial school music course is truly effective and Catholic unless the music of the day, or at least the text is pointed out. Use of the Missal is an adjunct to choir membership that will do much to instill an understanding of the importance of the Proper of the Mass, and the function of the choir. For those who do not sing, acquaintance with the music or texts for each feast, is at least the mark of education, and refinement of taste, a worthy demonstration to efficacy in parochial school teaching.

From time immemorial musicians have

had to beg for recognition from their colleagues in school teaching. In Public and Private schools, the Music course is usually a luxury which most Headmasters "can't afford." School music today in the field of Public education has been rewarded by recognition as College entrance qualification. An increasing number of Colleges have music courses, and high quality musical organizations.

If Parochial schools are to keep up with their competitors in elementary education—the Public Schools they must give music its rightful place in the curriculum. Not too much—merely a recognition in proportion to its importance and value as an educational subject. Then the use of the Missal, with the observance of daily feasts by the students, will bring about an education in music, and Religion at the same time.

Trained music teachers are now plentiful. The young musicians of today, have academic degrees, as well as musical—for by the new procedure both can be procured simultaneously. The rest is merely a matter of organization. What special attention will be paid to the March feasts in your school, or Parish? Or are you one of the many who find excuses readily which satisfy your mind that other activities are more important and "if musicians had their way they would take over the whole school day anyhow."

The Public Schools are showing the way. Must we again take our leadership from them, as we renewed our singing of polyphonic music in church, after secular colleges had shamed us into it, by their fine programs of Catholic music, on the concert stage.

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## SAINT PATRICK

(Feast Day March 17)

### WHO WAS ST. PATRICK?

**S**T. PATRICK is said to have been born in Scotland and to have died and been buried at Down, Ulster, in 464.

"Tradition tells us that in the year 389 Saint Patrick first saw Ireland as a captive of King Niall, who later sold him into the slavery of Milcho, a chief of Ulster. There for six years he served as a shepherd—years that the cold pen of history may mark as wasted but years that the bright light of faith discloses as the training period for a mission that was divine. The long days, the lonely nights under the heavens directed the mind of the impressionable youth to God and ultimately filled his heart with a burning zeal for souls. Of this period the Saint writes, "The love and fear of God more and more inflamed my heart; my faith enlarged. . . . The spirit of God was warm within me."

In 395 the shepherd escaped and returned to the home of his childhood. The home remained, but his childhood had gone forever. The peace of the fireside, the presence of loved ones failed to satisfy. The aspirations of the shepherd boy persisted. At the command of the Master he left all and followed—to Tours, Auxerre, Lerins and Rome. The death of Palladius opened up the Irish mission to the new Apostle, and in 432 with the commission of Pope Celestine, "Patricius" with his holy company landed on the shores that he was to consecrate "The isle of saints and scholars."

The journeys of this consecrated band under its saintly captain resemble the march of a conqueror. Under the standard of the Cross, with the staff as his sword, the inspired leader passed from Wicklow to Antrim, Downpatrick, Dundalk, Slane, Tara, Leitrim, Connaught, Donegal, Tyrone—winning souls by the truth of his gospel and the holiness of his examples—establishing a Faith destined to be the flower of Christendom. As a slave he had walked over an Ireland predominantly pagan: his dying eyes gazed across a land where the oak and the mistletoe had been supplanted by the tree of the Cross—an island wherein the bloody altars of human sacrifice had crumbled before the worship of a clean Oblation."

F. J. Roland in "The Forester," Mar. 1934

### LEGENDS AND STORIES OF ST. PATRICK

By CATHAL O'BYRNE

In "PAX" Mar. 1935.

**"T**HE little stone of truth rolling through the many ages of the world has gathered and grown grey with the thick mosses of romance and tradition, but tradition must always have that little stone of truth for its kernel, and, perhaps, he who rejects all is likelier to be wrong than even foolish folk like myself, who love to believe all, and who tread the new paths thinking always of the olden stories."

Those we admire only we usually treat as familiars, but what we love we are apt to glorify. The Irish people have for fifteen hundred years so lovingly clothed their Patron Saint with the warp and woof of tradition and romance, that in studying the history of the great Missioner it is sometimes difficult to discover the real texture of the historian's prosaic stuff underlying the multi-coloured and gorgeous mesh of romance with which the story-teller has overlaid it.

**L**EGENDS like lichens have overgrown Land and made beautiful the rugged stonework of the Saint's history, all of which, if they do nothing else, serve to show the admiration and deep, abiding love of the people of Ireland for their great Apostle.

Like Moses, even the exact place of his burial is legendary, and for almost fifteen hundred years, the spot where he landed in County Down, in the Northern part of Ireland remained unidentified.

All the old writers tell how St. Patrick with his companions landed at Inver Slani, in Strangford Lough—the "Strong Fiord" of the Norsemen—but Inver Slani on the shores of the Lough in County Down was a place unknown, and it was only in recent times, when, at Saul, the place where the Saint set up his first Church, a writer on discovery bent, was chatting with an old woman about the escape from prison in the year 1798 of a well-known United Irishman, and, after describing the exciting episode, the old woman concluded her story by telling how the man eluded the pursuing Yeomen and at last won to safety by "ford-

ing the River Slaney at Ringban." And so, by a chance word, the mystery was solved. No one but the old woman had memory of the river's name at Ringban, and Ringban, at Inver Slaney, the mouth of the forgotten Slaney River, on the shore of the Lough, is only two miles from Saul, and in the time when the Saint landed there the river for those two miles was navigable.

**J**OCELIN, the Cistercian Monk, who lived in the early part of the twelfth century tells the story of how, when the blessed Patrick, returning to Ireland as a Missionary, was about to embark with his disciples at a British port, a certain Leper standing on the shore, met the Holy Man, beseeching in the name of the Lord Jesus that he would carry him over in his ship. The man of God, abounding with the bowels of compassion, listened to the prayers of the poor Leper; but the sailors and the others that were of the ship forbade him, saying the vessel was already enough loaded, and that he would be to them all, at once an encumbrance and a horror. Then the Saint, confiding in the power of the Divine Mercy, cast into the sea an Altar Stone, that had been consecrated and given to him by the Pope and on which he had been wont to celebrate the holy mysteries, and caused the Leper to sit thereon. The Stone thus loaded, was borne upon the waters guided by Him, Who is the head-stone of the corner, and diverse from its nature, floating along with the ship, held therewith an equal course, and at the same moment touched at the same shore. All then having happily landed, and the Altar being found with its freight, the voice of praise and thanksgiving filled the lips of the holy Prelate, and he re-proved his disciples and sailors for their unbelief and hardness of heart, endeavouring to soften their hearts of stone into hearts of flesh, even to the exercising of works of charity. And this Altar-stone, which Saint Patrick placed in his first church, is preserved in a niche in the chancel wall of the Catholic Church at Saul to this day.

**A**S A young lad Patrick was brought over seas into Ireland as a slave, and for the space of six years served his hard and cruel master, Milcho, the Druid, on Slemish Mountain, in the County of Antrim, some miles inland from the place where he landed on his return as a missionary to preach the gospel of the White Christ to "the people

who sat in darkness by the Western Sea."

The six years of his servitude passed, during which time, under the direction of the Lord, he had thoroughly learned the Irish tongue, and with prayers and with tears had unceasingly besought of God that he might be released from slavery and restored to his country.

And on a certain day appeared unto him while he was praying an Angel of the Lord, standing on the crag of an overhanging rock, and announcing that his prayers and his fastings had ascended as a memorial before God; and the Angel added thereto, that he should soon cast from his neck the yoke of servitude, and after a prosperous voyage return to his own parents. And the servant of God looked on the Angel of God, and conversing with him face to face, familiarly, even as a friend, asked who he was and by what name was he called. And the heavenly Messenger answered that he was the ministering Spirit of the Lord, sent into the world to minister unto them who have the heritage of salvation; that he was called Victor, and especially deputed to take care of him, and he promised to be his helpmate and his assistant in doing all things.

And in their mutual colloquy, the Angel showed unto Patrick an opening in the ground that had been delved up by the swine, and therein he directed him to look for gold, with which he might redeem himself from the hands of his cruel master; and he added that a ship to carry him over to Britain was ready in a harbour two hundred miles distant, and which, by the Divine Will, could not have a favourable wind until he should arrive. And the Vision of the Angel thus saying, disappeared, and Patrick going to the place indicated found therein no small weight of gold, with which he addressed for his ransom his hard and cruel Master, and with the offering of the yellow metal induced his mind, greedy for gold, to grant unto him his freedom. Being thereby released from his servitude, Patrick went his way rejoicing, and hastened towards the sea. But Milcho, soon repenting that he had dismissed a servant so very necessary to him, pursued Patrick that he might bring him back and reduce him to his former slavery, as Pharaoh pursued the Hebrews. But by the Divine Will, wandering both in his mind and in his course, he found not him whom he sought. Foiled, therefore, in his attempt, the crafty Druid returned covered with grief and shame to his own place and his own people. And

Patrick, guided by his Angelic guide, won his way to the sea, where he found the ship that was to carry him home.

**M**ANY years after in Erin, when Patrick, as an old man, was nearing the end of his mission and of his days, he repaired to the top of a high mountain in Connemara, which to this day is called Croagh Patrick, or Patrick's Mountain, and there, in order to have the petitions he had made on behalf of the Irish people granted, he fasted for the forty days of Lent. And those petitions, as given in the ancient Book of Armagh, were: "That everyone doing penance, even in his last hour, will not be doomed to hell on the last day.

"That the Barbarians shall never get dominion over the Irish people.

"That the sea will cover Ireland seven years before the Day of Judgment."

"This narrative," writes the late Most Rev. Dr. Healy, Archbishop of Tuam, "is evidently made up; and yet is full of meaning. It teaches the efficacy of prayer in a very striking way, and it is full of faith and confidence in God. There is no more authentic fact in Patrick's history than his Lenten fast on the mountain."

"And Victor, God's Angel," the Archbishop continues, "came to tell Patrick that God was disposed to grant his petitions, although 'he was excessive and obstinate in urging them, and the requests were also great in themselves.'

"Then Patrick's heart was filled with grief; the tears in streams flowed down his cheeks, and even his chasuble was drenched with them. At length the demon birds disappeared, and for seven years, seven months, seven days and seven nights no demon came to torment the land of Erin.

"Now, when the infernal birds had disappeared an Angel came to console Patrick, and the heavenly visitant cleansed his chasuble from tear-stains, and brought beautiful white birds around the mountain, which sang sweet melodies to comfort the afflicted Saint.

"The Angel also announced the granting of the first petition, 'Thou shalt bring,' he said 'myriads of souls, as numerous as the birds, out of pain; yea, as many as can fill all the space seaward before your eyes.'

"That is not much of a boon," said Patrick, 'for men's eyes cannot reach far over the sea.'

"Then," said the Angel, 'thou shalt have as many as will fill both sea and land.'

"But Patrick, recalling his sorrows and the crowd of demons, said, 'Is there anything more that He granteth me?'

"Yes," replied the Angel. 'On every Saturday night, till the Day of Doom, seven souls shall be released from torment by your prayers.'

"Let twelve be given me," said Patrick.

"You shall have them," answered the Angel. 'So now depart from the mountain.'

"**I** WILL not go until I am blessed," said Patrick (by having all my petitions granted).

"Then," said the Angel, 'thou shalt have seven on Thursday and twelve on Saturday. So get thee gone now.'

"No," said Patrick, 'I must have more.' Patrick was not yet content. 'Is there aught else I am to get?' said he.

"Yes," said the Angel. 'A man for every hair on thy chasuble thou shalt bring out of pain on Doomsday.'

"Why, any saint will get that number," said Patrick.

"How many more do you want?" said the Angel.

"Seven persons for every hair on my chasuble to be taken out of pain on the day of Doom," said Patrick.

"Thou shalt get that, too," said the Angel. 'So now get thee gone.'

"Not yet," said Patrick, 'except God Himself drive me away.'

"Then," said the Angel, 'a great sea shall overwhelm Ireland seven years before the Day of Judgment, so they shall not be tormented in Erin by the signs and wonders of that day. So now go away.'

"No," said Patrick. 'I must still be blessed.'

"Then," enquired the Angel, 'is there anything else you would have.'

"Yes," said Patrick, "that the Saxon shall never hold Ireland, by consent or force, so long as I dwell in heaven."

"Thou shalt have that, too," said the Angel. 'So now, get thee gone.'

"**N**OT yet," said Patrick. 'Is there aught else granted to me?'

"Yes," answered the Angel. 'Everyone who will sing the hymn (that is the Latin hymn by Seachnall) from one watch to the other shall not suffer pain or torture.'

"That hymn is long and difficult," said Patrick.



"Then everyone who shall recite it from *Christus illum* to the end, that is the last four verses, and everyone who shall give anything in the name, and everyone who shall do penance in Erin, his soul shall not go to hell. So now, be gone from the mountain.'

"I ask another favour,' said Patrick.

"What else do you want?' said the Angel.

"This,' said Patrick, 'that on the day when the Twelve shall be on the Mount of Sion, that is on the Day of Doom, I, myself, shall be judge over the men of Erin on that day.'

"But this, surely, cannot be had from the Lord,' said the Angel.

"Unless it be got I will not leave this mountain forever,' said Patrick, 'and I will leave a guard on it after me.'

"Then the Angel went to heaven to see about this petition, and Patrick went to say Mass, no doubt to make his own case the stronger.

**T**HE Angel came back at Nones, after Mass. 'All heaven's powers have interceded for thee,' said the Angel, 'and the petition has been granted. You are the most excellent man that has appeared since the Apostles—only your obduracy! But you have prayed and you have obtained. Strike the bell now, and fall on thy knees, and a blessing will come upon thee from heaven, and all the men of Erin, living and dead, shall be blessed and consecrated to God with thee.'

"Blessing on the Bountiful King, who hath given it all,' saith Patrick. 'And now I leave the mountain.'"

"In some things," comments the Most Rev. Dr. Healy, writing of this story, "the story is extraordinary and almost untheological; but the prayer, the yearning efficacious prayer for the men of Erin is no myth. It has been fulfilled, and no greater marvel is recorded in the history of the Church than its fulfillment. It is itself a miracle."

**T**HUS far a few legends and stories of Saint Patrick written down in his praise, and for the greater glory of God and the honour of Erin.



## Total Number of Churches in the World Dedicated to St. Patrick

Ireland (4 Cathedrals and 1 Basilica)	175
Great Britain (14 in Scotland), No Cathedral .....	79
U. S. A. (5 Cathedrals) .....	623
Canada (1 Cathedral at Hamilton, Ontario) .....	83
Newfoundland .....	4
British West Indies .....	9
South America (Argentina 3, Chile 1)	4
Australia (4 Cathedrals) .....	206
New Zealand (1 Cathedral at Auckland) .....	47
Africa (1 Pro-Cathedral at Grahams-town) .....	45
India (Burma 2 and Ceylon, 2; 2 Cathedrals) .....	25
Philippines (Baguio, Island of Luzon)	1
China (3) and Japan (2 in Korea)....	5
France (Rouen, St. Patrice [near Tours] and Marseilles) .....	3
Italy (Rome, Campofilone, and San Patrizio near Imolo [dio. Bologna])	3
Germany (Sankt Patrizius of Eitorg, near Cologne) .....	1
Malta (Sliema) .....	1
Hawaii (Honolulu) .....	1
St. Patrick's, Eggenrot (country in Europe unknown) .....	1
Total so far ascertained (July, 1934)	1,317
Total of Catholic Cathedrals Dedicated to St. Patrick in the World	19

In addition to these 1,317 Catholic dedications there are 92 non-Catholic churches of St. Patrick, most of them being pre-Reformation dedications. Of these, 47 (including three Cathedrals) are in Ireland, 16 in England, four in Wales (none in Scotland) and 25 in the British Empire (including seven in the British West Indies). This, added to the Catholic list, gives a grand total of 1,409 churches, including 22 Cathedrals, dedicated to St. Patrick.

Perhaps the most Irish church of all is the one at Matjesfontein, Cape Colony. It is built in the form of the shamrock, the top foil being the sanctuary, the side foils the aisles and the stem the entrance and the passage between the aisles.

Universe, London, Sept. 14, 1934.

## AN ANALYSIS OF THEODORE DUBOIS' ORGAN WORKS

By DOM ADÉLARD BOUVILLIERS, O.S.B., M.A.,  
Mus. Doc.

**A**RT IS, in its very essence, aristocratic; because it is, above all things, a specialization of the aesthetic impulse. This aristocratic art is the dream of all artists. This, their dream, their art, is supreme art, for it presents the very soul of life: change, movement, evanescence.

Dubois' organ music, though objectively impersonal as such, is subjectively personal. Impersonality in art is but an attitude. But for many, "art is but an opinion!" How could a person, a creator, be impersonal? Is not such expression liable for violating the principle of contradiction?

Theo. Dubois was born at Rosnay (Marne), France, in the year 1837, and died in Paris in the month of June, 1924. Dubois in his musical career had much of the honors that are bestowed on all true artists. All his studies were made at the Paris Conservatoire under Marmontel, Bazin, Benoist and Ambrose Thomas. And so proficient did he become that the young philomuse obtained the **Grand Prix de Rome** in the year 1861. Ten years after, Dubois (1871) became Professor of Harmony in the same Conservatory, and in 1891, Professor of Fugue and Composition. He had as a student carried all the first prizes in his classes, and was elected member of the Institute in 1893 in place of Charles Gounod. He also became Director of the Paris National Conservatory of Music from the year 1896 to 1905. While having reached the culminating point of his career he continued his important functions as organist at La Madeleine Church after having been for many years, the Choir Director.

**La Madeleine** is one of the principal and richest churches in Paris. It was built from 1764 to 1842. Its architectural form recalls that of a Greek Temple. Its interior and exterior were decorated by the distinguished artists: Marochetti, Zingler, Lemaire, Rude, Pradier and Foyatier. Its grand organ is a Caveillé-Coll (1811-99), built in the year 1846. It has 48 speaking stops. Camille Saint-Saëns, the centenary of whose birth was commemorated in 1935, was organist at La Madeleine from 1858 to 1877. He was succeeded by Théodore Dubois and Gab-

riel Urbain Fauré. The present organist is Mr. Henri Dallier.

Dubois has written much music, organ music in particular. Though his style is not personal as to the instrument, nevertheless his inspiration is elegant and continuous. His writing is of remarkable purity and clarity. Since 1880 most of his organ compositions have been in the repertory of all organists. Amongst his compositions for organ, there are Four Volumes published by Alphonse LeDuc (Paris) and a Fifth Vol. issued by Heugel. These five volumes contain all the organ compositions from Dubois' pen, less one single one.

### I

The enquirer not as yet acquainted with Dubois' organ compositions should start with the vol. No. 379 from Leduc's Editions. These **Ten Short Compositions** (1883), in one volume are two Preludes, 2 Offertories, 2 Communions, 2 Elevations and 2 Postludes. They are short pieces as only one each of the Preludes, Offertories and Postludes are really developed. The ten compositions however are all written from an elegant and sustained inspiration, and show purity and clarity of expression.

The first of the two **Preludes** has G. minor for its key. In turn, it changes to G. major. The spry and steady tramp of the pedals, marching about the theme of the broad and full-dressed chorale bodies it forth majestically. Then it comes to a glorious unity. It gives a finely nerved impetus in its subtleties of rhythmic manipulations; but it has to be kept evenly aligned in order to bring the breadth and depth of the chorale to its full dress parade. Only then, does the "accompanimental" persistence and the fresh harmonic diversities, provide one with a huge and massive, easy and impressively dramatic vision of musical sound, with banners afloat, in "passive review." The writer used to render these compositions in his 14th year, if not too soon, a bit too fast, perhaps. It is worth while to get acquainted with the brilliant and canorous Preludes and Postludes which are contained in Vol. No. 379.

Dubois' most popular **Offertory**, if not his

best, is contained in the same volume. It is in E major. This demands knowledge or learning which can only be obtained by mental effort. Dubois has individuality of emotional expression in his Offertory which is quite distinctive and ranks it among the great essays in that form.

**Carillon in F. major.** A Carillon counts 25 bells and more, a Chime of Bells has 10 and more, while a Ring of Bells counts two or more bells. Here Dubois wrote a Prelude or Postlude in the form of a Carillon' using but three bells in the monotonous litany of repetitions. It is fluent and effective for it has a magnificent fullness in the development of harmony and ends with triumphant pealings.

The piece in B. minor could be used as a preludial reminder, or as an Offertory, Communion or Elevation. It is Prayer and Poesy. I had found in it a new aspect of pastoral peace which has a particularly dewy charm. It reminds me in its placidity and mellowness of one of Debussy's imaginary "Little Shepherd" (from his "Children's Corner"). The young shepherd with the fabled flute of pan in the Elysian Fields.

The last piece in this collection: Postlude in A major is brilliant. Not difficult either but only four measures demand technic as a pilot through the reefs.

We do not annotate all the items contained in this little vol., but just explain its contents. Time does not permit the writer to do that commentary-spinning for each composition, as it will be done for the remaining volumes of Dubois' output. However, Vol. 379, is superior and more useful to the average organist than the other four volumes of Dubois Organ Works. It is more useful than Vol. V. We had come to this conclusion in 1921, the year when Vol. V was issued.

## II

Part II. — Leduc's Editions has Vol. 112 which was published in the year 1890. This volume has Twelve compositions, and these are perhaps the best known of Dubois first series of organ compositions.

Vol. 112 has a Prelude in F. major, inscribed to the seraphic César Frank. It was written at the time when Frank was organist at the Basilica of Ste.-Clothilde, Paris, and Dubois was the Choir Director. This Prelude is religious and its antiphonal aspirations are fully realized. It is real organ music.

Offertory in E. major has six pages of prayerful and sustained devotional character.

Toccata in G. major is known the world over, and its twelve pages are the delight of organists, young and old. This piece was very modern 40 years ago, though it contains no puzzling difficulties of idiom. The ease and flow of invention is still irresistible and its ripples are still dazzlingly brilliant, teasingly and coaxingly arresting in their untiring coquetry. About all, the crystal quality of the musical thought and the directness of exposition are made well with the quickening of rhythmic style and power. Both combined make the Toccata full of musical and technical delicacies, a work of extraordinary vitality and beautiful workmanship. The glowing slower sections come intermittently and make the instrument speak most idiomatically; but the rhythmic sense aspect comes, and impresses itself, in turn. This Toccata still adds volume without weight to modern organ literature. When played effectively it conveys the sense of a Toccata. To this aim it must be played with perfect ease and mastery.

Processional Versicle in D major has a very high devotional character. Its counterpoints in the restatements are pleasing and natural.

The five page Offertory in E. flat major is a favorite in convents.

Verset-Choral is just a two page epitaph to the memory of a great friend and organist, Alexis Chauvet (1837-71) who had been organist at the Trinity Church (Paris) from the years 1869 to 1871.

Fantaisie in E. major covers 10 pages of solid writing. Too long for an ordinary Prelude but quite serviceable for such when the service is a Pontifical one. Then, the organist has time to play it in its entirety, and the closing four pages suit the circumstance, as it would end about the time the Prelate or Pontiff has finished vesting. It is a remarkable item also for concert use.

Meditation in E flat major. This work (No. 8) like the Offertory in E. flat (No. 10) has never meant much to the writer though the latter is a much better organ composition than the former. We were present at the Master's funeral obsequies at La Madeleine in June 1924 when a Low Mass (with deacon and sub-deacon . . .) was read. The organist played these two pieces during the service. In our opinion they were not appropriate at all, but per-

haps at **La Madeleine** they have some associations which we failed to catch.

**March of the Magi Kings in E. major** (No. 9) is descriptive music and most suitable for a Prelude on the Feast of the Epiphany. The sustained 'B' in altum, when a stop of four feet and another of two feet are simultaneously employed, is effective. It recalls the guiding star of the Magi. The theme of the March is original and one can scan the steps of the camels. At the 22nd measure the star disappears. Then the Magi question King Herod. After receiving the required information the caravan leaves the palace and the star again guides the Wise Men while the theme of the March is resumed and developed. The two lines at the bottom of page 53, and the two lines at the top of page 54, describe Herod's fury when his plans failed and the Magi did not return to his palace. Again, the star guides the Magi on their way home. The tremolo might be used with good effect for a few measures at the beginning of the March and for the last seven or eight measures. Thereby, the star scintillates.

**Nuptial Cantilena in A flat major** is a precursor of Dubois' "Messe de Mariage." This is not organ music but it has hymnal elation. When we first read it we were reminded of the lines of an unknown poet:

"And then the hautboy played and smiled,  
And sang like any large eyed child,  
Cool-hearted and all undefiled."

**Grand Choeur in 'B' flat major**, the last item in this vol. has staying power and the dialogue engaged in between pedals and manuals is majestic. This is organ music, simply written and easily rendered. We would class it as being, after the **Toccata** in "G," the best item in the present collection of twelve pieces.

### III

PART III.—Vol. No. 233 in Leduc's Editions has another collection of **Twelve New Pieces** from Dubois' pen. These date from the year 1893 and as a whole are more matured than the collection contained in No. 112.

**Prelude and Fugue** are what one would expect from an organist and teacher of Fugue and Composition. We use these two numbers often. They are singing friends to us, and though old now, they are worth many new ones.

**Chant Pastoral in "C" minor** is effective but not organ music. Its singing theme has

alliteration, but not for the writer who rather "let the lovely lilacs of the shepherds line other Louis' lonely lane." It is good literature and is of some use.

**Cortège Funèbre in "F" minor** is a funeral march which during the Master's long career as organist, must have been played many times at the numerous fashionable obsequies that were held at the Madeleine Church. "Behold alas! our days we spend: How vain they be, how soon they end!"

**La Fête-Dieu in "C" major** is a long composition on the Plainchant themes of the **Feast of Corpus Xti**. It has the **Ecce Panis** theme coupled with that of the **Lauda Sion**, the Sequence for that Feast and its Octave. Perhaps this was a pun of Dubois when he inscribed this composition to the first curate of the Madeleine Church, Father **Panis**. . . . The theme of the **Lauda Sion**, as we know it, is not original with St. Thomas of Aquin though the theological text is. The melodic text is one which had been taken from a Sequence in honor of the Holy Cross, one which was used, recited or sung, when the Relic of the True Cross of Our Lord was exposed or venerated.

**Canon in "A" flat major** is pleasing and well written. We use it as an Offertory, especially on the Sunday when the Gospel of the **Wise and Foolish Virgins** is being read!

**Alleluia in "C" minor** is to us the best composition in this collection, best as to its type, liturgy, and writing. It is most suitable as a festive Prelude, Offertory or Postlude for a Mass or Vespers on Easter Sunday. The theme is that of the old provençal plainchant of **O Filii et Filiae**, which is so popular abroad at Eastertide. Here, Dubois' treatment of the theme and variations have a redolent impression of the narrative. Before restatement of the theme, in a great force, after a first climax and a dialogue, the writer enjoys that little variation, in perky triplets, modulating for five lines.

**NOEL in "C" major** has six pages on easy themes recalling the folksongs of Christmas. It is French and Xmaslike but not organ music.

**FIAT LUX in "E" major** is a piece for concertal display. The writing has poise and suggests the style of **Toccatas**. This piece begins with a pianissimo and terminates with a fortissimo. The beginning, in its clear and iridescence of wind arabesques is well designed. This aerial and intangible

swiftness must be realized. The fingers must dart over the keys with a feathery lightness, playing staccato on soft stops and swell partly closed. After having passed through mezzo-forte and coming to forte this piece has, at this point, in this instance, the **Toccata** style. This Toccata style is that of fireworks though its title did not intend suggesting such. . . . We have used this **FIAT LUX** to try the mechanism of a new organ. On the old instruments, no matter how sweet their tones may be, the rendering of this work, and the management of the continuous crescendo so as to arrive at all the volume and greatest possible éclat, makes the organist, a real **organum pulsator**.

**IN PARADISUM**, ("G" major). Though this is not real organ writing it is effective on the instrument and is genially written. The arpeggii might figure the playing on the harps or the flight of the angels. The theme is religious and must not be played too slowly. The modulations, all through, are very original. This is a very popular organ piece, the world over. It does not however reflect what St. John says of the delights of Heaven: In Paradisum! "Which neither eye hath seen nor ear heard . . . nor which hath entered into the heart of man. . . ."

**Offertory in "D"** is just good literature and the piece is short enough for the usual space allotted to the playing of the same at High Mass.

**Thème Provençal Varié**, in "C" minor is what its title recalls. It is provençal and recalls the time of the Popes in their City at Avignon. It is varied here, as to treatment.

**Marche Triomphale**, in "E" flat major has never satisfied us as a march. It is triumphal in its forte and packed chords, but to be felt as a real march it must be played slowly and majestically without dragging.

#### IV

**PART IV—NUPTIAL MASS** is a suite of five compositions for the organ. Its title "**Messe de Mariage**" is No. 217 in the **Leduc Editions**. This collection of pieces for a Nuptial Mass as its title and use suggest, has ever been popular, and is most suited for rendition at nuptial ceremonies. We prefer Dubois' "**Messe de Mariage**" to that of Mr. Henri Dallier, of the same title. (Mr. Dallier, as mentioned before, was Dubois' successor at **La Madeleine** as Church Organist.)

I.—**Entrée du Cortège in "A" major** covers 10 pages. It is a Grand Choeur written in heavy chordal juxtapositions. The deep and obsessing basses on the pedals and the compact chords on the manuals imitate, in the first theme, a **thema obstinata**, the pealing of rejoicing bells, while the first eight measures have that strain of two ding-dong "slurred" and two others following, "detached." The main theme is followed by a second theme in the relative minor, but this election of relative tonality modulates to the dominant of "A" major in the main theme again with a natural modulation of the carillon theme. This time it passes through "C" major concluding anew in "A" major. Then follows the exposition of a third theme, just exposed (8 measures), and cut off by two episodes of four measures. The latter is then also sympathetically bemused, in sections of four measures, by the imitation of smaller bells, ringing and swinging, while the organ continues playing. Recapitulation of the main and second themes, the latter is accompanied throughout with broken chords.

This is not real organ music, but Dubois' flowery mead used it to good effect. It is descriptive and circumstantial.

The Coda with its trumpet calls is answered by daring heavy chords, (four measures, in succession) and the chimes or carillon continue pealing strongly and clearly for four measures more being, in turn, answered by the trumpet calls.

II.—**Nuptial Benediction in "E" major**, has 8 pages.

This composition breathes the serenity of dawn. The interjectory arpeggii are fanciful and delicate; they hint at autumnal tints with a suggestion of languishing, proliferating into an intense feeling of receptivity. These pages are a masterpiece of hinting. The melody on the oboe pours forth its plaintive heart in echoing with its back-chats, clear, delicate and tenderly in lilt, but the color is never garish, nor even gaudy.

III.—**Offertory in "D" flat major**.

These five pages are a gracious yearning melody with an affectionate and tender curve. Their tonality and treatment are akin to the spirit of Dubois' other Offer-tories. The present one is tender, feminine and soothing. It recalls calm and peaceful scenes such as moments of scented summer musing passing by a stream on Sundays after Vespers.

#### IV.—Invocation in "F" major (5 pages).

This piece is sincerely religious, and though prized highly by the Parisians has retained its religious atmosphere. The first twenty-four measures are indeed a prayer. The part following is decorated with Dubois' usual arpeggii, not just as icing decorates a wedding-cake, for the decoration seems, and was meant to be, a part of the shape in the musical construction. There is plenty here to mark and taste with quiet appreciation if one understands the proper balance between the melodic prayer and the decorative and harmonious accompaniment of the same.

#### V.—LAUS DEO in "D" major, is the Exit or Postlude.

These ten pages, are a **Grand Choeur**, written in  $\frac{3}{4}$  time. The luscious full-bodied tones of this postlude have staying power. One must play this composition with notable restraint, and in the interludes, use sobriety in registration and tempo.

The **LAUS DEO** is a majestic work and its unity is most interesting. It does not play with earlier material, though this mode of recapitulation was finely done by Dubois. We hear bells again, while the organ plays. Engaging middle-part-relief-tune, with pauses, and chimes continue to ring with brave flings, weaving and winding through keys, and striving after a repeated climax, but happily holding up the movement and pressing on its building elements. These impressive little building-touches with their modulating persuasions are typical and winsomely wind their way to the re-statement of the noble initial theme. The Coda swings in with none of the unexpected or special original brands of chords thrown in. It is all very exhilarating with a lightly evoked effervescence of the same theme, ending in augmentation.

Dubois' "NUPTIAL MASS" is more than absolute music, which is a thing sufficient unto itself in beauty. May the gifted, the inspired, the spiritual performer be regaled and regale the future brides and bridegrooms with its glorious harmonies.

In all his music, whether instrumental or vocal, Theodore Dubois poured in the concentrated essence of a notable restraint and noble sobriety. His writings have a touch of refinement, feeling and depth in expression. His musicianship shows discretion and a rare reserve.

Dubois' "NUPTIAL MASS" has distinction in its pieces wherein he has concen-

trated the essence of love and prayer. These five pieces are of a well-wishing hymeneal ecstasy, shaped and toned to a formal unity by all the resources of his French Art and intense religious Faith.

The "NUPTIAL MASS," is musico-poetic, meaningful, though impersonally organic in style. It is not perhaps intended for a palate trained and an appetite whetted to real organ writing, but it is literature, religious literature, not sacred music but religious music. This **suite** has a welcome variety in its completeness and the detail of key-color has complexion. The pieces, individually, are ravishingly lovely. In all, Dubois is here maintaining his consistent standard of taste in writing music. To the enquirer we would say: Enjoy and use the music of this **suite** without the lesser sense of appreciating it or appraising it.

## V

Part V.—Dubois, who died in 1924, had a fifth volume of Organ Compositions which was issued in the year 1921. This fifth volume contains **Ten Pieces** and is published by the Editor **Heugel**: (Au Ménestrel, 2 bis, rue Vivienne, Paris).

#### I.—Entrée in "E" flat major, 4 pages.

This is a Processional or Prelude in a canorous *maestoso* that is tonally, technically and spiritually identified with organ music. Though not essentially such, it is very suitable for a prelude.

#### II.—Pièce Canonique in "G" major, 3 pp.

A simple delight to mind and sense. The canonic touch has spirit in its pleasant, moderate and direct statement of a momentary theme. It is not a fabricated canon and hence avoids artificiality. It must be played honestly *moderato*, for it does not entwine the receptive sense in a close canonic maze.

#### III.—Deploration in "A" minor, 3 pages.

This is obviously in dramatized poetical mood. It deals with anxiety, apprehension, earnest desire, and the like; all abstract substances or qualities, which may be dealt easily enough in music. The organist has only to apply the theme, the moods, in some human relation without dramatizing the piece, as he does when he plays "Asa's Death" from Grieg.

Dubois' thought and expression of ideas are illumined by the tenderness of emotions of the most absorbing kind. The part in "A" major (16 measures) underlies and interpenetrates as an answer or solace, giv-

ing utterance to expressions of hope. It is like sweet water drawn from a well of comfort. The first theme in "A" minor returns again and again but somewhat differently harmonized. But, here, one must not search for any substance of despair, of melancholy, or of confusion in that noble and massive harmonization. Furthermore, Dubois does not have recourse to discord for the sources of his expressiveness.

IV.—**Pastorale in "B" major, 4 pages.**

A Pastoral Poem, reflecting the monastic-like peace of woodland dells contrasted with the buoyant mood of dancing spirits in wind-blown mountain pastures. Here the author uses for the dialogues a gamba chatting with a flute, instead of the usual oboe.

V.—**Prelude in "G" minor, 7 pages.**

One must know much about art to be able to play this number intellectually. The thematic statement is direct and straightforward and asks not to be impeded by the continuous figuration of the accompaniment for its full and safe support. The principal theme, wherever it appears, is not harsh nor grating, though of ample power. All the material calls for a sharp handling, and more so in the *con fuoco* which is a swift flight for the last two pages and a half. This calls for steady plodding. How large and complete it all is! This prelude has intellectual and technical character, qualities that are peculiar to itself. It has form and content, though perhaps it is more orchestral than organic.

VI.—**Fugue in "G" minor, 6 pages.**

Though this exemplifies "the dreadful" form, the theme delights in its pleasantness. The writing is crystal clear though closely wrought. This fugue is expressive and lends itself to meditation if not to ecstasy. One, indeed, gets to like and cherish this fugue, so pure and absolute it is. I like this meditative discourse for it is gentle and still music. It chastens and subdues.

VII.—**Evocation in "D" major, 3 pages.**

Choice-bits of poetical and sensitive modulations. Its vibrant humming and purling do not tend, in their fluted sounds, to become luscious or over-clinging. Each period of four measures conveys inexpressible sweetness, gentle aspiration so alertly responsive to feminine ardour. Each period again, flower-like beauties, hovers between a motionless and soft organ point. One feels such evocation as being lifted into some haven of peace which follows victorious ef-

forts. One might discover other imageries or symbolisms. It might be Wordsworth's "primrose by the river's brim?" Perhaps this **Evocation** when played on the **Mandeleine Organ** makes the shade of Dubois glow with contentment.

VIII.—**Introduction - Fantaisie; Fughetta et Coda. "D" flat major, 7 pages.**

These pages do not constitute a great paean, surpassingly beautiful nor endlessly interesting. Dubois wrote, usually, broader, fuller and infinitely more satisfyingly. Yet this "hors d'oeuvres," if we may so call this piece, is in many répertories and must be giving some useful services.

The **Introduction** expresses musical ideas of intrinsic value and the harmonic language is akin to Dubois' melodic affinities. It has calm sweetness and infinite repose tinged with a mellowed idiom.

The **Fantaisie** has a lilt and swing to carry it along. It verily pulses with life.

The **Fughetta** (2 pages) has fugal ingenuity. It is tinged with a Catholic mysticism. The very restraint of emotion is indicative of its depth and sincerity.

As to the **Coda**. It contains the themes heard before, but contrasts them in mood, tempo, style and tonality. The restatements and clarification bring with them the conclusion.

IX.—**IMPLORATION in "D" minor, 2 pages.**

These two pages have the general impression, as the title suggests, impression of supplication, of penance and hope. Its character is not particularly ardent, but that of resignation. This short piece is like an anthem, lifting the soul towards the luminous realm where the Lord of Mercies reigns. The general impression is poetic, prayerful and mystically virile. The simple means here employed beget untold charm.

X.—**Sortie in "E" major, 7 pages.**

This last piece in the present collection is a **Grand Choeur**. (This can not be translated as **Grand Chorus** for the meaning of **Grand Choeur** is "Full Organ.") This **Sortie** is really a Postlude. It is a piece that is effective, and fluently so. It has a mood of throbbing vitality and exultant vigor. Its winningness and power call for technical dexterity, though the reading is an easy matter. It might also have been labelled a **Toccata**.

Two measures give the statement of a

theme. This theme is played by the right hand. The following two measures express the answer to the same theme, but in the bass. It flows along untrammelled, gracious, free.

This "Postlude" or "Sortie" (or "Toc-cata"), should start with the sonority of the

foundation stops and the power of the reeds (without 16') and close with the same, with the brilliance of the mixtures and the 16' added to the end. Thus it should end in a blaze of light or sound just like the FIAT LUX.

Fr. Adélard, O.S.B.

## THE STABAT MATER AND ITS ILLUSTRIOUS COMPOSERS

By HON. TOD. B. GALLOWAY

(In "The Etude" Oct. 1934)

**I**N THE INTERESTING study of the growth and development of music there is no subject more fascinating than that of the evolution of ecclesiastical or church music.

The Hebrews, we know, got their first ideas of music from their neighbors the Syrians. From the *Song of Deliverance*—the *Song of Moses*, as related in the Bible, and as sung by Miriam and her companions—down through Bible history, we have the interesting story of the growth of the Hebraic liturgy. This we follow until the Great Date of the birth of the Savior of Mankind.

Just how the new and struggling church derived from its Hebraic traditions the evolution of religious music pertaining to the New Story, and how our early church fathers were able to bring about a Latin liturgy suitable to the new religion, are problems of the greatest interest.

### Beauty in Birth

How the early fathers, in lisping Latin verse, told the story of the mystery of the Incarnation, is beyond our comprehension. It is a chain that runs like patterned golden threads through all Christian poetry worthy of the name. And so it is that in the "Stabat Mater" of an early hymn writer, it appears in the perfection of the present form of this immortal, if not peerless, hymn. But little time elapsed before it became widely known; for it found early use in devotional exercises, through the direct encouragement of the clergy. Not, however, until some four hundred years should elapse, did it become part of the Roman Missal; and it still is sung on the Feast of the Seven Dolors in Holy Week and during the Devotions for the Way of the Cross.

### Which Move the Heart

That this poem, inimitable in its tender pathos, has fascinated the imaginative ones

of many countries is shown by the numerous translations into various languages. One rendering into English, by Bishop Mant, is particularly striking and begins with the beautiful line, "By the Cross sad vigil keeping"; and another by the Rev. E. Caswell is found in *Hymns, Ancient and Modern*.

The Latin opening is this:

Stabat Mater dolorosa  
Juxta Crucem lacrimosa  
Dum pendebat Filius.

What a world of suggestion in nine words! Volumes could scarcely convey more. The heart-rending scene, theme of unending contemplation, is pictured in all its tragedy.

Here is the sympathetic version of the Rev. E. Caswell:

At the Cross her station keeping  
Stood the Mournful Mother weeping  
Close to Jesus to the last.

Probably few, who sing these words in the churches of today, know that they are but a transcription of the inspired lines of an Italian monk who died more than six hundred years ago.

That the beautiful "Stabat Mater" should have moved people for more than six hundred years, and that it should have proved to be a source of inspiration to musicians is not surprising. Hence we can trace a continued procession of musical settings, from the fourteenth to the twentieth century.

### An Inspirer of Music

The Divine Poem is believed to have been written by an obscure monk, Jacopone dei Benedetti, toward the end of the thirteenth century. The musical settings of Josquim Deprés, Palestrina, d'Astorga, Pergolesi, Rossini, and Dvorák and among the best known; and the magnificent works of Rossini and Dvorák are, in their different



styles, unequaled, though that of Rossini is unquestionably the most popular of all. To these names may be added Haydn of the classic period, along with Verdi and the Irish Stanford of the nineteenth century.

Josquin Deprés was born about the middle of the fifteenth century, and died in 1521. He won early fame, and before reaching his fortieth year, was regarded as the greatest composer of the time. His music, even during his life, became known over the whole of civilized Europe. Though it is of profound interest to the antiquarian and of great value to the student of music, it falls strangely on the modern ear. The counterpoint is elaborate to the verge of complication; while the words would seem to be regarded as of little consequence, except as a medium for its display.

That the church authorities became restive under this over-elaboration, and threatened to revert to the exclusive use of plainsong in the services, is certain; and the threat remained over the heads of church composers until the genius of Palestrina came to lift it and to bring church music into a saner and more reverential condition. However, that this opinion of Josquin's music is not universally shared, is proved

by the fact that the late W. S. Rockstro, one of the greatest authorities on ancient ecclesiastical music, was an enthusiastic admirer of it.

#### A Musical Messiah

With the advent of Palestrina opens a new era in the art. A new sense of beauty is brought to light, and an entirely new power of reflecting the spirit of the words is revealed. Instead of a cold and rigid science, an art that is at once a combination of skill and inspiration breaks into being; and this is to prove the forerunner of modern music. The way was paved that was to lead to the giant wonders of the near past, and on which were to tread the Elgar and the Debussy of our day.

The supreme service which Palestrina rendered to music was the composition of a Mass which was adjudged by the Pope and cardinals to be worthy of the church, and a model for future composers; for, had their decision been adverse, the disastrous effect would have been incalculable. The decision was epoch-making.

When at the zenith of his powers, Palestrina wrote his setting of the "Stabat Mater." It is a work of extraordinary

(Continued on page 142)

## Kilgen Organs



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Purchasers of the PETIT ENSEMBLE PIPE ORGAN are enthusiastic over its performance, extravagant in their praise of its tonal quality.

The instrument is remarkable in that it can be installed without making alterations to the building, all console measurements are of standard A. G. O. design, it is full and rich in ensemble—and yet costs no more than a Grand Piano.

Should you be interested in a PETIT ENSEMBLE, a letter will arrange an audition at one of the many places where they are on display, or should you be interested in the larger KILGEN LITURGICAL ORGAN, a request will bring one of our well informed organ architects to confer with you.

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## OUR MUSIC THIS MONTH

### Christus Vincit

### Ambrosian Chant

### Harmonized by Bragers

This is one of the earliest chants on record. It is called Ambrosian rather than Gregorian, taking this name from a more simple school of the Chant, that of St. Ambrose of Milan.

Manuscripts of this composition have been found dating from the 8th century, though scholars believe it to be much older. That it is a type of the earliest Liturgical Chants we see demonstrated in its simplicity. It was sung at coronations in the 8th and 9th centuries, and the choruses were taken up by all the people in a great voice.

It is suitable for present day church use, as a Recessional, or at any Feast, especially Easter or the Feast of Christ The King. Mr. Bragers' harmonization is according to the most accepted and approved ideas of chant accompaniment.

How long would it take such a chant to replace the popular "Holy God, We Praise Thy Name" in every church? Easy to learn, easily remembered, and suitable for general use.

### Seven Last Words

### Otto A. Singenberger

This composition is designed for singing at "Three Hours Service." The text is appropriate for use during this service which now takes place on Good Friday in almost every Catholic parish, and Religious Community. The music is in modern simple style, for average parish choirs. During Holy Week and the Easter season there is so much music to be learned and rendered that it is not fair to require too much of Volunteer singers. The appeal of this music is heightened by the fact that it is likewise useful for other occasions during Lent, as well as the "Tre Ore."

### O Magnify The Lord

### Sister M. Gisela, S.S.N.D.

This well known solo, frequently heard at occasions honoring the Profession of Vows, or Ordination ceremonies is here presented in a four-part arrangement. As such it is suited to use at Festivals by Parish choirs, or on School Graduation Programs.

### O Sacrament Most Holy

### Otto A. Singenberger

Mr. Singenberger's popular two part hymn, which is found in the same publication as Sister Gisela's Solo or Unison setting of "O Magnify The Lord" is here shown in a simple S.A.T.B. arrangement for a capella singing. Hence if you have M. & R. Edition No. 457, now, (Unison) you see here the same contents of that number arranged for mixed voices.

### Crux Fidelis

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

For three or four women's voices, this short devotional motet, is most effective in providing practical and useful music for the Lenten "a cappella" choir.

# O Come and Mourn with Me Awhile

Rev. F. W. FABER

OTTO A. SINGENBERGER

SOP. ALTO

1. Oh come and mourn with me a-while! See Ma-ry calls us  
 2. Have we no tears to shed for Him, While sol-diers scoff and  
 3. O love of God! O sin of man! In this dread act your

TENOR

1. Oh come and mourn with me a-while! See Ma-ry calls us  
 2. Have we no tears to shed for Him, While sol-diers scoff and  
 3. O love of God! O sin of man! In this dread act your

BASS

to her side; Oh come and let us mourn with her; Je-sus, our  
 Jews de-ride? Ah! look how pa-tient-ly He hangs; Je-sus, our  
 strength is tried; And vic-to-ry re-mains with Love; For He, our

to her side; Oh come and let us mourn with her; Je-sus our  
 Jews de-ride? Ah! look how pa-tient-ly He hangs; Je-sus our  
 strength is tried; And vic-to-ry re-mains with Love; For He, our

Love, is cru-ci-fied! Je-sus, our Love, is cru-ci-fied.  
 Love, is cru-ci-fied! Je-sus, our Love, is cru-ci-fied.  
 Love, is cru-ci-fied! For He, our Love, is cru-ci-fied.

Love, is cru-ci-fied! Je-sus, our Love, is cru-ci-fied.  
 Love, is cru-ci-fied! Je-sus, our Love, is cru-ci-fied.  
 Love, is cru-ci-fied! For He, our Love, is cru-ci-fied.

# The First Word

To Him who was all-merciful

C. J. MANNING

OTTO A. SINGENBERGER

*f*

1. To Him Who was all - mer - ci - ful, Who raised their  
 2. Sus - pen - ded on their cross of shame, He blessed the

*f*

1. To Him Who was all - mer - ci - ful, Who raised their  
 2. Sus - pen - ded on their cross of shame, He blessed the

*f*

dead and cured their lame, They showed no signs of  
 how - ling mob a - new, And pray'd un - to the

dead and cured their lame, They showed no signs of  
 how - ling mob a - new, And pray'd un - to the

*allarg.* *molto rit.*

mer - cy, nay, Re - viled and mocked His ho - ly Name.  
 Fa - ther, thus: For - give! They know not what they do!

mer - cy, nay, Re - viled and mocked His ho - ly Name.  
 Fa - ther, thus: For - give! They know not what they do!

*allarg.* *molto rit.*

## The Second Word

### O Boundless Love

R. McCARTHY

OTTO A. SINGENBERGER

O bound-less Love! O yearn-ing heart! Thou giv - est hope and quick re-lief, Em  
'Re-mem-ber me' the sin-ner pleads, When Thou shalt come in - to Thine own, 'In

O bound-less Love! O yearn-ing heart! Thou giv - est hope and quick re-lief, Em  
'Re-mem-ber me' the sin-ner pleads, When Thou shalt come in - to Thine own, 'In

*rit.*

brac-ing each and ev-'ry one; Nor dost Thou scorn the dy-ing thief.  
Pa-ra-dise' the Christ re-plies, 'Thou soon shalt find thy last-ing home.'

brac-ing each and ev-'ry one; Nor dost Thou scorn the dy-ing thief.  
Pa-ra-dise' the Christ re-plies, 'Thou soon shalt find thy last-ing home.'

*rit.*

## The Third Word

### Christ yielded Heaven

J. O'SULLIVAN

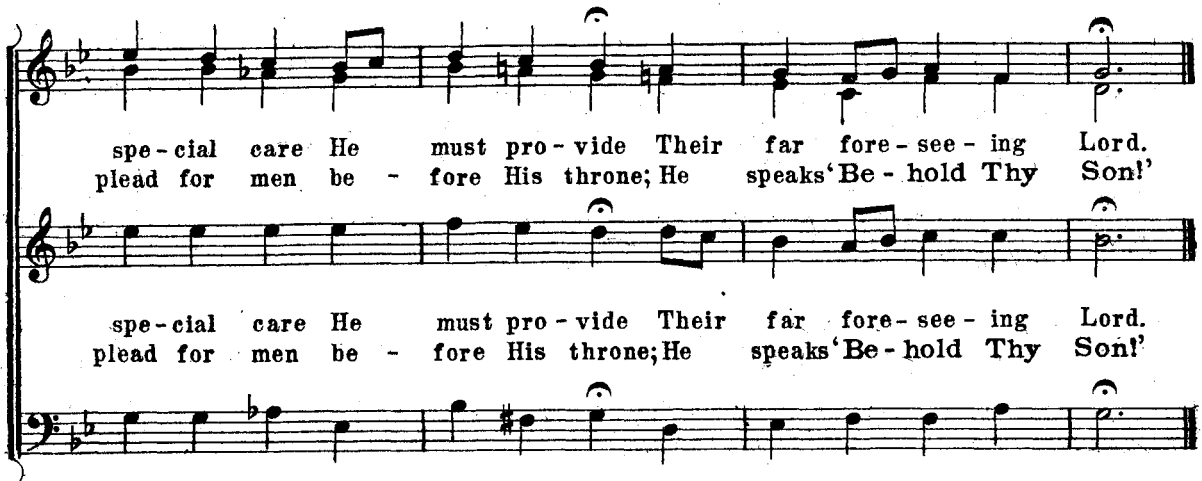
OTTO A. SINGENBERGER

*marcato*

1. Christ yield-ed Heav'n, His life, His all To bring men Hope's re - ward; Now  
2. His Moth-er, true from Crib to Cross, Shall watch till time is done, Shall

1. Christ yield-ed Heav'n, His life, His all To bring men Hopes re - ward; Now  
2. His Mother, true from Crib to Cross, Shall watch till time is done, Shall

*marcato*



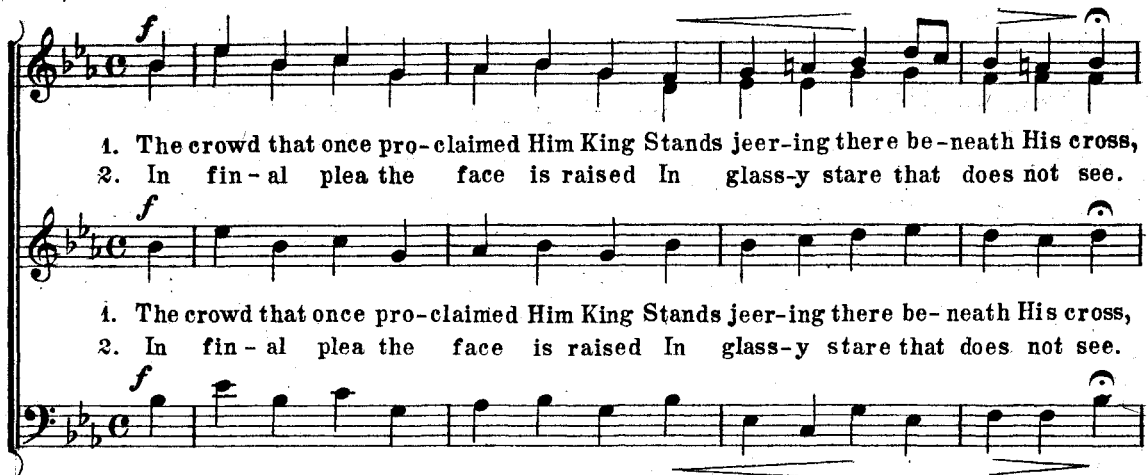
spe-cial care He must pro-vide Their far fore-see-ing Lord.  
plead for men be - fore His throne; He speaks 'Be - hold Thy Son!'

## The Fourth Word

The crowd that once proclaimed Him King

C.J. MANNING

OTTO A. SINGENBERGER



1. The crowd that once pro-claimed Him King Stands jeer-ing there be-neath His cross,  
2. In fin-al plea the face is raised In glass-y stare that does not see.



But bur-ied in His heart, all this, Ob-scured by keen-er, deep-er loss.  
An an-guished cry "My God! My God! And why hast Thou for-sak-en Me?"

# The Fifth Word

Sweetest Jesus pity me

A. CONEGLIO

OTTO A. SINGENBERGER

Andante

1. Sweet-est Je - sus pit - y me, I it was who of - fered gall,  
 2. Lip that for - mer - ly had been Wont to tell of Love's de - sire,  
 3. Burn - ing not from heat or pain, Burn - ing not from tor - ments rude;

1. Sweet-est Je - sus pit - y me, I it was who of - fered gall,  
 2. Lip that for - mer - ly had been Wont to tell of Love's de - sire,  
 3. Burn - ing not from heat or pain, Burn - ing not from tor - ments rude;

*mf* *rit.*

When a sin - gle quest from Thee Through those parched lips did fall.  
 Parch'd by scorching breath of sin Beg man now to quench their fire.  
 Yearn - ing but that man might gain Heav - en's gates and love re - new'd.

When a sin - gle quest from Thee Through those parched lips did fall.  
 Parch'd by scorching breath of sin Beg man now to quench their fire.  
 Yearn - ing but that man might gain Heav - en's gates and love re - new'd.

*molto rit.*

# The Sixth Word

His Love-borne task is nearly done

J. O'SULLIVAN

OTTO A. SINGENBERGER

Andante sostenuto

1. His Love-borne task is near - ly done, And death's re - lief comes  
 2. He came to save the souls of men, To cleanse them with His

1. His Love-borne task is near - ly done, And death's re - lief comes  
 2. He came to save the souls of men, To cleanse them with His

*pp*

*molto rit.*

fast; The si - lent crowd be - neath His Cross Know soon He'll breathe His last.  
blood; And now His vic - t'ry won, He says: 'Thy Will Be Done, oh God!'

fast; The si - lent crowd be - neath His Cross Know soon He'll breathe His last.  
blood; And now His vic - t'ry won, He says: 'Thy Will Be Done, oh God!'

*molto rit.*

## The Seventh Word

The end is near

C. J. MANNING

OTTO A. SINGENBERGER

*Moderato*

1. The end is near. The Son resigned Un - to the Fa - ther's ho - ly will, Be -  
2. The dark en'd day, and el - e - ments Un - leashed in fu ry, ill por tend. From  
3. His eyes are closed, the lips are still, A quiv - er ends the God - head's plan, Be -

1. The end is near. The Son resigned Un - to the Fa - ther's ho - ly will, Be -  
2. The dark en'd day, and el - e - ments Un - leashed in fu ry, ill por tend. From  
3. His eyes are closed, the lips are still, A quiv - er ends the God - head's plan, Be -

*rit.*

holds in mock - ing hearts be - low In - sen - sate, greed - y lust to kill.  
dark en'd heights, a brok en voice: 'To Thee, My Spir - it I Com - mend.'  
hold our Faith's first cru - ci - fix! An ex - iled God, and ex - iled man.

holds in mock - ing hearts be - low In - sen - sate, greed - y lust to kill.  
dark en'd heights, a brok en voice: 'To Thee, My Spir - it I Com - mend.'  
hold our Faith's first cru - ci - fix! An ex - iled God, and ex - iled man.

*rit.*



# Christus Vincit

Chorus of People  
(8th & 9th Centuries)  
Sung at Coronations

AMBROSIAN CHANT  
Harmonized by ACHILLE BRAGERS

*Schola:* *Chorus:* *rall.*

Chri - stus vin - cit! Chri - stus ré - gnat! Chri - stus im - pe - rat!

*Schola:* *Chorus:*

Ex - áu - di Chri - ste Ec - clé - si - ae Sán - ctae Dé - i sá - lus per -

*Schola:* *Chorus:*

pé - tu - a Re - demp - tor mún - di, Tu íl - lam ád - ju - va!

*Schola:* *Chorus:*

Sán - cta Ma - ri - a:	Tu íl - lam ád - ju - va!
Sán - cte Jó - seph:	Tu íl - lam ád - ju - va!
Sán - cte Mí - cha - el:	Tu íl - lam ád - ju - va!
(Sán - cta Pa - trí - cii:	Tu íl - lam ád - ju - va!)

All Repeat: Christus vincit! Christus regnat! Christus imperat!  
M. & R. Co. 889-4 Copyright MCMXXXVI by McLaughlin & Reilly Co., Boston Made in U.S.A.  
In The Caecilia March 1936

*Schola:* Ex-áu - di Chrí - ste *Chorus:* Pi - o sum - mo Pon - tí - fi - ci et u - ni -

*Schola:* vér - sa - li Pá - pae Vi - ta! *Chorus:* Sal - vá - tor mún - di Tu íl - lum

*Schola:* ád - ju - va! *Chorus:* Sán - cte Pe - tre Tu íl - lum ád - ju - va!  
Sán - cte Pau - le Tu íl - lum ád - ju - va!

Repeat: Christus Vincit etc.

*Schola and Chorus, alternating:*

Rex ré - gum!  
Rex nó - ster! Gló - ri - a no - stra Mi - sé - ri - cór - di - a nó - stra!  
Spes nó - stra!

Au-xi-li-um no-strum! For-ti-tu-do no-stra Ar-ma no-stra

in vi-ctis-si-ma! Mu-rus no-ster in-ex-pu-gna-bi-lis!

*All together:*  
De-fen-si-o et ex-al-ta-ti-o no-stra! Lux, Vi-a, et Vi-ta

*All together:*  
\* no-stra Ip-si so-li im-pe-ri-um, Laus et ju-bi-la-ti-o

\* Repeat: Christus Vincit etc.

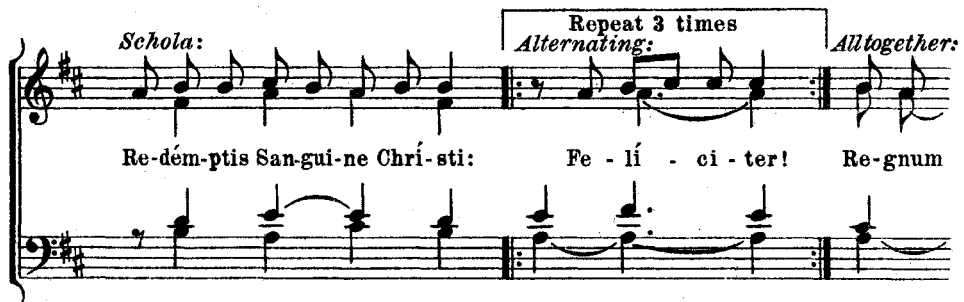
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per in - fi - ni - ta sae - cu - la sae - cu - lo - rum A - men.



*Schola:* Tém-po-ra bó-na vé-ni-ant! *Chorus:* Pax Chrí-ste vé-ni-at!



*Schola:* Re-dém-ptis San-gui-ne Chrí-sti: *Repeat 3 times Alternating:* Fe-lí-ci-ter! *Alltogether:* Re-gnum



Chrí-sti vé-ni-at! Dé-o Grá-ti-as! A - men. *rall.*

## Crux Fidelis

SISTER M. CHERUBIM, O. S. F.  
Op. 60, No. 2

*Espressivo* *p* *mf* *mf*

Crux fi - de - lis, in - ter o - mnes ar - bor u - na no - bi - lis: nul - la

*p* *mf* *mf*

sil - va ta - lem pro - fert, fron - de, flo - - - re, ger - mi - ne.

*p* *p* *p*

Dul - ce li - gnum, dul - ces cla - vos, dul - ce pon - dus su - sti - net.

*p* *p*

ORGAN  
ad lib.

1. O Magnify the Lord— Sr. M. Gisela S.S.N.D.  
 2. O Sacrament Most Holy—Otto A.Singenberger

Recessional: for General Use  
 or for Profession of Vows,  
 Ordinations, or First Mass of Priest.

SOPRANO

1. O mag - ni - fy the Lord! Break forth in songs my  
 2. His mer - cies to the just From age to age He

ALTO

TENOR

1. O mag - ni - fy the Lord! Break forth in songs my  
 2. His mer - cies to the just From age to age He

BASS

ORGAN

voice; In my Sa - viour a - dored, My spir - it doth re - joice.  
 shows And humbles to the dust His proud and haughty foes.

voice; In my Sa - viour a - dored, My spir - it doth re - joice.  
 shows And humbles to the dust His proud and haughty foes.

While time its course will run, All a-ges will pro-  
The might-y ones He spurns, The humble He re-

While time its course will run, All a-ges will pro-  
The might-y ones He spurns, The humble He re-

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The piano part includes a 'b.e.' marking in the left hand.

claim What God in me hath done, And bless-ed call my name.  
ceives, He fills the soul that yearns; The rich in want He leaves.

claim What God in me hath done, And bless-ed call my name.  
ceives, He fills the soul that yearns; The rich in want He leaves.

The second system continues the musical score with the same vocal and piano parts. The piano accompaniment features a prominent bass line in the left hand.

My low - li - ness He sought, On  
To us for Is-rael's sake His

My low - li - ness He sought, On  
To us for Is-rael's sake His

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "My low - li - ness He sought, On To us for Is-rael's sake His".

me His eyes He cast, And in me He has wrought A won-der un-sur-passed!  
mer - cies still ex - tend, For Abram as He spake His love shall never end.

me His eyes He cast, And in me He has wrought A won-der un-sur - passed!  
mer - cies still ex - tend, For Abram as He spake His love shall never end.

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "me His eyes He cast, And in me He has wrought A won-der un-sur-passed! mer - cies still ex - tend, For Abram as He spake His love shall never end."



## 2. O Sacrament Most Holy

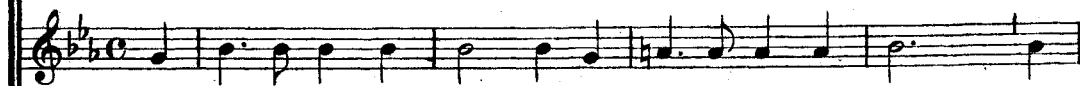
OTTO A. SINGENBERGER

Moderato

SOP.  
ALTO

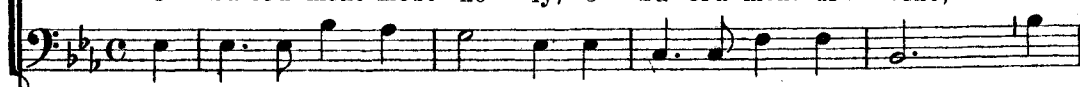
O Sa-cra-ment most ho - ly, O Sa-cra-ment di - vine, — All

TENOR



O Sa-cra-ment most ho - ly, O Sa-cra-ment di - vine, All

BASS

ORGAN  
ad lib.

praise and all thanks - giv - ing be ev-'ry mo - ment Thine! — All

praise and all thanks - giv - ing be ev-'ry mo - ment Thine! — All

praise and all thanks - giv - ing be ev-'ry mo - ment Thine!

praise and all thanks - giv - ing be ev-'ry mo - ment Thine!

# In Monte Oliveti

OTTO A. SINGENBERGER

TEN. I-II

O - li - ve - ti o - ra - vit ad

In Mon - te O - li - ve - ti o - ra - vit

In Mon - te O - li - ve - ti o - ra - vit

BASS I-II

O - li - ve - ti

Pa - trem: o - ra - vit

o - ra - vit ad Pa - trem: o - ra - vit Pa - ter, Pa - ter,

*rit.*

*pp*

si fi - e - ri pot - est tran - se - at a me ca - lix i - ste.

*pp* tran - se - at a me ca - lix

*sostenuto molto*

*accl.* in - fir - ma: in -

Spi - ri - tus qui - dem promp - tus est, ca - ro au - tem in - fir -

*accl.*

fir - ma: in - fir -

ma in - fir - ma: fi - at vo - lun - tas tu - a, tu - a.

*pp rit. Finis*

ma.

*sostenuto*

∇ Vigilate, et orate, ut non intretis in ten - ta - ti - o - nem.

## 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 January, 1936

*"In 367 A.D. the Council of Laodicea forbade congregational singing in churches; the star singer took the place he occupies to-day." Thus I read in THE AMERICAN MUSIC LOVER, Jan. 1936, page 260, by Philip Miller. Can CAECILIA shed some light on this statement?"*

A.—We condense our reply into the following paragraphs:

(1) All we know historically is that between A.D. 320 and 380 thirty two bishops were assembled at Laodicea, and that their consultations resulted in 59 canons, (*i.e. decrees*). There is no record on hand that these decrees were approved by any Roman Pontiff, hence the alleged council sinks down to the level of a provincial synod and is accordingly omitted from the ordinary Manuals of Church History. The various dates mentioned are more assumptions.

(2) The monumental work COLLECTIO AMPLISSIMA CONCILIORUM (*most comprehensive collection of Counciliar Decrees*), began by Mansi, Archbishop of Lucca (d. 1769) and now complete in 53 volumes, reproduces in the second volume three manuscripts containing the Canons and Commentary. Canon 15 runs thus: "It is no longer permitted that outside of the appointed cantors anyone shall ascend the ambo (*pulpit*) and chant in church."

(3) The Commentary says: "The Fathers of the Council did not wish to

decreed anything counter to St. Paul's injunction 'that the faithful should exhort each other in spiritual canticles', but they felt the necessity of providing for the dignity of the ecclesiastical music. For it had happened sometimes that bel-lowing, uncultured voices, "like roaring thunder" had burst into the singing of priests and cantors, and thus caused confusion.

(4) We fail to see any connection between a "star-singer" and the "clerical cantor" who in sacred vestments chants the sacred text from the pulpit. From a star singer we would naturally expect a special musical message with display of great vocal beauty, power, range and finest expression, but such a message does not fit into Divine services; it turns the human soul from God to man. Strange to say: Canon 59 sounds like a death knell to the star-singer-idea; it runs thus: "Let not an *idiot* render in church any self-composed or secular song, nor read from any book which does not form part of the Old—and New Testament."

*Note.* By *idiot* is meant a person that lacks position and qualification for an official act.

To say that congregational singing has been forbidden is an unwarranted statement; Holy Church is the same today as when St. Paul wrote to the Ephesians (5, 18) "Be ye filled with the holy Spirit, speaking to yourselves in psalms, and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord";—and to the Colossians

(3, 16) "Teaching and admonishing one another in psalms, hymns, and spiritual canticles, singing in grace in your hearts to God."

With the beginning of the 20th century most urgent and constant admonitions have gone forth to the faithful to abandon at Holy Mass the attitude of silent worshipper and mute spectator and — *as a minimum* — to raise their voices in answer to the priest's greetings, blessings, and prayers.

"I am very anxious to know more about the Hammond organ. Is this electrone qualified for use in Catholic Services?"

A.—"The American Organist," January, 1936, contains a symposium of twenty-one estimates by leading organists, churchmen, and organ architects on this very question, viz, fitness for church use. We submit five of them for the readers of Caecilia.—(1) "In my opinion the tone is definitely unchurchly; there is an interesting variety of effect between pianissimo and forte, but only useful for special fancy effects; full organ is only noise; its characteristics would seem to be definitely contrary to the spirit of the church. It may fit in admirably with a jazz-band or dance orchestra."—(2) "It seemed to me more adapted for the theatre and film work. In my opinion it has not the foundation tone necessary for church playing and accompanying."—(3) "Electrotones are not for church. . . . The church stands for truth. It cannot tolerate synthetic imitations." (4) "The Hammond Organ has but one tone. After about fifteen minutes hearing, the tone becomes about the most monotonous sound I have ever heard. It is distinctly not churchly but reminds me of night-clubs."—(5) "It impresses the trained ear a 'loud-speaker-tone,' having the blatant metallic quality inherent in radio production; when the volume of tone is increased this impression becomes more offensive."

"Concerning the use of the Violin in church some of our organists admit that it is forbidden during liturgical services (High Mass, Benediction), but they hold that it may be freely used at extra liturgical celebrations and sacred concerts. Is this interpretation correct?"

A.—Canon 1264 of the New Code says that the liturgical laws concerning sacred music are to be observed. There are more than twenty official quotations connected with this Canon; we select only two.

In the *Motu Proprio* Pope Pius X says: "In some special cases, within due limits and with the proper regards, other instruments (*than the organ*) may be allowed, but never without the special license of the Ordinary, according to prescriptions of the "*Ceremoniale Episcoporum*." — Further, "the employment of the piano is forbidden in church, as is also that of noisy and frivolous instruments such as drums, cymbals, bells and the like."—"It is strictly forbidden to have bands play in church, and only in a special case and with the consent of the Ordinary, will it be permitted to admit wind instruments (*in connection with polyphonic compositions*)."

The Ceremonial of Bishops (Book I, ch. 28, No. 11) says: "Care must be taken lest the organ be played in a lascivious way or improper manner . . . nor shall any other musical instrument be employed without the permission of the Ordinary."

From these quotations it is evident that no difference can be made between liturgical and extra-liturgical functions, and that accordingly the use of Violins and other orchestral instruments is always depending on the special permission of the Ordinary."

"It was quite a shock for our hard-working choir when our young director took things in hand and, without a word of recognition, laid down stern rules for

us. *He said that he, and he alone, would select the music and manage affairs.*"

A.—No doubt the new director has the best of intentions; he may be the very man who is going to give an immense lift to an old choir, so much so that ere long you will fall in love with his energy.

It was however a psychological blunder on the part of the new director to use pincers instead of kid-gloves at the first meeting; a few kind words would have gone a long way. Still I would suggest that you do not judge him harshly; give him time to gain his proper alignment; "new brooms and brushes do a fine job," as people say, but both are stiff to begin with.

"*The AVE VERUM CORPUS NATUM is one of my favorite Sacramental numbers. Is there anything known about its origin?*" . . .

A.—A 14th century manuscript of the Benedictine Abbey Reichenau contains fourteen hymns under the heading: "*At the elevation of Christ's Body,*" and "*At the elevation of the Chalice*"; the "*Ave verum*" is one of them, having the following double legend: "Pope Innocent composed this salutation," and "Pope Leo granted to this prayer three years of indulgences." (*See Mone's Collection "Lateinische Hymnen des Mittelalters,"* vol. I, p. 280.)

Church History records that the Christians of the 10th and 11th centuries rather neglected the Holy Eucharist. The heretic Berengarius denied transubstantiation and thus undermined the dogma of the Real Presence Pope Gregory 7th dealt the death-blow to the heresy at the Council of the Lateran (1079). In the 12th century a reaction in favor of Holy Eucharist set in.—About this time also the elevation of Host and Chalice, as we have it to-day, was introduced. The faithful, to show their detestation of Berengar's heresy, proclaimed their faith in the Real Presence by singing: "Hail! true Body, born

of the Virgin Mary, the same that hung on the cross for man's redemption; from Whose pierced side flowed water and blood: be a foretaste to us in death's agony: O kind, O loving, O sweet Jesus, Mary's Son."—

This protest against the heresy of Berengarius became immensely popular and served to excite new fervor among the faithful.—The custom of singing this salutation during the Elevation was abrogated about the time of the Council of Trent.

"*Should not the priest remain at the foot of the altar until the choir has about finished the hymn after High Mass and Benediction?*"

A.—The writer was edified and thrilled when A.D. 1907 he was present at High Mass in Trinity Church, La Crosse, Wisconsin. After High Mass the choir, the school children and the congregation sang (*in German*) two stanzas of the ever beautiful Advent hymn: "O come, O come Emmanuel." During the first stanza the celebrant, Rev. Father Untraut, together with the surpliced choir boys and servers joined heartily in the singing; when the second stanza began, celebrant and boys left the sanctuary.

We offered the Reverend Pastor our heartfelt congratulations and at the same time began to make a careful investigation of the ways and means that led to such surprising results. What we discovered may be termed a "*liturgical Apostolate.*" With lively and intelligent interest the work had been prepared and mapped out. The words of the hymn had been explained to the entire parish, to the choir and the school children in particular. The melody had been drilled in the class rooms day by day and the words memorized; from the school the Apostolate was carried to the families; it was a matter of honor to sing the hymn by heart in the various homes. Now I had the cue that ex-

plained to me the joyous freedom and spontaneous animation that pervaded the singing in Church.

Another feature was this. The Pastor had made it very clear to the entire congregation that the hymn after High Mass should be sung by all as an act of thanksgiving for Divine favors received and that no one should leave the Church before the two stanzas were finished. This pedagogic feature worked like a charm; there was no idea of anyone rushing to the doors.

In our estimation it is a wise thing for the Pastor to remain at the foot of the altar until the first stanza is finished.—We likewise consider it a good precaution not to sing more than two stanzas.—Lastly we suggest to use only the best, time-tried hymns, in which the meaning of the words is clear and the melody simple. Hymns such as these must be sung in unison to obtain the desired effect of a prayer in music.

“*What is meant by a Male Alto?*”

A.—By a male alto (or male soprano) is designated an artificial voice which during the time of the Renaissance was greatly in vogue. By a surgical operation (*castration*) the male voice was kept at its youthful pitch. Such singers (*eunuchs*) were employed at court and in many church choirs. The custom is now entirely reprobated.

#### DENVER, COLORADO

Rev. James S. Saracini, S.M., Director of Music at St. Thomas Seminary, programmed Reilly's arrangement of the Cesar Franck “*Panis Angelicus*” during the “*Forty Hours*” celebrated in February.

#### NEW YORK, N. Y.

At the Concert of the Philharmonic Symphony Orchestra at Carnegie Hall, on February 6th and 7th, Melchiorre Mauro-Cotrone, Organist, played Handel's Concerto for Organ and Orchestra, in Bb major, No. 7. Hans Lange was the Director.

## GUIDE FOR HOLY WEEK

### Palm Sunday

On this Sunday, as on the other Sundays of Lent, the organ is silent. After the Asperges, which on this day omits the Gloria Patri, etc., the blessing of Palms takes place. The corresponding rubric “*Completa Tertia*” reads thus: “The Tierce being ended, after the sprinkling of the Holy Water, the Priest in a purple cope, or at least without a chasuble, with assistants vested in the usual manner, goes to bless the branches of palm, olive or some other tree which are placed in the middle of the altar, or at the Epistle side. The choir first sings the Antiphon: *Hosanna filio David*, etc.” This Antiphon is the VII. mode and is sung best transposed a fourth lower, i.e., it is to be intoned *ddg*. This makes it easier for the Celebrant to continue with the subsequent oration on the dominant *a*. This antiphon as well as any of the others may be sung four-voiced, still it may not be advisable. Nothing can surpass the melodies of plain chant and it may involve a long preparation for songs that occur but once a year. The meaning of this however, is not to be construed to claim for plain chant less careful and conscientious preparation.

The latter is imperative as all the singers and not only a few select ones, ought to take active part.

The antiphon completed, the Priest standing at the Epistle side, without turning towards the people says in the ferial prayer tone of the Mass “*Dominus vobiscum*.” The choir answers similarly: “*Et cum spiritu tuo*.” The Priest continues in ferial tone with the prayer “*Deus quem diligere, etc.*” The choir closes with “*Amen*.” After this, the Sub-Deacon at his usual place sings in Epistle tone the following lesson: “*In dielus illis*.” At the conclusion he kisses the hand of the Priest. The choir is not to sing *Deo gratias* but immediately begins the responsorium *Collegerunt* in the II. mode or with the responsorium *In monte Oliveti* in the VIII. mode. The latter, one tone lower, is preferable. It is less difficult and shorter. Whilst this responsorium is sung the Deacon places the Gospel book on the altar, hands the Priest the incense, and says at the middle of the altar the *Munda cor meum*. The Priest gives the blessing; and then with the usual ceremonies the Deacon sings the Gospel. No *Laus tibi Christe* follows. Now the blessing of palms takes place. The Priest standing at the Epistle side sings in ferial

tone: "**Dominus vobiscum**" and the prayer, the close of which begins the preface. The responsories to this are in the ferial tone like the preface. After the closing words of the preface *sine fine dicentes* the choir sings the **Sanctus** and **Benedictus** to the same melody as in the Requiem Mass. It is well to transpose the **Sanctus** so that the initial two tones of the **Sanctus** are the same as the tone on which the syllable *cen* is sung in the *dicentes*. This is followed by **Dominus vobiscum** to which the choir answers in the same tone: "**Et cum, etc.**" Five orations are then sung by the Priest, and to each the choir responds Amen. After the fifth prayer the Priest puts incense in the censer, sprinkles the palms three times with Holy Water, while saying without chant and psalms the **Asperges** and then incenses the palms three times. Then: "**Dominus vobiscum.**" Choir: "**Et cum Spiritu tuo,**" Priest: "**Oremas.**" . . . Choir: "**Amen.**" Then follows the distribution of the blessed Palms. The rubric proper reads thus: The blessing being finished, the highest in dignity of the clergy present proceeds to the altar and hands a blessed branch to the Celebrant. The Celebrant neither genuflects nor kisses the hand of the giver. The Priest then standing in the middle of the altar and facing the congregation distributes the branches, the first to the highest in rank of clergy from whom he had received the branch, then to the Deacon, the Sub-Deacon, the other clergy in similar order and lastly to the laity. The recipients of palms kneel and kiss the branch and then the hand of the Priest. During the distribution of palms the choir sings these antiphons: "**Pueri Hebraeorum portantes ramos,**" and "**Pueri Hebraeorum vestimenta prosternebant.**" Both antiphons are in the I. mode and it is well to transpose them one tone higher. A subsequent rubric advises the repetition of these antiphons till the distribution of palms is finished. It is becoming that the singers, too, should receive the palms at the altar. This can be easily arranged if one part of the choir sings and the other receives the palms and vice versa. The antiphon **Pueri Hebraeorum** may be sung four-voiced: modern and ancient composers have set the text to music.

The distribution of palms finished, the Priest chants "**Dominus vobiscum.**" Choir: "**Et cum, etc.**" Priest: "**Oremus . . .**" Choir: "**Amen.**"

Now follows the procession. First the Priest puts incense in the censer, and the Deacon turning to the people sings "**Proce-**

**damus in pace,**" the choir answers: "**In nomine Christi. Amen.**"

The singers precede the procession; (if they belong to the clergy they follow the cross.) Following the singers is the censer-bearer with the censer smoking; then the Sub-deacon, with the cross, between two Acolytes with their candles burning; next the clergy in order, and last of all the Priest, with the Deacon at his left, all bearing palms. During the procession all or some of the following antiphons are to be sung: "**Cum appropinquaret Dominus,**" "**Cum audisset populus,**" "**Ante sex dies,**" "**Occurrunt turbae,**" "**Cum Angelis,**" "**Turba multa.**" Not all of these need to be sung, but a sufficient number to last during the procession. Their selection is left to the director.

At the return of the procession, two or four singers go into the church, and, shutting the door, stand with their faces towards the procession, singing the two first verses. "**Gloria laus,**" which are repeated by the Priest, and the others without the church. Then, they that are within, sing the other following verses; and they that are without, at every second verse, answer: *Gloria laus, etc.* After this, the Sub-Deacon knocks at the door with the foot of the cross, which being opened, the procession enters the Church, singing the Responsory, "**Ingre-diente Domino.**"

Holy Mass follows. The palms are held in the hand while the Passion and the Gospel are chanted.

At High Mass everything is sung "solemniter," i. e., in the solemn tone, the responsories, consequently, are not "ferialiter," as they were during the blessing of palms. The Introitus, "**Domine, ne longe facias,**" etc., is in the VIII. Mode, should be transposed a second lower; the **Kyrie (Missa in Dominicis Adventus et Qua. dragesimae)** may then proceed with the final tone of the Introit. In regard to the Tractus: "**Deus Deus Meus,**" in the II. Mode it may be suggested to sing it alternately like a Psalm in the II. Mode, i. e., following the II Psalm tone. This will facilitate the rendition and still be in accordance with the rubrics. Omission of the Tractus is violating the laws of the Church just as well as the omission of any other liturgical text. The Gradual offers, at least for the better singer, no difficulty. For the Tractus it is well to use for Dominant that tone, (a or b flat) which is to begin the Passion.

The last verse of the Tractus being sung,

the Passion follows. No "**Munda cor meum**" is said, no blessing given, the acolytes carry no lights, nor is any incense used. The Passion is sung either by three Deacons (in Alb, with Maniple and Stole of purple color) or by the Priest and two Deacons. The first of these three represents the narrating Evangelist (E), the second Christ (X), the third the rest of the persons (T—turba) speaking in this divine drama. Laymen are not to participate in the chanting of the Passion, except where the turba (multitude) represents a crowd speaking. Truly grand compositions exist to meet this occasion, e. g. by Soriano; less difficult ones by C. Ett, Molitor; for male-choir by C. Ett, Molitor, Bella. If the chanters in the Sanctuary, i. e. the Deacons, as well as those in the Choir, are not of marked ability a successful rendition is doubtful. The execution must be exact and prompt. If the Evangelist should fall in tone or even be out of tone, it will be rather difficult to set in effectively. Experience has shown time and again what a task it is to have the Turba sung by the Choir.—**Experto crede Roberto** — Believe, the experienced Robert. The close of the Passion "**Altera autem die**" is sung in the Gospel-tone by the Deacon. The "**Dominus vobiscum**," etc., are omitted. The rest of the Mass offers no further difficulties. The Offertory "**Improperium expectavit**" in the VIII. Mode (to be intoned a Second lower) is rich in melody and wonderful in text. To dwell on this text becomes director and singers and whosoever is not moved by it is indeed unfit to act as chanter. This text, too, has been set to chorus-song. Rev. Dr. Fr. Witt has furnished a beautiful composition which has never failed to impress, provided the rendition was good. This composition for mixed choir was published in the "**Caecilia**," 1898, for male choir in the "**Caecilia**," 1889.

At the Vespers (which contains the usual Psalms and their antiphons for Sunday) the following is to be observed, viz.: The organ is silent. The antiphons preceding the Psalms and the Magnificat are to be intoned only, and sung entirely after the resp. the Canticum. During the sixth stanza "**O crux ave**" of the Hymn "**Vexilla reois**" the singers ought to kneel. The melody for the "**Benedicamus Domino**" and the "**Deo gratias**" is the same as on common Sundays (semi-duplex) and not as in the High Mass of Palm Sunday.

The Matins (**Matutinum**), or **Tenebrae**, can be observed in but few churches of our

country. Its essential parts may be briefly explained. The Matins consist of three Nocturns, each of which has three Psalms with their respective Antiphons. The Antiphons are said in full at the beginning as well as at the end of its Psalm. The "**Gloria Patri**" at the end of the Psalms is omitted till the Vespers of Holy Saturday. The third Psalm of each Nocturn is followed by Versicle and Responsory, then the "**Pater noster**" is said silently, then three Lessons (**Lectiones**) with Responsory. The three Lessons of the first Nocturn are called Lamentations, the mournful canticles of the Prophet Jeremias. The third Nocturn is followed by the Lauds (**Laudes**), i. e., five Antiphons with their Psalms: Versicle and Responsory: The Canticum of Zachary "**Benedictus** (I. Tone and Finale) with its Antiphon! The Versicle "**Christus factus est**"; this ended the "**Pater noster**" is said silently and the "**Miserere**" recited in a low voice while kneeling. — At the **Tenebrae** fifteen candles on a triangle are lighted. At the end of each of the fourteen Psalms one candle is extinguished. During the **Benedictus**, the six candles on the altar are extinguished one by one, so that the last candle may be put out at the last verse. When the Antiphon "**Traditor**" is repeated, the candle, which was left burning at the top of the triangular candlestick, is taken down and concealed under the Epistle side of the Altar. — This candle is a symbol of Christ Whose divine nature was hidden during His suffering, or it may be a reminder of His burial and His resurrection. The successive extinguishing of candles refers to the Prophets having given testimony of Christ the Redeemer, but Who was persecuted and crucified by the malicious Jews. It also signifies the Apostles who deserted our Lord one by one till He was alone in His sorrow. The signal for the close of the Matins is given with wooden clappers,\* at the noise of which all rise and depart in silence.

As to the musical part of the Matins it is to be observed that the use of the organ is prohibited: this holds good also for the Lamentations and the "**Benedictus**." For a rendition of these Chants in figured music I refer to my "**Guide in Catholic Church Music**" (Holy Week, page 147). For mixed

\*In the early Christian times when bells had not yet been in use the signal for Divine Service was given with wooden clappers. The faithful may at the noise call to mind the riotous clamor of the Jews "**Crucify Him**," or the earthquake occurring at the death of Christ.—(Pachter.)



Choirs are to be recommended the Lamentations by Palestrina, Witt, Diebold; for male Choirs those of Nanino (Pustet). For the *Benedictus* let plain Chant alternate with *Falsobordoni*. The first part may be sung by the clergy in the Sanctuary and the latter by the Choir.

### Green or Maundy Thursday (Feria V. in Coena Domini)

"To-day the Church celebrates the institution of the Most Holy Eucharist and also the foundation of the Priesthood. For this reason the Bishop on this day blesses the chrism used at Holy Orders and the other holy oils.—The character of this feast is divided between joy over the institution of the wonderful mystery and sorrow over the beginning suffering of the Divine Holocaust. Joy is to succumb to sorrow for the present. The real joyous character of the feast is reserved for a future day, namely the Thursday after Trinity Sunday—"Corpus Christi."—"The name of Green Thursday was derived partly from the custom observed by the faithful, of bringing from the field and garden offerings of fruits, which in warm countries, could already be had; partly, because with the passion of Our Lord, the salvation of mankind began to flourish like the green plants. The name Maundy Thursday was probably taken either from the mounds, or hand-baskets, in which the above-mentioned offerings were carried; or, as others suppose, from the Latin 'dies mundati,' by which the day is described as the day of the institution of the Holy Eucharist."—Goffine.)

The Mass on this day differs from the rest of the Office. That of the holy Eucharist is celebrated, a subject therefore of joy and thanksgiving, expressed by the ringing of bells, and the white color of the vestments and ornaments of the altar. For, though the Church is wholly taken up during this week with the passion of Christ, and for that reason has appointed the feast of "Corpus Christi" as a day of thanksgiving for the institution of that Sacrament, yet she could not refrain from some expressions of her joy and gratitude on the very day when our Lord was pleased to give us so wonderful a pledge of His love."—(The Office of Holy Week.)

Although there be more than one Priest in the parish, only one is to celebrate Holy Mass. The other Priests receive Holy Communion like the other faithful under only one species. Two Hosts are consecrated,

one for the Holy Mass and the other to be reserved for the next day when the so-called short Mass (also Mass of the Pre-sanctified) is celebrated." (Pachtler.)

At High Mass the following is to be observed: As soon as the Priest arrives at the foot of the Altar to commence Holy Mass the chanters intone the Introitus "Nos autem gloriari oportet etc." in the usual manner, but omitting the "Gloria Patri." The use of the organ is prohibited.

After the "Kyrie" the Celebrant intones the "Gloria" which is continued by the Choir and during which the bells are rung and the organ is played. The "Gloria" being sung no bells nor organ are to be used till Holy Saturday. Even the use of the altar-bells, or chimes is prohibited. The necessary signs are given with wooden clappers. If plain chant is sung at the High Mass the "Introitus (IV. Mode), the Kyrie, Gloria, etc. (of the Missa in Festis solemnibus) are best transposed a major second higher. A "Gloria" in figured music will hardly harmonize with the ringing of the bells. After the Epistle the Choir sings the Graduale "Christus factus est," (without Tractus) not transposed or one second lower; the Offertory "Dextera Domini" a fourth higher; the responsories are solemn, the "Ite Missa est" in tono solemn. —The "Agnus Dei" sung, which, by the way, ought to end with the Communion of the Priest, the Deacon chants the "Confiteor." During the distribution of Holy Communion to the faithful, the choir sings the Communion "Dominus Jesus" in the II. Mode, transposed a major third or a perfect fourth. —Following the High Mass is the Procession. "Since on this day the Church has seemingly been separated from her dead Bridegroom, the Blessed Sacrament under whose appearances the Lord will abide with us until the end of time, is removed from the Tabernacle. For the reception of the Blessed Sacrament, i.e. the Consecrated Host for Good Friday and a few Particles for the sick, a Chapel or some Altar in the Church is properly prepared. At the end of the High Mass the Priest exchanges the Chasuble for a white Cope. He puts incense into the Censer without blessing it, incenses the Sacred Host in its proper Chalice, puts on the Velum and carries the Blessed Sacrament in procession to its appointed place." (Pachtler.) The Sacred Particles in the Ciborium are carried similarly in a second Procession to the same place. The order in the Procession is as follows: The

Subdeacon with the Cross takes the lead, then the incense-bearer, two censer-bearers, partly facing the Blessed Sacrament, the Celebrant with the Chalice under a canopy and accompanied by Deacon and Subdeacon; meanwhile the singers chant the "**Pange lingua.**" This is not to be intoned by the Priest and as many stanzas of it are sung as are needed for the completion of the ceremony. It may be remarked again that the place of the chanters in the Procession is before the Cross when they are laymen and following the Cross when they belong to the Clergy. When the procession arrives at the side chapel, or altar, the Blessed Sacrament is placed on the Altar, incensed thrice and placed in a Tabernacle.

Immediately after these services the Vespers are recited, and not sung. The "**Pater noster**" is prayed silently at its beginning, then the Antiphon "**Calicem**" etc.; after the fifth Psalm follows the "**Magnificat**" then all kneel and say the Verse "**Christus factus est**" and the Psalm "**Miserere,**" etc., as at the close of the Matins.

The Vespers recited, the priest proceeds to divest the Altars, reciting meanwhile the Antiphon "**Diriserant,**" etc., and the 21st Psalm, "**Deus Deus meus, respice in me.**" In the fullness of her grief for the loss of her Divine Spouse the Church divests herself of all adornment. In Cathedrals follows the Blessing of the Holy Oils, as well as the Mandatum, i.e., the Washing of the Feet. As but few of the laity are privileged by circumstances to attend these services this may be omitted.

### Good Friday

(Feria VI. in Parasceve)

The None having been recited, the Priest and his Ministers, in black vestments go to the Altar, deprived of all its decoration, without lights and incense, prostrate themselves at the foot of the Altar and pray for a while. In the meantime the Acolytes (or the Sacristan) places only a linen cloth over the Altar. Then the Priest, with his Ministers, rises, goes up to the Altar, kisses it at the middle, and proceeds to the Epistle-side. The Lector (Reader) steps forward to the Epistle-side to read the Prophecy: "**Haec dicit Dominus,**" which is also read by the Priest in a low voice. After the closing words "**plus quam holocausta**" the Choir chants the Tractus "**Domine, andivi**" in the II. Mode (a third or fourth higher). The Tractus finished the Priest sings, "**Oremus,**" the Deacon, "**Flectamus genua,**" at which he

and all the faithful present bend their knees. The subdeacon follows with "**Levate**" and the Priest continues with the Prayer on one tone. The Choir closes it with "**Amen.**" The Subdeacon sings in the Epistle-tone the lesson "**In diebus illis**" and the Choir immediately sings the Tract "**Eripe me**" in the II. Mode (with a or b flat for dominant, i.e., a third or fourth higher). Then follows the Passion, according to St. John. It is similar in its rendition to the Passion of Palm Sunday.

After the Passion the Priest begins the prayers for all ranks and conditions of people. At each prayer he joins hands while chanting "**Oremus**" and then continues the Prayer in ferial tone and with expanded hands. The "**Oremus**" by the Priest is followed each time by the "**Flectamus genua**" by the Deacon and the "**Levate**" of the "Subdeacon," as described above. The Choir closes each Prayer with "**Amen**" except after the Prayer for the perfidious Jews.

### THE STABAT MATER

(Continued from page 117)

beauty, originality, and skill. Judged from either point of view, it is faultless. The opening is stupendous. The three consecutive major chords, beginning with that of A, followed by those of G and F (the treble part starting on the keynote and rising by intervals of the second to C, and the bass beginning on A and proceeding inversely to F) produce an effect that is, even today, thrilling. What must have been the feelings of those who first heard these harmonies, when we, who have enjoyed Wagner and listened to Strauss, are moved by them! Suffice it to say that the work, as a whole, is one of the most splendid specimens of ecclesiastical music in existence. Palestrina died in 1594 when nearing seventy years of age.

### Other Worthies

When we come to consider the works of d'Astorga and Pergolesi, it must be remembered that they were written in a century of absolute decadence, so far as Italian music is concerned. The splendid type of church music, which we owe to Palestrina, had to a large degree, passed away. The music of the church had become neither reverent nor serious. Salvator Rosa is quoted as having said, "Art is debased, worldly song has taken the church." And again he continues, "The miserere here becomes a chaconne,

with the style of farce and comedy, with gignes and sarabandes."

Such language, is, absolutely inapplicable to the "Stabat Mater" of d'Astorga, which is far more ecclesiastical in its style than most of the church music of his day. Although containing numbers such as *Quis est Homo* and *Fac me plagis vulnerari*, which are more operatic than sacred, still, the settings of *O quam tristis et afflicta* and *Eia Mater* have much interest and value and are quite worthy of the fame which has clung to the work.

A fact that makes it a more meritorious performance of the composer is that Baron d'Astorga was a diplomat and a great traveler, and music was but a much-loved pastime of his leisure hours. He was born in 1680 and died about 1756.

### A Devastating Contrast

After considering a work of such grandeur as the "Stabat Mater" of Palestrina, it is somewhat difficult to guard one's sense of proportion and to deal justly when we come to the setting of the same poem by Pergolesi. This is so inferior, from whatever point of view it may be judged, that it is impossible either to compare it with Palestrina's or to assign it any place in such glorious company. The work of a young man, undisciplined and unused to serious thought, whose time was largely occupied in composing operas, mostly of a comic kind, there is little cause for surprise that it is found theatrical in style and utterly lacking in genuine feeling. To account for its popularity, one need only say that it abounds in melodies that fall pleasantly on the ears of the multitude. A glance at it is, however, sufficient to show how decadent the Roman school had become during the century which had elapsed since the death of Palestrina. Viewed as a translation of the wonderful poem into the language of music, it is without value.

It is sometimes said that the peoples of the North are unable to understand the "Latin temperament" and are easily led astray in their judgment of its music. Possibly there may be some foundation for the idea; but we certainly are able to and do appreciate Palestrina, Verdi, Berlioz, César Franck, Saint-Saëns, Vincent d'Indy, Debussy, and many others. We are, however, just as capable of recognizing the decadence of the Italian school of Pergolesi's time as well as the decline of the English School of the eighteenth century.

### A Work of Contradictions

When we come to the "Stabat Mater" of Rossini we are brought into contact with one of the most extraordinary characters of the nineteenth century. At the height of his popularity, when Rossini had produced "The Barber of Seville"—a comic opera of the year 1816, which he followed in 1829 with "William Tell," a serious opera of power and majesty, he suddenly announced that he would write no more operas. The musical world was astounded as, with the possible exception of Verdi, he is the only operatic composer who abstained long from writing for the stage. Grove says that "Rossini had more gaiety than propriety, more wit than dignity, more love of independence than good taste"; and yet he created this extraordinary religious work.

The "Stabat Mater," performed in public for the first time in 1832, had increased the composer's reputation, by exhibiting his genius in a new light. Some critics, it is true, complained that the music is not sufficiently devotional, that it is worldly, theatrical, and essentially operatic in its character. Rossini told Ferdinand Hiller that he had written the "Stabat Mater" *mezzo serio*; but perhaps Rossini was only *mezzo serio* himself in saying so. . . .\*

### A Contemporary Master Work

There remains but to refer to the work of Dvorák; and wonderful is this masterpiece. As one has said, "From beginning to end there seems to be not a bar that would willingly be spared, or that does not seem to emanate from the very soul of the poem. As the work proceeds the poetry continues to be vivified and lighted up by the religious passion which burns in the wonderful inspiration."

The "Stabat Mater" of Dvorák is a masterpiece of one of the greatest musicians of all time. It would be dangerous to cite any one movement as greater than another; but it might be permissible to point to the quartet and chorus accompanying the words of consolation that conclude the poem,

Quando corpus morietur  
Fac, ut animae donetur  
Paradisi gloria,

as perhaps his supreme achievement. It was composed in 1876, the thirty-fifth year of his life.

Thus the beautiful poem of a humble mediaeval monk has been, for nearly seven hundred years, the inspiration of some of the most solemn, appealing and inspirational music ever written by man.

EDITOR'S NOTE:—Ten paragraphs defending the music of Rossini's setting have been deleted as not in accordance with the views of liturgical authorities at the present time (The Caecilia).

## ARCHBISHOP OF ST. LOUIS ADDRESSES ORGANIST GUILD

The Address of the Most Reverend Archbishop to the Members of the St. Louis Catholic Organists' Guild, Jan. 12, 1936.

I extend greetings to this happy and holy family, and I appreciate very much the kind words of your director general. I am sure he interprets his own sentiments and yours when he says "fortiter in re" and "suaviter in modo." I also appreciate his statement that you are the elite of the diocese. In today's gospel we read that the Blessed Mother preserved in her heart all that Christ had said. That, I think, would be a kind of Gregorian chant, the highest music of Catholic faith, preserved in the heart of the Mother, and expressed by her at least once in her beautiful "Magnificat." It was with a heart burdened with love, urged by love, urged by the highest kind of mother love, that Mary sang "My soul doth magnify the Lord." You are associated with that Holy Family, and I am glad that you also can say "Magnificat anima mea Domino."

I should like, if you offer to me the tribute of leadership, to be able to lead in actuality in this field of sacred music, but, unfortunately, most of us old people did not have the opportunity in our day to know the necessity for and the propriety of church music as it should be rendered. Going back over fifty years or more of church service, I recall my first association with church music was with a choir which did not pay much attention to the pastor, and the pastor, not well versed in the knowledge of church music, did not know just what he wanted. I learned from the newspapers the following morning the title of the Mass Sung. Such composers as Gounod, Haydn, Cherubini and Giorza—reigned supreme. The music of Mass was something wonderful and wonderfully rendered, therefore I accepted the inevitable. If one should have said at that time, "How would it be to have some Gregorian music?", the answer would have been, "Why that is all right, I suppose, for those who do not know any better — for monks and nuns that sing in choir, but for us people of intelligence — Catholics — why, we must please the people and we have to resort to these grand illustrations of music." On big occasions, the choir was buoyed up

and sustained by a great orchestra. Everybody came to that Mass—Turks, Jews, Protestants, and even some Catholics, and all went away from the performance delighted.

While over in Rome in the last century, I attended some musical vespers. The music was certainly grand, but at seven o'clock the choir had not gotten to the **Gloria Patri**, in fact never got to it. There was no **Amen** to their movement.

How far all that has changed now. If those Roman musicians and singers should come in here, we would say, "away with them," which brings up a very important question, "Can there be any possible union or marriage between church music and this worldly music?" I do not think that there can be. I think that church music and worldly music should be divorced and kept apart forever. We are beginning to realize more and more that we are a holy family, and that we belong to the Mystical Body and that we have the music of eternity, that which the Blessed Mother kept in her heart, and we cannot allow the shouts from the streets to enter.

I do not say that all secular music is bad: On the contrary, there is a whole field for world music to assert its way. But it is in the world, and it is for the world. I do not say that Catholics may not go to hear Grand Opera; for it has its beauty, strength, weakness, and foolishness, too. I think church music expresses according to our Holy Father, Pius X, beauty, holiness, and universality. The world music has some beauty, very little holiness, and much of the earthly—crude passion, sensual love, terror, death, emotionalism, great fear, great hopes, that are just physical, emotional, and such like; and while it can sway the individual to laughter, or tears, it is still there in the world without Almighty God. Consequently, those who dedicate their lives to the music of the world—to the opera, grand or less grand—these are the last you are going to convert. If you take the elite, those who buy \$5.00 opera seats, those, who for various motives—not always musical ones—are the patrons of the grand opera, you find they hate the music of the church. It makes them mad to hear it. They are so filled up with the grand opera that they do not see the divinity, truth, and beauty of

church music. I do not know if you are ever to convert them.

Whom are you to convert? Those that grow "in wisdom, age and grace." Commence with the children—even smaller children than our elegant group of Redemptorist boys. Have them as children of God chant His praises, have them sing to Him, because the child's voice is the most honest one we have, even though it may not be cultivated; for the child sings because song is in his heart. A child that sings to God will never go wrong. Train the boys and girls in schools, and particularly in preparatory schools. You heard an excellent rendition of church music from boys in high school grades. That period is not the stage in life when the boy wants to sing, but the program we had was very elegant. It was not too ambitious; it did not have all the fine technique, but it was honest and from their hearts; it was natural and smooth and had a kind of velvety quality to it, and consequently it was very pleasing. Voices, when they get old, get rough and horny, but the young boy's voice has a beauty all its own. Just what that quality of a boy's voice, soprano or alto is, is difficult to describe. It is a voice that does not go over the radio very well—maybe the microphone is not honest—or the boy is quite indifferent to the results produced in the reception.

Then comes your seminarian with his study of philosophy and theology. In our seminary days, there were two classes that we regarded as unimportant; they were minor studies, so minor, that they were almost disregarded: canon law and church music. Both of them are coming back into their own. Nearly all the students are studying canon law now in order to show the bishop how to run the church!

I hope all these boys in about ten years from now will be Redemptorists; and will continue to sing as they do now. Sometimes it happens that those who sing like nightingales when they are students become deaf mutes in later years. Once they sang in the choir, and now—they may sing in their hearts—but we do not hear the distinct tones that should come from a student of Gregorian chant. I should like to see more clergy attending these meetings.

The music of heaven is orderly, the law of God is orderly, and Gregorian chant and its kindred music is orderly and beautiful. There is a slight difficulty to know how far beyond the Gregorian chant you ought to

go. Some are a little more strict than others in this regard and say that there must be straight Gregorian and nothing more, for when you get away from the chant, you get away from the church.

I am not such a student of music that I know what advice to give here other than telling you to follow the advice of Pius X who says that there is room for a little more than Gregorian music.

All queens have a number of ladies in waiting, and train bearers. Now, similarly, if you throw around Gregorian chant some additional help that would show a little more variety, color and harmony, and tones more pleasing to the ear—provided the lines of the Gregorian are kept, and provided the attendants are waiting on the queen—it is all right. I am inclined to think that if you say "Gregorian chant and nothing more"—nothing the composers of figured music, you would get into a difficulty. If in their compositions you find the right principles of church music—purity, elegance, holiness, and something that expresses not emotion but some great truth—I think you may spread out from the straight line and take from them whatever is helpful.

I think there is progress in music. While certain eras may be the high points as in painting and sculpture, high points that have passed and may not recur again, still there are new ideas, new developments from day to day. But the words of the Liturgy are fixed with the seal of Divinity. They are unchanged and unchangeable, the same yesterday, today, and forever. Christ and His Word remain; the music may vary provided that it is along the original lines of purity and holiness and Christlikeness.

Concerning your second choir, your congregational singing, I do not know how congregations are able to sing the Mass. I thought there were none, but I found that the congregation out near Gildehaus sings the Mass. Congregational singing is possible and should be attempted. It has succeeded with a congregation of children. These children trained to sing in their youth should be able to take part in Congregational singing when they grow up. In order to have good singing, the congregations should be compact rather filling the church, or perhaps doing more than filling the church. The bigger the crowd, the more the enthusiasm.

But to have a compact congregation, there must be a leader. A great many parish priests and assistant priests do not turn out

to be great leaders; they are too bashful. There ought to be a priest or layman to lead the congregation. If it is left to a motu proprio of its own, it will never do as well as Pope Pius X's Motu Proprio!

In St. Ambrose's Church, here, the whole congregation sings the Benedictus and Miserere without books; everybody sings and in fact occasionally add a few invocations to the Litany. They have their traditions, and I think their children will continue to sing as their fathers did.

I am delighted to be with you today. I really should attend every meeting, I should apologize to talk about music to a group that is not only holy but learned in church music. As far as an appreciation of music is concerned, I am dedicated to the principle of church music modeled on the Gregorian. You are doing a glorious work in promoting it, and through your efforts the praises of God will ring from church to church, and that will be one evidence that the spirit of God is with you, and in your lives, and in your hearts. I thank you.

St. Louis Cathedral Bulletin

### F. J. O'BRIEN, PHILADELPHIA CHOIRMASTEER, DEAD

Francis J. O'Brien, well known in New England as composer of the most commonly used "Asperges" in that section, and as former organist of the Mission Church, Boston, died suddenly December 28th in Philadelphia.

Mr. O'Brien had been organist and choir director of the Church of the Gesu, in Philadelphia, since 1895.

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## PITTSBURGH NEWS

**J**ANUARY 15, the New Castle Chapter of Catholic Organists held their regular monthly meeting at St. Lucy's Church, Mahoningtown, where the organist, Miss Rose Martin, and her choir offered a much appreciated program of liturgical music. For the occasion, Miss Claire Duff, secretary of the chapter and organist of St. Joseph Church, New Castle, prepared and read a very interesting paper on Church Music, from which we gladly reprint here the most salient points.

## Church Music

The short pontificate of Pope Pius X was spent in an intensive struggle to "restore all things in Christ." A reform most near to his heart was the correction of the style and mode of ecclesiastical music which had fallen into an apparently hopeless tangle. How such a state came about, would take too long to tell in detail. A short summary, however, will suffice.

Music was admitted into worship on two grounds; primarily as a medium of prayer; then, much later, as an expression of art. But art can open a door which, unguarded, permits the entry of much that is against the spirit. All went well until 1450, when the plea "the best is good enough for God" tended gradually to make music for its own sake. At first, in the sixteenth century, harmony was written in that staid style which the Church still delights to honor; in the seventeenth century it still retained much of its Palestrinian character. But once it became separated from its spiritual partner, Prayer, it slipped easily down the slope till 1750, when in the hands of Viennese composers, it became frankly theatrical.

Many attempts were made to correct these abuses, but nevertheless the broad stream of sacred song retained its world tang.

In the "Motu Proprio," November 22, 1903, Pope Pius' immediate care was to purify liturgical music of the secularity with which it reeked everywhere. With all the force of a juridical code, the enactment enjoined that steps should be taken to accomplish this end. The means prescribed were the reinstatement of the Proper, the restoration of the Palestrinian style, the control over modern music by the ecclesiastical authorities; but above all, the practical study of plainsong,—the old ecclesiastical music which is not governed by strict rules of time in the modern sense, but solely by the word accent.

Real Church music is that which is most like plainchant. All compositions for church use must be in keeping with her liturgical chant; first, in regard to the treatment of the sacred text; secondly, in the inspiration of the melody; thirdly, in retaining of ecclesiastical character.

Freiherr Albert von Thimus in his "Symbolism of Ancient Tone Relations," has established one result of his inquiries which is of the greatest importance for Church music, namely, the close relation of the peculiar tones of Gregorian chant with those of the early civilized races. The modes of the liturgical chant, he shows, are the same as those which the descendants of Sem preserved, as handed down from remote antiquity. They are the same as those which David employed in the Temple and which remained unchanged and in almost constant use down to the time of our Lord. This gives to the Church a genuine musical treasure and establishes for the chant the claim to be the oldest, most purely traditional and most sacred music of the world.

The Rev. Theodore Ruehl, S.V.D., points out that the Chant contains three types of music. It has the three-toned system found in the Hebrew Lamentations, in the traditional religious songs of India, in the medicine songs of the Eskimos and South American Indians, in some Arabian pastorals, and in the songs of some of the primitive tribes in Africa and Australia. The Chant has something also of the five-tone system which is most widely spread in China, Korea, Japan, India, Siam and Burma, and in parts of Africa and the South Sea Islands. Finally, it has, wherever there are half-step intervals, something of the seven-tone system of modern music, and that of Arabia, northern Africa, Persia and elsewhere. Thus Gregorian Chant, having what is common to music of all people, is a universal music, and proper to the universal language of the Catholic Church.

Prejudice against plainsong is generally due to the lack of understanding that it is musical prayer, and that it cannot be judged by the standard of music alone. A failure to comprehend and interpret its spirit correctly is not infrequently the cause of wretched rendition which brings dislike.

"The one thing really necessary for successful rendition of Gregorian music, is spirit. The spirit which pervades the whole of the liturgy also courses through Gregorian Chant. It is for all engaged with it to enter into this spirit so as to give it forth in song. The church singer must grasp the



truth that choral singing is an intimate intercourse with God. He must meditate on the sacred text and the mystery of the time or feast. Personally, he must not imitate anything. He must not see through the eyes of others. He must sing out of his own experience—the sorrows and joys of his own heart. It is the understanding heart that sees the loving spiritual relation between God and man, through the mediator-ship of Christ. The understanding heart is aware of his own nothingness, but if he sees himself in Christ he comes to realize his own worth. He finds himself a member of Christ's mystical Body, and shares in His life and His priestly work. So then the chanter who takes part with heart and soul in the liturgical representations, at the sacred times and festivals, will acquire that necessary true Christian spirit for its worthy rendition." (Rembert Bularzik, O. S. B., St. John's Abbey, Collegeville, Minn.)

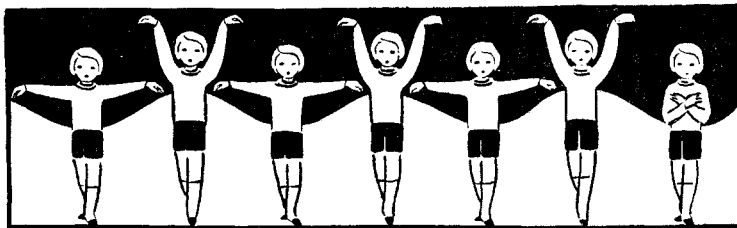
"One cannot repeat too frequently that

the restoration of sacred music can only be truly profound and thorough if it bases itself on the study and ardent love of the sacred liturgy. Mere artistry is insufficient for the good rendition of Gregorian chant. There must be a real comprehension of the meaning of liturgical prayer. When this comprehension is really grasped by the Christian, then he feels the need of uniting his entire life to that of the Church and with inexpressible joy to sing to God an inspired song." (Joseph Bonnett) . . . Let us labor, therefore, to fashion a liturgical soul within ourselves; that will be the sure means of contributing towards making our churches in very truth houses of God and of chanted prayer. Our constant ambition should be to have nothing else resound in our churches except that which might re-echo of the songs of the Angels who unceasingly repeat, "Holy, holy, holy, Lord God of Hosts. The heavens and earth are full of Thy glory. Hosanna in the highest." —Claire Duff.

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