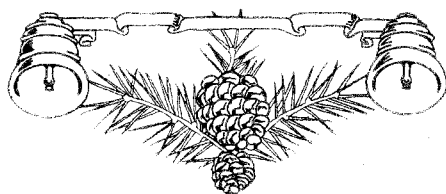


Founded A.D. 1874 by John Singenberger

The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

Merry Christmas
and
Happy
New Year



Vol. 63

DECEMBER 1936

No. 11

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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IN THIS ISSUE

EDITORIAL	492
THE CHARM OF CHRISTMAS CAROLS <i>Rev. F. Joseph Kelly, Mus. D.</i>	495
CHURCH MUSIC IN ENGLAND	499
CESAR FRANCK <i>Dom Adelard Bouvilliers, O.S.B.</i>	501
DOM JOSEPH POTHIER	505
OUR MUSIC THIS MONTH	506
QUESTION AND ANSWER BOX <i>Dom Gregory Hugle, O.S.B.</i>	519
NEWS FROM NEWARK	525
NEWS FROM PITTSBURGH	526
NEWS FROM ST. LOUIS	527
NEWS FROM BOSTON	498
REVIEWS	530
DOM MOCQUEREAU AND LE NOMBRE MUSICAL	531
LITURGICAL ASPECTS OF THE LATE HUEY LONG	532

Contents of each issue,
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EDITORIAL PAGE

HIGH MASS — A SACRIFICE

Time was when High Mass no longer was looked upon as a "*Sacrifice*," but as a "*sacred show*." This was during the time of the so-called "*merry church music*." There were then three separate groups in church: the clergy in the Sanctuary, the people in the nave, and the choir in the gallery. When the Mass was a "*big one*," the celebrant had to wait twenty minutes for the *Gloria*, and half an hour for the *Credo* to be finished. The people in the nave were the hopeless victims of the musical fashion, and the poor fasting priest found no mercy; he simply had to wait and wait. Concerted music was the dictator. — A Lord Cardinal almost broke down after the Elevation; he leaned upon the altar to support himself in his great fatigue. At dinner a priest spoke up and said: "Your Eminence, why don't you stop that music?" "Oh my dear Father," the Cardinal replied, "no one can stop it." — This happened in 1861. — The man to stop it came in 1903.

The Catholic World owes an immense debt of gratitude to the man whose beatification is fairly under way. Like a giant he set out to kill the hydra whose name is "*worldly music*." The whole Catholic World knows to-day that Holy Mass is a "*Sacrifice*," and instead of three groups in church, there is but one, most intimately united with the sacrificing priest. Without blushing the priest may say again: "*Orate fratres* Brethren, pray that *my* sacrifice and *yours* may be acceptable to God the Father almighty."

"I NEVER PAY ATTENTION
TO MUSIC"

"You were at High Mass: weren't you? How did you like the music?"



Readers of Caecilia Are Remembered Daily
At These Altars
of Conception Abbey Church

"Oh, I know nothing about music; I did not pay attention at all; I said my prayers and read in a spiritual book. You know, I never pay attention to the music; if I do, I get off my prayers."

Why has the art of music been admitted into the church? Most certainly, to be a help in prayer. This help in prayer is twofold. First of all it is a light for the understanding. Holy Church proposes sacred words, to which we should listen. These sacred words, which are taken from Holy Bible (*as a rule*), are rendered in such a manner that every syllable is carried to the farthest corner of the church. This is accomplished by means of a unison music, called Ecclesiastical or Gregorian chant. There is a secret about the diatonic intervals; they possess a carrying power which cannot be equaled.

In the second place, these sacred words act like sparks of fire; they produce a spiritual joy, a holy fervor; they increase the desire for heaven, and accordingly, urge the faithful on to a holy life.

To ignore sacred music is a decided loss; it is a fatal disregard of a help

which Christians need in their daily warfare. The ancient adage says: "*A singing army cannot be vanquished*".

POLYPHONY and PALESTRINA

It seems incredible that early in the 16th century part-singing had overstepped sound limits to such a degree that in St. Marcus Dome in Venice, Italy; music was performed which aggregated a grand total of 48 voices. From different galleries different choirs sang their polyphonic parts; some choirs came in as echoes; some represented the heavenly hierarchy, while others in more robust setting voiced the praises of Holy Church on earth. The effect was overwhelming — but the singers could make no headway: the apparatus was too big. Ventures such as these were naturally short lived.

Another venture was polyphony up to 16 parts, in which sometimes all the vowels were sounded simultaneously, so that the effect was that of a big henery, with all the hens cackling and all the roosters crowing. The Fathers of the Council of Trent seriously considered to forbid part-music altogether, since the sacred words could no longer be understood. At the critical time, however, a man came to the rescue of polyphony.

It was Palestrina who discovered the proper way out of this chaos. His polyphonic music is entirely in rapport with the chant; it subordinates itself to the religious thought of which it is the expression, and effaces itself before the text without which it is never heard.

It is entirely vocal, unaccompanied, modal in tonality, diatonic in character, and *legato* in style. Like the chant, its melodic intervals are small, not exceeding a sixth, and no augmented, diminished, or altered skips are included.

It contains no startling changes in speed or dynamics and no modulations

in the modern sense of the term; what might be classed as modulations are purely melodic and their duration so short as hardly to effect a change of key.

Polyphony differs from plainchant in that it is composed of many voices or melodies, each possessing its own rhythm and dynamics, equal in importance to all the others. These melodies sung simultaneously, produce a diatonic harmony, which, while remaining serene and impersonal, add to the whole structure a brilliance in effective contrast to the classical simplicity of the unisonous chant.

There is no confusion with regard to the sacred text; the words are well understood, and the music always sounds like a prayer.

BEWARE OF CHROMATICS

ALL THROUGH THE HISTORY OF CHURCH MUSIC chromaticism has been consistently rejected, but just as regularly it insinuated itself again. Overuse of chromatics disturbs the manly character of music. A limited use of chroma is not contrary to devotional expression, provided it be used to emphasize important melodic designs or to transfer the diatonic style into other tonalities. The arbitrary use of chromatics results in meaningless modulations, surprises and shocks or sentimental whining. Such disturbing elements contradict the very nature of divine worship.

The Rt. Rev. Msgr. Joseph F. Barbian, Director of the Catholic Schools of Milwaukee, died November first. Msgr. Barbian promoted the study of music in the Parochial Schools, and did much to encourage the introduction of Gregorian Chant during his years as Superintendent of the Milwaukee Schools.

News Items

LORAIN, OHIO.

The SS. Cyril and Methodius choir presented a Sacred Concert in the church on Sunday evening November 15th. Miss Mayme Perusek directed the choir and Mr. Frank Missnas, organist at St. Vitus Church, Cleveland, was at the console. Rev. Msgr. Vitus Hribar of St. Mary's Church, Cleveland, delivered a sermon in conjunction with the concert.

CHICAGO, ILL.

St. Augustine's Church (Franciscan) observed its 50th Anniversary, on November 15th. Rev. Frederick Beck, O.F.M., officiated at Solemn High Mass., and the music was conducted by Mr. Al. Tushaus.

BALTIMORE, MD.

The Cadoa Glee Club, directed by Miss Mary Finnessey, is conducting weekly rehearsals in preparation for the annual Christmas Carol program, promoted by the Catholic Daughters of America.

SCRANTON, PA.

St. Peter's Cathedral Choir, directed by Mr. Frank J. Daniel, A.A. G. O., made up of 23 men and 28 boys gave a program of Sacred Music from the Scranton Times Radio Station WQAN Friday evening November 13. This is the first time that the choir has presented a Radio program, in spite of its long record of fine music at the Cathedral.

NEW LONDON, CONN.

Dr. M. Mauro-Cottone, famed New York organist, brought to New London by Rev. Edward Brennan, Pastor, through the interest of Rev. Raymond O'Callaghan, Assistant Pastor, is giving a series of Sunday Vesper Recitals. Large congregations from all parts of Connecticut have been attracted to St. Mary's Church.

VERMONT

The Vermont K. of C. Council No. 2628, is sponsoring a Catholic Hour, monthly through Radio Station WNBX. The Rev. F. B. Vanholme, S. S. E., is giving a series of addresses, and music is being furnished by the choir of the parish of the Maternity of the Blessed Virgin Mary. Gregorian is rendered exclusively by this choir, under the direction of Father McDonough.

CALIFORNIA

50,000 Catholic honored Christ The King, on October 25 at the Kezar Stadium. The Most Rev. Archbishop John J. Mitty, presided at Solemn Benediction. The congregation sang the O Salutaris and Tantum Ergo, while 6000 school children directed by Father Boyle, sang the music during the Procession.

The Schola Cantorum of St. Teresa's School which recently sang before a capacity audience at the Veterans Auditorium, sang High Mass on All Saints Day, and Requiem High Mass, on All Souls Day. Mr. Edwin Hutchings, conducted.

OKLAHOMA

The Glee Club and Orchestra of St. Francis School, Tulsa, presented a Recital at Guthrie recently for the students of the Catholic College there. The music of St. Francis School is under the direction of Sister M. Scholastica, O.S.B.

OHIO

Sacred Heart Church, Wadsworth, founded 50 years ago, received the Apostolic Benediction from His Holiness Pope Pius XI. Most Rev. James A. McFadden, D.D., Auxiliary Bishop of Cleveland, attended the Anniversary. Miss Eleanor Hendrickson directed the music program.

The Paulist Choir of Chicago directed by Father O'Malley, C.S.P. gave a concert at Orchestra Hall, Cleveland, on Nov. 6th, followed by a special lecture-concert at the Holy Redeemer Parish, on Nov. 7.

SACRED CONCERT AT ST. ANDREWS, CHICAGO

Jessica Dragonette, Guest Artist

A special Sacred Concert, held the evening of November 22, the Feast of St. Cecilia, attracted wide notice in Chicago.

It was held at St. Andrews Church, where the Most Rev. Bishop Sheil, is Pastor.

Mario Salvador, served as Guest Organist, and the choir was under the direction of Mrs. Richard Gavin. Miss Jessica Dragonette, well known radio singer was the guest artist.

The Charm of Christmas Carols

BY REV. F. JOSEPH KELLY, Mus. D.

ALMOST two thousand years ago, the Wise Men followed the Star, and year by year ever since there has been woven round the festival all manner of fascinating folklore. Our heritage is the culmination of centuries, and ours the enjoyment of stories and song age-old. Carol singing and Christmas have become synonymous from long association. The original meaning of the word "carol" seems to have been both song and dance for the angels of the early Italian masters are portrayed as dancing while they sing, and there is a custom in York Minster to accompany the singing of Carols at Christmas time by dancing.

The word "carol" has given a bit of trouble to the philologists. Many suggestions as to the derivation of the word have been offered, but few have been given credence. It is now believed to have come from the prolific and common root "chor", which is associated with the old song and dance or both. In its present form the word seems to have reached us from the medieval "caroula."

St. Francis of Assisi is claimed to have been the originator of the carol and of the custom of placing a model of the Holy Family in the stable in church at Christmas time. Yet it cannot be denied that the first Christmas carol of which we have knowledge is the mighty "Gloria in excelsis", sung by the angels to the shepherds on the night of the Nativity of our Blessed Lord. In the second century, the Christians celebrated public worship on the night of the Nativity and then solemnly sang the angel's hymn. In the fourth century the chant was introduced into religious ceremonies. In the twelfth century the monks celebrated Christmas with the reciting of legends and verses and the singing of Christmas hymns.

It was in the Middle Ages principally that carols and caroling came into general use. They were the material and formed the themes of trained choruses in the churches and at the courts. King John in 1201 gave 25 shillings to the clerks who chanted "Christus vincit" before him on Christmas; and these spiritual songs were gradually introduced into palace and private homes, together with others for the same purpose, but

of a lighter vein, which were found acceptable; and thus the carol had its origin. Christmas was primarily the great festival of kings from the crowning of Charlemagne in 800 A. D. to the coronation of William the Conqueror in 1066 A. D. on Christmas Day. At this time there were two distinct types of carols; the religious, usually sung by chorus boys, and festive carols, sung at feasts and crownings of kings. The majority were purely devotional, founded on the beautiful story of the "birth of Christ in Bethlehem town."

In the fifteenth century the Lowlands had their carols similar to the English. There is a story on record of a plague in Goldsberg, in 1553, which carried off two thousand five hundred persons, leaving not more than twenty-five alive in the place. The plague having abated, one of the few survivors went out on Christmas eve and sang a carol according to an old custom. He was gradually joined by others, to excite each other to thanksgiving, and thence rose a custom for the people to assemble in large numbers on Christmas morning to sing carols beginning with, "Unto us this day is born".

The term "carol" appears originally to have signified a song joined with a dance, a union frequently used in early religious ceremonies. It was however applied to joyous singing and thus to festive songs; and as these become more frequent at Christmas it has for a long time past designated those sung at this feast. As the customs of paganism and most Christmas observances are a mixture of both song and dance, so the early carols are strange jumbles of theology and conviviality. In one of the old manuscripts there are two carols to be sung to the one tune, the first one called, "The Angel Gabriel" and the second "Bring us in good ale". There are also touches of humor in some of the carols, due perhaps to the influence of the Mystery Plays, during the performance of which they were often sung. In the story of Dives and Lazarus, the poor man at his death is guided to heaven by good spirits with the prospect of "sitting on an angel's knee," but Dives at his death is guided by evil spirits to hell, where he will have to "sit upon a serpent's knee".

The real mission of the old carols was to furnish dance tunes. This was the case especially in France and England. In Chaucer's time it meant dancing interspersed with singing. To us, however, it means nothing but song, and really our acceptance of the word is more fitting. There is little doubt but that the singing of carols grew out of the medieval Mystery Plays. In the twelfth century, to entertain and instruct the people, the Church gave all manner of Mystery and Miracle Plays. The priests used to place a crib containing a bambino at the side of the altar. The custom you may witness to-day in our churches. Around the crib was erected a miniature stable with all the realistic accessories. In the Coventry Mysteries there is a charming carol concerning these representations of the Nativity.

The directions given by Coussemaker in his *Drame Liturgique* call for a procession of men in shepherd attire to enter the church, reverently approach the artificial manger, and, as they draw near, the priests thus address them: "Quem queritis in praesepe?" The shepherds respond antiphonally: "Salvatorem Dominum Christum." Then women dressed as mid-wives withdraw the curtain and show to the shepherds the Babe, "lying in a manger."

The Christmas Mystery Plays always reach a climax with "Gloria in excelsis Deo". From these plays it is probably that our Christmas carols were evolved in the form we have them to-day. First, they were secular, and then sacred. From the church they were carried to the home, and thus formed the basis of the extensive carol literature of Germany, France, England, and Austria. In the early parts of the seventeenth-century carols in Britain, noëls in France, and the Weihnachtsgesänge in Germany and Austria were in their zenith.

Some of the old English carols are still in use, such as "Christ was born on Christmas Day", "Good King Wenceslaus", "God rest ye", "Good Christian Men", and of course the universal "Adeste Fideles" or "Oh Come All Ye Faithful". The subject of Christmas carol is an extensive and interesting one. Fortunately many specimens have been preserved, so that it is possible to trace almost to their origin many of the old tunes and poems. Christmas without the old carols is like Hamlet with Hamlet left out. Every choir should include in its Christmas pro-

gram the old Catholic custom of singing a number of the old carols at Christmas time. They have not only devotion, but furnish the proper atmosphere.

In the earlier times, music, both instrumental and vocal, was introduced into religious ceremonies and was a necessary accompaniment to all the religious games and feasts. In the record of the Greeks, Romans, Egyptians and other great nations of antiquity, we find descriptions which show the close connexion of music and festivals. The Druids, the Anglo-Saxons and the Gothic nations made great use of hymns in their public worship. One of the earliest of the Hebrew songs on record is the song of Meriam and her companions on the overthrow of the Egyptians. No doubt here we have the origin of the religious and festive character of the carol. The curious blending of the secular in carol singing is greatly due to the fact that the time of the year which the Church eventually selected for the commemoration of the Birth of our Blessed Lord happened to coincide with a heathen feast of great antiquity, handed down from time immemorial through the Druid's winter feast, the Roman Saturnalia, and the Scandinavian feast of the Yule.

At the present time carol singing forms a prominent part of the Christmas service in all churches, non-Catholic as well as Catholic. There is an attempt to revive the beautiful custom of carol singing on the steps of church and temple, a notable return to an effective and impressive celebration. Probably the most sung carol in America to-day is the familiar exaltation accredited to J. Reading in 1692, "Come All Ye Faithful". Carol singing has a firm root in the hearts of the human race, and as an expression of the greatest event in all history, the birth of the King of Kings, it has also a perennial charm as poetry and song. It has become an almost universal custom throughout Christendom.

In France the custom of carol singing was of very early date, and there are many collections of them. They are called "Noëls". All these early carols were crude, and some of them sound almost grotesque to us of to-day. But these have been replaced by modern carols and anthems that express more thoroughly the spirit of the joyous season of Christmastide. But the custom is a gracious and a pleasing one and well worthy of

the widest usage. It must be said of these later carols that they are carols in the strict sense of the word. A carol without a strongly expressed belief in the Incarnation is no carol at all. A carol must relate in one way or the other to that most solemn event in all history, the Birth of Christ at Bethlehem.

One of the most famous of the old English carols is:

God rest you, merry gentlemen,
Let nothing you dismay.
For Jesus Christ, our Saviour,
Was born upon this day.
To save us from Satan's power,
When we were gone astray.
Oh tidings of comfort and joy,
For Jesus Christ, our Saviour,
Was born on Christmas day.

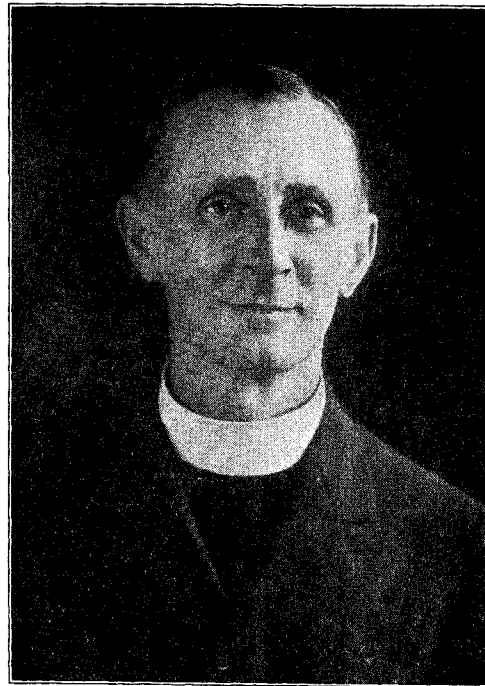
Another more modern English carol by Alfred Domett breathes a deeply religious Christmas spirit:

It was the calm and silent night.
Seven hundred years and fifty-three
Had Rome been growing up to might,
And now was queen of land and sea.
No sound was heard of clashing wars,
Peace brooded o'er the hushed domain;
Appollo, Pallas, Jove, and Mars,
Held undisturbed their ancient reign
In the solemn midnight,
Centuries ago.

'Twas in the calm and silent night,
The senator of haughty Rome,
Impatient urged his chariot's flight
From lordly revel rolling home;
Triumphal arches, gleaming, swell
His breast with thoughts of boundless
sway;
What reaked the Roman what befell
A paltry province far away,
In the solemn midnight,
Centuries ago.

Within that province far away
Went plodding home a weary boor;
A streak of light before him lay,
Fallen through a half-shut stable door
Across his path. He paused, for naught
Told what was going on within;
How keen the stars his only thought,
The air, how calm, and cold and thin,
In the solemn midnight,
Centuries ago.

It is the calm and silent night.
A thousand bells ring out and throw
Their joyous peals abroad, and smite
The darkness — charmed and holy
now.
The night that erst no name had worn —
To it a happy name is given;
For in that stable lay, new-born,
The peaceful Prince of earth and
heaven,
In the solemn midnight,
Centuries ago.
(Ecclesiastical Review).



REV. F. JOSEPH KELLY

BOSTON, MASS.

TESTIMONIAL DINNER TO
MRS. SARAH J. SHEEHAN, ORGANIST

An observance of the 45th Anniversary of Mrs. Sarah J. Sheehan as Organist of The Most Precious Blood Church, Hyde Park, was conducted on Sunday October 25th.

The clergy and parishioners gathered in the evening at the K. of C. Hall, where a testimonial dinner was held. During the course of the evening many valuable gifts were presented to Mrs. Sheehan, among which was a solid gold wrist watch, the gift from the Pastor and Curates.

The program was printed in humorous style, as seen in the following Menu; and poem read at the banquet:

Menu in G Clef

Prelude of Fruit Cup
 Processionale of Celery and Olives
 Poco Crescendo
 Roast Turkey Maestoso, Giblet Sauce Lente
 Gavotte of Mashed Potatoes
 Boiled Squash A Tempo
 Banana Fritters Obligato, Raspberry Sauce
 Scherzo
 Rhapsody of Tea Rolls, Butter Pianissimo
 Symphony of Assorted Cake
 Dolce Espresso
 Assorted Ice Cream Risoluto
 Harlequin Sherbet Ritardo
 Frozen Pudding Fortissimo
 Coffee Cantabile Ad Lib

OUR JENNIE

Who is it we salute today?
 Whom do we crown with honors gay,
 What else the answer than to say
 Our Jennie.

The forty-fifth year will soon be past,
 Since first she gave those pipes a blast.
 We pray and hope that she will last.
 Our Jennie.

Her spirits have a brighter glow;
 We see her daily dearer grow,
 And so we join and say, "Let's go!"
 To Jennie.

"Let's go!" It's only five years more
 To make the fiftieth your score
 And multiply your heavenly store.
 Oh Jennie.

Ah well she's played the organ's part,
 And all its chords, with magic art,
 Have wound themselves about our heart.
 Our Jennie.

Her marches and her preludes seem
 Like language uttered in a dream,—
 A charm for us, — what e'er the theme.
 Our Jennie.

In days gone by she had her fling
 At Mozart's "Twelfth," and how they'd sing
 A Haydn's "Gloria" with a bing
 For Jennie.

Another generation knew her day,
 And saw her walk her pleasant way;
 But we thank God she's here today.
 Our Jennie.

PORTER HEAPS GIVES RECITAL
ON THE HAMMOND ORGAN

At Symphony Hall, Boston, before a capacity audience, on October 23rd, Porter Heaps the eminent Chicago organist rendered a program on the Hammond Organ.

Compositions of various types and styles were played with expression from the skillful hands of this artist. A short talk was given explaining the fundamentals of the Organ, and in this talk, Mr. Heaps demonstrated that he had a most pleasing personality as well as a great musical talent.

Compositions by ancient and modern composers were programmed, and they embraced pieces of slow moving majesty, pieces of delicate softness, pieces of rapid fire fingering, and simple hymn tunes. Whether on fugue or chorale, Mr. Heaps was equally at home, and the Hammond Organ certainly opened the eyes of many "doubters" at this concert.

The audience embraced church musicians and music lovers in general, and those who didn't attend were sorry after they heard how entertaining yet edifying the program had been.

Mother Georgia Stevens, R. S. C. J. lectured at Newton, Mass., on November 14th, speaking on liturgical music before an audience of school teachers. His Eminence William Cardinal O'Connell, addressed the group, extolling the work of Mother Stevens and urging interest in the work she has sponsored so earnestly.

Church Music in England

Impressions Received During My Vacation Days

A. KRUMSCHEID, Berlin

Translated from Music Sacra By Dom Gregory Hugle O.S.B.

"Religion of England is part of good-breeding. The Anglican church is marked by the grace and good sense of its forms, by the manly grace of its clergy. The gospel it preaches, is, "*By taste are ye saved.*" It spends a world of money in music and in building." These observations made in the sixties by Ralph Waldo Emerson in his "*English Traits*" may even to-day be endorsed by any foreigner coming to London. At all events it had been my good fortune during my summer-stay in England, as far as my special obligation (*exchange of pupils*) permitted, to become acquainted with church music conditions in leading quarters.

For this purpose I visited the churches of three denominations: 1. Westminster Cathedral: Roman Catholic, (*not to be confused with Westminster Abbey: High Church*); 2. All Saints Church: Anglo-catholic in Margaret street; 3. Saint Paul's Cathedral: Anglican High Church.

Possibly the interpretation of the Gregorian melodies in Westminster Cathedral is familiar to some of the readers of *Musica Sacra* owing to the records announced in 1930. Pronunciation excepted, they are identical with the rhythmic interpretation known to us from the Solesmes records. The technical interpretation of a Palestrina Mass betrayed highest excellence; most delicate and well shaded in vocalization, in striking contrast to the technique of ours and especially of Italian choirs. The Mass responses were sung in parts, the congregation heartily joining in; *Credo* was sung in chant, alternately between choir

and congregation the latter being well represented. In fact there was a remarkable response in singing and alertness in rising, sitting, and kneeling on the part of the congregation.

All Saints Church had been especially recommended on account of the good musical programs. As mentioned above, the church professes to be Anglo-Catholic, a phenomena which, according to German ideas, can be compared to the old-catholic movement, for they are separated from Rome their priests are allowed to marry, and the Divine Worship is carried on exclusively in English. The ecclesiastical rendering of a lesson, the intonation of *Gloria* and *Credo* or the melody of the Preface to non-Latin words, sounds strange to the unaccustomed ear. There I heard in English translation Masses by Nicholson, Mozart, Gounod, and Dvorak, the *Kyrie* alone being left in its Greek wording. Motets of Gray, Harwood, Walford Davies, Battison Haynes, Walmesley, J. S. Bach and Händel were sung. All these works were performed without direction. In reality it could hardly be done otherwise, for in all large churches the singers are seated to the right and left of the altar in the choir stalls; there also (*hidden away*) is the organ and the console. Even though the singers were professionals, the performance surpassed all expectations, since the difficult Soprano and Alto-parts were rendered by boys! In this church as well as in others the singers entered processionally, vested in cassock and surplice, and after services they departed to the sound of the organ in solemnly measured steps,

a Church and Parish Paper not only announced the exact order of the musical numbers for weeks ahead, but also gave their complete text. How much stress is laid upon the musical part of Divine Services may be seen from the following notice in the Church Paper:

"Provisions have been made to form a volunteer choir also this year for the Sundays of August and September, when the regular choir is on vacation. The singing will be under the management of two leaders, and it is hoped that a sufficient number of men and women will lend their hearty cooperation. The success of the music during the vacation Sundays will depend completely on the painstaking interest of the parishioners. Last year it was a very great success, and it is hoped that the present year will not fall short."

The collection on the first Sunday of July was for the choir school, the one on the fourth Sunday, for the organ-and choir fund (!) Friends of liturgy may be interested to learn that the money contributions were put in small leather bags which, after the collection had been taken up the by 15-20 men, were carried to the altar by those same men who formed something like an Offertory-Procession. A minister received the gifts into a large silver bowl.

On the sixth Sunday after Pentecost I attended Evensong and Sermon at St. Paul's Cathedral. Here also the solemn procession of choristers with clergy in the rear. Every visitor received a copy of Psalms and Hymns, free of charge. Services began with the Psalm "*Exsultate justi*", followed by a lesson from the Old Testament. This was followed by the Magnificat and a lesson from the New Testament. After the canticle "*Nunc dimittis*", followed the Collect and in conclusion a hymn:

"Thou art the Way; by Thee alone
From sin and death we flee."

The Chorals, (i. e. church hymns, and Psalm) are contained in the celebrated Book of Common Prayer, without notes, but partly with dynamic indications. We can hardly imagine the size of a volume containing 800 hymns in musical setting; in its present form the book is handy; it was given out to the church goer, to be returned after services. Evensong was concluded by a homily. All the music was in unison, with alternation between men's and boys' voices; the congregation taking part in psalmody. The phrasing of the words and the cadences of the Psalm tones were indicated by special lines, as the following verses will illustrate:

1. Rejoice in the Lord / O ye
righteous: for it becometh well the
just to / be / thankful.
2. Praise the / Lord / with / harp;
sing praises unto Him with the Lute *
and instru- / ment of / ten / strings.
3. Sing unto the Lord a / new song:
sing praises lustily unto Him
with a / good / courage.

The service was very sober and quite puritanic. Church music programs of many other churches form a strong contrast and by no means testify to the notion that the English are unmusical. Thus in St. George's Chapel, in Windsor Castle, at the daily services works of the following authors are performed: Joseph Haydn, C. H. H. Parry, M. Greene, J. Weldon, H. Purcell, E. C. Bairstow, O. Gibbons, W. Mundy, F. A. G. Ouseley, Ch. Wood, Th. Tallis, G. F. Handel. At almost every church I found announcements of organ recitals (*apart from Church Services*); the old German classics are given preference; there are no charges.

Cesar Auguste Franck

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

(Continued from last month)

Cantabile dates from 1878. It covers five pages and the key is B major, a key very often employed by Franck. This **Cantabile** is a masterpiece, suggestive in its exquisitely refined melodies of the insatiable desires of the soul, the inner supplication of the saint, the incessant, trustful appeal to Divine Mercy. In it, the wonderfully curved melodic arch moves in clarified atmosphere of divine tranquility.

This **Cantabile** is one of the **Three Pieces** expressly written for the organ that was to be inaugurated in the colossal auditorium of the Trocadéro (Paris) during the exhibition of the year 1878. (The Trocadéro Monument has been torn down last year). The **Cantabile** was to display the warm, expressive quality of the then new **Clarinet Stop**, which had been discovered by Cavaillé-Coll.

This composition is a mixture of mysticism and poesy, of naïveté and depth. Here nothing is banal, neither the thought, nor the image, nor the expression itself. These few pages are very remarkable in vigor and élan as well as in the elevation of the thought.

The introduction, one line only, lovely in its contour, as is the border of a lake, flows with the same placidity as calm waters in their quiet meanderings along its banks.

At **Molto Sostenuto**, a restrained but not austere sentiment is expressed. It embodies a beautiful inspiration in **Canon** form. It is not surprising that by reason of this vivid individuality expressed by Franck in his works, his fugal and melodic speculations so often betray a meditative mood, perhaps less intellectual and less devoid of effect than we find in the works of those composers who confuse the laws with the art of limitation, or canonic form with those of a science.

Cantabile sells for \$0.75.

PASTORALE in E major covers 10 pages. It was written between the years 1860-62. The **Pastorale** is dedicated to Aristide Cavaillé-Coll (1811-99), the great French Organ builder. **Pastorale** costs \$1.25.

Though this composition has Pastoral vein it does not remind one of Longus' original Greek Pastoral. But in these finest tracteries of sound and color one does not look for shepherds and shepherdesses dancing a religious dance to some Grecian field or green pastures where the rippling brooklets splash



REV. ADELARD BOUVILLIERS, O.S.B.

their banks. Nor does one feel the gentle breeze which makes the trees murmur dreamily, nor hear the birds chirp, and behold god Pan, from a majestic flood of light protecting shepherds and their flocks.

Franck's **Pastoral** does not purport to portray the shepherds and shepherdess surveying their flocks in the curlew and the sedge, their confidently attractive and dapperly romantic dresses, their mutual and imitative engaging hints, prancing skips, emotional nods and becks, their mildly wreathed smiles, pleasing teases and placid or perky frowns, drawlings and rushings, etc. . . . Neither does it recall some of the endisced Pastorals of the best authors: such as the languorous evocation in Debussy's hypothetical "Little Shepherd": soft as silk and smooth as velvet — its accompaniment — tone chastely proportioned to the gentler chaste flute; or again, such as the imitative, one, Ravel's "Op-of-my-Thumb", so realistic, as the tale of Mother Goose would have it. It has something of Liszt's (1811-86) "Pastoral" and "Eclogue" in the First "Années de Pèlerinage" (Switzerland) however, as it recalls the tone-poems of pastoral character. Franck in its fragmentary phrases depicts the conversational or antiphonal manner of the shepherds playing on their pipes. Liszt in his "Eclogue" portrays the peace of woodland dells contrasted with the buoyant mood of dancing sprites on wind-blown mountain pastures. In this composition I sense in the opening measures, and also in the coda, faint sounds, like the bells of some far mountain chapel. The use of "organ-points" (open fifths) is pastoral, just as the plan of **loud** and **soft**, pictures echoes of the piping.

But the romantic representation of a Pastoral flock of sheep grazing near a swelling torrent which makes a mill-wheel revolve, or sometimes threatens to engulf a diminutive boat, is not intended in Franck's work. The

Pastoral under consideration is but an evocation and its depiction is musically impressive. What it depicts is the coming of the shepherds to the Stable at Bethlehem and there adoring the New Born and giving an **aubade** to the Little King on their flutes and pipes. Listen and you will perceive in this work the piping of the shepherds and their ardent prayer underlying the variegated figures of lovely sounds, the delicate traceries, superbly woven, adumbrate the pastoral vein, surely, and become richly gilded scrolls. Though it is registered for **Oboe** and **Flute**, yet in it one should not look for the lemon flavor of the said oboe savoring the marshmallow sweetness of the flute. Franck's PASTORAL is a delicate illustration of a style to which has been attached this particular name.

This composition comprises three parts clearly defined: (1), the exposition in E major, invested with a melodic subject and Choral answer (or antecedent); (2), a middle movement in A minor, in the style of a Scherzo, but containing four sections separated by episodes, the first of which consists of a development passage in the dominant key, the second, a fugal exposition, the third, an imitation section of the same exposition, and lastly, comes the fourth episode completing the re-appearance of the first theme by a newly-developed portion of the fugal exposition. After the recapitulation of the principal theme, the subject and choral answer, heard at the outset, combine in a clever and felicitous juxtaposition. The juxtaposition makes the third part of this masterpiece.

PRELUDE, FUGUE et VARIATION covers 5 pages. The key is B minor and the tempo is Andantino (60) Alfred Cortôt observed that "the Christian sentiment, and the religious certitude, which inspired the beauty of Bach's art may also be found as intensely expressed in Franck's. His religion was not the same but in this case dogma is unimportant. If their ideals appear to differ slightly in the beginning, they merge, nevertheless, in their artistic expression. "(Cours d'interprétation," Cortôt, Vol. I., Paris. 1934, p. 33). Here Cortôt was referring to Franck's compositions in general but especially to his **Prélude, Fugue and Variation**, in the edition which Harold Bauer has made for pianoforte.

This composition was at first written for organ but Franck himself had it definitely established and published for harmonium and piano (1873).

This delightful composition forms part of the SIX PIÈCES for Organ. It is dedicated to Camille Saint-Saëns (1834-1921). As its title suggests, this work consists of a prelude in B minor, modulating to the key of the dominant: follows a fugal development in B minor preceded by a short introductory passage constructed on the first three notes of the subject. Lastly, a return of the Prelude, accompanied by a contrapuntal treatment. At the occurrence of the modulation to the dominant key at the outset, the composer merely returns to the original tonality by the same method of transposition.

The **Prelude** and the **Variation** form a **trio** for oboe, flute or bourbon 8' and a dulcet bass. The **Fugue**, itself, as also its introductory section, is in four voices for fundamental stops. To be remarked, the **stretto** passage, in three voices, develops into a complete **canon** moving simultaneously at the interval of the fifth and ninth. This entire composition has been transcribed for harmonium and piano.

As to the theme in the **Prelude**, it is the same which is found in the **Variation** section. It is built on an 'extensive phrase', which requires special emphasis the first time this short period is played, and again, still more stress laid on it at its re-occurrence after the space of a measure. This serves as a relief phrase to what follows, for the four notes of the two succeeding measures should, in return be given **forte** the first time, and **piano** in the following measure. Then will the interpreter and the listener have the impression of that radiating Faith which Franck's theme is generating.

In the **Variation** I still hear that ecstatic and recollected voice, so consoling in spirituality and as an infinite gesture so prayerful and convincing.

Prélude, Fugue & Variation sells for \$1.50 per copy.

PRIERE in C sharp minor. This is the most extended of **Tone-Prayers** I have ever found, both in its style and length, for it covers fully 16 pages. This Prayer, dating also from 1862, recalls the style of C-V. Alkan. It is dedicated to Camille Benoist, Franck's old friend. Camille Benoist, is not to be confused with the other organists: Peter Benoist, or François Benoist, the latter being

Franck's old organ teacher. The *Prière* in C sharp minor sells for \$1.50.

This composition is far too lengthy to be performed during any portion of a service; although it has its mystical charm. But any serious organist would be amply repaid for its careful study and rendition.

Beginners often hold a certain aloofness regarding Franck's style, on account of its apparent austerity, its pertinent use of extended harmonies, etc., but above all, for its continuous modulating, and, thereby, its almost continual use of chromaticism. But all this lacked assurance, and the following quotation illustrates the idea to be inferred from the chromatic idiom and tendency in Franck's music.

The writer cannot vouch as to whom credit should be attributed to for this quotation. It sounds as though it came from d'Indy's pen. Again, it might be from Mr. W. Goodrich. When the writer's copies of Franck's Organ Pieces were brought to the binder, the said binder in his work, cut out the title page of this genuine explanation, and thereby, I cannot, presently, vouch for the authorship, but what is said of Franck's chromaticism is all very true and well commented upon. "Have you ever thought of César Franck's harmonies, being like a gyroscope? A gyroscope is a top spinning on a metal ring. The size may be large or small, and it spins continuously until it drops, making all manner of curves, maintaining contact with the stem of the top and the ring. C. Franck's music is more or less like that, interwoven harmonies, plunging apparently in and out of the key. In spite of this the undercurrent, like the stem of the top on the ring, they keep harmonic balance."

Prof. Edwin Kraft has edited an **Organ Folio** of six compositions by Franck for the **Boston Music Co.** (1916). This folio which sells for one dollar is many times worth its cost, for the print is clear and the choice of items represented are all suited for Church organ. In this folio, Mr. Kraft has inserted a section of the *Allegretto* from Franck's Sonata for Violin and Piano and Mr. Kraft is the transcriber of this item for Organ. Franck's Sonata for Violin and Piano was composed for Eugène and Théophile Ysaye (1886). Naturally, this *Allegretto*, does not belong to any of Franck's **Twelve Larger Pieces for Organ**. It is this same composition which is so genially interpreted on discs by Thibault and Cortôt.

The portion of this Sonata, here transcribed for organ, the *Allegretto*, is the first of the four movements comprising this work. It is interesting to note that the entire work is, once more, modelled on the lines of 'cyclic form'; that is, the employment of the same themes in successive movements, by reason of the melodies being naturally derived from one fundamental idea, the *Allegretto*, then, is developed from one basic idea, here, in this case, the rising and falling inflection of a 'torculus.'

This *Allegretto* in its transcription is an outburst of inspiration bearing in itself an effusion of fervour and love. Tempo 112. The melody or theme again embodies a deep sense of mystic contemplation. Though tinged with Franck's pensive longing and wondering, that mystical power seems to grow more intense as the tonality is shifted from A to E. The transcribed portion of the *Allegretto* covers but four pages. The original, however, is more extensive. In the transcription here commented upon, the theme is heard in a more serious vein. It retains nevertheless those chromatic chords, shifting in color, from light to dark, as when sudden black clouds cross the sun, and darken the restless waves of the bright and wide expanse of the sea; but the cadence has a remarkable tenderness, attaining to perfect resignation. It clings to one, long afterwards.

FANTASIE in C major. Op. 16 (14 pages), inscribed to Alexis Chauvet (1837-71).

The analysis of this work contains no difficulty, for it is quite simply written: merely one melodic line, but with broad exposition. Throughout it is almost diatonic and develops into a **melodic canon**. The middle section, (page five), in F minor, covers seven pages and forms a **PASTORAL** containing many artistic ingenious inventions of themes. The entire work is not devoid of style, and frequently, I detach this passage from the whole work, using it as an Offertory or Prelude during the season of Christmas.

The **Quasi Lento** movement (page 12) having but sixteen measures, is also of simple texture and by its full chords, prepares to introduce the **Adagio** which follows and terminates the **FANTASIE**.

This work though entitled **Fantaisie** has olympian calm and quietude, and the serene

humility which is associated with ecclesiasticism in music.

Franck's style "is particularly befitting a quality of musical utterance which seems to bear the soul aloft to unscaled and un-scaleable heights, and to lose itself in the triumphs and glories of a holy and righteous purpose, Music was, for him, soul-striving and soul-yearning, a transcendental and mystical experience in the faith of the Christian Church, as revealed upon earth in Catholicism. Franck lived as he wrote, and all his life he humbly trod in the foot-prints of Him who gave the world its moral precepts in the Sermon on the Mount." (Delacour de Brisay, id. p. 69).

This *Fantaisie* in C major is not a prolix work or an heterogeneous amalgam, for from it emanates a calm, balanced beauty of mature art. It adheres to the liturgical character as do most of Franck's Organ works, and all must admit that, for Church use, this style of music should be made subservient to the end, — that of Divine Worship and Prayer. *Fantaisie* in C costs \$1.50 per copy.

Fantaisie in A major (1872) has 13 pages.

This composition is also conceived in great simplicity of style. In fact, the recollected exposition characterizes it as such. The work is built on two ideas. All is pellucid and logical and this 'sacra fames' is not difficult to render. I leave the hunt to the enquirer this time, as I do not intend to deal seriatim or systematically with the master ideas which teemed in the master's mind.

Though Franck's music is distinguished by his copious use of chromaticism and a fondness for succession of the smallest intervals, in this *Fantaisie* these characteristics are not to be found. We find though, that dramatic interest which he usually lends by his sudden periods of rest and the resumption in a new key.

To the reader and the enquirer especially, I would recommend this *Fantaisie* in A major. One must not resist the impact of any writing which savours of modern thought, but become interested in the more progressive aspects of the music of contemporaries or near contemporaries. One should act after the manner of that Russian General regarding Wagner's music: He didn't like it, but he was not afraid of it . . . But do not imitate the manner of the venerable trundlers

and incompetent tyros in the organ-lofts, for to the one and to the other class, any contrapuntal mould, I fear, whether they be young or old, remains a closed book! If they knew that "contrapuntal music is melody contemplating itself" . . . (Mr. Fox-Strangway's).

To the talented organist, I would say, be no longer receptive, but responsive in a constructive way. Music received, analysed and amalgamated, affords a type of experience and tends to create an artistic expression of consciousness in analysis. All this is more than a fleeting sensory pleasure or a mental titillation, for it brings refreshment to life just like the delicate but real fragrance of a flower. Often, it reaches the peak of vision or ecstasy which comes in the pure reception of beauty. At other times, especially in the modern publications, the recompense is not short of the heaven of aesthetic beauty, for such compositions of writings convey to our longing and yearning souls exalted moments of religious intensity, and the artistic experience circumscribing our soul-strivings, makes us feel as beings on the threshold of a sanctified and repeated experience.

Even to-day, in my artistic endeavor, I would fain deny myself the divine intuitions in the nature of art, especially as to what regards Organ Music. Religion has cradled all the arts in their infancy, and music was coëval with the earliest ceremonies of liturgy. The organ, for 1000 years of Christianity, has been and has remained the unique mode of instrumental expression. It culminates in the *Tablatura of Gabrieli* (1597), the *Paraphrases on Gregorian Motifs of Vitelouze* (1623), the *Fiori Musicali of Frescobaldi* (1635) and in the unbridgeable width and plumbless depth and spiritual uplift manifested in the hallowed compositions of Franck, Gigout, Widor, Boëllmann, Vierne, Dupré, etc.

May this analysis dispel much of the prejudicial incubus, and the uncongenial, esoteric quality in the atmosphere of the organ-loft, which is often evinced in regard to Franck's unparalleled achievement. For to know and interpret his works for Organ means to an artist the release of pent-up wells of religious feeling and their culmination in the pure linear movement of yearning resignation.

Famous Names In Catholic Church Music

DOM JOSEPH POTHIER, O.S.B.

A humble cross in the small graveyard of St. Maurice Abbey, Clerf, Luxemburg, bears the inscription: Here rests the Right Reverend Dom Joseph Pothier, abbot of St. Wandregisil, 1835-1923. The venerable monk resting in this tomb died at Conques, Belgium, on the 88th anniversary of his baptism, the feast of the Immaculate Conception, 1923. He was born at Bonzemont in Lotharingia, December 7th, 1835. His father was a school teacher and, as was customary in the good days of old, served also as sacristan and cantor. Of little Joseph it can be said: he slipped from the children's bench to the singer's desk, for as soon as his mental grasp would permit, the father confided to him whatever he knew of theory and practice in the field of Gregorian chant, so that eventually little Joseph might take papa's place.

At the age of 23 Joseph was ordained priest, and one year later he applied to Dom Guéranger for admission into the newly restored Abbey of Solesmes. Dom Guéranger received the young priest with joy, for in him he recognized the very man he had been looking for for so long. The Abbott of Solesmes had been anxious to see the sacred chant rendered in his Abbey in the best possible manner. To bring this about he had to overcome a twofold difficulty; he had to restore the original version of the Gregorian melodies, and then he had to rediscover the rhythmic principles which might breathe new musical life into the ancient songs. Dom Jausion had been entrusted with the solution of this double problem. From the day of

his entrance Dom Pothier was assigned to him as helper. When a premature death snatched away Dom Jausion, the continuation of the work was placed on the shoulders of young Dom Pothier. The policy had been to procure and bring to Solesmes as many chant manuscripts as possible; if they could not be purchased or loaned, the monks would make copies of them. Daily contact with the monastic chant, and the appointment as chant teacher, shortly after he had made his monastic profession, greatly furthered his own practical training which, in turn, he endeavored to deepen by studying the theoreticians of the Middle Ages.

The first fruit of these studies were *LES MELODIES GREGORIENNES* (1880). In this work Dom Pothier gives us an introduction into the ancient neumatic notation and into the pronunciation of Latin; he treats of the relation existing between text and melody; he stresses the importance of the word accent, of solmisation and legato-singing. In the last chapters he explains the rhythmic movement and finally defines it as "oratorical rhythm". According to him we must give plain-chant that natural flow which the orator gives to his speech ("*oration*"), that means: syllable and musical tone must be so interconnected that the grammatical and (*at the same time*) musical sentence sound natural and beautiful.

If *LES MELODIES GREGORIENNES* in regard to neumatic science and rhythmic theory could not formulate

(Continued on Page 523)

OUR MUSIC THIS MONTH

Kumin's Mass in D

Here is an example of an easy liturgical Mass written in the Caecilian style, which may be sung a cappella, or with accompaniment. By omitting the Gloria this work is ideal for use during Lent. The text is complete without repetition. These extracts include practically all of the Kyrie, the end of the Credo, and the complete Sanctus, Benedictus and Agnus Dei.

O Salutaris and Tantum Ergo, by Richard Keyes Biggs, provides a set of Benediction Hymns for unison or part singing. These numbers are part of a folio which contains a Prelude and Postlude for the Organ to supply a complete service under the one cover. The compositions are favorites at the famous "La Retraite" in England from which Convent they are spreading throughout the British Isles. In No. 1., we see a good example of music which gives expression to the words. The text is of the most importance, and has not been used as a vehicle for music. There is a lasting charm to these settings. Once learned — always remembered. The Tantum Ergo No. 1., has been used in this country as a supplement to the regular offertory at Sunday Mass.

The Ave Regina and Ave Maria (No. 3) for women's voices, with organ accompaniment ad libitum exemplify the same devotional church style characteristic of this composer's writings.

Lento.

Soprano *p* Ky - rie e - lei - son, *mf* Ky - ri - e e -

Alto *pp* Ky - rie e - le - i - son. *mf* Ky - ri - e e -

Tenor *p* Ky - rie e - lei - son, *mf* Ky - ri - e e -

Bass *pp* Ky - rie e - le - i - son, *mf* Ky - ri - e e -

Organ *ad lib.* *pp*

le - i - son. *p* Chri - ste e - le - i - son. *mf*

le - i - son. *p* Chri - ste e - le - i - son, *mf* Chri - ste e -

le - i - son. *p* Chri - ste e - *mf*

le - i - son. *p* Chri - *mf*

Chri - ste e - le - i - son. *mf* Ky - rie e - le - i -

lei - son, Chri - ste e - le - i - son. *p* Ky - rie e - le - i - son.

lei - son, Chri - ste e - le - i - son. *mf* Ky - rie e - le - i -

ste e - le - i - son. *p* Ky - rie e - le - i - son. Ky -

per Pro-phe - tas. Et u-nam, san-ctam, ca - tho - li - cam et a - po - sto - li -

per Pro-phe - tas. Et u-nam, san-ctam, ca - tho - li - cam et a - po - sto - li -

per Pro-phe - tas. Et u-nam, san-ctam, ca - tho - li - cam et a - po - sto - li -

per Pro-phe - tas. Et u-nam, san-ctam, ca - tho - li - cam et a - po - sto - li -

ff cam Ec-cle - si - am. *mf* Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

ff cam Ec-cle - si - am. *mf* Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

ff cam Ec-cle - si - am. *mf* Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

ff cam Ec-cle - si - am. *mf* Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

pec - ca - to - - rum: Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - *cresc.*

pec - ca - to - - rum: Et ex - spe - cto re - sur - re - cti - o - nem *cresc.* mor - tu -

pec - ca - to - - rum: Et ex - spe - cto re - sur - re - cti - o - nem *cresc.* mor - tu -

pec - ca - to - - rum: Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - *cresc.*

o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - - - - - men.

o - rum. Et yi - tam ven - tu - ri sae - cu - li. A - - - - - men.

o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - - - - - men.

o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - - - - - men.

Largo.

SANCTUS

San - - - - ctus, San - - - - ctus, San - - - - ctus

San - - - - ctus, San - - - - ctus, San - - - - ctus

San - - - - ctus, San - - - - ctus, San - - - - ctus

San - - - - ctus, San - - - - ctus, San - - - - ctus

Do - mi - nus De - us Sa - - ba - oth. Ple - ni sunt coe - li et

Do - mi - nus De - us Sa - - ba - oth. Ple - ni sunt coe - li et

Do - mi - nus De - us Sa - - ba - oth. Ple - ni sunt coe - li et

Do - mi - nus De - us Sa - - ba - oth. Ple - ni sunt coe - li et

ter - - - ra glo - ri - a tu - - - a.

ter - - - ra glo - ri - a tu - - - a.

ter - - - ra glo - ri - a tu - - - a. *mf*

ter - - - ra glo - ri - a tu - - - a. Ho - san - na in ex -

mf

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

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

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

cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - - - sis.

BENEDICTUS

Andante.

Be - ne -

p Be - ne - di - ctus qui ve - nit in no - mi - ne Do - - mi - ni.

p dolce

di - ctus qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni.

Be - - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

mf
Ho - sannain ex -

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

Ho - san - nain ex - cel - sis, in - - ex - cel - - sis.

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

cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - - - sis.

Moderato.

AGNUS DEI

p mi - se - re - re

p mi - se - re - re

p A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

p A - gnus De - i, qui tol - lis pec - ca - ta mun - di. mi - se - re - re

no - - bis. *mf* A - gnus De - i, qui tol-lis pec-ca-ta mun - di,

no - - bis. *mf* A - gnus De - i, qui tol-lis pec-ca-ta mun - di,

no - - bis.

no - - bis.

f mi - se - re - re no - - bis. A - - gnus De - - i, qui

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

f mi - se - re - re, no - - bis. A - - gnus De - - i, qui

f mi - se - re - re no - - bis.

tol - lis pec-ca - ta mun - di, *p* *ritard.* do - na no - bis pa - - - cem. *pp*

p *ritard.* do - na no - bis pa - - - cem. *pp*

p *rit.* do - na no - bis pa - - - cem. *pp*

tol - lis pec-ca - ta mun - di, *p* *ritard.* do - na no - bis pa - - - cem. *pp*

do - na no - bis pa - - - cem.

O Salutaris No.1^{*)}

513

RICHARD KEYS BIGGS

Legato

mp *dim.*

1. O Sa-lu-ta-ris Ho-sti - a, Quae coe-li pan-dis o - sti - um, Bel-
 2. U - ni tri-no-que Do-mi - no Sit sem-pi-ter-na glo-ri - a, Qui

dim.

la pre-munt ho-sti - li - a, Da ro-bur, fer au - xi - li - um. —
 vi-tam si - ne ter - mi - no, No - bis do - net in pa - tri - a. — A-men.

Tantum Ergo No.1

RICHARD KEYS BIGGS

Quickly and sustained

ppp

1. Tan-tum er-go Sa-era - men - tum, — Ve - ne - re - mur cer - nu -
 2. Ge - ni - to - ri, Ge - ni - to - que, — Laus et ju - bi - la - ti -

cresc. *dim.*

i. — Et an - ti - quum do - cu - men - tum —
 o — Sa - lus, ho - nor, vir - tus quo - que, —

No - vo ce - dat ri - tu - i. — Prae - stet fi - des sup - ple - men - tum —
 Sit et be - ne - di - cti - o. — Pro - ce - den - ti ab u - tro - que —

^{*)} Note. The choir should sing this number with rather rapid tempo, slightly broadening the end of each phrase. Absolute "Legato" is required.

Sen-su - um de - fe - ctu - i. — Prae-stet fi - des sup - ple -
Com-par sit lau - da - ti - o. — Pro - ce - den - ti ab u -

cresc.

dim.

men - tum, — Sen-su - um de - fe - ctu - i. —
tro - que, — Com-par sit lau - da - ti - o. — A - men. —

O Salutaris No.2

RICHARD KEYS BIGGS

Allegro *p* *rit.* *a tempo*

1. O Sa-lu-ta-ris Ho - - sti-a, Quae coe-li pan-dis
2. U - ni tri-no-que Do - - mi-no Sit sem-pi-ter-na

rit. *a tempo*

o - sti - ùm, Bel - la pre-munt ho - sti -
glo - ri - a, Qui vi-tam si - ne ter - -

rit. *a tempo*

- li - a, Da ro-bur, fer au - xi - - li - um.
- mi - no, No-bis do-net in pa - - tri - a. A - men.

Tantum Ergo No. 3

Sw. Flute and String 8'
Gt. Flute (Sw. to Gt.)
Ped. Bourdon (Uncoupled)
Andante

Soprano and Alto Duet

RICHARD KEYS BIGGS

1. Tan-tum er-go Sa-cra-men-tum, Ve-ne-re-mur cer-nu-i, — Et an-
 2. Ge-ni-to-ri, Ge-ni-to-que, Laus et ju-bi-la-ti-o, — Sa-lus,

Small notes for Pedal Bourdon uncoupled

ti-quum do-cu-men-tum, No-vo ce-dat ri-tu-i. Prae-stet
 ho-nor, vir-tus quo-que, Sit et be-ne-di-cti-o. Pro-ce-

fi-des sup-ple-men-tum, Sen-su-um de-fe-ctu-i. — Prae-stet
 den-ti ab u-tro-que, Com-par sit lau-da-ti-o. — Pro-ce-

fi-des sup-ple-men-tum, Sen-su-um de-fe-ctu-i. —
 den-ti ab u-tro-que, Com-par sit lau-da-ti-o. A-men.

Ave Regina Caelorum

For Two or Three Equal Voices

RICHARD KEYS BIGGS

SOPR. I-II

Á - ve Ré - gí - na cae - ló - rum * Á - ve Dó - mi - na An - ge - ló - rum:

ALTO

ORGAN ad lib.

mf

rit. *a tempo*

Sal - ve ra - dix, sal - ve por - ta, ex qua Mun - do lux est or - ta

rit. *a tempo*

rit. *a tempo*

Gáu - de Vir - go glo - ri - ó - sa, su - per o - mnes spe - ci - ó - sa: Vá - le, o

val-de de-co - - ra, Et pro no-bis, pro no-bis Chri - stum ex - o - ra.

Ave Maria (No. 3 in F)

For Two or Three Equal Voices

RICHARD KEYS BIGGS

SOPR. I-II
Á - ve, Á - ve Ma - ri - a, gra - ti - a ple - na,

ALTO

ORGAN ad lib.

Dó - mi - nus te - cum; be - ne - di - cta tu in mu - li - é - ri - bus,

et be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

mf San - cta, San - cta Ma - ri - a, Má - ter Dé - i, o - ra pro

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

ho - ra, nunc et in ho - ra mor - tis nó - strae. A - - men.

rit.

Question and Answer Box

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



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

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Questions submitted in October, 1936:
"How can I overcome my aversion for singing in unison? To me it seems all singing in church should be in harmonized setting. When I was young I heard the Vesper Psalms sung in two parts; the Psalm-tones had a popular and appealing melody; for years I miss all that and I just resent it."

A. For almost three hundred years most of church music had been brought under the spell of secular influences; composers tried to please the people, and the faithful just revelled in sweet harmonious music. The idea of collective prayerful song in unison had become a thing of the past; liturgical standards had yielded to popular taste; plainchant had been (*practically*) sidetracked. Like *Cinderella* it was relegated to the ash-heap in the dark corner. Indications of a reform were in the air, but conditions did not seem favorable.

The twentieth century came; in 1899 Pope Leo XIII consecrated it to the Sacred Heart of our Divine redeemer. Already in 1903, "the man of fire", Pope Pius X, appeared and with him a new era set in. Like our Lord Himself, he began his public ministry with the cleansing of the temple. He drove out the buyers and sellers, overturned the tables of the money changers, and to the sellers of doves he said: "Take these things away".

Translated into the language of liturgical music this means: "Take away the

profane, unworthy, sentimental music, and go back to the tradition of real temple values, to the authentic, golden melodies of the Ages of Faith". Needless to say that the ears of music lovers were stunned and that many resented orders that came so suddenly. Like an undaunted champion Pius X said in his letter to the Lord Cardinal Vicar of Rome: "Lord Cardinal, the patient is very sick; the operation has to be performed, and while you are at it, be not afraid to cut deep enough". This letter refers to the musical reform in the city of Rome.

But the "deep cut" to be made affected the rest of the world also, in particular all these enthusiastic lovers of harmony who were in the habit of looking upon High Mass as a musical treat and enjoyable diversion; their number included many pious men and women. To-day the Catholic World looks upon Holy Mass as a Sacrifice in atonement for our sins; it has begun to realize that the music which accompanies this Sacrifice must be holy, solemn, austere and prayerful.

We have before us a pamphlet, "*Excellencia del Canto Gregoriano*", which we received from Brazil. The author, Monsignor Moura, sets forth in different paragraphs, the beauty and effectiveness of singing in unison. "The singing in one voice imprints an air of majesty upon the melody", he says, "owing to the unobscured intervals sung by the voices.

In part-singing the intervals are obscured, because they are already present in some other voice". "A multitude of voices joined in unison renders the sacred text in clear and overwhelming beauty; the ascending and descending waves produce an impression which cannot be equaled".

Now then, how can I overcome my aversion for singing in unison?

(1) By stripping off the baby-boots of sentimental recollections, i. e. by earnest submission to God's holy will, so clearly manifested by the supreme authority on earth, viz. by Christ's Vicar.

(2) By seriously considering the fact that unison singing possesses a beauty of its own, and is not to be despised.

(3) By further considering that part-singing in church proves a nuisance whenever it obscures the text, retards the sacred function, wears out the singers and wearies the people.

"I am anxious to obtain a summary of the advantages accruing from unison singing."

A. The following advantages seem to accrue therefrom:

(1) Singing in unison enjoys untrammelled movement.

(2) It creates its own harmony in virtue of its free movement.

(3) It enables any number of singers to take part therein.

(4) It gets away from text repetitions which often become so annoying in part-singing.

(5) It gives a fair deal to all the voices. In part-singing the voices are subject to much inconvenience. Some have to dwell in the "attic" of highest elevation, while others are perpetually kept in the "basement" of lowest depression; the middle voices are assigned to an insignificant range between.

An illustration. Part-singing resembles working in a factory where a person from morning till night performs one

and the same mechanical act; unison singing resembles working on the farm, where a person has the entire gamut of activities engaging soul and body.

"I read about a prophecy made to Saint Benedict that his Order before the end of the world would render special services to Holy Church. Is there any truth to this?"

A. There is an ancient tradition in the Benedictine Order that Saint Benedict received the following promises:

(1) "The holy Order shall exist to the end of the world."

(2) At the end of the world the Order shall staunchly defend the Roman Church and confirm many in the faith.

(3) Everyone who perseveres in the Order shall be saved.

(4) Everyone who persecutes the Order, unless he amend, shall be shortlived and end badly.

(5) All those who love the Order shall die a happy death."

"Is it permissible to chant or recite any stanzas of the Dies irae at will, without regard for special verses? Does this privilege apply also to other parts of the Mass?"

A. It is permissible to recite or chant any stanzas (or verses) at will. At one time a ruling was in force that those stanzas which contain a supplication should be sung. This ruling involved a great deal of hardship for those who did not know Latin and, no doubt, for that reason it has been dropped. The privilege of reciting applies also to other parts of the Mass. for instance the Gradual, Tract, and Offertory.

"Can it be proved that the so-called Twelfth Mass of Mozart is the work of a swindler?"

A. There is all the evidence in the world that Mozart never wrote that Mass. Mozart died in 1791; the Mass in question made its sudden appearance in 1826. A devoted and learned pupil of

Mozart, Ignace Baron von Seyfried, who died in 1841, at once began to make investigations and published a protest in "*Caecilia of Mainz: a Magazine for the Musical World*", 1826 (No. 17).

Professor John Singenberger reproduced the German version of this protest in his *Caecilia* in 1880 (page 53), and an English version in his "Echo", 1882 page 33.

"What can you quote from that protest?"

A. Baron von Seyfried protested that the pretended posthumous work from first to last was altogether *un-Mozartian* in style of composition, in sequence of tonalities and in designation of rhythm. He appealed to the publishing concern (*Simrock in Bonn*) to clear up the matter. The information given by the Music House was not satisfactory.

It must be remembered that also other compositions appeared under Mozart's name; Ludwig von Köchel, in his monumental work on Mozart's composition's gives a list of them.

"How was it possible for this Mass to become so immensely popular?"

There are many reasons; we shall limit ourselves to the following:

- (1) The uncritical, credulous age.
- (2) Mozart's great name. Enthusiastic music lovers in England and America did much towards the spread of this Mass.
- (3) Love of spectacular music for state occasions, along the popular axiom: the more noise, the better". In point of bombastic display this composition has no equal.
- (b) Low standards of musical education; depraved taste; pioneer conditions; the Mass was easy and effective.
- (5) The spirit of liberalism and secularism; the make-believe that the musical heroes of Vienna: Haydn, Mozart, Beethoven, were infallible leaders and interpreters of church music.

"What about the musical value of the Twelfth Mass?"

A. As far as melodic invention is concerned the rating is very low; we meet nothing but commonplace melody wherever we turn, with the possible exception of the fugue "*Cum Sancto Spiritu*", but even that becomes abnormal; it extends over 14 pages and introduces forty AMEN.

When we turn to the harmonic treatment we hardly know what to say; call it unworthy, unfit, banal, crude, or what you will; it falls below all these terms. Dr. Franz Witt in *Musica Sacra*, 1874, speaking of the orchestral parts, says "they are most uncouth, endless fanfares; the bassoons treated as Mozart never treats them . . . The Mass is absolutely unchurchly and must not be tolerated in our choirs". Rev. Paul Krutschek in "*Die Musik nach dem Willen der Kirche*" in a just burst of holy indignation says: "The Fanfare of Mozart's Twelfth are not church music, but music for a cattle show, when the prize-crowned oxen are led forth in triumph into the arena."

"But what about the liturgical value of this Mass?"

A. This question might seem superfluous since we just heard a crushing verdict of its musical value, but for the sake of study and information it seems necessary to view the composition also from this important angle. We have before us an old copy of the *Vincent Novello* edition, printed by Oliver Ditson, Boston and New York (*undated*). The organ score fills 151 pages, of which the *Kyrie* occupies 20, the *Gloria* 47, the *Credo* 28, the *Sanctus* 6, *Benedictus* 23, *Agnus Dei* 26. From this survey it is at once evident that the different parts, with exception of the *Sanctus*, are too long, and therefore unliturgical, because they interfere with the sacred action. With regard to completeness of

text we but mention an inexcusable omission in the *Gloria*, where the choir sings: *Laudamus, benedicimus, adoramus, glorificamus*, always omitting the most important word: *Te*. It sounds like a mockery.

When we look for an expression of suppliant petition in the *Kyrie*, what do we find? We find repetitions which toss the sacred words about in irreverent and meaningless fashion, as though a ball game was going on between the different voices. Still worse is the overlapping of

Crucifixus and *Et incarnatus*. Such things may occur in *Opera buffa*, but not in High Mass.

“What, then, must be our final verdict?”

A. In sight of the gigantic labors to restore liturgy to its pristine purity we must inscribe on the title-page of this Mass the words: “*Inimicus homo hoc fecit — An enemy has done this,*” in order to hurt the most sacred interests of the Holy Catholic Church.” —

EDWARD WHELAN DEAD

Former Organist Los Angeles Priests Choir

Mr. Edward Whelan, formerly of Boston, but for many years a resident and active church musician in Los Angeles, California, died during the week of October 19th.

Mr. Whelan had served as organist for the Priests Choir, and for many years was organist at St. Basil's Church where he was a leader in presenting many programs of important church music compositions.

A quarter of a century ago, Mr. Whelan directed a choir of boys and men in East Boston, Mass., and this organization enjoyed a fine reputation musically. Later, he moved to Los Angeles, where he became one of the best known Catholic Church Musicians in that city.

ORGAN BLESSED AT ST. PHILIP'S PASADENA

On October 11, Right Rev. Msgr. John M. McCarthy, V.F., officiated at the blessing of the new organ recently installed in St. Philip's church, Pasadena.

The organ is a memorial to Michael J. Connell, uncle of the pastor, Rev. Daniel O'Connell.

The music for the Mass was rendered by St. Philip's Choir, with E. J. McDonald, Jr., officiating at the new organ.

In the course of his remarks Monsignor McCarthy gave a brief history of the pipe organ, which he described as “the king of instruments because it rules over the hearts of men.”

He added that the memorial organ in St. Philip's church expressed the last word in construction. It was built by George Kilgen & Company of St. Louis, Mo., and contains 495 pipes, all installed invisibly in the ceiling of the church. The design is according to Liturgical requirements.

CALIFORNIA

MILITARY FIELD MASS SUNG AT SAN PEDRO, CALIFORNIA

San Pedro, Oct. 13. — Climaxing and adding spiritual significance to San Pedro colorful Spanish Fiesta, a solemn Military Field Mass was celebrated at the Trona Naval Field on last Sunday. Present were several monsignori priests, high army and navy officers and an attendance of about four thousand persons.

The music at the Mass was rendered by an augmented men's choir under the direction of Lieut. Robert Resta, bandmaster at Fort MacArthur, and the children's choir of Mary Star of the Sea school, directed by the Immaculate Heart Sisters. Mrs. Paul Hoofman was organist.

J. ALFRED SCHEHL INJURED BY AUTO

J. Alfred Schehl, widely known organist and composer, was struck by an automobile on Oct. 20. He was returning to his home, 1128 Beech Avenue, after playing for a third Mass at St. Lawrence Church, where he is organist and choir director. He suffered the fracture of a shoulder bone and an injury to a knee.

DOM POTHIER

— Continued from page 505 —

the final scientific verdict — it was impossible to do that — they nevertheless hand to us the golden key which opens the treasury, containing the most religious and most fervent products of musical art. Dom Pothier's work was enthusiastically received by some, and most bitterly antagonized by others. (It is interesting to note that Anglican chant enthusiasts proclaimed "The Gregorian Melodies" by Dom Pothier a work paramount in importance with the discovery of America).

The opposing party obtained the upper hand when all the propositions, which the Congress of Arezzo (1882) had formulated under Dom Pothier's direction, were rejected in bulk by the Congregation of Rites (*April 10th 1883*). Dom Pothier was no impetuous fighter; he advanced his arguments with great moderation and reserve, not because he was not fully convinced of the truth of his theories, but because he was deeply convinced that in God's own time they would find an opening in spite of all difficulties on account of their intrinsic value.

The next great work of Dom Pothier, the *Liber Gradualis*, appeared in 1883. It represented an immense advance over the Rheims-Cambray and the Medicean editions. Its use was primarily intended for the Benedictines of France, owing to the above mentioned Decree of the Congregation of Rites and the thirty years' privilege granted to Herr Pustet in favor of the Medicean Edition. In 1888 appeared the Monastic Processional and the *Variae Preces*; in 1891, the *Liber Antiphonarius* for the Benedictine Order.

Dom Pothier's activity was not limited to paleographic and theoretical works; he was also a composer. His tender devotion to the Blessed Virgin urged him to publish in 1903 the *Cantus Mariales*

(Hymns to the Blessed Virgin). All the new feasts that were introduced during his lifetime, received their musical setting at his hands. The wealth of his interior life is revealed in this activity in a striking manner. His compositions are not mere conglomerations according to dry rules; they are the outpouring of an overflowing heart. They are the fruit of an artless and cheerful love, offered to God and His Saints.

These qualities had long already directed the attention of the Superiors to Dom Pothier. Little wonder, therefore, that in 1895 he was appointed head of the newly restored Abbey of St. Wandrille; in 1898 Cardinal Sourrien placed the Abbot's mitre on his head and made him the 77th successor of *St. Wandregisilus*.

Unfortunately he could not govern his Abbey in peace for a long time. Already in 1901 he had to flee into Belgium to find an exile for his monks and to escape the inimical laws then prevailing in France. The sufferings of exile were relieved in part by the fact that the recognition, shown him by the highest Ecclesiastical Authorities already since 1890, had grown into a veritable triumph in the days of Pope Pius X, who made "*the heretic of Arezzo*" president and director of the Papal Commission which had been entrusted with the restoration of the Sacred Chant.

Dom Pothier did not live to see the return of his monks into France. Shortly before that time (1923) he died; his body was transferred to the Abbey at Clerf. There it rests close to the apse of the Church, where the echo is wafted to his grave of those tender melodies for whose restoration he had worked so much. "*Opera illorum sequuntur illos — Their works follow them.*" (Leo Thiry O.S.B. in *Musica Sacra*, translated from the German by Dom Gregory Hügle).

ALBANY SINGERS HONOR PROF. BRODEUR AT DINNER

Professor Joseph D. Brodeur, organist and choirmaster of the Cathedral of the Immaculate Conception, Albany, for the past seventeen years, who resigned his post, October 1, was the guest of honor at a reception and testimonial dinner tendered him recently at the Wellington Hotel.

Prof. Brodeur was the recipient of a substantial purse presented him by Mr. Matthew Mahoney on behalf of the choir. Clergy of the Cathedral parish, the Rev. Joseph I. Hennessy, former assistant at the Cathedral, and members of the Senior Choir attended the event.

An acknowledged authority on Gregorian music and liturgical questions, Professor Brodeur studied music in Montreal, Boston, Rome and Paris.

IRISH CHOIR PROVIDES A SURPRISE FOR SIR RICHARD TERRY

(From the "Universe" Correspondent)

BALLYMENA.

After listening to a special performance of early polyphonic church music in the Honan Chapel, University College, Cork, by St. Mary's Cathedral choir, Sir Richard Terry said he never imagined that there was in Ireland a choir capable of rendering so excellent a performance.

He congratulated the choir, which was directed by Herr Aloys Fleischmann, and encouraged them to continue in their good work. Sir Richard had been acting as examiner for the autumn music examinations in University College.

LONDON CATHOLIC CHOIR BEGINS NEW SEASON

The London Catholic Choir and Orchestra, whose president is Bishop Butt, and which is conducted by Mr. Robert Hasberry, musical director at St. James', Spanish-place, has commenced a new season.

The object of the choir is to give Catholics the opportunity for vocal or orchestral rehearsals, and for the performance of well-known works. Immediate plans include the performance of Handel's Messiah in December, and a Coronation concert, held jointly with the Choral and Orchestral Society of the Office of Works, in April next year.

CLEVELAND ORGANIST DIES AS SHE CONCLUDES HOLY HOUR

After playing the organ and singing for the Holy Hour in St. Cozman's church, Cleveland, O. Oct. 18. Mrs. Margaret Reilly Farrell, organist in that church and one of its choir for 35 years, was stricken as she was leaving to go home and died within a few minutes. She was carried into the vestibule of the church where the Rev. James A. Flood administered last rites.

PRIEST RECEIVES DEGREE IN MUSIC AT WISCONSIN, UNIV.

West De Pere, Wis. — The first doctor of philosophy degree in music ever granted by the University of Wisconsin has been awarded to the Rev. Robert A. Sromovsky, O. Praem., associate professor of music at St. Norbert college here. He studied at the Institute of Sacred Music in Rome and did research work among old music manuscript in the Vatican library.

ORGAN RECITAL at WESTERLY, R. I. MUSIC CLUB NOV. 9.

BY MELCHIORRE MAURO-COTTONE

Organist New York Philharmonic Society

Organist St. Mary's Church,
New London, Conn.

I

Largo Sostenuto e Gigue

Domenico-Zipoli

Two Inventions

J. S. Bach

Toccata and Fugue in D Minor

J. S. Bach

II

Allegretto from Fourth Sonata

Mendelssohn

Musette

Oreste Ravenello

Pastel

H. Benjamin Jepson

Toccata

Marco Enrico Bossi

III

Chorale in A Minor

Cesar Franck

Christmas in Sicily (from Sicilian Suite)

Mauro-Cottone

IV

The Swan

Saint-Saens-Moret

Magic Fire Music (Die Walkure)

Wagner-Lemare

ORGAN RECITAL

Arthur C. Becker, Mus. Doc.

St. Mary's Church

Ottomwa, Iowa, Oct. 28, 1936.

PROGRAM

I ORGAN

"Choral in A Minor Cesar Franck

II ORGAN

"Stella Matutine" Henri Dallier
 "Ave Maria" M. Enrico Bossi
 "Fantasie and Fugue in G Minor"
 Johann S. Bach

III ORGAN

"Rose Windows" Henri Mulet
 "Andante from B Minor Sonata"
 Arthur C. Becker
 "Scherzo from B Minor Sonata"
 Arthur C. Becker

IV ORGAN

"Variations de Concert"
 Joseph Bonnet
 "Will o' the Wisp"
 Gordon Balch Nevin
 "Tocatto from Fifth Symphony"
 Ch. M. Widor

MUSIC FROM "CAECILIA" USED AS CARDINAL PACELLI CELEBRATES MASS IN BOSTON

Guest of the Most Rev. Bishop Spellman, His Eminence Cardinal Pacelli visited Boston, in October, to greet His Eminence William Cardinal O'Connell. The Priests of the Archdiocese, on the Seminary grounds, welcomed the distinguished visitor, and later he retired to the Sacred Heart Church in Newton, where Bishop Spellman is Pastor. The following morning Cardinal Pacelli, celebrated Mass at the Parish.

Music was rendered by men's voices, in 2 part harmony. Among the numbers used during the service was the "Ecce Panis" by Gilbert, "Panis Angelicus," Franck, and "Pater Noster" by Ippolitov-Ivanov, all from past supplements to the CAECILIA. Messrs. Joseph and James Ecker were in charge of the music.

CHERION AND BIGGS MASSES SOLD OUT

Two new masses for four mixed voices which enjoyed an exceptional sale this fall were the new Mass of St. Anthony by Biggs, and L'Abbe Cherion's Mass of St. Cecilia. Both of these are in modern liturgical style, and appeared in the music pages of THE CAECILIA. The first edition of both was quickly exhausted.

Other popular supplements in THE CAECILIA, for mixed voices were Walters "Laudate Dominum" Breen's "Ave Maria" and Arthur Becker's "Ave Maria". Likewise "Three Short Motets" (one page each) by

Joseph J. McGrath, and the mixed voice arrangement of the famous "Jesu Dulcis Memoria" by Kothe enjoyed a popular sale.

NEWARK, N. J.

JOSEPH A. MURPHY, DIRECTS CHOIR IN SACRED CONCERT

AS a part of the season's activities, the Diocesan Institute of Sacred Music of Newark, presented a model exemplification of church music at St. Joseph's Church, Newark, recently.

The program was rendered by St. Joseph's choir of young men and women, who have been singing for one year. They are under the direction of Joseph A. Murphy, instructor in Gregorian chant in the Diocesan Institute and organist and choirmaster of St. Joseph's Church.

The church was filled with members of the institute and their friends. Most of the organists, choirmasters and singers of the Newark Choir Guild were present, together with representatives of the St. Cecilia Guild, another branch of the Diocesan Institute.

The Rev. Harold J. Dilger, or Seton Hall College, lecturer on the liturgy in the Diocesan Institute, was presented, following an address by the pastor, Rev. James F. Flanagan with explanatory comments on the character of the music to be rendered in the first portion of the program. The illuminating remarks served to enhance interest in the musical numbers, which were presented in the following order:

"Ecce Sacerdos," Stadler: "Introit" (feast of the Holy Name of Jesus), sung in falso bordone style; "Kyrie," "Gloria," "Sanctus," "Benedictus" and "Agnus Dei" of St. Dominic's Mass, by Sir Richard Terry; the Proper of the Mass sung to falso bordone and to psalm tones; the "Credo" from the Missa Eucharistica by Elmer Steffen, and the Offertory Motet "Jesu Dulcis Memoria," for three-part chorus, by director of the choir.

Father Dilger again gave a brief commentary on the remaining portion of the program, consisting of supplementary motets and music for Benediction of the Most Blessed Sacrament: "Veni, Veni Emmanuel" (Gregorian chant); "Adoremus te Christe," Palestrina (a cappella chorus); "Regina Coeli," Lotti; "Veni Creator" (Kurpinski); "Cor Jesu," Schultes; "Panis Angelicus," Lambilotte; "Tantum Ergo," Balthasar Flor-

ence; "Divine Praises," arranged by J. A. Murphy, and the Gregorian "Adoremus" and "Laudate Dominum."

The work of the choir was characterized by many fine qualities, chief among which were absolute fidelity to pitch, good blending between the various sections of the choir and exceptional finesse in phrasing and the control of dynamics. The singing of the "a cappella" motets proved the musicianship of the conductor and the responsiveness of his well-trained choristers. The Gregorian excerpts were given with due regard for rhythmic principles of the Solesmes monks, and were given the interpretation one could reasonably expect from a specialist in that particular field.

HYMN FROM SAN SEBASTIAN

It is a far cry from Red ruin in Spain to next year's World's Eucharistic Congress in Manila, Philippine Islands. Yet they are closely linked by the fact that the hymn chosen as official for the Congress has been composed by the noted religious musical composer Fr. Domingo Carceller, A.R., prior of a San Sebastian monastery. An English version of the Spanish text is being prepared.

Jesuit novices in Manila are already practicing the hymn under the guidance of Jose Mossegeld, the distinguished Filipino singer, who is expected to be singing director for the Congress. He has just returned from Italy, where he has been perfecting his voice.

Meanwhile the Philippines prepare for the Congress with a series of parish, provincial and diocesan congresses — the latest one being held on Mindanao Island, where the people are mostly pagan or Mahomedan. It was at Davao, an important commercial centre, with a large Japanese population.

PITTSBURGH LETTER DIOCESAN CHURCH MUSIC COMMISSION

Rev. C. A. Sanderbeck, Secretary
In The Pittsburgh Catholic, Sept. 10, 1936.

Rendition of a Composition

THE proper rendition of the music selected is an essential factor in choir work. It is not the announcement of ambitious musical programs that counts, but

rather the presentation of those programs.

It will never be repeated too often that many choirs make the mistake of attempting to sing Masses that are too difficult for them to execute. As a result the singers are seldom sure of their parts, especially when the composition has intricate and difficult passages, and so such choirs hardly ever sing with the proper feeling and expression. How much better it would be to render a unison Mass with ease, composure and exactness, than to sing a Mass in three or four parts, inaccurately and without due feeling and expression. How much more edifying for the congregation is simple well-rehearsed music that is understood and intelligently rendered by the singers.

Another common mistake is that many singers aim at "quantity" in voice production rather than "quality". It is an entirely erroneous notion that the test of a good singer lies in his ability to drown out his fellow singers. In harmonized or part singing, especially, this is disastrous. The efficient organist or choir director should impress upon his singers that volume of tone is not everything, but that it has only occasional place in the artistic rendition of music.

There are times when the singing should be subdued according to the meaning of the liturgical text and according to the character of the musical phrase or passage. It is just this contrast between the fullness of tone and its decrease that gives the variety which is essential in artistic choral work.

There are passages that are to be executed *forte* or *fortissimo*; there are others that require a *piano* or *pianissimo*. The good choir is known especially by the way it produces the phrases that demand a soft and diminished volume of tone. Therefore, this fact should not be surprising, namely that a small choir may render a composition in an artistic manner, while a chorus of fifty or more voices may sing the same music in an inexpressive and inartistic way. The reason is simply this: in the one choir there is "quality", while in the other merely "quantity". Quality, then, is the thing that counts and the thing that is expected in all artistic musical renditions.

Other very important requirements for good rendition of church music are the following; correct accentuation, pronunciation and enunciation of the Latin, proper phras-

ing, strict time, careful observance of the breathing marks, and close attention to all the marks of expression noted in the scores and voice-parts. Every musical composition worthy of the name is well marked by the composer or the editor for the benefit and understanding of the organist, choirmaster and singers. The organist or choirmaster must make sure the singers know what these marks mean. Finally, the beginning of each phrase should be given with a precise, firm and simultaneous attack by all the singers; and, conversely, all should stop singing as one person at the end. Without this, good choral singing will prove impossible.

It should be the aim of every choir to sing a few motets **a cappella**, that is, to sing a few short compositions for three or four voices without organ accompaniment. **A cappella** singing is conceded to be most effective, most artistic and most truly ecclesiastical. Nothing is more impressive and edifying for the congregation than an appropriate motet in homophonic style (a style without much rhythmical contrast within the different parts) sung by the choir **a cappella** and in subdued tone.

At the offertory, after the **forte** ending of the Credo and the chanting of the Proper, such a motet, **a cappella** and with soft voice, will prove most devotional. The same subdued rendition **a cappella** of the "Et incarnatus est", the "Sanctus" and the "Benedictus" of the Mass will also prove very effective whenever the organ accompaniment is a mere duplication of the different voices involved and therefore unnecessary. This is only possible, however, when there is a perfect balance of voices, and when the singers are sure of their parts and sing them with perfect ease and expression.

Organists and choir directors will find a Latin-English missal very useful for providing a translation of the Ordinary and Proper parts of the Mass. A translation of the Latin text is most desirable for the singers and it is very helpful to them; for when the text is known and understood by the singers, they will naturally put greater unction and devotion into their singing.

—Cecilian.

ST. LOUIS, MO.

Guide for Organists and Choirmasters (Continued)

V. Nuptial High Mass

a. The Synod prescribes that the Proper of the Mass be at least recited in a more solemn way. There can be no excuse from this minimum that is strictly imposed by several Roman decrees.

b. Only the Latin language may be used (Mp, SCR, Syn).

c. There is no **Gloria** or **Credo**, except on important feasts.

d. The singing of concert solos, of pieces like the **Ave Maria's** of Schubert, Gounod, Millard, Rosewig, etc., or of excerpts from operas or non-religious sources, like "O Promise Me," "I Love You Truly," "My Heart at Thy Sweet Voice," is most strictly forbidden at all church services (MP, Syn).

e. Pope Pius XI wrote: "Let our churches resound with organ-music that gives expression to the majesty of the edifice and breathes the sacredness of the religious rites." Organ-music is under the same restrictions as vocal music; nothing secular or operatic in style or execution is allowed (MP). The Wedding Marches of Wagner and Mendelssohn are purely secular in style, composed primarily for opera and orchestra, and have nothing in common with liturgical prayer and a church service.

VI. Low Mass

a. Good hymns in Latin or in the vernacular in honor of the saint or mystery commemorated may be sung and the organ played. In order to agree with the rubrics, it is proper not to sing when they direct the celebrant to pray in a loud voice to be heard by the congregation: from the beginning to the Offertory, at the Preface, from the **Pater** to after the **Agnus Dei**, during the **Confiteor**, and **Ecce Agnus Dei** at the Communion of the people, from the reading of the Communion to the end. (This has been made obligatory in the Province of Rome.) The style of music must be as prescribed for strictly liturgical occasions (MP, Regulations of Prov. of Rome).

b. WEDDING. — There are no prescriptions beyond those given in the preceding paragraph, but attention is called to the details cited under Nuptial High Mass, V, d and e.

c. **REQUIEM.** — Approved funeral hymns, the psalm **De profundis**, or other prayers for the dead may be sung. There should be no organ interludes (Reg. Prov. of Rome). It is good to sing the **Subvenite** as a processional. The **Libera** and Absolution may be sung, as after a High Mass (SCR).

VII. Benediction

a. The only prescribed songs are **Tantum ergo**, **Panem de caelo**, prayer **Deus qui nobis**, and the response **Amen** (CEp).

b. Other good appropriate hymns in Latin or in the vernacular may be used before or after the prescribed songs, and the organ may always be played.

VIII. Special Occasions

a. **FORTY HOURS.** — On the second day the Votive Mass "**pro Pace**" with Credo but no Gloria will usually be sung, and on the other days usually the Votive Mass "**de SS. Eucharistiae Sacramento**" with Gloria and Credo. These are found in the books near the Nuptial and other Votive Masses. The **Pange lingua** is intoned only when the celebrant turns toward the people to start the procession. The stanzas **Tantum ergo** and **Genitori** are not used until the celebrant approaches the altar. After **Propitius esto** in the Litany some of the innovations are changed on this occasion, and there is a difference in the versicles following the long prayers of the celebrant. On the first day **Pange lingua** precedes the Litany; on the last day **Pange lingua** follows the Litany.

b. **WAY OF THE CROSS, HOLY HOUR.** — These are extra-liturgical services for which there are no music regulations beyond the general ones for all sacred music. There is Benediction, see VII.

c. **HOLY WEEK.** — On Palm Sunday as well as at any other time, the popular sacred song **Palms** by Faure and similar pieces are forbidden in church. If the celebrant simply reads the Passion, there had better be no singing during it. On Holy Thursday the organ is played in festive style only for the **Gloria**, although it may also be played from the beginning of Mass where that is customary (Wuest, Haegy). After the **Gloria** the organ may not be used at all, even to support the singers. This absolute prohibition extends to liturgical services like Mass and **Tenebrae** until the **Gloria** of Holy Saturday (SCR). On Holy Saturday each invocation of the Litany is sung twice. There

is no prohibition against using the organ at extra-liturgical services like **Tre Ore** and **Holy Hour** where this is customary, but it is more in accord with the spirit of these days not to use it.

d. **CORPUS CHRISTI WEEK.** — At the procession the chanters start **Pange lingua** when the celebrant has received the ostensorium and is ready to start the procession. The stanzas **Tantum ergo** and **Genitori** are used only when the celebrant reaches the altar. Before this, other suitable hymns may be inserted. In the archdiocese of St. Louis it is tolerated to sing these in the vernacular. All through the week, only hymns to the Blessed Sacrament should be used at Benediction (Haegy). After the **Tantum ergo**, **Alleluia** is added to the versicle and response.

e. **CONFIRMATION.** — **Ecce sacerdos**, or **Sacerdos et pontifex** should be sung when the bishop enters church. The **Veni Creator** and prayer is not obligatory. Either the clergy or the choir may either read or sing the responses, and also (while the bishop is washing his hands after all have been confirmed) the antiphon **Confirma hoc** with **Gloria Patri** and antiphon repeated.

f. **PROCESSIONS.** — When candles are blessed on February 2nd and palms on Palm Sunday, a procession with them is obligatory. For these and other processions, there are chants provided in the books. The organist and choir should gladly prepare them, so as to make these processions as impressive as Holy Church means them to be.

g. "They sin grievously who sing, or who play musical instruments in religious functions of non-catholics, even if they do it only for the money" (Syn).

IX. Congregational Singing

PIUS X: "Special efforts are to be made to restore the use of Gregorian Chant by the people so that the faithful may again take a more active part in the ecclesiastical offices."

PIUS XI. "Gregorian Chant in that which pertains to the people should be restored to their use. It is quite necessary that the faithful, not as visitors or mute spectators, but as worshippers thoroughly imbued with the beauty of the liturgy, should take part in the sacred ceremonies so that they may alternate with the priests or choir according to prescribed norms."

**118TH ANNIVERSARY
OF "SILENT NIGHT"
WILL BE OBSERVED**

Oberndorf, but a stone's throw from Salzburg, is planning to celebrate this Christmas the composition of "Silent Night, Holy Night," which originated in the little Salzburg hamlet on Christmas Eve 118 year ago.

Many well known Austrian musicians will come to the little town for the shepherds' carols, the torch procession and the impressive midnight vespers and Mass at which the composition will be sung.

Franz Gruber, organist and teacher of the town, composed the melody for song, choir and organ on December 24, 1818, at the request of Josef Mohr, the village priest who had written the poem. It was sung that night with great effect. An organ maker of the Ziller Valley carried the song back to his valley whence it spread over the world. For years it was attributed to the brother of Haydn, and Gruber was long dead before he received credit for it.

Berchtle and Klockler Nights, derived from the noise pageants of ancient Teuton practice, miners' festivals, St. Nicholas plays, wild hunting, torch light processions will enliven the drama of the December trees, cribs that are art treasures and great banquets culminate in the provinces with the Christmas vesper and in Vienna with the New Year's parade during which smart Viennese lead young pigs on pink satin leashes along the magnificent Ringstrasse.

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REVIEWS

PLAINSONG FOR SCHOOLS

Two little books, prepared by Father Justin Field O.P., (but who modestly left his name off) were published in England not long ago. Printed on the authoritative Desclée Press, in Gregorian notation, these books were offered as little hand books containing most used practical chants for school use. Motets and parts of Masses make up the collection.

Each booklet, in handy size, with paper cover sells for 25c. Book I is the most popular it is believed, although Book II is a good supplement to the first.

The popularity of these books spread to the U. S. A., perhaps through the use at the Pius X School. Students returning to home dioceses brought back these books and put them to use, in their choirs. Now everywhere it seems that if the Gregorian notation can be read, the "Plainsong For Schools" is being used. Even in secular universities where an acquaintance with Gregorian is required in certain courses, this book is the most economical and easily used reference.

The publishers have sent out the information that no one concern has the exclusive agency for these books, as erroneously printed on some copies. You may procure these famous "handbooks" from your regular supply house, promptly and without delay.

"SACRED MUSIC

AND THE CATHOLIC CHURCH"

Favorable reviews continue monthly in various American and European periodicals, reviewing the now well known "Sacred Music and The Catholic Church" by Father Predmore.

Special praise was bestowed in "Ecclesiastical Review", and Dr. Becket Gibbs paid a special tribute to it in "Liturgical Arts" by giving it an extensive review. Dr. Gibbs in one sentence sums up his review saying "But the vast amount of information Father Predmore gives is almost astounding and everyone who wants to know how things should be done cannot fail to attain his ambition if only he will be led by this matchless book".

Dr. Will Earhart famous Pittsburgh educator gave it a place in "The Music Educators Bulletin" Book Reviews and joined the ranks of distinguished endorsers of this work.

These reviews are in addition to the large number mentioned in the publishers advertising a few months ago, and it is doubtful if there was ever a book on Catholic Church Music, published in this country which has received so much attention and praise. The major Music Libraries of the country have bought this work, as have several famous European libraries!

12 EASY ORGAN PROCESSIONALS AND RECESSIONALS

A new book in the 80c. series of publications for Catholic Church services, is the collection of 12 pieces, (written on two staves) designed for use to accompany processions at various church services. Purists may say that the organ is an encumbrance at such times but the facts show that average parish organists actually use such music more than any other kind on the organ. In simple style these pieces, by Lemmens, Valenti, Salome, etc. appear in various easy keys. They average about two pages in length. Until the organ is eliminated altogether by "a cappella" singing or used only incidentally in the background of Gregorian chant, we might as well have Catholic organists playing pieces which have some fitness for church use. All do not want improvisations on Gregorian themes — the church does not forbid modern music, hence church music by renowned organists, in practical good taste, is here presented in this book. The music is essentially simple and easy to play.

SEPARATE NUMBERS FROM COLLECTIONS

Under No. 437 John Singenberger's "Sacred Heart Hymns" were published in one collection. This has been divided into two 20c. collections now. The first half under the original No. 437, and the second half under the new number 918. Hymns by Mitterer, Meurers, Mettenleiter and Jaspers, all for 2 voices make up the 2nd booklet.

DOM MOCQUEREAU

and

LE NOMBRE MUSICALE

Dom Mocquereau's greatest work is "*Le Nombre musicale*"; the first volume appeared in 1908; the second in 1927. The subject of this work is the big problem of chant rhythm. Starting from the nature of rhythm in general, he makes a distinction between the free rhythm of chant and the measured rhythm of modern music. A development beyond the teaching of Dom Pothier lies in the fact that Dom Mocquereau does not stop at the merely oratorical rhythm, but proclaims it a really musical rhythm. He places great stress on the reduction of rhythm to its component parts, viz. the binary and ternary group-rhythms. He considers the knowledge of arsis and thesis as connected with these elements indispensable for the artistic interpretation of any chant melody; the thesis carries the rhythmicus (*down beat*), and must be distinguished from the arsis (*up-beat*).....

In most cases the rhythmic ictus is expressed by a slight impulse of the voice; but it varies greatly in value according to the syllable upon which it falls, and the position it occupies in the inner development of the melodic line. In many cases the distinction between arsis and thesis seems to be an intellectual consideration rather than one which affects the vocal order. Different chapters of Vol. 2 are masterful demonstrations of the great argument advanced by Solesmes: viz. that the word accent is independent of rhythm.

Dom Mocquereau's studies on rhythm did not remain mere speculations: they assumed visible form in the so-called "*rhythmic*" editions of the liturgical

chant books. In these editions three rhythmic signs are employed: the *punctum*, called "*mora vocis*"; the horizontal, and vertical *episema*, whose value and significance is explained in a brief introduction.

The dynamic shading has been reduced to a minimum; a very moderate crescendo and decrescendo in the rise and fall of the melody is all Dom Mocquereau permits. Higher than dynamic shading he places the intimate union of parts by which a given melody is conceived and produced as one grand unit. This implies strict elimination of all jerking, pushing, and overstressing, so that the rhythmic ictus as well as the word accent appear as something aerial, elastic, and buoyant.

The result of these maxims is a form of chant which appears (*especially to German ears*) somewhat soft and lady-like. "They breathe the chant", it had been said. There can be no doubt that Dom Mocquereau has brought about what chant really should be: a musical prayer. It must be stated that towards the end of his life he made a few slight concessions.

Dom Mocquereau had the satisfaction of seeing his teaching endorsed by many and great musicians. Church Authorities had repeatedly bestowed on him marks of confidence, especially so at the occasion of his golden sacerdotal jubilee, December 28, 1929. — Three weeks later, early on January 18, 1930, he was found dead in his bed.

(Leo Thiry OSB. in *Musica Sacra*.
Translated for *Caecilia* by
Dom Gregory Hügle)

Liturgical Aspects of the Late Huey Long

WHY the press, even the usual alert *News-Week*, should find anything startlingly novel and sensational in the recent letter on church music of Archbishop Forbes of Ottawa is indeed difficult to see. The Archbishop is merely repeating, with some applications to his own part of the world, the prescriptions on church music that were laid down by Pope Pius X in his *Motu Proprio* of 1911.

The prohibition of mixed choirs, bugles and trumpets, English hymns during High Mass, and such like, is old and familiar, and has been repeated by Catholic bishops all over the world. Every year sees more and more dioceses of the United States conform strictly to the Papal regulations, which in their turn are not arbitrary rulings, but represent the age-old tradition of the Church. Hoary organloft favorites like *O Promise Me* and *The Palms* have long been banned by the Church Universal, and find few homes today in the Church particular. It is simply nonsense when *News-Week* declares: "With amazement worshipers neard the Archbishop rule out" the favorites; or speaks of a "debated question: exactly what does the Catholic Church want sung?" The debate has long been settled in precise Pontifical pronouncements.

Still more curious is the newspapers' idea that the prohibition of "secular music" means the restriction to nothing but Gregorian. While the Church encourages the use of the chant as far as possible, while she requires it in certain parts of the liturgy she leaves a wide range of music, polyphonic and ecclesiastical in character, as absolutely permissible.

Critics of the Church's restrictions frequently overlook the fact that the distinction between Gregorian and non-Gregorian church music is not that between two types of music, one ancient and one more modern, but between the *chant*, on the one hand and *song* on the other. Says Dr. Becket Gibbs, eminent authority on chant and music: "It seems to be generally agreed that the term *chant* suggests the importance of the text over the music, while that of *song* would give equal rights to both words and melody."

Mentioning Dr. Gibbs reminds me of Huey Long. It would be difficult to conceive of anyone less Hueyish than mild-man-

nered and peaceable Dr. Gibbs. But the latter was instrumental in inaugurating on September 14 a permanent Schola Cantorum for the cultivation of liturgical music, at Huey Long's favorite educational institution, the University of Louisiana at Baton Rouge.

The L. S. U. Schola Cantorum is unique in that it is founded on the famous *Motu Proprio* of Pius X on Sacred Music and in the University Bulletin is termed "Curriculum of Roman Catholic Music." This, says Dr. Gibbs, is a four-year course resulting in the degree of Bachelor or Master of Sacred Music, including fifteen subjects which represent some eighteen hours each week.

The idea arose in 1934 with the Director of the University's Department of Music, Dr. H. Wallace Stopher, who was appointed in 1916. The following year he engaged Dr. Becket Gibbs to give a nine-week summer course on Liturgical Music. As a result, the University authorities began to share the Director's interest in such a scheme. This was developed during the season of 1935-36; and after another nine-weeks' course in the summer of 1936, the idea took practical root.

Dr. Gibbs compiled the syllabus which is founded on the constitution of such institutions from the time of St. Gregory the Great until the present time. No detail is omitted and Frank Crawford Page, Mus. Bac. F.A. G.O., has been appointed to direct the Schola and is already installed in this onerous position. Having been one of the assistants of Mother Stevens, R.S.C.J., Director of the Pius X School of Liturgical Music in New York for many years, he would seem to be well qualified.

What has been the local effect of all this?

Dr. Gibbs informs me that during this past summer's course the churches of Baton Rouge shared the enthusiasm for the Gregorian, the Church's own music.

Many broadcasts were made possible, while local newspapers carried accounts of the same activities, the title being *Gregorian Music at L. S. U.* The Catholic chaplain of the University, the Rev. Maurice Schexnayder, will act as Rector of the Schola Cantorum while directing the liturgical studies of the students. For two years there has been a Gregorian Choir of the Catholic Students' Center under the direction of Frank Lesquin, a good singer and an enthusiastic Gregorianist.

Such a foundation, logically speaking should be in a Catholic, not a secular institution. In the latter, whatever be the merits of the Schola in itself, it has no principles, no integrated whole to which to relate itself. It is like a Catholic sanctuary in a public library. The surroundings may be physically harmonious, but religiously and morally they have no particular significance. But the question of expense stands in the way, and this is where Huey Long comes in. The material aid that Catholic benefaction is powerless to provide for a liturgical program is found in the provisions established by a purely secular educator. Hence if to be at all, the Schola Cantorum rests upon the posthumous munificence of Louisiana's sometime dictator. It is a whimsical and by no means distasteful application of "Share the Wealth."

THE PILGRIM.

America, October 17, 1936.

The Harvard University Glee Club, directed by Dr. Archibald Davison, will render the music selections on one of the January programs of the Catholic Truth Hour, broadcast weekly throughout the New England states. It is believed that this will be the

first time that a secular college Glee Club has appeared on such a program. The Harvard choir has been a leader in the rendition of polyphonic 16th century music for many years, and the program on the Catholic Truth Hour is anticipated eagerly by all followers of this Sunday Period. Recent programs; rendered by the choirs of Holy Trinity (Maennerchor); St. Lukas,—Waverly; and Holy Name,—West Roxbury, drew special favorable notice from musicians. The Holy Trinity choir rendered parts of John Singenberger's Mass of St. Peter. The St. Luke's choir sang several McDonough compositions, and the Holy Name Choir sang Walter's "Laudate Dominum" and parts of Singenberger's, Holy Family Mass.

Miss Ann Ragan of Woonsocket, R. I., was married recently to Mr. Roland Lareau. Miss Ragan has been organist at St. Charles Church.

Sister Margaret Mary, Head of the Music Department at St. Anne's Academy, Fort Smith, Ark., has been made History examiner for teachers of music, by the American Educational Association.

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		Authentic		Plagal		Authentic		Plagal		Authentic		Plagal	
G	6-Sol									VII	6-Sol		
F	4-Fa									VI	4-Fa		
E	3-Mi									V	3-Mi		
D	2-Re	VII	2-Re	VI	2-Re	V	2-Re	IV	2-Re	III	2-Re	II	2-Re
VIII	C-8-Do	VII	8-Do	VI	8-Do	V	8-Do	IV	8-Do	III	8-Do	II	8-Do
VII	B-7-Si	VI	7-Si	V	7-Si	IV	7-Si	III	7-Si	II	7-Si	I	7-Si
VI	A-6-La	V	6-La	IV	6-La	III	6-La	II	6-La	I	6-La		
V	G-5-Sol	IV	5-Sol	III	5-Sol	II	5-Sol	I	5-Sol				
IV	F-4-Fa	III	4-Fa	II	4-Fa	I	4-Fa						
III	E-3-Mi	II	3-Mi	I	3-Mi								
II	D-2-Re	I	2-Re										
I	C-1-Do	III	1-Do	II	1-Do	I	1-Do						
	B-7-Si	II	7-Si	I	7-Si								
	A-6-La	I	6-La										
	Modern Normal Scale	First Mode	Second Mode	Third Mode	Fourth Mode	Fifth Mode	Sixth Mode	Seventh Mode	Eighth Mode				

GREGORIAN MUSIC CHART

Normal Major Scale

AUTHENTIC MODES

1st Mode (b) D

3rd Mode (b) D

5th Mode (b) D

7th Mode D

SOL 6 G

FA 4 F

MI 3 E

RE 2 D

DO 8-1 C

SI 7 B

SA 6 Bb

LA 6 A

SOL 5 G

FA 4 F

MI 3 E

RE 2 D

DO 8-1 C

SI 7 B

LA 6 A

PLAGAL MODES

2nd Mode F D

4th Mode F D (b)

6th Mode F D (b)

8th Mode F (b) D

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