

The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

**GUIDE FOR PROSPECTIVE
CHOIRMASTERS**

Rev. Leo Rowlands, O.S.F.C.

SINGING IN THE CATHOLIC SCHOOLS

Rev. F. Joseph Kelly, Mus. Doc.

CATHOLIC HYMNS AND HYMN SINGING

Rt. Rev. Joseph G. O'Donohoe, LL.D

**LITURGICAL MUSIC
IN CONTEMPORARY IDIOM**

Sister Mary Teresine

EASTER PROGRAMS

Vol. 64

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No. 4

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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EDITORIAL PAGE

By
DOM GREGORY HUGLE
O. S. B.

FORTY YEARS AGO

In the year 1879 the Catholics of England celebrated amid great rejoicing the 13th centenary of the arrival of the forty Benedictine Monks under the leadership of Saint Augustine. In order to contribute their share towards the grand celebration the Nuns of Stanbrook Abbey (near Worcester) published a stately volume, entitled: "*Gregorian Music: An Outline of Musical Paleography.*" In the getting out of this volume they were ably assisted by the Monks of Solesmes, in particular by Dom Pothier and Dom Mocquereau. The book is a real treasure, but no longer available in the book market. Many times, during the past forty years, have we gone over the hundred pages, admiring the photographic plates, and enjoying the classical text. The first chapter is entitled "*The Aim of Church Music.*" From this chapter we offer the readers of Caecilia two quotations.

"THE CHRISTIAN IDEAL OF MUSIC"

"The Author of the *Ecclesiastical Hierarchy*, the sublime interpreter of sacred rites, says: "The sacred chants produce, in those who recite them in holy dispositions, an aptitude for either receiving or conferring the different Sacraments of the Church. The soul is prepared by these sacred canticles for the immediate celebration of the divine mysteries, and is brought into harmony with God, with her neighbor, and with herself". (*S. Denys, the Areopagite*, 3). The Church's life is centered in her



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At These Altars of Conception Abbey Church

liturgy, that wonderful cycle of prayer and praise. True, the text of this liturgy, borrowed in great part from Sacred Scripture, is in itself, sufficiently beautiful to dispense with all borrowed ornament. But the Church is not satisfied with merely saying her praise; her loving enthusiasm urges her to song. Knowing how much the soul of man is influenced by all that strikes his senses, she appeals to music, the subtlest and most spiritual of the arts, as an auxiliary in the great work of the human regeneration. Music forces a passage through the senses, it hurries onward to the soul, bearing on its strain the 'burden of the mystery' of those facts of life and living that are far too deep to be expressed in mere words. (*J. de Maistre*). The Church, therefore, must sing".

CHURCH MUSIC MUST NOT BE JUDGED BY THE RULES OF MODERN MUSIC

"Church Music is the growth of a civilization differing widely from ours; its principles unlike those of ours, are one with those of the classic melody of Greece and Rome. The beauties of such a system will never appear to a superficial observer, but any one who lays aside the prejudices of education and

habit, and gives himself to the study, will be repaid by initiation into an exquisite art. To the musician, Plain Chant is a revelation; it leads him into a new sphere, where his ideas become enlarged and ennobled by the discovery of melodic riches undreamed before . . . The theme of this song is the vastest that may be; it unites in one harmonious chorus the celebration of God's most mighty works and the yearnings and hopes of the human soul, blending both in a sweet hymn of adoration and thanksgiving".

THE LITURGY OF THE CATHOLIC CHURCH IS THE SUPREME ART OF THE WORLD

"When I attend a grand opera, I am thrilled by the beauty of the music. When I attend a great drama, I am deeply moved. Yet in these things of the world there is always something lacking. I cannot forget that they deal chiefly with fiction. But when I attend Mass, and everything is conducive toward bringing me into the spirit of the service, I am thrilled as I can be by nothing else. There is no fiction here! There is art with nothing lacking. *The liturgy of the Catholic Church is the supreme art of the world*".

This statement was made by Mr. Joseph Bonnet, the great organist of the Church of St. Eustache, Paris, in an interview given in 1920 to *the Catholic Register*, Denver, Colorado. Mr. Bonnet continued, saying: "The Gregorian music is like incense ascending to heaven. The Catholic Church has too much going on in the sanctuary to need a choir to bring the people to services. The choir is not there to entertain the people. The people have come to pray, and the choir should assist them to do this. It should never take their minds off the sacrifice of the altar. But it should help bring them into the spirit of prayer. The Gregorian Chant does this."

A WONDERFUL CHANGE IS TAKING PLACE

When Joseph Bonnet toured our country in 1920 he was disappointed to find (*as he said*) that American Catholics were indifferent to liturgical life. "Why are the great prayers of the Church ignored, while the people, instead of following them, either in Latin or in excellent translations of the Missal and Holy Week offices, so easily obtainable at any Catholic bookseller, are vainly seeking to quench their thirst at the broken cisterns of insipid private devotions? Outside of the only liturgical truth, there is lamentable error. Music, instead of being the lovely handmaid of the Lord, has established herself in His temple as an impertinent intruder. The relations between the Divine drama and art were destroyed, and the simple piety of the faithful was discouraged from assisting at High Mass by the interminable musical compositions which show proficiency of the choir, but add nothing to devotion. Thus, by imperceptible degrees, the people lost the sense of their rightful share in the liturgical act; they ceased to pray together in public".

Seventeen years have passed since that memorable interview mentioned above. The Roman Missal has entered upon its triumphant marche-route through the country. Today it is found in the hands, not merely of clerical students, but in the hands of all kinds of people. Nay, wonderful to relate, recent years have brought us the richly illustrated "*Child's Daily Missal*". The *Liber Usualis* ("*Handy Chant Book*") has become the darling companion of ever so many church goers. Gregorian Chant is being taught with renewed fervor in our seminaries, in religious communities and in the parochial schools.

The return of the sacred chant is clarifying also the atmosphere for the sing-

ing of English hymns. The Christian people begin to feel the difference between the liturgical hymn and the vague, so-called sacred song; they notice that the former is a prayer, whilst the latter is almost anything but a prayer; a musical "something", often quite meaningless in text and melody. In all parts of the country the Bishops, through the diocesan music commissions, begin to exercise a vigilant care over the interests of sacred music. We admit that much remains to be done, but the spring-time of good will is the harbinger of a rich harvest.

FATHER SCHAEFERS AT ISLE OF WIGHT

Rev. Peter H. Schaefers, Choirmaster at the Cathedral in Cleveland, Ohio, has been at the Isle of Wight, England, for six months making special studies in Gregorian under Dom Desroquettes, O. S. B.

POPE HONORS MUSICIAN

Montreal, Feb. 19 — Frederic Pelletier, chapel master and doctor of music, has been named a Knight of the Order of St. Gregory the Great in recognition of his services to sacred music.

CHURCH ORGAN IN TWO STATES

Bay State-Rhode Island Line Divides It

Unique among organs is that installed recently at St. Paul's Catholic Church, Blackstone. Half the organ is located in Blackstone, the other half in Woonsocket, R. I. A little more than half the console is in Massachusetts, yet the whole instrument is in the same church.

This interesting story was told during the dedication ceremony by the Rev. Fr. Thomas P. Smith, pastor of St. Paul's, who stated that the dividing line between Massachusetts and Rhode Island was oblique through the choir loft of the church. In planning the installation, Jerome F. Murphy, president of M. Steinert & Sons, suggested to Fr. Smith that the organ be split in two sections, one tone cabinet being placed on each side of the choir loft for proper distribution of tone.

Fr. Smith agreed, but it was not until the installation had been completed that he revealed the unusual geography of his choir loft. Now when his organist plays she is probably the only organist who ever played the same instrument in two states simultaneously. The new electric Hammond organ supplants a harmonium, which was located in its entirety in Rhode Island, but which accompanied a choir in Massachusetts.

BIGGS COMPOSITIONS BROADCAST

From Station KNX Hollywood, California, the Choir of the Cathedral Chapel of Los Angeles, broadcast Richard Keys Biggs processional "Come Holy Ghost," on the "Church of the Air" program.

From Chicago, the "Kyrie" of the Mass of St. Anthony was broadcast through the Mutual Broadcasting System, on Sunday February 21.

From Boston, on the new "Choir Loft" program Biggs' "Praise the Lord" was broadcast from Station WMEX by the St. Leonard's Church Choir, Mr. Joseph Tronzone directing. This same composition has been adopted by the Hollywood, Cal. Festival Choir Guild for rendition at the Spring Festival in which choirs will join.

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Guide for Prospective Choirmasters

WHAT TO DO AND WHERE TO DO IT.

BY REV. LEO ROWLANDS, O.S.F.C., Providence, R. I.



The First Rehearsal (Continued)

AND so to the first rehearsal — a very important affair, for, as we all know, first impressions mean a lot. Try to see to it that you are not rushed into doing something "for next Sunday". That is totally unfair: for even if you had gathered a company that was excellent as to voices and sight-reading, still they would have to get the feeling of singing together. And, where this can be arranged, it is preferable not to have rehearsals in Church — for a multiplicity of reasons. 1) If there is going to be any unpleasantness, it should not be in the presence of the Blessed Sacrament. 2) You, or even one of the singers, may want to make a little joke from time to time; this is not fitting in the atmosphere of a Church, but it may be appropriate elsewhere (that is, if the joke is a good one!). 3) In Church, any accompanying you may want would naturally be on the organ. This is not good for rehearsal purposes, because the organ is a non-percussive instrument and therefore does not tend to inculcate that sense of true rhythm which is so lamentably lacking in many singers.

Having ensured these things, you make your first appearance: and in one of two alternative states of mind, according to whether you come to a choir of some one else's making or of your own formation. In the first case, prepare to make reforms gradually, in the second, prepare to state your aims and ideals without beating about the bush. In either case, you will have to proceed according to the time at your disposal. We suggest a ten minute's intermission half-way, for a smoke; the gentlemen may even wish to refresh themselves further, and you cannot object provided they understand that this license does not apply to sermon time. This intermission will conveniently divide the rehearsal into two periods differing in aim and atmosphere. Spend the first of these in preparing what will be sung

in public. Actually, this is the wrong way round. But necessity is a hard thing, and at that appearance the choir must at least sing correctly, even if not as beautifully as you could wish. Also, the singers will have the satisfaction of getting straight to what they consider the main point. Now, you will do well to preface it with a "pep-talk"; but this you must prepare well, saying all you want to say without embarrassment and without undue verbiage — otherwise it will have all the horrors of an after-dinner speech without the mellowing influence of food and drink on the critical faculties of your listeners. This talk will forestall the necessity of saying things later which will make them think "he is having a little rub at me". And therefore you can say: that we must always keep the aim of Church singing in view, i. e. the praise of God in beauty: that the result will always be uncertain if the members are irregular or unpunctual at rehearsals: that there must be a kindly patience all round if explanations are given for the benefit of beginners, and a courteous silence when some particular section of the choir is going through its part. You will not, of course, give them the impression that you are there to teach them manners as well as singing; but for all that, get that little point in — it is extraordinary how careless really nice people can be over such essential details.

After the intermission, however, the time should be used in laying the foundations of good choral singing — we mean that singing in which the human voice exercises the function for which it was created (giving glory to God), as opposed to a phrenetic appeal to the senses, or, at worst, squawking to instrumental incitement. Of course, much of what you will tell your choir will be found in later articles: for the moment we must be content with suggesting an outline. Start now in a rudimentary way with your two ultimate aims, Gregorian Chant and unaccompanied part-singing. First, the Chant. No thing of beauty should be mutilated,

but a bad rendering of anything so exquisitely beautiful as Gregorian Chant is murder most foul and unnatural. So, dear friend, let us be quite frank: before you can start to teach it, you must be well versed yourself. Not even deep reading of authorized text-books on the subject is enough: you should have had instruction from some one competent to teach it. Until that time, postpone the teaching of Plain-Chant: yet see to it that it is not too long deferred. And you will find that when you yourself emerge from your course and are supplied with a number of technical terms and are eager for the utmost refinements, your problem will be to teach the rudiments with clarity and in patience. For instance, you will have to start by showing them (and impressing on them!) that the notes are of equal value, that a ternary group is not a triplet in the modern sense of the term. Then you might apply this to the Asperges, the first piece of Plain-Chant you are likely to want. Take that first phrase, and get them to realize the alternation of binary and ternary groups by actually counting as they sing: 1, 2, 1, 2, 3, 1, 2, 1, 2. When this has been done satisfactorily, substitute the words for that counting. You will probably find now that there is an undue accent or "dig" at the beginning of each group: this is, of course, alien to the free rhythm of the Chant. Get rid of this, and try to get the phrase sung **as a whole**, in such a way or with such an intention that from the very first note of the phrase the music is progressing tranquilly but inevitably to its last note. Then there is the question of the diminuendo at the end of the phrase, and the proper treatment of the quilisma — curious what interest there is always over this embellishment! Finally, before we leave the subject — for we cannot do more here than touch the fringe of it — add some instruction on the Psalm-Tones. Here again the importance of even chanting is to be impressed: show the difference between a nice recitation with the mediation and final growing naturally out of it, and an indecent rush checked by the apprehension of a change in pitch — for all the world like a young boy running along a diving board and stopping suddenly at the approach of cold water! But you will find these Psalm-Tones useful, for, even if the

day of Vespers or Compline is yet far ahead, nevertheless the Psalm-Tones will serve you for such portions of the Proper of the Mass as are not immediately practicable. If your own voice is not of the best, you will find much help in records of various Chant numbers. This applies, too, in the matter of polyphony.

Then unaccompanied singing. We would recommend the learning, if possible by heart, of a very simple chorale. Sing it unaccompanied. It does not matter if, in the initial stages of rehearsal the singers flat badly: that will right itself when they have more confidence, and when, under your instruction, they have learnt to breathe properly and allot the burden of voice production to the proper muscles. But sing it in every conceivable manner. Humming will help them to mix; diction carefully attended to will improve the voices as if by magic. Real pianissimo should be represented as an ideal rarely attained, yet attainable. If, to cheer them up, you allow an occasional fortissimo, it must be made clear that it is, after all, the accomplishment of thousands: that loudness is by no means the same thing as volume. And when they can bring about an even crescendo, and, above all, a diminuendo, rejoice and be exceeding glad, for a few singers (even on the concert platform) can do this properly. It will not be long before they can give a good account of such largely homophonic Motets as Palestrina's "O Bone Jesu". As to the more intricate forms of Polyphony, why not teach them independence of rhythm and entry by starting from rounds such as we learnt in school? Funny, but few people realize that "Three Blind Mice" is polyphonic music — though not dating, perhaps, from the classical period! However, as said above, an occasional gramophone record will help; it is a revelation to many to hear, for the first time, a polyphonic Motet well sung — a tangle of tunes making an admirable tapestry of harmony, a succession of contacts without disturbance, warmth without fever.

One last admonition — NEVER TURN UP TO REHEARSAL UNPREPARED YOURSELF!

(To Be Continued.)

Singing in the Catholic Schools

REV. F. JOSEPH KELLY, Mus. Doc.

THE study of music in our Catholic Schools serves a twofold purpose in the education of the child: the training of his taste and imagination, and the training of his mind and the powers of concentration. To these two we may add a third, namely, that a systematic study of music in our schools is the first step toward a constructive reform in church music along the lines outlined for us by the Holy See. The ideal of our Holy Father, Pope Pius X of blessed memory, for church music which desires that the whole congregation should take part in singing, the liturgical services can be realized in this country by the teachers of singing in our parochial schools. Before this great reform can become a reality, a whole generation of Catholics, must be taught to sing as naturally as to speak or to read. Experience has proved this to be possible.

The value of singing in schools is especially evident in the teaching of religion. There are few forms of worship in which singing does not appear as an important element; and even where liturgical practice has been reduced to a minimum, the hymn or some similar composition, crude though it may be, has been quite generally retained. Spontaneously, religious belief seeks utterance and in turn it is deepened by getting appropriate expression. The organic activities are thus made the allies of faith and piety, and music so often employed to arouse sensuous emotions, becomes a stimulus to purer thought and higher aspiration. From the earliest Christian times, the Church has shown her appreciation of the power of music as a factor in the spiritual life.

The Church, says Pius X in his *Motu Proprio*, on the subject has always recognized and honored progress in the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of the ages, always however, with due regard to the liturgical laws. Now among these arts music has invariably held a high, if not the foremost place. While painting, sculpture, and architecture, as products of genius, could appeal to a comparatively small number, the song, composed and set to music by the great artists, could

be, and is, actually taken up by the people in the most fitting utterances of their feeling. How true this was in the Old Law is readily seen from the Book of Psalms, which not only supplies the inspiration but also invites the chosen people of God to the proper musical expression. The Church of the New Dispensation has carried on to a higher plane with a deeper meaning the song impulse of the Old. Both in the psalmody of the monastery, and in the prescribed offices of the cathedral choir, the canonical regulations have given the preference to regular ecclesiastical chants over the private recitation of the breviary hours; and the divine office itself has been constantly enriched by the writers of antiphons, sequences and hymns. But it is particularly in the most solemn of the liturgical services, in the Holy Sacrifice of the Mass, that she has shown her zeal for musical expression and her prudence as well. The Church does not hold that the mere singing of liturgical music can lead to a soul to salvation, but she does maintain that when a selection is sung there shall be certain adaptations of sound to the meaning and sense of the words.

The Church has thus an important part to play not only in securing the proper expression of her own liturgical ideas, but also in purifying and elevating the whole function of music as a social factor. The influence of songs must pass out from the sanctuary and religious school to home and social circles. If there are corrupting and degrading elements, in any sphere where music is influential, the remedy must be applied by the purer, more elevating influences which the ecclesiastical chant is able to exert. It is not then so much a matter of choice between one artistic form and another as between one moral agency that strives for aesthetic betterment, and many others that would pervert music to moral ruin. If we give in musical form, the appropriate outlook to Catholic thought and belief, we thereby carry forward the work of education, and at the same time we further the ideals which the Church has set before us.

The second Council of Baltimore in 1886

legislated concerning the teaching of singing in our Catholic schools. If this legislation had been put into effect then, the *Motu Proprio* on Church Music by Pius X would have found a fertile field to begin its work instead of meeting with the difficulties that beset it in 1902 and still beset it in 1937. Practical experience teaches that a uniform method taught in all the schools from the first school year through the grades, will train the children's voices thoroughly by their twelfth or thirteenth year, and they will be able to read at sight all music of medium difficulty. In schools where a uniform method has been used, wonderful results have been obtained not for a few only but for all the children. It is very possible to have finished singers among the children at the end of the grammar grades, children who are able to memorize an entire repertoire of church music, the masses, vespers, psalms and hymns. In this way, we will have prepared in a few years an unending supply of available material for our church choirs, nor is this all; for as the children of to-day become the adult congregation of tomorrow, we will have provided not only choirs, but that congregational singing so earnestly desired by the Holy Father. Thus in the parochial school lies the solution of the whole problem. It is the best if not the only way of reaching a permanent and effective reform. In the plan for the restoration of sacred music to its proper place, Church authority is interested in the reform of Church music everywhere, and not merely in the few parishes that can afford paid or salaried singers, or in a few dioceses where interest in the subject exists. The liturgical services of the Church belong to all the people, and all the people should take part in them. In order that the reform may become effective, the full cooperation of priest, choir and people is absolutely necessary in the single great act of worship.

Unless the congregation takes part in the liturgical services, these services lose much of their meaning. Take the simple matter

of responses at the mass. These responses are supposed to represent the shouts of the people answering the pleadings of the priest. Unless they are answered by all, their entire meaning is lost. Again, take the Credo of the Mass. It is the profession of faith to be made before the sacrifice of the Mass really begins, and it should be made by the people attending the sacrifice. How sublime an act this would be if the whole congregation would take part as it should, instead of remaining silent and allowing a few voices in the choir to carry on. What devotion it would instill in hearts of all. The majesty of the Credo sung by an entire congregation is such that no trained choir can equal. The choir, it is true, has its place in our services, but there are parts of our services that so evidently belong to the congregation that the choir is a poor substitute. The beauty of the finished art of the choir is heightened by contrast by the sublime power in the singing of the entire congregation.

It is our duty to further the reform of the liturgical prayer of the Church as far as it lies in our power in this generation. The foundation has been laid beginning with the legislation of Pius X in 1902. It is for us to carry on. His successors in the Papacy have lent their authority and their encouragement to forward the movement. Many dioceses have done noble work through the years to bring about a general reform in their particular districts. But a general united effort is what is needed. The Pontiffs since Pius X, namely, Benedict XV and Pius XI not only "take pleasure in pointing out in this praiseworthy propaganda an act of filial adhesion to their supreme authority, but they admire also this proof of a noble apostolate for the decorum of divine worship, in order that the faithful may live the life of the sacred liturgy by experiencing through the mysteries of religion that sublime elevation toward God, which revives the faith and betters the practice of the whole Christian life."



Catholic Hymns and Hymn Singing

BY RT. REV. JOSEPH G. O'DONOHUE, LL. D.

The following paper was read recently at a small gathering of interested church musicians in North Texas.

Deo nostro sit jucunda decoraque laudatio (Ps. 146, V. 1).

MANY Catholics have a deep prejudice against hymn-singing, due either to the blatant hymn tunes or the indifferent rendering of good ones that have been inflicted upon them, or because of the erroneous idea that such is of Protestant origin. Congregational singing is by no means a purely Protestant prerogative — it was the cruel proscriptions of the Penal Days that hushed our forefathers when attending Divine Services. In Catholic countries the singing of pious hymns by the people has always been a most popular custom; and may that day speedily return when English-speaking congregations will once more waft their united praise in uplifted song to God on high!

The singing of hymns is one of the oldest and best means of worshipping God, and certainly most conducive to a higher spirituality. It surcharges the drab atmosphere of our daily lives with a spiritual outpouring that otherwise finds no outlet in our existence, and allows long-pent-up feelings to give vent to their forces in outbursts of fervent praise of God. St. Augustine tells us, "We have the word and example of Christ and His Apostles that hymns and psalms be sung in the Church." St. Paul, in his Epistle to the Ephesians (V. 19), says, "Be ye filled with the Holy Ghost, speaking to yourselves in psalms, hymns and spiritual canticles, singing and making melody in your hearts to the Lord."

"To sum up the advantage of congregational singing — it is prayer; it is profession of faith; it is a sermon; it edifies the neighbor; it conduces to fraternal charity; it is an incentive to fervent piety, and it contributes to the joy of the spirit." — Cardinal Gibbons.

Medium of Great Thought

Great thoughts can only find full expression in song. He who loves more than he

can say, sings—"Cantare amantis est," as St. Augustine tells us. Music stirs up feelings in the heart of man at once elevated, vivid and deep; and Sacred Music ensures greater sanctity among the faithful. "The principal office of Sacred Music," says Pius X in his *Motu Proprio*, "is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful. Its proper aim is to add greater efficacy to the text, in order that, through it, the faithful may be more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries." Sacred Music exercises a powerful influence over the Christian multitude, disposing it to praise God or to ask His forgiveness. By appealing to the noblest part of man through his senses and imagination, the music lifts him up and fills his heart with the emotions which it sets itself to express, whether of joy or of sorrow. It does not stop at the senses; it passes beyond them to reach the soul to entrance it with supernatural delights.

"Church Music is made up of two elements, music and prayer. '*Lex orandi, lex cantandi.*' Here is the test: The law of prayer must be the law of song—both that our prayer may be good art and that our art may be good prayer. The music must pray, the prayer must sing; otherwise the prayer is forgotten in the detached beauty of the music, or the music is forgotten in the detached beauty of prayer; in other words, unless the prayer and the song rise to Heaven as a single spiritual groaning, merged in a true marriage of the spirit, the association is an offense against true devotion as well as against true art." — Rev. John Burke.

Tradition of Silence

In order to get our people to sing there are difficulties to overcome; difficulties which we ourselves have made. We have made silence almost a tradition in our churches, and it is a tradition that is hard to break down. Also, unfortunately, it is only too true that we have allowed ourselves to re-

duce our religious observance to the strictest minimum; to give God the least possible portion of our time, and even that oft times very grudgingly. Dom Gueranger remarks: "How sad is the silence among Catholics, who no longer desire to breathe their prayer in song, not realizing that chanted prayer is the grandest prayer." — "Vie de Ste. Cecile."

One does not need a pleasant voice to sing hymns, any more than a pleasing voice is needed for praying; for music is not less, but more significant, than words; nor is it a mere concourse of pleasant sounds — it is a real language with a spiritual significance of its own, for it brings us nearer the center of spiritual values than anything else. An old proverb says, "His prayer is doubly strong who prays in song — *bis orat qui cantat*"; "singing is twice praying," so such prayer then must be sovereignly efficacious with God. "Only when we sing the praises of God do we give Him all that we are and all that we owe." — Moissonet, "*Eucharistica*," p. 35. No one should imagine that music in worship is something external or inferior to the substance and course of that worship — it is not an appanage, decoration or luxury, but something the absence of which would be a vital loss.

"Hymns have a definite place in our spiritual progress — they give shape to our religious sentiments and make audible the vague and inarticulate yearnings of our souls; they elevate our viewpoint of heavenly subjects; they refine our grosser conceptions of the truths and mysteries of our faith; they instill into our hearts an undertone of Christian music. They are the sweet perfume exhaled from the saintly lives of favored souls." — Brother Azarias.

To one who would object to a supposed excessive effusiveness in some of the hymns to Our Blessed Lady, let this beautiful antiphon from the matins of her feasts be sufficient rebuke: "*Ante torum hujus Virginis frequentate nobis dulcia cantica dramatis*" ("Gather before the Virgin's throne and proclaim to us in music sweet the epic of her deeds"). Brother Azarias thus speaks of Father Faber: "He not only sings with a freedom and familiarity that are the outcome of prayer and piety, but he sings for Catholics who know not the stranger's reserve in their Father's House." Father Faber himself says: "It is so grand to be allowed to say daring words to our dearest Lord."

Musical notation is a mechanical process which records in figured writing certain in most spiritual values which can only be approximately expressed in concrete form; nor can exact justice be invariably done the theme. Count Keyserling phrases it as "the opening of the consciousness to the influences which are awaiting liberation in the inmost depths of the soul, and these sound forms when liberated in so far as possible are formulated so as to correspond with a concrete form idea and connect the spirit directly with God." Consequently, the rendition of a hymn should not be just pounding out the correct notes or beating strict time, but an interpretative and feeling expression of the deep spiritual forces as voiced in that particular hymn.

Directions for the more intelligent and artistic rendering of the hymns should be inserted with each one, whether these directions are followed or not will depend upon those who are in responsible positions of authority. It seems, however, reasonable to suppose that if a hymn is worth singing at all it is worth rendering well, and that pains should be taken to bring out and emphasize the varying spirit of the words that are being sung.

Matter of Phrasing

In most tunes it is best to sing two lines as a phrase, not allowing a definite "pause" at the end of the first, except as is inevitable for breath, which should be taken out of the last note of that line, not out of a pause for that purpose. At the end of the "even" lines a pause of greater length is not only necessary, but will assist the sense. In nearly every case a slight *rallentando* in the final cadence is in good taste, but it should not be too noticeable.

Hymn-singing can be developed into an art as well as a pleasurable part of religious worship, or it can be made a most excruciating form of torture to inflict on a long-suffering priest and congregation. It usually depends upon the organist. Nor is the small and poor mission choir, where such, if possible, might be condoned, the most frequent offender. How often, in large and fine churches, where every advantage is had for furnishing the very highest type of church music, the very worst is offered God and meted out upon the congregation.

"The disease most dangerous to us is the carelessness which allows any sort of stuff

to come into our services unchallenged, uncensored, unscrutinized — hymn tunes and masses written by amateurs or musicians whose only qualification is their personal vanity. It should be our preoccupation to see that the standard is not degraded; when the question of fitness arises let this rule prevail 'When in doubt reject.'" (London Universe, Feb., 1927.)

The three least important words in the English language are the definite and indefinite articles "the" and "a" and the conjunction "and"; all capable, however, of becoming harsh and unpleasant sounds when unduly accentuated. In correct singing great care should be taken that these words, instead of receiving emphasis, should be softened into sounds as "thu", "uh" and "end" and be gotten over as quickly and lightly as possible. Children when once accustomed to this will continue this pleasing practice throughout life, and the effort now expended in prevailing upon them to do so will be amply repaid by the consoling knowledge that at least a few of life's unpleasant and grating sounds will have been eliminated.

The Name "Mary"

Likewise, in singing or pronouncing "Mary" there should be no unpleasant prolongation of a nasal "a" as if we, instead of using this name in devotion, were seeking to cast derision upon it. If nothing better than "Mery" can be managed, then at least it will be saved sarcastic twang the bigot delights in putting into his pronunciation of our Mother's Holy Name. Nor when "Maria" is sung in Latin should it be enunciated as if the middle consonant were a long string of "r's." Instead, how sweetly and pleasantly does a devotional pronunciation of "Maria" fall upon the reverent ear.

As the singing of hymns is preeminently a religious act, the attention is called to the following indulgences:

Indulgences

Pius VII and Pius IX, by rescripts dated respectively June, 1817, and April, 1858, have granted partial indulgences of one year and a hundred days to all the faithful who sing hymns piously in a church or oratory and to those who teach them to sing provided that these hymns be approved by ecclesiastical authority. A plenary indul-

gence may be gained once a month on the ordinary conditions:

LOW MASS. — "Hymns in the vernacular may be sung at Low Mass, provided they are approved by the Ordinary, but never at High Mass or Solemn Mass." (Authentic Decree 3880.)

During a Low Mass there is usually time for four hymns — one from the beginning of Mass up to or through the Gospel, but certainly to be finished by or before the end of the Gospel, so as not to interfere with or delay the making of announcements or the preaching of the sermon. A second hymn can be started at the Credo; another after the Elevation, and the last one during Communion, to end with the last Gospel for the prayers after Mass; unless Benediction or some other function is to follow, when such are omitted, and the intervening time may very well be filled in with sacred song. Nor is a hymn out of place after Mass while the congregation is leaving the church.

Benediction Hymns

BENEDICTION. — The only hymn by church legislation ordered sung at Benediction is the "Tantum Ergo"; well-nigh universal custom prefaces this sacred rite with the "O Salutaris," in place of which or immediately afterwards, any Latin hymn may be sung. When time permits after the "O Salutaris" or other opening hymn, an "Ave Verum" or any other Latin hymn or motet in honor of Our Lord, the Blessed Sacrament, the Sacred Heart, Our Lady, the Saints, or any of the Mysteries of our sacred religion may be sung to add splendor, devotion and dignity to this service. In many places it is the beautiful custom to chant in Latin the "Litany of Loretto" between the hymns. Nor is it prescribed that the "Laudate Dominum" be invariably sung afterwards; any appropriate hymn or motet, even in the vernacular, may be substituted instead.

It is certainly out of keeping with the spirit of the Church, and contrary to the sublime sacredness of this holy function to employ solos at Benediction, especially those old-time screamers full of senseless repetitions and sugary frills, which have a most annoying and disturbing effect upon those trying to assist prayerfully at this service. In many places it has been found that what heretofore had been a rather neglected de-

votion was fast becoming a very popularly attended service by simply having the congregation sing the Benediction hymns.

Holy Hour

HOLY HOUR. — "Hymns in the vernacular may be sung before the Blessed Sacrament exposed, provided the liturgical prayers and hymns are sung in Latin." (Authentic Decree 3537.)

Perhaps the most popular extra-liturgical service now in vogue throughout the Catholic world is that of observing the Holy Hour each week, at which many hymns in the vernacular are constantly used. As at Benediction, solos are entirely out of place at this Hour of Adoration! given a chance to sing, the congregation with a little aid and encouragement will respond generously and certainly it will add a deeper spiritual and more personal interest to this function.

THE ROSARY. — In Catholic countries, in order to relieve any tiresome monotony and to lend splendor and piety to public recitations of the Rosary, it is the custom to sing between each decade a verse and chorus of some hymn, usually in honor of our Lady.

WEDDINGS. — An Ave Maria is the usual and customary wedding song in our churches, but not infrequently some atrocity is perpetrated. Certainly it is better taste, more sensible, and greatly to the benefit of the participants, to employ some beautiful and simple hymn to Our Lady or Our Blessed Lord, asking divine blessings and guidance upon those pledging their life vows at God's Holy Altar than to grace (?) the occasion with some ornate and foolish love song! If the nuptials are celebrated at High or Solemn Mass, then the only opportunity to use a hymn in the vernacular would be to employ it as a processional or a recessional, and for the former the "**Veni Creator**" is suggested, for instead of being out of place it is a most praiseworthy custom and should be an inspiration, not only to the bride and groom, but to all present. Besides, this majestic old hymn possesses an ecclesiastical fitness and a liturgical quality which should so outmode the favor that the trivial and frivolous wedding marches from the operas now enjoy at present day weddings, that even a comparison would be ridiculous and pitiful, for certainly neither the Lohengrin nor the Mendelssohn march merit a place in any dignified church service.

FUNERALS. — How much more fitting and in keeping with Catholic sentiment is some prayerful hymn to Our Lady or to the Sacred Heart, or of the promised glories of Heaven, at our burial service than something of a non-Catholic origin, as "Nearer my God to Thee," or "Face to Face," or even that very beautiful, but most inappropriate, "Lead, Kindly Light."

At Solemn Obsequies

Of course, at solemn obsequies there is no place for a vernacular hymn, unless such be used as a processional, recessional, or sung at the grave, either before the liturgical service has started or after it has been finished, as for instance, during the filling of the grave. "The redeemed of the Lord shall come into Sion singing praise. Sorrow and mourning shall flee away." (Isais 51, v, 11.)

CHRISTIAN HOMES. — No better antidote for the insidious poison of the modern and popular songs of the day can be offered the Christian home than the singing of Catholic hymns, yet how few households even possess a hymn-book, much less use the same "**Beatus populus qui scit jubilationem**" (Ps. 80, 16), may be rendered in English as "Happy is the nation that knows how to sing." Happy, indeed, will we be if we sing at our daily round of toil, and how much lighter the burden seems when we bear it with a song on our lips! What an inspiration it is to hear the peasants, in Catholic countries, returning home at evening from the fields, singing their beautiful old religious hymns and canticles, and how one longs for such a beautiful and truly Catholic custom as this in our land. "**Et cantent in viis Domino.**"

BLESSED SACRAMENT CHOIR, HOLLYWOOD, CAL., HEARD BY A. G. O.

The Pasadena and Valley District Chapter of the American Guild of Organists in California sponsored a concert at St. Andrews Church, Pasadena, California, on February 8th.

The choir of boys and men from the Blessed Sacrament Church, Hollywood, rendered the program under the direction of Mr. Richard Keys Biggs.

Mr. Biggs recent compositions from THE CAECILIA were performed including the chorus "Praise The Lord" and the new "Mass of St. Anthony."

What Makes the Organ Lofty?

BY AL WIDEMAN

Condensed from "Manners" and "The Catholic Digest"

FURIOSO! Con Fuoco! Prestissimo!* These impressive descriptions in frowning Italian, all part of the lingo of the serious musician, aptly described the situation. I had just set fire to the rectory with calm deliberation, and laughed with Mephistophelian mirth as the terrified clergy came bowling out, fast followed by the frantic housekeeper. I was fully justified in my act. I will explain calmly while sirens shriek.

It all started when I was young and impressionable. I nearly jumped out of my dermis every time I heard that majestic snort from the organ loft at the High Mass. What a lift I would get as the ensemble of diapasons and reeds would batter against the masonry and ricochet about the edifice like a smiling storm! The urge was irresistible. I **must** produce it! Experiment One. Defeat One. I went to the pastor, who knew I had a musical soul and had frequently cashed in on my pianistic prowess **pro gloria bazaarorum.‡**

"I want to play on the organ," I explained naively. "Might I?" I can still see the look of horror on his face.

"Don't you know," he scowled, "that our organ is a very delicate instrument." If it's such a delicate instrument, I mused, why let **anybody** play on it? I knew that the great feeble thing had cost him twenty grand, and here he was admitting it was "too delicate to be played." Why not wrap it in cellophane then, and use a kazoo? Lord knows there's nothing delicate about **that**.

Undaunted, though taunted, I showed up at the studio of a celebrated maestro in a Jewish synagogue, and recited my unquenchable desire to learn in the orthodox manner. He observed that I had big feet, and felt encouraged by the fact. There are still many listeners who don't realize that the organ pedal board has thirty-two notes—giant copies of the manual keys—to be played with the feet, using the heels and both toes of both shoes in a fascinating Fred Astaire manner. The system develops as study progresses, until you find yourself at a service playing on three or four keyboards with your hands, galloping over the

* Furiously! With fire! Most rapidly.

‡ For the enhancement of parish picnics.

pedalboard with both feet, deftly drawing an occasional stop with a free finger, directing a reluctant choir with your head, and answering the telephone as the pastor buzzes you from the sacristy to suggest that you render something nifty during the collection.

There was no hint of delicacy when I agreed to pay a dollar an hour to practice in a rental studio, and worked intensely three hours every night on the esoteric glory of Bach fugues. One lesson a week cost me five dollars per, and this program was relentlessly pursued for six years. Then I went to Paris and polished the surface with some dark-dyed training under the tutelage of one of Europe's most celebrated virtuosi—at seven dollars and a half per session.

I came back to New York, where I tarried to absorb a sizeable dose of Gregorian Chant at the Pius X Institute. Then back to Chicago, where I interested myself in learning the rudiments of boy choir work from the well-known Paulist conductor. And there we are back to the scene of the burning rectory, where I had just been offered the magnificent sum of five dollars a week as an enticing reward for officiating as minister of music, with three rehearsals a week and two masses and benediction every Sunday, not to mention novenas and special surprises. Was I **furioso**, and did I counter attack **con fuoco** and run **prestissimo** into the tender arms of the summoned police, to be protected from the further assaults of the terrible clergy!

Footnote—A priest in this diocese had just bought a new organ, and I called on him to suggest that I might give him a fine opening concert on it.

We went over to the church; he sat down to listen while I began to play the opening blast of Bach's D Minor Toccata and Fugue. The masterpiece built itself up on a layer of incense and finally arrived at its ecstatic climax. I was in a trance of elation over the never-failing musical sublimation. As the last soul-gripping minor was suddenly released and went floating out among the pillars and disappeared, I looked down for my listener. He had also disappeared.

Second Broadcast by Harvard Choir on Catholic Hour

DR. ARCHIBALD DAVISON LECTURES

A deeply impressive talk was given over the New England Network from Station WNAC during the Catholic Question Box Period on Sunday January 31, by Dr. Archibald T. Davison, director of the Harvard University Choir, which rendered selections of liturgical music during the period. He discussed the music of Europe and its development in the period from 1450-1550, a most significant century in relation to this very important art.

Text of Second Address

Dr. Davison said:

During the years 1450-1550 the music of Europe was dominated by Netherlands art. Netherlanders were everywhere the accepted composers, teachers and performers. The period has, in fact, been called "the hundred years of Netherlands," and practically all the church music of the day was cast in the method which had been developed by Dutch composers. By the middle of the 16th century, however, individual musical speech began to assert itself, and in the music of such men as Palestrina and Lassus, both of whom comformed in the beginning to the dictates of Netherlands style, may be observed those qualities which eventually, in the full tide of their powers, marked them, together with the Englishman, Byrd, as the chief Catholic composers of the period. Indeed, in their own field these men have never been surpassed.

Now, there were two traditions connected with the composition of church music, to which, in spite of a rapidly maturing art, composers stubbornly clung. The first of these was the oft-invoked custom of adopting as the main melody of a Mass not a Plain-song, but a popular song. And not only was the music employed, but, in all probability, the secular words as well. The second tradition concerned the use of several texts simultaneously. Thus, during the mass one might hear not only the words of the Credo,

let us say, but also the words of perhaps two antiphons plus the text of a secular song. These practices caused frequent outbursts of clerical disapproval, but it was not until the year 1564, during the Council of Trent, that drastic remedial measures were taken.

A Salutory Change

First, it was agreed that henceforth only one text at a time should be employed. This was indeed a salutory change, for it enabled the solemn words of the Mass to be plainly heard, whereas heretofore those words were often practically indistinguishable due to the verbal complexity which surround them. Second, the use of secular musical material as the central melody of the Mass was abolished. And third, the texts of the motets were to be drawn only from antiphon or other sacred literature.

These reforms brought in their train an inevitable simplification of musical style and church composition was strongly and beneficially affected.

Palestrina and Lassus, for example, in the music they composed after 1564, produced the greatest examples of their genius. These years witnessed the highest achievement in church music, but it was a period of pure artistic and religious expression that was all too short-lived. Before the century was over new voices began to engage the interest of musicians. The opera was at hand, instrumental music was coming into its own, and the solo voice was proving a beguiling medium.

On the program today there are two selections which are not entirely remote from this world: Lotti's setting of the Crucifixus dramatic and poignant, and Hassler's *Can-tate Domino*, written under the influence of the brilliant and colorful school of Venetian music. These are in no sense worldly; they are, rather, prophecies of a spirit which in the 18th century was to bring about the complete secularization of the music of the church.

The remainder of our illustrations are drawn from that period which has justly been called the Golden Age of church music, an age which has bequeathed to us works which are at once the creations of genius and imperishable monuments of Christian art.

The program of songs rendered by the Harvard University Choir under the direction of Dr. Davison was as follows: —

Inimici Autem — Lassus (1530-1594)

Ave Verum — Byrd (1538-1623)

O Sacrum Convivium — Viadana (1564-1645)

Crucifixus — Lotti (c. 1667-1540)

Cantate Domino — Hassler (1564-1612).

Boston Pilot, Feb. 6, 1937.

IN MEMORIAM

REMINISCENCES OF PROF. JOHN SINGENBERGER
WHO DIED MAY 29, 1924

By F. J. Boerger, a Former Pupil

WE were four Boerger boys who spent two years each at St. Francis, under Prof. Singenberger, from the years 1883 to 1892. And the chief reason why my father sent his four sons to St. Francis, was to have them study church music under a recognized master. Though I am still fifty-six years young, I love to grow reminiscent, and am going back tonight in spirit, to the old Teacher's Seminary; going to be once more, just for an hour, the carefree little college boy that I was nearly forty-two years ago.

What I have said perhaps a thousand times, I'll repeat: Prof. Singenberger was easily the first among the teachers of my time, both as to his vast fund of information, and his ability to impart knowledge. He was first, because he had something which the others lacked, viz, genius. Only a genius in the organ loft, and at his work-desk could have accomplished what he did.

A genius in the class room, did I say? Yes, every inch of him. I can still see him coming up the steps into the building. His every appearance, his language, his smile, his mannerisms, and his sayings — all stamped him as such. Who will ever forget: "Stück Papier, Namen drauf; beantworten Sie folgende Fragen!" During harmony class, how often, in correcting, and in eliminating octaves and consecutive fifths, did he unconsciously groan or raise his right foot and scratch his head in mental agony!

Some of the older pupils who had studied under famous masters in Europe, used to come from class, marveling at the harmony

Prof. Singenberger knew. "You can't catch him," they used to say. In piano he was usually "easy". Humming the tune, he often counted aloud, all the while leaning against the piano. But in the plain chant class! Here Singenberger was fired with zeal. No joking in this class. Many's the laughs we had at this or that, in harmony, piano or organ; but never was there any hilarity during a plain chant rehearsal. We were boys then — I was fifteen — and didn't understand. Here was the sacred text set to music, approved and desired by the church. The master loved the chant above all else; and, in my humble opinion, no one has ever clothed it in better and simpler harmony than my former teacher.

But his organ playing! Young and zealous, Singenberger was far, far superior to any organist we had ever heard. Greatest he was in his Christmas or Easter postludes; and of course, in the accompaniments of the Proper of the Mass. He harmonized at sight from the Gradual, then written in the chant clefs, and not in the modern treble clef. I would give, oh, I don't know **how** much, to hear once more that same student choir sing Witt's "Lucia Mass," with the master at the keyboard; and, after high mass (supposing it to be Pentecost, and in May) the old "Ihr Engel dort oben," or "Wie schlägt das Herz so wonniglich!" During my almost forty years' service as organist, choir master, and director of singing societies, I haven't heard a single two-part mass that is all around, as beautiful, as Haller's Tertia used to be in 1883; or a four-part composition

that compares with the impression Witt's "Lucia Mass" made upon the students in the early eighties.

However, the real genius of our departed master shows in his many inspired compositions which he wrote when all alone in his study, oft late at night. On his desk one might see every day something finished, something begun. Very few, if any, were privileged to observe him there. Neither did he ever speak of this or that which he was composing. We can imagine, however, that the best things he wrote, were inspired from above, and that he sought the guidance of heaven in all that he undertook in the field of composition.

We must not forget, in these short reminiscences, to add, that nowhere was Singenberger's genius more apparent to the people than as director of the great Caecilianfeste. Some of the old "boys" will recall the one in Chicago; in 1885 I think it was; then again, another in the same city during the World's Fair year. Likewise were then such gatherings of several hundred singers at Milwaukee, New York City, Cleveland, etc. From the standpoint of Catholic Church Music, has there ever been anything like these since? Choruses of over three hundred singers, trained for months, a good organist, church crowded, and — all, all depending upon that one man who led every one of these "Feste" to a brilliant and successful close.

In the many years that I have been away from college, I have never ceased to be grateful to John Singenberger, my first and only teacher in music. Proud am I of nothing quite so much as of once having been one of his pupils, and prouder still, of having enjoyed his friendship. Though my old friend, James Mahoney, and some of us boys used to imitate him now and then in our dormitories, or when he wasn't around, we all, at heart, loved the man. Only the lazy ones feared him. Who can ever forget his admonitions beginning with: "Kinderchen, Kinderchen"! I will never forget his invitations to visit him. — "Kommen Sie doch einmal," he wrote repeatedly. Singenberger is in a better world, but his pious compositions will live on till the end of time. Let me say of him, in conclusion, and in all sincerity:

He was a man take him for all in all
I shall not look upon his like again.

Our Music This Month

PANIS ANGELICUS

Everett Titcomb

(For unison, two part or four part singing)

At a recent Boston Concert of Liturgical Music, this new composition was first presented. The simple beauty of its vocal harmony, at once appealed to the congregation which included many choirmasters, so we decided to present it to our readers as a model of modern music in approved style. It was originally composed for unaccompanied chorus, of SATB voices, but it is effective when sung with accompaniment by S & A voices or SATB.

RECORDARE VIRGO

Michael Haller

For two voices this hymn for the Feast of Seven Dolors, is appropriate for general use in penitential seasons or at funerals. The authors name bespeaks the good character of the melody and harmony.

JESU SALVATOR MUNDI

Valmond H. Cyr

This is another new composition suitable for Requiems. It shows restraint, yet it has understanding expression of the text. After the sombre "Miseremini Mei" it turns to the major key for the "Noctem Verterunt in Diem". It may be sung throughout at a Solemn High Requiem Mass, or it can be ended at "Fine" at shorter services thus eliminating Solo 2, and the repetition of the "Miseremini". The composer was a pupil of Chadwick, Goodrich and Converse at the New England Conservatory of Music, and is now choirmaster at St. John's Church Cambridge, where the famous poet Father Blunt is Pastor.

COR JESU

One of a group of "one page" motets in simple style by one of our best American composers of Catholic Church Music.

Panis Angelicus

EVERETT TITCOMB

Con Moto (M. ♩ = 92c)

ORGAN
ad lib.

Organ introduction in B-flat major, 4/4 time, marked *pp*. The music features a flowing melody in the right hand and a supporting bass line in the left hand, with a pedal point in the left hand.

SOPR.

mp

Soprano vocal line with lyrics: Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,

ALTO

p

Alto vocal line with lyrics: Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,

TENOR

p

Tenor vocal line with lyrics: Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,

BASS

p

Bass vocal line with lyrics: Pa - - - nis an - ge - - - li - cus,

Ped.

Organ accompaniment for the first vocal system, including a pedal line.

Soprano vocal line with lyrics: Dat pa - nis cae - li - cus ——— fi - gu - ris ter - mi - num,

Alto vocal line with lyrics: Dat pa - nis cae - li - cus fi - gu - ris ter - mi - num,

Tenor vocal line with lyrics: Dat pa - nis cae - li - cus fi - gu - ris ter - mi - num,

Bass vocal line with lyrics: fit pa - nis ho - - - mi - num,

Organ accompaniment for the second vocal system, including a pedal line.

mf *cresc.* *rall.* *f*

O Res mi - ra - bi - lis, man - du - cat Do - mi - num, Pau - per,

mf *cresc.* *rall.* *f*

O Res mi - ra - bi - lis, man - du - cat Do - mi - num, Pau - per,

mf *cresc.* *rall.* *f*

O Res mi - ra - bi - lis, man - du - cat Do - mi - num, Pau - per,

mf *cresc.* *rall.* *f*

O Res mi - ra - - - bi - lis, man - - -

dim. *rit.*

ser - vus et hu - mi - lis.

dim. *rit.*

ser - vus et hu - mi - lis.

dim. *rit.*

ser - vus et hu - mi - lis.

dim. *rit.*

du - cat Do - mi - num.

mp

f

Te tri - na De - i - tas, u - na - que

f

Te tri - na De - i - tas, u - na - que

f

Te tri - na De - i - tas, u - na - que

rit.

Te tri - na De -

po-sci-mus, Sic nos tu vi-si-ta, si-cut te co-li-mus
 po-sci-mus, Sic nos tu vi-si-ta, si-cut te co-li-mus
 po-sci-mus, Sic nos tu vi-si-ta, si-cut te co-li-mus
 i-tas, u - - na - que po - - sci-mus,

Per tu-as se-mi-tas duc nos quo ten-di-mus, Ad
 Per tu-as se-mi-tas duc nos quo ten-di-mus, Ad
 Per tu-as se-mi-tas duc nos quo ten-di-mus, Ad
 Per tu as se mi tas duc nos Ad

lu-cem, quam in-ha-bi-tas.
 lu-cem, quam in-ha-bi-tas.
 lu-cem, quam in-ha-bi-tas.
 lu-cem, quam in-ha-bi-tas.

Jesu Salvator Mundi

VALMOND H. CYR

Largo $\text{♩} = 54$

mf

Je - su, Sal - va - tor mun - di, Ex - au - di pre - ces

mf

p

sup - pli - cum Mi - se - re - mi - ni me - i.

p

Sal - tem vos, a - mi - ci me - i, Sal - tem vos, a - mi - ci me - i,

Qui - a ma - nus Do - mi - ni, te - ti - git, te - ti - git me;

Qui - a ma - nus Do - mi - ni, te - ti - git, te - ti - git me.

SOLO (Slightly faster)

Noc - tem ver - te - runt in di - em et rur - sum post te - ne - bras spe - ro lu - cem.

DUET (a tempo)

mf Je - su, Sal - va - tor mun - di, Ex - au - di pre - ces sup - pli - cum

p Mi - se - re - mi - ni me - i, Sal - tem vos, a - mi - ci me - i.

rit. *rit.* *Fine*

SOLO 2

Pel - li me - ae, con - sump - tis car - ni - bus, ad hae - sit os me - um.

Fine

D.S. al Fine

May be shortened by ending at "Fine," thus omitting Solo 2 which follows.
M. & R. Co. 946-2

RECORDARE

(Offertory: Feast of the
Seven Dolors of the B.V.M.)

M. Haller.

M.M. ♩. 74

I.
II.

Re - cor - dá - re, re - cor - dá - re, Vir - go
Be mindful, O Virgin.

Ma - ter, in con - spéctu De - i, ut lo - quá - ris pro
Mother, in the sight of God, to speak good things for

ut lo - quá - ris pro no - bis bo - na,
no - bis bo - na, et ut a - vér -
us, and to turn away

M. & R. Co. 945-2

Supplement to CAECILIA, April, 1937

tat, et ut a - vér - tat, in - di - gna - ti - ó - nem su -
his anger from us.

am a no - bis, et ut a - ver - tat, et ut a - vér - tat

in - di - gna - ti - o - nem su - am a no - bis.

Cor Jesu

JOSEPH J. McGRATH

Religioso

SOPRANO *pp* Cor Je - su Sa - cra - tis - si - mum, — *mf*

ALTO

TENOR *pp* Cor Je - su Sa - cra - tis - si - *mf*

BASS

ORGAN *ad lib.* *pp* *mf*

p Ped. Soft 18 *p*

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

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

pp Ped. *ppp*

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

no - bis, *pp* *ppp*

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

no - bis, *pp* *ppp*

Question and Answer Box

Conducted Monthly by The Editor

Questions submitted in February 1937.

“Are the following hymns considered acceptable for use in Catholic Churches?”

1 O Lord I am not worthy (*Traditional*.)

2 Maiden Mother meek and mild (*Roman Hymnal*).

3 Mother dear O pray for me (*Roman Hymnal*).

4 Mother of Christ (*Srs. of Notre Dame*).

5 Immaculate Mary (*Lourdes Pilgrim Hymn; Tozier*).”

A. Certain hymns carry a spontaneous appeal. It is said that the Lourdes Pilgrim Hymn makes an overwhelming impression when sung by the thousands that take part in the evening processions. Likewise the hymn Mother dear O pray for me” has ingratiated itself in the minds, particularly of the humble country folks; it has become an inseparable stand-by of the long-ago.

Ever since the new era of Church Music set in, we have been told to find out if a hymn be really a prayer. In our estimation Nos. 3 and 5 are independent melodies, in swaying rhythm, in which the soul is thrilled by the music rather than by the words; from this follows that the text has been put in the second place; it has become a peg on which to hang a darling melody. But all through Church Music there prevails the fundamental principle that the sacred words must be assigned first consideration, while melody comes second, merely as an illumination of the sacred text. Hence

we would say: If you can not do better (*in a poor country church*), use these hymns as “helpers in need” but make an honest effort to learn prayerful hymns. (*By the way: No. 3. is not in the Roman Hymnal*).

No. 1. seems to date back to the year 1730; in melody and rhythm this hymn is prayerful and expressive. No. 2. is a devout and joyful hymn, adapted from the Latin “*Concordi laetitia*”. No. 4. is not strictly a hymn-tune; it is conceived in “*song-style*;” words and music lack the sterling qualities of a church hymn.

“I find the *Ordo* confusing. Will you explain the meaning of such words as *Simple, Greater Doubles, 1 class, 2nd class, etc.*?”

A. The ecclesiastical year is divided into weekdays (*Feriae*), Sundays (*Dominicae*), Feasts of Our Lord, Our Lady, the Angels and Saints. A certain rank is appointed in the *Ordo* for every day in the year. The weekday (*Feria*) is the lowest; then, in ascending order, come the Simple, the Semi-double, the Double, the Greater Double, the Double of Second Class, and the Double of First Class. Sometimes the two last have an Octave, which means that the celebration is kept up during a whole week. If two Feasts happen to fall on the same day, the one of higher rank is celebrated, and the other transferred or merely commemorated — in other words, the prayers appointed for the Feast of lesser rank are said after those of the higher. Sometimes there are two or

✎ Send your Questions to Very Rev. Gregory Hügle, O.S.B., Prior, Conception Abbey, Conception, Mo. They will be answered in this column, without reference to your name.

three, or even more commemorations of this kind. The term "double" originally meant a double office to be said on the same day; this practice, however, has long been discontinued, but the term "double" has been retained for distinguishing Feasts according to their liturgical rank.

.. "If a singer is engaged to be a soloist at a Nuptial (Low) Mass, and is requested to sing "O Promise Me", or some other such piece, (the Pastor's consent, having been given), must the singer refuse the work?"

A. If the song has been nominally forbidden by the Bishop of the diocese, no Pastor can give permission to sing it. If no such prohibition has been proclaimed in the diocese, things are permitted to go on as heretofore, on the strength of custom or unchecked tradition.

"Congregational participation in Chant is desired. How can it be obtained when barriers are put in the way in the shape of rhythmic theories unnatural to modern ears? It is hard enough to get congregations to sing simple hymns, without expecting attention to placement of the ictuses, which in turn sometimes conflict with our ideas of accent in syllabic chant."

A. The ictus does not interfere with the word accent; it merely regulates the melodic flow, marking the binary and ternary group-rhythms. In syllabic chants it will be best to disregard the ictus signs, wherever they seem to create trouble. (See: Hügle "Spotlight", page 28 and ff.)

"Please explain in Caecilia how the production of human tone may be improved by vocalization".

A. Vowel-drill (vocalization) improves the human tone principally by assembling and directing the breath current to the proper focus. Thus, by sufficient practice all the breath will be vo-

calized and correctly applied. It is well to remember that among the many temporal punishments inherited from our common parent is also that of a disturbed voice. Strange to say, man is the only animal that makes serious blunders in the act of breathing. It is a fact that fear, excitement, worry and a hundred other causes interfere with the steady emission of breath; consequently, everyone who desires to become a successful singer must work hard to acquire vigorous breath control.

"Why could not Pius IX or Leo XIII have introduced this world-wide reform of Church Music just as well as did Pius X?"

A. They could not do so, because the necessary requisites were not yet available. It is truly wonderful to consider how Divine Providence prepared and arranged all the details that led up to the monumental legislation inaugurated by Pope Pius X.

"What are these pre-requisites"?

A. The foremost requirement was the restoration of the authentic version of the ancient (traditional) melodies of Holy Church. Relative to this point the Holy Father says in His *Motu Proprio* that the sacred melodies "have been happily restored to their original perfection and purity by recent study". All the world knows that the gigantic labor of restoration has been accomplished by the indefatigable activities of the Monks of Solesmes.

The next requisite was the revival of polyphonic Church Music in the Palestrina style: a work so staunchly carried on by the German Cecilian Society.

Wonderful to say! Solesmes and Ra-tisbon, France and Germany, seemingly so antagonistic for years, conjointly prepared the way for the *Motu Proprio*.

"Can we trace any providential preparations of a personal nature in Pope Pius X?"

A. Divine Providence had singularly qualified the Supreme Pontiff who was destined to inaugurate the new era of Church Music. We refer in particular to the following remarkable points:

(1) The future Pope had acted as teacher of Gregorian Chant at various times of his priestly career, especially so when he was Canon in Treviso (1875), before he was made Bishop of Mantua (1884).

(2) He took part in the Congress of Arezzo (1882), where he gained a personal insight into the merits of the traditional chant over the curtailed version contained in the Medicean Edition.

(3) As Patriarch of Venice (1893) he introduced the ancient traditional chant with special permission of Pope Leo XIII. He also issued clearly defined and strict regulations concerning church music in the Patriarchate. These regula-

tions subsequently developed into the Famous *Motu Proprio*.

(4) He played the organ; had a beautiful baritone voice; was acquainted with the acknowledged musical classics, and took a lively interest in musical developments. While in Venice he engaged the musical services of the celebrated priest-musician, Don Lorenzo Perosi, who also followed him to the Vatican.

"In the secular world, is it possible to trace there any premonitions of the coming reform in church music?"

A. Yes, it is possible. Richard Wagner brought about a reform which aimed at liberating melody from mechanical fetters. According to his teaching attention must be centered upon free text-delivery (*"Sprachgesang: speech song or spoken music"*). He is reported as saying: "After my days another one must liberate melody still more," as though he had sensed the coming of Pius X and the triumph of Gregorian Chant.

Pius X School Choir in Program at Town Hall, New York, N. Y.

On February 16th, the choir of the Pius School of Liturgical Music gave its annual demonstration of Liturgical Music.

The program was prefaced by the following instructive and informative lines:

The examples of polyphony in this programme, with the exception of the first number of the third group, are given in chronological order, but alternating with Gregorian Chant all of which dates from much earlier times.

In studying the magnificent choral polyphony of the Golden Age, we find it a help to go back a few centuries and see how and out of what it grew. Its debts to Gregorian Chant is obvious, and the examples chosen demonstrate this. The more we look at medieval music the more we realize how manifold were the influences which went to the making of 16th century polyphony.

Our knowledge of the earliest attempts to set one voice against another is confined to obscure references in the work of a few writers. But starting from the 10th century we have actual examples of Organum or Diaphonia: two simultaneous melodic lines, note against note. Within one hundred years the added voice was using oblique, parallel or contrary motion at will, even crossing the liturgical "tenor." This is exemplified in the Chartres Alleluia. By the end of the 12th century the Gregorian "tenor" had become a mere Cantus Firmus, supporting the melismatic added voice, as in the example "Haec Dies." In the early Motet, "O Miranda Dei Caritas," the Gregorian melody was used as a familiar ground, above which other voices sang both other melodies and other words; and in the Conductus it entirely disappeared.

As the growing vitality of the added voices gradually released them from enslavement to note against note parallelism, the conception of consonance also changed. By the middle of the 12th century real three part writing had begun. But with part writing, some measurement of time became essential, and for a while the six rhythmic modes of the *Ars Cantus Mensurabilis* replaced the fluid rhythm of the Gregorian Chant. (See "O Miranda Dei Caritas.") Also the voices began to interchange with each other in short, stiff units. Yet even within this iron framework very great music was created. In time the rhythmic modes, having fulfilled their function by teaching men to sing in different simultaneous rhythms, were gradually superseded. The rigid interchanges of units melted into the flowing curves of imitative counterpoint, and the modal scales began to break up and fuse into the structure of the modern major scale.

In the 14th and early 15th centuries, Canon grew rapidly (see "Qui cum Patre"); structural form, double counterpoint, cadence, unity of conception and emotional relationship of music to words developed marvellously all over Europe; and after Dunstable and Dufay (see "Flos Florum") had shown the beauty of "wide-spanned arches of melody," choral music was ready for Josquin (see "Agnus Dei") and the great Netherlanders whose work made possible that of Palestrina, Victoria, de Lassus, and the masters of the English School.

PROGRAMME

PART ONE

- Exsultet gaudio—Mode VII **Gregorian Chant**
[Introit for Feast of the Holy Family]
Alleluia—Angelus Domini (2 Voices) **Chartres**
[End of 11th Century]
Hæc dies (1 voice, 1 instrument) **Leoninus**
[Gradual for Easter Sunday]
[End of the 12th Century]
Kyrie—Mass XVII—Mode VI }
O Miranda Dei Caritas - from } 13th Century
Aubry's 100 motets }
Gloria et honore—Mode I **Gregorian Chant**
[Offertory—Mass of a Martyr Not a Bishop]

PART TWO

- Puellare gremium (3 voices)
from Worcester Mediæval Harmony
[13th Century]
Antiphon—Te Deum **Gregorian Chant**

- Canticle—Magnificat—Mode IV **Gregorian Chant**
[Feast of the Holy Trinity]
German Flagellants' Hymn (Unison)

Plague year 1349

- Flos florum (3 Voices) ... (circa 1474)

Guillaume Dufay

- In Manus tuas Domine—Mode VI .. **Gregorian Chant**
[Short Responsory sung during Compline]

- Urbs beata Jerusalem **Urbanus Kungspurger**
[3 parts—1 vocal 2 instrumental]

[15th Century]

- Qui cum Patre (2 part Canon) **Obrecht**
[15th Century]

- Adjutor in opportunitatibus—Mode III
Gregorian Chant
[Gradual for Septuagesima Sunday]

PART THREE

- Principes Gloriosissime (4 voices) **Palestrina**
[In honor of St. Michael] (1525-1594)

- Agnus Dei **Josquin Des Pres**
[Solo voice with organ accompaniment] (1445-1521)

- Audivi (4 voices) (circa 1495-1545) **Taverner**

- Sanctus—Mass V—Mode IV **Gregorian Chant**

- Benedictus (3 Voices) (1520-1594) **Orlando de Lassus**

- Canite in initio (Responsory) **Ambrosian Chant**

- Sancte Deus (4 Voices) (1522-1585) **Tallis**

PART FOUR

- Tribulationes—Mode V **Gregorian Chant**
[Gradual for Second Sunday of Lent]

- Judas mercator (4 Voices) (1540-1608) **Victoria**

- Domine non secundum—Mode II **Gregorian Chant**

- [Tract for Ash Wednesday]

- Ascendens Deus (4 Voices) **Palestrina**

BOSTON COLLEGE AND HARVARD IN JOINT CHOIR CONCERT

The Glee Clubs of the Harvard College, and Boston College joined for a program at Boston College, February 28th at Boston College. An audience of nearly a thousand heard these two choirs, and Choir Directors from local colleges and churches were noted in the audience.

W. Wallace Woodworth, conducted the Harvard Glee Club, and Mr. William G. Kirby, the Boston College Club. Marie Murray, Contralto was guest soloist.

Part of the program follows:

Harvard Glee Club

- | | |
|--------------------------------------|-----------------|
| O Domine Jesu Christe | Des Pres |
| Fire, Fire, My Heart | Morley |
| Two Choruses and Ballet from Orpheus | Gluck |

Boston College Glee Club

- | | |
|--------------------|---------------------|
| Plorate Fii Israel | Carissimi |
| Adoramus Te | Palestrina |
| Les Anges | French Carol |

Uses of Tuned Resonator Bells in Elementary School Vocal Training

BY GLADYS M. STEIN, ERIE, PA.

THE FIVE POINTS IN WHICH PUBLIC MUSIC EDUCATORS SEEM MOST INTERESTED:

1. Development of correct pitch.
2. Development of good tone quality.
3. Development of ability to read music.
4. Development of a keen rhythmic sense.
5. Development of part singing.

THE TUNED RESONATOR BELLS ARE THE BEST INSTRUMENT TO USE IN THE MUSIC CLASSES FOR THE FIRST THREE GRADES BECAUSE:

The children are better able to recognize the tune or pitch of a bell than the teachers' voices, thus giving them a finer, clearer pattern to imitate.

Unlike the piano and sometimes the human voice they are always in tune. Further, the resonator eliminates over-tones and strengthens the fundamental true pitch.

Bells are better than many adult voices to direct children's singing because they do not have a vibrato. Children imitate whatever they hear, and no one wants to hear youngsters using those wobbly tones.

Bells are better for accompanying since the children's attention is not distracted by basses or harmonic progressions which are often played too loudly on the piano.

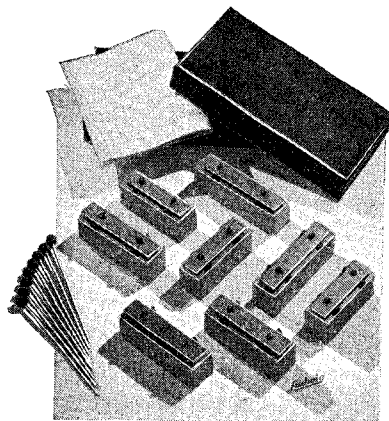
With the bells the children are not dependent on the teachers or pitchpipe to lead them or to set the pitch. This prevents teachers who love to sing from doing too much of the children's work for them.

Teachers should use the bells when teaching new songs because it has been found that songs learned with an instrument are retained longer than those without an instrument.

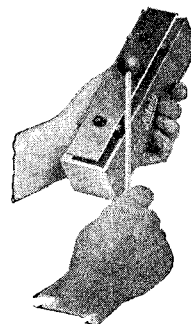
Aiding The Less Talented Children

The individual bells are a great help when played by the less talented pupils. Many times these pupils are not allowed to sing with the others for fear they will spoil the musical effect. This leaves a bad impression on such children. With the individual bells these pupils can be kept busy; meanwhile developing their sense of pitch and rhythm, as well as aiding to the entire musical effect of the class.

Price: Set of 8 Bells, Key of C Instruction Book, 4 fully scored music arrangements and 8 mallets, 12.50. (Also available in Key of D and E) Individual bell with Mallet (state note desired) \$1.50.



8-Bell Set of Ludwig Tuned Resonator Bells
....complete in box with mallets and instructor....
Available in keys of C, D or E



No.
8403

Pats.
Pend.

No. 8403

Single Ludwig
Tuned Resonator
Bell and Mallet

Good Boy Choirs Are Possible

{FIRST OF A SERIES OF ARTICLES ABOUT SUCCESSFUL
BOY CHOIRS IN AVERAGE PARISHES*}

ST. CECILIA CHURCH, Leominster, Mass.

On the opposite page is the picture of a boy choir that has gained much attention in and about New England. It is the Schola Cantorum de l'Eglise Ste Cecile, in Leominster, Mass., directed by Pamphile Langlois. Leominster is a town of about 16,000 inhabitants, with two Catholic parishes.

The existence of a fine boy choir in Leominster, can be attributed to the Pastor's enthusiasm, for music. The Rev. J. E. Chicoine, Pastor of this church is a Music Lover whose standards require the very best performances in his parish.

A modern four manual Casavant Organ, installed as the personal contribution of Father Chicoine, is the envy of most Catholic church organists in Massachusetts. The console (in the gallery) faces the choir, and the pipes are built up, in piers on both sides of the choir. The chancel organ serves for liturgical services when the choir is not in the gallery. No expense was spared in providing the very best instrument obtainable, and naturally a good organist was desired to make use of the full resources of this magnificent instrument.

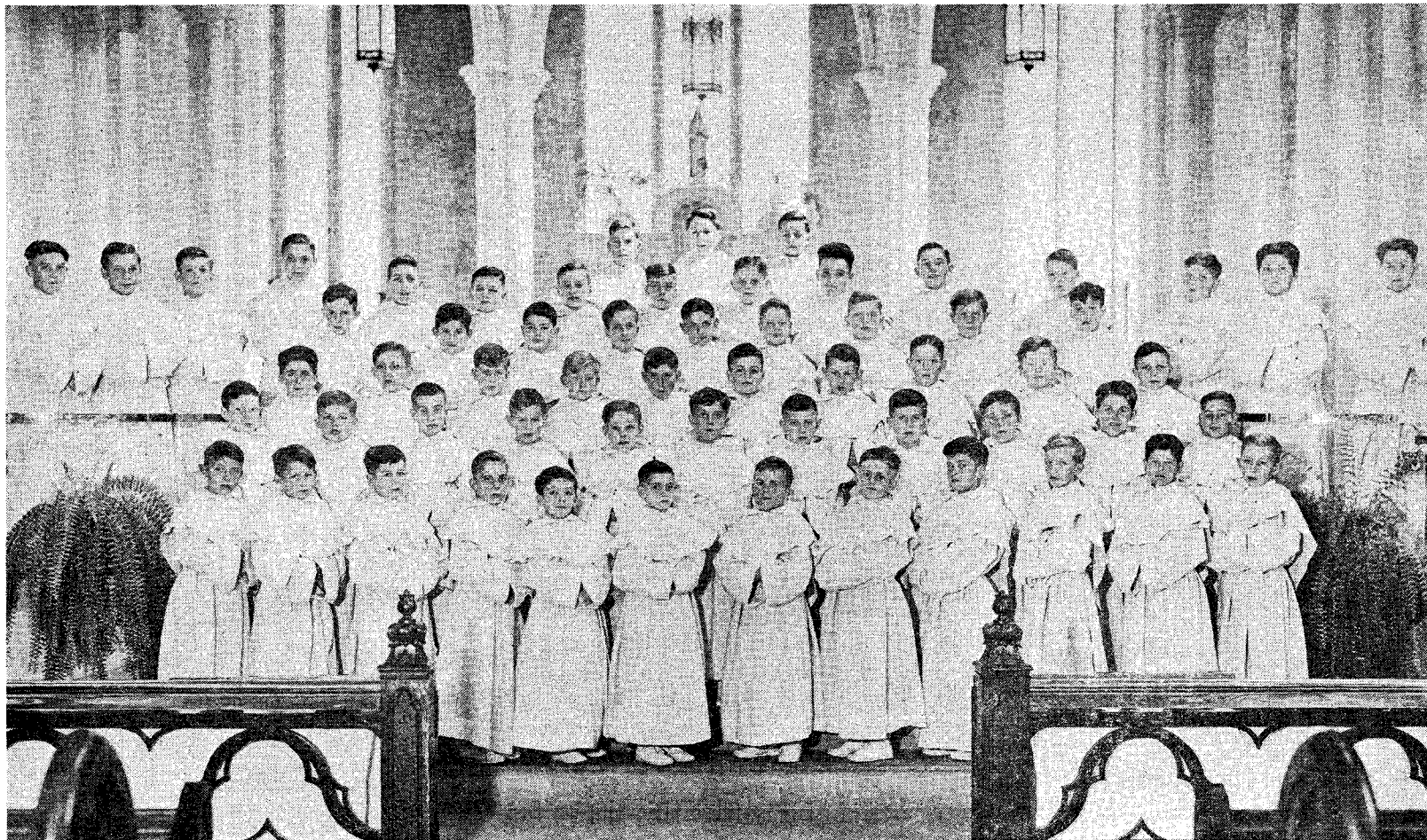
Accordingly Mr. Pamphile Langlois was engaged. Born in Waterville, Maine, pupil of J. D. Dussault, Montreal, and Doms Eudine, Mocquereau and Desroquettes, O.S.B. Mr. Langlois had become identified as a musician of superior ability at the Church of the Fathers of the Blessed Sacrament, and the Immaculate Conception (Jesuit) Church, in Montreal, where he served for five years. Subsequently he served for five years at the Church of SS. Peter & Paul, Detroit, Michigan, connected with the University of Detroit, and he has been at Leominster for the past four years.

In addition to the Chant and Polyphonic music standard for all liturgical choirs, the following are some of the modern Masses rendered during the past season, by this choir:

- Potiron — "Missa Resurrexit"
- Nibelle — "Messe Solennelle" (Jeanne d'Arc)
- McGrath — "Missa Pontificalis"
- Brun — "Messe Gregorienne"
- Quignard — "Missa Venite Adoramus"
- Yon — Missa Melodica.

Motets include: **Cantate Domino** (D'Indy); **Venite Exultemus** (Lacroix); **Tui Sunt Coeli** (Mitterer); **Ave Maria** (Franck) **Ave Verum** (Guilmant) (Mozart) and (St. Saens); **Ascendit Deus** (Mitterer).

*You are invited to send in your choir picture, repertoire and history, for inclusion in this series.



SCHOLA CANTORUM
Church of St. Jean Baptiste, Leominster, Mass.
Rev. J. E. Chicoine Pastor,
Pamphille Langlois, Choir Director and Organist

Recent Foreign Publications

(Limited stock at McLaughlin & Reilly Co.
Boston)

DESCLEE ET CIE, BELGIUM

A Simple Introduction to Plainsong, No. 793 is a reprint of the Rules for Interpretation given in the Liber Usualis. The section on Psalmody has been retouched and made more complete, and the whole in one handy, paper covered booklet, is most practical for beginners in chant, and more easily handled than the complete Liber. Price 25c.

LIBER USUALIS

(with English Rubrics) No. 801.

This most welcome work is available only in Gregorian notation, but the introduction, and the various directions throughout the book, being in English will be found most helpful to all English speaking people. In fact this edition will probably replace all others in this country. It is regrettable that all of the texts are not available in English, as in the French Manuel "La Paroissien" where the French and Latin verses are in parallel columns. Nevertheless the publishers will find that this new edition will be most welcome to Seminarians and students of the chant. In light cloth binding this book is at present available for \$2.75. in single copies and in a special heavy binding designed to withstand daily use for many years, \$4. Quantity discounts are obtainable, of course.

VESPERALE

(ACCOMPANIMENT) NO. 940

Now ready is an accompaniment to the Vesperale, No. 940 by Henri Potiron, Professor at the Gregorian Institute Paris. This work will complete the series of Accompaniments by this chant authority, covering the Ordinary of the Mass (Kyriale), Proper of the Mass (Graduale) in 3 volumes, and now the Vesperale (in 2 volumes). The first part (No. 940) is now ready and is priced at \$5.50.

RUSHWORTH & DREAPER, LTD.,
Liverpool, England.

PLAINSONG FOR SCHOOL BOOKS 1&2, 25c. EACH

A compendium of commonly used chants, in Gregorian notation. What the Liber Usualis is to Gregorian books, this publication is to the Liber Usualis. Students in secular Colleges, wishing an acquaintanceship with the Chant, find it inexpensive and complete enough for their wants. Choirmasters in parochial schools, find it contains all a children's group needs for the school year. The Accompaniment (by Allen) comes in 2 paper covered books at \$2.50 each, and corresponds to the chants in the 2 books for the singers available in single copies at 25c.

COMING PUBLICATIONS

Place your order now for "on approval" copies of the following to be published before June.

KYRIALE

Bragers

Accompaniment to Gregorian Masses by famous chant authority.

MOUNT MARY HYMNAL

The only book specifically designed for High School and College Girls Choirs, 2, 3, and 4 part Hymns compiled by Sr. M. Gisela.

COMMUNICATIONS

Rev. Dear Editor:

In THE CAECILIA, issue of June 1934, Mr. F. J. Boerger, wrote a "Reminiscence" of the late John Singenberger, which I wish you would reprint this year for the thirteenth anniversary of Prof. Singenberger's death. There are many Singenberger pupils who would enjoy reading this again, I am sure.

By the way—the author, Mr. F. J. Boerger, retires this year, after 52 years as a Catholic Church Organist, 25 of which have been spent in Indianapolis, his present location.

"A Singenberger Admirer"

(Editors: Note: The article mentioned appears on page 161).

Liturgical Music in Contemporary Idiom

SISTER MARY TERESINE, MARYLHURST, OREGON.

Continued from Last Month

CHAPTER III

Can Modern Music Express The Ideals of Christian Art?

This is a delicate, albeit a much discussed subject, upon which one hesitates to speak with any assumption of authority. Perhaps many of the current conflicting opinions arise through a misconception or a lack of common agreement as to the interpretation of the term "modern music". In this study modern music has been comprehended as embracing music produced since about the seventeenth century, as distinguished from that of the ancient and medieval periods. To be more specific, the general principles of Mathis Lussy, as epitomized by Dom Mocquereau, are here given:

Modern music is composed of three principal elements:

1. The scale, or tonality in the two modes, major and minor.
2. Time, that is, the periodic recurrence at short intervals, of a strong beat, breaking up a piece of music into small fragments called measures, of equal value or duration.
3. Rhythm, that is, the periodic recurrence of two, three, or four measures of the same value so as to form groups or symmetrical schemes, each of which contains a section of a musical phrase, and corresponds to a verse of poetry. (1)

Admitting these elements means that one admits, not however, at random and without discrimination, the leading tone, regular metrical rhythm, modulations, discords and chromatic intervals. Not admitting them means rejecting for liturgical purposes most of the music of Witt, Haller, Singenberger, Rheinberger, McGrath, Montani, Yon and Carnevali, composers of the Societies of St. Caecilia and St. Gregory, as well as the compositions of such respected foreign composers as Bottazzo, Bossi, Refice, Lotti, Perosi, Ravanello, Bonn, Grassi, Terry, Tozer and countless others who have devoted the greatest energies of their talent to the spread

of devotional music in the spirit of the liturgy.

It is not really the modern elements in themselves, but their misuse and overuse that should be condemned. Granted that modern music has not as yet produced a liturgical art-form comparable to the Gregorian and polyphonic styles; that is not equivalent to saying it is incapable of expressing sincere devotional music, or of producing in future a style peculiarly fitted to religious worship. The writer believes and hopes with the optimistic writer in **Commonweal**:

This intense age has great religious potentialities capable of breaking the bonds of preconceived forms and styles. Our widespread search after spiritual method and our study of the heroes of the past, their relation to their metier and their day — these accomplished, they will be our stepping-off place or point of departure . . . What we must do is to open our minds, make room for those authentic moderns who inevitably seek the spiritual . . . These moderns have within them the potentialities that will make the Catholic revival of art possible. (1)

If the Church should refuse to her artists of today the encouragement and approval necessary to stimulation of creative work, or deny the orthodoxy and religious possibilities of the modern idiom, then indeed she would stifle all creative religious energy and make impossible the production of worthy modern art. But the words of Pius X, in the **Motu Proprio**, are far indeed from suggesting such a course.

The Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages — always, however, with due regard to liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compo-

1. Mocquereau, Dom. **The Art of Gregorian Music** 11.

1. Gerrity, J. E. **Commonweal**, Vol. X, 647, 1929.

sitions of such excellence, sobriety and gravity that they are in no way unworthy of the liturgical functions. Still since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences or motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces. (1)

These words do not suggest any arbitrary rules. On the contrary, they place before the artist a broad ideal, which, far from fettering him, provides a stimulus and inspiration that his genius will be taxed to express. The observation has already been made that the standard fixed by the **Motu Proprio** is Gregorian chant and classic Polyphony:

In indicating these as the musical types which seem to interpret the spirit of the liturgy most perfectly, the Pontiff did not intend to galvanize the style of individuals or to blast creative musical inspiration in the Church. He did not wish to embalm Catholic music as a beautiful corpse. But a standard had to be set. The exotic and purely provincial had to be ruled out. (2)

There doesn't seem to be any great danger at present, of radical or ultra-modernism, in the form of novelties and innovations, entering into the realm of Church music. The concert and operatic styles are being quite definitely, and it is hoped, permanently rejected. The objections raised against modern style by the more conservative musicians would seem to arise through apprehensions at the overuse of chromatics, the misuse of dissonance, and the employment of harmony as an end in itself without due regard to the prime importance of melody. Undoubtedly these apprehensions are quite in order, but they should not be allowed to paralyze the efforts of sincere, capable, modern composers.

At regular intervals all through the history of Church music, chromaticism has been consistently expunged, (which is a supreme testimony to its general inaptitude) but just as regularly does it insinuate itself again. At present a great number of musical authorities who are in a position to give balanced

judgments on the matter, agree that a limited use of chromaticism is not contrary to devotional expression, provided it is used to emphasize important melodic designs or to transfer the diatonic style into other tonalities. Overuse even in this manner, however, would result in meaningless modulations which are to be avoided by all means. Chromaticism may be safely classed as a musical license which the liturgical artist should be able to discriminate without disturbing the virility of his music.

As regards dissonance, its limited use, with proper preparation and resolution, adds interest and a flavor of vitality and austerity to music that would otherwise become a monotonous succession of concords, trying to the ear and the mentality alike. It is the meaningless unresolved dissonances and those that do not give an aural expectation of some thematic note, that are out of place in sacred music. Unresolved dissonances may be used with telling effect in secular forms, but their restless, wandering spirit can express nothing of the peace and tranquil devotion of religious worship.

Melody is the essence of sacred music. As a spontaneous progressive line, with a definite aim in its movement to interpret or express the text, it is intellectual. In much modern harmonic music this movement and intellectual life of the melody is lost sight of in the desire to produce pleasant or striking harmonies — sound as an end in itself. Strictly speaking, the only value of harmony in music is its material contribution of pleasant sound sensations. It does for music what color does for painting. Color without form or content would be meaningless. Though the colors themselves may be pleasing to the eye, they can convey neither intellectual nor spiritual ideas to the mind. For this reason homophonic music that is interesting merely from a harmonic standpoint can hardly represent the true Christian ideal, no matter how chaste and austere its harmonies may be. On the other hand, dignified harmony used to emphasize fitting melodic designs, serves an appropriate end, and it can lend to beautiful melodies a profound emotional force. The harmonies of polyphonic music are incidental, and the melodic line of each voice interprets the thought of the text, thereby making this music more intellectual than the style which is inevitably conceived and heard vertically.

But polyphonic music is not easy to sing.

1. **Motu Proprio**. Part II, Section 5

2. Editorial. **Caecilia**, Vol. 54, No. 11, 108.

For its adequate performance well-trained competent singers are indispensable. Such skilled choir members can seldom be found or maintained in small parishes. Yet the choirs that exist, reasonably feel the need of some harmonic vocal material to vary the unisonal style of the chant. Such a situation demands some modern substitute for the liturgical polyphony and it is imperative that this need be supplied by able composers. Otherwise the choirs will continue to rely upon the inferior productions of third-rate composers who frequently realize and endeavor to supply such needs. If this condition were not representative of actual facts, the taste of so many would not have been vitiated by the sentimental waltz and swaying six-eight rhythms of this unworthy music. Artistic modern part music in homophonic or simple melodic contrapuntal style is a form that ordinary choirs will be able to sing and interpret with reasonable ease and devotion. The homophonic style may be, in general, more personal and less intellectual than the polyphonic form; in this type, distinctions between objective, subjective, sacred and concert styles are harder to define and easier to confuse; nevertheless, the beauty of the form is not to be depreciated. It represents a type rich in possibilities towards which zealous Church musicians may well direct their energies.

The mode in which a composition is written matters little. The spirit in which it is written matters much. The need of present-day Church music is neither academic attempts on the part of so-called purists to imitate the old music, nor brilliant displays of modern technic where musical form and development are the first consideration and where the composer is devoid of ecclesiastical spirit. The need is devotional music, and devotional music can be expressed in modern as well as ancient forms. (1)

There is no question but that the Church must have free authority to place its ban upon music which cannot be reconciled with its spirit. But a definitely liturgical and spiritual quality animates the new music which is gradually beginning to assert itself. In general, this music possesses simplicity of form, wholesome diatonic harmonies, and a happy absence of undue emotionalism and romanticism. The revival of the old poly-

1. Terry, R. *The Music of the Roman Rite*. 15.

phonic music and the preference evinced for its strict, classical, a cappella style, gives evidence of a healthy impulse towards the purely vocal and objective type. It also bears testimony to the timelessness of the polyphonic form; for the timeless and universal is always contemporary.

No definite, lasting form can avoid being bound up with the period which gives it birth. And the people of that period, if they are true to the ideals of beauty, must assume responsibility for its art and its artists. This they can do by freely giving a sympathetic and fostering encouragement to those on whom the Divine Artist has bestowed a clearer vision. The Church might have had new Palestrinas in Anton Bruchner and Cesar Franck had they not been victims of a materialistic age in which the encouragement necessary to productive art was denied them. There is a mystical quality in their music which could have been generated only by their intense religious convictions. Bruchner's mass in E Minor, written in contrapuntal, a cappella style for eight voices, is an example of an ideal liturgical form. In this Mass the romantic spirit is almost completely subordinated and the mystical objectivity attained manifests character of a decidedly new order.

But even these great musicians could not entirely free themselves from the romantic form in the traditions of which they had been reared. In Franck it is revealed in the emotional and chromatic elements which mar the spiritual ideal of his religious works. Bruchner's Third Mass is developed at great length and with full orchestral accompaniment as are so many of his sacred compositions. The limited amount of Church music written by these gifted men seems to indicate that they realized their inability to break entirely with their period. Their sincere aesthetic and devotional sense could not be satisfied with a musical expression in which the human element still remained to vitiate the liturgical quality demanded by their profound religious natures. Consequently their greatest efforts were directed to absolute music. Particularly is this true of Bruchner, whose symphonies, so decidedly spiritual, are a grand manifestation of faith.

Sound standards, a sense of artistic discipline, and spiritual rules of excellence are essential to an adequate understanding of the rhythmic, harmonic, and melodic con-

stituents that distinguish religious from secular music. Intensive training is necessary for the active Church musician or composer. For such persons a thoroughly comprehensive grasp of the subtle principles back of this distinction is imperative, and can only be gained through a three-fold training. The first prerequisite is an adequate musical equipment in modern methods both theoretical and technical. This includes a sympathetic grasp of artistic and aesthetic principles.

We want devotional music by composers well trained and equipped in modern technic, who, however, will be content to write (in their own twentieth century terminology) in the spirit which animated the old composers in the days when all men were religious. (1)

The second requirement is experience in the traditional Church forms with an easy handling of the modes and an appreciation of the distinct and individual flavor of each. This thorough knowledge and appreciation of the traditional is a basic principle of all creative art. As a tree is nourished by its roots and cannot live apart from them, so all new art must remain in contact with the greatest of its kind in former periods, to enable it to keep the creative impulse alive to the objective, universal laws binding on all great and lasting art.

All art serving the Faith needs development, but it nevertheless must remain in contact with former periods in order to bring ideas of a new era into conformity with the principles of an older art in the service of the Church . . . Music of great depth, of absolute truth and convincing sincerity in the style and synthesis of ancient and modern features, is leading us into unknown fields of sacred music . . .

It would indeed be unfortunate if the art of the liturgy . . . should seek to retrace the paths of the past in search of lost or neglected beauty, at the cost of neglecting the creative impulse of today and turning its face away from the dawn of the future. In other words, mere imitation, a slavish faithfulness to tradition can not be sufficient. But experience amply proves that no such fear need be entertained. So vitalizing are the influences of the liturgy that its development can only lead into new

fields of artistic effort when they are properly understood and correlated with original impulses of our own day . . . on the paths of beauty as well as those of truth and goodness (and indeed all three paths are one) the Church shall lead the way in the ministry of beauty through religion. (1)

The third indispensable line of training for liturgical artists has been dwelt upon at length earlier in this discussion, that is, the Christian viewpoint and familiarity with the liturgy. The non-liturgical character of so much of the music coming from persons not familiar with the Church liturgy bears mute but eloquent testimony to the fundamental truth that the musician can create only from what is within his own soul. If the Catholic Church would restore great musical art in connection with religion, it must imbue its children from their infancy with its worship — its adoration, reverence, praise, humble petition and reparation, in the timeless, universal spirit of its magnificent art-structure — the sacred liturgy.

The master-works of antiquity are glorious monuments of past grandeur, models of a truly spiritual conception of the liturgy; the task which we of this generation should keep always before us is to draw inspiration from these great works and to erect a monument to our own times which shall be equally noble and enduring. It would be but vain to affect the manner and servilely to imitate the means of expression of this or that age, born as they were of the needs of the time. The idea of "modernism" often used as a "sort of anathema to be hurled against anything that does not persuade, anything that frightens the imagination" should not frighten us in this respect. 'All things human appear to follow a fatal line: the reformation of sacred music, too, must engage in the inevitable path. We have begun by tearing down, by driving the profanators (at least in part) from the temple; now the greater work begins; that of rebuilding, of creating a new and living art of sacred music which shall satisfy the needs of modern times. In art, however, as in every work of human genius, nothing can be accom-

1. Terry R. *Op. Cit.* 15.

1. Editorial. *The Ministry of Beauty, Commonweal*, Vol. XIII, No. 11, 285.

plished save by a slow process of evolution. The history of sacred music teaches us that every great movement had to be prepared long in advance; and that if it had within the vital force of development, it contained also, alas, the seeds of corruption. We are, as yet, at the dawn of the day of this sacred musical art which has been born anew of a just appreciation of the spiritual mission of the Church and we must realize at the outset that it is only by a perfect fusion of music with the liturgy, and the perfect balance of these two elements, that we may hope to achieve that which is desired by all true reformers and lovers of sacred music, namely, Liturgical Art.' (1)

1. Fischer Edition News. What Type of Church Music? 7. Feb. 1928.

SCHOLA CANTORUM DIRECTOR GIVES RECITAL AT ABBEY

Baton Rouge, La., Feb. 22 — Frank Crawford Page, director of the Louisiana State university schola cantorum, was presented in an organ recital on Sunday afternoon at St. Joseph's Abbey, Covington. The recital preceded vespers.

Rev. Maurice Schexnayder, director of the Newman Club, and chaplain at the university, with a group drove to the abbey recital preceded vespers.

NEW YORK CITY ORGANIST DEAD

Mrs. Clara Owens, formerly Organist at St. Roch's Church, New York City, died December 3, 1936, at her home in Asbury Park, New Jersey.

M. C. M. WIDOR FAMED FRENCH ORGANIST PASSES

London, Mar. 19. — The famous French organist and composer, Charles Marie Widor, died last week, aged 92. Born in Lyons in 1845, he was a pupil of Lemmens at Brussels and returned to Lyons in 1862 as organist at St. François. He quickly became famous as an executant and in 1870 was chosen as organist of St. Sulpice, Paris,

and was associated with that post throughout the rest of his young life.

He also became professor of the organ at the Paris Conservatoire on the death of César Franck and subsequently Principal. In general music he wrote three symphonies for orchestra and an opera which had some success in the 'eighties, and much miscellaneous work of smaller scale.

His fame, however, rests on his achievement as the founder of the modern French school of organ composition and performance. He combined solid construction and tonal architecture with brilliance and attractiveness, and his six organ symphonies have become classics of the French school, constantly imitated but seldom rivalled. The best modern French work is testimony to his memory as founder of a brilliant tradition.

— The Universe.

WILLIAM C. SCHREINER ORGANIST 54 YEARS IN NEW YORK

William C. Schreiner, for fifty-four years organist at St. John's Church, Fifty-fifth street and First avenue, New York, died March 10 at St. Mary's Hospital, Orange, N. J. He had been ill a year. He was a past grand knight of Salve Regina Council, K. of C., New York.

Mr. Schreiner was born seventy-four years ago in Germany and came to this country in 1872. He lived in Staten Island until a year ago. He leaves a brother, Dr. Francis C. L. Schreiner, of Orange, a member of the faculty of Seton Hall College and organist at St. John's, Orange.

DEATH OF JOSEPH A. MENGLER BROOKLYN, N. Y.

Joseph A. Mengler, organist and choral conductor for the last twenty-five years, died Feb. 11 at his home in Brooklyn, N. Y. He was born in Germany forty-six years ago. Mr. Mengler was organist and choir director of Our Lady of Sorrows Catholic Church, Morgan avenue and Harrison place, for fifteen years, and then went to St. Barbara's Church, where he had been for the last nine years. — (The Diapason)

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A - do - ra - mus te, Chri - ste, et

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A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus, Do - mi - nus,
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus, Do - mi - nus,

Do - mi - nus te - cum:
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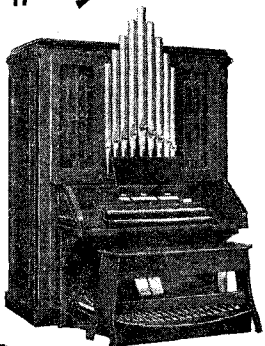
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OD	When Good Fellows Get Together		.12	GROUP 9			
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OD	The Lost Chord	Sullivan	.15	Wh.	Class Song	Pflouck	.10
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OD	Last Rose of Summer	Lester	.12	GROUP 10 (All Sacred)			
OD	Deep River	Negro Spir.	.10	GS	Prayer Perfect	Stenson-Wilson	.15
OD	Jerusalem	Gounod	.10	APS	Just For Today	Ambrose	.15
Wh.	Land of Sky Blue Water..	Cadman	.10	OD	Largo	Handel	.08
GROUP 4				CH	World Is Waiting for the Sunrise	Seitz	.15
OD	Lullaby and Good Night	Brahms	.12	Wh.	The Kerry Dance	Molloy	.10
OD	Send Out Thy Light	Gounod	.10	W	Sleepers Wake	Bach	.15
OD	Soldiers Chorus	Gounod	.10	WHIT	Teach Me To Pray	Jewitt-Ives	.15
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W	Let Their Celestial Concerts	Handel	.12	OD	All Through The Night	Welsh	.10
GROUP 5				GS	Home On The Range	Guion	.15
W	Hark The Vesper Hymn	Russian	.12	F	Hills of Home	Fox	.15
W	Halleluja Amen	Handel	.12	OD	Volga Boat Song	Russian	.10
W	Dear Land of Home	Sibelius	.12	OD	Swing Low Sweet Chariot	Negro	.12
Wh.	We're Marching Onward	Harts-Ripley	.10	GS	Sylvia	Speaks	.15
Wh.	Au Revoir	Franz Behr	.10	GS	Morning	Speaks	.15
APS	To A Wild Rose	E. MacDowell	.12	GROUP 12 (All Sacred)			
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OD	Goin Home	Dvorak-Fisher	.15	W	Jesu Joy of Man's Desiring	Bach	.15
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CH	Brown Bird Singing	Wood	.15	W	O Praise Ye The Lord (Psalm 150)		
GS	Trees	Rasbach	.15			Franck	.15
OD	To Thee O Country	Eichberg	.12	GROUP 13 (All Sacred)			
GROUP 7				W	Hallelujah Chorus (Mount of Olives)		
S217	Spring Marching	Bach-Branscombe	.12			Handel	.15
806	Lord God My Father	Bach-Browne	.15	W	Glory and Honor	Rachmaninoff	.15
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CH	Bells of St. Marys	Adams	.15	M&R	Praise Ye The Father	Gounod	.12
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