

The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

**THE DIFFICULTIES OF MODERN CHURCH
COMPOSITION**

Rev. E. Harriott

**BENEDICTION MUSIC
AND HOW TO SING IT**

**GUIDE FOR PROSPECTIVE
CHOIRMASTERS**

CHURCH HYMNS AND SOME OTHERS

Francis W. Grey

**HAS THE ELECTRONIC INSTRUMENT
A PLACE IN CHURCH SERVICES?**

An Answer by Philip Kreckel

PITTSBURGH DIOCESAN MUSIC RULES

**OLD LITURGICAL CHOIR IN
CAMBRIDGE, MASS.**

Vol. 64

NOVEMBER 1937

No. 10

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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JACOBS' BAND MONTHLY and JACOBS' ORCHESTRA MONTHLY. \$1.00 per yr. each

Entered as second class matter, October 20, 1931, at the Post Office at Boston, Mass., under the Act of March 3, 1879. Formerly published in St. Francis, Wisconsin. Now issued monthly, except in July.

Subscription: \$3 per year, payable in advance. Single copies 50c.

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Contents of each issue,
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The Caecilia

Monthly Magazine of Catholic Church and School Music

Vol. 64

November 1937

No. 11

IN THIS ISSUE

EDITORIAL PAGE	428
NEWS AND NOTES	430
ON THE DIFFICULTIES OF MODERN CHURCH COMPOSITION <i>Rev. E. Harriott, D. D.</i>	431
BENEDICTION MUSIC AND HOW TO SING IT.	434
GUIDE FOR PROSPECTIVE CHOIRMASTERS <i>Rev. Leo Rowlands, O.S.F.C.</i>	437
THE CHURCH'S HYMNS AND SOME OTHERS <i>Francis W. Grey</i>	456
HAS THE ELECTRONIC INSTRUMENT A PLACE IN CHURCH SERVICES? <i>An Answer by Philip G. Kreckel</i>	462

Editorial Page

Note: — The editor of Caecilia was held up by an attack of heart trouble as he was going to officiate in the St. Francis Hospital, Maryville, Mo. on the very feast-day of the Saint. There is every hope for recovery under the splendid care of experienced Doctors and Sisters. Dom Gregory had been enjoying good health up to his 72nd year and even now he is fully determined to work along with the readers of Caecilia if so it be God's holy Will.

A SACRED CONCERT ON THE AIR FOR SEVEN HUNDRED YEARS

The founder of Conception Abbey, Frowin Conrad, born 1933 in Au, Canton Aaraw, Switzerland, became a professed monk of Engelberg Abbey in the year 1856. At the request of Bishop John Joseph Hogan, pioneer bishop in the northwestern parts of the State of Missouri, he was sent to establish a Benedictine foundation and to take care of the German speaking Catholics living in the **Immaculate Conception Settlement** of St. Joseph Diocese. He began his missionary work in September 1873, and closed his career March 24, 1923.

The Editor of Caecilia was often thrilled on hearing Abbot Frowin tell his spiritual sons about the wonderful effect exercised by those sacred bells of the mother house in far-away Switzerland. The valley of Engelberg, one mile long and three-fourths of a mile wide, is surrounded by glaziers and snow-capped mountains, seven to eight thousand feet high it forms a mountain-kettle which in turn produces that indescribable Alpine echo.

Whenever the Sons of St. Benedict assembled in choir to perform the **Opus Dei**, the pious lay-brothers would bring a certain number of bells to invite the inhabitants of the valley to join them in their prayer. The Christian people were truly happy to be daily reminded of heavenly things by means of the consecrated bells. Their simple lives were in constant union with the Liturgical Seasons, with the feasts of the day, and the outstanding commemorations of each week, viz. with the Bell of the Agony, every Thursday evening, with the Bells of Our Lord's Death, every Friday noon, and with the festive chorus of all the bells, every Saturday evening, in honor of our Lord's Resurrection.

For brevity's sake the order of bell-ringing was reduced to certain classifications, called "Abbot's Feasts", "Prior's Feasts" and "Subprior's Feasts."

Thus, when the time for first Vespers of an Abbot's Feast had come, the full chorus of eight bells would send forth the joyous announcement. The chorus of eight would gradually break off in groups of two; these groups would advance from smaller to larger until, at a certain station, all the bells would join in for another full chorus. The variety richness and charm thus produced baffles all description.

A Prior's Feast was introduced by a chorus of bells from which the largest one was omitted; then the group-ringing by twos proceeded much in the same way as on Abbot's Feasts.

On Subprior's Feasts a chorus of bells made the start, but the group-ringing was carried on by single bells.

On ordinary Sundays and Weekdays no chorus of bells was employed as opening feature for the canonical hours; the chorus appeared only as closing feature.

At daily High Mass, throughout the whole year, the ringing of bells was done in chorus-form exclusively.

"Stop Those Bells"

When the tourist movement began to spread in the 19th century one day a committee of local business men sought an audience with the Lord Abbot of Engelberg. Being admitted into the venerable, oak-paneled reception room, (from whose walls looked down long rows of oil paintings, representing the ruling princes of Engelberg Abbey.) the men of the committee became hesitant and confused. At length the leader spoke up and said: "Lord Abbot, there is a movement on foot to make the valley of Engelberg a world-renowned health resort. The richest men from England, Russia and America would come to take the mountain air, if only it would please Your Lordship to stop the ringing of those **Matin-Bells**."

"Dear men of the committee," said the Abbot in reply, "We must consider, with your proposal the long rows of spiritual princes of this mountain valley! All these men who during the past 700 years have taken the Solemn Oath before God and man to perform their sacred obligations. Surely their first obligation is the performance of

the daily **Opus Dei**. To stop the **Matin Bells** from ringing would mean the stopping of those solemn morning services, services which have been going on, day after day, for the last seven hundred years. Shall we say that the **Matin Bells** should be condemned to silence by us now for no other reason than the fear of discommoding some sleeping tourists?"

The Year 1950 Brought A Change

However it was a matter of particular interest to hear the Venerable Founder of Conception Abbey tell us how, after many long years, a change was introduced in the ringing of the **Vesper Bells**. We do not recall the various considerations that led up

to the change, but we do know that when in 1850 the time was reduced the people of the valley resented the change. They considered themselves deprived of a sacred concert which had set their beautiful valley a-ringing from time immemorial.

Today

Now we see churches without towers, and towers without bells! Are the powers of darkness that fill the air, fast becoming victorious. **The Blessing of Church Bells** will comfort the Christian mind for the voice of the consecrated bell repels Satan's power, stirs up the faithful soul to resolute Christian life, to Sunday duties and to the sanctification of daily life by the "**Angelus**."

A MESSAGE from Vatican City

Cappella Musicale Pontificia
June 8, 1937.

Most Rev. Joseph Schrembs
Bishop of Cleveland

Your Excellency:

I have examined, as you asked me, **THE CATHOLIC MUSIC HOUR**, and I am glad to give you my heartiest recommendation to your aims and the means you have chosen to attain them.

Of special interest to me was **THE GREGORIAN CHANT MANUAL**. I am delighted with the method by which you lead the child with no apparent effort, almost imperceptibly, from the simplest of melodies — which, though necessarily learned by rote, are so taught as to safeguard their artistic values — up to the sight-reading of any melody whatsoever with discrimination and appreciation

I feel that it is through such methods as yours that the desires of the Venerable Pontiffs will be realized and the chant will become once again the voice of the faithful

(Signed) A. Rella

*Msg. Antonio Rella, Vice Director in perpetuo and
Maestro of Gregorian Chant of the Sistine Choir*

If you are interested in a teaching program of chant and modern music, may we send you Msgr. Rella's *complete letter* and further information about **THE CATHOLIC MUSIC HOUR!**

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NEWS and NOTES

SPOKANE CHOIR RESUMES ACTIVITY

The Kostka Choir, made up of boys from the parochial schools of the city, is now reorganized for the year, rehearsing Saturday mornings at Gonzaga University.

Mr. Lyle Moore, is the Director of this group.

RUDOLPH PEPIN TO DIRECT McGRATH "MISSA PONTIFICALIS" IN LOWELL, MASS.

One of the best Masses composed by an American during the past ten years, has been adopted for use at the Church of St. John The Baptist, Lowell, Mass.

The famous "Missa Pontificalis" by Joseph J. McGrath, which only the best choirs of the country are able to perform well, is now in rehearsal under the capable direction of Mr. Rudolph Pepin. Mr. Pepin is recognized as a church musician of high rank, and as an outstanding teacher. When the Mass is rendered it will be the first performance rendered in Lowell.

ST. MARY'S CHURCH BUFFALO, N. Y. HAS NEW ORGAN

William J. Gomph, A.A.G.O., played the dedication program on the new Schlicker Organ, installed in St. Mary's Church, Buffalo, N. Y., on September 15, 1937.

The choir directed by Mr. George M. Weber, rendered the music at Benediction which followed the Recital.

NEW ORGAN AT NATCHEZ, MISS., CATHEDRAL

On August 22nd, the Most Rev. R. O. Gerow, presided at the Dedication ceremonies of the new Wiener Organ in the Cathedral.

This instrument was built according to the specifications of the Rev. Francis Tetzlaff, S.V.D., of Vicksburg, Miss.

Miss Wilhelmina Claudi, organist at the Cathedral, played the opening program.

A STORY TO CURE INATTENTION FROM SINGERS

A newly appointed choir-master was once very much annoyed by a few singers who whispered and giggled during rehearsals and at services. Finally facing the problem, the choir-master addressed the entire choir as follows:

"I am always afraid to correct those who do not conduct themselves properly in a choir, because of an experience I had some time ago, when I noticed a young man talking and grimacing during Mass. I reprovved him publicly.

After Mass another member of the choir came up to me and said that I had made a serious mistake in correcting that young man, as the poor fellow was really an idiot and could not help his conduct.

Ever since then, I have been afraid to reprove those who talk and laugh during Mass lest I should repeat my mistake and scold another idiot."

Complete silence prevailed thereafter.



On the Difficulties of Modern Church Composition

REV. E. HARRIOTT, D.D.

IT is recognized by every one interested in modern Church music that the leading composers of it are endeavoring to use Plain Chant as their source of inspiration. The choice of source is a deliberate one and therefore cannot at present have the same spontaneous inevitability of effect as recourse to the same source had in the days of Palestrina. No one will dispute the statement that there has so far been no modern Church composition in any way comparable in sublimity to the best works extant of the classical polyphonists. This is not primarily a question of present inferiority of talent, though he would be foolhardy indeed who endeavoured to find a modern counterpart to Palestrina or Vittoria; but as we will endeavour to show, fundamentally a question of wrong environment.

Let us first of all appreciate the advantages of the classical polyphonists.

They could not help being inspired by the Gregorian melodies, because that represented the chief musical achievement of Europe up to their own epoch.

It was the only musical legacy of importance they had inherited. Gregorian was in their blood as Bach, Beethoven, or Wagner is in the blood of any modern musician. In spite of the decadence into which the Gregorian melodies had fallen before the blossoming of polyphony had established a scarcely less glorious tradition, they could not profane inspiration without deliberately and consciously doing so. It was the normal and natural thing for them to write purely and in an exalted style.

Many musicians of to-day hold that the people of this period had a finer sense of sound than we possess now, but it is perhaps better to say that they had a finer sense of the moral significance of sound. To-day, even in musical circles, there is practically no such sense.

Music is applauded and reviewed as fine music even when its attraction is seductive rather than ennobling. The moral aspect of it, if touched upon by the musical critic, is dismissed as irrelevant. But the truly good and the truly beautiful are intertwined, and the growth of moral apathy towards

music must inevitably lead to a certain physical insensitiveness towards sound.

Palestrina and his contemporaries would have been shocked morally and aesthetically at certain musical licenses which are allowed even in the best Church Music of to-day. For them, the ignoble was inartistic, while for us the artistic is permissible even if it is ignoble. No one, of course, fails to recognize the sheer sublimity of their music or to pay tribute to its supreme artistry, but not every one recognizes that the two qualities are interdependent.

It is possible, of course, to explain the supremacy of classical polyphonic music over all other forms of Church Music except that of Gregorian, in more concrete and more generally acceptable terms. To begin with, the polyphonists had inherited a magnificent melodic sense. In the realm of sublime yet intricately wrought melody, Gregorian is undoubtedly supreme, and it was on Gregorian Melodies that these great composers built their stately edifices. They knew melody in the highest sense of the term, as opposed to most musicians of to-day, who either have what is called synthetic melody or a series of tunes, or no melody at all.

Moreover, they had inherited the free rhythm of Gregorian which enabled them to contrive melodies which were apparently unrestricted by such combination. This, perhaps, deserves some further explanation.

Several modern text-books still look on Bach as the supreme musical genius who incorporated in his music the best qualities of the polyphonists. But Bach is not a polyphonist at all in the sense of Palestrina. The unique charm of classical polyphony is that it combined independent melodies.

Now a melody is not truly independent unless its rhythm also is independent, for, according to Mocquereau, rhythm is the soul of melody. Only in the music referred to above do we get a ruling principle of independent rhythms running side by side. Thus, only in the latter music do we get that elemental and complex strength which may be compared to the mysterious movement of the sea, where, as one wave crum-

From "Music and Liturgy," London.

bles into foam, another springs up as it were from beneath it, and swells to its full height just as its forerunner has spent its last force.

This comparison with the elements themselves is never suggested by the great composers from Bach onwards. There is always an underlying feeling of bar-rhythm with its inevitable sense of artifice and restriction.

It is a truism, of course, that music became and remained predominantly profane after the seventeenth century, and though its marvellous and luxuriant development fortifies the belief of those who hold that it threw off bonds and became free after its long fealty to the Church, it is equally true to say that it shackled itself with fresh chains with every fresh development and discovery. In the words of René Aigran, author of the excellent book **Religious Music**:

The ancient or medieval tonality is forgotten, the tonic, dominant, and leading note reign, after the great Bach, undisputed, and threaten to wield despotic sway . . . Similarly, the freer and more flexible rhythm is laid aside for rhythms shut in by rigid bars of measure.

Tersely expressed, it became more and more human and therefore more and more finite and closed in. The mere wealth of new sounds, new effects, new instruments and new instrumentation does not make music intrinsically greater; it does create the appearance of conglomerate immensity, and even then, only from a materialistic point of view. It is the greatness of the soul of the composer that counts, and the modern era, with its anti-social worship of the individual, does not produce great souls in the same abundance and proportion as did the ages of faith. In those days men thought cosmically. They prayed, they aspired, they kindled as one; now men think, if we may be excused the term, microcosmically, that is, they build the cosmos around their own small individual outlook. Thus, in music, we have produced enormous variety, but each variety by itself is small.

Though we can discern the sublimity of Palestrina we cannot with all our knowledge of musical resources imitate it. We are at the bottom of a long gradient that slopes through the ages from the height of early Church Music to the relative morass of music to-day.

What, then, is the position of modern Church composers? Writing for the sublime end of Catholic worship they cannot aim too high, or give too generously,

and yet they find themselves embarrassed with the wrong kind of riches. The whole inherited tradition of music forces them into expressions which are profane. At first sight it might seem that the task of adapting the discoveries of modern music to the embellishment of the liturgy would be a delightfully adventurous one. Actually, it is not so much adventurous as venturesome. The use of Gregorian themes does not render the experiment any the less perilous, since these only too quickly become humanized outside their rightful setting.

The doleful fact remains that the modern composer thinks and feels in terms of profane music. He cannot help it, since he has breathed it and imbibed it from birth.

Many modern composers of secular music are — for other reasons than those stated here—endeavouring to forge a new idiom for themselves, and one might expect Church composers to do likewise. But such experimenting, if it is too individualistic and unless it picks up the thread of some tradition, can only end in sterility. Great art does not grow out of theories. It is the creator who leads the way and the theorist who follows.

The most interesting experiment of this nature was that of Debussy's whole-tone scale. He himself abandoned it later except as a kind of piquant musical condiment. The characteristic Debussy chords have, it is true, been adopted largely by subsequent musicians and **ad nauseam** by jazz composers, but one can hardly say that such innovations have greatly enlarged the horizon of music. On the other hand, a multiplicity of individual experimenting may possibly stumble upon the birthplace of a new tradition, and perhaps all that we can hope for at present in the realm of Church Music is a period of varied experiment. Such an experiment may be seen in the motet '**Caro Mea**' of Justin Field, where the melody, if not Gregorian, is certainly Gregorianist, and the rhythm free. A very beautiful use of suspensions serves to extract every drop of sweetness from this lovely work, which nevertheless is not at all sugary or sentimental. Another experiment is that of Kraft's four **Pange Linguas**,¹ which are more baffling. They are melodic in a fairly traditional sense, but the harmonic effects seem perversely jarring and harsh. Possibly the composer's intention is to escape the obvious and lend a certain bracing austerity to the music.

¹Obtainable from Chester Ltd., London.

The point to seize is that these two attempts at a truly liturgical style, both original in their respective ways, are poles apart musically. They are sufficient evidence to prove that so far no representative modern school of authentic Church Music has yet been inaugurated. The desire to achieve something truly liturgical is widespread, but it is at present being dissipated in a host of isolated experiments.

It should, however, be possible for the critic to point out that field of experiment in which the happiest results may be expected. To this end the following extracts from Constant Lambert's recent book **Music Ho!** are helpful and suggestive:

During the impressionist period the excitement roused by the new world of colour that had been opened up led to an almost complete neglect of the expressive possibilities of line, and melody through its traditional association with sentiment was tarred with the same brush as sentimentality.

Again:

Melody came to be regarded as one of the elements in music, whereas it is not only the most important element but an all-embracing one. Harmony without melody is only an aural tickling, and rhythm without melody is not even rhythm — it is only metre and can have at the most a vaguely mumbo-jumbo appeal with no true musical significance.

A melody, though, is a complete work of art in itself, and the unaccompanied Gregorian Chants still remain among the most perfect and satisfying achievements in music.

Although a melodic gift does not force a composer to change his style, it places no bounds on his developments, as does harmonic and rhythmic specialization. Delius obviously reached the extreme limit of what he could express by harmonic means by the time he had written **The Song of the High Hills** — or even earlier — and Stravinsky obviously reached the extreme limit of rhythmic expression in **Les Noces**. But a composer like Verdi, whose strength lay in his melodic line, arrived at no such cul-de-sac, either technical or emotional.

From these excellent remarks one may safely augur that a concentration on melodic line will offer a possible escape from the harmonic congestion of modern music.

But in regard to Church Music something more than this is required. It is not merely melodic line which is needed but an unfettered melodic line. While melody, however liturgical in itself, is over-ballasted with harmony, however modal and severe, it cannot regain that lightness and fresh-

ness so inseparable from it in the form of Church Music recognized by the Church as her own.

When we consider that the transition from the Palestrinian style to the profane was also incidentally, in the words of a modern writer, a transition from contemporary music to the music of the dance, and, therefore, from free rhythm to fixed; and when we realize that the more decadent music becomes, the more fixed and monotonous its rhythm also becomes until extremes meet and the most sophisticated jazz throbs with the tom-tom beat of the primitive savage, we are led irresistibly to the conclusion that the experiment most likely to bear fruit in Church Music is a rhythmical one. Such an experiment as that already cited, viz, the **Caro Mea** by Justin Field, is in free rhythm it is true, but it is to be noted that the same free rhythm dominates every part. It gives the sensation of moving in chords just as any other piece of modern music. The experiment we would like to see is that of a free rhythm which is different for each part, a return, in fact, to the style of early polyphony; so that each of the combined melodies has its own distinctive and rhythmic life, which remains free and unfettered even in combination with other parts.

In brief, modern Church composers must develop the sense of thinking horizontally, not vertically, in music. This sense has not been completely lost since we can listen and appreciate the horizontal music of the past, and therefore although there is no modern example of such music — the polyphonic Mass of Vaughan Williams may possibly be cited against this statement, but not validly, since the polyphony is forced and the true inspiration of it is harmonic — it is not asking for the impossible to appeal for a return to this method of composition. Whether this entails a complete renunciation of our heritage of music from the eighteenth century onwards, and a recommencement on the model of the Palestrinian style, or whether some sort of fruitful union between the old and the new may be accomplished, the present writer invites — if he may — some more competent person than himself to debate if not to decide.

Benediction Music and How to Sing It

(From the Pittsburgh Catholic Oct. 8, 1936)

SINCE its principal office (Sacred Music's) 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." (Pope Pius X in his Motu Proprio on Church Music.)

Hymns for Benediction

In the general principle mentioned above, that the music must be suitable for the liturgical text, is found the norm by which to decide whether Latin hymns and motets are appropriate or not for the Benediction service or for any other church use. A melody is "suitable" for the sacred text when "it reflects, with sobriety and gravity (to quote the Motu Proprio) the meaning of the words and phrases." In this respect, Gregorian Chant is considered by the Church as the supreme model of music not only for the different parts of the Mass, but also for hymns and motets at Benediction or at any other church service. Hence the following general rule laid down by Pope Pius X in the Motu Proprio to distinguish liturgical from unliturgical modern music: "The more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes. And the more out of harmony it is with that supreme model, the less worthy it is of the temple."

Hymns and motets for Benediction, therefore, as well as Masses, must contain nothing profane, must be free from reminiscences of theatrical or other secular songs, and be not fashioned even in their external forms after the manner of profane pieces (romanza, cavatina, etc.) Sometimes the melody of Latin hymns in modern style may be passable for church use and yet these hymns may be discarded on account of the organ accompaniment. This will be true when the accompaniment is written in "pianistic" style, similar to that of profane pieces (marches, waltzes, etc.)

Such hymns cannot be admitted in the House of Prayer because they would be the occasion of distraction and irreverence. This is one of the main reasons why the use of many hymnals and collections of motets has been forbidden in our churches by the Diocesan Music Commission.

In regard to the Latin hymns and motets which are approved for Benediction service, we wish to give the organist and choir directors the following suggestions:

Any Eucharistic hymn or motet in Latin text approved by the Church, can be sung during the Exposition of the Blessed Sacrament. Therefore, not only the "O Salutaris Hostia" can be used, but also "Adoro Te Devote", "Ave Verum Corpus", "Ecce Panis Angelorum", "Ego Sum Panis Vivus", "Jesu Dulcis Memoria", "O Esca Viatorum", "O Quam Suavis Est", "O Sacrum Convivium", "Panis Angelicus", etc. Any hymn or motet selected for the Exposition may be started as soon as the celebrant has opened the tabernacle.

The rendition of the above mentioned hymns and motets is clearly suggested not only by the meaning of the words and phrases of the text, but primarily by the solemnity of the liturgical moment which recalls the Elevation of the Mass. At the Benediction Service the Blessed Sacrament is exposed for the adoration of the people. Nothing, therefore, that may disturb the piety and devotion of the faithful, nothing

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that may take their attention away from the altar should take place in church during this sacred function. All the hymns and motets mentioned above are nothing else but humble invocations and intimate expressions of faith, of devotion and adoration before the majesty of God truly present. Since the singing must be a reflection of these various sentiments, it should be done softly, calmly (tempo Moderato. M.M. 63 to 72) with the organ in subdued tone.

The following English translation of the "O salutaris Hostia" and "Adoro Te Devote" will give an idea of the general character of all the Eucharistic motets more commonly used for Benediction Service.

O Salutaris Hostia

- (pp.) O Saving Victim, opening wide
The gate of heaven to man below.
(cresc.) Sore press our foes from every side;
(p.) Thine aid supply, thy strength bestow.
(cresc.) To Thy great name be endless praise.
(m.f) Immortal Godhead, One in Three
(dimin.) Oh, grant us endless length of days.
(p.) In our true native land, with Thee.
(pp.) Amen.

Adoro Te Devote

- (pp.) O Godhead hid, devoutly I adore
Thee.
Who truly art within the forms before me;
(cresc.) To Thee my heart, I bow with bended knee,
(dimin.) As failing quite in contemplating Thee.
(p.) Jesu, Whom for the present veiled I see.
What I so thirst for, Oh, vouchsafe to me;
(cresc.) That I may see Thy Countenance unfolding,
(dimin.) And may be blest Thy glory in beholding
(pp.) Amen.

Whenever the Eucharistic motet is immediately followed by the singing of the "Tantum Ergo", the "Amen" at the end of the former may be omitted.

Tantum Ergo

As for the rendition of the "Tantum Ergo" we offer the following considerations. The first part (first stanza) of the "Tantum Ergo" is an act of humble adoration (**Veneremur cernui**) followed by a sincere expression of faith in the real presence of our Lord under the appearance of bread (**Praestet fides supplementum**). Consequently, the rather common practice of singing "Tantum ergo" loudly (*forte*) from the beginning is wrong; at least it is not appropriate for the first two lines of the text, which require a "piano" (or *mf.*) while a "crescendo" may be employed gradually from the third line on. The "tempo" (Moderato) will be just a little than that given the motet sung at the beginning of the Exposition, (M. M. 26 to 76).

In contrast, the second part of the "Tantum Ergo" is a hymn of glory and praise to the Three Persons of the Holy Trinity, an expression of joy (**jubilat**) which demands "mezzo-forte" with a "crescendo" to "forte" at the last words **Compar sit laudatio**. Organists and singers, however, should never forget that the people in the church are in adoration before the Blessed Sacrament, and therefore they should not be disturbed by playing or singing that is too loud.

The English translation of the "Tantum ergo" reads as follows:

- (p.) Down in adoration falling,
Lo! the sacred Host we hail;
(mp.) Lo! o'er ancient forms departing,
Newer rites of grace prevail;
(mf.) Faith, for all defects supplying,
Where the feeble fail.
(mf.) To the Everlasting Father
And the Son who reigns on high
(cresc.) With the Holy Ghost proceeding
Forth from Each eternally,
(f.) Be salvation, honor, blessing,
Might, and endless majesty.
(mf.) Amen.

In order to avoid incorrect and unpleasant modulations in passing from the tonality of the "O Salutaris" to that of the "Tantum ergo" the ordinary organist will do wisely to select two hymns that are written in the same or in relative tonality.

Immediately after the reposition of the Blessed Sacrament any of the following antiphons or invocations can be sung: "Adomemns in aeternum, etc." "Laudate Dominum", "Benedicta sit Sancta Trinitas", "O Cor Jesu", During the Lenten season "Parce Domine" is preferable.

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Guide For Prospective Choirmasters

BY REV. LEO ROWLANDS, O.S.F.C.



ODDS AND ENDS!

IT is our fervent prayer no reader will conclude from the above title that this chapter, the last of the series, is concerned with matters of little importance. The truth is, that there are one or two matters which we have been unable to touch upon in any more than a sketchy manner, out of respect to the exigencies of space and the requirements of literary composition: but an adequate statement of these things is of the utmost importance, and we venture to think that this article will have its practical value to the "small choirmaster" (as we have now come to think of him affectionately—but we insist that the adjective be taken to refer to his church or his choral resources only!)

Now, the "small choirmaster" is likely to have two main problems, namely, Mass and Benediction, and very little else. And he is likely to handle these two problems with greater success if he realizes the difference between the two — the difference, that is, in all its bearings. They are both concerned, of course, with the worship of God, and both have to do with the Real Presence of Our Lord in the Holy Eucharist. But there the likeness ends. The Holy Mass has been in the Church since the very beginning and is an essential part of its life: it is sacrificial in character, it is the centre of the Liturgy, and it is of obligation for the members of the Church to assist at its celebration from time to time. Benediction of the Blessed Sacrament dates back, roughly, to the 16th century; and, however desirable or inspiring, it is not essential to the Church's public prayers — it is, in fact, only quasi-Liturgical, and the faithful are only exhorted to attend it, not obliged. This is not to say, of course, that a devotion which has the Lord's Body for its object is a small matter, far from it. Neither do we wish to give the impression that the choirmaster cannot help to make it a service of exceeding beauty — and let us remember the words of the "Motu Proprio" on the matter of artistry in the service of God.

Let us start with Benediction as being the simpler of the two. From the very fact that it is not a Liturgical service, a great deal of latitude is allowed in its respect. It may surprise many people to know that the only part which is definitely prescribed is the "Tantum Ergo". There is no absolute necessity to sing the "O Salutaris", though, on the other hand, you should not allow the Blessed Sacrament to be exposed during a freezing silence. Some suitable Latin canticle should be sung, since it is your duty to help the atmosphere of prayer and devotion: and we would definitely advise the "O Salutaris" if there is any hope of the congregation joining in. Supposing, then, that you deem it wise to stick to the usual order of service (and you would not depart from it without consulting your Pastor), remember that there is a wealth of Plainchant tunes available for Benediction. Many of these are easy to learn and easy to remember — and if you should catch one of the congregation humming a phrase in an unguarded moment, you may well feel that you have accomplished something. But if you are having tunes which are not Plain Chant, **must** it always be Webbe? And, one may ask out of a full heart, why Webbe dragged out of all decency? Why, for that matter, accompanied, and accompanied too loudly? No, develop choral singing from the start, as we advised in a previous chapter choral singing unaccompanied: you will live to rejoice in your decision, and you need never fear the lack of beautiful chorales to sing. Then there is the chance of a Motet just before the "Tantum Ergo", and some fine setting of "Laudate Dominum" after the Divine praises — try what is known as a Faux-Bourdon or False-Bordone.*

But Mass is a different matter entirely, for the simple reason that both Sanctuary and Choir-loft are bound by rubrics from

*cf De Angelis — Roman Pronunciation, O'Reilly Pronunciation for Church Singers, etc.

start to finish. And we may remark in passing that in connection with anything so sublime as the Holy Mass these rubrics are not to be taken lightly: you may be sure that if anything is prescribed it is for some very definite reason. True, there is a fair number of them, and to ensure smoothness choir-master and singers have to know their way round. It has not been unknown for the congregation to catch an agonized whisper "What comes next?" or for a book to fall with a heavy thud through being grabbed hastily. Have a scheme typed and posted within the range of the singers' vision, and draw it up on the basis of having one copy for the Ordinary of the Mass and another for the Proper. Something like this:

I	II
Introit	Kyrie
Gradual.	Gloria
Alleluia & Versicle.	Motet.
(or Tract)	Sanctus.
Offertory.	Agnus Dei.
Communion.	

It will be seen that nothing has been said about the responses: the reason is that it is better not to overload your scheme, and in any case it is better for the choir to sing the responses without books. You will be well advised to train your singers from the very start to sing them from memory and to watch you. If you have good harmonizations, so much the better: you can have them sung unaccompanied and then there will be no excuse for the singers not watching you, and, what is more, you can insist on a deliberate recitation of the text, more or less at the rate at which the celebrant is intoning. We have not inserted the Credo in the above scheme, since it may fall under either I or II, according to whether you sing Plainchant or some harmonised version. We strongly advise the former, and for the following reasons: 1) Many composers help themselves out in Credos by writing solos. This is not forbidden, provided the solos remain devotional music, and truly artistic, but it has its dangers—as noted in Chapter II! 2) If it is not interesting musically, it is an extended opportunity for the congregation to fidget. 3) Remember the celebrant is fasting. But if you use Plainchant for the Credo (and there are six at your disposal), then, in the name of God, let it roll, a real, convincing expression of Faith, without undue haste on

the one hand or sticky sentimentality on the other.

Which is the place to reiterate that it is the noble and high duty of the singers to "give greater efficacy to the text of the Liturgy, in order to move the faithful to devotion and a more fervent reception of divine graces" (we quote freely). But how shall the Church's intentions in this regard be fulfilled if the text be not sung? Note well, when a Mass is sung, the choir is required to sing **the whole Proper**, even when it is celebrated without deacon and sub-deacon: the only difference for the choir between a Missa Solemnis i.e. with Celebrant and two ministers, and a Missa Cantata i.e. Celebrant without ministers, is that in the former the Epistle is sung and so the choir has a little more time in which to prepare to sing the Gradual. If the choir cannot, as yet, sing the full chant, then, as we have suggested, have it sung to psalm tone, or even on a monotone: even this will sound nice when sung softly by the whole choir — do not give it as a solo to your "tinniest" tenor or your "beefiest" bass. This is important in view of a wide-spread abuse whereby the Proper is sometimes cut out entirely, or only partly retained — as in Requiem Masses, where the Gradual and Tract and at least half of the Dies Irae go "by the wall". Your Pastor, of course, may have other views on the matter: if he has, he is wrong, but if he insists, let it bother his conscience, not yours.

Further, if it be the duty of the choir to give greater efficacy to the text by their singing, that duty certainly cannot be accomplished by slovenly pronunciation. This is one of those matters on which we have touched before, but only from a certain angle, namely, that of voice production: inasmuch as you cannot hope to have free production without clear, energetic, correct pronunciation, nor yet hope to unify the divers tone-qualities of your singers without absolute uniformity of pronunciation (which, again, implies the correct one.) But were not these urgent reasons in advance, still, artistry and religious decency would demand perfect pronunciation. There is no reason why we should now give a complicated instruction on the pronunciation of Latin: some excellent booklets have recently been published which you, the choir-master, will do well to study. But the choir must have it piece-meal. Apart from the instruc-

(Continued on page 455)

Dedicated to Rev. J. F. Moisant, C.S.V. and to the children of
St. Joseph's Parish, Springfield, Illinois

CHRISTMAS CAROL

To The Holy Family

Sw. Soft foundation stops
Ped. Bourdon 16 ft. Sw. to Ped.

Adapted from an old Gregorian Chant
by ARTHUR L. BICE

ORGAN

mf

Voices in unison

1. Bles - sed Je - su, Ho - ly Child,
2. Ma - ry, Hand - maid of the Lord,
3. Jo - seph who in pur - est bonds

p

In - fant pure and un - de - filed, Bless us, sweet Re - deem - er.
Strong in faith and free from sin, Hear our sup - pli - ca - tions.
Wert to the Vir - gin bound, Glo - rious is thy name re - nowned.

CHORUS

Al - - le - lu - ia, Al - - le - lu - ia,

Shep-herds come to Beth - le - hem to fall down and wor-ship Him

At His In - car - na - tion, Al - le - lu - ia;

Sag - es from the East a - far with the an - gels bow to praise the

King of ev - er - last - ing Grace. A - - - - - men.

A - - - - - men. Al - le - lu - ia.

Tui Sunt Coeli

Offertory for the 3rd Mass of Christmas
and Circumcision of our Lord

"Thine are the heavens and Thine is the earth, the world and the fulness thereof Thou hast founded: justice and judgement are the preparation of Thy throne." (Free translation.)

J. SINGENBERGER
Arranged for S.A.T.B.
by JAMES A. REILLY, A. M.

Maestoso

SOPR. *f* Tu - i sunt coe - li, et tu - a est ter - - - -

ALTO *f* Tu - i sunt coe - li, et tu - a est ter - - - -

TENOR *f* Tu - i sunt coe - li, et tu - a est ter - - - -

BASS *f* Tu i sunt coe - li, et tu - a est ter - - - -

ORGAN *f* *Maestoso*

mf ra, or - bem ter - ra - rum, et ple - ni - tu - di - nem e - jus,

mf ra, or - bem ter - ra - rum, et ple - ni - tu - di - nem e - jus,

mf ra, or - bem ter - ra - rum, et ple - ni - tu - di - nem

mf ra, or - bem ter - ra - rum, et ple - ni - tu - di - nem

tu fun-da - sti: or - bem ter-ra - - rum,

tu fun-da - - - sti: or - bem ter-ra - - - rum,

e - jus tu fun-da - sti: or - bem ter-ra - - - rum, or -

e - jus tu fun-da - sti: or - bem ter-ra - - - rum, or -

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The music is in G minor (two flats) and 4/4 time. Dynamics include *f* (forte) and *mf* (mezzo-forte).

or - bem ter-ra - - rum, or - bem ter-ra - rum, et ple - ni -

or - - - - - bem ter-ra - - - - rum, et ple - ni -

- bem ter-ra - - rum, — or - bem ter - ra - rum, et ple - ni -

- bem ter-ra - - rum, — or - bem ter - ra - rum, et ple - ni -

The second system continues the vocal and piano parts. It features four vocal staves and one piano accompaniment staff. The lyrics are: "or - bem ter-ra - - rum, or - bem ter-ra - rum, et ple - ni -", "or - - - - - bem ter-ra - - - - rum, et ple - ni -", "- bem ter-ra - - rum, — or - bem ter - ra - rum, et ple - ni -", and "- bem ter-ra - - rum, — or - bem ter - ra - rum, et ple - ni -". The piano accompaniment includes a key signature change to E-flat major (one flat) in the final measure.

rit. *mf a tempo*

tu - di - nem e - jus tu fun - da - - sti: ju - sti - ti - a, —

rit.

tu - di - nem e - jus tu fun - da - sti: ju - sti - ti -

rit.

tu - di - nem e - jus tu fun - da - - sti: ju -

rit.

tu - di - nem e - jus tu fun - da - - sti:

cresc.

— et ju - di - ci - um, ju - sti - ti - a, et ju - di - ci - um,

cresc.

a, et ju - di - ci - um, ju - sti - ti - a, et ju - di - ci - um,

cresc.

sti - ti - a, et ju - di - ci - um, et ju - di - ci - um, et ju - di - ci - um,

cresc.

ju - di - ci - a, et ju - di - ci - um, et ju - di - ci - um,

prae-pa-ra-ti-o se-dis tu-ae, prae-pa-ra-ti-o se-dis tu-ae, prae-pa-ra-ti-o

prae-pa-ra-ti-o se-dis tu-ae, prae-pa-ra-ti-o se-dis tu-ae, prae-pa-ra-ti-o

prae-pa-ra-ti-o se-dis tu-ae, prae-pa-ra-ti-o se-dis tu-ae, prae-pa-ra-ti-o

prae-pa-ra-ti-o se-dis tu-ae, prae-pa-ra-ti-o se-dis tu-ae, prae-pa-ra-ti-o

se-dis tu-ae, prae-pa-ra-ti-o se-dis tu-ae.

se-dis tu-ae, prae-pa-ra-ti-o se-dis tu-ae.

se-dis tu-ae, prae-pa-ra-ti-o se-dis tu-ae.

se-dis tu-ae, se-dis tu-ae.

Glory to God

(For S. A. or S. A. B. with organ)

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

III

SISTER M. CHERUBIM, O. S. F.
Op. 40, No. 3

Andante

1. Sin - ners, lost in gloom and sad - ness, Raise your tear - ful eyes from earth;
2. All in Ad - am's guilt were groan - ing, Held in Sa - tan's sla - ver - y;
3. Faith and Hope and Love had van - ished, Blessed peace and joy with - all;
4. See what mir - a - cles of heav - en Here our won - der - ment in - vite,
5. Chris - tians, sing the Sa - viour's splen - dor, Sing with joy His low - ly birth;

S. A.
ORGAN (*Connect repeated notes*)
T. B.

Christ re - stores old E - den's glad - ness By the won - ders of His birth.
Je - sus came for sin a - ton - ing, And His suff' - rings set you free.
Christ re - stored what sin had ban - ished, Je - sus raised you from your fall.
For to us a child is giv - en, Poor and weak, yet God of might.
Sing the mes - sage true and ten - der, Heav - en's glo - ry, peace on earth.

p *mf*

Let us humbly bow be-fore Him, Let each joy-ous heart a-dore Him, Let each voice His

f

prais-es sing: Glo-ry to God, Glo-ry to God, Glo-ry to God in the high - est;

f *ff*

Glo - ry to God, Glo - ry to God, Glo - ry to God in the high - est!

VIDERUNT OMNES

(Graduale in III. Missa Nativitatis)

J. B. Maenner, Op. 22.

Andantino.
p

I.
II.

Vi - dé - runt o - mnes fi - nes ter - rae sa - lu -

sa - lu - tá - re , De - i

tá - - - - re De - - i no - -

mf

stri: ju - bi - lá - te De - o om - nis ter - ra. No - tum

ORG.

p

mf

f

sa - lu - tá - re su - um:

fe - cit Dó - mi - nus, sa - lu - tá - re su - um: an - te con -

an - te con - spé - ctum gén - - ti - um

spé - - ctum gén - - ti - um *f*

p *rit. molto e dim.* *pp*
 re - ve - lá - vit ju - stí - ti - am su - - am.

p *pp*

Più vivo. al - le - lú - ia,

mf Al - le - lú - ia, al - le - lú -

al - le - lú - ia. *rit.* *Meno mosso.*

ia, al - le - lú - ia. Di - es san - cti - fi - cá - tus

ve - ní - te gen - tes, et a - do - rá - te

p il - lúx it no - bis: ve - ní - te gen - tes, et a - do - rá - te

hó - di - e de - scén - dit lux

pp *p*

Dó-mi-num: qui - a hó-di - e de-scén-dit lux

ma - gna su - per ter - ram. Al - le - lú -

ma - gna su - per ter - ram. Al-

- ia, al - le - lú - ia, al - le - lu - ia.

- le - lú - ia, al - le - lú - ia, al - le - lú - ia, al - le - lu - ia.

ff *rit.*

"Tui sunt coeli."

(Offertory for III Mass-Christmas)

Aug. Wiltberger, Op. 52.

Con moto *mf*

TEN. I.
II.

BASS I.
II.

ORG.

mf

Tu - i sunt coe

mf

Thine are the heavens,

et tu - a est ter -

li, Tu - i, tu - i sunt coe - li, et tu - a est ter - ra, est

and thine is the earth:

f

ra, est ter - ra:

ter - ra:

f

or - bem ter - rá -

the world

The musical score is written for Tenor (I and II), Bass (I and II), and Organ. It is in 4/4 time and B-flat major. The organ part provides harmonic support with various textures, including block chords and flowing lines. The vocal parts have lyrics in Latin, with some parts in English translation. Dynamics range from mezzo-forte (mf) to forte (f). The tempo is marked 'Con moto'.

bem ter-rá - rum,
 et ple-ni-tú - di-nem e - jus, or-beñ ter-rá -
 rum, et ple-ni-tú - di-nem e - jus, or -
and the fulness thereof

et ple-ni tú - di-nem e - jus tu fun -
 rum, et ple-ni-tú - di-nem e - jus, et ple-ni-tú - di-nem e - jus tu fun -
 bem ter-rá - rum, et ple-ni-tú - di-nem e - jus tu fun -
thou hast

dá - sti:
 da - sti:
 da - sti:
founded:

ju -

ju - sti - ti - a et ju - di - ci - um

sti - ti - a et ju - di - ci - um prae -

justice and judgement are

prae - pa - rá - ti - o, prae - pa - ra - ti - o se - dis tu - ae,

pa - rá - ti - o, prae - pa - rá - ti - o se - dis tu - ae,

the foundation of thy throne.

ju - sti - ti - a, ju - sti - ti - a,

ju - sti - ti - a, ju - sti - ti - a,

ju - sti - ti - a, ju - sti - ti - a,

ju - sti - ti - a, ju - sti - ti - a,

ju - stí - ti - a et ju - dí - - - - - ci - um prae - pa - rá - ti -

se - dis tu - ae, se -

o, prae - pa - rá - ti - o se - dis tu - ae,

se - dis tu -

dis tu - ae,

se - dis tu - ae, se - dis tu - ae.

ae, se - dis tu - ae,

GUIDE FOR PROSPECTIVE CHOIRMASTERS

Continued from page 438

tion on vowels which we gave in the section on voice production, you will need to tell them something about diphthongs and consonants. To wit:

(1) Diphthongs. **Ae** and **Oe** both have the sound of the Latin **E** or English "ai" as in "air". **Au** and **Eu** sound the two vowels distinctly: often they have to be pronounced as one syllable, but each component vowel must be heard. Where **Au** and **Eu** are sung to a prolonged note or neum, the first of the two is sustained and the second added at the last moment. On the contrary, when **U** in conjunction with **I**, **E**, **A**, or **O**, is preceded by **Q** (as in "quis", "quem", "Quam", "Quod") or by **Ng** (as in "Sanguis", or "languor" the **U** must be got rid of quickly and the second vowel sustained. **Ou** and **Ai** are not diphthongs in Latin: for instance, "prout" is pronounced "prooh-oot" and not prout: ait- a common word — is pronounced "ah-eet". The same rule holds for vowels following each other either in the middle of a word or where the end of one word meets the beginning of the next. "Fili" is one thing, meaning "O son", and is pronounced "fee-lee". "Filiu", meaning "of the son" is quite another, and is pronounced "fee-lee-ee". In short, apart from the recognized diphthongs, insist on having all vowels distinct.

One last word as to diphthongs. The word "Eleison" often causes difficulty. We would advise that this Greek word be treated as a Latin one, in such wise that where the composer treats it as two separate vowels it be pronounced as "ay-ee", and where it is treated as a diphthong the "ay" be sustained and the "ee" added at the end.

2) Consonants. The following are different from their English counterparts: **C**, **G**, **H**, **J**, **S**, **Z**. **C** is hard before **A**, **O**, **U**, and soft before **E**, **I**, and the diphthongs **Ae** and **Oe**. This soft sound of **C** is precisely the same as **Ch** in English ("Church"): but note, wherever you find **Ch** in Latin the sound is invariably that of "K", no matter what vowel follows it. **G** is governed by exactly the same rules as **C**, with one exception to be noted later. **H** between two "Ts" is pronounced as "K" e.g. nihil—

nihil, mihi—miki. **J** is always pronounced like our "Y" at the beginning of a word: "jam", therefore, must be pronounced like "Yam" and not as in English.

S does not take the **Z** sound it occasionally does in "English" — though it would seem pedantic to insist that the Holy Name could not be allowed its familiar **Z** sound. **Z** is pronounced **Ds**.

Cc is pronounced as **C**, and **Zz** as **Z**. **Sc** before **E**, **I**, **Ae**, **Oe**, is pronounced as "sh", otherwise as "sk", **Gn** loses the **G** sound entirely: the **G** has the effect of giving a twist to the following **N**, like the **Ny** in "canyon" — so that "agnus" is pronounced as "ah-nyoos", and "Magnificat" as "may-nyee-fee-cat". **Ti**, when preceded by any letter except **S**, and followed by a vowel is pronounced as "tsee". **Th** is pronounced simply as **T**.

All this would seem to be a great task for singers who are, perhaps, entirely untutored in Latin, but it is actually a great deal simpler to grasp than it seems. But however simple to understand, you will have to be constantly on the watch for carelessness in pronunciation, — not only of the recognized values, but in other respects in which English differs from any other language, for instance, in the treatment of the letter "R". In Latin it is always trilled, and never does it affect the adjacent vowel. To take a common example, "Semper", meaning "always", is pronounced "sem-perr", both "E's" being the same: you may not say "sempuh" (No, suh!) Most evil of all, and a great abomination, is the use of an uncovenanted "R" to link up two vowels, placed at the end and beginning of two successive words: how often do we not hear "Hosannarin excelsis"!

This light note, dear reader, is the end of a task which has been extremely pleasurable to the writer. He has striven to put things clearly and to avoid undue complications: to talk, moreover, as man to man, having had much to do with small beginnings himself. He hopes, therefore, that his advice will be of some practical use, and his prayer is that choirmasters and singers alike will realise their privilege in contributing so largely to the extrinsic glory of God, and persevere to the desired end in the teeth of every difficulty. May the God who created Art and artists be your constant help and inspiration!

The Church's Hymns and Some Others

BY FRANCIS W. GREY*

HOLY MOTHER CHURCH, guided in all things, the lesser as well as the greater, by the Spirit of Her Lord, "who knoweth whereof we are made," all the needs of our spiritual nature, has provided, in all Her offices, for feast and feria, for each, indeed, of Her Day Hours, "psalms and hymns, and spiritual canticles", where-with Her children may "make melody unto the Lord." To those, at least, on whom she sets the obligation of the *Divinum opus*, the work of God, the recitation of the Breviary, she has left no choice. To the faithful she offers the same wealth of expression, but does not compel them to make use of it. But it is, surely, their loss, if, through ignorance or indifference, they fail to take advantage of it.

In truth, we seem to have lost, for the most part, the liturgical spirit, of the Church, of the old Saints' martyrs, and confessors; preferring, apparently, what Father Tyrrell aptly calls "insufferable vernacular litanies, nerveless and sickly hymns", which, as he says, "are brought into the very sanctuary itself, with stole and cope, and every apparent endeavor to fix the responsibility on the universal Church".¹ The *Motu Proprio* of our Holy Father, the Pope, concerning Church Music, is, one may surely hope, only the first step towards a much-needed reform. Would it not be possible to return, gradually but inevitably, to the Church's hymns, as well as to the Church's music?

The Hymns of the Western Church—as distinct from the Eastern, both of course, in communion with the Holy See—begin with the fourth century, and with S. Hilary of Poitiers. It is worth more than a passing notice that his most famous hymn should be "a succinct narrative, in hymnal form, of the whole Gospel history."² Doubtless, the private use of hymns preceded the ecclesiastical, just as the Psalter has always been, and still remains, the Church's treasury of praise.

Of what one may fairly call the earliest official use of hymn-singing, we have a remarkable account given by Saint Augustine, which tells us how and why Saint Ambrose came to have hymns sung, in his church at Milan. Justina, mother of the Emperor Valentinian, favoured the Arian heretics, and desired to remove Saint Ambrose from his See. The "devout people", of whom Saint Augustine's mother, Saint Monica was one, combined to protect him, and kept guard in the church. "Then," says S. Augustine, "it was first appointed that, after the manner of the Eastern churches, hymns and psalms should be sung, lest the people should grow weary and faint through sorrow; which custom has ever since been retained, and has been followed by almost all congregations in other parts of the world" Congregational singing, then, is an old, and well-established custom.

What were these 'Ambrosian' hymns, and who composed them? We note, in passing, that to S. Benedict we owe the Breviary and "Office" hymns (substantially) in the order and method with which we are familiar. Further, that, of the "Ambrosian" hymns — about 100 in number—some were beyond all question, written by S. Ambrose himself; four are quoted as his by St. Augustine: one, the most familiar, being that beginning: "*Aeternae rerum Conditor*" (Dread Framer of the Earth and Sky); which, by the way, is the metre, or rhythm most used in 'Ambrosian' hymns; the hymns, that is, written by St. Ambrose himself, or modelled on his.

Trench, in his Introduction to *Sacred Latin Poetry*, has dealt ably, and at length, with the change from classical to what one may fairly call ecclesiastical verse-forms. There can be no doubt that what chiefly influenced the early Christian hymn-writers to abandon the old, lyrical metres, was the fact that these "had either been servants of the heathen worship, or at least appropriated to heathen themes"; they were reminiscent, in fact, suggestive of ideas and associations which the converts from paganism were only too anxious to bury in oblivion. They were considered as unsuitable to Christian use as we should consider music-hall rhymes and tunes.

*From the Canadian Month Nov. 1905.

(¹) Through Art to Faith; *Faith of the Millions*, vol. 2, pp. 133, 134.

(²) *Hymnum dicat turba fratrum*. Encl. Brit. xii, 581.

"The wonderful and abiding success of the hymns of S. Ambrose", writes Trench, "lay doubtless in great part in the wise instinct of choice" which led him to select a metre which was, probably, if not certainly, that of the old, Italian "ballad poetry" which had survived, in a fragmentary state, among the common people, which "with the fading and growing weak of everything [else] in the classical literature of Rome", became, once more, and to a greater extent, the literature of the people. It was on these models, one cannot doubt, that Saint Ambrose formed the hymns that were intended, specially, for popular use, for congregational singing.

All of which would seem to tell in favour of "popularity", as the chief merit of any hymn, or hymnody; words, as well as music. A study, however, of the hymns which, at first 'popular', have been made her own by Holy Mother Church, will serve, effectually, to dispel any such impression. Saint Hilary's greatest hymn was, as we have seen, a metrical version of the Gospel history; the greatest St. Ambrose ever wrote, the **Te Deum**.

It is in this, more than in all else, that the rarity—one might almost say, the non-existent among Catholics,—of the liturgical spirit, makes it a difficult task to rouse an interest in what, to most, must be wholly unfamiliar. Further, it is strange, but none the less true, that the Anglican Book of Common Prayer, with its quasi-liturgical offices—compiled from the Breviary—has kept alive, among our separated brethren, a far larger measure of the liturgical spirit than we, of the Household of Faith, can boast of. Proof of this, if proof were needed, may be found, by each of my readers, on comparing his (or her) pet "Manual of Devotion" with the Book of Common Prayer; the "hymnal" of his parish, or diocese, with **Hymns Ancient and Modern**.

In the hope, however, that some, at least, of those who read this, may be led to study the Church's hymns, and, therein, to imbibe some measure of Her Spirit—which, let it never be forgotten, is the Spirit of Her Lord—I venture to dwell on certain "office" hymns, and "Sequences" at Mass.

These hymns, as they appear in our modern Breviaries, have undergone a revision such as all lovers of that which is old and venerable can only regret. The Benedictine Breviary, or Vesper-Book, however, still retains the earlier forms, and Trench, in his **Sacred Latin Poetry** gives

various instances of both forms, the ruder and the more polished, the Christian and the paganized, since no other word will fit. Such a hymn, for instance, is that now known as "Coelestis Urbs Jerusalem", wherein we find the "incongruity"—to put it mildly—of "High Olympus" used for the Christian heaven. I am not aware of any translation existing in a Catholic hymnal; there is one, however, in **Hymns Ancient and Modern**, beginning: "Blessed city, heavenly Salem", wherein the rhythm corresponds with that of the older Latin version:

Urbs beata Hirusalem
Dicta pacis visio.

But to deal, more directly, with Office, or Breviary hymns, and, later, with the Sequences which occur in certain Masses, let us take a few examples which, if not familiar, might easily become so. And, first, a hymn dear to all clients of our Blessed Lady:

Is there any valid reason why, under the English dress, it should not supplant some of those effusions of a well-meaning, but somewhat mawkish piety—chiefly feminine—in which we are expected to express our devotion—or to listen, while school-children and others do so?

The God, whom earth, and sea, and sky
Adore, and laud and magnify,
Whose might they own, whose praise they
swell

In Mary's womb vouchsafed to dwell

This, with others, is to be found in an Anglican hymn-book—**Hymns Ancient and Modern**. Their presence affords proof of that liturgical spirit in which we are so sadly lacking.

Another hymn wherewith we might well be familiar is that for Apostles: **Aeterna Christi munera**, "The Eternal Gifts of Christ the King." This hymn, by the way, is, in its Latin form, a striking instance of the victory of rhythm—or accent—over strict quantity:

Belli triumphales duces
Triumphant leaders in the war.

Was it not, evidently, the intention of Holy Church, to set before us the example of these, Her Princes, that we might follow them, even as they followed Christ?

One other example, of "Office" hymns, must suffice; that, namely, for Prime:

Jam lucris orto sidere
Now that the daylight fills the sky,
We lift our hearts to God on high,
That He, in all we do or say,
Would keep us free from harm to day.

³ Quem Terra, pontes sidera.

But since some of us, at least, have sung, at times, those wonderful Advent antiphons, known as "The Great O's" I am loath to pass to the Sequences without first calling attention, if ever so briefly, to a wonderful paraphrase of them, contained in **Hymns Ancient and Modern**, and beginning.

O come, O come, Emmanuel
And ransom captive Israel:

if only as another indication of the liturgical spirit which they have taken with them into exile, while we, whose heritage it is, have let it pass from our midst as something which in no way concerns or interests us.

The history of those hymns—material or otherwise—sung, on certain feasts, between the Epistle and Gospel, at High Mass, is curious and interesting. In the earlier ages of the Church, prior, that is, to the ninth century, "hymns were not generally used, but it had been the custom, except at certain seasons, to sing 'laud' or 'alleluia' between the Epistle and the Gospel, and to fill up what would otherwise have been a long pause, by extending the cadence upon the two final vowels of the "alleluia" into a protracted strain of music. It occurred to Notker, a Benedictine monk of St. Gall (840-912), that, while preserving the spirit of that part of the service, the monotony of the interval might be relieved by introducing at that point a chant of praise specially composed for the purpose"³ This form of composition was known as **sequentia** (or sequence), because it followed the Alleluia. Also, as **prosa** (or prose), because of its unmetrical and irregular form.

Notker's sequence on the Holy Ghost: **Sancti spiritus adsit nobis gratia**, was suggested, his biographer tells us, by the sound of a mill-wheel; another, **Media in Vita** (In the midst of life we are in death) "is said to have been suggested to him while observing some workmen engaged in the construction of a bridge over a torrent near his monastery⁴. It is familiar to Anglicans as that part of the Burial Service which is to be said or sung at the grave."

The "Golden Sequence" — **Veni Sancte Spiritus**—which Trench rightly esteems as "the loveliest of all the hymns in the whole circle of Sacred Latin Poetry", is an early example of the transition of sequences from a simply rhythmical to a metrical form. Tradition ascribes its authorship to Robert II, King of France son of Hugh Capet (977-

1031), just as, by some, Charlemagne is credited with the authorship of the **Veni Creator Spiritus**, by others, his grandson, Charles the Bald. It was, surely, a great age of the Church when kings and emperors devoted their talents to Her service.

Two others, even most widely celebrated, deserve more than a passing notice: The **Dies Irae**, by Thomas de Celano, companion and biographer of S. Francis of Assisi, who died in 1220; and the **Stabat Mater** of another Franciscan, Jacopone de Benedictis, who died, very old, in 1306. These, in their Latin forms, are familiar to most of us, but it is strange, to say the least, that, for the most satisfying translation of each we should be indebted to Anglican writers. Most satisfying because these translations are not only close and accurate, as to language, but, also, as to metre and rhythm, and, in great measure, in respect of grandeur and poetical beauty.

The one begins:

Day of wrath, O day of mourning
See fulfilled the prophet's warning,
Heaven and earth in ashes burning;

The other:

At the Cross her station keeping
Stood the mournful Mother weeping,
Where He hung the dying Lord;

Though, in this case, the prayers addressed direct to our Lady of Sorrows are omitted, still, they could easily be translated, on the same lines, for Catholic use.

Others—and especially the Eucharistic hymns of S. Thomas—will, doubtless occur to those familiar with the subject, but enough has been said on this part of it, for our present purpose.

Some Other Hymns

If there is one thing, one gift one acquirement, which, more than all others, distinguishes the Saints, Fathers and writers of the Church, in all ages, and, especially prior to the so-called Reformation, it is their reverent familiarity with, and constant use of Scriptural allusions. Which is only to say that they were, thoroughly and utterly, imbued and filled with the spirit of Holy Mother Church with the Spirit of God. More, this knowledge of Holy Writ is the very life-food of that liturgical spirit which, also, marks them off from us.

(³) Encl Brit. xii. 583 (⁴) Ibid.

The Church's Hymns and Some Others

Continued from Page 442

A very striking instance of this familiarity with the Word of God is given by Dr. Maitland, in his *Dark Ages*, in the case of Bardo, Archbishop of Mentz, who was born in the year 981, and made Archbishop in the year of our Lord 1031. On a certain feast of S. John the Evangelist, this monk-archbishop preached before the emperor and his court—who, apparently, had no love for monks. His text was Ps. xvii, 13, and, throughout the whole of it,—it is given, in *extenso*, by Mabillon—"no uninspired writer is named, no book is quoted but the Bible." Wholesome reading, certainly, for Protestants who believe in the Luther legend: difficult for modern Catholic lay-folk, who know every book of devotion except the Word of God.

For, if there is one thing which, with the total absence of the liturgical spirit, distinguishes the ordinary "well-instructed" Catholic, it is his equally total ignorance of Scripture. The one, as we have seen, depends on, and involves the other: the liturgical spirit can only feed on the "living pastures" of Holy Writ, no other nutriment avails to keep it alive. And the liturgical spirit, in turn, leads us, inevitably, back to these living pastures.

Again, if there is one part of their ancient Catholic heritage which, together with the liturgical spirit, our separated brethren have taken with them into exile, and cherished, hitherto, as the most priceless of all treasures, it is the Bible. Herein, at least, they are nearer akin to the Saints and Fathers of Holy Church than we are.

Whereto does all this tend? To this: that the ancient hymn writers, from Hilary of Poitiers or Ambrose of Milan, to Bernard of Clairvaux, and later, were imbued with the liturgical spirit, and familiar with Scripture in just such a fashion as was Bardo of Mentz. Further, every Protestant hymn-writer of note, has, at least, been familiar with Scripture; the words, the images, the beauties of Holy Writ, have formed an integral, inseparable portion of his spiritual being.

To this, the Anglican, thanks to his Book of Common Prayer, adds a large measure of the liturgical spirit. Hence it is that Protestant, and especially Anglican hymns are, in many instances, Scriptural, liturgical, and, therefore, Catholic, in the best and fullest sense. Allusion has, already, been made to the number of translations from "Office" hymns to be found in *Hymns Ancient and Modern*, a number one hears, greatly increased in the new edition, recently published.

A careful comparison, as suggested, between this Anglican collection and any one in general use among Catholics will, I think, bear out what I say. Setting aside translations, which, one supposes, are—or should be—common to both, how do purely original Catholic hymns compare with those of Wesley, Faber and Newman, who must, in all fairness, be ranked, in this matter, among Anglicans? How, again, do even the translations, much more, the original hymns, compare with those of Dr. Neale, Keble, and many others?

In a word, the liturgical spirit, generally; a familiar knowledge of Scripture, imagery, phraseology, allusion is indispensable, always to any hymn-writer worthy of the name. It is possible—only too possible—to weave sentimental ditties, more or less mawkish—principally more—out of your "inner consciousness", just as easy, in fact, as to compose those "vernacular litanies" of which Father Tyrrell speaks. But that, it need hardly be said, was not the method of S. Ambrose of Milan, or of S. Thomas of Aquin, to name only two. Nor, to speak plainly, was it that of Wesley or of Newman. And, as to "popularity"—if that must be the test—the hymns of S. Ambrose have been sung, throughout the Latin-speaking Church, for some sixteen hundred years; and his *Stabat Mater* has, in it, more beauty, more piety, more poetry, than any hundred effusions "popular" among Catholics. As to success—another test which shows our spirit. *Hymns Ancient and Modern* are used in some ten thousand churches, and sold at the rate of some million copies annually. Is it impossible for Catholics to do as well?

A contrast, and I have done. If there is a form of "hymn"—God help us!—popular in Sunday Schools and among the "devout female sex" it is those mongrel—another,

(3) The Celestial Country; New York, E. J. Gotham, 4th Ave. 2nd St. (20 cents).

less polite word, would fit better, but must not be used—mongrel, let us say, productions, wherein Latin and English alternate, either line by line, or half-verse by half-verse. Do we not all know them? Have we not all endured them? The old Latin hymn-writers, to be sure, paid scant attention to quantity, but these moderns "out-Herod, Herod", and disregard rhythm, quantity, accent, in a fashion which the worst mediæval offender would have shuddered at. *Lauda-tè* is only one, and a mild instance. The 'music' presumably, is to blame, as for *Ave, Maris Stella*, as, also, for the meaningless repetitions. And it is for these that we have exchanged the hymns of Holy Mother Church!

But, for our contrast. Bernard of Cluny, contemporary of a greater Bernard, wrote, as some of us know, a long poem on "Contempt of the World", which, it has been

well said, better expresses that "celestial homesickness" known to the Saints and friends of God, than any other merely human words. Of this, the part specifically referring to the "Celestial Country", has been translated, out of the crookedest, most crabbed Latin, a metre chosen, apparently, simply for its difficulties, into sweetest, most mellifluous verse, by one John Mason Neale. It is familiar to every Anglican, unknown to most Catholics. Does not such a contrast fittingly conclude what is, at best, an introduction to the study of the Church Hymns—and some others?

What was it the old Latin poet said:

Happy those, thrice happy, who know what good things they possess. These Hymns of Holy Mother Church are ours; even the translators belong, of right, to us. Is it only our separated brethren who are to enjoy and appreciate them?

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Has the Electronic Instrument a Place in Church Services?

PIPE ORGANS AND IMITATIONS

AN ANSWER BY PHILIP G. KRECKEL

"HAS the electric organ a place in the church service?" is the subject of an article by George Yates Myers in the September *Caecilia* and in treating the subject the author makes some misleading statements and false claims, perhaps innocently, from which much charm can come among the uninformed. Mr. Myers is not content to sing the praises of his synthetic instrument, but dares to place it above the genuine, the pipe organ. Monarch of all Instruments! His article reads like a patent medicine ad that promises a cure for all ills and in his great enthusiasm and lack of scientific knowledge of true organ tone makes some ridiculous statements.

In the first place he misses his point entirely, when he fails to consider the all important question of church legislation. If I understand my Latin and English, the New Apostolic Constitution, under the head of Instruments state clearly and unmistakably, that the instrument for the church is the pipe organ; for centuries it has been and will be an instrument whose tones are produced by wind-blown pipes. An instrument converting electric impulses through an electrostatic or electromagnetic agency, amplified and sent through a loud speaker is very ingenious, but most certainly not an organ. It seems high time that our church authorities would insist on the proper respect for this important rule contained in the Apostolic Constitution.

In his first paragraph, Mr. Myers accuses the opponents of electrotones of having made only a cursory examination of the instrument. I do know that the majority of our professional organists, who have been experts in their line for years, have given the subject very serious consideration; they are definitely opposed to electrotones for the church and refuse to stoop to synthetic imitations. When I first heard of the Hammond I was keenly interested and could hardly wait until I had heard the instrument. I visited New York and other cities, as I wanted to know whether we really had a good substitute for the unit organ. I spent many hours playing the instrument, as I have one at my disposal here at our catholic high school and therefore have given it

more than a cursory examination.

Mr. Myers is right when he says that the instrument is in its extreme infancy, which means that changes have already been made and will be made from time to time. People who contemplate buying such an instrument for their church should know that, and think twice before spending \$1250 or \$1800 for an imperfect imitation. During recent years several electronic instruments have been invented, but I only know of one that has made the mistake of calling his invention an organ. We have had the Rangertone, invented by a very capable sound expert, Major Ranger and in my opinion he is working in the right direction, that is, in conjunction with the pipe organ. We have had the Polytone which uses light beams, the Orgatron using free reeds, the Phototona using the light beam and photo electric cell and lately the Welte Phototone which converts light beams into sound.

Mr. Myers writes in florid style of the myriad of effects available and I am just wondering when and how these myriad of effects really fit in our sacred liturgy. It should be understood that the Hammond has but one set of revolving discs which produce the tones and the myriad of effects are naturally produced by harmonics; these synthetic tone-colors, Helmholtz describes in his great work, "Tonempfindungen" as a gift of nature. Including the 8' fundamental tone, we have in the Hammond a series of harmonic corroborating tones in the following pitches—16' 2/3-8-4-1-2 2/3'-2-1 3/5'-1 1/3'-1', all emanating from a single set of revolving discs, thus it is easy to understand that the instrument is strictly a one-tone, or one stop affair, producing its tonal colors by a mixture of prime tones with one or more harmonics. It may seem strangely paradoxical in view of the myriad of effects, to say that the instrument is a one-color instrument, but such is the truth; it has one fundamental tone, the flute-like tone. An organ containing only three sets of pipes and costing probably no more than an electronic has more practical value, because here we have three distinct fundamental tones, coupled with the natural series of

harmonics which are present in most organ pipes. To illustrate further, I can secure in a three stop organ a diapason, flute and string tone in unison pitch, at one time which is, of course, impossible when the tone comes from a single source. For the accompaniment of chant, choral music and for liturgical functions, fancy stops composed of mixtures, mutations and reeds are of little value; what is needed is the pure organ tone, commonly called diapason. In failing to supply this tone, peculiar to the organ and so essential for foundation work and ensemble, the electronic fails miserably.

In one paragraph Mr. Myers refers to the unusual control which can be done so easily without the cumbersome drawing of stops. I cannot understand how an organist will wander so far away from the facts and even make an attempt to compare the systems used on both types of instruments. The fact that the Hammond has in its new model E adopted pistons, both for the fingers and toes which is a decided improvement, shows plainly that the stop control as used on our modern organs is most practical; the tilting tablets bearing names of stops, with pistons are directly at your finger tips on our organ consoles. Of course, all the improved action, additional expression pedals, separate adjustable tremulants will not and cannot correct the deficiency in the tonal appointment of the electric instrument.

A statement that is laughable, is Mr. Myers assertion that "No instrument has supplied us with such beautiful flute work of so many different varieties". Does he think the organ profession is so stupid and naive as to take that statement seriously. If Mr. Myers will come out of that synthetic fog into the bright day light of reason, I am sure he will realize how ridiculous such a statement sounds. Who has not heard of the great number of beautiful flute stops, (not fluke or synthetic ones) made by master organ builders? See vocabulary of stops.

In another paragraph Mr. Myers puts his foot in a hole by saying, "In most chapels and auditoriums one finds organs of a limited number of stops, often unified in whole or in part with the scale out of proportion" etc. There are a good many chapels and auditorium organs and I cannot understand how Mr. Myers found out that most of them are in the condition he describes. There are, no doubt, many old organs, out of order, but that is no fault

with organ construction. Now, does he think the electronic instrument is a straight organ and does not inherit any of the faults of the unit organ. Since the Hammond uses the tempered scale, in which every interval except the octave deviates somewhat from the true intonation, it must therefore be understood, that it has not corrected the common fault found in any unit system, the impurity found in the mutations of which we find three in the Hammond—the 12th, 17th, and 19th, and any trained ear will notice that this discrepancy is aggravated when coming through a loud speaker. The narrow fifths and wide thirds can only be corrected in the independent mutations found in the straight organ; perfect harmonies are also heard in certain organ pipes. Small pipe organs using only octave mixtures are also free from this imperfection. There have been many abuses perpetrated in the past among careless and unscrupulous organ builders and I am not excusing their faults, but I have also noticed that progressive builders have gone in the right direction; they have not only made large organs in an artistic manner but to meet conditions have greatly improved the small organ.

I have found objection to the Hammond electric in the above article as a church instrument and do not wish to convey the idea that there is no place for electronics. Its utility or success in other fields such as theatre, film, jazz orchestra are not questioned. Tonal differentiation is necessary in a church organ and in this respect the electric instrument does not meet the requirements; it is therefore intolerable as a church instrument, for this and the important reasons which I have explained in my article. I have not been prompted by anyone or group of men, such as the organ builders to fight this monstrosity as a church instrument. Neither have I ever received one penny commission from any organ firm; you will therefore understand that I am no agent for anyone.

It is unfortunate that some of our churches have fallen for an imitation and have failed to recognize that the pipe organ is the genuine and appropriate instrument for the House of God, as demanded in the Apostolic Constitution. Do not be deceived by specious arguments, 20th. century advertising and by the fact that some prominent organists have sold their services in this commercial proposition; the fact still remains that the organ alone is the King of Instruments.

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413	Clare, Sr. Cecilia	659 Lotti, A.	SATB .20
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280	Farrant, R.	373 Haydn, M. (8th Tone)	SATB .20
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		Authentic		Plagal		Authentic		Plagal		Authentic		Plagal	
G	5-Sol									VIII	5-Sol		
F	4-Fa					VIII	3-Mi			VII	4-Fa		
E	3-Mi					VII	3-Mi			VI	3-Mi		
D	2-Re	VIII	2-Re			VII	2-Re			VI	2-Re		
VII	C-8-Do	VII	8-Do			VI	8-Do			V	8-Do	VIII	8-Do
VII	B-7-Si	VI	7-Si			V	7-Si	VIII	7-Si	IV	7-Si	VII	7-Si
VI	A-6-La	V	6-La	VIII	6-La	IV	6-La	VII	6-La	III	6-La	VI	6-La
V	G-5-Sol	IV	5-Sol	VII	5-Sol	III	5-Sol	VI	5-Sol	II	5-Sol	V	5-Sol
IV	F-4-Fa	III	4-Fa	VI	4-Fa	II	4-Fa	V	4-Fa	I	4-Fa	IV	4-Fa
III	E-3-Mi	II	3-Mi	V	3-Mi	I	3-Mi	IV	3-Mi			III	3-Mi
II	D-2-Re	I	2-Re	IV	2-Re			III	2-Re			II	2-Re
I	C-1-Do			III	1-Do			II	1-Do			I	1-Do
	B-7-Si			II	7-Si			I	7-Si				
	A-6-La			I	6-La								
	Modern Normal Scale	First Mode	Second Mode	Third Mode	Fourth Mode	Fifth Mode	Sixth Mode	Seventh Mode	Eighth Mode				

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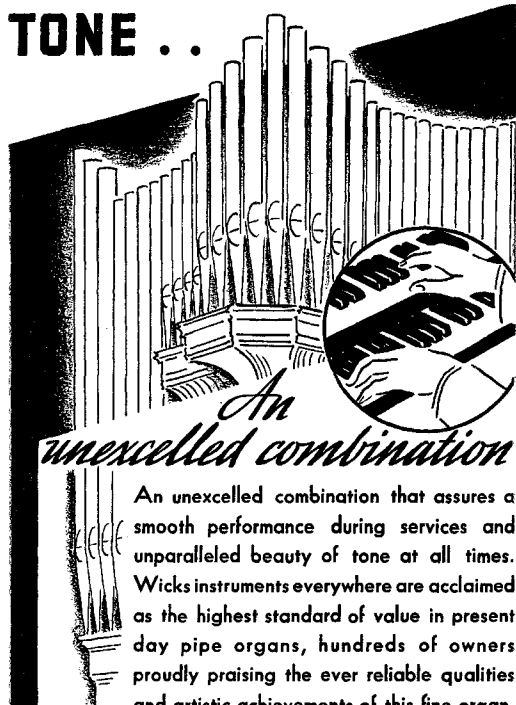
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