GREGORIAN CHANT IN
THE GRADE SCHOOL
Sister M. Nazarius, I. H. M.

SALVE, REGINA
Dom Adelard Bouvilliers, O. S. B.

TRUTHS OF FAITH TAUGHT
IN SONG
Rev. Clarence G. Issenmann, S. T. D.

SOME EARLY CATHOLIC
HYMNALS
Percy King

TAKING CHURCH MUSIC
SERIOUSLY

Vol. 66    APRIL, 1939   No. 4
FOR PIANO TEACHERS ONLY

FREE: A 36-page Book ("The Student Pianist") containing the 11 piano compositions listed below, every number absolutely COMPLETE, to active piano teachers.

TO RECEIVE THIS 36-PAGE BOOK, you must establish with us your professional status.

Fill out (or copy) coupon at the bottom of this ad. Enclose professional card, letterhead, or other means of identification, or refer to one or two music publishers by whom you are recognized as a teacher.

11 NEW EASY TRANSCRIPTIONS FOR PIANO

Tuneful, rhythmic music by well-known American composers, including the world-famous marches, "Our Director", "National Emblem", "NC-4", and "Down Main Street", carefully transcribed, edited, and fingered. As an attractive title-page does much in arousing the pupil's interest, this feature has been given careful attention, the editions carrying smart, modern designs in attractive colors.

<table>
<thead>
<tr>
<th>Title</th>
<th>Transcribed by</th>
</tr>
</thead>
<tbody>
<tr>
<td>OUR DIRECTOR</td>
<td>Walter Jacobs</td>
</tr>
<tr>
<td>March (Bigelow)</td>
<td></td>
</tr>
<tr>
<td>NATIONAL EMBLEM</td>
<td>Charles Repper</td>
</tr>
<tr>
<td>March (Bagley)</td>
<td></td>
</tr>
<tr>
<td>NC-4</td>
<td>R. E. Hildreth</td>
</tr>
<tr>
<td>March (Bigelow)</td>
<td></td>
</tr>
<tr>
<td>DOWN MAIN STREET</td>
<td>R. E. Hildreth</td>
</tr>
<tr>
<td>March (Weidt)</td>
<td></td>
</tr>
<tr>
<td>WU HU (Rolfe)</td>
<td>Walter Rolfe</td>
</tr>
<tr>
<td>AUTUMN TINTS</td>
<td>Walter Rolfe</td>
</tr>
<tr>
<td>Rustic Dance (Rolfe)</td>
<td></td>
</tr>
<tr>
<td>MOONLIT RIPPLES</td>
<td>Walter Rolfe</td>
</tr>
<tr>
<td>Barcarolle (Rolfe)</td>
<td></td>
</tr>
<tr>
<td>RURAL PICNIC</td>
<td>Walter Rolfe</td>
</tr>
<tr>
<td>Rustic Dance (Rolfe)</td>
<td></td>
</tr>
<tr>
<td>CANZONETTA (Rolfe)</td>
<td>Walter Rolfe</td>
</tr>
<tr>
<td>PICKAMINNIES' PICNIC</td>
<td>Norman Leigh</td>
</tr>
<tr>
<td>(Four Little Blackberries)</td>
<td>(O'Connor)</td>
</tr>
<tr>
<td>WHIP AND SPIRIR</td>
<td>Walter Jacobs</td>
</tr>
<tr>
<td>Galop (Allen)</td>
<td></td>
</tr>
</tbody>
</table>

In regular sheet music editions, the above numbers are each 35 cents, less the usual discount to teachers.

WALTER JACOBS, INC.
120 Boylston St., Boston, Mass.

Please send me "The Student Pianist" as described above. I am enclosing (please check)......professional card......letterhead to establish my status as a teacher. (Publisher references as to status may be given below if card or letterhead is not available.)

Name
Street
City & State
Publishers who recognize me as a teacher:

WHERE TO BUY —

McLAUGHLIN & REILLY CO. EDITION
CATHOLIC CHURCH MUSIC

Prices are net whether you buy through a dealer or direct from the publisher.

The following have a representative stock of McLaughlin & Reilly publications on hand, and are equipped to handle your order promptly.

Chicago, Illinois
Lyon & Healy, Inc.
Clayton F. Summy Co.

Milwaukee, Wis.
Clayton F. Summy

New York, N.Y.
Harold Flammer, Inc.

Brooklyn, N.Y.
Chandler-Ebel

St. Louis, Mo.
Hunleth Music Co.

Minneapolis, Minn.
Paul A. Schmidt Co.

St. Paul, Minn.
Lyon & Healy

Pittsburgh, Pa.
H. A. Becker Music Co

Dubuque, Iowa
Faber's Tri-State Music Co.

Detroit, Michigan
Krieg Brothers

Kansas City, Mo.
J. W. Jenkins

Cleveland, Ohio
Kollie's Music House
Lyon & Healy

San Antonio, Texas
San Antonio Music Co.

Los Angeles, California
Freeman-Matthews

San Francisco, California
Sherman Clay Co.
F. Alfred Groene

San Diego, California
San Diego Music Co.

Seattle, Washington
The Kaufer Co., Inc.

Indianapolis, Indiana
Church Music Commission

Cincinnati, O.
Classic Music Shop

McLAUGHLIN & REILLY CO.
100 Boylston Street, Boston, Mass.
CONTENTS

EDITORIAL ................................................................. 134

CHURCH MUSIC AT THE NEW YORK WORLD'S FAIR .... 135

GREGORIAN CHANT IN THE GRADE SCHOOL .......... 136
  Sister M. Nazarius, I. H. M.

TAKING CHURCH MUSIC SERIOUSLY ......................... 137

SALVE, REGINA ......................................................... 138
  Dom Adéard Bouvilliers, O. S. B.

PUBLISHER'S POINTERS ............................................. 141

TRUTHS OF FAITH TAUGHT IN SONG ...................... 142
  Rev. Clarence G. Issenmann, S. T. D.

PROGRAMS AND NOTES FROM VARIOUS PARTS OF THE COUNTRY .......... 143

OUR MUSIC THIS MONTH ............................................ 144

QUESTION AND ANSWER BOX ................................. 157

SOME EARLY CATHOLIC HYMNALS .......................... 161
  Percy King

WHAT TO DO NEXT! .................................................. 168
THE GLORIES OF HIGH MASS

"Do this in commemoration of me." The public life of our Divine Savior is enclosed between two banquets; at the first He changed water into wine; at the second, He changed wine into His blood. The first was a wedding feast, the second was the official eating of the Easter lamb. Very fittingly our dear Lord began His public ministry with a wedding feast; He Himself came as heavenly bridegroom to espouse to Himself every individual soul. At the Last Supper, on the eve of the bloody espousal, He established the permanent love-feast of the New Covenant; it was the anticipated Sacrifice and Eucharistic Banquet. The name "Coena Domini — the Lord’s Supper" could not be shorter, and the meaning could not be vaster: an ocean of love and power is contained in those few syllables. Every Sunday is the Lord’s Day, and the glory of every Sunday lies in the High Mass.

The Sunday commemorates the creation of light, the Resurrection of our Lord, and the coming of the Holy Ghost; it commemorates likewise that union with Christ which was effected in each one of us through the Water and the Holy Ghost: i.e., Baptism and Confirmation. The Asperges before High Mass is an explicit reminder of Holy Baptism and of that renewed cleansing required for the worthy assistance at rather celebration of, the Eucharistic Banquet.

SINE FINE DICENTES: SANCTUS

Look at the crowd assembled in church: hundreds, maybe a thousand, of men, women, children, learned and unlearned, carefree and careworn, assembled for an hour of worship. What power has brought them here? The grace of God, the hope of salvation, the light of faith. They offer up a sacrifice together with Holy Church: they enter into an all-surpassing union with Jesus Christ; they are in a holy place; they glorify God in reverent attitude. By glorifying God they sanctify God’s creation, our world, our life, our age.

The moment has come to reach out for the highest music of the grandest singers, the blessed Cherubim and Seraphim, who in unending chorus cry out: Holy, holy, holy is the Lord God of Hosts. Day and night this angelic challenge has been ringing through the highest heavens as Isaías and Daniel testify. And when the seer of Patmos listened in, eight hundred years later, he heard the same music: Holy, holy, holy. Sacred music is eternal; it originated in God’s presence; it is perfect and settled in heaven, it is imperfect, “wavering and changeable” on earth, owing to our fallen state. Nevertheless there is a union between the praise of God on earth and the praise offered by the angelic choirs. In every High Mass, at a most prominent place, we are reminded of this truth, nay, most urgently requested to join in the jubilant choir of the heavenly Hosts, by saying with them: Sanctus, sanctus, sanctus, Dominus Deus Sabaoth: pleni sunt coeli et terra gloria tua. Hosanna in excelsis. The last phrase: “Thou on high show mercy”, is our humble addition.

REVIEWS

EMINENTLY PRACTICAL


We have perused this new publication with particular interest for its eminently
practical appointment. Even though this notice is late for the present year, we nevertheless feel happy to direct the attention of the readers of Caecilia to it for future use. The author has explained the situation in the foreword. She says in part:

“The knowledge gleaned through this contact (with 120 parish choirs, during 25 years) revealed that in the average parish, adults do the singing at Palm Sunday Services, while on Ash Wednesday and on the last three days of Holy Week, high school and upper grade school children do the singing in a number of parishes.

“Thus the music contained in this book has been composed and arranged to meet the requirements of both adult and children voices. Most of the figured music can be sung by S. A.; S. A. B.; or S. A. T. B. voices.

“Too much recitation of texts makes the sublime and grave Holy Week services monotonous and dull. Gregorian Chants, Psalm tones, Figured music and Recitations all have been utilized to provide a variety sufficient to prevent monotony, yet to furnish music that is appropriate for the solemn ceremonies of the holy season of Lent.”

**MONSIGNOR LEO MANZETTI**

presents the fourth and latest version of his accompaniment to the Gregorian Requiem, together with his brochure on Gregorian Chant Accompaniment (Roland Avenue and Cold Spring Lane, Baltimore, Maryland).

Nothing can be more interesting than to follow up the gradual development in this vexed problem. We have known Father Manzetti since 1905; we have attended his lectures and admired his systematic presentation of the subject. We have perused his accompaniments of 1906, 1910, and 1922; we have ordered his latest version of 1939, which “while continuing to be melodic, is announced to be the result of another thorough research into the technique of the diatonic and modal structure of the Gregorian melodies.”

Serious-minded chant students cannot afford to ignore a publication of this type which, while it may appear to be iconoclastic in places, is thought-provoking throughout.

**CHURCH MUSIC AT THE NEW YORK WORLD’S FAIR**

Plans for the program of church and organ music at the Temple of Religion at the New York World’s Fair are progressing fast, as will be seen in the following statement from the choral director, Hugh Ross:

“The organ will be represented in two important series of recitals, one historical, and the other a series of general programs; in addition the organ will be used in suitable programs of recital music every day.

“The great organ concertos will receive an adequate hearing, as well as a large range of chamber music scored with the organ.

“There will be one outstanding choral and orchestral concert each week, at which a wealth of oratorios, church cantatas and motets will be given the very finest performance it is possible to secure. On Sunday afternoons there will be additional sacred concerts, sometimes with orchestra.

“In addition, the recitals will include works for a small choral ensemble, with string or other orchestral accompaniment.

“Finally, there will be a twilight hour of religious music and meditation every day, when the finest available choirs from the metropolitan area will be heard in liturgical and other choral music.

“Many of the most important choral organizations of the country will present recitals, and the orchestral resources of New York and other Eastern cities will be drawn upon.

“Very little of the music thus performed has had a wide hearing in America, and a unique opportunity will be given the millions of visitors to the Fair to share in this feast of the world’s greatest religious music.”

This indicates the tremendous extent not only of the music to be presented, but of the actual musical events. In addition, organ and other music will be employed for many assemblies and meetings and also for religious pageants and dramas. There will be few occasions in the Temple where music will not play a prominent part, and Catholic music has been given a prominent place in the plans.
GREGORIAN CHANT IN THE GRADE SCHOOL

by SISTER M. NAZARIUS, I. H. M.
Condensed from A Paper Read at the Diocesan Music Convention, April 23, 1938.*

Is it possible to interest children in the Chant? School children can be taught anything and can be trusted to be enthusiastic in the process of instruction. Interest the child and your teaching is well begun. The Chant, because its neums, modes, rhythm, and terminology are so different from anything the child has experienced, creates its own interest. It is no problem, then, for a really interested teacher to hold the child’s interest.

Notation

Shall it be Gregorian notation or modern? To really teach Chant, it is essential to use the former, because it gives us the only perfect picture of the melody. Modern notation never gives an adequate picture. Using modern notation Kyriales, there is little or nothing of working principles given out and, of course, no Gregorian theory. Especially is this true of the teacher who knows no Gregorian theory. The child acquires no help for working out other Chants.

Place

Where shall we begin Chant? Experiment proves that the logical and useful place is fourth year. Then children have, or should have a working knowledge of modern music. Vocally, they should have learned to produce correct tones, to sing various intervals, and to sight-read in several keys by the time they have reached the fourth grade. They are then prepared. From this grade, the fourth, we like to select the choir boys who are to replace those lost during the sixth, seventh and eighth grades because of changing voices.

Mrs. Ward, herself a Chant authority, says fourth year. Dom Mocquereau admits that he was at first skeptical that it could be done, but she proved it possible. Mother Stephens, another authority, has added a Chant supplement, “How to Teach Chant”, to her fourth year book of “Tone and Rhythm” series. She informs me that their fourth year children have completed the Common of the Mass, working from October to March.

What about the parochial school with its problems of teacher, time, and equipment? To this class I belong and I thoroughly appreciate all problems confronting the music teacher whose subject someone aptly named “The Cinderella of the Parochial School Curriculum.”

The attitude of the clergy means much and here may I offer this respectful criticism not wholly mine, but that of a priest, an ardent admirer and diligent teacher of Chant? Today, 35 years after the Motu Proprio, we have priests who do not accept Chant. The reason is obvious. Theoretically, many know absolutely nothing about Chant, or any music for that matter. Therefore, they do not like what they do not know. Hence our obligation is to lay the solid foundation and love for Chant in the heart of the child. Any effort we make to teach Chant, and all the years of labor given to it, would be amply repaid if but one boy from this generation went to the altar prepared with a knowledge of, and love for, the Chant, through our earnest efforts. We could be certain that through him his charges would be properly trained. Incidentally, from our school over a period of ten years, for the one boy who trained as a public school supervisor, fifteen boys have gone on for the priesthood.

The training of efficient teachers must begin first in the novitiates. Our novices have Chant two or three periods a week. Sister-students at summer sessions in Marywood are required to take the course in Chant, prepare to teach it, and pass a qualifying examination. Even the non-musician, with a good will, can aid the music teacher, helping to teach points of theory, such as notation. She can give a reading from the Missal of the Sunday Proper. Our children are using Missals from sixth grade on, and occasionally we sing the Proper recto- tono, at the Friday singing period.

As for equipment, one can easily manufacture cheaply valuable teaching material. We use a Chant textbook, “Plain Song for Schools”. It sells for 25 cents here in America. Cards made from donated material

*The Pittsburgh Catholic, July 14, 1938.
are very useful. Ours were made by eighth grade boys — a project combining music and art for a religious purpose.

The fourth grade in the parish school learns all simple neums, simple and composite rhythm, group counting, some marking of chironomy, at least six modes with Chants in each, and sight reads modes seven and eight. This often varies, due to class conditions, such as class ability and registration. In the higher grades more attention is given to modern music than to Chant, but the Chant is given some time each week in each grade.

Chant and modern music can be carried on side by side without conflict. It is being done daily. Again let me say "The proof of the pudding is in the eating." But while teaching Chant and modern music on the same time basis as that in which public schools teach only modern music, we should not be expected to cover an equal ground with them.

We Catholics should look to our religious music first and give it our best efforts, lest we defeat the purpose of religious teaching. I do not think our Lord will examine us on how much secular music we have taught, but I do think that He will inquire if we have taught music according to the ideals given us by Pope Pius X, Benedict XV, and Pius XI! That is, are we teachers of music really instilling a love of musical prayer — please note, I do not say prayerful music, but musical prayer — in the hearts of our little ones in order to lead them closer to Jesus Eucharistic?

**TAKING CHURCH MUSIC SERIOUSLY**

The Convent of St. Benedict, located at St. Joseph, Minnesota, is the mother-house of a Religious Order of Women, and has approximately 1300 members. The Sisters are not all stationed at the mother-house, of course, being scattered through a number of states in mission houses of the Order. At present there are sixty-eight of these branch houses.

At this mother-house the leaders in Chant are trained so that the branch houses may have teachers and leaders of Chant who can assist in the parishes, and who can obtain an approved, and uniformly high, standard of performance. It is for this reason that the Reverend Mothers have brought to the community, at various times, men of great repute in the field of Gregorian Chant.

One of the first great teachers of Chant brought to the mother-house was Father Gregory Hugle, the present editor of "The Caecilia." Father Gregory's first visit to St. Benedict's was in 1908 and he came back in 1909 to strengthen his teaching.

In 1918 congregational singing was begun with the community and the student body of the College, which is also located at St. Joseph. Beginning in 1918 there was a gradual transition from Cecilian music — and now (1939) all that is used at liturgical services is either Gregorian chant or polyphonic music. The work of the Schola Cantorum of the Sisters, and that of the students of the college of St. Benedict, which is connected with the mother-house, is recognized as being of very high quality. Frequently music experts come here to admire the beauty of Gregorian Chant or the music of some master of the middle ages.

Dom Innocent, of St. John's University at Collegeville, has frequently given courses in Chant at the College. He has done much toward bringing the Chant to its high perfection both for his own Schola at St. John's and at St. Benedict's.

During the past four summers, Dom Norbert, O. S. B., of St. John's Abbey, Collegeville, Minnesota, conducted classes in Gregorian Chant and chironomy at the College of St. Benedict. His work is thorough and effective for, in the summer, it is possible for many Sisters, who are away on the missions during the year, to come to the mother-house and obtain expert assistance and instruction in notation, rhythm, and the recitation, as well as the singing of the Chant. At present, Dom Norbert is actively engaged in introducing congregational singing in the parishes and assisting the choirs to establish the proper type of Church music as advocated by the Holy See.

The holy week services of the Divine Office are sung according to the great Gregorian melodies. The Vespers are sung (Continued on page 159)
SALVE, REGINA—
Most Celebrated of the Four Antiphons

by DOM ADELARD BOUVILLIERS, O. S. B.
(M. A., Mus. Doc., J. U. D.)

BEFORE dealing with the subject of this article, we shall touch upon the origin of each of the four Antiphons.

I.

The Alma Redemptoris Mater is the first of the four Antiphons (or Anthems) "de Beatâ". The Latin text is by the Blessed Herman Contract (+1054), O. S. B., a monk, who later was the Abbot of Reichenau Abbey, in the Lake of Constance. The "Alma" is written in Hexameter Meter. It dates from the IXth century according to its Latin text, but Abbot Contract employs beautiful expressions from St. Fulgenzio, Bishop of Africa (468-553); from St. Epiphanius, Father and Doctor of the Greek Church (310-403); also from Caelius Sedulius, a Roman poet, who became a convert to Christianity late in life and remained a layman. "Alma Redemptoris" is the antiphon to Our Blessed Lady, used in Liturgy from the Saturday Vespers before the First Sunday of Advent of each year until the Saturday Vespers (inclusive) of the Feast of the Purification of Our Blessed Mother (February 2).

II.

Ave Regina Coelorum is the second antiphon in honor of Our Blessed Mother. It is attributed, often, to Pope Clement VI (1342-52) a former Benedictine monk from La-Chaise-Dieu Abbey (Auvergne, France). But this reference applies only to the insertion of this Marian Antiphon in the Breviary or Choir Office. Ave Regina Coelorum comes from the School of St. Gall Abbey and dates from the XIth century. It is written in Trochaic Dimeter, and is used annually as a Marian Antiphon, being recited or chanted, from the Compline of February 2, until Maundy Thursday, exclusive, even if the Feast of the Purification of Our Blessed Mother in the Temple, happens to have been transferred from February 2, to another day.

III.

The Third Antiphon "de Beatâ" is that of the Regina Coeli Lactare, Alleluia. Its Latin text, according to the Sacred Legend was given to Pope St. Gregory the Great (+604), the first of the 36 Benedictine Popes. This Legend states that, on one Holy Easterday, its text was sung by the Angels, hovering over the Castle of Sant'Angelo at Rome. As an Antiphon "de Beatâ", it dates from the reign of Pope Gregory V (996-999), and thus is of the Xth century. As to its melodic text, the Melismatic or Solemn Tone, dates but from the XIIIth century, or, perhaps, from the XIVth. The Ferial Tone melodic text, a syllabic one, is ascribed to St. Simon Stock (+1265), the Sixth General of the Carmelites.

The Liturgical use of the Regina Coeli starts at Compline of Holy Saturday, inclusive, till None of the Saturday after Pentecost, inclusive.

IV.

The Fourth Antiphon "de Beatâ" is that of the popular Salve Regina. It is recited or sung after the Canonical Hours from the First Vespers of the Feast of the Most Holy Trinity until the None of the Saturday before the First Sunday of Advent. The Latin text dates from the XIth century, and is of Swiss or German origin, being that of Abbot Herman Contract (1013-54) (in its entirety, including the three last acclamations.) The melodic text of the Solemn, or Authentic Melismatic melody in the Dorian Mode, is accredited to the School of St. Gall Abbey.

More About The Salve, Regina

The Prose (or as it was formerly known, the Sequence) of the Salve Regina, is the most celebrated of the Four Antiphons which the Breviary contains in honor of Our Blessed Mother, Mary, although it is not the oldest of these Four Antiphons "de Beatâ." The said Four Antiphons to the Blessed Virgin Mary are not found in the Breviaries dating from the period of the VIIth to the Xth centuries. Other Liturgical Books have been found, however, to prove that their texts existed then, at least in parts; for example: the Ave Re-
gina Coelorum, and the Regina Coeli. The latter, only, was sung in Rome at Easter, not at the end of the Canonical Office, but only as the Antiphon of the Blessed Mother at Vespers of that day. Nevertheless, the Final Antiphons were not as yet, an essential part of the Office (Rf. to Ralph de Rivo (+1401), Dean of Tongres, in his "De Observantia Canonum" (Lib. XII). It was only in the year 1239 that Pope Gregory IX prescribed the recitation or the singing of the *Salve, Regina* for the Friday after the Hour of Compline.* The learned Oratorian, Thomassin (1619-95), tells us in his "Vet. & Nova Disciplina" that the *Salve, Regina* was sung every evening after Compline in the Royal Chapel during the reign of St. Louis IX, King of France, who reigned from 1226-70). But St. Louis' biographer does not say that it was the King who had introduced this usage. It is possible that the chanting of the *Salve, Regina*, in the Royal Chapel had been in use for a long time, probably since the XIth century.

**The Author of the Prose: Salve, Regina**

The Benedictine Monk, Herman Contract, was born at Altshausen in Suabia on the 18th of February, 1013. He was the son of Count Volverad von Altshausen. Herman, or Herrimanus Contractus, often read as being Hermanus Augiensis. Herman Contract was a relative of St. Ulric, (890-973), a Benedictine and Bishop of Augsburg, a great devotee to St. Benedict's Medal - Cross.

Herman Contract was a cripple from his birth, and he could not move without assistance — hence his name — "Contractus the Crippled". Despite his physical defects, he entered the School of St. Gall Abbey in his seventh year, and quickly mastered Greek, Latin, Arabic, History, Music, Mathematics, Astronomy, Philosophy and Theology. One reads that Contractus was the most learned man of his day. At the age of thirty (1043) Herman entered the Benedictine Abbey of Reichenau, where he, in a short time, became its Abbot, and spent the remainder of his short span of life.

Reichenau Abbey had been founded by a French Bishop, St. Pirmin, who had restored the Abbey of Wissenborg, and who was a contemporary of St. Boniface. The site of Reichenau Abbey is still on an island where the Rhine River comes out of Lake Constance. The Island of Reichenau, in Latin: *Aquia Dives*, has the meaning, "reich aue" or "a fertile islet."

When Herman Contract entered Reichenau Abbey, it was governed by the learned Abbot Berno (+1048). Abbot Berno (Bernon) was a fervent and intelligent Gregorianist, who after having held the post of Master of the Abbey School, was elected Abbot of Reichenau in the year 1008. Abbot Berno was the first Benedictine Abbot to obtain from the Holy See the privilege or the use of the Pontificals. This privilege shows in a very tangible manner the high esteem of the monks and the abbot at Reichenau Abbey since other learned Benedictine abbots such as Elgesinus, Abbot of Canterbury (1063), St. Hugh de Semur, Abbot of Cluny (1088) and to name a fourth: Odorisinus, Abbot of Monte cassino (1097) obtained the same privilege in the use of Pontificals but in the years designated in parenthesis.

We know of Herman Contract's date of birth (February 18, 1013) only through his disciple, the monk Berthold of Constance (+1088), who wrote the "Eulogium Hermani". In this work, as in his *Monastic Chronicles*, Berthold refrained from giving a complete list of his Master's Works. Therein it is not said that Herman Contract was the author of the *Salve, Regina*. Many thought and wrote that since the *Salve, Regina* was known as Prose at Reichenau Abbey, the Abbot Herman Contract was its author.

Credit for the authorship of the *Salve, Regina* was first given to Abbot Herman Contract by Johann von Trittenheim (1442-1516), a voluminous writer and an extensive traveller. He was Abbot of Spanheim Abbey, and later of Würzburg Abbey. Abbot von Trittenheim gives to Herman Contract the authorship of the *Salve, Regina*. In his *Chronicles*, (writing in later centuries of what had taken place many centuries before, as if these facts and actions were taking place at the time of his

*Vita Gregorii, p. 582; CF. also William de Mannis (+1302).*

***(Rf. for the proof of St. Ulric monastic profession: Mabillon, 'Observationes praeviae in vitam sancti Udalrici', No. 5, or P. L. CXXXV, col. 1003.)

*(Rf. to Abbé Bourasse's "Summa Aurea Laudibus B. M. V." in Migne's, Edition III, Col. 655 ssq.)*
writing) the Abbot confuses the reader with the extreme length of the two, too-long Chronicles. Speaking of Herman Contract, he made him a monk of St. Gall's Abbey. Upon perusal of this assertion, Dom Jehan Egon, O. S. B., the then Prior of Reichenau Abbey, exclaimed that Herman Contract was never a monk of St. Gall's Abbey. In fact, Dom Egon in his "De Viris Illustribus O. S. B.," written in the year 1630, devotes no less than ten columns to establish that Herman Contract was a monk of Reichenau Abbey. I have also found the same revindication in Dom Bernard Pez's Thesaurus Anecd. (Tome III, Col. 688; also in Migne's P. L. Vol. CXLIII, Col. 9-21.). It was all a mere quibbling on the wording or designation of Herman Contract having been a student at St. Gall's Abbey School before he entered some years later at Reichenau Abbey. Herman Contract was not a monk, not even an Ovlate at St. Gall's Abbey; he was a monk and later the Abbot of Reichenau Abbey. Abbot von Trittenheim meant that Herman Contract was of the School of St. Gall Abbey. Just like the musicians and artists: Marcellus, called the German (though he was really an Irishman) Mön-gall, by name. Iso (+871), Bl. Notker Balbulus (+912), Tutilo, and later Hark-ker were known as of St. Gall's Abbey School. But these monks had been stabilized at St. Gall Abbey while Herman Contract, in his youth, had been only a student at the same Seat of Learning; not a stabilized monk there but at Reichenau Abbey and the latter Seat of Learning was also known as being of the School of St. Gall. Both, Abbot von Trittenheim and Prior Egon were right, and the confusion existed only in the wording.

Even today when speaking of the School of St. Gall as regards the Chant or Church Music, the sister Abbey, (the elder, too) Reichenau is understood and linked together with St. Gall's Abbey.**

St. Gall—The Ekkheards and The Notkers

St. Gall Abbey takes its name from St. Gall (551 - 646) a grandson of an Irish King. St. Gall's Feastday falls on the 16th of October. He was a companion of St. Columban. The latter had founded Luxeuil Abbey, where St. Gall had been a pupil before becoming a monk. St. Gall Abbey is 30 miles S. E. of Constance. That celebrated Abbey was first founded as a Cell (613) amidst the pagan populations and the wild mountains of Helvetia. The Cell became an independent monastery or Priory (725) and an Imperial Abbey (818) with a separated Abbey School (820). Its most distinguished abbots had been at one time, students in the Abbey School: Harmot (872 - 883); Bernard I (883 - 889); Salomon (890 - 920) and Burkard I (958 - 971). St. Gall Abbey cultivated the classics and the different arts, while its neighboring Abbey, that of Reichenau, devoted itself in a particular manner to the classics. It also cultivated the arts, especially painting (Codex S. Galli, 397, & Codex Egberti). Of St. Gall it has been said: "One easily recognizes at the kind of nest what species of birds inhabit it" (Fragmentum Ermen-rici, apud Mabillon, I. For the musician, it should be made known that at St. Gall's Abbey, the School of Chant or Schola Cantorum, had, (to express it in this way) two dynasties of celebrated monk-artists, namely, the Ekkheards and the Notkers. There lived in those sacred precincts four Ekkheards and three of them were related. Ekkeward II (+990) was the nephew of Ekkeward I (+973), while Ekkeward III was the cousin of Ekkeward II. Lastly, an Ekkeward IV (+c. 1060) is the monk who wrote the worthy Chronicle of his minister: Ekkeward IV "Casus S. Galli." This is also known as the "Chronik von St. Gallen — von 883 - 971 fortsetzte", which has been published in an edition by M. G. Meyer von Kronau, Leipzig, 1925. The writer refers to this work.

Before the four Ekkheards there had lived at St. Gall Abbey a first dynasty of monk-artists, the Notkers. The former dynasty had been even more remarkable than its successors. Notker, the Stammer-er, (+912) descended from the blood of Charlemagne, and was a poet and musician, and author of more than 50 Proses. A second Notker (+975), called "granum piperis", was a painter and a learned physician (Casus 74, p. 128). A third Notker, surnamed the "Excellent Abbot", was the (Continued on page 165)

** (Ref. to Dr. Max Heimbucher "Die Orden und Kongregationen der Katholischen Kirke", I. Leiferung, p. 280 - 81.)

*(Ref. to Notker's "Martyrologium" under the date of October 16; also in P. L. CXXXI.)
Apart from individual compositions listed on various programs published from time to time, dealers and publishers are in a position to notice trends towards the music of a certain composer in various sections of the country, or the general adoption of collections and books of music in other locations.

During the past few months, distribution of the Mount Mary Hymnal, Laboure's Proper of the Mass, Bragers' Accompaniments, McGrath's and Gruender's Masses, Sr. Cherubim's Holy Week Book, and a new three-part Mass by Sr. Antoinette, O. P., has been extensive, as indicated by the notes below.

During 1939, similar activity is expected on the part of new Masses by Bloom, Biggs, Tonner, and Sister Florentine, P. H. J. C., while the outstanding publication of the year will be, in all probability, the new St. Rose Hymnal for Grammar Schools.

Sales of the famous English publication, "Plain Song for Schools," continue to rise (and, by the way, no one publisher or dealer has the exclusive agency for this work as was erroneously imprinted on some copies now in use).

All in all, the "behind the scenes" picture is one which should be most encouraging to those working in the interests of liturgical music in the United States.

Los Angeles, Cal. — Laboure's "Proper of the Mass" (4 Unison Melodies alternated for the entire year) being adopted in many churches.

Detroit, Mich. — McGrath's "Missa Parochialis" performed by St. Edward's church choir, Rev. E. C. De Puydt, pastor.

Helena, Mont. — The Mount Mary Hymnal has been adopted for use at St. Helena's Cathedral, by the Rev. Mathias Weber, choirmaster.

San Francisco, Cal. — The Mount Mary Hymnal, recommended by the Diocesan Director, Rev. Edgar Boyle, has been adopted by the major hospital choirs of the Archdiocese during the past few months.

St. Francis, Wisc. — Father Gruender's "Lamentations" were sung by the Seminarians, under the direction of the Rev. R. C. Zeyen, during Holy Week.

Boston, Mass. — McGrath's "Missa Pontificalis" was adopted by Frank Mahler, of the Holy Name church, West Roxbury, and by Miss Mary Cummings, of St. Agnes' church, Reading, for Easter.

Chicago, Ill. — The entire first edition of the new Mass of St. Thomas Aquinas, by Sister Marie Antoinette, O. P., was purchased by choirs in the Chicago, and La Crosse, Wisconsin, area, within a period of a month. (Voice part pages in music section, this issue.)

Canada — Bragers' Accompaniments to the Chant have come into general demand in the central part of Canada and the Maritime Provinces.

Milwaukee, Wis. — The new Holy Week Book of Music for the Morning Services, compiled by Sister Mary Cherubim, O. S. F., was adopted for use in every community of the Order of St. Francis. This collection of liturgical music is designed for two-part singing, S. A. B., or S. A. T. B. voices.

Cleveland, Ohio — One of the outstanding choral organizations in Ohio is that of St. Ann's church, directed by Mr. Frank Parisi. On February 24th, a concert program by this group embraced Chant selections and Motets by Hassler, Tallis, Aichinger, Palestrina, and the new Panis Angelicus by Everett Titcomb.

New York, N. Y. — Dr. R. Mills Silby directed the Holy Week music at the Church of St. Ignatius Loyola. Gregorian Chant alternated with music by Dr. Silby from his Holy Week Book, supplemented the Masses by Di Monte and Di Lasso, heard on Palm Sunday and Holy Thursday respectively.

Portland, Ore. — Joseph Michaud directed the Cathedral Choir in the programs during Holy Week. Chant and Polyphonic motets featured the Good Friday services and scheduled for Easter Sunday were parts of the Gregorian Missa in Solemnobis and Palestrina's "Missa Aeterna Christi Munera." Organ pieces by Bach, Dupre, and Guilmant preceded the Easter service on the schedule released in March.
Truths of Faith Taught in Song
Taking A Lesson From Success of Heretics, St. Ephraem Set Own Verse To Music To Instruct Syrians.*

by REV. CLARENCE G. ISSENmann, S. T. D.

Teaching the truths of the Church through hymns was first used by St. Ephraem, a fourth-century Syrian poet, teacher, and defender of the faith. As the importance of song as a means of instruction became more and more recognized, singing found its way into all the Eastern Churches and gradually spread to the West. How much St. Ephraem is responsible for this popularity of singing in the Church is expressed by a modern Anglican: “To the hymns on which his fame rests the Syrian ritual in all its forms owes much of its strength and richness, and to them is largely due the place which hymnody holds throughout the Churches everywhere.”

Neither Syriac poetry nor the teaching of the faith through song originated with Ephraem. In his time nine or ten heretical sects were active in Edessa. Against all of these at one time or another, Ephraem taught the true doctrine of the Church. From one sect in particular, that led by Bardesanes, a Gnostic, Ephraem turned its own weapons against this heresy in the hope of vanquishing it.

He set the true faith to poetry in tunes that the common people could remember, often to the same tunes that the heretics employed. A trained choir of girls and women sang his doctrinal poems in church. His compositions were superior in form and beauty to those of the gnostics, and, the imitator proving more popular than the originator of the idea, Ephraem succeeded in supplanting the hymns of the heretics with his own.

Influencing the Christian world of his day in this novel use of song for religious purposes, Ephraem became a Churchman of prestige and popularity in the East. St. Jerome mentions him in his catalog of great Christian writers in these words: “Ephraem, deacon of the Church of Edessa, wrote many works of Syriac, and became so famous that his writings are publicly read in some churches after the Holy Scriptures. I have read in Greek a volume of his on the Holy Spirit; though it was only a translation, I recognized therein the sublime genius of the man.”

Ephraem remains today the only eminent Syrian teacher honored by all the Christians. The Latin Church ranks him among its Doctors, and Pope Benedict XV ordered his feast to be kept universally on June 18. To the Syrian Churches, whose liturgies are still enriched with his sermons and hymns, he is the “sun of the Syrians,” “column of the Church,” and, most particularly, “harp of the Holy Ghost.” The Russians, Jacobites, Chaldeans, Copts, Armenians, and Greeks, who rarely mention Syrian writers, honor him.

Ephraem was born about the beginning of the fourth century at Nisibis in Mesopotamia. From his own words, his parents were Christians. “I was born in the way of truth,” the passage reads, “although my boyhood did not understand the greatness of it, I knew it when trial came... I had been early taught about Christ by my parents. They who begat me after the flesh had trained me in the fear of the Lord... My parents were confessors before the judge; yea, I am of the kindred of the martyrs.”

These words of Ephraem are held by some to be not his own, but that his parents were pagan and Ephraem, when converted as a young man, was turned out of his home by them. In close relation to four Bishops of Nisibis, he was probably the head of their school, for he is looked upon as one of the founders of the school of the Persians.

When, about 363, the Christians abandoned Nisibis rather than suffer the persecution of the Persians who had obtained the city in a treaty with the Romans, Ephraem left with them. He chose for his home a cave in the rocks overlooking the city of Edessa. Here he led an austere
life, subsisting on barley bread and vegetables, and wrote most of his spiritual works.

In appearance, Ephraem looked the part of an ascetic. He was of slight build, bald, beardless, and shriveled skin. He wept much and never allowed himself to laugh. His clothes were all patches. Though living alone in a cave, he was not a recluse. He took an interest in all affairs of Edessa. He preached there frequently, but his special task was to oppose the false doctrines of the many heretical sects in the city. It was here that Ephraem beat the enemy with its own weapons, adopting song as a medium of instruction.

It is not certain that Ephraem ever was a priest, though some passages in his writings seem to indicate it. It was only late in his life that he was ordained deacon. His last role in public affairs was that of relief administrator in the famine of the winter of 372-373 in Edessa. The work may have overtaxed his strength for he lived only a month after his return to his cave. The date of his death is given ordinarily as 373, though some authorities assert that he lived until 378 or 379.

Programs and Notes from Various Parts of the Country

At Oak Park, Illinois, Sister Mary Seraphim, O. P., of St. Edmund’s School, was appointed Prefect of the Grammar School Division of the Archdiocesan Music Association. Assisting Sister Seraphim are: Sister Doretha, of St. Andrew’s School, and Sister Vincent Ferrer, O. P., of the Lady of Grace School.

In Scranton, Pa., effective with the first Sundays of Lent, Mass in city churches on Sundays after 11:00 A.M., is forbidden. The last public Mass must be a High Mass except during Summer months.

Appleton, Wisconsin, a century of choir singing was represented by four Silver Jubilarians, who were feted in February by St. Joseph’s Choir. Miss Helen Pleier, Miss Adelaide Schueller, Henry E. Roeimer and Henry S. Griesbach have each served 25 years in the choir now directed by Professor A. J. Theiss.

Giovanni Martinelli, tenor of the Metropolitan Opera Company of New York, presented a special program of songs during an organ recital and concert in the new Holy Name Church, West Roxbury, Mass., on March 5th.

At St. Louis, Mo., Mr. and Mrs. Joseph H. Anler celebrated their Golden Wedding Anniversary by attending Solemn High Mass at St. Liborius Church where Mr. Anler has been choirmaster for a period of 44 years. The Mass was celebrated by Rev. Joseph H. Anler, Jr., and a special musical program was rendered under the direction of Rev. Edward Sommers. Mr. Anler is an effective member of the Catholic Organists’ Guild of St. Louis.

New Orleans, La., second annual concert of the Schola Cantorum of Notre Dame Seminary took place on March 12th, in the Ursuline College Auditorium, followed by a second concert on March 14th. Choir, under the direction of Rev. Robert J. Stahl, S. M., presented selections in Chant and ancient Polyphony.

At St. Meinrad, Indiana, the Monastic Choir featured in a broadcast Sunday morning, March 12th, sponsored by the Columbia Broadcasting System, as a preliminary to the Papal Coronation broadcast. The Gregorian Chant of a portion of the Divine Office and the Solemn Mass for the election of a Pope was chanted.

At Cincinnati, Ohio, St. William’s Choir, under the direction of Larry Hess, choirmaster, gave a concert on February 26th from Station WSAI.

A new pipe organ is being installed in the Saginaw, Michigan, Cathedral. The instrument, a Kilgen Petite Ensemble with two manuals and nearly 400 pipes, will be used by Robert Hager-Goetzl, recently appointed organist and choir director.
Richard Schreiber, of the Chicago City Opera Company, was guest soloist at the program rendered on March 5th by St. Sebastian’s Choir, under the direction of Rev. J. P. O’Donnell, Chicago, Ill.

Eight Catholic institutions in the Cincinnati area will hear the Xavier University Glee Club in a concert before that organization completes its season on May 19th. Franklin Bens, choir director at St. Monica’s Cathedral and choral director for the Crosby Radio Stations, directs this group.

In Detroit, St. Cecelia’s choir, directed by W. Kooper, gave a sacred concert in connection with the showing of the film “Monastery” on March 19th.

Professor August Conen and his choral group from St. James’ Parish, Lakewood, Ohio, gave a sacred concert at the Hotel Cleveland Ballroom, on March 26th.

At Schenectady, N. Y., John Knowles directed the choirs of St. Joseph’s church in a concert in March, assisted by George Wald, organist.

The combined choirs of the Sacred Heart church, Cohoes, N. Y., gave a special Lenten concert of liturgical music on Sunday, March 26th.

Four Lithuanian choirs gave a benefit concert in Pittsburgh, Pa., on the first Sunday of February. St. Casimir’s church choir, directed by Casimir Bazys, the Ascension church choirs, directed by John Senulis, SS. Peter and Paul’s church choir, directed by S. A. Kimutis, and St. Vincent’s choir, directed by A. A. Sadauskas, participated.

On April 23rd at Oklahoma City, 7000 persons are expected to attend the Pontifical Mass in the Municipal Auditorium. A special choir of 80 voices from the various parishes of the city has been organized for the Golden Jubilee Celebration.

Marche Solenne by Bottazzzo

This type of piece is always useful. It is taken from a new collection of pieces by Italian composers, designed for chapel or small church organs.

O Bone Jesu by Palestrina

If we were asked to name the best known composition by Palestrina, we would name this piece. It has been sung by various choirs throughout the world and is still a standard favorite.

O Sacrum Cor Jesu by J. Schweitzer

This short piece is of particular interest for the month of June, being suitable for use as an Offertory piece. It is by a composer of the Caecilian School whose music ranks with that of Haller, Stehle, and Singenberger, in popularity.

Virgo Virginum by Father Lehmann

For the month of May some choirs wish material different from the usual run of Ave Marías, etc. This piece was first published in the CAECILIA in 1911 and obviously may be sung effectively with or without accompaniment.

Missa Stella Maris by Sister M. Florentine, P. H. J. C.

Pursuing our belief that we have “found” a composer whose church music is destined for great popularity, we submit here the voice part of a new two-part Mass, by Sister Florentine. Because of the practical style achieved through placement of voice parts where they can be sung easily; because of a gift of melody held in check properly with the liturgy in mind; and because of an ability to write easily, we predict that this composer’s music is going to grace many programs this year.

Renew Your Subscription Now for Copies of the 1939 CAECILIA
O BONE JESU (I & II)

G.P. da PALESTRINA
1524 - 1594

SOPRANO

ALTO

TENOR

BASS

ORGAN (ad lib.)

\[
\text{O bone Jesu,}
\]

\[
\text{O bone Jesu,}
\]

\[
\text{O bone Jesu,}
\]

\[
\text{O bone Jesu,}
\]

\[
\text{O bone Jesu,}
\]
Virgo virginum praeclara.

Fr. Lehmann.

Virgo virginum praeclara,
Quis est dignus, laude digna
O quam magna tibi fecit,
Ante mundum te dilectam

Praeter omnes Decara, Dominatrix
Colau dare te, benigna Virgo, fons cha-
Qui potentis est et adjecit Gratiam ad
Et praemnibus electam Coelorum de-

cœlitum! Fac nos pi-e
risma
gra-tiam! Qui coelum ter-
ilici-as,

cœlitum!
ris-
gra-
il-

In The Casella April 1930
McLaughlin & Reilly Co., Boston
O Sacrum Cor Jesu and O Sacred Heart

J. Schweitzer.

Andante con moto.

O sacrum cor Jesu, amantibus

O sacrum cor Jesu, amantibus

te beneficentissimum! Deficiat in te caro

McLaughlin & Reilly Co., Boston, Mass.
In The Cæcilia April 1939
nostra et cor nostrum, ut sis De-us cor-dis

nostra et cor nostrum, ut sis De-us cor-dis

nostrī, et pars nostrā De-us in ae-ter-num.

nostrī, et pars nostrā De-us in ae-ter-num.
Missa "Stella Maris"

**KYRIE**

Allegro moderato

*Kyrie eleison, Kyrie eleison, Kyrie eleison.*

*Chri Ste eleison, Chri Ste eleison.*

*Kyrie eleison, Kyrie eleison.*

*Chri Ste eleison, Kyrie eleison.*

*Kyrie eleison.*

---

**GLORIA**

*Et in terr a p ax ho mi ni bus bo nae vo lun ta tis.*


*Glorificamus te. Gratias agimus.*

*Ti bi propter ma gnam glori am tu am.*

*Dom in e De us Rex coe les tis.*

*Dom in e De us Rex coe les tis.*

*De us Pa ter o mni po tens.*

---

In The Caseille April 1939

M. & R. Co. 1057A-4

Copyright MCMXXXIX by McLaughlin & Reilly Co., Boston

Made in U.S.A.
Domine Fili unigenite Jesu Christe. Domine Deus,

Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi,
suscipe deprecationem nostram. Qui sedes ad dexteram

Patrem. Mipote...mipote...mipote. Qui natus ex patre et...Æterne Eternam...Æterne Eternam...Æterne Eternam

Quo-niam tu solus sanctus, tu...rin a tempo...rin a tempo...rin a tempo...rin a tempo

so...so...so...so...so. Altisimus Jesus Christus. Cum Sancto Spiritu in


Allegro

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natus ante omnia saecula.


M.&R.Co.1057A-4
**SANCTUS**

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria, gloria tua. Hosanna, Hosanna in excelsis, in excelsis.

**BENEDICTUS**

Benedictus, Benedictus qui venit in nomine Domini. Hosanna, Hosanna in excelsis, in excelsis.

**AGNUS DEI**

Agnus Dei, qui tollis peccata mundi, misere re nobis. Agnus Dei qui tollis peccata mundi, misere re nobis. Agnus Dei qui tollis peccata mundi, dona nobis pacem, dona nobis pacem.
"Is it permissible to have the Stabat Mater sung by the children at Mass during the reading of the Passion on Palm Sunday?"

A. — It does not seem proper to turn the attention of those present at the Palm Sunday Mass away from the Gospel account of our Lord's Passion and death. The faithful are exhorted to listen reverently, standing, holding the newly-blessed Palms in their hands, to the long account. This very attitude seems to forbid the singing of the Stabat Mater.

There are three ways of ensuring the attention of those present: (1) to make sure that all have a Missal or Holy Week Book at their command; (2) to distribute throughout the pews leaflets containing our Lord's Passion; (3) to have a lay-reader give out the sacred text with clear and distinct voice.

In our estimation, it would seem that (3) recommends itself in a particular manner, especially so in the presence of school children.

"Is it allowed to have the children sing hymns at a Low Mass during the distribution of Holy Communion?"

A. — Yes, it is allowed to sing hymns during the distribution of Holy Communion. During a Low Mass, hymns may be sung in the vernacular; during High Mass they must be sung in Latin.

"If Holy Communion is received before Mass by the Congregation, is it allowed to have the singing during that time?"

A. — In our estimation it is not proper to sing hymns at that time. Holy Communion should always be received during Mass according to the spirit of sacred liturgy. When an exception from this rule is made, there is no justification for solemnizing this departure from liturgy.

"Should all hymns be sung in Latin, even during simple devotions?"

A. — We should like to know what our correspondent means by "simple devotions." If he means private devotions, such as local Triduums, Novenas, Evening Devotions on Saturdays or during Lent, Sodality or Confraternity meetings, etc., hymns in the vernacular, from the Diocesan Hymnal or any other approved hymnal, may be sung.

But if he means Benediction of the Blessed Sacrament, there is no longer a "simple devotion", but a liturgical celebration, which calls for the liturgical language, which is Latin.

During the hours of Exposition Sacramental hymns in the vernacular may be sung, but the opening and conclusion (Tantum ergo) must always be in Latin.

"When the Te Deum is sung before the Blessed Sacrament solemnly exposed, it must be done in Latin; may this hymn be ever sung in the vernacular?"

A. — The regulations issued by Rome always state that the Te Deum may not be sung in the vernacular. This regulation is binding on all liturgical choirs. But there still are choirs "out in the sticks", that take the place of temporary substitutes for liturgical choirs; they fully satisfy the law of the Church by singing "Holy God we praise Thy name".

"Why is the Sequence Stabat Mater, the Hymn Veni Creator, and also the Anthem Salve Regina arranged for vernacular singing?"

A. — In the Middle Ages there were a great many sequences in use; they were sung by the congregation. At the time of
the Council of Trent all sequences were eliminated with the exception of those for Easter, Pentecost, Corpus Christi, Sorrowful Mother, and the Faithful Departed.

The *Te Deum* antedates the *Stabat Mater* by almost a thousand years; according to present-day research, it originated from an Easter Preface of a Spanish Bishop. The Prefaces at that time were not yet cast into a definite mould; they were uttered at the spur of the moment.

The *Te Deum* has always held a unique place, much like the *Gloria in excelsis*; they are called "hymns," in the sense of "ecstatic outpourings of Divine praise"; in form they look to us more like prose.

*Veni Creator*, *Salve Regina*, and the entire Latin hymn lore have been translated and set to music times without number; they form the most valuable portion of the diocesan hymnals.

"What about Psalms and other parts of the Divine Office being sung in the native tongue during extra-liturgical services?"

A. — Our country, like other mission countries, cannot fall back on separate forms of inherited ancient liturgy. If the various groups of immigrants were permitted to introduce local practices of an ancient home-land, the result would be disastrous. According to a wise ruling of Holy Church, the Roman Liturgy alone is tolerated throughout the length and breadth of our country.

Based on this principle it would seem to be a departure from a very wise policy to advocate the singing in the vernacular of Psalms and other parts of the Divine Office during extra-liturgical services.

"Years ago Caecilia had some hesitations concerning the singing of the Ordinary during a Low Mass. May I hear from you on that subject?"

A. — There are two sides to this problem. In churches where High Mass is sung very seldom, maybe only a few times a year, it would seem advisable to sing parts of the Ordinary now and then during a Low Mass. But in places where High Mass is sung frequently, it would seem that the liturgical hymns of the season should be given preference.

Besides, there is always a danger of misinterpreting the situation. When the choir sings the parts of High Mass, and the priest goes on with a Low Mass, an opening is given to rude or malicious minds to consider the priest guilty of indifference or ignorance, as though he were not willing nor able to do his share.

"What would you suggest for an Offertory motet for Pentecost Sunday? And what for a Recessional Hymn?"

A. — We would suggest *O quam suavis est Domine, Spiritus Tuus; Laudate Dominum; Jubilate Deo*; all of which are found in the *St. Gregory Hymnal*.

For a recessional: Spirit of Grace and Union; O God of Loveliness; Full of Glory, full of Wonder; from that same Hymnal.

"Does chant-propaganda in 'Caecilia' aim at breaking up organized choirs?"

A. — "Caecilia" is not conscious of any secret policy of antagonising polyphone church music. Our correspondent claims that in the articles that appear in "Caecilia", so much is said in favor of Gregorian Chant and so little in favor of the sacred polyphony. We make use of this opportunity to state that "Caecilia" is in perfect accord with the doctrine laid down in the *Motu Proprio* of Pius X and in the Apostolic Constitution "Divine Cultus Sanctitatem" of Pius XI.

In particular, however, we wish to stress that part of the *Motu Proprio* where the saintly Pope says that the classical polyphony must be largely restored in ecclesiastical functions, especially in the more important basilicas, in cathedrals, and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are not lacking. Then the Holy Father proceeds saying:

"The Church has always recognized and favored 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 the regard to the liturgical laws. Consequently, modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical function."

---

*Subscribe to THE CAECILIA NOW!*
TAKING CHURCH MUSIC SERIOUSLY

(Continued from page 137)

every Sunday and feast days of the Church; and the Chant Masses which are proper to the season or day are sung by the congregation and the schola. On great feast days, such as Easter and Christmas, the Divine office is sung according to the Gregorian melodies. In fact, Chant takes first place in all the music for Divine service.

When the students first come to this college, they hear the convent schola render Gregorian Chant and Polyphonic numbers. Gradually their ears and hearts are attuned to the proper type of Church music by the example given them.

About three weeks after the opening of the school year, volunteer members of the college girls are received into the schola and they begin to receive training in Gregorian Chant. The first performance of the new schola takes place on December 8, when these girls sing the proper of the Mass of the Immaculate Conception and alternate with the congregation in the singing of the constant parts of the Mass, such as the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

It is the intention of the instructor in Gregorian Chant to give the students a thorough knowledge of a few Masses and a few Propers of the Mass, rather than have them take over the entire Sunday singing in the chapel. It has been found, from experience, that listening to correctly rendered Chant is a fine means of educating Chant singers. Therefore, outside of the specified occasions, the students of the college participate as part of the Congregation in singing the constant parts of the Mass.

Every first Friday of the month, the Schola of the college take charge of the Proper of the Mass. This is also done for the Feast of the Immaculate Conception, the Feast of St. Scholastica, and when possible, the Proper of the Mass on the day of homecoming. A group of college students have voluntarily undertaken to chant Compline every day, that being the official night prayer of the Church.

The members of the schola receive an hour a week of intensive practice and during this time work up a high degree of perfection. Each year a new work is begun. This year the group has been working at the Requiem Mass and from now on, until the close of the school year, the college schola will assist the convent schola in rendering the Gregorian Chant for the beautiful Mass of the Dead.

Holy Hour devotions as well as the Way of the Cross devotions are entirely congregational. In both cases, we use the liturgical method. The prayers are chanted and all singing done is entirely congregational.

The Sunday Vespers is sung by the Convent schola and community but the student body may participate in the alternate verses.

At different times the students give assembly programs, and here the college schola sing their Chants and thus gain strength in rendition. Then, for our weekly broadcasts — these begin and end by the singing of the Gregorian Chant anthems of the Blessed Virgin Mary.

The convent schola consists of a selected group chosen from among the Sisters and the scholastics. This group practices two hours a week under the direction of the convent choirmaster. Each rehearsal begins with voice exercises. Then the Chants for the week are studied. After the Proper of the Mass for the following Sunday or Feast day are mastered, attention is given to the singing of the Sunday Vespers. For the remaining time Polyphonic music is studied. Most of these selections are so well mastered that at any time the convent schola can be called upon for demonstrations of either the singing of the Chant for the various Church seasons, or for a number of Polyphonic selections by masters such as Palestrina, Vittoria, Byrd, Jacobus Handl (known as Gallus), Lotti, and Di Lasso.

The training received by the group is a very intensive and regular one. This schola forms the example for the college group. The training of the college group becomes much easier just because of the example of well rendered Chants for most of the Sunday propers and Sunday vespers. In this way the students learn to appreciate the Chant and thus become imbued with Chant rendition skill and in that way serve their own parish choirs in a more satisfactory way.

A few days before the Christmas holidays begin, the convent and college scholae
give a concert of Christmas Chants and selections of Polyphonic music so that the general student body will acquire the real Christmas spirit. This has been a practice for the past few years. It began at the earnest request of the student body, and each year the plea is renewed for more Christmas music.

A Spectacular Success!

THE MOUNT MARY HYMNAL

Hardly two years old, this now famous hymnbook has met every test and it is about to go into its Fourth Edition.

Planned for Girls’ Schools, Academies and Religious Communities, the music has been arranged for two, three and four-part singing by treble voices. Latin and English pieces of genuine merit abound in this book.

Much to the Publisher’s surprise, the book has been taken up for parish use in many sections. The large number of Unison and Two-Part Hymns make it useful to a group not counted on when the book was first published.

SINGERS’ EDITION, Cloth Bound .... $1.00

ACCOMPANIMENT, Spiral Bound .... $2.50

NOW READY

SINGERS’ EDITION

ST. ROSE HYMNAL

Here is a really new collection of hymns, designed especially for use by children of Grammar School age.

Assembled for use in schools directed by Franciscan Sisters of Perpetual Adoration, the book is cloth bound, contains 221 pieces on 208 pages and combines the best of the old liturgical popular hymns familiar to CAECILIA readers into one collection.

All the music is in two-part harmony, and approximately half of the contents have Latin words and the balance have English words.

Every Director of a Children’s Choir should inspect this book for use now, or in the Fall.

The Accompaniment Edition will be published in time for Fall classes.

McLaughlin & Reilly Co.

100 Boylston Street  Boston, Mass.
SOME EARLY CATHOLIC HYMNALS

by PERCY KING

ALTHOUGH in 1787 the penal laws of England proscribing the Catholic religion were still in force, the situation in America had been greatly improved. For it was the time of the Constitutional Convention in Philadelphia, when the principles of religious tolerance were being formulated for expression in the Constitution, and the whole-hearted support of the American cause by all classes of Catholics had softened the public display of bigotry and made freedom of worship a recognized right. Of course, many a year was to pass before the individual states had erased from their statute books all restrictions against the adherents of the Catholic faith. However the noteworthy military and civic contributions of a small body of outstanding Catholic citizens, mostly from Philadelphia, such as Commodore Barry, General Moylan, Colonel Fitzgerald, and Thomas Fitzsimons, with the help of the Marylanders, Rev. John Carroll, Charles Carroll, and Daniel Carroll, had raised Catholicism from a misunderstood and misrepresented form of belief, ever to be suspected as inimical to the state, to the respected religion of a minority group, with guaranteed rights. Even so, Catholics were but a small part of the population of the thirteen original states, about one per cent, or some 32,000 in a total of 3,000,000. But even this small number was not equally distributed over the country, for Pennsylvania, Delaware and Maryland contained, by far, the largest part, and New England and the Southern states the least. Philadelphia had a goodly sized number of white residents and a considerable number of blacks, mainly non-Catholic in belief. The Catholic religion, while never formally recognized by the state or municipality, had not been persecuted and its practise had been publicly permitted in Philadelphia. There were churches in New York, Pennsylvania, and Maryland, and doubtless in other parts of the sparsely inhabited states forming the Union, but there was no organized religion with a hierarchy and a central authority. In 1787, there was a Catholic church, St. Mary's, in Philadelphia, although there had been erected a chapel of that denomination a number of years before that date which was still standing and in use. But even as late as 1795, Bishop Carroll paints a dark picture of the general condition of the church, the struggle of the few clergy for a living, many having to support themselves by farming or some similar occupation. The various priests in charge of this church and chapel had greatly endeared themselves to the dwellers of this Quaker city and to the public men of the town. The Catholic clergy had felt the need of a direct communication with Rome, and asked for and obtained the appointment of the Rev. John Carroll as Prefect Apostolic in 1787 and he had taken up his residence in Baltimore. Among the well-known figures of the city at that time was Matthew Carey, the first Catholic of prominence to enter the publishing business in the United States. After a stormy career in Ireland, he came to Philadelphia in 1784, and began that business that was to bring him fame and fortune, on a loan of $400 from Lafayette and his friendship with Franklin. Into this bustling little city of Philadelphia, then the metropolis of the nation, a town of fine shops and goodly built houses, book stores, printing and publishing establishments, public offices and institutions of learning came an engraver from Scotland, John Aitken, seeking to locate a place to practise his craft. In addition to the natural and cultural advantages of the city, it had gained much publicity and attracted many visitors, because of the Convention. With such a background it was, perhaps, natural that a man with the occupation of Aitken should locate in this very busy city, but what induced him to begin without delay to prepare a Catholic Hymnal and to get in touch with the leading Catholic clergymen and receive their entire approbation is another matter. Matthew Carey was prominent enough at that time and very busy with his trade, and indeed only a few years later, in 1790, he brought out the first edition of the Douay Bible to be issued in America. And while hymnals were usually engraved, as were most books dealing with music, the publishing of a hymnal could undoubtedly have been arranged, if necessary. Books of this character were mainly issued in subscription series, so that the cost of production could be taken care of, before the venture was begun, as casual sales of these
works could not be depended upon to de-
fray the initial expense. There was a small number of well-to-do, even rich, Catholics in the United States at that time, but generally they were neither numerous enough, nor possessed of sufficient means to warrant a newcomer in undertaking such an issue. But whatever was the compelling reason for his entrance upon such a work, he lost no time in establishing relations with the Roman Catholic clergy, and obtained the sanction and approval of the Rev. John Carroll, D. D., then the most noted priest in the country, later to be first Bishop of Baltimore, Maryland. He went to the Rev. Robert Molyneaux, well-known and well liked, and to Rev. Francis Beeston, also of Philadelphia, afterward first Rector of the new Catholic Cathedral of Baltimore, but then at St. Mary’s, where Washington heard him preach, on his good will Visit to that edifice and recorded, in his diary, his approbation of the clergyman’s sermon. He also obtained the signature of the Rev. Lawrence Graessel, soon to be the first co-adjutor of Bishop Carroll. These ecclesiastical approvals were received in the month of November, 1787, according to the book which bears that date under the title of “A Compilation of the Litanies, Vespers, and Anthems, adapted to the voice or organ, by John Aitken, Philadelphia, 1787.” There is set forth a list of the clergymen mentioned as above approving the project, and there is a reprint of the same on the page in German. The book was entirely engraved, containing some 136 pages, but probably was not issued, actually, until April, 1788, as shown by the certificate of the Clerk of the State Court from which the State Copyright was issued. The American Antiquarian Society of Worcester, Massachusetts, has a copy, and in the John Carter Brown at Providence, Rhode Island, may be found a volume of the second edition, with a slightly different title, which shows it was “Printed and sold by John Aitken, 1791, at Philadelphia” and contained 181 pages. It was copyrighted under the United States copyright law on November 25th, 1791. This same John Aitken, who lived to be 86 years old, kept a “Musical Repository” as music stores were then called at 96 North Second street, Philadelphia, and at his death was buried in the church yard of Christ (Protestant) Church in the same city.

Benjamin Carr, chiefly famous, both historically and musically, as having written the score of the first opera “The Archers or The Mountaineers”, produced in America, at the John Street Theatre, in New York City, in 1796, to words supplied by William Dunlap, a noted figure in the theatre of that day. Carr was an Englishman of especially good musical training, and was born in London in 1769. He was connected with the London Antient Concerts Company, but decided to come to America in 1793, passing after a short time to Philadelphia, where he established the famous Musical Repository and set up the business of printing, publishing, and importing music. There was a branch under the direction of his brother Joseph in Baltimore, and another in New York City, which was taken over by James Hewitt, a musician and composer of some merit, including the opera “Tammany.” The main business in Philadelphia continued under the family name for many years. Benjamin Carr was an associate of the leading musicians of the day, particularly Taylor, and Darly and that group that devoted their talents to church music in Philadelphia. At one time he was organist of St. Joseph’s Catholic Church in that city, and necessarily came in contact with the ecclesiastical authorities of that religious body. With his prestige as a composer and his business of music publisher, and his acquaintance with the Catholic clergy, it was not strange that he also should compile a book for Catholic worship. The Rev. John Carroll had by now become Bishop of Baltimore, Maryland, and Catholicism was being organized and set on the way to that crescent growth that has not yet ended. But from a business standpoint the following facts leave one in doubt as to why such an undertaking should have been begun. There was no such great increase of Catholic population as would apparently warrant a shrewd merchant (and he must have been one, even though a musician), to venture on the rather costly and unpredictable task of compiling a book of “Masses, Vespers, Litanies, Hymns, Psalms, Anthems, and Motets,” composed, selected and arranged for the use of the Catholic Churches in the United States of America, and respectfully dedicated, by permission of the Rt. Rev. John Carroll, D.D., Bishop of Baltimore. It was issued about 1805, and there is no record of any further editions, so it apparently
THE CAECILIÀ

163

fulfilled its task for the time being. Probably it was also of the subscription type of issue, to defray costs, but there could not have been, from the commercial point of view, very much of a sale, for the prospective customers in sufficient numbers were not in existence then. Benjamin Carr was a notable figure in the musical life of America for many years, active both in the fields of secular and sacred song. He survived until May 24th, 1831, and was buried in the yard of St. Peter's (Protestant) Church. In 1830, J. F. Halliday printed "A Collection of Psalms, Hymns, etc., (with Evening Office) for the use of the Catholic Church in the United States of America." This does not appear to be a very carefully compiled work, as it contained, beside the Catholic Hymns, many of which were in Latin, others from Protestant sources, such as Watts, Wesley, Doddridge and Pope, and some drawn from the hymnals of other denominations, by writers less well known. There was, of course, no mention in this volume of any ecclesiastical approval, although at this time Bishop Carroll had advanced to the rank of Archbishop of Baltimore. Just what could have induced this man to undertake this work remains a matter of conjecture. Halliday included in his hymnal for Catholic worship a number of compositions from Protestant sources, but on the other hand, some years later, John Zundell selected quite a few Catholic Hymns for the "Plymouth Collection" of sacred songs for the parishioners of the Congregational minister, Henry Ward Beecher, of Brooklyn, New York. Zundell, a German-bom musician, spent the better part of a fairly long life in America, ultimately returning to his native land in 1882, where he died at the age of 67. He was gifted as teacher, player and leader, and at one time was an organist and band leader in the Russian capital. He had been an instructor for the beautiful and talented Mme. Sontag, and accompanied her to America in 1847. Settling in Brooklyn, he was engaged as organist of the First Unitarian Church of that city, and in the same capacity at St. George's. In 1850, he went to Plymouth Church, then under the leadership of that noted Protestant divine, Dr. Henry Ward Beecher, where he remained for 28 years. In addition to his work as organist and leader, he published a number of sacred songs and popular religious music. He helped to prepare for the Plymouth congregation, in 1851, "Temple Melodies", and at the suggestion of the pastor, in order to stimulate congregational singing, he began to work on a volume of sacred music, the "Plymouth Collection", named after the place of worship, known as the Plymouth Church. No publisher would risk the hazard of printing so expensive an edition, it was so costly in character. Finally, two members of the congregation, which embraced a large and wealthy membership, had to guaranty the cost of production, and it finally appeared in 1855. The poetry of the hymnals of all the denominations and creeds, as well as Standard Verse writers, were drawn upon, with unusual results. Many hymns from the Moravian Collection were used, as were excerpts from Wesley, Watts, Cowper and Newton. Not a few of the songs were selected from Catholic sources, and it is interesting to read the comments of non-Catholic writers of the time in describing these, one of them saying "some of the most touching and evangelical hymns were of Catholic origin." The compilers said in a foreword: "It has been a joy to us to learn during our research how much food for true piety is afforded through Catholic books." So it would seem that a deal of good came out of what might have seemed to us a fantastic undertaking. There was a storm of Protestant protest at the inclusion in a Congregational hymn book of Catholic hymns. The words were selected for this Plymouth Collection by Henry Ward Beecher, but the tunes were the choice of Charles Beecher, his brother, an excellent musician, and like his more famous relative, a Congregational minister. Zundell was assistant musical director and organist at the time, and introduced into the collection some 28 of his own compositions. Whether through appeal to the popular fancy, or because it received a good publicity over the controversy about the Catholic hymns, the enterprise was a great success. A number of editions were printed, and the Baptists received permission to offer an edition of their own. During the years there had grown up through congregational singing in the Protestant churches, a popular demand for sacred songs and hymns written in the fashion of the revivalists. But congregational singing in Catholic churches, perhaps because of the character of the services, never attained the vogue it achieved in Protestant worship, nor were Catholic Hymnals found in Catholic homes, in the same large number as in Protestant
families. So whether these Catholic hymnals, described above, were issued in the hope of clerical patronage or lay appreciation by these men, remains unsolved, because the church was poor, priests were few and impoverished, and the laity neither strong in numbers or wealth.

GREGORIAN MASSES
IN MODERN NOTATION
from the Kyriale Romanum
Missa De Angelis and Credo III 2d.
12/6 per 100.
Ditto. Printed on Card ............... 3d.
20/- per 100.
Ditto. Organ acc. by R. R. Terry 1/6
Missae Pro Defunctus ............... 4d.
25/- per 100.
Ditto. Organ acc. by R. R. Terry 1/6
Missae in Festis Beatae Mariae...
Virginiis (Cum Jubilo) ........... 2d.
12/6 per 100.
Ditto. Organ acc. by R. R. Terry 1/6
Missa Orbis Factor 2d. 12/6 per 100
Ditto. Organ accompaniment by
Rev. Dom L. M. Zerr ............. 1/6
Missae Regia, Missa Primi Tone,
H. du Mont .......................... 2d.
12/6 per 100.
J. W. CHESTER, Ltd.

THE CAECILIA MAGAZINE
The only monthly periodical in the English language, containing 8 to 16 pages of new Catholic Church Music in each issue. Also contains News items, articles and information of interest to choirmasters and organists.
Subscribers in every diocese of the country say they keep their copies as a permanent library of church music and literature.
A trial subscription for the next five months at an introductory price of $1. Subscription for entire year $3. (Payable in advance at both rates.)

THE FINEST CHURCH MUSIC in the TEMPLE OF RELIGION
You already know of the superb program of religious music contemplated for the Temple of Religion at the New York World’s Fair.
We are now asking for the names and addresses of all organists, with their churches. When we get this information from you, we will send you a descriptive leaflet with the plan for underwriting this program.
When the appeal reaches you, will you not, after consulting your pastor, bring it before your choir and any other lover of sacred music in your church?
A modest contribution will insure your receiving twice each month a card giving, in advance, the most important sacred music events. This is an invaluable privilege for all in your church who can visit the Fair.
Make your check out to Temple of Religion, Inc., 350 Fifth Ave., New York, marked "Music Fund."
REGINALD L. McALL, Director Music Program Fund.

NEW YORK WORLD’S FAIR
THE CAECILIA

SALVE, REGINA

(Continued from page 140)

nephew of Notker “granum piperis.” He governed the Abbey of St. Gall from the year 971 until 975. There was a fourth Notker, known as the Historian: Notker Labeo (the thick lipped). Lastly, a fifth, was Notker the Teuton (+1022), who was a theologian, poet, musician, philosopher, astronomer, mathematician, and who knew the Greek and Latin Languages. He is called the Teuton Notker, on account of his many translations of the classics into the Teuton Tongue. Amongst the monks of the Abbey at St. Gall, there were two clans on account of the cultivation and use of the classical languages; the monks were known and referred to as the Greek confrères, and the others as the Latin confrères . . . (Cf. J. M. Clark, “The Abbey of St. Gall”, p. 109).

But of all the sciences and arts practised in those two centuries at St. Gall Abbey, it seems that music had flourished best, while at Reichenau Abbey more time and attention was given to painting. The tradition and the love of this art or science which is Music, had been handed down to the monks of St. Gall by two Roman Cantors, Peter and Romanus, two Chanters from the Schola Cantorum at Rome, who had been sent by Pope Adrian I by the orders or request of Charlemagne, to go and found a Schola Cantorum at Metz. Romanus who had been sick and nursed by the monks at St. Gall Abbey, remained at this minster after having obtained Charlemagne’s consent to do so, while Peter went on his way to found the School of Chant at Metz. Romanus, in asking to remain at St. Gall was only giving the monks of that Abbey an implicit testimony of his gratitude for the fraternal hospitality which had been accorded him, and the learned nursing which he needed himself when traveling he had become ill or sick.

Romanus on his copies of Chant, copies or manuscripts which he had brought with him from Rome, had added signs; these were called after him “romanian signs” but as to their interpretation, it has long been a controversy! Notwithstanding, the School of Chant which he inaugurated at St. Gall Abbey r rivalled that of Metz in Lorraine, and it became at that time, and after him, one of the most frequented in all Europe (Casus, 47, 82, 85).

Besides the other monk-artists mentioned, there were, at St. Gall Abbey during the IXth century, three very renowned monk-musicians living at the same period. They were attached by the most tender ties of religious friendship, and they were looked upon as the most illustrious patriots of the St. Gall Republic (Casus 33, p. 57; Casus 35, p. 60). They were Notker, the Stammerer, already mentioned — Rabbert (+zw 883 - 95) and Tutilo (+898). Rabbert, a noble Thurgovian, was the Rector of St. Gall’s Abbey School and wrote the precious Annals of his minster. These are found in P. L. CXXVI. On his deathbed he saw himself surrounded by forty priests or canons all of whom had been his former pupils, and who had come to the Abbey to celebrate the Feast of St. Gall. Tutilo favored with his many talents, the teaching of music to the young nobles. Besides the organ, he taught string and brass instruments. (Casus 34, p. 59).

In addition to the learned monks and artists who flourished and sanctified themselves at St. Gall Abbey from the IXth to the XIllth centuries, there were also recluses of both sexes living in narrow cells near to the minster, edifying the community by the spectacle of their incessant heroic penitence. Of the XIllth century one is especially reminded of the Gregorianist HARTKER, who, though a monk, lived the life of a recluse. He is the author of a celebrated Antiphonary known after his own name. He spent thirty years in a cell where he could not stand erect but where, nevertheless, he incessantly occupied himself in the transcription of MSS.* Hartker’s Antiphonary (St. Gall’s MSS. nos. 390 - 391) has its Part First and Part Three reproduced in the Solesmes “Paléographie Musicale.”

Who Did Write The Salve, Regina?

Adhémar de Monteil is often credited with the authorship of the Prose of the Salve, Regina. Really this Prose is anterior to Adhémar, for a manuscript of Reichenau Abbey, which dates from the first half of the X1th century contains it. Bishop Adhémar de Monteil, as we shall see, is not the author of the Salve, Regina, but only its propagator. The Maurist Benedictines, whose famous Congregation existed from the year 1618 to 1789, in their writings had always given a formal attribution of the

*(Rf. to Mabillon, Annales O. S. B., Lib. 49, No. 10).
Salve, Regina to Adhemar de Monteil. It required no less an authority than Dom Jean Mabillon (+1704), also a Maurist Benedictine, who after much studious search in history, leaned in favor of its authorship to Herman Contract. The Salve, Regina, as you shall read it, noting the few words in parenthesis, was known in France in the XIIth century; and, the written Antiphons which contain this Anthem or Antiphon are an irrevocable proof of it.

The Salve, Regina, began thus: Salve, Regina Miserioordiae. It received the addition of the word Mater: Salve Regina, Mater Misericordiae, and thereafter, it had been added frequently the word: Patri, Confectio Deo Patri omnipotentem, this word: PATRI, was then omitted.

The divided forms of the sonorous Prose of the Salve remind one in its endings of the similar manner to those found in Notker's; note the faint rhymic effect of "E"?

Salve, Regina (Mater) misericordiae,
Vita, dulcedo, et spes nostra, salve,
At te clamamus, exules filii Hevae;
At te suspiramus gementes et flentes
in hac lacrymarum valle.

Eia ergo advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et, Jesum benedictum fructum ventris
tuui, nobis post hoc exsiliónum ostende.
O Clemens, O pia,
O dulcis (Virgo) Maria.

Further a Decree was issued by Blessed Maurice Peter de Montboisier (+1156), the Ninth Abbot of Cluny (1122-56), and from his own time surnamed the Venerable by St. Bernard himself. Said Decree, which is dated of the year 1135, directed that the "Prose of the Salve, Regina was to be sung in the Basilica of Cluny Abbey, On Solemn Feasts, on the fifty annual processions which the 250 monks made before the Hours of Lauds and Vespers. This said Decree, again, received an extension for the 1988 Benedictine Monasteries of the Cluniacs, but this time it was prescribed to be sung or recited after the Hour of Compline.

This extension had been decreed by Henry the First whose surname was de Fautrières (Faltredi) and the twenty-ninth Abbot of Cluny (1308-19), who became Bishop of St. Flour in the year 1319, and died in January, 1320.

The Cistercian monk Aubri des Trois-Fontaines, known after his Abbey: Three Fountains, on the Marne, France, Diocese of Châlons, which abbey was founded in the year 1118, wrote his Chronicle in the year 1227, and passed to his reward in 1241. Another monk, completed Aubri's Chronicle bringing it to the close of the year 1251. Therein, Aubri calls the Salve, Regina, the Anthem of Le-Puy. St. Bernard of Clairvaux knew this Salve, Regina in the year 1130, for he heard it sung by the monks of St. William's Abbey, at Dijon, Burgundy, and he petitioned the General Chapter of the Cistercian Order, for the adoption of this Anthem, which petition was granted. But the daily singing of the Salve, Regina in the Cistercian Order does not date from this petition, as the solemn singing of the Salve, Regina, in the Dorian Mode, dates but from the year 1218 when the General Chapter of that year decreed (in the First Decree of that Chapter) on the proposition of Dom Conrad d'Urach, Abbot of Citeaux, that the entire Order of the Cistercians would henceforth sing their Solemn Salve, Regina every evening after Compline.

The Three-Fountains Abbey should not be confused with another Cistercian Abbey, that of the Three Fountains (Salvian Waters, near Rome). The latter Three Fountains Abbey is still peopled with its monks but not the former. The latter was founded by Bernard of Pisa, later Pope Eugene III, one of the four Cistercian Popes.

Aubri des Trois-Fontaines, in his Chronicle, of the year 1130, quotes St. Bernard as saying: "You have, last evening, beautifully sung the Anthem of Le-Puy, near the Altar of the Blessed Virgin." And, the Chronicler comments thus: "Dicebatur autem antiphona de Podio, eo quod Naymerus, Podiensis Episcopus eam fecit." This comment, following the text of the Chronicler naturally gives place to the following gloss: "If the Salve, Regina is being called 'the Le-Puy Anthem', it is because it has been composed by Aimar (Adhemar, Adhemarus or Narmerus) de Monteil, Bishop of that city . . ." without this, that title has no reason to exist. The two terms of the proposition enlighten themselves one by the other. Aimar (or Aymar, Adhemarus, again Naymerus) de Monteil had been named Bishop of Le-Puy-en-Velay in the year 1079, but seems to have occupied his See only in the year
1087. He was the Preacher of the First Crusade (1095) at the Council of Clermont. As such he was naturally the first to ask permission to go on the said Crusade, and first to receive as its Leader the Crusader's Cross from Pope Urban II, O. S. B. Adhémar de Monteil died from the pest at Antioch (1098).

The reason why the authorship of the Salve, Regina had been attributed to Adhémar might be traced to the following reference if one refers to Migne's "Dictionnaire des Croisades." At the word Adhémar one reads: "Before his departure, towards the end of October, 1096, he composed the war-song of the Crusade, in which he asked the intercession of the Queen of Heaven, the Salve, Regina." As such, Adhémar showed his fealty to the Blessed Mother, composed some musical work on the Salve, Regina, propagated it immensely, but that opus was not the melody in the Dorian Mode which is that of Herman Contract. The Bishop of Le-Puy-en-Velay is not the author of the Salve, Regina neither as regards its Latin text nor its musical setting in the First Authentic Mode as it is presently sung. He was, we repeat, but one of the propagators of this devotional Prose. Its Latin text and its melody in the Dorian, known as the Solemn Tone of the Salve, Regina come from the School of St. Gall's Abbey, and have as their author Herman Contract.

WORTH CONSIDERING

NEW MASSES

CHORAL MASS Carl Bloom $ .60
   For two or four-part singing
LITURGICAL MASS Sr. M. Antoinette .60
   (SSA)
MASS in Honor of ST. GERTRUDE Sr. M. Cherubim .60
   (SSA)
MISSA IMMACULATA Paul Tonner .60
   (Three Voices)
MISSA EUCHARISTICA H. Gruender .80
   (SATB)
MASS OF MARY IMMACULATE R. K. Biggs .60
   (SATB)
MASS OF ST. ANNE R. K. Biggs .25
   (SATB) (No Gloria or Credo)
MISSA STELLA MARIS Sr. M. Florentine .60
   (SA)
McLAUGHLIN & REILLY CO.

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

ITS first purpose is to foster an intelligent and whole-hearted participation in the liturgical life of the Church, which Pius X has called "the primary and indispensable source of the true Christian spirit." Secondarily it also considers the liturgy in its literary, artistic, musical, social, educational and historical aspects.

From A Letter Signed by His Eminence, Cardinal Gasparri

"The Holy Father is greatly pleased that St. John's Abbey is continuing the glorious tradition, and that there is emanating from this abbey an inspiration that tends to elevate the piety of the faithful by leading them back to the pure fountain of the sacred liturgy."

Published every four weeks, beginning with Advent, twelve issues the year. Forty-eight pages. Two dollars the year in the United States. Write for sample copy and descriptive leaflet.

THE LITURGICAL PRESS
Collegeville Minnesota
WHAT TO DO NEXT!

VISITATION OF A BISHOP

1—Immediately after the Head Priest has incensed the Bishop, the choir begins "Ecce Sacerdos Magnus," or "Sacerdos et Pontifex."

2—When choir has finished, the Organ should commence again and play while the Procession goes to the Altar of the Blessed Sacrament.

3—Organ stops on signal. Following Versicles and Responses are then sung:

- V.  Protector noster . . . etc.
  R.  Et Respice in faciem Christi tui.
- V.  Salutum fac . . . etc.
  R.  Deus Meus speranter in te.
- V.  Mitte ei Domine . . . etc.
  R.  Et de Sion tuere eum.
- V.  Nihil Proficiat . . . etc.
  R.  Et filius iniquitatis non opponat nocere ei.
- V.  Domine exaudite . . . etc.
  R.  Et clamor meus ad te veniat.
- V.  Dominus Vobiscum.
  R.  Et cum spiritu tuo.
- Oremus, et C. Amen.

4—After Collect, Bishop’s blessing is given, with following responses:

- V.  Sit Nomen Domini benedictum.
  R.  Ex hoc nunc et usque in saeculum.
- V.  Adjutorium nostrum in nomine Domini.
  R.  Qui fecit coelum et terram.
- V.  Domine exaudi orationem meam.
  R.  Et clamor meus ad te veniat.
- V.  Dominus Vobiscum.
  R.  Et cum spiritu tuo.
- V.  Oremus, Omnipotens, etc. . . .
  R.  Amen (after each of five short sentences by Bishop.)

3—The Bishop having confirmed all to be confirmed, goes to his seat: washes his hands, while the choir sings the antiphon, Conferma Hoc Deus, ending with Gloria Patri, etc.

4—The Bishop returns to the altar and toward it sings:

- V.  Ostende nobis . . . etc.
  R.  Et salutare tuum da nobis.
- V.  Domine evauid orationem.
  R.  Et clamor meus ad te veniat.
- V.  Dominus Vobiscum.
  R.  Et cum Spiritu tuo.
- V.  Oremus . . . saeculorum.
  R.  Amen.
- V.  Benedict vos . . . aeternam.
  R.  Amen.

*Note:—In M. & R. Edition No. 431 Liturgical Chants for Confirmation, by John Singenberger, complete music and text is available.)
VARIETY IN ORGAN MUSIC

Catholic musicians frequently find it difficult to procure appropriate, simple, devotional organ music for use in church services.

While German and Italian publishers have issued much material of this type, French compositions and collections have been most popular in this country.

The following is a list of material which can be procured at once, at reasonable prices (from 50 cts. to $1.25, according to the size of the collection) for those who are still seeking practical organ pieces, liturgical in style, yet modern in melodic style.

PRACTICAL COLLECTIONS OF FRENCH ORGAN MUSIC

(Music on Two Staves)

Les Grands Organistes Français, Vol. III
Laus Ecclesiae
Souvenirs Mystiques, Op. 69
Les Prières de l’Orgue
Pieces Pour Orgue, Book I
Pieces Pour Orgue, Vol. I
Suitte d’Orgue, No. 8
Suitte d’Orgue, No. 6
Suitte d’Orgue, No. 4
Dix Pieces dans le Style Gregorien, No. 20
Parnasse des Organistes, Ser. I, Vol. 2
Parnasse des Organistes, Ser. I, Vol. 1
Chefs-D’Oeuvre des Grands Maîtres
Les Harmonies Paroissiales, Vol. I
Voix Mystiques de l’Orgue
Les Harmonies Paroissiales, Vol. III
Les Harmonies Paroissiales, Vol. II
Pieces Pour Orgue, Vol. II
Pieces Pour Orgue, Vol. III
Pieces Pour Orgue, Book 2
Pieces Pour Orgue, Vol. I
Organistes célèbres, Vol. I
Organistes célèbres, Vol. II
Organistes célèbres, Vol. III
Organistes célèbres, Vol. IV
Organistes célèbres, Vol. V
200 Versets, Op. 20
Heures Virginales, Vol. I
Harmonies Mystiques, Vol. II
Harmonies Mystiques, Vol. I
Pieces Pour Orgue, Vol. II
Pieces Pour Orgue, Vol. I
The Organist’s New Library, Vol. I

A GREAT ARTIST plays a Great INSTRUMENT

Great artists are enthusiastic in their praise of these fine instruments. Many new case designs have been created by WICKS artisans, in keeping with the other advanced features of WICKS organs. Handsome literature on church, studio and residence organ designs and specifications, will be gladly sent upon request.

prices from $895 upward

WICKS ORGANS

WICKS ORGAN COMPANY
HIGHLAND, ILLINOIS Dept. CA.
When quality is the paramount consideration, the Kilgen Organ is chosen and thus some of the finest organs in the world bear the Kilgen name-plate.

**Petit Ensemble**

Again when quality is the paramount consideration of a smaller church, with a limited budget, the Kilgen Petit Ensemble is chosen.

Whether the organ to be selected is for a large church or for a smaller church or chapel, Kilgen, with its high artistic standards and workmanship, can best meet the requirements with a fine organ.

**Geo. Kilgen & Son, Inc.**

Established U. S. A. 1851

4053 UNION BOULEVARD  ST. LOUIS, MO.

New York  Philadelphia  Detroit  
Chicago  Los Angeles  Cincinnati