

# The **C**aecilia

MONTHLY MAGAZINE OF CATHOLIC CHURCH AND SCHOOL MUSIC



## **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**

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## 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 Adélard 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

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## EDITORIAL PAGE

By DOM GREGORY HUGLE, O. S. B.

## 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, care-free 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 Isaias 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

"The Liturgical Choir Book: Morning Services for Ash Wednesday and Holy Week." Under this title has appeared a book of 48 pages, by Sister Mary Cherubim, O. S. F., published by McLaughlin & Reilly Co.; price \$1.00. Discount on quantities.

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, it 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 liturgic 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.\*

**I**S is 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?

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## TAKING CHURCH MUSIC SERIOUSLY

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**T**HE 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 Hügle, 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.)

**B**EFORE 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. Fulgencius, 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 XIIth 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 Laetare, 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 VIIIth to the XIth 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 XIIIth 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 II 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.

\*Vita Gregorii, p. 582; Cf. also William de Mangis (+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.)

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: *Augia Dives*, has the meaning, "reiche 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: Odorinus, Abbot of Montecassino (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

\* (Rf. to Abbé Bourassé'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 Oblate 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 Hartker 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 Ekkehard 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

\*\* (Rf. to Dr. Max Heimbucher "Die Orden und Kongregationen der Katholischen Kirche", I. Lieferung, p. 280-81.)

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 Ermenrici, 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 **Ekkehard**s and the **Notkers**. There lived in those sacred precincts four Ekkehard and three of them were related. Ekkehard II (+990) was the nephew of Ekkehard I (+973), while Ekkehard III was the cousin of Ekkehard II. Lastly, an Ekkehard IV (+c. 1060) is the monk who wrote the worthy **Chronicle** of his minister: Ekkehard 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 Ekkehard 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 Stammerer, (+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)

\* (Rf. to Notker's "Martyrologium" under the date of October 16; also in P. L. CXXXI.)

## *PUBLISHER'S POINTERS*

### WHAT CHOIRS ARE DOING IN VARIOUS PARTS OF THE COUNTRY

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, "Plainsong 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, Mon.** — 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, Wisc.** — 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 Solemnibus and Palestrina's "Missa Aeterna Christi Munera." Organ pieces by Bach, Dupre, and Guilman 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.

**T**EACHING 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 some 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 learned the value of teaching in song.

Bardesanes and his son, Harmonius, spread their false doctrines by having their followers remember and carry on their teachings set to music. A poetic genius himself in Syriac poetry, often imitated but never equaled, 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

\*From the Catholic Telegraph-Register, June 10, 1938.

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.

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## 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 Doretta, 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. Roemer 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. Koeper, 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.

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for Copies of the  
1939 CAECILIA*

## OUR MUSIC THIS MONTH

### Marche Solenne by Bottazzo

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 Marias, 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.

# Marcia Solenne

LUIGI BOTTAZZO  
Opus 102 b

Maestoso

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The tempo is marked 'Maestoso'. The first system includes a forte dynamic marking and a triplet of eighth notes. The key signature changes from one flat to two flats in the fourth system. The piece ends with a 'Fine' marking and a fermata over the final chord.

*mf*

*mf*

*cresc.*

*mf* *F*



## O BONE JESU (I&amp;II)

G.P. da PALESTRINA  
1524 - 1594

1

SOPRANO *p* O bo - ne Je - - - su,

ALTO *p* O bo - ne Je - - - su,

TENOR *p* O bo - ne Je - - - su,

BASS *p* O bo - ne Je - - - su,

ORGAN (ad lib.)

*f>* mi - se - re - re *dim.* no - - - bis,

*f>* mi - se - re - re *dim.* no - - - bis,

*f>* mi - se - re - re *dim.* no - - - bis,

*f>* mi - se - re - re *dim.* no - - - bis,

*f>* mi - se - re - re *dim.* no - - - bis,

*mf* qui - a tu cre - a - sti - nos,

*mf* qui - a tu cre - a - sti - nos, tu -

*mf* qui - a tu cre - a - sti - nos,

qui - a tu cre - a - sti - nos,

tu re - de - mi - sti nos san - gui -

re - de - mi - sti nos san - gui -

tu re - de - mi - sti nos san - gui -

tu re - de - mi - sti nos san - gui -

*dim.* *rall.* *p*

ne tu - o pre - ti - o - sis - si - mo.

*dim.* *rall.* *p*

ne tu - o pre - ti - o - sis - si - mo.

*dim.* *rall.* *p*

ne tu - o pre - ti - o - sis - si - mo.

ne tu - o pre - ti - o - sis - si - mo.

## Virgo virginum praeclara.

Fr. Lehmann.

SOPR.  
ALTO

Vir - go vír - gi - num prae - clá - ra,  
 Quis est di - gnus, lau - de di - gna  
 O quam ma - gna ti - bi fe - cit,  
 An - te mun - dum te di - lé - ctam

ORG.

Prae - ter o - mnes De - o ca - ra, Do - mi - ná - trix  
 col - lau - dá - re te, be - nig - na Vir - go, fons cha -  
 Qui po - tens est et ad - je - cit Grá - ti - am ad  
 Et prae ó - mni - bus e - lé - ctam Coe - ló - rum de -

cóe - - li - tum! Fac nos pi - e  
 ris - - ma - tum! Grá - ti - is es  
 grá - - ti - am! Qui coe - lum ter -  
 lí - - ci - as, A pec - cá - to

te can - tá - re, Prae - di - cá - re,  
 to - ta ple - na, To - ta pul - chra,  
 râm - que re - git, Ma - trem si - bi  
 non re - dé - mit, Sed jam an - te -

et a - má - re, Au - di vo - ta súp - pli - cum,  
 lux se - ré - na, De - i ta - ber - ná - cu - lum,  
 te se - lé - git, Spon - sam at - que fi - li - am,  
 a e - xé - mit, Emp - tó - rum pri - mí - ti - as,

Au - di vo - ta súp - pli - cum.  
 De - i ta - ber - ná - cu - lum.  
 Spon - sam at - que fi - li - am.  
 Emp - tó - rum pri - mí - ti - as.

# O Sacrum Cor Jesu and O Sacred Heart

J. Schweitzer.

Andante con moto.

*pp*

SOPR. ALTO

O sa-crum cor Je - su, a - mán - ti - bus

TEN.

O sa-crum cor Je - su, a - mán - ti - bus

BASS

*pp*

*p*

*f*

te be - ne - fi - cen - tís - si - mum! De - fi - ci - at in te ca - ro

*p*

*f*

te be - ne - fi - cen - tís - si - mum! De - fi - ci - at in te ca - ro

*f*

*p*

*f*

no - stra et cor no - strum, ut sis De-us cor-dis

no - stra et cor no - strum, ut sis De-us cor-dis

The first system consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include *p* (piano) and *f* (forte).

The piano accompaniment for the first system, showing the right and left hands in treble and bass clefs respectively. Dynamics include *p* and *f*.

no - stri, et pars no-stra De-us in ae - tér - - num.

no - stri, et pars no-stra De-us in ae - tér - - num.

no - stri, et pars no-stra De-us in ae - tér - - num.

The second system consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include *p*, *f*, and *pp* (pianissimo).

The piano accompaniment for the second system, showing the right and left hands in treble and bass clefs respectively. Dynamics include *p*, *f*, and *pp*.

# Missa "Stella Maris"

## KYRIE

Sr. M. Florentine, P.H.J.C.

Allegro moderato

Ky-ri-e e - le-i-son, Ky-ri-e e - le-i-son,  
Ky - ri - e e-le-i - son, Ky - ri - e e-le-i - son,  
Ky-ri-e e - le - i - son. Chri-ste e - le-i-son, Chri - ste e - le - i - son,  
Ky-ri-e e - le - - i - son.  
Chri - ste e - le - i - son. Ky-ri-e e - le - - - i - son.  
Ky-ri-e e - le-i-son, Ky-ri-e e - le-i-son, e - le - - i - son. *rit.*

## GLORIA

Allegro

Et in ter-ra pax ho - mi - ni - bus bo-nae vo - lun - ta - tis. Lau -  
da - mus te. Be-ne - di - ci-mus te. A-do - ra - mus te.  
Glo - - - ri - fi - ca - mus te. Gra - ti - as a - gi-mus  
ti - - bi pro-pter ma - gnam glo - ri - am tu - - am.  
Do - mi - ne De - us Rex coe - les - tis,  
Do - mi - ne De - us Rex coe - les - tis,  
De - us Pa - ter o - mni - - po - tens. *4*

Do-mi-ne Fi-li u - ni - ge-ni-te Je - su Chri-ste. Do - mi-ne De - us,  
*Slower*  
 A - gnus De - i, Fi - li - us Pa - tris. Qui tol-lis pec-ca-ta  
 mun - di, mi-se - re - re no - - bis. Qui tol-lis pec-ca-ta mun - di,  
 sus - ci - pe de-pre-ca-ti-o - nem no - stram. Qui se-des ad dex-te-ram  
*con moto* Quo -  
 Pa - tris, mi - se - re - re no - - bis.  
 - - ni-am tu so-lus san - ctus, tu so - lus  
 Quo-ni-am tu so-lus san ctus, tu so-lus Do - - mi - nus, tu  
*rit.* *a tempo*  
 so - lus Al - tis - si - mus Je - su Chri - ste. Cum San-cto Spi-ri-tu in  
 glo-ri-a De-i Pa - tris. A - - men. A - - men..

## CREDO

Allegro

1  
 Patrem om-ni-po - ten-tem, fa-cto-rem coeli et ter - rae, vi-si-bi-li-um om-ni-um et ir-  
 vi - si - bi - li - um. Et in u-num Do-mi-num Je - sum Chri-stum, Fi - li - um  
 De - i u - ni - ge - ni - tum, et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.  
 De-um de Dé - o, lu-men de lu - mi-ne, De - um ve-rum de De-o ve - ro.



Ge-ni-tum non fa-ctum, con-sub-stan-ti-a-lem Pa-tri, per quem o-mni-a fa-cta  
sunt. Qui pro-pter nos ho-mi-nes et propter nostra salu-tem de-scen-dit de  
*Lento*  
coe-lis. Et in-car-na-tus est de Spi-ri-tu San-cto,  
*rit. a tempo*  
ex Ma-ri-a Vir-gi-ne. Et ho-mo fa-ctus est. Cru-ci-fi-xus e-ti-am pro  
no-bis, sub Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est. Et re-sur-re-xit  
ter-ti-a di-e se-cun-dum Scri-ptu-ras Et a-scen-dit in coe-lum: se-det ad dex-te-ras Pa-tris. Et  
i-te-rum ven-tu-rus est, cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os: cu-jus  
*rit. 2 p*  
re-gni non e-rit fi-nis. Et in Spi-ri-tum Sanctum, Do-mi-num et vi-vi-fi-  
can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit. Qui cum Pa-tre et Fi-li-o, si-mul a-do-  
ra-tur, et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas. Et u-nam sanctam ca-  
tho-li-cam, et a-pos-to-li-cam Ec-cle-si-am. Con-fi-te-or u-num ba-ptis-ma,  
in re-mis-si-o-nem pec-ca-to-rum. Et ex-spe-cto resurre-cti-o-nem mor-tu-o-rum. Et  
*rit.*  
vi-tam ven-tu-ri sae-cu-li. A-men, A-men.

## SANCTUS

Moderato

3 *p*

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

*mf con moto*

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

*f*

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

*rit.*

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

## BENEDICTUS

Moderato

4 *p*

Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit in no - mi - ne

*f con moto*

Do - mi - ni. Ho - san - na, Ho - san - na in ex - cel - - sis, in ex - cel - - sis.

*rit.*

## AGNUS DEI

Allegro moderato

3 *mf*

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

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

mi - se - re - re no - bis. A - gnus

De - i qui tol - lis pec - ca - ta mun - di, do - na no - bis

*f*

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

*rit.*



## Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

DOM GREGORY HUGLE, O. S. B.

**"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

Send your Questions to Rev. Gregory Hügle, O. S. B., St. Francis Hospital, Maryville, Mo. They will be answered in this column without reference to your name.

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*; both 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."

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## 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 be-

gun. 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.

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## 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 similiar 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 defray 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 of issue 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



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-born 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 hymnalists 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.

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## NEW YORK WORLD'S FAIR

## 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 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 patri-cians of the **St. Gall Republic** (Casus 33, p. 57; Casus 35, p. 60). They were Notker, the Stammerer, already mentioned — Rapbert (+zw 883-95) and Tutilo (+898). Rapbert, 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 death-bed 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 XIIIth 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 XIIIth 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 **Antiphony** 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 **Antiphony** (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 XIth 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 Adhémar 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 **Antiphoners** which contain this Anthem or Antiphon are an irrevocable proof of it.

The **Salve, Regina**, began thus: **Salve, Regina Misericordiae.**" It received the addition of the word **Mater**: "**Salve Regina, Mater Misericordiae**", and thereafter, it appeared thus in the Roman Breviary. As on the other hand, in the **Confiteor**, there had been added frequently the word: **Patri**, "**Confiteor Deo Patri omnipotenti**," 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, exsules 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  
tui, nobis post hoc exsilium 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 (Adhémar, 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.

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# 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. *Salvum fac . . . etc.*  
R. *Deus Meus sperantem 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 exaude . . . etc.*  
R. *Et clamor meus ad te veniat.*
  - V. *Dominus Vobiscum.*  
R. *Et cum spiritu tuo.*  
*Oremus, etc. 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. *Benedicat vos . . . Spiritus Sanctis.*  
R. *Amen.*
- 5—Mass usually follows.
- 6—At conclusion of Mass: To Versicle. "In memoria aeterna erunt justi." Respond. "Ab auditione mala non timebunt."
- 7—At close of Mass, procession again forms. As soon as the Bishop is seated near the catafalque, start *Libera Me*.
- 8—After *Pater Noster*, answer *Sed Libera* and following response in ferial tone. *Porta inferi*, etc., as in *Requiem Mass*. *Miserere* is recited as procession goes to the High Altar or Altar of the Blessed Sacrament.
- 9—After Bishop has incensed the Blessed Sacrament, start *Tantum Ergo*; Wait after Verse 1. Begin *Genitori* when veil is put on Bishop's shoulders.
- 10—After *Amen* of *Tantum Ergo*, organ continues until signalled to stop.
- 11—Confirmations may follow here.
 

Note:—This is the procedure followed in some large churches. Smaller parishes, of course, are obliged to curtail the ceremonies.

### Confirmation\*

  - 1—Bishop in raised voice sings:  
"Spiritus sanctus superveniat . . . etc."  
Choir responds . . . Amen.
  - 2—Bishop sings in ferial tone:
    - 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, *Confirma 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 exaudi orationem.*  
R. *Et clamor meus ad te veniat.*
    - V. *Dominus Vobiscum.*  
R. *Et cum spiritu tuo.*
    - V. *Oremus . . . saeculorum.*  
R. *Amen.*
    - V. *Benedicat vos . . . aeternam.*  
R. *Amen.*

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

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