

# The **G**aecilia

MONTHLY MAGAZINE OF CATHOLIC CHURCH AND SCHOOL MUSIC



**DRAMAS OF MEDIEVAL CHURCH  
RECALLED BY CHRISTMAS**

•  
**THE MUSIC OF THE  
NEW TESTAMENT**

•  
**PRACTICAL SUGGESTIONS  
FOR GOOD SINGING**

•  
**SACRED MUSIC COMPOSED BY  
JOSEPH J. McGRATH**

•  
**HYMNS ARE HARD TO WRITE**

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Vol. 66 **DECEMBER, 1939** No. 11

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**McLaughlin & Reilly Company**

Boston, Mass.

Entered as second class matter, October 20, 1931, at the Post Office at Boston, Mass., under the Act of March 3, 1879.

Formerly published in St. Francis, Wisconsin. Now issued monthly, except in July.

Subscription: \$3.00 per year, payable in advance. Single copies, 50c.

# The Caecilia

Monthly Magazine of Catholic Church  
and School Music

ESTABLISHED 1873 by JOHN SINGENBERGER

Vol. 66

December, 1939

No. 11

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Wm. Arthur Reilly, 100 Boylston St., Boston, Mass. — Business Mgr.

Price \$3.00 per year. Single Copies, 50 cents.

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## EDITORIAL

by DOM GREGORY HUGLE, O. S. B.

## A STUBBORN PREJUDICE

It has been quite difficult for a good many church musicians to associate the idea of progress in music with the command of Pius X to return to the ancient version of the Gregorian melodies. We recall a furious protest of an enraged musician who in 1904 went so far as to say: "Revive the ancient melodies? No—never—Let them be dead and buried. The dead have no business to walk our streets! Those old melodies are offensive to our ears, to our rhythmic sense, to our melodic ideas: we want up-to-date music." Of course, we did not delay to inform the publishers of the magazine that such odious effusions were extremely offensive to Catholic subscribers; at the same time we submitted the request to strike our name from the subscribers' list on the same day on which they would again open their columns to similar communications.

Many years have passed; times have changed, but the stubborn prejudice is not yet dead; it makes its living on ignorance and misinterpretation. It has quite a wardrobe of spook costumes and gives its performances before select groups of unthinking lovers of the conventional music of the present day. The echo of these meetings is always the same: "Chant is a back-number; it does not fit into the world of today; it's in the way to real progress, and that's why nobody likes it."

A NEW BOOK FOR THE  
SERIOUS - MINDED

We were immensely pleased when a "long-wished-for" manuscript came to our desk during Eastertime, 1939, namely "The Spirit of Gregorian Chant" by Marie Pierik.

With deepest interest we read page after

page, and what did we discover? First of all we discovered those golden passages from Dom Pothier's classical book: "**Les Melodies Gregoriennes**" which had induced us years ago to prepare a translation of that work! Unfortunately the clouds of depression then hanging over our country, brought on the serious question: "Who is going to buy the book?" and the gloomy outlook killed that project.

It may, however, be salutary for the younger generation to recall a strange fact: When Dom Pothier's work appeared in 1880 it was hailed by the chant students of the Anglican Church with greater enthusiasm than by the members of our own Church. English students were those who formulated the winged word: "Dom Pothier's work is paramount in importance with the discovery of America." Yes, indeed—Dom Pothier did not discover a lost continent, but he discovered a lost art. His book is the embodiment of what Solesmes stands for in the Church and in the world of today. No serious musician can afford to remain ignorant of the services which these zealous monks have rendered Holy Mother Church.

Dom Pothier's work was carried on and completed, as it were, by Dom Mocquereau, the rhythmic artist, the originator of those astounding Gregorian laboratories, which lend mathematical precision to the research work.

Now the 1939 MSS previously mentioned, (entitled "**The Spirit of Gregorian Chant**") has just been published. The author, Marie Pierik, very wisely does not limit herself to the investigations of the monastic School of Solesmes. She gives us also a comprehensive survey of the grand activities of Dr. Peter Wagner of the University of Fribourg in Switzerland. The



writings of this eminent chant student and member of the Papal Commission have received the flattering title of "**Summa Gregoriana**". In three volumes he sets forth the "sum-total" of Gregorian lore, and the gist of these volumes we meet in Miss Pierik's book.

Dr. Wagner's teaching is supplemented by a resumé of Vincent d'Indy's elucidations. Being director of the **Schola Cantorum** in Paris and professor of the Conservatory of Music, his importance as a teacher and refined artist cannot be overestimated; he possessed that rare gift of intuition and felicitous communication, which lightens up obstruse problems.

These words of Dom Pothier we find in the Introduction to Miss Pierik's work:

"There is in the Church, in the Catholic liturgy, a music which is at the same time a word and a chant, a music rich and powerful although simple and natural, a music which does not seek itself, which does not harken to itself, but which bursts forth like the spontaneous cry of the thought and of the religious sentiment, a music, lastly, which is the language of the soul touched by God, and which, coming from the bottom of the heart, goes straight to the heart, takes possession of it and raises it gently to heaven. True devotion produces as of itself song; song, in turn, excites devotion, and this reciprocal action augments the value of both, like two mirrors, which, facing each other, multiply the same image even to the profundity, so to speak, of the infinite" . . .

As we go on throughout the whole book, we are surprised to find a host of witnesses who testify to a tradition of two thousand years, and we wonder how we could remain ignorant of so great a wealth of information. Prejudice is based on ignorance; time has come for each church musician to fortify himself in order to give a ready answer.

We congratulate the publishers upon the splendid typographical make-up, including the artistic binding. When shortly after Easter we strongly encouraged them to bring out this new book, we found them ready, even at the risk of a limited sale, to go into this venture for the sake of a good cause.

The cause is a good one. It is Christ's cause and that of His Holy Church. This cause is hated and despised by the children of the world who revel in a music of their own. Imprinted on the front cover is a page from the **Encomium Paschale**, the Easter Panegyric, sung by the Deacon on Holy Saturday when he blesses the Easter Candle. Reference is made in that sublime Preface to the column of fire which dispelled darkness from the path of the Israelites on their way to the Red Sea. But the application to Christ, the new and eternal light, remains our own, personal and transcending comfort, which cannot be diminished by the railleries of those who do not know Christ.

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## DUBUQUE, IOWA

LORAS INSTITUTE of Liturgical Music, August, 1939. — The Editor of "The Caecilia" inadvertently omitted to mention the local Franciscan Order who were a very important element in making the Institute in Dubuque possible. He visited their beautiful new convent and became acquainted with their varied musical activities, but what impressed him in particular was their wholehearted co-operation with the musical endeavors of the Archdiocese.

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## "NOEL"

The French word for Christmas—"Noel"—means "Good News." It is another word for "Gospel." Long ago, a French princess named Bertha married King Ethelbert of England. Queen Bertha was a Christian. She welcomed St. Augustine when he came to England to preach Christianity, and was delighted when he converted the King and the people. The first Christmas in England was a happy one. Queen Bertha called it "Noel." To this day the French name is often used in English-speaking countries.

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## *The Three Christmas Masses*

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**T**HE CHURCH has granted a privilege to all priests to celebrate three Masses on Christmas Day. This privilege is intended not only for themselves, but also for the spiritual joy and benefit of the faithful. The three Masses are not identical; the liturgical prayers of each one represent a particular theme, or spirit, or approach to the mystery of the Birth of Our Lord. These three themes may be outlined as follows:

I. The first Mass, usually midnight Mass, emphasizes the stupendous nature of the miracle of the birth in time and in human form of the Son of God. Its spirit is that of sheer wonder and awe as we prostrate ourselves in the dazzling light that has broken the darkness of midnight and brought heaven to earth. The tone of the Introit, the Collect, the Gradual, the Gospel, of all the proper parts of this Mass, is elevated, heavenly, sublime. "The Lord hath said to me," sings the Introit, "Thou art My Son; this day have I begotten Thee! Why have the Gentiles raged and people devised vain things? Thou art My Son! This day have I begotten Thee!" Thus we are struck dumb at the words: "This is God Who is born! Again in the Gospel the divinity of Christ is emphasized: "This day is born to you a Saviour, Who is Christ the Lord!" So through the whole Mass, we are led to forget ourselves, to forget even what the birth of the Saviour means to us, we are led simply to kneel in awe and adore.

II. The second Mass of Christmas, which was intended to be celebrated about dawn, expresses the meaning of the birth of Christ for ourselves: the Son of God has not only come down to earth, He has come for our sakes. This note is again struck in the Introit: "A light shall shine upon us this day; for the Lord is born to us, and He shall be called Wonderful, God, the Prince of Peace, the Father of the world to come; of whose reign there shall be no end." St. Paul in the epistle of the Mass already speaks of us as being

heirs of eternal life in Christ; in the Gospel the shepherds "begin to understand the word that was told to them"; the communion prayer bids the daughter of Sion rejoice that her King has come. So, thoughtfully, like the shepherds, we say: Let us go over to Bethlehem and see this word that is come to pass which the Lord hath shown us.

III. The third Mass on Christmas celebrates the completion of the work of Christ in the establishment of His Kingdom on earth. The Introit pronounces this theme. "A Child is born to us and a Son is given to us whose kingdom is upon his shoulders, and His name shall be called the Angel of the Great Counsel." The Gospel of the Mass, in the words of St. John usually recited at the end of Mass, sums up the story of Christ's reign on earth: "He came unto His own, but His own received Him not. But as many as received Him he gave power to be made Sons of God." The Communion prayer likewise brings out the Kingdom of Christ: "All the ends of the earth have seen the salvation of God." And the last Gospel tells the story of the three kings coming from the east to adore the Infant God.

— The Liguorian.

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### ADESTE FIDELES

That well-known and greatly loved Christmas hymn was used at Benediction at Christmastide in France and England since the close of the eighteenth century. It was sung at the Portuguese legation in London as early as 1797. The most popular musical setting was ascribed by Vincent Novello, organist there, to John Reading, who was organist at Winchester Cathedral from 1675-81, and later at Winchester College. The hymn itself has been attributed to St. Bonaventure, but is not found among his works. It is probably of French or German authorship. It invites all the faithful to come to Bethlehem to worship the new-born Saviour.



## *Dramas of Medieval Church are Recalled by Christmas*

*By Lawrence J. Gonner, S.M.*

THE beautiful liturgy of Christmas recalls to our minds that in the Middle Ages the people not only read and pondered the story of the Nativity, but actually had it presented for them in drama form within the portals of the church. In these plays, the clergy were the actors. They took the parts of all characters. With the passing of time, the action of these plays was elaborated, the costuming carried out in greater detail, and the plays took on more and more secular characteristics, thus causing them eventually to lose their intimate association with the Church that gave them birth.

### Wording Is Simple

In its earliest stages, however, the wording of the Nativity plays was very simple. Witness the text of the following play:

"Whom seek ye in the manger, O Shepherds? Tell us."

"We seek Christ, the Savior, an infant wrapped in swaddling clothes as the angel said."

"He is here as a child with Mary His mother of whom Isaias, the prophet, spoke long ago: 'Behold a Virgin shall conceive and bear a son'; and now go ye forth and proclaim that He is born."

"Alleluia! Alleluia! We know indeed that Christ is born on earth as all the prophets spoke."

"Psalm: Puer natus est, etc. (Introit of Third Mass of Christmas)."

This is one of the oldest texts of the Christmas plays and seems to be modeled upon the famous *Quem Quaeritis* (Whom seek ye?) trope of Easter. It is from this simple Easter trope that modern drama eventually sprang. The Christmas or Nativity plays were not, however, as universally acted as the Easter plays in the early part of the Middle Ages, but they were sufficiently numerous to have left behind several interesting manuscripts which have engaged the attention of many medieval scholars.

### Magi Plays Interesting

Of the dramas portraying the Nativity, the *Officium Stellae*, or Magi plays, are especially interesting. They were based upon the text of the Offertory of the Feast of Epiphany: "The kings of Tharsis and the islands shall offer presents; the kings of the Arabians and of Saba shall bring gifts; and all the kings of the earth shall adore Him." In addition to this text, there was in medieval times a fairly common custom of offering bread and wine at the offertory.

The main incidents of the Magi plays are similar in most manuscripts: three cantors dressed to represent the three kings enter the choir through the main door proceeding with measured tread and singing as they advance. Announcing their gifts, they proceed to the middle of the choir where one of them points to the star. Guided by it (the star was sometimes hung from a wire and moved as the Magi approached) they reach the high altar. In rapid succession follow the visit to Herod, the appeal to the Scriptures and the continuance of the journey to Bethlehem where they deposit their gifts. Then a boy behind the altar breaks forth into song. Astonished at what they see and hear, the kings withdraw from the choir by the door leading to the sacristy, singing as they leave.

The Magi plays, therefore, contain certain elements that must have made them quite entertaining, e. g., the introduction of the Magi to Herod, his anger, the searching of the Scriptures and the offering of the gifts. All were portrayed with a realism that must have greatly interested the spectators in the body of the church. Even the little detail of leaving the church by the sacristy door was significant in that it dramatized the Scriptural verse which said that "they (the Magi) went back by another way into their own country."

\*The Pittsburgh Catholic, December 16, 1937.

### Abuses Occurred

Opportunity for abuse there was, however, and sometimes it actually occurred. Thus a play from the cathedral of Padua was carried out in the following manner: Herod and his chaplain, clad in untidy tunics, carrying wooden spears, mount the platforms at Matins. Herod hurls his spear towards the chorus; cum tanto furore he reads the ninth lesson while his attendants dash about belaboring the bishop, the canons and choristers. Thus Herod already in the liturgical plays furnishes an opening for the introduction of secular and humorous elements that show forth even more prominently in the later English cycle plays.

And so the Nativity plays stand out prominently among the many dramatic representations which revealed the spiritual and cultural influence of the Medieval Church.

### ESKIMOS SING LATIN HYMNS

The Most Rev. Armand Clabaut, O. M. I., Coadjutor with right of succession to the Vicar Apostolic of Hudson Bay, in an interview last year described how Catholic Eskimos in the Far North, the mythical home of Santa Claus, sing hymns in Latin and in their native tongue, and otherwise participate in the liturgy of the Church. He spoke from the first-hand experience of a missionary at Notre Dame des Neiges, "Our Lady of the Snows."

#### Eskimos Sing Hymns

The Eskimos, Bishop Clabaut says, love to sing and their rendition of the "Kyrie" and the "Credo" causes no little surprise to whites who visit the mission chapel, usually when some boat reaches these remote harbors. The principal difficulty in organizing a regular choir, he adds, is the paucity of Christians living near the mission. "Here, throughout the year," he says, "there is one family of three. The others come only once or twice a year and do not stay long enough really to learn the offices and familiarize themselves with liturgical chant. But it is surprising how quickly they catch on to an air when it is played to them, usually on an old accordion," he adds.

Another difficulty is the smallness of the chapels. "How can you expect them to

enjoy a lengthy liturgical office," he asks, "when, crowded one upon the other, and perspiring excessively, they can scarcely move to follow the service without jostling one another?"

There is a beautiful collection of 55 Eskimo canticles or hymns, some constituting a sort of chanted catechism, others honoring the special feasts of the Church calendar. This collection includes hymns in honor of Our Lord in the Blessed Sacrament or His Sacred Heart, the Blessed Mother and the Saints, Our Holy Father the pope, and one in honor of the Bishop. The musical accompaniments for these hymns are usually variations of popular French airs or liturgical chants that are easy to learn and easy to retain.

### A CHRISTMAS PRAYER

(Author Unknown)

#### I.

"Amor Mi!" I'm longing, longing  
By Thy manger, cold and lone,

For the favor to receive Thee  
And possess Thee as my own.

Low before Thee

I adore Thee

And uplift my heart to Thee

Listen to its pleading murmur —

"Veni Jesu, Amor Mi!"

#### II.

"Amor Mi!" I'm grieving, grieving  
O'er the dreariness of Thy lot;

To Thine own Thou hast descended

And Thine own received Thee not.

I would hold Thee

I would hold Thee

To my heart so tenderly;

It has room for Thee, — 'tis waiting.

"Veni Jesu, Amor Mi!"

### F. P. McCORMICK, MASSACHUSETTS ORGANIST, DEAD

Taunton, Mass., Oct. 27 — Francis P. McCormick, 79, for 44 years organist and choir director at St. Mary's Church, is dead after a short illness at the Morton Hospital. McCormick, who was born in England, was previously an organist in Adams, Mass., and New London, Conn. He leaves his widow, Julia Ritter McCormick, and one sister, Sister Mary Xavier, a member of the Sisters of Mercy.



# The Music of The New Testament

By Frederick T. Short  
Brooklyn, N. Y.

THE first hymn or canticle recorded in the New Testament is the song of the Blessed Virgin, loved by us and known as the "Magnificat". To this sublime canticle, which St. Ambrose calls "the ecstasy of humility", the Church pays special honor. During the singing of this hymn at Vespers, the altar is incensed and the people are required to stand.

St. Luke, the poet of the New Testament, gives us also the song of Zacharias, composed after the birth of St. John the Baptist; the Song of the Angels, sung above Bethlehem's hills on the first Christmas morn; and the song of the aged Simeon. The first of these, "Benedictus" (Canticle of Zachary), finds an appropriate place in the Office of the Church every morning at Lauds. The second was soon incorporated into the Liturgy, and was later expanded into what we now know as the "Gloria in Excelsis", probably in the Fourth Century. The present version differs slightly from the older form. It was the morning hymn of the early Christians and was sung by many of the martyrs on their way to execution. The last, the "Nunc Dimittis" (Canticle of Simeon), has formed a part of worship at eventide certainly since the Fourth Century, and is sung in the Office of Compline.

All these hymns of the Church are connected with the beginning of the Christian era. The question naturally arises — is there anything in the New Testament to show that music played an important part in the worship of the Church in the earliest ages?

The Epistles, written as they were, from twenty to thirty years after the Ascension, throw a certain amount of light on the subject. St. Paul twice speaks of three different kinds of musical compositions, "Psalms and hymns and spiritual songs" (Ephesians v:19; Colossians iii:16), showing us that by the time he wrote these Epistles Church music had considerably developed. It is naturally difficult to distinguish between these three forms of com-

position now, and they may have been to some extent interchangeable terms; still, each word has its own peculiar meaning.

The Psalms to which St. Paul refers no doubt mean the Jewish Psalter, which in the earliest days became the book of praise of the Church. Passages from the Old Testament, such as the song of Moses, the thanksgiving of Hannah, the vision of Habakkuk, etc., doubtless furnished the earliest Christian hymns. But it was not long before this supply was vastly increased by Christian poets, whose fervor was voiced in such ecstatic outbursts as the "Gloria in Excelsis" and the "Te Deum". By "spiritual songs" St. Paul probably meant those ecstatic vocal utterances which were known as "jubilation" and which were based upon such words as Alleluia. Such melodic extemporization doubtless gave rise to the expression "gift of tongues", since the singer thus addressed his hearers in the universal language of music. Its influence was afterward perpetuated in the florid melodies of the plain-song.

Psalms were the Christian heritage of the Jewish church. Hymns and spiritual songs were the production of the Church herself. As Beveridge says: "By Psalms, I understand those of David's composing; by hymns, such anthems as were made up chiefly of praise and thanksgiving, by whomsoever composed; by spiritual songs, all sorts of songs on any spiritual subject."

At the time that St. Paul wrote his first Epistle to the Corinthians, music in that Church seems to a certain extent to have been out of control, and those who were able to sing, vied with each other in their musical accomplishments. St. Paul is trying to regulate this when he writes, "How is it then brethren? when ye come together, every one of you hath a Psalm" (I. Cor. xiv. 26). It would seem as though the Corinthians were exercising their gifts for their own gratification; or spiritual advancement, or even display of talent, rather than for the edification of the Body of Christ, the building up of the whole Church.

Tertullian, Second Century, tells us of a custom of calling on members of the congregation to sing a hymn or Psalm. The passage reads: "After the water for hands, and the lights are brought, according as each is able out of the Holy Scriptures or of his own mind, he is called upon to sing publicly to God."

As the Church in Apostolic times was a Church under persecution, we can only wonder what music was employed in her worship at all. Yet, it was just this persecution which brought out "the Sacrifice of Praise and Thanksgiving", for which SS. Paul and Silas were imprisoned at Philippi,

we read, "And at midnight Paul and Silas played, and sang praises unto God; and the prisoners heard them." (Acts xvi:25).

From the New Testament we get no definite instructions as to the position music should occupy in the Church, though there are numerous references to music. These show that, even by the time some of the earliest books of the New Testament were written, music occupied an important position, as is only natural when we consider its constant employment in the worship of Jehovah in the Temple at Jerusalem, and especially in the celebration of Jewish feasts.

## *Practical Suggestions for Good Singing*

**T**HOSE who sing too loudly lower the pitch, and the reason is simply this, that they use their vocal organs incorrectly. Instead of inhaling quietly and evenly, the air is absorbed hastily. It reaches the glottis in a powerful stream, and is just as quickly exhaled. In this way the tone indeed attains the proper pitch, although by no means agreeable to the ear, but the singer is unable to sustain it for any length of time, not even during one line of a hymn; the vocal cords, not being equal to this unnatural exertion, lose their elasticity, and the tone sounds "flat"; the action of the lungs becomes restless, the tones likewise.

As a result of this jerking of the breath, the desired pitch is reached; the tone, however, loses its power and clearness, it becomes untrue. To advise singers who are inveterate screamers to be more careful of this valuable instrument, their voice, is often a useless admonition. Unfortunately one or two of such screamers are capable of destroying the good effect of the performance of a choir of from 20 to 30 voices, and to give the whole a coloring which leaves not a doubt in the mind of the hearer that the singing is "out of tune." Apart from these momentary disturbances, too loud singing brings with it evil results; it produces a hoarseness and soreness in the larynx.

### **Soft Singing**

Organists and choir directors should insist upon soft singing from boys. This does not imply a languid, timid tone, but it means great care should be taken that, while

singing, the boy should never exert himself to the full extent of his power, but sing with a moderate degree of strength. Precisely through the restraint which is required of the pupil to sing softly, contrary to his inclination, he is obliged to observe himself constantly, which is in itself a great advantage. A result of the inflexible, unrelenting adherence of the teacher to these requirements in all the classes, at the rehearsals as well as during divine service, will be that the pupil will have acquired a habit of singing softly; and it will be a genuine pleasure to the teacher to observe the mutual control among the boys themselves, and a source of amusement to hear the ridicule with which they encounter other boys who fall into this singing vice.

Experience proves that youthful singers are inclined to sing too loudly at high passages of a song. When such a part seems to be inconvenient for the singers, it is commendable, as far as possible, to sing in a transposed key, or to play the organ accompaniment somewhat lower. This, however, is not always practicable, because, by transposition, some compositions lose their character to a certain extent; at other times, in consequence of the compass of a piece, a transposition is impossible, because what was facilitated for soprano voices in a high key, becomes more difficult of execution when transposed lower — a daily experience with part songs. Transposition, therefore, can scarcely be called a "universal remedy."

The chest register, distinguished by its full, round tone, usually extends to the C.

\*Reprinted in *The Pittsburgh Catholic*, Feb. 18, 1939



From this point the tone assumes an entirely different shading; it sounds weak and thin. As soon as the melody moves higher than C, the singer feels a light pressure, a sign that he has overstepped the natural boundaries, and here the head voice or "falsetto" register begins. The teacher must insist upon his pupils' observing two things: first, when they cannot easily sing chest tones they should employ the head voice, and secondly, they should produce the tones of the falsetto register in such a manner that the change from one register to the other will not be perceptible, thus equalizing both registers.

A general admonition to employ the head voice is useless in most cases. Those divisions of a song requiring the use of the head voice ought to be practiced separately. When the respective figure is reached an interruption is made; the teacher sings the passage for the class, and they repeat it singly and in groups. It is advisable for the teacher to indicate by signs or motions when the pupils are to use the "falsetto" register. The result of continual practice in the manner suggested will be that the pupil will gradually acquire a clear, true intonation, especially of the higher tones.

An incorrect mode of breathing is another cause of "flat" singing. It is a widely spread and evil custom among singers not to take breath until a certain pressure in the vocal cords compels them to do so. That a tone produced under such conditions should not appear clear and true is easily explained. Gradually withdraw the wind from an organ pipe and the tone will have a miserable end. The organist or choir director should strenuously insist upon breathing at the proper places, and not allow the singers to breathe whenever and wherever they please; this should be done by all the singers at the same time. As a good general rule, children, in singing hymns, should be made to sing "in one breath" each line or verse of a stanza.

As for the organ accompaniment, it is not our intention here to enter into details regarding the manner of playing, the choice and number of registers, etc., etc. Only this might be mentioned: an accompaniment that is too loud is the very strongest incentive for singers to sing loudly, and, consequently, out of tune, because it is precisely this that encourages them to sing even louder than the organ.

— Cecilian

## NEW MASSES

### LITURGICAL S A T B MASSES

1029	Biggs, Mary Immaculate Mass .....	\$.60
1067	Biggs, St. Francis Mass .....	.60
1079	Haller, Missa Quarta .....	.60
1089	Marsh, Holy Angels Mass .....	.60
1033	Bloom, Our Lady Mass .....	.60

### NEW LITURGICAL THREE - PART MASSES FOR MEN'S VOICES (T T B)

1074	Stehle, Missa Salve Regina .....	.60
982	Biggs, St. Francis Mass .....	.60
1068	McGrath, Missa Amor Dei .....	.60
989	Tonner, Missa Immaculata .....	.60

### NEW LITURGICAL THREE - PART MASSES

#### FOR WOMEN'S VOICES (S S A)

1028	Cherubim, St. Gertrude Mass .....	.60
1053	Antoinette, St. Thomas Mass .....	.60
1078	McGrath, Missa Spes Mea .....	.60
989	Tonner, Missa Immaculata .....	.60

### NEW TWO - PART MASSES

1057	Florentine, Missa Stella Maris .....	.60
1079	Haller, Missa Quarta .....	.60
1070	Biggs, St. Anthony Mass .....	.60

### NEW MASS FOR STB VOICES

1085	Marsh, Choral Mass .....	.60
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## NEW LATIN MOTETS

### FOR S A T B

1072	Franck, Ave Maria .....	.15
1075	Biggs, Credo (St. Francis Mass) ..	.15
1082	Byrd, Ave Verum .....	.15
1084	Marsh, $\int$ O Quam Amabilis (Adoro Te .....	.15
464	Oberhofer, Rex Regum .....	.15
1098	Franck, Laudate Dominum .....	.15
302	Gilbert, Ecce Panis .....	.15

### TWO PARTS

1095	Cecile, Ave Maria .....	.15
994	Perosi, Ave Maria .....	.15
996	Perosi, Ave Maris Stella .....	.15
483	Quignard, O Gloriosa .....	.15
1051	Kothe, Jesu Dulcis Memoria .....	.15
928	Mitterer, Jesu Decus Angelorum ..	.15
483	Singenberger, Alma Redemptoris ..	.15

### THREE PARTS (S S A)

1037	Brant, Flos de Radice .....	.15
1076	Gisela, Recordare .....	.15
1077	Gisela, O Sacrum Convivium .....	.15

McLAUGHLIN & REILLY CO.

100 Boylston Street Boston, Mass.

## CURRENT COMMENTS

On October 22nd, the St. Roch Choir rendered the music at the Vesper Service at the United States Veterans' Hospital, Indianapolis. Roseann Davey was the accompanist.

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The Propaganda Fide Choir of 100 voices was heard during a broadcast from Vatican City on Saturday, October 21st, carried on the Red Network of the National Broadcasting Company from 1.00 to 1.30 P. M. in connection with the world-wide observances of Mission Sunday.

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The Cleveland Deanery Council of Catholic Women and the Women's Committee of the Cleveland Orchestra is conducting a course in musical appreciation on Friday afternoons. The course is directed by Mrs. Charles Scanlon and the program includes music of all periods.

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In St. Louis, Mo., the St. Louis Catholic Organists' Guild recently held their annual election of officers. Rev. Clarence A. Corcoran, C. M., of Kenrick Seminary, was re-elected President, and Sister Mary Theon of St. Mary's Hospital was re-elected Vice-President. Miss Marie Burke was elected Secretary to succeed Charles M. Hamtil, and Walter Lehleitner was elected Treasurer, succeeding H. A. Schmiehausen.

—:—

Rev. Robert J. Stahl, S. M., director of the Schola Cantorum of Notre Dame Seminary, New Orleans, La., and Conductor of the Men's Choir for the Eighth National Eucharistic Congress held in New Orleans last October, has commenced rehearsal of the all-men's choir which will sing in connection with the annual Holy Name Rally at New Orleans.

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Two products of the Loyola University School of Music, New Orleans, La., were featured in a civic concert on Monday, October 30th with the New Orleans Civic Symphony Orchestra in the Municipal Auditorium in the first of the Youths' Series Concerts of the orchestra this season, under the direction of Arthur Zack. Miss

Ann Moses, senior student of the Loyola University, played the Second Movement of the G Minor Concerto for the piano by Saint Saens in the afternoon. In the evening, Ralph Lacassagne, First Flutist of the Orchestra and a graduate of the Loyola School of Music, was soloist for the first Adult Concert.

—:—

In response to an appeal for members to join a Junior Young Men's Choir Unit in the Central Catholic Boys' High School, Pittsburgh, Pa., twenty responded. Mr. Clifford Bennett, the Director of the Gregorian Institute of Sacred Music and organist and choirmaster of the Sacred Heart Church, is training this group for the purpose of singing the week-day Vespers. In this way, it is hoped to revive an interest in this portion of the Divine Office. The Senior Choir of men, which together with the sopranos sing the Sunday Solemn High Masses and the Sunday evening Vesper Services, has long had a waiting list of prospective members. Mr. Bennett has formed this Junior Unit with the idea of absorbing those on the waiting list, thus carrying over their interest until such times as openings will occur in the senior group. Commencing with the Advent season, Vespers will be sung by the vested group every Wednesday and Friday at five o'clock.

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The Rev. Sylvester I. Tucker, Director of the Archdiocesan Chorus in St. Louis, Mo., has announced that first auditions were held on November 4th, at St. Theresa's School for the enrollment of Catholic boys and girls of any school wishing to join the Archdiocesan chorus in St. Louis.

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The Massachusetts University Extension Course is once more conducting a course in church music. The lecturer is Leonard S. Whalen, A. M., organist and choirmaster of the Church of the Immaculate Conception, Boston. The course is designed with the particular view of demonstrating the ideas of the liturgical revival and it incorporates instruction in boy choir and boy voice, as well as an outline of the history of church music.



# The Hymn—"Holy God We Praise Thy Name"

By  
Ludwig Bonvin, S.J.

MUCH HAS BEEN WRITTEN about the hymn "Holy God, we praise Thy name", as well in Europe as in our country. It has been attacked, and consequently eliminated in many a hymnal, then re-adopted in later editions. Its three-four time was for some a scarecrow, as if a good number of beautiful, even of the most beautiful songs of the hymn repertory, and also the first (i. e. Ambrosian) liturgical Latin hymns had not been written in this kind of measure.

Our hymn has taken root, it will not be eradicated, and sung according to the better version and in the right tempo, it always makes an imposing and dignified impression. Nevertheless it has been lately again condemned as lacking dignity in its melody. I should like to champion the cause of this worthy 18th century hymn, as experience proves it to be effective, elevating and, at the same time, welcome to singer and congregation.

The following suggestions might contribute to a still more worthy and aesthetically higher form both as concerns its melody and its text.

I. The oldest source of the melody is the hymn book of the Empress Maria Theresia (1774), where it is found, we must admit, in a form that needed improvements. These improvements were gradually allotted to it by various hymnals, in an exemplary manner, especially in the "Melodies to Bone's Cantate", 1852. (See this version in No. 77 of the hymn book "Hosanna"). Unfortunately some European as well as American hymnals disfigure the melody in the first and third measures of its last part by inserting tasteless little flourishes, (at the second syllable of "infinite" and the first of "domain" in the text hitherto generally used.)

The oldest source for these little scrolls is, to my knowledge, a hymn using this melody and dedicated to the Blessed Virgin in Ditzfurth's "Fraenkische Volkslieder"

(1855). Its doggerel verses, as the readers that master the German language will readily admit, show themselves fully worthy of the tasteless flourishes:

Endlich sind wir kommen an,  
Mit vergnügt' sten Herzensfreuden  
Vor Marioe Gnadenthron.

Jetzt verschwindet alles Leiden,  
Weil wir bei Maria rein  
Jetzt gesund ankommen sein.

Let it be remarked that the original composition in the hymn book of Maria Theresia does not repeat the last portion of the song, a repetition met with in many hymnals. Neither does the Bone and Hosanna version have the repeat.

As to the kind of time, all the German and American hymn books use the  $\frac{3}{4}$  measure, and have therewith abandoned the original form. This latter has the  $\frac{6}{8}$  time, which I found preserved in a French hymnal (Louis Bouhier, 300 Cantiques, 1916), but with an arsic (up-beat-) beginning that places the first bar line already after the second note:  $\frac{6}{8}$  f f | f e f g a g | f. The original thetic  $\frac{6}{8}$  time, appropriately replaced by the  $\frac{6}{4}$  measure, imparts to the melody greater fluency and nobility, as through it, compared with the  $\frac{3}{4}$  time, there occur fewer principal theses and the metric accentuation, therefore, proceeds less obtrusively.

II. The German original text is by the Silesian priest, Ignaz Franz. J. B. Young's "Roman Hymnal" offered probably the first English translation of it. The hymnal "Hosanna" has an improved version that found the approval of Msgr. H. Henry, a competent critic in this field. Thus in the first stanza the obsolete use of **claim** in the sense of **proclaim** or **acclaim** is avoided by writing: "All on earth Thy rule acclaim", instead of "All on earth Thy sceptre claim", further the pleonastic verse "Infinite Thy vast domain" is replaced by "Boundless ranges Thy domain", whereby at the same time, the musical accent, which, in the former version, disagreeably fell on the atonic last syllable of **infinite**, rests now

\*Reprinted from December, 1933, "Caecilia".

upon the accented first syllable of ranges.

The original verse of the second stanza: "Fill the heav'ns with sweet accord", where the phonetically unfavorable word "heav'ns" creates difficulties in singing, becomes: "Sing, exult in sweet accord".

In the third stanza the word **claim**, again obsolete, gives way to **proclaim**, and "While we own the mystery" to "Wond'ring at the mystery", as **own**, in the sense of **confess**, is liable to be less readily understood by school children.

These are the improvements which have been made from the linguistic and vocal standpoint. Of course, a real poet versed in hymnology and imbued with ecclesiastical spirit, could bring the text to a higher aesthetic level.

### COSMOPOLITAN SCHOOL OF MUSIC Chicago, Illinois

In Chicago, the Cosmopolitan School of Music has announced the engagement of Willard L. Groom, F. A. G. O., L. A. B., who will conduct classes in liturgical music, including the training of the liturgical choir, the Gregorian Chant, and the liturgical organist. Mr. Groom is a graduate of the University of Toronto, where he received three major diplomas in organ, violin and composition in the Music Department. He is a member of the American Guild of Organists and holds the degree L. A. B. of the Royal Schools of Music Academy and College in London. He is organist at St. Patrick's Church, Chicago.

## OUR MUSIC THIS MONTH

### BENEDICTION SERVICE Arranged by Nino Borucchia

Music for two voices is essentially practical. Music for Benediction is likewise practical. Music by the authors represented in this collection is liturgical.

Therefore we feel safe in saying to our subscribers that here is something liturgical, which most choirs can use.

The authors represent good modern music in Italy and there are also included some compositions by German and French musicians.

The harmony is simple, and the vocal lines are natural in their flow. Each piece was especially arranged for this issue of the "CAECILIA", in related keys.

#### Contents of the Collection

O Salutaris .....	Bottazzo
O Salutaris .....	Hornung
O Sacrum Convivium .....	L. Bottazzo
O Sacrum Convivium .....	O. Ravello
Cor Dulce .....	P. Piel
O Quam Suavis .....	O. Ravello
Tantum Ergo .....	Andriselli
" "	A. M. Portelance
" "	O. Ravello
" "	E. Andriselli
" "	A. M. Portelance
" "	O. Ravello

### PROPER OF THE MASS FOR ALL THE SUNDAYS AND PRINCIPAL FEAST DAYS OF THE YEAR

No. 707.

By V. Rev. Theo. Laboure, O. M. I.  
(\$1.00) (Unison Melodies)

"This new setting is intended to remove any excuse for leaving the Proper unsung even by the most elementary of choirs."

Music and Liturgy (London)  
July, 1934.

"The work is excellently laid out and is the best thing we have yet met out of the many attempts to solve, along these lines, the 'problem of the Proper'."

The Universe (London)  
March 2, 1934.

### MELODIAE SACRAE

Book 3.

By Melchiorre Mauro - Cottone

(Music for 3 Voices) (80c.)

"The composer is a very sterling musician in addition to being a skilled performer, so we are not surprised to find, in these twelve motets, considerable contrapuntal skill and melodic invention united to a thoroughly churchly style. They are simple in construction and we single out for special mention 'Veni Creator', 'Pueri Hebraeorum', 'Pie Jesu' and a very lovely 'Ave Maria'."

New Music Review (N. Y.)  
September, 1935.

# TWELVE SELECTIONS FOR BENEDICTION

Arranged for 2 Voices by Nino Boruccia

## 1. O Salutaris Hostia

L. BOTTAZZO (op. 161, N. 21)

Andante (♩=72)

I  
II

*p* *mf* *f* *f*

Bel-la

O sa-lu-ta-ris Ho-sti-a, Quae coe-li pan-dis o-sti-um,

pre - munt

Bel-la pre - munt ho - sti - li - a; Da ro - bur, da

*poco più mosso*

*mf* U - ni tri-no-que Do - - -

ro - bur, fer au - xi - li - um. — U - ni tri-no-que

*mf poco più mosso*

- - mi no, , *p*

Do - mi - no, Sit sem - pi - ter - na glo - ri - a: Qui vi - tam si - ne

ter - mi - no No - bis do - net in pa - tri - a. *f rall.* A - - men.

A - - men.

## 2. O Salutaris Hostia

JOHANN HORNING

Andante *p*

O sa - lu - ta - ris Ho - sti - a Quae coe - li pan - dis o - sti - um. Bel - la pre -

U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri - a. Qui vi - tam

munt ho - sti - li - a Da ro - bur, fer au - xi - li - um. *mf*

si - ne ter - mi - no No - bis do - net in pa - tri - a. A - - men.



## 3. O sacrum convivium

L. BOTTAZZO (op. 161, N. 22)

Andante maestoso (♩ = 76)

*p*

O sa - crum con - vi - vi - um, in quo Chri - stus su - mi - tur; re - co - li - tur me -

*mf*

mo - ri - a pas - si - o - nis e - jus: mens im - ple - tur gra - ti -

*p* *rall.*

a: et fu - tu - rae glo - ri - ae no - bis pi - gnus da - tur.

*p* *rall.*

## 4. O sacrum convivium

O. RAVANELLO (op. 78, N. 13)

Lentamente

*p*

O sa - crum con - vi - vi - um, O sa - crum con - vi - vi - um, in

*p*

Man.

in quo Chri - stus re -

quo Chri - stus su - mi - tur; re - co - li - tur me - mo - ri - a

co - li - tur me - mo - ri - a

pas - si - o - nis e - jus: mens im - ple - tur

gra - ti - a: et fu - tu - rae glo - ri - ae

no - bis pi - gnus

da - tur no - bis pi - gnus da - tur, pi - gnus da - - tur.

rall. p

# 5. Cor dulce

437

P. PIEL

Andante con moto

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment in G major and 2/4 time, starting with a piano (*p dolce*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

The vocal entry begins with a piano (*p*) dynamic. The lyrics are: "Cor dul - ce, cor a - ma - bi - le, A - mo - re no - stri / Cor Je - su, mel - le dul - ci - us, Cor so - le pu - ro". The piano accompaniment continues with a piano (*p*) dynamic, featuring a melodic line in the right hand and a supporting bass line in the left hand.

The vocal entry continues with a forte (*f*) dynamic. The lyrics are: "sau - ci - um, A - mo - re no - stri lan - gui - dum, Fac sis - mi - pu - ri - us, Ver - bi De - i sa - cra - ri - um, O - pum De -". The piano accompaniment features a forte (*f*) dynamic, with a more active right hand and a steady left hand.

The vocal entry concludes with a piano (*p*) dynamic. The lyrics are: "hi - pla - ca - bi - le. / i - com - pen - di - um. A - - - - men." The piano accompaniment features a piano (*p*) dynamic, with a melodic line in the right hand and a supporting bass line in the left hand.

## 6. O quam suavis

O. RAVANELLO (op.78, N.14)

Andante religioso *pp*

O quam su - a - vis est, Do - mi - ne

*p* *pp*

spi - ri - tus tu - us, qui, ut dul - ce - di - nem tu - am in

fi - li - os de - mon - stra - res, pa - ne su - a - vis - si - mo de coe - lo -

proe - sti - to, e - su - ri - en - tes re - ples bo - nis, fa - sti - di -

*cresc.* *f*

*cresc.*



o - sos di - vi - tes di - mit - tens i - na - nes.

### 7. Tantum Ergo

E. ANDRISSELLI (op. 21, N. 6)

Moderato

*p*

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur cer - nu -  
 Ge - ni - to - ri Ge - ni - to - que Laus et ju - bi - la - ti -

*p e legato*

Man.

i:  
o:

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

*mf* *cresc.* *f*

- i: Et an - ti - quum do - cu - men - tum No - vo  
 - o: Sa - lus, ho - nor, vir - tus quo - que Sit et

*mf* *cresc.* *f*

Ped.

*rall.* *a tempo* *p*

ce - dat ri - tu - i: Prae - stet fi - des sup - ple - men - tum  
 be - ne - di - cti - o: Pro - ce - den - ti ab u - tro - que

*rall.* *a tempo* *pp*

Man.

*pp* *rall. e dim.* *Largo f*

Sen-su - um de - fe - ctu - i. A - - men.  
Com-par sit lau - da - ti - o.

*pp* *rall. e dim.* *Largo*

Ped.

## 8. Tantum ergo

Rev. A. M. PORTELANCE

Adagio devoto

*mf* *p*

Tan - tum er - go sa - cra - men - tum Ve - ne re - mur  
Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

*mf* *p*

cer - nu - i: Et an - ti - quum do - cu - men - tum No - vo  
la - ti - o: Sa - lus, ho - nor, vir - tus quo - que Sit et

*mf* *p*

ce - dat ri - tu - i: Prae - stet fi - des sup - ple - men - tum  
be - ne - di - cti - o: Pro - ce - den - ti ab u - tro - que

Sen - su - um de - fec - tu - i.  
Com - par sit lau - da - ti - o. A - men.

*mf* *f*

Ped.

## 9. Tantum ergo

O. RAVANELLO (op. 78, N. 17)

Grave

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur cer - nu - i:  
Ge - ni - to - ri Ge - ni - to - que Laus et ju - bi - la - ti - o:

*p*

Et an - ti - quum do - cu - men - tum No - vo ce - dat ri - tu - i: Prae - stat  
Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - di - cti - o: Pro - ce -

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

## 10. Tantum ergo

E. ANDRISELLI

Andante religioso

*p*

Tan-tum er-go sa-cra-men-tum Ve-ne-re-mur cer-nu-i:  
 Ge-ni-to-ri Ge-ni-to-que Laus et ju-bi-la-ti-o:

*p*

Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i:  
 Sa-lus, ho-nor vir-tus quo-que Sit et be-ne-di-cti-o:

*p*

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

*mf*

## 11. Tantum ergo

Rev. A. M. PORTELANCE

Adagio devoto

*mf*

Tan-tum er-go sa-cra-men-tum Ve-ne-  
 Ge-ni-to-ri Ge-ni-to-que Laus et

*mf*

*p*

Ve-ne-  
 Laus et



re - mur cer - nu - i,  
ju - bi - la - ti - o:

*mf a tempo* *cresc.*

re - mur cer - nu - i, Et an - ti - quam do - cu -  
ju - bi - la - ti - o: Sa - lus, ho - nor, vir - tus

*rall. molto* *mf a tempo* *cresc.*

men - tum No - vo ce - dat ri - tu - i:  
quo - que Sit et be - ne - di - cti - o:

*f* *decresc.* *mf*

*f* *decresc.* *mf*

Prae - stet fi - des sup - ple - men - tum Sen - su -  
Pro - ce - den - ti ab u - tro - que Com - par

*p* Sen - su -  
Com - par

*mf* *p*

um de - fe - ctu - i.  
sit lau - da - ti - o. *p* *mf* *f* *A* - - - men.  
um de - fe - ctu - i.  
sit lau - da - ti - o. *p* *mf* *f* *A* - - - men.

*p* *mf* *f* *ff*

Ped.

## 12. Tantum ergo

O. RAVANELLO (op. 78, N.18)

*Dolce e devoto* *p*

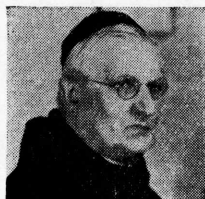
Tan - tum er - go sa - cra - men - tum  
Ge - ni - to - ri Ge - ni - to - que

Ve - ne - re - mur cer - nu - i: Et an - ti - quum do - cu -  
Laus et ju - bi - la - ti - o: Sa - lus, ho - nor, vir - tus

men - tum No - vo ce - dat ri - tu - i: Prae - stet fi - des  
quo - que Sit - et be - ne - di - cti - o: Pro - ce - den - ti

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

*f*



## Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR  
DOM GREGORY HUGLE, O. S. B.

"Where can I procure, in small handy size, copy of the Apostolic Constitution of Pius XI: *Divini Cultus Sanctitatem*?"

A. — You can obtain copy from the Liturgical Press, Collegeville, Minnesota. (**Popular Liturgical Library, Series 4, No. 5.**)

"When I go to Mass why shouldn't I say my own prayers in my own way?"

A. — You are making the mistake of your life by separating from the prayers of Christ. Valuable as your private prayer may be, it cannot compare with the prayer of Christ, and in Holy Mass it is Christ praying, Christ offering the sacrifice, and Christ being offered as victim. We suggest that you consider the following points: (1) Christ alone is capable of rendering to the Divine Majesty the honor that appertains to Him. (2) The all-glorious Son of God abases Himself to the utmost upon the altar, making Himself appear less than man. (3) In presence of the sacrifice of the Mass, all the sacrifices of the Old Law vanish as do the stars when the sun rises, for those sacrifices were only acceptable to God inasmuch as they foreshadowed the oblation of Christ on the cross, with which the Mass is identical. (4) Therefore to hear or celebrate Mass is a good work of greater excellence than any other. (5) The Council of Trent declares that no more holy and divine work can be performed by the faithful than the sacrifice of the Mass. (6) To hear Mass, as a good work, is more profitable than mental prayer, which is the highest form of prayer, because in meditation we represent to ourselves Christ as present, whereas in the Mass He is really present in person.

"Can you inform me about the musical talent, training, and accomplishment of the late Pope Pius X?"

A. — "Joseph Sarto, the future pope, from his childhood had loved music, and used to sing sitting at his desk; he became more and more proficient. At the greater seminary of Padua there existed a very fine school of Gregorian Chant, which he attended from 1854 to 1858. During the last year, Joseph Sarto was appointed **Director of the Ecclesiastical Chant.**" René Bazin, in his life of Pius X (London, Sands & Co., 1928), limits himself to this short communication.

We are inclined to think that during his seminary years, Sarto devoted at least some time to instrumental music, for it is known that he played the piano and the organ creditably well.

While he was Canon at Treviso, in the year 1882, an event took place which made a profound impression on his mind. In that year the **Chant Congress of Arezzo** occurred. Two camps were confronted: the camp of the old, authentic melody, based on the ancient manuscripts, and the camp of the abbreviated chant, printed in 1614 in the office of the Cardinal **del Medici**, and ever after known as the **Editio Medicæa**. Dom Pothier, the spokesman of the first camp, set forth the fact that the ancient sacred melodies represent a work of consummate art which cannot be changed or abbreviated; he stressed the fact that these authentic melodies have been happily restored and should again be given the place of honor in Holy Church. The speakers of the second camp, representing Rome and Ratisbon, insisted that the curtailed form of the chant was for the present time more desirable.

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

While these discussions were going on, no one knew that the future pope was sitting right there, in the midst of the assembly. How deeply Canon Sarto was convinced of the value of the restored melodies, became evident in the year 1895. In that year, being now Cardinal and Patriarch of Venice, he introduced, with the permission of Pope Leo XIII, the Solesmes Gradual into his Patriarchal Basilica of **San Marco**.

In the year 1897 he appointed the eminent priest - musician, Lorenzo Perosi, head of the **Schola Cantorum**. Cardinal Sarto was endowed with a keen insight into the merits of men: Lorenzo Perosi became his helper and adviser for good, even to the end of his pontificate.

Divine Providence had thus prepared the future pope with singular talent, with solid training and undaunted courage. When raised to the Papal throne in 1903, he announced to the astonished world (**Motu Proprio, November 22**) that the ancient Gregorian melodies must be restored to Holy Church without delay.

**"The Mass in D by Beethoven, and the Mass in B Minor by Bach, how are they to be adjudged from a liturgical standpoint?"**

A. — "These two Masses constitute the most colossal disregard of the text of the Ordinary that history has ever produced. The musical interpretation is the most subjective conceivable, and completely independent of the liturgy." (Dr. Peter Wagner, quoted by Marie Pierik in **"The Spirit of Gregorian Chant,"** page 180.)

**"Is the music of César Franck to be classified as liturgical?"**

A. — This delicate question has found an answer by one who is quite competent, viz. by his biographer, Vincent d'Indy. Much as he would like to answer the question in the affirmative (**he says**), he is kept from doing so for two reasons: (1) C. Franck was very indifferently informed regarding the monumental polyphonic works of the 16th century, editions of which were rare and not very accessible in his day. (2) He knew nothing of the research work of the Solesmes Benedictines in the subject of Gregorian Chant. Thus being a stranger to Gregorian Chant and the sacred polyphony, he was thrown on his own resources; in consequence the subjective element dominated.

(Consult: **"The Spirit of Gregorian Chant,"** by Marie Pierik, page 189, ff.)

## CHICAGO NOTES

### NEW ALL-CHICAGO CATHOLIC HIGH SCHOOL CHORUS

The Chicago Catholic High School Choir which is newly formed, consists of fifty-five members; thirty-three girls from Aquinas, Holy Family, Immaculata, Lourde, Notre Dame, Resurrection, Sts. Casimir, Constance, Marys, Scholastica and Trinity High Schools. The boys, twenty-two in number, are from DePaul, Sts. Constance, Leo, Michael and Philips High Schools.

The choir meets every Saturday morning at 9.00 o'clock in the DePaul University School of Music, under the direction of David Nyvall, Jr. It serves as a clinic group for his class in Choral Training, and will serve as a standard by which other choirs may measure their own groups.

Some plans for the organization are:

A clinic is to be held on December 8th and 9th under the direction of Mr. Henry Seitz, of Detroit. The orchestras will play on the afternoon of December 8th. The band and vocal selections will be on the afternoon of the 9th.

A Festival will be held about the 10th of February for the choirs and glee clubs. Beside the demonstration of the All-Catholic Group, each school will sing under its own director for the assembled glee clubs. The purpose of this is to demonstrate what each school is doing with its own group. Judges may comment upon the ability of the various organizations.

The project of having solo vocalists was discussed, but it was decided to withhold plans on this for the present time.

The big spring festival, which was tentatively to be a combination of orchestras and bands, is still being held up while a new plan is being discussed.

At the last meeting of the Choral section of the Chicago Catholic Educator's Music Association held on October 28th, besides the Supervisors there were a number of lay directors present. A general invitation had been sent to those interested in choral work, to hear the All-Catholic High School Choir in rehearsal. Mr. Nyvall taught the group an entire song on that day.

Any requests for information about the Band, Orchestra, or Choral groups of the Chicago Catholic Educator's Music Association should be referred to Fr. Leo M. Leissler, O. S. M., Publicity Chairman.



*Sacred Music, Composed by*  
*Joseph J. McGrath*

*By Cyr de Brant*

**MISSA PAROCHIALIS (S A T B)**

Following the suggestion of the title, the composer has set this work in a less difficult idiom. Although he has left aside the complexities of some of his other works, he still retains the sincerity of style that has made his Masses so deeply liturgical in spirit. His leaning for strictly canonic effects is limited to an extended two-part canon used at the opening of the Gloria and again at the "Quoniam tu solus." Just one other example might be quoted before passing on to some other aspects of the Mass. This is the inversion of the themes in the "Christe". The work for the greater part turns to the harmonic idiom as a basis but with simple moving lines, particularly in the inner voices, the composer has created a composition that is very intriguing. Although there is no fundamental theme in the strict sense, the opening measures of the Kyrie are not lost sight of. They serve as a unifying link and appear from time to time concealed in the inner voice lines.

The work is a rewarding one and presents no great difficulties in achieving a satisfying performance. The Credo is simplified by the use of alternating phrases with Gregorian Chant version. A free but sufficiently supporting accompaniment is given by the organ. All in all it makes a practical and distinctive Mass.

**MISSA PONTIFICALIS (S A T B)**

The theme of the "Sacerdos et Pontifex" serves as the well-spring of this solemn setting. The texture is solidly contrapuntal and without being diadactic, conceals the more complicated web and canonic material in a pleasing flow of melody. There is no diffusion of forces as the elements are mostly of a pattern founded on the selected theme or developed from its melodic traits. In keeping with this idiom, the composer has chosen rhythms more common to an earlier period as well as a tonal idiom that is predominately modal.

The Kyrie and Christe are set in con-

trasting vocal surroundings. The opening measures are conceived in a highly developed style, while the Christe counter-balances with a similar vocal line of lighter texture. In the repetitions of the Kyrie, the theme is further developed and later, serves for the closing measures of the Mass (Dona nobis). The Gloria and Credo, while making use of many vocal possibilities, presents no weightiness as the use of smaller combinations is frequent. These pages, however, are thoroughly in accord with the spirit of the work and interesting canonic moments are to be found in the "Domine Deus" and in another well-written one in the closing measures of the Gloria. The Credo also has its canonic moments but in this case it is between the voices and the organ. The first half of the Sanctus is especially enticing. It achieves an ethereal quality which is bound up with the placement of the voices and the theme itself.

While the work will need a competent choir to present it satisfactorily, little difficulty will be found with the vocal lines which keep close to the original key center. To the more experienced choir, this opus is fitting material for its best efforts.

**MISSA AMOR DEI (T T B)**

(In Honor of St. Thomas More)

A close knitting of the material as well as the appealing rhythmic feeling are important items to be considered in a study of this Mass. Sequential effects play an important part in the development of some of the essential motives. Here smoothness and careful linking make these sequences more purposeful and convincing. The Gloria is a departure from some of the more common settings as the opening bars contain a well-worked and melodious three-part canon which appears again in the closing measures of the movement. Again, a free chant-like section is introduced, its free rhythms contrasting with measured portions.

The opening measures of the Credo pre-

sents a new motive that is the key-note for much of the later development. The Sanctus and Benedictus are other closely related units, being built from similar material. The vocal lines present no compromising high notes but progress in a pleasing and effective register flowing with a tendency to give each part a vital part in the development of the work. A well-balanced choral unit could make an effective and beautiful presentation of the work. An organ accompaniment enhances the vocal line and at times plays its own part in the development of the themes. Another of the composer's engaging compositions.

### MISSA SPES MEA (S S A) (St. Cecilia)

In scoring this Mass, the composer has aptly kept in mind the requirements of this vocal combination and has likewise wisely abstained from adding a weighty organ accompaniment. There are many a cappella sections. The Kyrie, for instance, is a cappella throughout, although an optional single line of melody is provided for the opening bars and an ad lib. accompaniment for the Christe. At times the accompaniment is written in three voices and at other moments is placed in the higher registers of the instrument.

An important scale line motive is presented in the opening bars of the Gloria and by way of further development or repetition, becomes the basis of a good deal of the thought in the succeeding pages. This and a short, undulating motive appearing in the Kyrie account for the material of many of the melodic lines that are welded in the framework. While the Sanctus and Benedictus depend largely on the longer motive, the Agnus Dei uses the shorter theme in the "Qui Tollis!" The Credo varies somewhat from the other movements as its lines are broken between simple recitative formulas and pleasing choral sections. The composer keeps close to his original tonal center but graces his melodic lines with a variety of appealing traits which produces a texture marked by skill and emotional warmth. A very pleasing work for any fine group of women's voices.

### MISSA LYRICA (S T B)

As one proceeds with a study of this work, its fine qualities become more evi-

dent and ingratiating. Some might think of the contrapuntal style as a handicap to the modern listener or at least a less pleasant idiom. In this case, however, we have a practical example that these older forms need not be tedious. The work embraces pleasing lines of melody in all the voices that not only impress the listener but actually grow on his consciousness. The opening measures of the Agnus Dei and the Gloria, as well as the closing bars of the Kyrie and the "Et incarnatus est", might be pointed out as some of the sections which exemplify these traits. The composer, however, has not lost sight of suitable contrasting material and many points of divergence from the polyphonic idiom are plainly evident. An uncommon and gratifying effect is obtained in the Sanctus and Benedictus by setting these sections in 3/2 time, which produces a broadening effect that adds dignity and a liquid quality to the voices. Throughout, the modal framework goes a long way in achieving the liturgical spirit of the opus. A careful study of this Mass would be rewarding to any choirmaster. Much can be done with its vocal lines, yet they offer no difficulties. An excellent Mass for this vocal combination.

### JUBILATO DEO (S A T B)

The composer's conception of this motet is blessed with an exuberance of spirit that is not marred by any of the traits of a secular style. Here the spirited movement is quickened by a running figure which is made all the more striking by the broadening and contrasting rhythms of the middle section. Unison passages are also made an essential part of the development. In no case are the voices taxed to produce the desired effects, yet the work is an effective one for festival occasions.

### CONFITEBOR TIBI (S A T B)

The solemn declamation in the opening bars of this Offertory setting for the Feast of the Holy Name are heightened by the harmonic qualities of the lower voices. These chords, archaic in character and simple in intent are direct in accomplishing the desired result. A contrasting section consists of a canon between the two upper voices as one group and the lower voices as another. Here the introductory

four-note figure becomes in turn the point of departure for further development. As the work approaches the closing bars, the pace is slackened and the opening bars of declamation heard again.

### AVE MARIA (S T B)

The difficulties generally met with in writing for this vocal combination are not evident in this work. The soprano voice is not restricted to its lower register nor is the tenor made to substitute for the needed notes in the alto register. Effective voice ranges, in brief, are a hall-mark of this composition. In the opening section, the voices are cast in antiphonal style so that the unisonic presentation of the Sancta Maria is more striking. In this portion, however, the voices employ less figured line but the additional comment of the organ serves to keep a unified pattern. Here also the turn to the minor mode makes an agreeable contrast.

### TERRA TREMUIT (S A T B)

An important item in the list of a composer's interpretative effects is pace. In this motet it is just this quality that adds to the intensification of the harmonic scheme. There is, however, none of the tawdry exaggeration expressed here which would mar its effectiveness. At these opening bars, the tonal lines are simplicity itself, yet the final result is telling. The closing Alleluia section is based on a short figure, the opening notes of which are emphasized. The theme is presented in the form of a fughetta which grows to a forceful ending in the final bars.

### TULERUNT JESU (S A T B)

A tender spirit marks the whole of this composition. In none of the sections is anything more than "mf" demanded, yet by subtle means the composer has created a motet that demands attention. A good deal of the lightness is achieved by making the tenor the lowest voice of the choral combination. The closing bars, which are placed in a contrapuntal setting, grow more interesting by their rhythmic contrasts. An apt recollection of the opening intonation is found in the final measures. While the motet could be used on various occasions, it is proper to the Feast of the Holy Family.

## JESU DULCIS MEMORIA O MARIA SINE LABE CONCEPTA COR JESU (S A T B)

This is a practical group of motets that can be of good service to any choir. The group includes a motet to the Sacred Heart, another to Our Lord, and a third to the Most Blessed Virgin. In the "O Maria", after a full choral declamation of the four voices, a canon is introduced between groups of the upper and lower voices, after which the few additional bars are set for full choir.

In the "Jesu Dulcis Memoria", the harmonic style predominates, although there are interesting inflections of the vocal line. The mid-portion of the motet brings a precious moment of color and a slightly freer flow to the tonal lines.

The concluding motet, the "Cor Jesu", presents no harmonic difficulties. It is a short polyphonic scheme that flows smoothly and agreeably, with point and direction. It is another of the skillful works of the composer that obtains its appealing qualities within a small dynamic range.

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# November Organ Recitals

By Ernest White at St. Mary of the Virgin Church, New York City

NOVEMBER 6, 1939

PRELUDE, FUGUE and CHACONNE

Dietrich Buxtehude (1637 - 1707)

CHORAL - VORSPIELE

Aus tiefer Not schrei ich zu dir

Johann G. Walther (1684 - 1748)

Allein Gott in der Höh sei Ehr

Georg Böhm (1661 - 1740)

Ach Gott! erhör mein Seufzen

Johann Ludwig Krebs (1713 - 1780)

Wie schön leuchtet der Morgenstern

Dietrich Buxtehude (1637 - 1707)

L'ORGUE MYSTIQUE

Charles Tournemire (1928)

Purificatio B. M. V.

Introit

Gradual

Offertory

Communio

Diptyque

CHORAL - VORSPIELE

Johann Sebastian Bach (1685 - 1750)

Wachet auf, ruft uns die Stimme

Wo soll ich fliehen hin

Wer nur den lieben Gott lasst walten

Meine Seele erhebt den Herren

Ach bleib bei uns, Herr Jesu Christ

Kommst du nun, Jesu, vom Himmel herunter

PRELUDE and FUGUE in D

Johann Sebastian Bach

NOVEMBER 13, 1939

PRELUDE and FUGUE in C

Georg Böhm (1661 - 1733)

CHORAL - VORSPIELE

Auf meinen lieben Gott

Georg Böhm

Was Gott tut, das ist wohlgetan

Johann G. Walther (1684 - 1748)

Vom Himmel kam der Engel schaar

Johann H. Buttstedt (1666 - 1727)

SYMPHONIE DE L'AGNEAU MYSTIQUE

Paul de Maleingreau (1926)

III Agnus Dei, fons bonitas et laetitia

CHORAL - VORSPIELE

Johann Sebastian Bach

Vater unser im Himmelreich

Aus der Tiefe rufe ich

Durch Adam's Fall ist ganz verderbt

Jesu, meine Zuversicht

Nun freut euch lieben Christen gemein

O Mensch beweine dein' Sunde gross

TOCCATA and FUGUE in D minor

Johann Sebastian Bach

NOVEMBER 20, 1939

TOCCATA in C Minor

Georg Muffat (1645 - 1707)

CHORAL - VORSPIELE

Ein feste Burg

Johann Nicolaus Hanff (1630 - 1706)

Meine Seele erhebet den Herrn

Delphin Strungk (1601 - 1664)

Herzlich tut mich verlangen

Johann Peter Kellner (1705 - 1788)

Lobe den Herren, den mächtigen König der Ehren

Johann G. Walther (1684 - 1748)

SONATA I

Massig schnell

Sehr langsam

Phantasie, frei

Ruhig bewegt

Paul Hindemith (1937)

PASTORAL SUITE

Johann Sebastian Bach

Four movements

PRELUDE and FUGUE in B minor

Johann Sebastian Bach

NOVEMBER 27, 1939

PRELUDE and FUGUE in E

Vincentius Lubeck (1654 - 1740)

CHORAL - VORSPIELE

Herr, wie du willst, so schick's mit mir

Georg Böhm (1661 - 1740)

Jesu Leiden, Pein und Tod

Johann Caspar Vogler (1696 - 1765)

Was Gott tut, das ist wohlgetan

Johann Peter Kellner (1705 - 1788)

SYMPHONIE de la PASSION

Paul de Maleingreau (1923)

I Prologue

II Le Tumulte au Prétoire

CHORAL - VORSPIELE

Johann Sebastian Bach

Von Gott will ich nicht lassen

Komm, heiliger Geist, Herre Gott

Schmucke dich, O liebe Seele

FANTASIA and FUGUE in G minor

Johann Sebastian Bach

# Hymns are Hard to Write

By Sir Richard Terry, Mus. Doc.

**H**OW can one explain to the average person the difference between a good and a bad tune?"

To a cultured person the issue is so simple that an answer is hardly required; he **knows**. But to the average man (timid about his own critical faculty) the answer is not so easy, since it all depends on the angle from which you approach the subject; e. g., its melody, its harmony, its rhythm, its balance of phrase, or (most debatable of all) its aesthetic or devotional appeal.

## Five Essentials

Firstly then: If the melody is strongly and clearly defined, free from triviality, banality or trite clichés; if it is readily picked up by a congregation **without a note of its harmony being played**, it is (other things being equal) a good tune. If on the contrary its melody is weak and sentimental, if it is reminiscent of the "drawing-room song" (as too many 19th century hymn tunes are), if its intervals are awkward (necessitating the use of an instrument to make them intelligible), if a congregation finds difficulty in "picking up" the melody from merely hearing it sung (unaccompanied) by a single voice, then it is a bad, or at best, an unsuitable tune.

Secondly: If the vocal harmonies or the organ accompaniments are bold, straightforward and diatonic, it is good. If they are meretricious, "sugary" or sensuous, it is bad.

Thirdly: If its rhythms are broad and dignified and free from that form of vulgarity known as "patter", it is good. If they are jerky, "jumpy", square-cut or vague or rambling, it is bad.

Fourthly: If its phrases are ill-balanced, it is not a good tune. This point is not so easy to demonstrate in print; it is quite easy if one has a pianoforte with which to illustrate it. With a pianoforte one can demonstrate to the most indifferently-musical audience how phrases can be well or ill balanced by (a) contrast (b) repetition or (c) rhyme. These three cases may be

illustrated respectively (from the "good" point of view) by hymns 206, 4, and 258 in *The Westminster Hymnal*. A case of ill-balanced phrasing (from the melodic point of view) is that of Dykes' popular tune to the equally popular hymn "The King of Love my Shepherd is." The first and third lines of the melody are very similar but not sufficiently alike to suggest repetition (for the sake of emphasis) or sufficiently unlike to suggest contrast (for the sake of variety); the second and fourth lines are identical save that an additional note is added to line four which just upsets the balance. And so, this tune which opens so beautifully in its first two lines, grows weaker in the third and peters out lamely in the fourth.

Fifthly: In the matter of aesthetic or devotional appeal — two points so subtle in essence, so real in effect; so unsusceptible to definition, so compelling to the sense — nothing short of a bulky treatise could do justice to the subject. So much depends on a variety of circumstances and occasions. A tune eminently suitable to one set of circumstances may be quite out of place in another. To take one example: Sullivan wrote a rousing tune (I am aware that highbrows call it "vulgar") to "Onward Christian Soldiers." It fulfills the idea of soldiers on the march and from that point of view it is inspiring. But by singing that tune to another hymn of **exactly the same metre** (e.g., Caswall's "Come ye little children" or — worse still — Faber's "Mary dearest Mother") the result is grotesque in the first instance and outrageous in the second. And yet it is **precisely the same tune**. Which only goes to show that tunes intrinsically good in one case may prove shockingly bad in others.

The truth is that in judging hymn tunes we seem to get "no forrader" for lack of a common denominator to our varying standards.

A hymn tune is such a **simple** form of musical composition that most people seem to think it must necessarily be an **easy** one. The reverse is the case. That is why hymn tune composition has such a fascination for

**AN IDEAL CHRISTMAS GIFT**  
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**by Marie Pierik**

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## HYMNS ARE HARD TO WRITE

(Continued from page 451)

the amateur and the *dilettante*. It is they — with their half-baked musicianship and their unerring instinct for the second-rate — who are the greatest obstacle to any progress in the vernacular hymnology. It is they who are the most dogmatic in the way they lay down the law to the musician and the multitude alike. It is they who cling obstinately to a type of tune (with its weak melodies and saccharine harmonies) which was the (mid-Victorian) invention of a non-Catholic religious body and which is now repudiated even by them.

Thoughtful Catholics may reasonably ask why they should be held under the yoke of that deplorable passing fashion when the non-Catholic denomination which gave it birth has shaken that yoke from off its own neck.

These well-meaning and misguided *dilettanti* would do well to make an historical study of hymnology. They would then find (possibly to their surprise) that it is not sufficient to put a few notes together with pleasing and "correct" harmonies and call the result a hymn tune. A vernacular hymn tune is (I repeat) not an easy thing to write; it is a specially hard one.

## A Surprising Feature

Mere musicianship is not necessarily a qualification. That is the "surprise" which I promise the *dilettanti* who do make a serious study of the subject.

Bach is regarded as the hymn-tune writer *par excellence*. But how many of our *dilettanti* are aware that (with a few exceptions) he merely added his glorious harmonies to *melodies written by lesser men*? Only one of Handel's hymn tunes has survived the test of time. Mozart wrote only two hymn-tunes and even they have never had a real vogue. Haydn is known by only one tune, and it is now doubted if the *melody* was really his. Beethoven had no flair for this form of composition. Mendelssohn's hymns are like those of Bach — fine harmonisations of other people's melodies.

No, my good and dogmatic *dilettanti*, the great composers have shown us that the flair for hymn-tune composition is a special one and by no means the possession of even the greatest musician.

What, then, are we going to do about it? Ah, there's the rub! But being an incorrigible optimist I am convinced that we shall soon see daylight if we honestly look

for it, and — having found it — keep our eyes turned always to the light.

Our present difficulty is the lack of any standard, criterion, touchstone (or whatever you like to call it). At present we have (a) the non-musical person who says he knows nothing of the subject, (b) the *dilettante* who says he does, and (c) the musician who says that hymn-tune composition is not necessarily a concomitant of musicianship.

Until we get some sort of fusion between these three types of mind, little can result; but I am hopeful still.

If I had the wit of a Bernard Shaw or a Chesterton, I might say something to the effect that when it comes to assessing the values of hymn-tunes there are two classes specially unqualified for the task — the musical and the unmusical.

Think this over. It is not such a paradox as it looks.

### Christmas Hymns For TTBB

AN ANGEL FAIR	
916 Singenberger, J. ....	\$ .15
CHRIST IS BORN	
823 Korman, J. A. ....	.15
HAIL, HOLY NIGHT	
916 Tappert, H. ....	.15
LO, HOW A ROSE	
958 Praetorius ....	.15
O COME ALL YE FAITHFUL	
957 Traditional (Chorale) ....	.12
970 Traditional (Novello Arr.) ....	.15
PRINCE OF PEACE	
403 Weiss - Reilly ....	.15
SLEEP OF THE INFANT	
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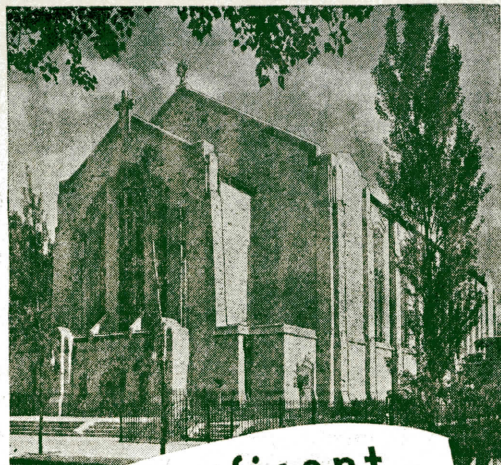
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