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A REVIEW OF CATHOLIC CHURCH and SCHOOL MUSIC

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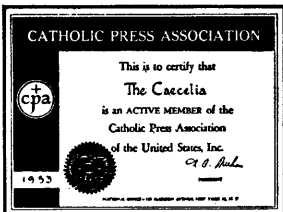
SEPTEMBER - OCTOBER, 1953

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Dr. Louis Balogh of Cleveland, Ohio, leads off with an essay in which he defines what might be considered the motivating force that led to the construction of a particular genre of organ for each of several historical epochs . . . Father Guentner concludes his analysis of modern settings of the mass texts and selects new works by Rubbra, Poulenc and Stravinsky for special mention . . . To those not already acquainted with her musical talents, her wealth of energy and proven success in "bridging the gap between a life of work and a life of worship" we introduce Sister M. Leonette, O.F.S. of Milwaukee, Aurora and Chicago, in "Laborer in the Vineyard" . . . At our request Father Hayburn reports on the musical activity of the Eucharistic Congress held in Australia last spring . . . For review a recent set of Haydn Masses issued by The Haydn Society of Boston is taken up, and in the Choirmaster's Notebook are discussed ways and means of making a beginning in "harmony" singing . . . The Music Supplement offers a few suggestions for Christmas programs.



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ORGAN IDEALS THROUGH THE AGES

by Louis L. Balogh



DEALS IN ORGAN CONSTRUCTION and tonal design have existed from earliest times. As in the case of all musical instruments the details of form and function of organ playing and making have evolved in response to the aural and physical requirements of performance. To these each age contributed something of its own from the point of view of the builder, the composer and the performing artist. That the exigencies of church architecture, ecclesiastical legislation and ritual played their part also in the formation of the organ's tonal and structural fabrication is likewise clear from historical evidence.

It is our purpose here to review briefly in chronological order at least some of the influences that have had a bearing on the making of the organ in each of the principal historical periods of our western society, those influences which in each epoch produced an "ideal" instrument that seemed to satisfy the needs for which it was made.

Romanesque Era: Pitch

The era between the sixth and the twelfth century is usually referred to by art historians as the Romanesque Period. During this epoch the Church evolved into a dominant social and cultural force in western civilization. Evidences of the Church's temporal power and prestige are to be found in the massive edifices that were constructed at this time in order to house and protect her valuable vestments, treasures and sacred relics as well as to accommodate the vast throngs that came there for religious services. Nor did the Church neglect music during this period of vigorous growth. The age saw the establishment of Gregorian Chant as the official music sanctioned for use in the liturgy (a unique position which it holds even today).

The organ too was admitted, though reluctantly at first, into the service of the Church at this time. The reason for the delay was twofold: the Chant did not need an accompaniment and in addition the organ's original tonal design included sounds that were more intimately associated with sporting events and games in the arena than with the action and mood of the divine service. When the first "contraption" called an organ was brought into

the Church, the tone it produced was so shrill and irreverent that the pilgrims thought of dancing rather than praying during the "ungodly piping." The clergy and the pious monks considered the first organs frivolous and mundane, to use the expression of the times. The organ, however, did eventually find its way into the service of the Church at this time. Its admission into the sacred precincts was predicated on its ability to supply that musical element which forms the basis for its being accepted even today and which through the length and diameter of its pipe dimensions it is especially designed to supply, namely, a fixed pitch. In spite of its raucous tone the organ was tolerated at first because it helped the singers to maintain a steady pitch. (The problem of singing on pitch was no less acute in the 11th than in the 20th century!)

It will not be necessary here to describe in detail the evolution of the portative organ or the primitive organ of the early period when organists were called "beaters." These early instruments are described in many fine histories on the subject. Suffice it is to say here that these early organs contained some twenty pipes all of which had different lengths but the same diameter. Though additions were made to the number of pipes used no appreciable difference is noted in their pitch or tonal color because they all had the same diameter.

Apart from such attempts to add to the basic pipe ensemble no musical function other than an ability to produce a rudimentary kind of fixed pitch was actually developed in the organ of the Romanesque Period (950-1250). We shall therefore consider pitch as the organ ideal of that era. The next advancement in the evolution of the organ was destined to take place in another and later century.

Gothic Period: Tonal Strength

The organ with more than one keyboard and some pedal evolved in the fifteenth century, the Gothic period, which was justly called the summit of the middle ages. Like other periods, this was also the sum-total of an ever growing and ever moving human activity, and did not represent in any way higher or lower standards for artistic ideals than any other age. No doubt, it possessed its own characteristic aesthetic air, expressed pre-

dominantly in the magnificence of the Gothic cathedral. The deep religious zeal and fervor which resulted in the Crusades, stamped its spirit and expression on all human undertakings. Therefore, in the music of the Gothic era we find attempts at the same elaborate construction and painful details as in architecture, painting, etc. The composers worked on their compositions imbued with the same religious spirit as the monks working on their famous hand-printed, ornate volumes, codes of their libraries. We find that the Gothic motet shows all the characteristic elaborations and super-impositions of the music of the period. There are hidden contrapuntal devices, the solution of which was a secret of the masters, as were the methods of medieval alchemy. In many instances the voices were to be improvised, (known as 'super librum' singing, or 'dechant sur le livre,' meaning: discant with closed books) or had each a different text, mixing secular tunes, instrumental parts for fillers into the medieval motet.

The role of the organ, we assume, was greatly different from that of only 'helping intonation' of the chant. Its main duty was first of all to fill the vast spaces and the high arches of the Gothic cathedrals. Then again, it had to support and also alternate with a group of singers, who were maintained and trained at the 'Schola Cantorum' of each important cathedral, parish church and princely court-chapel. The element of the medieval mysticism was reflected in the 'miraculous contraptions' which organ builders began to include in their 'positive' (stationary, contrary to 'portative') organs. One such was the Zymbelstern, a percussion stop of revolving miniature bells arranged in a form of a star, which had its beginnings at this time. The aim was to put fear into the congregation (ad majoris excitationem devotionis) by the mystic moving bells — later figures — displayed on the organ cases. In general, the antiphonal and accompanimental usage of the organ brought out an instrument representing a colorless mixture tending to elemental tonal strength — which is the characteristic organ ideal of the Gothic period (1250–1450).

Renaissance: Imitation

The next hundred and fifty years embrace the Golden Age of Polyphonic Music and are ordinarily known as the period of Humanism or Renaissance. The transition into the new era was a gradual one as is always the case. In historical perspec-

tive we can see the principal traits of one era either fading out of existence or overlapping into those of a newer and later age. In the Renaissance we see the somewhat crude attempts at choral polyphony of the Gothic Age flower into a style of music writing that is virtually unmatched for its beauty and technical refinement. In sheer volume of output, too, a new vigor and purposeful activity is to be noted. May it be said here, however, that the music of the Renaissance, in spite of the tremendous up-swing in the composition of polyphonic masses and motets noted at this time, was far from being exclusively vocal as is commonly believed. Recent research has shown that the art of instrumental playing and music writing was not dormant. It can be stated with certainty now that some of the Flemish polyphony, for example, of the early Renaissance was not intended for human voices but for instruments. Parts of masses, for example, had to be 'supplied' by the organ, or other instruments, common at that time. Such procedure was already known to some extent in the Gothic period. In performance it was customary to interpolate the Gregorian Chant with organ music. This procedure was known as the *canto misto* contrary to the *canto puro*. When the 'Ceremoniale Episcoporum' forbade this, a new type of alternation came into use, known as playing the *versetti* —, i.e. elaborate organ interludes in between verses of hymns, Magnificat, etc. These innovations plus the Reformation, with the advent of the Protestant Choral and congregational singing, which also came about at this time, — placed new demands on the instrument of the church.

Inevitably, the bulk of the Gothic organ sounds had to be divided then into smaller and softer parts. In these tonal subdivisions were stops of high and low pitches, marking the forerunners of the footage that designate the pitch of the pipe-rank. Builders began to pay more attention to the wind opening of the pipes, thus resulting in soft and loud tones and a greater effort to make a study of the diameter of the pipes. Therefore, we may safely conclude that the idea of 'voicing' saw its birth in the fifteenth century in these efforts. As most of the labelled organ stops had their equal among the instruments commonly in use at that time, we may assume that the organ ideal of the Renaissance period (1450–1600) commences to be imitative. Many of the stops, mostly of fluty character, were unlabelled on the early organs and even those of later periods. It was taken for granted

that the masters of the organ, similar to the masters of other branches of arts, should be experts in their craft and for them at least labels were unnecessary. In addition it was considered undesirable to divulge "trade secrets."

The Renaissance period tapers into the Baroque era. The Portuguese word Barocco is the name of irregular pearls which were freely used in decorating gold and silver articles — mainly jewelry. In architecture, it signifies the use of carved and contorted forms. In art history, synonymous with Rococo, Baroque suggests the cultivation of irregularity and the usage of elements out of the ordinary. In music great events took place during the period. Just to mention a few: the tempered tuning, which made it possible that every tone could be used in all keys (Werkmeister, organist of Halberstadt, d. 1706); Amati, Stradivarius, Albani, etc., great masters of violin making brought the string instruments to their highest perfection; the important reforms of Gluck, concerning opera; and at last, but not least, — the apex of organ

music in the works of the great cantor, Johann Sebastian Bach.

Early Baroque: Contrasts in Voicing

In the early part of the Baroque Era the elementary strength of the organ is missing. The rise of chamber music at this time with its emphasis on intimate sounds and individual musical lines results in new efforts at voicing in organ design in order to make it possible for the organ to express effectively the contrapuntal works of the era. Organs of this period were still in evidence before the last war in Germany. Michael Praetorius (the Latin name for Schultz or Schultze) described these organs in detail in his famous 'Syntagma Musicum' (1615–20). Following his description, in 1921, Dr. Oscar Walcker (at that time head of the E. F. Walcker & Company organ builders, Lugwigsburg, Germany) and Dr. Wilibald Gurlitt (director of the 'Musikwissenschaftliches Institut' at the University of Freiburg) reconstructed the so-called Praetorius Organ. This 2 manual 20 stops organ was placed in the hall of the Music Institute of the University of Freiburg. The specifications should be known to all interested in organ building. For the sake of references we shall repeat the stop-list, which since 1921 was much publicized:

OBERWERK — Grossgedeckt 8, Nachthorn 4, Principal 8, Octava 4, Mixtur 4 rks., Schwiigel 1, Ranckett 16.

IN DIE BRUST — (played from Oberwerk) Klein Lieblich 2, Baerpfeife 8, Geigenregal 4.

RUECKPOSITIF — Quintadena 8, Blockfloete 4, Gemshoerlein 2, Zimbel 4 rks., Spitzfloete 4, Krummhorn 8.

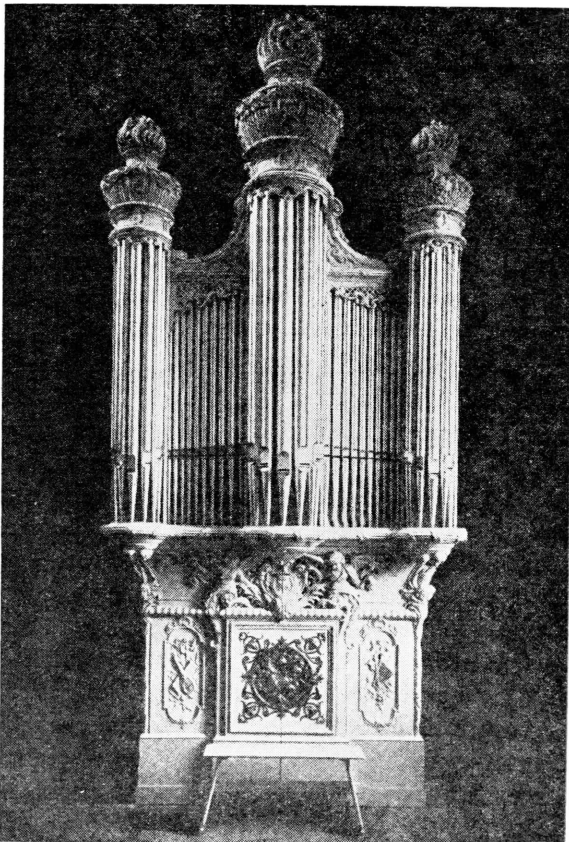
PEDAL — Untersatz (stark) 16, Posaubass 16, Singend Cornet 2, Dolzianbass (reed) 8.

Zimbelstern. Tremulant on the entire organ. Manual Coupler. Pedal Coupler to the Rueckpositif. x)

Description of some obsolete stops:

Ranckett 16: This rank of pipes has a quiet, pleasing tonal quality and blends readily with the various flue stops to produce beautiful combinations. It is at the same time excellent as a filling stop without giving too dark a color to the tone. The body (the largest being about a foot high) encloses a second resonator. The outside resonator is sealed and has only small sound-holes.

Baerpfeife 8: The construction of this pipe shows two funnels joined with their outside rims, a third funnel



Organ with Organola in the Chapel of the Kozlowka Castle in Poland. This is an exact copy of the organ in the Chapel at Versailles

in upright position being placed over the two. The sound opening is covered, except for a narrow slit. The tone has a characteristic, unique charm and could be compared with out best Vox Humanas.

Krummhorn 8: is more an ensemble reed than solo.

Geigen Regal 4: When used in full ensemble it replaces the effects of the strings of the modern organ. The narrow scaled reeds have no bodies. They yield a light yet soft singing tone. This stop may be coupled effectively with the Gedeckt or Quintadena 8'.

Singend Cornet 2: A sharp penetrating stop with narrow scale resonators, yet having a fine singing tone.

Zymbelstern: Several miniature bells on a pneumatically driven wheel. They were generally tuned in a chord (C, G, or F), but many builders used also unharmonic Zymbelsterns, which blended splendidly with the old Regals, Dolzians and sharp Mixtures.

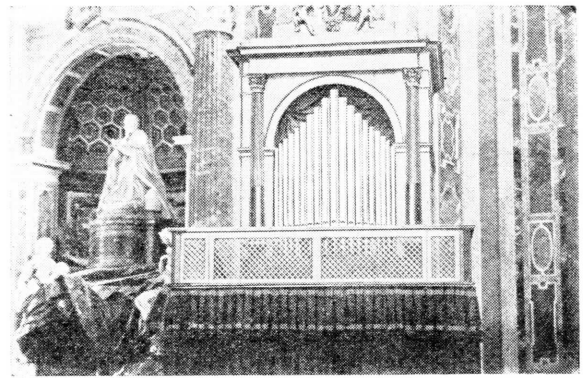
For the benefit of the so-called 'purists' who have a warped notion about the Tremulant, we point out that this organ had one effecting all stops! It is well known that artistic tone cannot be without a judicious amount of undulation — be it the case of human voice, or playing a non-keyboard instrument. The only non-keyboard 'instrument' which is absolutely devoid of undulation is the 'fish-horn'. A good Tremulant should not 'wobble' but gently undulate the tone and its use should be limited.

The organ ideal of this early Baroque was the fine contrast in individual voicing. Historians and organologists are of the opinion that the Bach Organ was a combination of Baroque organ and another organ named after a contemporary builder — the Gottfried Silbermann (d. 1753) Organ. This was an instrument suitable for the harmonic, vertical compositions as well as for the polyphonic, horizontal works of the period. The majestic magnitude and the highly contrapuntal nature of John Sebastian Bach's art required a union of the two above ideals: the transparent Baroque and the Powerful Silbermann organ.

Romantic Era: Orchestral Groupings

With the end of the Rococo period (appr. 1800) we arrived at the activities of Hadyn, Mozart and Beethoven, who through their immortal contributions are living figures of our contemporary concert halls. For this reason it will not be necessary to elaborate upon attending circumstances and the characteristics of their period. It is well known to most of us. Let us, however, pursue the subject of our wandering organ ideal.

The Bach organ had not a chance to crystallize. The anti-religious movement started and



Portative Organ in St. Peter's, Rome

reached its notable climax in the French revolution. The general course of events secularized the churches and the organs were placed in buildings other than churches. Gradually there evolved the new organ ideal for that period. This organ was much inferior in transparency to that of the previous period, but it was more expressive and flexible. The main idea was to imitate the instruments of the symphony orchestras which started to become popular in the 19th century. This obsession of imitation brought out the ideal instrument of the period — an organ that tried to sound like an orchestra.

At the turn of the 20th century, pneumatic action followed by electro-pneumatic action came into general use. Builders and organ designers became engaged in constructional details and the tonal scheme became secondary, neglecting and forgetting the fine traditions of previous eras. Accepting the idea, that organ pipes sufficiently create their own harmonics, — builders began to eliminate mixtures and aliquots from the tonal design. Keen competition among the builders to construct an instrument larger than all previous organs became a nuisance. The different manuals, which before represented individual tonal lines, lost their character because one section merely became the duplication of the other. All tonal independence became jeopardized by the 'build-up system' and the 'chorus representations' in every manual. This ideal, which still exists in our midst, is known as the Romantic organ ideal of the period previous to the first World War.

Now, as to the present time there is a movement on foot which advocates the formation of the new organ ideal of our age. Just as in the previous eras, the evolution of this ideal is slow and will take considerable time. This ideal might be an in-

strument with the latest technical achievements which would unite the crystal clearness and majestic splendor of the Bach-Silbermann organ with our very best modern tonal features, an instrument on which one could adequately perform organ compositions of all times according to the style of the period.

The Present and the Future

In spite of necessary precaution, so as not to become extremists — in my opinion — the work of a new renaissance and reconstruction should go on today in organ-building. From instruments originating in the pre-Bach and Bach period, then again from contemporary writings on organ construction, essentials to the tonal scheme should be adapted into our organs. Obsolete stops hitherto thought and described in the dictionaries of organ stops as useless, could be reconstructed in improved modern forms, as was done in Germany before the last war. These are known as the 'Bachian' stops or 'period stops'. The slogan should be: larger scale pipes, lower wind pressure, characteristic individual voicing on the premises of installation, all blended into an artistic ensemble which if necessary, could in some respects compete with the modern orchestra — but not as its main consideration. All these, coupled with the latest inventions in mechanism, plus our own beautifully voiced, modern, fiery reeds and exquisite solo stops — not to forget some of our very fine and dignified percussions — will give the answer to our modern organ ideal of today. An instrument which would meet the demands of not only the past composers, but also of the contemporary composer. An instrument on which one could perform equally well in the style of any period, compositions from all organ schools. Considering that one has but two hands and two feet, organs with more than 4 manuals exceeding 100 stops are cumbersome and should be very rare. The number of couplers should always be limited, so that the tonal scheme be not distorted. Therefore, our present day organ ideal should be: a modern organ which incorporates Bach-Silbermann tonal features, neither Baroque, Classic, or Romantic!

In concluding let us not forget that music has always been an integral part of Catholic Liturgy. The priceless musical heritage of our Holy Mother the Church is a well known historical fact.

Through the ages world famous organs presided over by the greatest virtuosi have served the church in the proper presentation of the Mass and other offices. The growth of the organ — *organa*, meaning in Greek, instrument of instruments, as does *biblia* book of books for the Holy Bible — is clearly traceable in the glorious history of our church music. In spite of the fact that organ music may be at low ebb at one time or another in some localities, we can proudly claim leadership in aiming for the highest possible ideals, as far as the progress of the organ is concerned. So, as always: **ECCLESIA PROCEDAT** — and the faithful follow!

*Just to mention a few of our contemporary concert artists holding church positions: Dupré, Marechal, Peeters, Langlais, Curboin, Germani, Piché, Salvador, etc.



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THE MASS AND THE MODERNS

Part II

by Francis J. Guentner, S.J.

WHILE HARMONIC AND RHYTHMIC FEATURES make it clear that the masses of Kodály and Villa-Lobos are products of the present century, it is at the same time evident that the composers kept an eye on the sacred music tradition of the past and adapted their style accordingly. One would not confound this music with "profane" music. The melodic lines are easy to assimilate, the counterpoint moves according to accepted principles, there are no extended passages of intense and unrelenting dissonance. The music is clearly free of the Caecilian traditions, however, and in the Villa-Lobos setting (notably the *Sanctus*) there is a definite nationalist tinge.

Three more modern composers, who have directed their efforts to music for the mass, come up for consideration now.

Rubbra

Edmund Rubbra's *Missa in Honorem Sancti Dominici* (Op. 66; dated 1949) is forthrightly liturgical in its unadorned presentation of the text, and unquestionably modern in its harmonies and rhythms. The composer uses diatonic progressions, flavored with unabashed dissonances and frequent open chords; but when the desire seizes him, he leads the chorus through whole sections of key changes. Thus the *Credo* starts in C-minor, but by the time we have arrived at *ante omnia saecula*, we find ourselves in an E-minor cadence. A recurring feature of the harmony — almost a mannerism, it appears, — is the consecutive fifth and the consecutive octave. The open fifth also occurs frequently within the choral texture as well as in the final chords. The use of dissonance, as stated above, is free and natural. In the *Sanctus*, for instance, there is hardly a bar but contains a dissonance either of the second or the ninth. The counterpoint is not merely an "added attraction" but is thoroughly integrated with the music and reveals the composer to be a worthy disciple of the late R. O. Morris. Mr. Rubbra, like Kodály, encounters trouble about two-thirds of the way through the *Credo*. He puts aside all counterpoint

and dividing the voices into seven parts takes them through a freely-rhythmed section in which the parallel movement of the chordal blocks is only occasionally broken by contrary motion. The section is hardly long enough to cause monotony, but one surmises that the composer at this point ran out of ideas.

The text is easily master of the music in this work, though a couple of phrases in the *Gloria* (*miserere nobis*, and *suscipe*, etc.) are drowned out by the opposition of three voices against one. This technique occasionally employed also by Renaissance polyphonists frequently militates against the intelligibility of the text. The melodic line can perhaps best be described as severe. It never betrays a hankering after nineteenth-century lyricism, but neither does it reveal the acidity of much modern writing. As a whole the mass is a distinctive contribution from the pen of a modern composer who deserves more attention from Americans than he has till now received. His most important work has been done in symphonic form, which he uses "as a vehicle for thought, instead of regarding it as playground for technical ingenuities and attractive aural patterns."¹ In his mass he discloses a genuine affinity of temperament to that of the sixteenth century.

Poulenc

"Francis Poulenc's musical personality," writes Martin Cooper, "has no precedent in musical history." And a little later: "He is a musical clown of the first order, a brilliant musical mimic and an adroit craftsman who pieces together the most heterogeneous collection of musical styles to form an unmistakably personal style of his own."² After such a penetrating critique of Poulenc, it is almost pointless to enter into an extended investigation of the composer's mass, for almost every word of Mr. Cooper can be verified in it. The work is what analysts would call a pastiche, a piecing together of the serious and the light, the old and the new. The date of composition is given as 1937 —

the composer must have had a spurt of fervor back in those days for one notes that his set of four *Tenebrae Responsorias*, which go under the name of *Motets pour un Temps de Pénitence*, were composed during the next year. Poulenc's mass, entitled *Messe En Sol Majeur*, is like Rubbra's, both brief and intended to be sung a cappella. It contains no *Credo*. The *sol majeur* of the title ought not to be taken too seriously, for multitonality would seem to describe more aptly the composer's care-free transition from one key to another. The *Kyrie* and *Agnus Dei* are predominantly in G; the *Gloria* passes through a number of keys and comes to rest in B; the *Sanctus* is in E; the *Benedictus* is multitonal again, finally ending in E.

The employment of dissonance and other devices that the moderns have taken to heart is both skillful and effective. The four voices are frequently separated into divisi sections, with the result that six, seven, and eight part harmony appears. Melodically the mass is effervescent, joyful, and colorful. I take it that Poulenc intended his work for use in church, and it comes so close to being on the side of the angels that it almost sounds like carping to find fault with it. The *Kyrie* presents a theme which passes through a number of guises and finally ends up in a full-blown melody in the *Agnus Dei*. As presented in this final section, the melody is pleasingly chant-like.

On the surface there seems every reason why this music should sound like a worthless hodge-podge, for on first hearing the various sections seem pieced together from disparate and unallied composers. The *Kyrie* and *Gloria*, it is true, have much in common — moments of piety alternate with brittle, jerky chords. It is precisely this jerkiness which puts the mass in a *terra dubia* as far as a liturgist is concerned. A number of phrases towards the end of the *Kyrie* could perhaps be overlooked, but when we reach the *Gloria* and see how distorted some of the words become because of the rhythms to which Poulenc has set them, one begins to feel that this music is too bold for church. Thus the *Qui tollis* is set to a pattern of broken rhythms in which the basses bob up and down in laughable jerks and starts. The conclusion of the *Gloria* certainly deserves an A for brilliance.

The *Sanctus* is a *tour de force* set right in the middle of the mass and reveals a master craftsman at work. At times I cannot but feel that here the words are only a vehicle and the music rides on its

own self-sufficient course. The melody to be sung *très allant et doucement joyeux*, moves along like a frisking stream, mounting in volume and force as it proceeds; the words frequently fall where they may, and the repetition appears to further the musical logic rather than anything else. In the *Benedictus* we find ourselves momentarily in something like nineteenth-century idiom, but a sequence of key changes and dissonances jolts us back to the present. The entire section breathes reverence and worship. The *Agnus Dei*, in its restraint and chastity, is in a different world from the earlier sections of the mass. It has a delicacy and finesse so easily associated with the French. Considered simply as a piece of music, Poulenc's mass commands admiration; yet one regretfully feels that the clown and the mimic in the composer come too much to the fore in several places.

Stravinsky

"I cannot compose until I have determined what problem I must solve." Thus the personal confession of Igor Stravinsky. It is the sad fate of our twentieth-century composers to have to approach music in such wise — though secretly one wishes for the old days when music came forth from the soul, unburdened with any such preoccupations. However that may be, Mr. Stravinsky came face to face with a first-class problem when he undertook the composition of a mass.

More than anyone in the world of contemporary music, Stravinsky has fought for the principle that "The expression of personal emotion, or even emotion of any kind, is not an essential function of music."³ Assuredly, as his disciples endeavor to point out, he has no grudge against emotion as such, but he is strongly opposed to the deliberate working-up of an emotion just for the sake of the emotion. The distinguished Mr. Aaron Copland has written of the composer's recent works: "Sobriety is the keynote — it seems hardly possible to create a music of less sensuous appeal."⁴

What then, is the source of interest in Stravinsky's music? Why does the world stand agog whenever one of his works receives its premiere? The interest in Stravinsky's music — we are told — stems from its intellectual content. "Stravinsky composes music about his intellectual experiences just as last century's composers wrote music about their emotional experiences . . . That the adventures of the mind, no less than the adventures

of the heart, can be the subject of musical discourse, is a commonplace that still needs shouting from the housetops."⁵ Mr. Lawrence Morton's statement is succinct and revealing.

From about the end of World War I, the endeavor of Stravinsky, as of so many moderns, has been to return to the ideal of composers of a former age. "The first concern of a composer of the earlier centuries was impeccable craftsmanship," says Gerald Abraham. And a page or two later: "The modern composer often feels an affinity with Bach . . . the superb master of his craft."⁶ That Stravinsky has in fact become a master craftsman cannot be doubted for a moment — the study of his scores is practically bewitching.

At this point I had better watch out or else our discussion will trail off into a series of quotations — without my getting in a word edgewise. But so much has been written by or about Stravinsky that quotation seems to be the most natural expedient. And to be truthful, the countless books, magazine articles, and critical essays that have been written in defense and explanation of Stravinsky's music have the accumulative effect of making the reader at first awed, but then suspicious. Is the music unable to explain itself? Is the contemporary audience of serious listeners so unperceptive as to need a bar-by-bar account of what is taking place in the music? Must a composer nowadays take upon himself the strange role of publicist?

This is not the place to enter upon a discussion of the ultimate validity of Stravinsky's ideas. That he *has* had ideas there is no doubt; whether his best music reflects these ideas is questioned by many. It would be interesting to be alive fifty years from now if for no other reason than to see how a more detached age will catalogue him. John Culshaw is humorously irreverent in his treatment of the idol: ". . . Stravinsky who, in the nineteen-twenties, changed his musical dress with the rapidity and inconsequence of a mannequin on a busy afternoon."⁷ And again: "During the nineteen-twenties (the average listener) could obtain little help from the bewildering statements of Stravinsky and his disciples, or from other exponents of neo-classic, anti-romantic philosophers. For whereas atonality, its technique, origins and intentions may quite convincingly be explained to anyone who is intelligently curious, the principles of neo-classicism are so delightfully vague and self-contradictory (and most of the music so ambitious-

ly dull) that they amount to a matter of faith rather than reason. When Stravinsky claimed that there was neither emotion nor expression in his latest music, the remark was not an observation in respect of the music, but a directive to the faithful who, with due solemnity, promptly confirmed the emotional vacuum."⁸

It is in the light of Stravinsky's declared principles that one ought to approach his mass, for quite clearly there is nothing in the entire repertoire of either sacred or profane music that is like it. The best analysis — especially of the craftsmanship of the music — comes from the pen of an ardent Stravinsky partisan, Mr. Robert Craft.⁹ To Mr. Craft's analysis I can add nothing, though for those who are unacquainted with the work, a few words by way of introduction may be in place.

The actual composition of the mass occupied the composer off and on from 1944–1948. It is set for four mixed voices (children's voices preferred) and ten wind instruments (2 oboes, 1 cor anglais, 2 bassoons, 2 trumpets, 3 trombones).

The several sections of the mass, though diverse in conception, are in no sense a pastiche. The interest in the six *Kyries* is essentially harmonic, while the *Christes* contain some of the most extended counterpoint of the entire mass. The *Gloria*, which is for the most part an interplay between duet and chorus, is a unique combination of grace and severity: the instruments, the initial solo and the following duets present passages characterized by decorative melody and rare rhythmic units. Against these passages the chorus inserts brief and recitative-like phrases. This method of recitative is taken up again in the *Credo*, and used throughout the entire section until the *Amen*, when a very brief counterpoint is brought in. At times one is reminded of the Ambrosian *Gloria*, as the monotonous lines succeed one another, though the Stravinsky recitative moves about the scale a bit more freely. The *Sanctus* is akin to the *Gloria* in its ornate melismatic lines. There is frequent occurrence of quintuplets and triplets; for myself, the syncopated beat of the *Pleni sunt* is distracting rather than persuasive. After the involved writing of the *Sanctus*, the *Benedictus* returns to a more plain choral style, with the jumpy and joyous *Hosanna* again appearing. The *Agnus Dei*, to me the severest piece of the whole set, is distinguished by the fact that introduction and interludes are provided by the instruments, but the actual singing is entire-

ly a cappella; a simple chordal style prevails.

It is perhaps unnecessary to state that as a whole the mass is strongly dissonant. The wind instruments with their austere and — shall we say — uncompromising accompaniment, further the over-all feeling of aridity. Mr. Rubbra speaks of the “general diatonicism of the writing,”¹⁰ an observation which points up the fact that all chromatic “sweetness” is out-of-bounds here. Though there is no exact model or exemplar for this mass, we are told that we must go back to pre-Renaissance composers to find something like Stravinsky’s approach. An examination of some of these early works reveals the truth of this contention — points of similarity may be seen in the rhythmic freedom, the melismatic melody, and the wind accompaniment.

Final judgment on Stravinsky’s work must be held in obedience. “Whether it is a lasting contribution to the corpus of liturgical music, it is impossible to say, but at any rate it is an original one.”¹¹

If the somewhat conventional grades of difficulty (A B C and so on) were applied to modern music, very much of it would be rated *D* — *Very Difficult*. And the masses we have investigated would fall under this grading too, though perhaps it would be better to call the Kodály and Villa-Lobos compositions C (difficult). But the former needs sopranos who can go very high, and the latter, since it is written for a cappella singing, needs a chorus that can keep its pitch faithfully. The Stravinsky setting clearly requires a very competent and carefully trained ensemble.

It is this difficulty in performing modern music that keeps so much of it out of the repertoires of our ordinary choral groups. And if the composer feels that no one is going to use his music, naturally he will feel scant desire to spend time in composing it. So we find ourselves in something of a vicious circle. The only way to reach a partial solution would be to encourage groups which are really competent to strike out on a new path and undertake the performance of some of these modern works. The composers themselves should be informed when their works are being used; the news should be published in our magazines; and thus other composers would receive the type of motivation necessary to put them into action.

Modern music is here to stay — and like the ardent church patrons of the Renaissance, we should do our best to see that it raises its voices not only to please man, but also to praise God.

Notes

- ¹ Culshaw, John. *A Century of Music*. New York: Roy Publishers, 1952, p. 211.
- ² Cooper, Martin. *French Music*. London: Oxford Univ. Press, 1951, p. 194.
- ³ Abraham, Gerald. *This Modern Music*. New York: W. W. Norton & Co., 1952, p. 119.
- ⁴ Corle, Edwin (ed.). *Igor Stravinsky*. New York: Duell, Sloan and Pearce, 1949, p. 122.
- ⁵ *Ibid.*, p. 199.
- ⁶ Abraham, *op. cit.*, p. 121.
- ⁷ Culshaw, *op. cit.*, p. 114.
- ⁸ *Ibid.*, p. 141.
- ⁹ The writer knows of three analyses: Corle, *op. cit.*, p. 201 ss. Lederman, Minna (ed.). *Stravinsky in the Theatre*. New York: Pellegrini & Cudahy, 1949, p. 100 ss. And thirdly, the program notes for the Victor recording of this mass. Unfortunately the records appear to have been withdrawn from the Victor catalogue.
- ¹⁰ Rubbra, Edmund. “Stravinsky’s Mass,” *The Month*, I (New Series, April, 1949), p. 254.
- ¹¹ *Ibid.*, p. 254.



CORRECTIONS

Father Guentner wishes to bring to the attention of our readers two corrections in his last article of this series.

Page 194, bottom of second column should read:
“Bartok had to put off Brahms and Schonberg to unlearn Neo-Romanticism.”

Page 196, middle of first column:
“the spirit of the music does not seem inappropriate for the sacred rites.”

The Meaning of the
“MOTU PROPRIO” JUBILEE YEAR

Summed up in Three Articles
THE LITURGY AND PARISH LIFE

Rev. Dr. Percy Jones

A STATISTICAL REPORT

W. Francis Goineau

REMINESCENCES OF FIFTY YEARS

J. Alfred Schehl

See the November-December Issue of
CAECILIA

LABORER IN THE VINEYARD



SISTER M. LEONETTE'S chronicle of service in the cause of the liturgical revival in music is proof of the truth that ideas are explosive; they have consequences.

Ten years ago, Sister M. Leonette, O.S.F., of the School Sisters of Saint Francis, Milwaukee, Wisconsin, was sent to Madonna High School in Aurora, as choral and orchestral director and general music instructor. There was nothing extraordinary about her teaching procedure, her classroom method. She was outstanding in nothing, except for the fact that she lived and taught an idea. One day that smoldering idea caught on fire and since that day she has kept the flame burning actively engaged in the liturgical music apostolate.

She herself does not know how it happened. But those who watched her sensed that its source was a secret desire to share a love for the liturgy through active participation in its song. Her field was a small one; she knew that. But she also knew that the four hundred girls she contacted through teaching would carry her enthusiasm for the place of music in the plan of the Church's worship to their homes and parishes. Her plan was to help toward integration of worship with life by providing the knowledge of and the opportunities for active participation in the feasts of the liturgical year. The chants she practiced with the students, the hymns she taught, the prayer-songs she used in class work, were her way of bridging the gap between a life of work and a life of worship.

Year after year during the eight years that she revised, planned and revised again her general music education courses at Madonna, she saw attitudes change. In many cases she saw her ideas cause minor eruptions in the minds of her students who had caught her fire. And little by little these mental shake-ups were producing permanent effects upon their life of worship.

In 1946 Sister was asked to speak at the National Catholic Music Educators Convention in Detroit. The subject assigned to her was a para-

phrase on the ideas that had molded her teaching; "The Musical Aspects of the *Divini Cultus* in the High School." Through this convention contacts were made in the field of music education in the liturgical apostolate. It was inevitable that Sister Leonette should ultimately become active in the National Catholic Music Educators Association.

From the beginning she has served that organization most faithfully. As Co-ordinator of the Rockford Diocese of the Illinois Unit, she has worked with her committee since the spring of 1950 to reactivate that unit. She brought all the enthusiasm with which she directed the orchestra and chorus to the work of awakening the Illinois Unit of the NCMEA. By the fall of 1950 the work of Co-ordinator resolved into Sister's appointment to the Presidency of the Illinois Unit by Monsignor Goebel.

Sister's work as President fits securely under the organization's aim: general music education for every child. The Illinois State Convention in 1952 stated it this way; more and better music for every child in every grade. But characteristically, Sister gives that aim her own specific twist. For the Catholic music educator training integrated Christians, "better music" can only mean the music of the Church. The Catholic child in the Catholic school is the potential priest, today's and tomorrow's worshipper. Sister M. Leonette believes and acts on the belief that unless the music instructor places a strong hand to the formation of that worshipper, she has failed. She has failed the child; she has failed her profession, and she has failed the Church.

The activities sponsored by the Illinois Unit under Sister M. Leonette's direction bore the stamp of her convictions. The workshops and clinics were geared to give the choral directors, choir masters, and teachers who attended a wealth of practical teaching helps, but, what was more, to give them a strong injection of enthusiasm of renewed zeal for their work. Sectional Masses, calling together students from the several areas in Illinois provided an opportunity for these students to lift their voices in the praise of God, to join together in prayer, and to encourage each other with mutual enthusiasm.

This program of activities was climaxed in 1952 by the State Convention held at the Morrison Hotel in Chicago, March 24-25. Here again.

Sister's plan for this convention was directed toward the *why* of music education.

Sister M. Leonette's work as President of the Illinois Unit of the NCMEA, as choral and orchestral director, as music educator, is shot through with the purposeful vitality of one who sees a goal and refuses to be turned from it. She is a music educator with an idea, an idea that calls for relentless effort, and is, even yet, giving vital energy to the life-stream of the liturgical music apostolate.

Sister Leonette's new assignment is this year at Alverno High School in Chicago.



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OUR MUSIC THIS MONTH

(See pages 265 - 280 for Music Supplement)

It occurred to us that the Music Supplement could be of special interest if it were given over to a few new items for Christmas. Within the limited number of pages at our disposal we have therefore made a selection of four items. Each one of the first three editions is printed in its entirety. The last one is an excerpt.

CHRISTMAS SONG by Michael Praetorius; for SATB Voices; Arranged and English text added by E. C. Currie; Cat. No. 1940; 16 cents net.

The name of Michael Praetorius has for many years been associated with the popular Christmas chorus "Lo, How a Rose E'er Blooming". His name comes to the fore once again as the composer of another Christmas chorus to which the editor-arranger has given the title: Christmas Song — Born on This Day. The diatonic lines of the composition will sound best in an a cappella performance. The original German text is "Geborn ist der Emanuel, Der Herr Christ."

LO, HOW A ROSE E'ER BLOOMING by M. Praetorius and *SHEPHERDS IN THE FIELD ABIDING* a Besancon Carol; for SSA Voices and optional accompaniment; Cat. No. 1941; 16 cents net.

Already available in an SATB edition (Cat. No. 1807) this brace of Christmas choruses is now presented in an arrangement for Three Equal Voices.

TWO ITALIAN CAROLS "When Christ Came Down to Earth" and "O Come and Adore Him"; arranged for Two Equal Voices and Organ by N. Borrichia; Italian and English texts; Cat. No. 1939; 16 cents net.

The Pastorale type of melody as a basis for a Christmas song has been traditionally attributed to Italian origin. Even Handel knew this and borrowed a traditional Italian tune for his Pastorale Symphony in the Messiah. The "Tu Scendi Dalle Stelle" is such a tune and one widely sung during the joyous season.

PROPER OF THE MIDNIGHT MASS OF CHRISTMAS; for Two Equal or Four Mixed Voices and Organ by Rev. A. M. Portelance, O.F.M.; Cat. No. 1944; 25 cents net.

The first four pages only are shown of this new setting of the Midnight Mass Proper. The choral recitative character of the music brings it within the ready grasp of choirs making the most rudimentary beginnings in the singing of propers of the mass.

THE MUSIC AT THE EUCHARISTIC CONGRESS

by Rev. Robert Hayburn

Sydney, Australia — April 12 to 19, 1953

CATHOLICS FROM ALL PARTS OF AUSTRALIA as well as the Pacific Islands joined in The National Eucharistic Congress held at Sydney from April 12th to 19th. And in addition to these, Catholic visitors came from many other nations and continents. HIS EMINENCE NORMAN THOMAS CARDINAL GILROY, Archbishop of Sydney, who had been appointed Papal Legate to preside over the Congress, welcomed his overseas guests. Included among them were their EMINENCES GREGORY PETER XV CARDINAL AGAGIANIAN, Patriarch of the Armenians, and VALERIAN CARDINAL GRACIAS, Archbishop of Bombay. There were Archbishops and Bishops from India, Ireland and the United States of America.

The Music Director

The events of the Congress week centered around St. Mary's Basilica, Sydney. And the music of the Congress was under the direction of REV. PERCY JONES, PH. D., MUS. D. This priest-musician has two doctor's degrees, Philosophy and Sacred Music. His doctorate in music was earned at the Pontifical Institute of Sacred Music in Rome. Doctor Jones is Vice-Director of the Melbourne University Conservatorium of Music. For the last seven months he has been acting-director during the absence abroad of SIR BERNARD HEINZE. In addition to his university work he carries out his priestly duties, as well as conducting the choir of boys and men at St. Patrick's Cathedral, Melbourne. Doctor Jones enjoys a high place in the musical life of Australia and he is well known along the lines of musical research and composition. Five of his Australian songs will be published in London and Australia this year. Another work is the collection and musical setting of Australian country ballads. A few months ago he and Burl Ives recorded several, and these are now being broadcast over American and Australian radio networks.

Father Jones was invited by the Congress Committee to take charge of the music during the week of events. Since his normal residence is 460 miles south of Sydney, he had to do a great amount of traveling between the two great cities. Normal

schedule during the last six months has been to catch a plane from Melbourne on Sunday after the High Mass at the Cathedral. He conducted a rehearsal in Sydney on Sunday evening, and he held three further practices on Monday. On Tuesday morning he took an early plane to Melbourne, returning in time to lecture at the University, on theory and musical history. He has during this period trained 4,000 voices to sing about 40 musical works. And in doing so he has traveled about twenty thousand miles. During this last half year Doctor Jones has conducted five summer schools in Sydney for teachers, religious and lay. And during January he gave a summer school for teachers in New Zealand.

Programs

The Congress commenced on Sunday evening at St. Mary's Basilica, April 12th, with the Liturgical reception of the Papal Legate. On this occasion Dr. Jones conducted the Congress Festival Choir of 300 voices in the following compositions:

"Ecce Sacerdos" — Palestrina; "Veni Creator" — Casciolini; "We Stand for God" — Congress Official Hymn; "Faith of Our Fathers"; "Jesu Dulcis Memoria" — Vittoria; "Tantum Ergo" — Palestrina; "Regina Coeli" — Lotti.

The Theological Students from St. Patrick's Seminary, Manly, under the direction of REV. J. WALSH, sang:

"Tu Es Petrus" — Perosi; "Oremus pro Pontifice" — Refice.

The second great musical event was the Cardinal's Reception held on Tuesday evening, April 14th, at the Town Hall. This was attended by the Prime Minister, Governor, and the three Cardinals as well as the visiting hierarchy. On this occasion Dr. Jones conducted the Sydney Symphony Orchestra and the Congress Festival chorus of 300 voices. They sang the following program:

"Behold a Great Priest" — Percy Jones; "Easter Hymn" — Mascagni; "The Lord Is My Shepherd" — Schubert.

Organ recital — MR. ANDRE MARCHAL; "Noel" — Daquin; "Finale from 1st Organ Symphony"

— Vierne.

Choir: "Ave Verum" — Mozart; "Laudate Dominum" — Mozart; "Magnificat" — Mozart.

The third musical event was the Pontifical Mass on Wednesday, April 15th, at St. Mary's Basilica celebrated by His Eminence, the Papal Legate. The Proper of the Mass was sung by the theological students from St. Patrick's Seminary, Manly, under the direction of REV. J. WALSH. The rest of the music was conducted by Dr. Jones and was sung by the Congress Liturgical Choir. It included the following:

"Ecce Sacerdos" — Palestrina; Mass: "Missa Super Cantu Romano" — Heredia; "Jesu Dulcis Memoria" — Vittoria; "Regina Coeli" — Lotti.

On Thursday, April 16th at St. Mary's Basilica the Pontifical Mass for Religious was celebrated by ARCHBISHOP McQUAID of Dublin, Ireland. The choir of nuns, priests and brothers completely filled the cathedral. They sang the following Gregorian program under the direction of Dr. Jones:

"Ecce Sacerdos"; "Veni Creator" — Mass: "Cum Jubilo"; "Credo I" — Offertory: "Adoro Te"; "Tota Pulchra Es"; "Regina Coeli"; "Christus Vincit."

On Thursday afternoon the celebration of the Fiftieth Anniversary of the Motu Proprio of Pope Pius X on Sacred Music was held at St. Patrick's Seminary, Manly. The Apostolic Delegate to Australia, ARCHBISHOP PAUL MARCELLA, now Apostolic Nuncio to France, presided over the session. Many of the hierarchy, clergy and laity of Australia were present. Father Jones delivered a challenging paper on the Sacred Liturgy.¹ And the seminary choir presented a program of Liturgical Music. Of particular interest were the settings made by Father Jones of various propers of the Mass. These he set to the capitulum tones of sext and terce. They are a simplified form of the proper, prepared for the average parish choir, but are exceedingly beautiful. At the conclusion the Apostolic Delegate gave a talk of appreciation to thank Dr. Jones for his work in Australia and at the Congress.

On Saturday morning there were two events of musical interests. At St. Mary's Basilica Solemn Mass in the Byzantine Rite was con-celebrated by three priests of the Oriental Rite. HIS EMINENCE CARDINAL AGAGIANIAN presided and preached on this occasion. The music of the Mass was sung by

¹ This paper will appear in the November-December Issue of CAECILIA.

a mixed choir of Oriental Catholics. The Greek words were rendered in four part harmonized settings which had a modal flavor. The Mass was very impressive and the singing was beautiful.

The second event was the Mass for women, held at the Sydney Showground. The music for this occasion was sung by a choir of 2400 children. They were placed in the coronation stand, which is made up of two levels. Father Jones conducted on one level and FATHER R. HARDEN of Rosebery directed on the other level. Considerable rehearsal was necessary to prepare the children for the alternating and synchronizing of the two sections. The program included the following:

Proper of the Mass: "Votive of B. V. M." (sung by seminarians)

Ordinary: "Missa Surrexit Christus" — Butz.

Credo I, Ecce Sacerdos, Magnificat; Adoro Te — O Salutaris; Regina Coeli — Christus Vincit.

On Sunday April 19th, the concluding day of the Congress, Solemn Mass was celebrated at St. Mary's Basilica at 11:30 A. M. On this occasion the Proper of the Mass was sung by the seminarians. The Liturgical Choir, under the direction of Father Jones sang this program:

"Ecce Sacerdos" — Palestrina; "Missa Brevis" — Palestrina; "Regina Coeli" — Lotti; "Cantate Domino" — Pittoni.

The final event of the Congress was the Eucharistic Procession which commenced at 3:30 p. m. at St. Patrick's, Church Hill and continued to St. Mary's Cathedral. About 24,600 priests, nuns, and laity marched in the procession, and about 750,000 witnessed the event. At the conclusion of the procession HIS EMINENCE CARDINAL GILROY imparted the Papal Blessing and consecrated Australia to the Holy spirit. He then gave Solemn Pontifical Benediction of the Most Blessed Sacrament. Then the entire throng listened with rapt attention as at 5:00 p. m., the bells of St. Peter's in Rome announced the broadcast of an eleven minute address to the Congress by HIS HOLINESS, POPE PIUS XII.

During the procession Father Jones directed a group of singers, placed on the Cathedral steps, in various hymns and motets. They broadcast these over a wonderfully arranged series of loud speakers placed along the line of march. This arrangement, like that used at Lourdes, France, succeeded in keeping a marvelous unison while the vast crowd joined in the hymns. The whole event was superbly organized and the effect was one never to be forgotten.

When the Congress was completed Father Jones invited me to be his guest at Melbourne's St. Patrick's Cathedral so that I could hear the choir of men and boys which he trains there. My impression of the choir at St. Patrick's Cathedral is that it is among the first choirs of the world. On Anzac day (Australian Memorial Day) they sang the Requiem Mass of Palestrina. And on Sunday, April 26th, they sang the Mass of the Fifth Tone by Vittoria. The blend and balance were superb, and the whole effect was entirely satisfactory. The boys' tone was of a light string quality, rather than the customary flute tone. And the effect was a perfect joining with the tone of altos and men. The tone was like that of the Vienna Choir boys, only more refined.

During my days at Melbourne I was the guest of Father Jones at an organ recital of Mr. ANDRE MARCHAL which took place at the Melbourne Town Hall. At the conclusion of the recital Mr. Marchal improvised on a theme submitted by Father Jones.

The impression of liturgical music in Australia is that every effort is being made to fulfill the wishes of Holy Mother Church. There is great enthusiasm and interest. The great leader at the present time is Father Jones, and his leadership is intelligent, forceful and artistic. Australia has reason to be proud of her efforts and her success in the music of the Church.



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HAYDN HAS HIS DAY

IF YOU EXAMINED A RECORD CATALOGUE of about six years ago to see how Haydn was represented, you would note a few symphonies, a few scattered concertos, quartets, and sonatas — and that was all. Record companies felt it necessary to carry readings of the *Oxford, Surprise*, and *London* symphonies: after all, everybody—even record producers—was of the opinion that Haydn was the composer who spent his life making preparations for the appearance of Beethoven . . . The present-day catalogue shows quite a different picture: at least 63 symphonies, 31 quartets, numerous concerti and sonatas— and heaven be praised! . . . 8 Masses have found their way into the LP catalogue.

Doubtless the invention of the Long Playing technique is partly responsible for this minor miracle. Haydn and numerous other composers, whose names were formerly limited to textbooks, have certainly been served well by this remarkable discovery. But something else is even more responsible for the attention that is now being paid to Haydn, and that something is The Haydn Society (30 Huntington Avenue, Boston, Mass.), an association which was formed some years ago for the main purpose of revealing to the world at large the many facets of a composer whose accomplishments in the realm of music are absolutely unique, and whose greatness has long been unjustly overshadowed by nineteenth-century names.

The leaders of this organization are men who are scholars — scholars gifted with vision and sympathy. They knew that if the music of Haydn were given a chance to speak for itself, it would need no long and ingratiating apologies from them in order to make an impression. Hence the many extraordinary records of Haydn's music bearing the Haydn Society label.

Our interest here is limited to the composer's concerted Masses — with a few of Mozart's thrown in for good measure. On the envelope-container of one of the Haydn Masses, Karl Geiringer writes: "Whatever the liturgical aspects of the question, it cannot be denied that the masses and related works of Haydn, Mozart, and Beethoven comprise some of their greatest music." No one can justly quarrel with this statement, and hence we shall prudently put aside the question of liturgical fitness for the present, and consider the mu-

sic merely as sacred music. As such these masses certainly deserve to be known by every sincere Catholic musician-teacher. Haydn's first biographer says that the master once told him that "at the thought of God his heart leaped for joy, and he could not help his music's doing the same." And anyone who listens to this music with sympathy must agree that it vibrates with joy and good spirits. For this reason every convent and seminary should have some recorded Haydn mass music at hand against the time when the inclement weather forces one to seek his recreation inside. So many derogatory remarks have been made about the "Viennese Masses" that some may harbor a lurking suspicion that this type of music will lower the standards of taste. In our own seminary, however, we found that it had quite the opposite effect. The general impression was: why can't we perform music that is at least *as good as this?* And of course there is the broader consideration: can a masterwork in any art vitiate one's taste?

The following are a sampling of the Haydn orchestral masses now listed in the LP catalogue.

Missa Sanctae Caeciliae (HSLP) 2028; 2 records) Composed ca. 1768. Performed by Vienna group under Gillesberger.

Missa in Tempore Belli. "Paukenmesse" (HSLP 2021). Composed 1796. Same performers.

Missa Sancti Bernardi de Offida (HSL 2048). Composed 1796. Danish group under Wöldike.

Missa Solemnis in D Minor. "Lord Nelson" Mass (HSLP 2004). Composed 1798. Vienna group under Sternberg.

From a technical point of view no serious complaint can be lodged against any of these records. In general the Viennese singers and instrumentalists — as one might well expect — perform this music with greater vivacity and feeling. The Danish ensemble uses boys for its treble voices, and though they are accurate and spirited, their quality is sweet rather than emotionally mature.

The *Missa Sanctae Caeciliae* is a cantata-mass in the fullest sense of the word, composed during that interesting period of transition when the Baroque was quite definitely out, but the Classical period was not completely in. While the gigantic fugues, the arias, the vocal and orchestral idiom all point to the period of circa 1770, this must not be taken to mean that the music lacks originality

or individuality. One feels the spirit of church composers of the previous generation hovering over this work, but in the twinkling of an eye the feeling is dissipated and we are back in Haydn territory. It is moreover a mature Haydn that we meet here; nothing would be more erroneous than to suppose that the composer was merely "experimenting" in this mass.

This maturity is manifested by the fact that one can find herein almost every noble human emotion that can be portrayed in terms of music. There are choruses which match the majesty of Handel in his most grandiloquent pages; there are moments of suavity which only Mozart could equal; and there are sections of dramatic intensity which must have made Beethoven envious.

About twenty-five years after the composition of the Cecilia Mass, in the last decade of the century, when the composer was now a sexagenarian, his pen produced half a dozen more masses, all of them roughly half the length of the former. The three masses included in the list above are indicative of his sacred style at this period. In them we find all the best qualities of the Cecilia Mass distilled, and one might say, concentrated. The general Baroque approach to the Mass is gone; the arias have disappeared and instead the solos are more closely integrated with the chorus, and help to further the movement; the orchestra's importance in the total effort can best be described by saying that the instruments provide a symphonic texture. The louder instruments, especially the tympani and the trumpets, come strongly to the fore, causing the music to assume unusual vitality and to become rhythmically exciting. The end result is an unmistakable *personal* affirmation of the Christian faith. In the *Missa in Tempore Belli* one has no doubt from beginning to end that the times are troublous and one must go to God for peace. The one element of Baroque art that is retained in this and later masses is counterpoint: the ease with which Haydn manipulates his contrapuntal lines in these late works is certainly not the least of the mysteries of his genius.

The dramatic forcefulness which characterizes the "Mass in Time of War" evidently appealed to Haydn as a most suitable way in which to bring home the realism and reality of the mass texts. For he followed the same approach in the "Lord Nelson" Mass — except that the emotional intensity of this opus is even more urgent than in the former work. It is useless to go into details here,

since what Haydn did in music is understandable only in terms of music — and therefore one must hear this mass to perceive its artistic brilliance.

The *Missa Sancti Bernardi*, done with such delicacy and sweet restraint by the Copenhagen Boys' and Men's Choir, though it has its share of climaxes and emotional fervor, is generally more calm and less demanding from an emotional point of view. There is the almost inexhaustible flow of melody — but it is used here to convey a message of gratitude, confidence, and serenity. The solo work is performed by the boys whenever the soprano voice is required, and though they are pleasing, they do not have the fullness and maturity that tradition demands in the singing of this music; this is especially noticeable when the boys are coupled with a tenor and bass in the quartet sections.

A final observation: the Haydn Society is certainly to be congratulated for the scholarly and pertinent notes printed on the cardboard envelopes. The writers of these notes give prime consideration to the historical placement of the music and to those details which have to do with the understanding of the music — and not to such absurd irrelevancies as the composer's marital problems, his popularity in London, and the like.

(In next issue: Mozart's Masses)

F. G.

SPECIAL NOTICE

Two very interesting records (to be reviewed soon in greater detail) have recently been issued by Period, and deserve the attention of liturgical musicians.

Gregorian Chants, Vol. I (SPL 569). The first side presents an unidentified (French) Trappist monk's choir. The second side presents a number of chants sung by a group of unidentified Benedictine nuns (also apparently French).

Gregorian Chants, Vol. II (SPL 570). A variety of chant melodies sung by the Benedictine monks of En Calcat, assisted by a boys' choir. The Holy Saturday and Easter Liturgy are given special prominence.

POSITION WANTED

Organist and choir director, experienced in all types of church music, available after November 1, 1953. References furnished. Write c/o CAECILIA.

A CHOIRMASTER'S NOTEBOOK

Tonal Security — Making a Start in Part Singing

by Theodore Marier

EXACTLY HOW DOES ONE GO ABOUT making a group of musically untrained people (children or adults) sing, as the saying goes, in harmony? In answer to this question we propose to outline in some detail one way of introducing "harmony" singing to any given group of musically unskilled people. We are introducing the subject of part singing in connection with the subject of Tonal Security because at a time when vowels are being practiced singly, in unison or in octaves, it is a logical step to construct on the same vowels a series of chords distributing the notes to the various voice-groupings of the chorus. This type of rudimentary exercise singers find pleasurable and profitable, giving as the exercises do, the singers in the early stages of their formation, the vital experience of being the essential part of the tonal edifice which the choir director is building.

The firm, clear vowel sounds developed on the unison pitch may become lost when the choir is divided into parts; that is to say, the tonal security established with everyone singing the same syllable on a given pitch will usually be weakened when groups of singers are required to sing syllables independently of others at different pitch levels. Should this insecurity be evident at first, and it usually is, the choir director must now strive to re-establish the same tonal sureness he has

achieved when the choir sings in unison. One method of achieving this goal is to employ here also the "long-tone" technique.

Inasmuch as we shall be stressing exercises for various types of voice-groupings, it might be well at this point to pause to define the terms "Equal" and "Mixed Voices" because these are the two principal categories into which fall all groups of singers. "Equal Voices" refer to a choir made up entirely of either treble or men's voices. These groups are generally divided as follows:

Soprano-Alto (SA)

Soprano I — Soprano II — Alto (SSA)

Soprano I — Soprano II — Alto II (SSAA)

or:

Tenor-Bass (TB)

Tenor-Tenor-Bass (TTB)

Tenor I — Tenor II — Bass I — Bass II (TTBB)

"Mixed Voices" are those which contain a combination of treble and men's voices such as: SATB, SAB, STB, ST, etc. It is well to note here that music written for Equal Voices will very often, though not necessarily, serve both choirs of treble and men's voices, the only difference being the actual pitch of the voices, the treble voices sounding one octave higher than the actual pitch of men's voices.

1. Long Tones

For choirs of beginners, whether of Equal or Mixed Voices, exercises in "chording" will give the singers their first experience in ensemble singing in harmony. This vertical arrangement of notes sounded simultaneously at different pitch levels on a neutral vowel is sure to sharpen the singers' aural perception of pitch and tonal intensities. The exercises suggested below will show how the step is made simply and effectively from the

long tone to the sung word.

1) Exercises for Equal Voices on Long Tones in Chord, Arpeggio and Scale Formations.

Note: All exercises except the No. 3 in this group are to be sung on one breath. At first all exercises are sung *mezzo-piano*.

The tempo of the pulsation is approximately 72 for the quarter note. In No. 3 the breath is taken after the hold.

A) Two-part Choirs: SA or TB (Men's voices sound one octave lower than written)

1. 2. 3. 4.

I
II

ah _____ ah _____ ah _____ ah _____ noo _____
 oo _____ oo _____ ch _____ eh _____ nah _____
 San - ctus _____ San - ctus _____ oo _____ oo _____ nah _____
 A - gnus _____ A - gnus _____ Al - le - lu - ia al - le - lu - ia neh _____
 eh _____ eh _____ nee _____
 ee _____ ee _____ doo doo doo...etc.
 ex Ma - ri - a ex Ma - ri - a Et vi-tam ven-tu-risae-cu-li. A-men.

B) Three-part Choirs: SSA or TTB (Employ the same vowels and words as above)

1. 2. 3. 4.

I
II
III

Ple-ni-sunt cae-li et ter-ra glo-ri-a tu - a.

C) Four-part Choirs: SATB (Employ the same vowels and words as above)

Note: In the following exercise the singers renew their breath when necessary and return immediately to their note.

1. 2. 3.

S
A
T
B

In the scale exercise below, practice all five of the Latin vowels employed above by singing through the entire exercise one vowel at a time. When the director is satisfied that the singers can produce a firm and steady tone on each of the vowels he sets the exercise to words listening carefully to each part for a carry-over of the vowel tone into the sung words.

Sop.
Alto
Ten.
Bass

Be-ne-di-ca-mus Do-mi-no
 Qui tol-lis pec-ca-ta mun-di

Be - - - - - ne-di-ca-mus Do-mi-no
 Qui - - - - - tol-lis pec-ca-ta mun-di

Be - - - - - ne-di-ca-mus Do-mi-no
 Qui - - - - - tol-lis pec-ca-ta mun-di

Be - - - - - ne-di-ca-mus Do-mi-no
 Qui - - - - - tol-lis pec-ca-ta mun-di

Note: Tenors sing pitch one octave lower than that written in open score.

Be - ne - di - cá - mus Dó - mi - no.
Qui tol - lis pec - cá - ta mun - di.

Be - ne - di - cá - mus Dó - mi - no.
Qui tol - lis pec - cá - ta mun - di.

Be - ne - di - cá - mus Dó - mi - no.
Qui tol - lis pec - cá - ta mun - di.

Be - ne - di - cá - mus Dó - mi - no.
Qui tol - lis pec - cá - ta mun - di.

These and any other exercises or vocalizes contrived by the director will only be functional in the way of helping him build his tonal ensemble, and this is of utmost importance, if during the performance of the exercises the director corrects

all poor vocal production and vowel formation as he hears it, and then continually guards against any deviation from his standard for these sounds when they are applied to a composition in practice or performance.

2. Dictation

In addition to the "chording" exercises, time must be set aside in the tuning-up routine for oral dictation. Exercises in dictation are designed to develop breath control and to produce independence on the part of the singers in sustaining their own parts in the ensemble. Dictation consists in requiring the singers to maintain their breath through the sustained tones as long as possible, until the end of the exercise, renewing the breath only when necessary. Through this method of "scattered breathing" the flow of the vowel is unbroken from beginning to end of the dictation. For the purposes of the exercise the director need use only three hand signals: to indi-

cate the rise of pitch in a given part; to indicate the lowering of a pitch in a given part; and to indicate the point at which a change is to be made from one pitch to another.

II Dictation

Note: Each exercise is sung on a neutral vowel such as "noo", "loh" or "lah", etc. The breath is sustained as long as possible and renewed only when necessary. The exercises may be dictated by the director in non-rhythmic sequence. Each time a given part moves along the scale line the ensemble is checked for true pitch and tone.

1. 2.

I II

B) Three-part Choirs: SSA or TTB.

C) Four-part Choirs: SATB.

In presenting vocalizations for the choir, so far we have treated only the Latin vowels because they are the most constant. Drills on such English words as “rough”, “supply”, “virgin”, wherein are found sounds peculiar to English, will have to be prepared by the choirmaster who must decide for himself what he wants from the singers for vowel sounds in these words. It is not possible here to describe such sounds through the written word. Drills on the sounds as “long tones” are suggested as in the above examples. If the drills are well prepared they should produce the desired results.

3. *Teaching a Hymn*

From chord formations and oral dictation, the next step is a logical one, namely: to teach the singers the notes of a simple hymn to be sung in parts. There should be no complexities in this first composition to be studied, either rhythmical or tonal. It may be necessary at first for the director to teach the composition by rote, phrase by phrase, with the singers following the notes of their parts from a printed copy of the hymn to be learned. In teaching the composition the director will be alert to measure the native ability of the singers and to keep his eyes and ears open to find those who will be the leaders in the various sections. Teaching each phrase of the music might follow a plan as this one:

1) Everyone hums softly the melody while it is played or sung for them.

2) Those in the topmost part sing their line on a neutral syllable such as “noo” or “loo” while the others hum their own parts. The director sings with those assigned to the top line or accompanies them on the organ or piano for the first phrase. He will repeat this phrase until he is sure the melody has been grasped by all the singers in the top part. During each repetition the singers assigned to all the other parts must try to find their notes while humming.

3) The second part sings on “noo” or “loo” while the others, including those on the top part, hum the first phrase. The director will pay closest attention to those singing “noo”.

4) This process will be repeated until the director is assured that each part is secure in singing its own line.

5) The choir sings the entire first phrase on the neutral syllable.

The director may want to teach the entire hymn this way, and after the entire composition has been taught he may want to try to sing it using the words. If he does add the words, either Latin or English, he must listen for a carry-over of the vowel practice into the sung text. The first singing may show no effect whatever of the vowel formations tried earlier. The singers will at first sing as they speak and all the defects and differences of their speech habits will be detectable in their singing. They will have to be reminded and constantly exhorted to listen carefully to the vowel sounds they are producing when they sing them on their melodic lines. More will be said later on this in the section about diction.

It is well for the choir director at this stage in the development of his group to permit the singers to practice a composition, using the words as in the case of the one described above, because in making this most rudimentary type of beginning with the group, the director and his singers arrive quickly at a common denominator of interest.

Next issue: Beginnings of Sight Reading in "Rhythmic Security".

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NAMES · PEOPLE · DOINGS

JOSEPH JONGEN, BELGIAN COMPOSER, DIES

JOSEPH JONGEN, noted Belgian composer, died July 13 at his home in Sart-Lez-Spa, near Liege. He was 79 years old.

M. Jongen, a commander of the French Legion of Honor, had a distinguished career as composer, teacher and performer on the piano and organ. Among his best-known organ compositions are his "Chant de Mai" for organ and "Sinfonia Concertante" for organ and orchestra.

M. Jongen received his musical training at the Liege Conservatory, where he also taught until he won the Prix de Rome in 1898 with his cantata "Comala". Thereafter he spent most of his time traveling and composing. When the Germans invaded Belgium in World War I, he went to live in England. M. Jongen returned to Belgium after the war and in 1920 he joined the faculty of the Brussels Conservatory, becoming its director five years later. R. I. P.

J. VICK O'BRIEN OF PITTSBURGH, DIES

DR. J. VICK O'BRIEN, retired head of the music department at Carnegie Institute of Technology and retired director of Holy Rosary Church, Homewood, died on Sunday, September 13 in Mercy Hospital, Pittsburgh. Dr. O'Brien widely known teacher, composer and director in field of sacred as well as secular music closed a long and successful career. For 51 years he was director of music at Holy Rosary Church and was one of the founders of the music department at Carnegie Technology. He also taught at Duquesne and Mount Mercy Colleges. During his formative years he studied with Joseph Cotten and Engelbert Humperdinck. A member of the Pittsburgh Musician's Club and the Pittsburgh Musical Society, the Pennsylvania State Music Teachers' Association, he also devoted much of his time to radio broadcasting and to conducting amateur performances of operas and musical plays.

COLLEGE OF NEW ROCHELLE CELEBRATES SEMICENTENARY

The Semicentenary Program of the College of New Rochelle opened on Sunday evening, September 27, with a concert by four concert and opera stars: VIVIAN DELLA CHIESA, Soprano; EUGENE CONLEY, Tenor; JEANETTE LA BIANCA, Soprano, and VERA FRANCESCHI, Pianist. GIUSEPPE BAMBOSHEK, assisted at the piano. The program was the first in a series of cultural events scheduled for the Semicentenary year.

SEMINARY MUSIC DIRECTORS MEET

In an effort to find a solution to the many musical problems confronting those who teach music in the seminaries, 17 music directors of seminaries in the midwest met in Milwaukee on September 1 to lay the groundwork for a improving and expanding present programs. The priests came as guests of REV. ELMER PFEL, professor of music at St. Francis Seminary in Milwaukee. REV. IRVIN UDULUTSCH, OFM, Cap., Chairman of the NCMEA's Seminary Department, led the discussion.

EUROPEAN ORGAN VIRTUOSI TOURING UNITED STATES AGAIN

MR. FLOR PEETERS, celebrated organ virtuoso and composer, will once again tour the United States giving organ recitals. The time for his tour is October and November of 1953.

MR. JEAN LANGLAIS, blind organist and composer from the Basilica of Ste. Clothilde, in Paris, will come to the United States for his second tour in February and March of 1954. Both of these Catholic musicians have earned the acclaim of professional musicians and music lovers of this country for their eminence in the art of organ playing. It gives us pleasure to welcome them to our midst once more.

JOSEPH R. MARTUCCI GIVES FIRST PERFORMANCE OF NEW MASS

A new composition, Mass in honor of St. Barnabas was performed at the eleven o'clock high Mass on June 14, 1953, at the Church of St. Barnabas in McLean Heights, New York, MR. JOSEPH R. MARTUCCI, A.A.G.O., Ch.M., who is organist and choirmaster of the church conducted the performance. Our readers will recognize Mr. Martucci's name as composer of the Christmas composition "In David's Town" (M & R Co. 1806) composed two years ago for a choir of mixed voices, organ and chimes.

SCHOOL SISTERS OF NOTRE DAME CLOSE CENTENNIAL

The chapel of the Assumption in Notre Dame, Omaha, Nebraska, resounded with jubilation on August 15th, when a Pontifical High Mass was sung as a grand finale to the centennial celebration. This year marks the one hundredth anniversary of the founding of the School Sisters of Notre Dame whose American Provincialate is located in Omaha. Celebrant of the Mass was the MOST REV. GERALD BERGAN, Archbishop of Omaha. Directed by SISTER MARY IMELDA, the Sister's Choir composed of approximately 30 voices, presented a program that included the Processional *Ecce Sacerdos* by Stadler, the Psalm Tone Proper, a complete Chant Mass Ordinary, supplementary Offertory *Maria Assumpta*, by Sr. M. Elaine, C.D.P., an organ postlude on the theme *Ite Missa Est* composed by Philip G. Kreckel, and the recessional *Jubilata Deo* by T. Francis Burke. Accompanist for the program was Sr. MARY ROSE, S.S.N.D.

PLAINCHANT AUTHORITY DIES IN ENGLAND

LADY ABBESS LAURENTIA, authority on plain chant and abbess of the Benedictine Abbey of Stanbrook, died August 23d. Born Margaret McLachlan, to the wife of a Scottish accountant, she was an expert on liturgy, besides being well versed on many of the happenings of the day. She and George Bernard Shaw had exchanged many letters and one of his books, *St. Joan* bears the inscription "To Sr. Laurentia from Brother Bernard." In spite of the semi-cloistered character of her life, Dame Laurentia was authorized by the Pope on at least three occasions to reorganize and direct the choirs of other monasteries of her order.

SOUTHAMPTON, ENGLAND

The Society of St. Gregory of England held its annual summer school this year at Training College, Southampton. A gathering of 150 people, men, women, priests, religious, lay folks, teachers, business men, students, housewives, and girls in office and domestic service converged from points as distant as Aberdeen, South Wales, Lancashire and East Anglia to take part in the discussions, in daily Missa Cantata and Compline, and to listen to lectures on Sacred Liturgy and Sacred Music. Instruction at the summer school revolved around the aims of the Society which are "to maintain the dignity of the Sacred Liturgy as the supreme instrument of congregational worship, to carry out the wishes of the Church in regard to Church Music as expressed in the Motu Proprio of Blessed Pius X and the instructions of his successors, and to attempt by mutual help to find a solution for the practical problems of members."

In an article reviewing the work and scope of the summer school, ROSEMARY HUGHES writing for the London Tablet said "The major problem facing the Society of St. Gregory as a body and through its individual members is still crying out for solution: how to bring singing and in particular the singing of plainchant back to the Catholics of these islands here and now — ordinary people with no tradition of congregational singing such as non-Catholics have, and with ears saturated by the music they most frequently hear, a mixture of nineteenth-century classics and twentieth-century musical comedy. Indeed, the refreshment of spirit, brought by the actual singing during the school, at rehearsals and at corporate worship, only served to give an added point to the closing discussion, which was this year on Parish Worship. For there is no doubt that, all up and down the country, Catholics are simply not getting that refreshment of spirit because they do not sing; and far more important, are for that reason entering less deeply than they otherwise might into the unifying act of adoration of the Mass itself, besides giving and receiving less than they might through their corporate devotions.

"The problem of parish worship was discussed under two main headings: singing at Mass, by choir and congregation, and singing at evening services, whether Vespers and Compline or Benediction."

FATHER ROFF'S "NIAGARA" IS GIVEN PREMIERE

At one of the Promenade Concerts held in the Varsity Arena, Toronto, before an estimated audience of 6000 people Guy Harrison, conductor of the Oklahoma Symphony and guest conductor of the Toronto Symphony gave a world premiere performance of REV. JOSEPH ROFF's symphonic tone poem, "Niagara," on August 20. The composer was on hand to take several bows in response to applause of the audience who enjoyed the composer's musical impression of one of the world's most celebrated waterfalls located near his home city.

PUERI CANTORES CONGRESS TO BE HELD IN ROME, 1954

The International Federation of Boy Choirs, known as the *Pueri Cantores* announced that the next congress for the group would be held in April, 1954, in the eternal city of Rome. This will mark the third appearance of the International Federation in Rome. The Holy Father will celebrate Mass for the group on Low Sunday, April 25th. The fact that the Holy Father will celebrate Mass in the monastery chapel. REV. KIERNAN PATNODE, O.F.M.

for the *Pueri Cantores* is a mark of special favor inasmuch as the Sovereign Pontiff celebrates Mass himself only two or three times a year at the high altar at St. Peter's.

On April 9th of this year the *Pueri Cantores* held their congress in the city of Cologne, Germany.

A diocesan meeting is being planned for the American "Pueri Cantores" in Chicago, for Sunday, November 8th, during the tour the Little Singers of the Wooden Cross will make in the United States under the direction of Msgr. Mailet. HIS EMINENCE, CARDINAL STRITCH, will celebrate a Pontifical Mass at that time for Little Singers, now numbering over 1000.

PARTICIPATION IN FRANCE AND SWEDEN

(Excerpts from a letter to the Editor)

When I started travelling in July this year, I went first to Paris and I was surprised to find vigorous efforts being made at the church which serves the University there to encourage the congregation to participate as fully as possible in the Mass. The priest began by ushering everyone up to the front benches and during the Mass at which the priest faced the congregation, a second priest was in the pulpit throughout leading the responses and conducting the singing of the ordinary. The result was ragged but nevertheless encouraging. Here in Stockholm, they go from one extreme to the other. The regular choir is practically all female, and when they sing a special Mass it is invariably long and complex. They sing the chant proper, too, and it is probably not perfect, but there is no rhythm. It sounds queer. However, the congregation invariably sings Credo III and when the choir has no Mass prepared, a chant Mass is sung and the congregation tries hard to sing it. It is a rather slow and painful process and I am afraid the organ doesn't help much. I have only seen one example of the other extreme but I have been waiting a long time for it. The Bishop visited the church on the occasion of the commemoration of the church, and I realized the importance of the occasion when I heard the violins and cellos tuning up in the choir loft. An augmented choir made a very good job of the Mozart Mass in the usual concert time of two hours.

ALBANY ORGANIST'S CONVENE

On October 12th a large group of organists and choir directors of the diocese of Albany, New York, met for a day of participation, lectures and discussions at the Franciscan Monastery of St. Anthony's-on-the-Hudson in Rensselaer. SISTER M. ROSALIE, R.S.M., headed a committee that planned and carried out an interesting program.

The day started with a Solemn High Mass in the monastery chapel. REV. KIERAN PATNODE, O.F.M. CONV. was the celebrant. The proper of the Mass was sung by a group of Franciscan friars and the ordinary of the Mass was sung by the delegates. REV. RICHARD CURTIN, Director of Music at Dunwoodie Seminary in New York, and THEODORE MARIER of Boston, were the guest speakers. The day closed with Benediction of the Most Blessed Sacrament in the monastery chapel sung by the delegates. MR. JOHN FITZGERALD, organist and choirmaster of the Cathedral of the Immaculate Conception in Albany was organist for two performances in the chapel. He also introduced the speakers at the meetings in the gym.

CHRISTMAS SONG

(1609)
English text
by E.C.Currie

Born on This Day
(For SATB Voices)

MICHAEL PRAETORIUS (+1621)
Arranged by E.Currie

Allegretto

SOPRANO *mf* Born on this day, E - man - u - el; *pp* Christ, the Lord. —

ALTO *mf* Born on this day, E - man - u - el; — *pp* Christ, the Lord. —

TENOR *pp* Christ — the Lord. —

BASS *pp* Christ, the Lord. —

Allegretto

mf (for rehearsal only) *pp*

mf *pp* *f più animato*

So fore-told by Ga-bri-el; Christ, the Lord. — Born is Christ, our

mf *pp* *f*

So fore-told by Ga-bri-el; Christ, — the Lord. — Born is Christ, our

pp *f*

Christ, — the Lord. — Born is Christ, our

pp *f*

Christ, — the Lord. — Born is Christ, our

pp *f più animato*

Nihil obstat: Rev. Russell Davis, Censor Deputatus
Imprimatur: †Richard J.Cushing, Archbishop of Boston
Sept.8, 1952

Tempo I

Lord — and Sa - viour, our Sa - viour and our Lord.

Lord — and Sa - viour, our Sa - viour and — our Lord.

Lord — and Sa - viour, our Sa - viour and — our Lord. *mf* Lo, laid up-on a

Lord — and Sa - viour, our Sa - viour and our Lord. *mf* Lo, laid up-on a

Tempo I

mf

pp

Christ, — the Lord. —

pp Christ, the Lord. —

pp man - ger drear; Christ, the Lord. — *f* God is He, this ba - by, dear.

pp man - ger drear; — Christ, the Lord. — *f* God is He, is He, this ba - by, dear.

pp *f*

pp *f più animato*

Christ, the Lord. Born is Christ, our Lord and Sa-viour, our

pp *f*

Christ, the Lord. Born is Christ, our Lord and Sa-viour, our

pp *f*

Christ, the Lord. Born is Christ, our Lord and Sa-viour, our

pp *f*

Christ, the Lord. Born is Christ, our Lord and Sa-viour, our

pp *f più animato*

Tempo I *mf* *pp*

Sa-viour and our Lord. Now shines for us a Light more sure; Christ, the

mf *pp*

Sa-viour and our Lord. Now shines for us a Light more sure; Christ, the

mf *pp*

Sa-viour and our Lord. Now shines for us a Light more sure; Christ, the

mf *pp*

Sa-viour and our Lord. Now shines for us a Light more sure; Christ, the

Tempo I *mf* *pp*

mf *f animato*

Lord. — Born of Ma-ry, Vir-gin pure; Christ, the Lord. — He is

mf *f*

Lord. — Born of Ma-ry, Vir-gin pure; Christ, — the Lord. — He is

mf *f*

Lord. — Born of Ma-ry, Vir-gin pure; Christ, the Lord. — He is

mf *f*

Lord. — Born of Ma-ry, Vir-gin pure; Christ, the Lord. — He is

mf *f animato*

Christ, our Lord — and Sa-viour, our Sa-viour. and our Lord. —

Christ our Lord — and Sa-viour, our Sa-vieur and — our Lord. —

Christ, our Lord — and Sa-viour, our Sa-viour and — our Lord. —

Christ our Lord — and Sa-viour, our Sa-viour and our Lord. —

I. LO, HOW A ROSE E'ER BLOOMING Praetorius
 II. SHEPHERDS IN THE FIELD ABIDING Ancient Carol
 (Arranged for Three Equal Voices)

I. Lo, How a Rose E'er Blooming

Attributed to M. Praetorius (+ 1621)
Arr. by T. N. Marier

Moderato, ma animato

p dolce

I
1. Lo, how a Rose e'er bloom - ing From ten - der stem
2. I - sa - iah 'twas fore - told it. The Rose I have

II
1. Lo, how a Rose e'er bloom - ing From ten - der
2. I - sa - iah 'twas fore - told it. The Rose I

III
1. Lo, how a Rose e'er bloom - ing From ten - der stem
2. I - sa - iah 'twas fore - told it. The Rose I have

Moderato, ma animato

p Voice Reduction

p a tempo

- hath sprung! Of Jes - se's lin - eage com - ing As
- in mind, With Ma - ry we be - hold it, The

stem hath sprung! Of Jes - se's lin - eage com - ing As
have in mind, With Ma - ry we be - hold it, The

- hath sprung! Of Jes - se's lin - eage com - ing As
- in mind, With Ma - ry we be - hold it, The

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus
 Imprimatur: †Richard J. Cushing, Archbishop of Boston
 Sept. 8, 1952

(C. 53-6)
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men of old have sung. It came a flow-ret bright
Vir-gin Mother kind. To shew God's love a-right,

men of old have sung, It came a flow-ret bright
Vir-gin Mother kind. To shew God's love a-right,—

men of old have sung. It came a flow-ret bright,
Vir-gin Mother kind. To shew God's love a-right,

mf

A-mid the cold of winter, When half spent was the night.
She bore to men a Saviour, When half spent was the night.

A-mid the cold of winter, When half spent was the night.
She bore to men a Saviour, When half spent was the night.

A-mid the cold of winter, When half spent was the night.
She bore to men a Saviour, When half spent was the night.

f *rall. e dim.*

f *rall. e dim.*

f *rall. e dim.*

f *rall. e dim.*

II. Shepherds In the Field Abiding

Words by G.R.Woodward

Ancient Carol

Arr. by T.N.Marier

Andante con moto

I
1. Shep - herds in the fields a - bid - ing,
2. We be - held it is no fa - ble
3. Thanks, good - herd - men, true your sto - ry;

II
1. Shep - herds in the fields a - bid - ing,
2. We be - held it is no fa - ble
3. Thanks, good herd - men, true your sto - ry;

III
1. Shep - herds in the
2. We be - held Him,
3. Thanks, good - herd - men,

Andante con moto

(Acc. optional)

mf
Tell us, when the Ser - aph bright Greet - ed you with
God in - car - nate King of bliss, Swath'd and cra - dled
Have with you to Beth - le - hem. An - gels hymn the

mf
Tell us, when the Ser - aph bright Greet - ed you with
God in - car - nate King of bliss, Swath'd and cra - dled
Have with you to Beth - le - hem. An - gels hymn the

mf
fields, Tell us, when the Ser - aph bright Greet - ed you with
God in - car - nate King of bliss, Swath'd and cra - dled
Have with you to Beth - le - hem. An - gels hymn the

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rit.

won-drous tid - ing what ye saw and heard that night?
 in a sta - ble And the An - gel strain was this:
 King of Glo - ry; Car - ol we with you and them.

won-drous tid - ing what ye saw and heard that night?
 in a sta - ble And the An - gel strain was this:
 King of Glo - ry; Car - ol we with you and them.

won-drous tid - ing what ye saw and heard that night?
 in a sta - ble And the An - gel strain was this:
 King of Glo - ry; Car - ol we with you and them.

p *atempo*

Gló - ri - a, gló - ri - a.

Gló - ri - a in ex - cél - sis De - o, gló - ri a.

Gló - ri - a in ex - cél - sis, gló - ri a.

p *rit.*

TWO ITALIAN CAROLS

1. When Christ Came Down to Earth 2. O Come and Adore Him
 (Tu scendi dalle Stelle) (Venite adoriamo)
 Arranged for Two Equal Voices and Organ by Nino Borucchia

1. When Christ Came Down to Earth

English words by
 Rev. Luke Ciampi, O.F.M.

(Tu scendi dalle stelle)
 For Two Equal Voices and Organ

Italian Carol
 Arr. & Harm. by Nino Borucchia

ORGAN *mf*

I *p*

1. When Christ came down to earth That
 1. Tu scen - di dal - le stel - le, O
 2. When Christ came down to earth The
 2. A Te, che sei del mon - do il

II *p*

rit.

bles - sed Christ - mas night So gai - ly shone the stars, So
 Re - del Cie - lo E vie - ni in u - na grot - ta al
 world in dark - ness slept. To shep - herds came the call To
 Cre - a - to - re, Man - ca - no pan - nie fuo - co, o

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beau - ti - ful - ly bright, So gai - ly shone the
fred - doal ge - io, E vie - nin u - na
 leave the watch - they kept, To shep - herds came the
mio Si - gno - re, Man - ca - no pan - nie

stars, So beau - ti - ful - ly bright. Near earth re -
grot - ta al fred - doal ge - io. O Bam -
 call To leave the watch - they kept. His praise - es
fuo - co, o mio Si - gno - re. Ca - ro e -

pos - ing Sin - op - pos - ing O - ver Bles - sed Beth - le -
bi - no mio di - vi - no io - ti veg - go qui - tre -
 chant - ing, Earth - ward slant - ing The an - gel choirs an - nounc -
let - to Par - go - let - to, Quan - to que - sta po - ver -

L.H.

hem, The bright - est, larg - est star Sent
 mar. Oh! Dio be - a - to, Oh!
 ing The birth of God made man, Who
 ta Più m'in - na - mo - ra, Giac -

out its rays a - far To call the Wise - men forth, Sent
 quan - to ti co - stò l'a - ver - mia - ma - to, Oh!
 took a - way the bar From Heav - ens bolt - ed gates, Who
 chè ti fe - cea - mor Po - ve - roan - co - ra, Giac -

out its rays a - far To call the Wise - men forth. *rit.* *D.C.*
 quan - to ti co - stò l'a - ver - mia - ma - to!
 took a - way the bar From Heav - ens bolt - ed gates.
 chè ti fe - cea - mor po - ve - roan - co - ra! *rit.* *D.C.*

2. O Come and Adore Him

CAECILIA

(Venite adoriamo)

For Two Equal Voices and Organ

Italian Carol

English words by E.C.Currie

Arr. & Harm. by Nino Borucchia

Moderato

I
1. O come and a - dore Him, the man - ger-born In - fant, For us made in -
1. Ve - ni - tea - do - ria - mo il na - to Bam - bi - no, Il Fi - glio di -
2. O night by whose ra - diance our days are made joy - ful, Re - vealed by the
2. O can - di - da not - te, che i gior - ni fai lie - ti, Già pria da' pro -

II

car - nate, di - vine Son of Man. Ye shep - herds a - rise now, a great light tri -
vi - no per noi s'in - car - nò. Sor - ge - te, Pa - stò - ri, che al chia - ro del
an - cients as ag - es un - rolled; O night neath whose star - light the Word of the
fe - ti di te si par - lò. O not - te in cui nac - que il Ver - bo del

rall. *D.C.*

um - phant Sheds rays bright as morn - ing - e'er night fills its span.
gior - no Cui rag - gi d'in - tor - no. la - not - te spun - tò.
Fa - ther Was born of a Vir - gin - as sa - ges fore - told.
Pa - dre, Che ver - gi - ne Ma - dre in - se - no por - tò.

rall. *D.C.*

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PROPER OF THE MIDNIGHT MASS - CHRISTMAS

(for 2 Equal or S A T B Voices and Organ)

by Rev. A. M. Portelance, O. F. M.

INTROIT

Anonymous (Arr.)
Fine

M.M. ♩ = 60

I SOP.

II ALTO (*)

TEN. (ad lib.)

BASS (ad lib.)

ORGAN

rall.

rall.

rall.

rall.

rall.

Fine

Dóminus dixit ad me: Fílius me - us es tu, ego hódie gé - nu - i te.

Dóminus dixit ad me: Fílius me - us es tu, ego hódie gé - nu - i te.

Dóminus dixit ad me: Fílius me - us es tu, ego hódie gé - nu - i te.

Dóminus dixit ad me: Fílius me - us es tu, ego hódie gé - nu - i te.

M.M. ♩ = 60

M.M. ♩ = 140

SOLI

TUTTI

Qua - re — fre - mu - é - runt gen - tes: * et — pó -

M.M. ♩ = 140

(*) When the 2 Equal Voices are used, sing small notes wherever printed.

SOLI

puli. meditáti sunt in - á - ni - a. Gló - ri -

a Pa - tri, et Fi - li - o, et Spi - ri - tu - i san - cto.

TUTTI

Sic - ut e - rat in prin - ci - pi - o, et nunc - et sem - per,

et in sae - cu - la sae - cu - ló - rum. A - men.

D. C. al Fine

GRADUAL & ALLELUIA

Rev. A. M. Portelance, O. F. M.

M.M. ♩=60

1. Tecum principium in die virtutis tuae; in splendoribus san - ctó - rum,
 2. Dixit Dóminus Dómino meo: Sede a dextris me - is: ,

1. Tecum principium in die virtutis tuae; in splendoribus san - ctó - rum,
 2. Dixit Dóminus Dómino meo: Sede a dextris me - is: ,

1. Tecum principium in die virtutis tuae; in splendoribus san - ctó - rum,
 2. Dixit Dóminus Dómino meo: Sede a dextris me - is: ,

1. Tecum principium in die virtutis tuae; in splendoribus san - ctó - rum,
 2. Dixit Dóminus Dómino meo: Sede a dextris me - is: ,

M.M. ♩=60

rall.

ex útero ante luciferum gé - nu - i te.
 donec ponam inimicos tuos scabellum pedum tu - ó - rum.

ex útero ante luciferum gé - nu - i te.
 donec ponam inimicos tuos scabellum pedum tu - ó - rum.

ex útero ante luciferum gé - nu - i te.
 donec ponam inimicos tuos scabellum pedum tu - ó - rum.

ex útero ante luciferum gé - nu - i te.
 donec ponam inimicos tuos scabellum pedum tu - ó - rum.

rall.

M.M. $\text{♩} = 120$

al - le -

mf Al - le - lú - ia, *f* al - le -

mf Al - le - lú ia, *f* al - le -

M.M. $\text{♩} = 120$

rall.

lú - ia. (a)

rall.

lú - ia. (a)

rall.

lú - ia. (a)

rall.

lú - ia. (a)

rall.

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