

JANUARY - 1934

The Caecilia
Magazine of
CATHOLIC CHURCH
and **SCHOOL MUSIC**

Founded A. D. 1874 by John Singenberger

FEATURES

The Harmonium

Rev. Adélard Bouvilliers O.S.B.

★

How Some Choirmasters Build a Church Music Repertoire

★

Questions and Answers

V. Rev. Gregory Hügle O.S.B.

★

Music Appreciation

Sister M. Cherubim O.S.F.

★

Christmas and Other Programs

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Transcribed in modern notation

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The Caecilia

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Vol. 60

JANUARY 1934

No. 1

Happy New Year

WE WELCOME THE NEW YEAR, WITH AN ENLARGED CAECILIA. WE HOPE YOU WILL LIKE THE IMPROVED FORM, AND THE ADDED MATERIAL.

IT WILL BE OUR AIM TO STILL FURTHER ENLARGE AND IMPROVE THIS PAPER, FOR OUR SUBSCRIBERS, DURING THE COMING YEAR.

HELP US BY URGING YOUR MUSICAL FRIENDS TO SUBSCRIBE NOW.

SEE NEXT PAGE FOR IMPORTANT ANNOUNCEMENT REGARDING NEW SUBSCRIPTION PRICE AFTER MARCH FIRST.

THIS IS THE 60TH YEAR OF THE CAECILIA. IT IS NOW LARGER, AND MORE WIDELY READ, THAN EVER BEFORE, AND IT IS FAST BECOMING THE BEST KNOWN PERIODICAL OF ITS KIND IN THE WORLD.

WE THANK THE LOYAL SUBSCRIBERS WHO HAVE MADE THIS POSSIBLE (SOME STILL REMAIN WHO HAVE NOT MISSED AN ISSUE IN 50 YEARS).

Scandicus and Climacus

IMPORTANT NOTICE

In the December CAECILIA we listed the number of magazines which had been compelled to reduce in size, or which had gone out of existence altogether. Because of the increase in the price of paper, general publishing expense, and the loss of paid advertising matter, there could be no expansion of THE CAECILIA while the present subscription price was maintained.

This magazine is run at cost, without any charge for salaries. All contributions, music, and editorial work is done without charge, direct or indirect.

We want to improve THE CAECILIA, we want to make it bigger, and issue more music each month. There are only a limited number to whom this magazine, or any church music magazine can appeal. At present, each issue contains at least 50 cents worth of music, without considering the cost of postage, addressing equipment, stationery, mailing envelopes, and clerical expense. Also without considering the cost of printing the reading matter.

THEREFORE, ALL NEW SUBSCRIPTIONS AFTER MARCH 1, 1934 WILL BE AT THE RATE OF \$3 PER YEAR.

PRESENT SUBSCRIBERS MAY RENEW FOR \$2, for as long as they desire. (\$3.50 for 2 years. \$5 for 3 years).

ALL NEW SUBSCRIPTIONS WILL BE \$3 HENCEFORTH.

In return we will enlarge the CAECILIA, add more material in the music sections and the reading sections, which will double the appeal and usefulness of this famous little magazine. Every cent of the extra revenue will be put into the development of the magazine. It will mean that new subscribers will receive the paper at less than 30 cents per copy. It will mean that THE CAECILIA will become the most comprehensive periodical on Catholic Church Music, in the world. At present it goes to every state in the nation, and is in exchange with the leading foreign periodicals on the same subject.

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● **YOU HAVE JOINED WITH US IN OUR DAYS OF EARLY STRUGGLE AND IN**

CONSIDERATION OF YOUR ENCOURAGEMENT YOUR SUBSCRIPTION WILL ALWAYS BE AT THE RATE OF \$2 PER YEAR, AS LONG AS YOU DESIRE TO SUBSCRIBE.

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INCREASED SIZE

Notice: the measurements of this issue are slightly larger, for reading and handling convenience.

Notice: there are 44 pages in this issue, not counting the 4 cover pages.

Notice: there is more news and more reading matter to interest Organists, Choirmasters and Parochial School Music Teachers, than heretofore.

Notice: Already we have planned to improve the contents of this issue, in subsequent numbers. There will be a continuance of practical helps for the beginner, in organ and choral music, and also some material to interest the music scholar of advanced education.

Notice: Be sure to renew your subscription before March first, and thus maintain the \$2 price available for all subscribers who enrolled prior to March 1934.

Notice: As long as you live you can renew your subscription at the \$2 rate provided you enrolled as a subscriber before March 1934. You can save a dollar a year by enrolling as a subscriber now.

TELL YOUR FRIENDS!

ANNOUNCING A NEW CONTRIBUTOR

We are happy to announce that during 1934, articles on organ music, and related subjects will appear in the CAECILIA contributed by Dom Adelard Bouvilliers, O.S.B., of Belmont Cathedral Abbey, N. C.

Dom Adelard, is well known for his many pamphlets on church music, and his writings will be found of practical assistance to young organists interested in Catholic Church organ music.

THE HARMONIUM

Its History, Its Literature

By Dom Adélard Bouvilliers O.S.B., M.A.
Mus. Doc. Belmont Cathedral Abbey, N. C.



This paper will treat, first, of the history of this instrument, tracing its origin to the Pipe Organ, from which it descends. What were the first gropings, the attempts, often unsuccessful, the immediate results and the far reaching consequences which have made the *Harmonium*, under the fingers of a competent performer, an instrument of art? The Harmonium can pretend, without exaggeration, to be such. But it would be erroneous to compare it with its more decorative and more sonorous rival, for never could it take the place of the Pipe Organ. The Harmonium is an original instrument with special characteristics, tonal designs, and purposes, springing from the Pipe Organ. Its use in the Church is profitable when the latter is absent, for reason of lack of space or as an item of economy.

The Harmonium is the last born of the instruments with manual keyboards. The Pianoforte of to-day is the result of the divers metamorphoses of the clavichords and spinets, beginning with the XVIIth century. The Pipe Organ was always the Pipe Organ, from the descriptions of it left us by Vitruvius and Hero of Alexandria, since it existed long before their time. We read also of its existence in Carthage, dating back even to the Egypt of the Pharaohs.

The Harmonium, or Reed Organ, is an upstart, isolated, almost without a family, for it would not do to boast of its descent from the Accordeon . . . It appeared in France about 1829. Though according to documents of Kratseustein and the Benedictine monk, Dom Bédos de Celles (1706-1779), there were models long before that date, which were made practical by the Grenié, born at Bordeaux in 1756.

In 1810, Grenié had considered the Reed-Organ from the view point of its musical nuances; in time, he had taken out some patents for his invention. Then came Sébastien Erard, (1752-1831), who had perfected the mechanism of the Pianoforte and that of the Harp to such a degree of excellence. He adapted, without any success, his system of keys to the small Organ of the Chapel at the Tuileries, about 1825. This new system was tried, but proved impracticable. That instrument passed through the many vicissitudes of the Tuileries Palace and finally found a resting place in the

little Hall of the Paris Conservatory, where the writer saw it.

Pinsonnat rediscovered the Chinese invention of a small cylinder of three centimeters, fixed in a partition with a small blade or reed, through which the breath was made to vibrate and gave the pitch of an 'A'. Thus the diapason which is still used to tune the instruments was invented. Pinsonnat's invention of the diapason was the larva of the Reed-Organ or Harmonium. That larva developed itself, passing through the divers metamorphoses and sprang out of its state of chrysalis, to become the instrument which we are now studying.

The system of diapason was tried on a set of blades or reeds giving the entire scale. A genial practitioner thought of joining the two series of reeds, but inverted them, so that one series, would give a perfect major chord, in some key; the other series, would give a chord of the dominant-ninth, also in the same key. That was the Harmonica, or mouth-organ: a toy which is the joy of children, if not of their parents! To this invention, a system of bellows, put into action by the hand, was adapted and the Accordeon was created! . . . Putting the bellows in action by the foot-treadles, not using the inverted blades or reeds, a great chromatic Harmonica of some sixty notes was achieved. The Reed-Organ or Harmonium was born! An Organ builder, Alexandre Debain by name (1809-77), perfected the details of the last metamorphoses of the Harmonium—to continue my entomological comparison. His patents dates of the year 1840.

Other inventors endeavored to construct instruments of the same type, giving us the 'Aeoline,' 'Melodion,' 'Vocalion,' etc. Debain multiplied the stops to a ridiculous number. He constructed an Harmonium of three manuals, having, in all, a hundred speaking stops! He should have added a hundred more to satisfy his magalomania! His work is exposed in the Museum of Arts and Crafts, in the old Benedictine Priory of St. Martin-des-Champs, at Paris.

After Debain came Mustel, Alexandre, Cotino, the sons of Kassiel (Richard, Xtopher and Etienne), the present firm of Touzaa, followed by many more in France, England, Germany, and North America (Estey) who util-

ized all that was practicable in the Reed-Organ construction. As we have it to-day, the Harmonium is a wind instrument composed of free reeds and manuals. It is a Church instrument rather than a parlor instrument, on account of its mystic fixity of sound. Its tonal qualities and elasticity of expression are so pure and chaste that, involuntarily, the atmosphere of prayer and incense suggests itself.

'Reeds,' or 'linguets,' are small blades of copper, thin at one end and left free to vibrate through the action of the wind. At the other end, they are screwed to a small metal frame called the 'curb' or 'bit.' The smaller and finer the blade, the higher its tone or pitch. Its mechanism is delicate and sensitive. From the Harmonium one obtains the most varied nuances,—from the sweetest and most agreeable tones to sonorous and majestic harmonies. The Harmonium, well understood, becomes an instrument of art, most ingenious, most delicate, most expressive. It was for that instrument that A. Guilmant, J. N. Lemmens, C. Franck, A. Chauvet, E. Gigout, Th. Dubois, L. Boëلمان, the late Baron de la Tombelle, Letocart, among many others, have written so many original pieces.

Jacob Estey, the founder of the Estey Organ Company of Brattleboro, Vermont, U. S. A., had, in his day, utilized all that was practicable in the construction of the Reed Organ abroad. He built his first instruments in 1846, and was proud of the reputation they had attained. The Esteys of to-day are the third generation. They maintain their prestige and far surpass their grandfather's fondest dreams. The Estey Company records the sale of 400,000 instruments. The Fourth generation is now ready to enter the craft of building still more Reed Organs for Church, Chapel, Lodges, Assembly Hall, School or Residence. With the Esteys, this industry is almost a religion!

The American construction of Reed Organs differs little from the European. It has the same individual sets of reeds, and the keyboard action is the same. The Estey Company has also the transposing device, which enables the player to raise or lower the pitch with a simple movement of the hand. The idea of the transposing keyboard is not new; it was invented by a French Priest, Abbé Clergeau, in 1845. It is very practical and is valuable for Church and School work, when the music that is to be sung may be too high for the voices. Its possibilities are not limited to accompanying vocal music, but extend even to the rendering of instrumental music as the transposing of one semi-tone, or a tone higher than the original key, often changes the sonority of the composition.

American Reed Organs, or Harmoniums, differ in their construction from the European

makes in the fact that the action does not force the air through the reeds. The American action puts the reeds into vibration by aspirating or drawing the air, instead of compressing it like the European action does. The free reeds sound, no matter from which direction the wind comes. In the American harmonium, of which Estey and Mason & Hamlin are the best models, the strength of the wind through the reeds does not exceed the atmospheric pressure, though the European Models do exceed the same by compressive energy obtained with the foot-traddles, and the sound thus obtained is forced and metallic in the latter, while in the former, it is one of sweetness, and, at the same time, one of roundness, which gives the hearer the illusion of a Pipe-Organ played at some distance.

Estey's manner of constructing the Reed Organs has been imitated for the past forty years by hundred of factories in America, in England and in Germany. (Note: In Europe the term 'Harmonium' is always used for 'Reed-Organ' or 'Cabinet-Organ,' again 'Parlor Organ.' These never have the 'percussion action' invented by Kaufmann of Dresden.)

The Pipe Organ is the only instrument that is considered worthy to accompany the Church's ceremonies. Tradition holds that the organ was first introduced into the liturgical services by Pope Vitalian (657-672), sometimes in the seventh century. This assertion, of ancient tradition, but, unfortunately, not authentic, was first made by Platina in his "De Vita et Moribus Summorum Pontificum Historia" (1530, p. 99). The citation is also found in Migne's *Patrologia Graeca*, vol. CXXVII, col. 400, and reads thus: "But Vitalian being intent upon divine worship, composed an ecclesiastical rule and ordered the singing, joining to the consonance (as they wished), the organ." Platina's assertion was, in turn, incorporated by Praetorius into his "Syntagma Musicum" (vol. II, p. 107). Coussemaker thought that the insertion of "ut quid volant" was a dubious interpretation. In the XIVth century, St. Charles Borromeo is no less affirmative:—"Organo tantum in ecclesia locus." We might also give the citations of the Councils of Sens (1525); Cologne (1536), Treves (1549), Trent (1562), Haarlem (1564), Cambrai (1565), Namur and Arras (1570), Gand and that of Besançon (1571), St. Omer and that of Bordeaux (1583), Bourges (1584), Trent again (1593),—to cite only those of the XVIth century.

Berlioz (1803-69), recognizing that the harmonium has an intense emotional power, in its true and communicative expression, condemned it by saying that the Harmonium was "more voluptuous" than the Pipe Organ. Voluptuousness is not a characteristic of this

instrument. I have in mind the Harmoniums which artists use, those built by superior craftsmanship. The other kinds, less skillfully made, are useful outside of the Church, for rehearsals, study, the concert, or the cinema.

In England, where Churches are numerous, the Harmonium is not used, for the chant is regularly accompanied by the Pipe Organ, even if that instrument be small and have but a few stops. In France, Belgium, America, and throughout the Continent, one finds remarkable instruments, but there the modest Pipe Organ does not exist. The Harmonium is used in the small Churches,—and in the larger ones also! Its place in the Church has become a custom since the first half of the XIXth century and to be impartial, one must say that when the Harmonium is constructed in accordance with the American system, by inhaling the air through the blades or reeds, (which system is now used in Belgium), though the timbre and the volume are perhaps less intense than in the Harmonium where the air is being compressed, what one loses in intensity, one gains in quality. As such, the Harmonium comes nearer to the Pipe Organ, though it can never give the complete illusion of the Pipe Organ, for it has no pipes to blare forth an ocean of sound. If it should try to produce this effect with its rich reeds, it would but imitate the frog and the ox in the fable . . .

In judging the music which is rendered on the Harmonium, one should keep in mind Plato's definition, for it will always serve as a model. "One must not judge music by the pleasure it gives, neither seek that which would have no other object than pleasure, but that which contains in itself the likeness of beauty." In Plato's time, there was no question of music written for the harmonium, as this instrument was invented and perfected only in the last century, but the import and the meaning of this citation may well serve as a motto to the aim that we seek. Let us keep it in mind when the music in question concerns Church Music. In the days of the early Fathers, the tendency was to eliminate any type of music which would turn the mind toward worldly thoughts or make an appeal to the senses. Thus, St. Augustine of Hippo, in discussing the use of the psalms in the service, is dismayed to find himself swayed by the music, rather than by the thoughts portrayed; he condemns himself severely for having yielded to a sensuous pleasure. (Confessions X, 25). Again St. John Chrysostom, in his "Commentary on Psalm 150," says that the cithara and the lyre" were then tolerated because of their weakness, and because they stirred them up to love and harmony . . . and because by such inducements, they were led to a high pitch of zeal." (Patr. Lat. vol. LV, col. 497).

(To be Continued)

FILING MUSIC

File masses in cardboard box containers, or other wrappers, according to the name of the composer.

File motets, and hymns, according to title, in envelopes, alphabetically, in an ordinary letter file, as found in most offices. Keep the record of performance, date, number of copies, on the envelope. Also any reviews which the parish, diocesan or local newspaper may make about the performance. If you wish to be still more methodical, past the reviews of the composition which the publisher gives, or some music paper gives. Then you can describe it to your choir, or advertise it in your programs, according to somebody else's testimony.

For equipment, all you need is an ordinary four draw letter file, with a lock on it. If the masses are too bulky, use the conventional bookcase, for filing.

In the lowest draw of the letter file, you can keep programs of your sacred concerts, Christmas and Easter, etc., and thus leave to those who follow, a musical tradition.

Our music galleries and libraries have been handled too carelessly. As a result we have to look to the British Museum, Westminster, or the Vatican for the music of ancient days, although our churches have been standing in some locations for centuries, and must have had music of some sort at their founding. Does anyone in your parish know now, what music was sung at the dedication? Is there any record anywhere outside of the corner stone, as to what the music of the time was, or what type of choir attended the services?

Start now to put your library in shape. So that future years will not be handicapped by the same lack of attention to details.

The December issue of the Catholic Mind, published by the America Press, contains two articles on Gregorian Chant of interest to Catholic church musicians.

ORGANIST

DESIRES POSITION

Well equipped by training and experience.
References.

AUGUST C. MUELLER

6216 S. Parkside Avenue

Chicago, Illinois

Mrs. Justine B. Ward

Answers Father Bonvin's "Request For Proof"

In a recent number of your interesting review there appeared a full page "Communication" entitled "A Request for Proof". It contains the following assertion:

"Solesmes teaches that in Gregorian Chant all notes have the same value."

As one who lives at Solesmes, and as a pupil during many years of the Rev. Dom André Mocquereau, may I express my astonishment, in your valued columns, at such a statement? I have read all the publications on rhythm emanating from Solesmes during the past half century, as well as the publications of their adversaries; I have assisted daily at the singing of the divine Office by the monks of Solesmes for the past 12 years, but nowhere have I found—in theory or in practice—any such "equality" as is attributed by Father Bonvin to his Benedictine confrères. Has Father Bonvin in his possession some document that is not available to the general public upon which he bases his statement and request for proof, or must we conclude that this "equalistic theory" exists in some occult form which is neither visible to the eye of the reader nor perceptible to the ear of the listener?

The precise difference in value of the notes and the scientific proof of these differences is sustained in all the theoretic works published by Solesmes. The practical editions of the Chant with rhythmic signs edited by Solesmes indicate this difference of note value with a precision which is lacking in the Vatican Edition—otherwise the same—and it is, above, all this exact indication of the difference in value of the notes which makes unison singing both possible and pleasant. In view of this fact, the Proof Request in the statement quoted above is hardly possible since the position of Solesmes is misrepresented, or perhaps I should say *misunderstood*.

The *Paleographic Musicale*, now in its sixteenth volume, exposes the theories of Solesmes in an exhaustive form. There, the proof will be found accompanied by photostatic copies of the principal manuscripts which have formed the basis of fifty years of careful study. The student will be able to form his own conclusions regarding the scientific, detailed, hon-

est and conclusive character of the research work carried on by the experts at Solesmes.

For those readers who have less time for study and less experience in ancient musical paleography, a rapid and relatively concise presentation of the arguments will be found in the pages of *Le Nombre Musical Gregorien* in two volumes of 1200 pages. These are the works that should be consulted by those who really wish to know the scientific proofs back of the conclusion of Solesmes. The Monks of Solesmes, like other men engaged in serious research work, have never entered the field of journalistic controversy, nor do they consider the pages of a popular review a suitable medium for scientific research.

I believe that many misunderstandings and much confusion in the field could be avoided were we to study one another in the original. A story in this connection comes to my mind. A "leader" in the Gregorian movement in America (who, incidentally, is neither a "mensuralist" nor an "equalist") confronted with the 1200 pages of the *Nombre Musical Gregorien* and wishing to teach the principles of Solesmes to her pupils, turned to an understudy, saying: "I will give you *ten dollars* if you will read all that and tell me what is in it!" She was a busy woman.

Many Americans are busy people and want their science and their art in capsule form. Unfortunately it is only the cheapest forms of art and science that are susceptible of such reduction. The things that are precious and eternally true require time. Yet, in the long run, it might be time well spent to read one another in the original, or at least not by proxy, as our hasty friend, for many of the discussions which blacken the pages of our popular reviews would evaporate, and the illusions be dissipated. Among those which would vanish like a pipe dream would be the fiction of the "equalist school". Another, would be that of journalistic science.

JUSTINE B. WARD.

Sable (Sarthe) France

Nov. 6, 1933

SQUARE NOTATION

By "Ann Historian"

Not very many church musicians have clear ideas regarding the square notation of Gregorian chant, its historical development and its relation to rhythm. An instructive, comprehensive presentation of the subject, with phototypic illustrations of neume notation from the later Middle Ages, is given by Peter Wagner in the second volume ("Neumenkunde"), 14th chapter, of his "Einführung in die gregorianischen Melodien" (Introduction to the Gregorian melodies). There, from p. 310 on, he treats specifically the development of square notation.

As is generally known, medieval singers up to the 11. and 12. centuries had to learn the chant melodies by heart, a process that required years. The choir directors, to assist their memories and for the benefit of their successors, wrote out for themselves neume codices, using note and accent signs etc. which were most likely derived from the Orient. A number of these codices have come down to us, but they were not put into the hands of the singers.

The neume notation was very imperfect, especially *with respect to the melody*. It contained only indefinite hints about the intervals, the precise high or low position of the notes. Some codices, indeed, left the *determination of the rhythm* to oral tradition, others—most clearly some in St. Gall and in Metz,—provided the accent neumes with familiar epismas, rhythmic letters, certain shadings in some of the neume elements, which, after all, point out clearly enough to the student the proportionally longer notes, i.e. the musical rhythm.

In the 9. and 10. centuries the chant began to be sung in two or more parts through the long drawn out Organum, as it was called. With such a rendition, as Hucbald tells us, the various rhythmical time-values could no longer be observed; rhythm decayed, the rhythmic signs were omitted in the notation, that is to say, the rhythm was no longer set down. Then, in the 11. and 12. centuries, when the line-system was introduced for a diastematic determination of the melody, i.e. to represent the intervals clearly, these neumes, which had become rhythmless, were incorporated into the line-system. The impoverished neumes were, in some regions, especially in Northern Italy, reduced to a dot-notation, the group-signs to sets of dots; and then, owing to the use of writing implements which drew only angular figures, they were finally transformed into the square notation, familiar to us all. This form spread first of all in Italy and

France. In Germany the Gothic neume-notation for a long-time resisted this invasion; gradually, however, it too gave way to the square form.

As square notation simply "reproduces neumes divested of their rhythmic signs and transfers them to the line-system that had come into use", it continues to "waive the indication of note-value". Like the *arhythmic* neumes which it replaces, it takes no account of rhythm properly so called. Few probably have noticed that "the Foreword to the Vatican Edition of the Gradual practically recognizes this feature of the square notation, when it says (in *De notularum cantus figuris et usu*, No. 7): *Neque per se ad temporis rationem pertinent puncta inclinata* etc.,—of themselves the diamond-shaped notes etc. have nothing to do with time-value". (See "Gregoriana" by A. Angie).

It will also interest and perhaps surprise many to hear what Dom Mocquereau has to say on this point (in the Preface of Vol. 10 of his "Paléographie musicale"): "Mais quand vint la notation sur lignes,—11.—12. siècle,—seule la *mélodie* fut transcrite, les signes rythmiques *délaissés* furent bientôt oubliés. But when the notation on lines came,—11.—12. centuries,—only the *melody* was transcribed, the *abandoned* rhythmic signs were soon forgotten". And he adds: "Et ce sont ces manuscrits de *décadence rythmique* auxquels on veut s'en tenir obstinément, comme types d'une restauration définitive! And it is to these manuscripts of the *rhythmic* decadence that we are to stick obstinately, as to types of a definitive restoration!"

What has been said thus far about the square notation from the standpoint of rhythm is confirmed by the arbitrary rendition and the contradictory attitude manifested in its regard by authors and singers since the 12. century. These naturally saw in the square notation,—and, as the historian of notation proves, they were not mistaken in their view,—no positive, fixed indication of time-value. "In the eyes of these masters and singers of the 12. and succeeding centuries", writes A. Dechevrens, "the melodies of the cantus planus were evidently nothing but a *materia musica*, a succession of tones without definite rhythmic form, or rather one to which any person might give that form which pleased him most or which he considered the best. Indeed we see how German and Italian masters expressly set up this strange opinion as a principle".

Let us hear what a few of the medieval users of the square notation say: Hieronymus de Moravia, a Dominican who lived in France during the 12. and 13. centuries, mentions two ways of rendering the cantus planus, written in square notation; the first of these employs six different time-values (long, longer and very long, short, shorter and very short notes), while the other has only *three* such values (the long note, the short or *communis* and the *semibrevis*). That this manner of rendition is not to be looked upon merely as a scientific speculation, never adopted in practice, is proved by the remark of Hieronymus to the effect that the second manner was used in a number of churches in France and that also other nations adopted it.

Another author from the end of the 13. century, Elias Salomon, a cleric in Périgueux (France), proposes the following as "Regula infallibilis": "Omnis cantus planus in aliqua parte sui nullam festinationem in uno loco patitur plus quam in alio, quam (quod) est de natura sui: ideo dicitur cantus planus, quia omnino planissime appetit cantari. Every cantus planus in any of its sections admits no more acceleration in one place than in another, and this belongs to its very nature; for this reason it is called cantus planus (plain chant), because it requires to be sung with perfect equality (planissime)".

According to the "*Lucidarium musicae planae*" of Marchettus of Padua, who lived in Italy during the second half of the 13. and the beginning of the 14. century, the chant notes are written "*absque temporis mensura*", without any time-measure, and "*ut libet cui-cunque proferenti et signat et profert*" (sic). The chant notes in square notation were therefore, according to the opinion of that age, of themselves neither long nor short, but rendered in equal or unequal notes, just as the singer chose.

Similarly Johannes Tinctoris (Naples) expresses himself in the treatise "De notis et pausis": "The notes used in the cantus planus have no definite time-value. They have a longer or shorter duration, according to the pleasure of the singers . . . These notes are sung at times with measure, at others without it, now in the perfect ($3/4$) measure, now in the imperfect one ($2/4$), just according to the custom of the churches or the pleasure of the singers."

And so we could continue with quotations from Walter Odington (14. cent.), Simon Tunstede (14. cent.), Blasius Rossetti (16. cent.), the Minorite Pietro Canuzzi; from the Medicea, from the Benedictine Dom Jumilhac, the Abbé Léonard Poisson and others.

"UNIT" WEAKNESS

By HUMPHREY J. STEWART



In selecting a program it is necessary to consider the size and capacity of the instrument, and this often presents difficulties because of the modern tendency toward unification or the duplex system. It is no uncommon thing in these days to find an organ with an imposing array of stops and only a few miserable ranks of pipes inside the case. I do not hesitate to express my conviction that certain tendencies of modern organ building in this direction constitute a serious menace to the integrity of the instrument, and also to organ music generally, for it is impossible to give an adequate performance of any standard composition on an instrument of this type. Many organ builders call his system "borrowing," but I prefer to call it "stealing." There is nothing dishonest about borrowing, so long as the borrower has the intention of repaying the debt, but the loan of a set of pipes can never be repaid in the usual sense of the term. An organ built on this vicious principle is a self-confessed fraud and a sham, and all the sophistical arguments of the organ builder can never make it anything else. The thought in my mind is well expressed by one of our leading American poets in a little quatrain which I venture to quote:

In vain we call old notions "fudge,"
And stretch our conscience to our dealing;
The Ten Commandments will not budge,
And stealing will continue stealing.

—THE DIAPASON.

NUNS' PRAYER LED TO ROOSEVELT HYMN

San Francisco, Dec. 18 (AP) — The daily prayer of 68 exiled Mexican nuns, for the chief executive of their land of refuge, was disclosed here today as the inspiration of the recently published hymn: "God, Protect Our President."

The Rev. Father Dennis J. Kavanaugh, S.J., chaplain of the monastery at which the exiled nuns are housed, said the title of the hymn was the same as their daily prayer. He wrote the words and Dr. Milton Francis Clark, San Francisco Masonic leader, composed the music.

CHARLES GUTHOERL ORGANIST AND FATHER OF MUSICAL FAMILY IN PITTSBURGH IS DEAD

For 43 Years Organist At Same Church

Charles Guthoerl for forty-three years organist at St. Peter's Catholic Church on the south side, died suddenly at his home the evening of November 20, and services were held at St. Peter's Church the morning of Nov. 23. Mr. Guthoerl leaves a widow, three sons and two daughters. Among his sons and daughters three are organists. Cyril Guthoerl is organist for Father Charles E. Coughlin at the Shrine of the Little Flower, Royal Oak, Mich. Irma Guthoerl Kilroy and Cleo Guthoerl are organists of Catholic churches in Pittsburgh.

FREE GREGORIAN CHANT COURSES IN DETROIT

Rt. Rev. Bishop Gallagher of Detroit has sent out a letter to all Pastors of the diocese recommending that they prepare to fulfil the law of the Church with regard to the use of Gregorian Chant, if they have not already done so.

Free courses in Gregorian Chant are now being given at the Sacred Heart Convent, Detroit, and all members of Religious orders, organists and choir directors, are welcome to attend.

FEAST OF CHRIST THE KING CELEBRATED IN SAN FRANCISCO STADIUM

Rev. Edgar Boyle, Archdiocesan Director of Music in San Francisco, directed the singing at the festival held in honor of Christ The King, at Seals Stadium, October 29th.

A congregation of 50,000 sang the Benediction Hymns in Gregorian chant, and recited an Act of Consecration to the Sacred Heart of Jesus, while holding lighted candles.

During a Procession with the Blessed Sacrament, 4000 school children sang liturgical hymns. After Benediction the entire congregation sang the Te Deum in the vernacular.

GEO. H. WELLS, NOTED ORGANIST, CONVERT, IS DEAD IN CAPITAL AT 64

Washington, Dec. 21. — George H. Wells, organist for 34 years at the monastery of the Franciscan Commissariat of the Holy Land in this city, died Dec. 15th, at the age of 64.

The death of Mr. Wells, who was a convert to Catholicism, closes a distinguished musical career of 47 years. Beginning his work as organist at the age of 16, Mr. Wells played in

many Protestant churches before coming to Washington as director of the Georgetown University Glee Club. He was born in Ogdensburg, N. Y., and received his musical training in that city.

He first served as organist at St. John's Episcopal Church, New York, and subsequently at St. Paul's Cathedral, Fond du Lac, Wis., and the Church of the Annunciation, Philadelphia. He came to Washington from Philadelphia and after his arrival in the Capital City embraced the Catholic faith.

In the course of his first year in Washington, Mr. Wells conducted the musical program at the dedication of the Franciscan Monastery. He had also been professor of Gregorian Chant at the Holy Name College, Brookland, and was a member of the Washington Chapter of the American Guild of Organists.

HOLD FUNERAL OF WM. V. PLANCICH AT CAMBRIDGE, MASS.

Funeral services were held in St. Peter's Church, Cambridge, on Tuesday, December 19, for William V. Plancich, for twenty-five years organist of that church and a member of the editorial staff of The Pilot, Boston.

Bishop Francis J. Spellman presided at the Mass, and a number of priests of the Boston Archdiocese were present in the sanctuary.

The Celebrant of the Solemn High Mass was Rev. Michael J. Burke of St. Peter's Church; the Deacon, Rev. Stephen Moran, and the Sub-deacon, Rev. James T. McKeon.

The church was filled with a large congregation of friends and the children of St. Peter's School were present under the charge of the Sisters.

Interment was in Holy Cross Cemetery, Malden, where the committal prayers were recited by the clergy.

Mr. Plancich resided at 25 Essex St., Cambridge and is survived by his wife, Mrs. Mary A. (McCarthy) Plancich. He was one of the best-known musicians in Greater Boston, and had many friends in Cambridge and elsewhere. He was born in Cambridge and attended the parish school attached to St. Mary's Church in that city. Later he studied at Boston College and the New England Conservatory of Music where he specialized in piano and organ. Mr. Plancich had long been identified with the activities of St. Mary's and St. Peter's parishes and had participated in many concerts as musician and accompanist. He had been attached to the staff of The Pilot for a period of about eleven years.

THE VIENNA CHOIR BOYS AGAIN TOUR AMERICA

Sensational response is being felt by the Vienna Choir, upon its announcement of appearances in various cities.

Originally scheduled for one concert in Boston, overflowing crowds demanded their return for *three* concerts the following month.

The boys were received by His Eminence Cardinal O'Connell, and they rendered a special program at the Cardinal's residence. Then a surprise visit one Sunday morning to Lawrence, Mass., (where they appeared without receiving compensation) thrilled the congregation which had not been advised, in advance, of the visit.

The congregation which attended the High Mass at St. Mary's Church that morning went expecting to hear the regular choir. Instead they heard a choir which has travelled throughout the world, and which that very evening was to be heard by an audience that had paid concert prices for tickets.

The choir is being heard in most of the large cities of America during its second tour here.

Among the unusual Catholic numbers they program is: Canite tuba, by Porta; Pueri concninite, by Handel; O Rex Glorise by Praenestinus; and Virtute magnam, by Porta.

LITURGICAL MUSIC IMPROVES ATTENDANCE AT HIGH MASS IN WOONSOCKET, R. I. CHURCH

T. Francis Burke Reorganizes Choir

The Providence Visitor, (Nov. 17, 1933) notes on its Editorial page the following:

"Attendance at High Mass has trebled in Sacred Heart Church, Woonsocket, since the reorganization there, of the choir into a group of men and boys rendering Gregorian Chant, and classic polyphony according to the law enunciated by Pope Pius X in his Motu Proprio. This contribution to the advancement of the Liturgical movement in the diocese was made by the pastor, Rev. Thomas J. O'Connor, and his new organist, T. Francis Burke, of Boston.

"There are, we know, other parishes in the diocese where Church music is rendered properly by all-male choirs but there are far too many where the Motu Proprio is entirely disregarded—despite the fact that Pope Pius X did not offer it as a suggestion but promulgated it as a law. It was incorporated in the Canonical Code.

"In Woonsocket, Father O'Connor put Mr. Burke in charge as choir director and organist, last August. Previous to that Gregorian was not sung.

"The task of recruiting choir boys in the par-

ish without a parochial school is not an easy one. Mr. Burke selected 25, ranging in age from 9 to 12 years, from the Sunday School. But he needs more he says, having 18 men in the group. The enterprise according to the organist is in its initial stage. Three or four years, he said, will be required to build up the choir to a point approximating perfection.

"We heard the group last Sunday, and can testify, after listening to a different one almost every Sunday for the past nine months, that Sacred Heart Choir in Woonsocket, is better than most of them."

JOSEPH ECKER COMPOSES NEW REQUIEM PIECE

Eminent Boston Singer Permits Publication of His Frequently Performed "Pie Jesu".

For several years Mr. Joseph Ecker, Boston's most prominent Catholic baritone, has been singing an attractive Pie Jesu. Other singers, unable to obtain it at music stores, were curious as to what it was.

Now it is in print, and available to all who desire it, for it was published this month in the McLaughlin & Reilly Catalog. Few churches have more than one singer available for daily Requiems, and good material for these singers has been very scarce, until recently. To these singers this new composition will appeal most strongly, although quartet arrangements are in preparation for use in metropolitan churches.

What Mr. Ecker sings at Weddings and Requiems in Boston is apt to become popular because he has been in demand locally for these services, more than any other singer in the past ten years. His choirs, as church and secular choral groups, are always of the best, and his genial manner always attracts a large group of good singers to his organizations.

During the past fifty years, members of the Ecker family have been prominent in Catholic church music affairs of Boston. Joseph Ecker Sr. was a pioneer in liturgical music at the old German church, fifty years ago. Now his son James (brother of Joseph's) stands as one of the leading school and church musicians of this city. He is director of the choir at the Immaculate Conception Church, where music has always been of the best. Emma Ecker, is recognized as one of the leading Contralto's in Eastern Massachusetts, and Joseph Jr. is even better known than his talented brother or sister.

No wonder, then, that the announcement of a published composition by one of this family, is of considerable interest.



MAURO-COTTONE NOW REGULAR ORGANIST AT WMCA

Station WMCA, New York City, recently reorganized, has announced that the services of the distinguished Melchiorre Mauro-Cottone, for special Station broadcasts. Dr. Mauro-Cottone, has held positions as organist at some of the best known churches in the country, and for a time was engaged by the famous "Roxy" at a huge salary, for feature work at the Roxy Theatre. His compositions for the organ and for church choirs, have had wide popularity among the better trained musicians.

REV. J. A. FRANKLIN OF COHOES, N. Y. PATRON OF CHURCH MUSIC

Priests who are serving on Church Music Commissions, and others who hold high places in various dioceses are expected to be active in sponsoring music matters. Now and then, will be found Priests, who without publicity or show will consistently encourage music and maintain an active interest in the choir.

Such a Priest is Father Franklin, he is indulgent and encouraging to his choir, and serves as an example to other Pastors who "let music take care of itself". Would that every diocese had a half dozen music sponsors like Father Franklin.

FATHER WALTER HAS COMPOSED MUSICAL SETTING FOR "OUR FATHER" AND "HAIL MARY"

Rev. F. T. Walter of St. Francis Seminary, Milwaukee, Wisconsin, who succeeded John Singenberger to many high musical posts, has composed a new choral setting of the well known prayers "Our Father" and "Hail Mary". The music is easy and may be sung by unison, 2 or 4 voices, with or without accompaniment.

POLYPHONIC WORKS

(Men's or Mixed Voices)

For Choirs and Choral Societies

(Edited by

Sir Richard Terry, H. B. Collins, Etc.)

Cary Ed. No.

1. Cibavit eos *Christopher Tye* 3d.
2. O Sacrum Convivium, *Thomas Tallis* 9d.
3. Bone Pastor *Thomas Tallis* 3d.
4. Ave Verum *William Byrd* 6d.
5. Sacerdotes Domini *William Byrd* 3d.
6. O Sacrum Convivium, *Rich. Farrant* 3d.
7. Ave Verum *Peter Phillips* 9d.
8. Ave Verum *Carissimi* 3d.
9. Adoremus in aeternum *Allègri* 3d.
10. O Sacrum Convivium *Palestrina* 3d.
11. O Bone Jesu *Palestrina* 3d.
12. Jesu Dulcis Memoria *Vittoria* 3d.
19. Ave Regina *Lotti* 3d.
20. Ave Maria
(and English words) *Arcadelt* 3d.
21. Ave Maria
(and English words) *Vittoria* 3d.
23. Venite comedite
(and English words), *William Byrd* 3d.
24. Cantate Domino
(and English words) *Pitoni* 3d.
25. Beati estis
(and English words) *Handl* 6d.
26. Gloria et honore
(and English words) *Giorgi* 9d.
27. Veritas mea
(and English words) *Foggia* 9d.
28. Sacerdos et pontifex
(and English words) *Gabrieli* 6d.
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(and English words) *Nanini* 3d.
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31. Ecce Sacerdos *Vittoria* 3d.
32. Pueri Hebraeorum *Vittoria* 3d.
33. O quam metuendus est *Vittoria* 3d.
34. Factus est repente *Aichinger* 6d.
35. Dum esset *Marenzio* 3d.
36. Tribus miraculis *Marenzio* 3d.
37. In Nomine Jesu *Handl* 3d.
38. Pater Noster *Willaert* 3d.
44. Bone Pastor
(and English words) *Palestrina* 3d.
46. Popule Meus *Vittoria* 3d.
47. O Vos Omnes *Vittoria* 3d.
48. Hosanna Filio David *Casali* 3d.
49. Pueri Hebraeorum *Palestrina* 3d.
50. Regina Coeli *Lotti* 3d.
51. Christus factus est *Anerio* 3d.
60. Dixit Maria
(and English words) *Hasler* 6d.
63. Rorate Coeli (and English words)
Christopher Tye 3d.

MASSES

- | | | |
|----------------------|-------------------------|---------|
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TOO MANY ORGAN INTERLUDES

Open Letter (No. 2) to Composers of Catholic Church Music

By REV. JOSEPH VILLANI, S.C.
San Francisco, California

In our first letter (Nov. 1933-Caecilia) we made a few suggestions concerning the desirability of avoiding undue interruption of syllables, words, and phrases in the text of Catholic church music compositions.

Now we follow that letter, by making reference to the organ accompaniment, which often interrupts the proper flow of the text declamation, through misplaced preludes and interludes.

The organ may be described as an Intruder whenever it occupies the place of another, more important, part of the composition, namely the words of the sacred text. In the Motu Proprio of Pius X, there appears the following lines; "Although the music proper to the church is purely vocal, music with organ accompaniment is also permitted".

It is granted that there are many good compositions for church use, with organ accompaniment, "in che piu di piacer lo canto acquista" (Dante) ("and therein the song acquires more pleasure"). Even the most modern music is admitted into the church by the Motu Proprio, but we must not fail to notice the admonition found in this document, namely: "It is not allowable to precede the vocal part with long preludes or to interrupt it with interludes." Notice the term "interrupt," used here as applying to interludes.

Interludes are not censurable when (1) they are merely taking the place of a rest, or (2) during a pause between the stanzas of a hymn, or (3) after the completion of a sentence (by which is meant—"a group of words expressing a complete thought"). It is understood moreover, that such Interludes should be short.

Interludes in other places, (however short they may be) may be described as Intruders—especially when they interrupt the text. The sacred text is to be respected and the improper use of interludes in the accompaniment, is usually due either to a lack of sufficient knowledge of the Latin, or the desire to complete a musical phrase by the organ, without regard for the text. This latter is inexcusable, first from the standpoint of propriety, and second because the rich mine of Harmony and Counterpoint readily yields many ways to complete musical phrases through the use of longer notes, or through the placement of several notes on the same syllable.

Here, we observe the wise old rule, known

to most Priests, "Stigmatize the sin but spare the sinner". So we will not mention the composers, but will refer to several modern masses, at hand, chosen at random from our library.

Beginning with the Kyrie, we find two masses, in which there are two beats of rest between "Christe" and "eleison". In another Mass we find (three times) a rest of two beats between these same words (Christe . . . eleison). Why these rests? How would they impress in declamation? "Christe" is a vocative, and it is not to be separated from its verb "eleison" (have mercy on us) hence the organ has no right to fill in these two missing beats and thus cause an unnatural separation of the words.

In the Gloria, we find, in two different masses, at least one measure played by the organ alone, before the "et in terra pax", in six other masses there are three or more measures of organ prelude here. These measures might more properly be called Interludes, because the words "Gloria in excelsis Deo, et in terra pax hominibus" make up a complete sentence. The comma at Deo suggests a little pause but no one would construe it to indicate more than a pause for the intake of breath. A comma is used to separate "words *very closely connected* in sense and construction" and from this rule of grammar, we can see that the words are closely connected, or else the comma is grammatically displaced. By translating into English, it is obvious that no interruption is justified in the words, "Glory be to God on high and on earth peace to men". Yet we find composers regularly indulging in organ phrases here, believing that it is necessary to tune up the choir, or assuming "et in terra" to be the beginning of a composition.

In one mass we found two beats between "hominibus" and "bonae voluntatis" a great fault since "bonae voluntatis" is an indirect object (genitive) directly depending on the noun "hominibus". Translation of this would be in effect—"Peace to men—(pause)—of good will."

The point of all this, without going on with particular examples, is to urge composers to avoid unnecessary organ interludes. Observe the faults of others, some more serious than

(Continued on Page 44)

HOW SOME CHOIRMASTERS BUILD A CHURCH MUSIC REPERTOIRE

By "A Librarian"

We presume the choir is of mixed voices.

At the outset it should be decided whether or not the music should be assembled, chronologically,—according to the historical sequence or nationally,—according to the racial groups.

Liturgically and chronologically, the Gregorian comes first, if the choir is new, a few simple chants, the *Missa De Angelis*, "cum jubilo" and *Requiem*, being the most popular masses. The *Ave Maria*, *Adoro Te*, *O Salutaris*, *Tantum Ergo*, etc. being the most useful motets. These can be found in some hymnbooks, can be procured separately, or in small collections.

Next is the music of 13th to 16th Centuries. The music of this period is polyphonic, generally. If your group is capable of reading, and diligently rehearsing, there is the Casciolini Mass in B minor. Also the Palestrina "*Missa Aeterna Christe Munera*", which is generally considered the easiest and most melodic of the Palestrina Masses. (Don't be misled by the title of another Palestrina Mass "*Missa Brevis*". It is neither short nor easy. It is founded on the "breve", hence the name.)

Thus we have five masses already, of classic appeal, and practical worth. Two gregorian, and two polyphonic.

Then get some of the modern masses. Here is the opportunity to include the best of all nations. Compositions in the German style, will be found for all types—Easy, Medium or Difficult. We suggest, the standard works first, Haller's "*Missa Tertia*", Witt's "*Missa Exultet*", Stehle's "*Missa Salve Regina*", Singenberger's "*Mass of St. Francis*", or Singenberger's "*Holy Ghost Mass*". Then there are masses by Goller, Schweitzer, Griesbacher, Gruber, Mitterer, Kaim, etc., depending on the grade of difficulty desired.

In the Italian school we mention Ravello, Perosi, Renzi, Refice, Botazzo, Amatucci, Casimiri.

Of the French, Noyon, Nibelle, Chretien, St. Requier, Potiron and Ropartz, are representative.

As to Spanish, only recently has the church music of this country come into general demand in America. Compositions by the 16th century Morales, have been known for some time. Father Zulueta S.J., has some good motets, but for masses we must look to present day writers of whom Vilaseca is best known just now.

In the other nations we have Andriessen (Holland), Walkiewicz (Poland), Surzynski (Poland), Taverner (England), Terry (England), Tozer (England), Ould (Scotland), Flood (Ireland) and Widman and Berberich in Switzerland.

What music is done in the Asiatic countries, we do not know, and nothing has ever come up to us from South America, Australia, or Africa.

Sir Richard Terry, when at Westminster Cathedral, used to have the programs ready according to the nationality of the composers, so that when the distinguished visitors from other countries visited Westminster, they could hear the music of their native land.

You can add much to the culture and education of your singers, by selecting music in this manner, and by telling your choir members something about the composer. After a few years, the library will be complete, then binders can be bought (for the price of a mass) and the entire library can be used for years. A different mass every Sunday, with rehearsals thus much lighter, with more time left for interpretation and for offertory selections.

As to the Proper of the Mass. We would select one or more singers, then train them in the gregorian, the Labouré, or the Tozer settings. Their part would be to alternate or sing together the Proper for every Sunday. Their part, after the first few rehearsals, and lessons, would be to prepare it in advance. Each singer taking a different Sunday, or all practising together. Then the choir would be relieved of that worry. The choirmaster and organist would be relieved, and the Cantors, would be relieved of the Ordinary rehearsals.

"A capella" singing is the type which critics want to hear occasionally for analysis of tone quality. So in Advent and Lent, when unaccompanied singing is desired by the church, we suggest that you select simple choral works, and have your critics make an annual report at this time. Keeping records, to indicate whether last years faults have been corrected.

When you have a few gregorian masses, a few polyphonic, and a few modern masses, you are ready for any service, any type of congregation, and you are always within the bounds of propriety. Any choir in five years time should have at least twelve masses that it can put on almost at sight.

(Continued on page 38)

OUR MUSIC THIS MONTH



RICHARD KEYS BIGGS

Praise The Lord is a new composition by a celebrated organist — Richard Keys Biggs, of Hollywood, California. Mr. Biggs as organist of St. Patrick's Church in Montreal, did much to establish the fine musical tradition of that church. His experiences in boy choir organization and training, came to the notice of those sponsoring the new and magnificent church being erected in the "movie city" Hollywood. Here Mr. Biggs re-organized the choir and its repertoire. Music of the finest type is now heard regularly at that church. Previously the choir had featured the old theatrical masses, now they offer the more liturgical compositions. Mr. Biggs has realized that it is difficult to get music for choirs with boy sopranos. He has prepared several compositions designed especially for such choirs, the first of which was a set of Processional and Recessional, published (on cards) by McLaughlin & Reilly Co., some months ago. The second was the chorus "Praise The Lord" included in this issue, as an example of Mr. Biggs style in composition. Note the jubilant character of the work, how adaptable it is for use throughout the year, and for special feast days. The soprano line furnishes a vocalization for the boys. The moving Tenor part carries its share of the piece vigorously, while the Alto and Bass parts supply a more deliberate motion and a majestic foundation to the piece.

The Crucified, is appropriate at this time when so many are preparing for the Lenten services. Sister Antoinette, S.N.D., composed this hymn some time ago, and there were many requests especially from the Cleveland diocese for copies. Choirs of Ladies voices can make this piece very effective. The music was obviously written to suit the words, and lends itself through its simplicity to interpretation. Although a key of 6 flats, would have eliminated some of the frequent signs throughout the piece, it was felt best to leave it in the key of its original composition.

Miserere Mei, Monsignor Manzetti has revised a previous arrangement of his, and has issued this new singable, and improved edition. Seminary choirs now can render the world famous Allegri "Miserere" during Lenten and Tenebrae services. One of the popular musical legends is that of the classical master who heard the Allegri "Miserere" rendered once at the Vatican, and upon returning home he wrote out the piece he had heard. No doubt the master had made some sketches as the piece was being sung. That would not be considered so wonderful now, because Monsignor Manzetti's new arrangement makes it more simple to follow, and more practical to render. Every choir of men's voices pretending to have a carefully selected repertoire should have this composition.

School Music. For use with the course of Music Appreciation on succeeding pages.

CASPAR KOCH GIVES FREE ORGAN RECITAL IN PITTSBURGH

Dr. Caspar Koch, rendered a free organ Recital, at Carnegie Hall, on Sunday, December 24th, at 3 P.M., in Pittsburgh. Mabel Carolyn Fiscus, Soprano, was the guest soloist, accompanied by Caroline Gessler.

The Program

Fantasia on an Ancient Noel
Soprano Solos:

- a. Cantique de Noel
- b. O'er the hills of Bethlehem

Grison

Adam
Shelley

c. Under the stars

Emmanuel
Ninna Nanna
Christmas Pastorate

Soprano Solos:

- a. The Birthday of a King
- b. Gesu Bambino

Hallelujah from Messiah

Brown

Rossini

Mauro-Cottone

Harker

Neidlinger

Yon

Handel

Praise the Lord

RICHARD KEYS BIGGS

Maestoso

SOPRANO *f*
 Sing praise to the Lord, Sing prais-es to Him, all the na-tions sing

ALTO

TENOR *f*
 Sing praise to the Lord, Sing prais-es to Him, all the na-tions sing

BASS

ACCOMP. *f*
 Maestoso

prais-es to Him. Praise Him, O praise Him, the Lord our God.

prais-es to Him Praise Him, O praise Him, the Lord our God.

All the na-tions sing prais-es to Him. Glo-ry to the Fa-ther and to the

All the na-tions sing prais-es to Him. Glo-ry to the Fa-ther and to the

Son and to the Ho-ly, Ho - ly Ghost. Glo-ry to the Fa-ther

Son and to the Ho-ly, Ho - ly Ghost. Glo-ry to the Fa-ther

and to the Son and to the Ho-ly, Ho - ly Ghost. Sing praise to the Lord, Sing

and to the Son and to the Ho-ly, Ho - ly Ghost. Sing praise to the Lord, Sing

prais-es to Him. All the na-tions sing prais-es to Him.

prais-es to Him. All the na-tions sing prais-es to Him.

Praise Him, O praise Him, the Lord our God, all the na-tions sing

Praise Him, O praise Him, the Lord our God, all the na-tions sing

ff Slower

praises to Him! All things, all things praise Him, praise Him, praise Him! —

ff Slower

prais-es to Him! All things, all things praise Him, praise Him, praise Him! —

ff Slower

To my pupil
 Rev. George A. Gleason, S.S.

Miserere Mei, Deus

UNO TRIUM AEQUALIUM VOCUM CHORO
 ACCOMMODATUM

PSÁLMUS 50

ALLEGRI-MANZETTI

2

1. Mi-se-ré - re méi Dé - us: * secúndum mágnam misericórdiam tú - am.

I

2. Et secúndum multítudinem miserati - ó - num tu - - - á - -

II

2. Et secúndum multítudinem miserati - ó - num tu - - - á - -

III

2. Et secúndum multítudinem miserati - ó - num tu - - - á - -

- - - rum: * déle iniquitátem mé - am, in - i - qui - tá - -

- - - rum: * déle iniquitátem mé - am, in - i - qui -

- - - rum: * déle iniquitátem mé - am,

tem, in - i - qui - tá - tem mé - - - - - am.

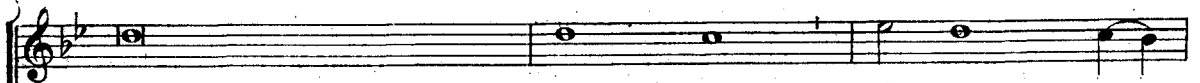
tá - - - - tem mé - - - - - am

in - i - qui - tá - tem mé - - - - - am.


Bassi divisi



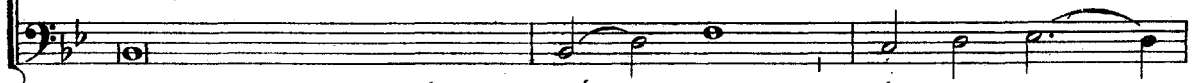
3. Am-pli-us lá-va me ab i-ni-qui-tá-te mé-a: * et a pec-cá-to mé-o mún-da me.



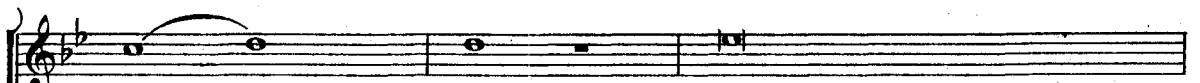
4. Quó-ni-am i-ni-qui-tá-tem mé-am é-go co-



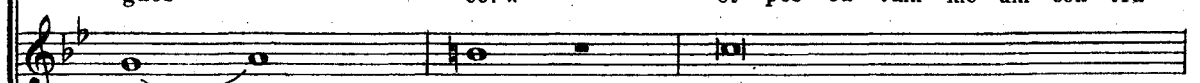
4. Quó-ni-am i-ni-qui-tá-tem mé-am é-go co-




4. Quó-ni-am i-ni-qui-tá-tem mé-am é-go co-



gnós - - - co: * et pec-cá-tum mé-um cón-tra



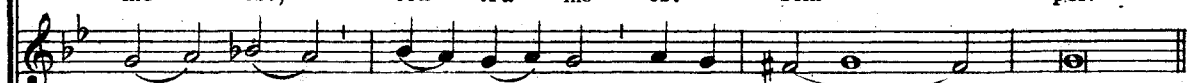
gnós - - - co: * et pec-cá-tum mé-um cón-tra



gnós - - - co: * et pec-cá-tum mé-um cón-tra



me est, cón-tra me est sém - - per.




me est, cón-tra me est sém - - per.




me est, cón-tra me est sém - - per.


Bassi divisi




5. Tíbi sóli peccávi-et málum córam te fé-ci: * ut justificéris in sermónibus túis et víncas cum ju-di-cá-ris.



6. Ecce énim in iniqui-tá-ti-bus con - - cép - - tus



6. Ecce énim in iniqui-tá-ti-bus con - - cép - - tus



6. Ecce énim in iniqui-tá-ti-bus con - - cép - - tus

sum: * Et in peccátiſ con - cé - pit me má - - ter mé - -

sum: * Et in peccátiſ con - cé - pit me má - - ter

sum: * Et in peccátiſ con - cé - pit me

a, má - ter mé - a, má - - ter mé - - a.

mé - - a, má - - ter mé - - a

má - ter mé - a, má - ter mé - - a

Bassi divisi

7. Ecce énim veritátem dilexíſ - ti: * incérta et occúlta sapiéntiae túae mani - festáſti mí - hi.

8. Aspérges me hys - só - po et mun - dá - - bor: *

8. Aspérges me hys - só - po et mun - dá - - bor: *

Aspérges me hys - só - po et mun - dá - - bor: *

lavábis me et súper ní - vem, ní - vem de - al - bá - bor.

lavábis me et súper ní - vem, ní - vem de - al - bá - bor:

lavábis me et súper ní - vem, ní - vem de - al - bá - bor.

Bassi divisi



9. Audí tui méo dábis gáudium et laetíf - ti - am: * et exsultábunt óssa humili - á - ta.



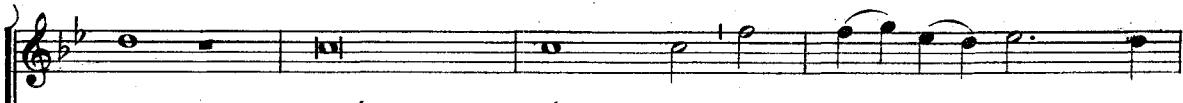
10. Avérte fáciem túam a pec - cá - tis mé - - - - -



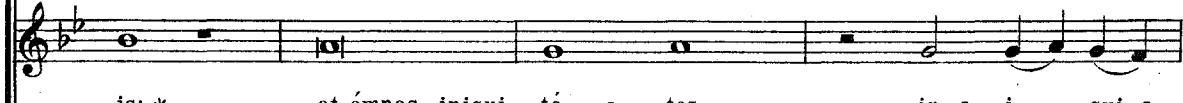
10. Avérte fáciem túam a pec - cá - tis mé - - - - -



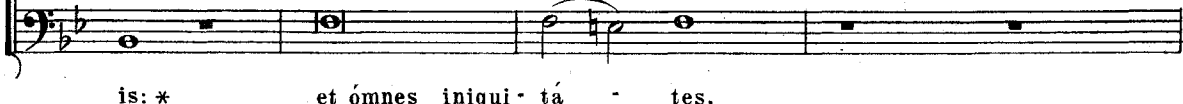
10. Avérte fáciem túam a pec - cá - tis mé - - - - -



is: * et ómnes iniqui - tá - tes, in - i - qui - tá - - -



is: * et ómnes iniqui - tá - tes, in - i - qui -



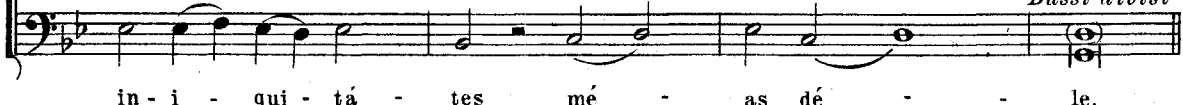
is: * et ómnes iniqui - tá - tes,



tes, in - i - qui - tá - tes mé - - - as dé - - - le.

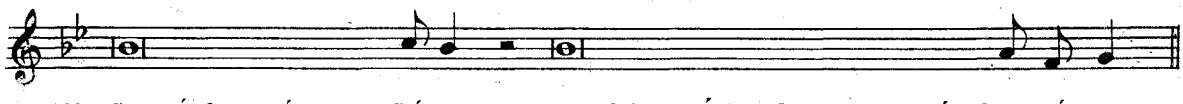


tá - - - tes mé - - - as dé - - - le.



in - i - qui - tá - tes mé - as dé - - - le.

Bassi divisi



11. Cor mún - dum créa in me, Dé - us: * et spírítum réctum innova in viscéri - bus mé - is.

12. Ne projicias me a fá - ci - e tú - - - a: *

12. Ne projicias me a fá - ci - e tú - - - a: *

12. Ne projicias me a fá - ci - e tú - - - a: *

et Spíritum Sánctum tú - um ne áu-fe-ras a _____ me.

et Spíritum Sánctum tú - um ne áu-fe-ras a _____ me.

et Spíritum Sánctum tú - um ne áu - fe - ras a _____ me. *Bassi divisi*

13. Rédde míhi laetitiam salutáris tú - i: et spírítu princípáli con - fir - ma me.

14. Docébo iníquos ví - as tú - - - -

14. Docébo iníquos ví - as tú - - - -

14. Docébos iníquos ví - as tú - - - -

as: * et ímpii ad te con - - ver - tén - -

as: * et ímpii ad te con - - ver -

as: * et ímpii ad te

tur, con - ver - tén - tur, con - ver - tén - tur.

tén - tur, con - ver - tén - tur.

con - ver - tén - tur, con - ver - tén - tur.

Bassi divisi

15. Libera me de sanguinibus, Déus, et exultábit língua méa justítiam tú - am.
Déus salutis mé-ae:*

16. Dómine, lábia mé - a a - pé - ri - es: *

16. Dómine, lábia mé - a a - pé - ri - es: *

16. Dómine, lábia mé - a a - pé - ri - es: *

et os méum annunti - á - bit láu - dem tú - am.

et os méum annunti - á - bit láu - dem tú - am.

et os méum annunti - á - bit láu - dem tú - am.

Bassi divisi

17. Quóniam si voluísseis sacrificium holocáustis non delec - tá - be - ris.
dedíssem ú - ti - que: *

18. Sacrificium Dēo spī-ri-tus con - tri - bu - lá - - -

18. Sacrificium Dēo spī-ri-tus con - tri - bu - lá - - -

18. Sacrificium Dēo spī-ri-tus con - tri - bu - lá - - -

tus: * cor contritum et humiliatum, Dē - us, non de - spī - ci -

tus: * cor contritum et humiliatum, Dē - us, non de -

tus: * cor contritum et humiliatum, Dē - us,

es, non de - spī - ci - es, non de - spī - ci - es.

spī - ci - es, non de - spī - ci - es.

non de - spī - ci - es, non de - spī - ci - es. *Bassi divisi*

19. Benigne fac, Dōmine, in bōna voluntāte tūa Sī-on: * ut aedificētur mūri Je - rú - sa - lem.

20. Tunc acceptābis sacrificium justitiae, oblati - ó - nes et ho - lo -

20. Tunc acceptābis sacrificium justitiae, oblati - ó - nes et ho - lo -

20. Tunc acceptābis sacrificium justitiae, oblati - ó - nes et ho - lo -

cáu - - sta: * tunc impóñent súper altáre tú - um.

cáu - - sta: * tunc impóñent súper altáre tú - um

cáu - - sta: * tunc impóñent súper altáre tú - um

ví - tu - los, ví - - - tu - - - los.

ví - tu - los, ví - - - tu - - - los.

ví - tu - los, ví - tu - - - los. *Bassi divisi*

Pro diversitate temporis

21. Glória Pátri et Fí - li - o: * et Spíritui Sán - cto.
 21. Réquiem ae - tér - nam.* dóna é - i Dó - mi - ne.

22. Sícut érat in princípío et nunc et sém - per: * et in saécula saeculórum. A - men.
 22. Et lux per - - - pé - tu - a: * lúce - - - at é - is.

THE CRUCIFIED

For Three Equal Voices

Words by
CECILE FAGET

Composed by
SR. M. ANTOINETTE, S.N.D.

With expression
p

SOPRANO I, II

ALTO

ORGAN *pp*

I clasp Thee to my breast, O

Cru-ci-fied! That so the dart which pierced Thy Heart may cleave mine own, mine

cresc.

own. *mf* Thou suff'ring Thou suff'ring may'st not be a-lone, Thou

decresc. et rit.

a tempo
mf

may'st not be a - lone. I

decresc. et rit.

a tempo

mf

love to gaze on Thee, O Cru - ci - fied! That pain-dimmed eyes, that

poco accel.

poco accel.

pain-dimmed eyes grown sor - row wise, May meet Thine own, Thine own. And

a tempo

a tempo
mf

read - ing deep, And read - ing deep know tears for Thee a - lone, for

for

pp

for

Thee a - lone.
 Thee, for Thee a - lone. *p* I
 Thee, for Thee a - lone.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics 'Thee a - lone.' followed by 'Thee, for Thee a - lone.' and ends with a fermata over the word 'lone.'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) is placed above the vocal line, and a Roman numeral 'I' is placed below it.

press Thee to my lips, O Cru - ci - fied! And in their thrill my pulse falls

The second system of the musical score. The vocal line continues with the lyrics 'press Thee to my lips, O Cru - ci - fied! And in their thrill my pulse falls'. The piano accompaniment continues with chords and moving lines. There are several accents (^) above the notes in the vocal line.

still, still as Thine own, I die to earth and

pp *rit.*

The third system of the musical score. The vocal line continues with the lyrics 'still, still as Thine own, I die to earth and'. The piano accompaniment continues. A dynamic marking of *pp* (pianissimo) is placed above the vocal line, and a *rit.* (ritardando) marking is placed above the piano accompaniment.

live in Thee a - lone.

pp

The fourth system of the musical score. The vocal line concludes with the lyrics 'live in Thee a - lone.'. The piano accompaniment concludes with chords and moving lines. A dynamic marking of *pp* (pianissimo) is placed above the piano accompaniment.

Petitions

(THREE-PART ROUND)

SISTER M. CHERUBIM, O. S. F.
Op. 52, No. 1

NOTE: Have the entire class sing the complete tune until it can be sung with perfect ease, and strictly in time; then divide the class into three groups. Children of Group One begin the tune, and when they arrive at the measure marked II, the children of Group Two begin the tune from the beginning. When the children of Group One arrive at measure marked III, the children of Group Three begin the tune from the beginning. Each group repeats the complete tune as often as the teacher decides.

Musical score for 'Petitions' in G major, 4/4 time. The score is a three-part round. It consists of three staves of music. The first staff is marked with 'I', the second with 'II', and the third with 'III'. The lyrics are: 'Fa-ther, we thank Thee for bless-ings di-vine; Fa-ther, we pray Thee, O make us be Thine. Fa-ther, ac-cept our pe-ti-tions this day; — Fa-ther, the light of Thy grace guide our way.—'

Give *)

SISTER M. CHERUBIM, O. S. F.
Op. 47, No. 11

Allegretto

Musical score for 'Give' in G minor, 8/8 time. The score is in 8/8 time and marked 'Allegretto'. It consists of a vocal line and a piano accompaniment. The lyrics are: '1. See the ri-vers flow-ing, Down-ward to the sea, — Pour-ing all their trea-sures, Boun-ti-ful and spread, — Load the air with per-fumes, From their beau-ty learn; — Give thy heart's best treas-ures! From fair na-ture learn; — Give thy love—and ask not, Wait not for re-Down-ward to the sea, — Pour-ing all their trea-sures, Their rich fra-grance spread, — Load the air with per-fumes, From fair na-ture learn; — Give thy love—and ask not, Wait not for re-'

*) The words of the above song were taken from the New Normal Music Course, and used with the permission of the publishers, Silver, Burdett & Co.

p

free, ——— boun - ti - ful and free, ——— Yet to help their
 shed, ——— from their beau - ty shed; ——— Yet their lav - ish
 turn, ——— wait not for re - turn! ——— And the more thou

Boun - ti - ful, yes, boun - ti - ful and free. ———
 From their beau - ty, from their beau - ty shed. ———
 Wait not for, O wait not for re - turn! ———

mf

giv - ing, Hid - den springs a - rise; ———
 spend - ing, Leaves them not in dearth, ———
 spend - est From thy lit - tle store, ———

Or, if need be,
 With fresh life re -
 With a dou - ble

f

Or, if need be, show - ers, Feed them from the skies.
 With fresh life re - plen - ished, From their moth - er earth.
 With a dou - ble boun - ty, God will give thee more!

show - ers, Feed them from the skies. ———
 plen - ished, From their moth - er earth. ———
 boun - ty, God will give thee more! ———

Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.
Directress of Music, St. Joseph Convent, Milwaukee, Wis.



"Music is a stimulant to mental exertion."

—DISRAELI.

The seasons change, the winds they shift and veer;

*The grass of yester-year
Is dead; the birds depart, the groves decay;
Empires dissolve, and peoples disappear;
Songs pass not away.*

—BREWER.

MUSIC APPRECIATION IN THE SIXTH GRADE

(Continued)

CHAPTER FOUR

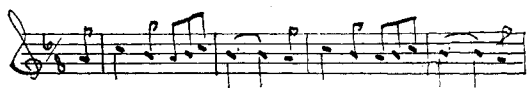
FOLK MUSIC OF FRANCE, SPAIN, AND PORTUGAL

I. FOLK MUSIC OF FRANCE

Pre-requisite: Chapter One.

The purest type of old French songs is now to be found in Brittany, and it is said that also in French Canada such songs may be found. The old French songs are noted for their grave dignity. In many of the very ancient songs we find the quaint custom of repeating the same phrase over and over.

Play the melody given below, and let the class note the repetition of phrases:



The songs of all other French provinces show foreign influence, while at the same time the French individual characteristics are preserved.

The folk tunes of southern France exhibit a marked similarity to those of Spain; they are happy and poetic, and express religious feeling.

The songs of the provinces on the German borderland reflect German influence. Normandy possesses many songs dealing with everyday events in the life of the folk.

In Provence, of then called the "Land of the Troubadours", intense love of song prevails. The troubadours, who first lived in Provence

in the year 1100, were post-musicians, usually of noble rank, who composed poems and set them to music. They usually hired minstrels or jongleurs, who travelled from place to place to sing their songs to the people, and thus acquaint them with many beautiful tunes. The songs of the troubadours show tender sentiments; most of their songs are love songs. In the thirteenth century the profession of the troubadours became extinct. The people of Provence also learned many lovely airs from gypsies who wandered through the land.

Richard the lion-hearted, King of England in the twelfth century, invited troubadours from France to accompany him in his crusades to Palestine. One of the troubadours was Regnault, Chatelian de Coucy (du koose). He died in Palestine in 1192. Let the class hear one of his songs. Play "Merci clament" (de Coucy) V. R. 20227.

The songs on this record are accompanied by the lute and the harp. The lute is heard very distinctly. This instrument was frequently used as an accompaniment to their singing by the jongleurs who were hired by the troubadours to sing their songs. The lute, a pear-shaped body with a long neck, resembles the mandolin of today. It may be traced to ancient Egypt. Originally it had eight gut strings arranged in pairs, each pair turned in unison. Later, different sizes of lutes were made and the number of strings varied. The sound is produced by plucking or twanging the strings, or by means of a plectrum. The lute of the early centuries was an artistic object, being made with great care and ornamented with artistic carvings. Show a picture of an early-century lute.

Let the class hear the song by the troubadour Thibaut (tee-bo) of Navarre, who lived in the early part of the thirteenth century.

Play "Pour mal tems, ni pour gellee"

V. R. 20227*

In the northern province of France the post-musicians were called trouveres. These included not only men of nobility, but also men of other classes. These trouveres, like the trou-

badours of southern France, made use of hired singers to spread their songs among the people, but while the troubadour songs were mostly love songs, the songs of the trouveres generally dealt with heroic epics and historical narratives which they clothed in religious sentiment. The melodies of their songs resembled Church music.

One of the most celebrated trouveres was Adam de la Halle, du lä älä. His musical play or operetta, "Le jeu de Robin et Marion", was produced before the King of Naples about the year 1285, two years before the composer died. This operetta might be considered the first step toward the development of operetta.

Play "Robins m'maime" and

"J'ai encor un tel pate" V. R. 20227*

During the reign of Charlemagne (768-814) the Gregorian Chant of the Catholic Liturgy was thought in many schools throughout the empire, and from that period the influence of the Gregorian Chant is also felt in French folk music. As musical settings for words they had written, the troubadours and the trouveres often used snatches of Gregorian Chant melodies which they had heard in church.

During the Middle Ages Crusaders returning from the East acquainted the French folk with songs that originated in the Orient. The tune known to us as "We Won't Go Home Until Morning", and used in England to the verse "He's a Jolly Good Fellow", is the tune of a marching song of the ancient crusaders. Whether it originated in France or whether it has its beginning in the Far East and was brought into France by the returning crusaders is an open question. Later it became a French army song bearing the title "Malbrouck" (Duke Malbrouck to War Has Gone). This song was also sung by the soldiers of Napoleon. (See "Americanization Songs"—Faulkner).

Play: 1. "Duke of Malbrouck" V. R. 20152

2. "Crusaders' Hymn" V. R. 20152*

Many of the songs found in Lorrains are bright and rhythmic. The tune "Marching Through Lorraine" is said to be the same marching song sung by the soldiers who followed Joan of Arc many years ago. It was used for centuries as a country-dance tune. It was also sung during the World War by Marshal Foch's army as he led his men in triumph into the City of Metz, Germany. (See "Americanization Songs"—Faulkner).

Play "Marching Through Lorraine"

V. R. 22053

The beautiful song "The First Nowell" is an English adaptation of an old French "Noel" (French word for "Christmas").

If the class is not acquainted with this song, let them hear it, and educe from the children that the end of each period does not convey a feeling of perfect finality. The period pattern is A A B, a two-part (Binary) song-form, with

phrase pattern: a b a b c b. Children should find no difficulty in analyzing the form.

Play "The First Nowell" V. R. 35788*

The French national hymn is called "La Marseillaise" (pronounced "la mar-se-yes"). It was composed by Claude Joseph Rouget de Lisle, a captain of engineers, who was quartered at Strasbourg in 1792. At this time the Lower Rhine Volunteers were commanded to join Luckner's army. The mayor of Strasbourg regretted that the men had no patriotic song to sing as they marched out. Rouget de Lisle, who was both musician and poet, went to his lodgings and set to work with enthusiasm. He wrote both the words and the music during the night of April 24, 1792. The next day it was sung at the mayor's house and at once arranged for military band. On April 29 it was played in public by the band of the National Guard of Strasbourg. The Volunteers entered Paris on July 30, singing their new song; and, with it on their lips, they marched to attack the Tuileries on August 10 of the same year. "La Marseillaise" was soon known and sung by the people throughout all France. During the recent World War it became almost the universal cry of liberty, being sung not only by the French, but also by soldiers of other nations. (See "Americanization Songs" by Faulkner).

Play "La Marseillaise" V. R. 22053*

From any community song book let the children find French songs, note their character, and analyze the phrase pattern.

Singing games played by men and women, as well as boys and girls, were very popular among the French peasants of many years ago. A very popular form was the singing of a song in stanzas, with a dancing refrain or chorus. The words were often acted out or dramatized. The chorus was always sung first, followed by a solo sung by any one of the dancers. The chorus would then be sung again, followed by another solo, continuing in this order until the game was ended. The chorus was called "rondeau" (meaning "to return" or "to come around again".) The solos were termed "couplets". (In England this form of dance was called Round or Roundel.)

A charming old French Rondeau (round dance) is the one entitled "On the Bridge of Avignon". It is still danced on the old bridge of Avignon on the River Rhone.

The French peasants also had many fascinating dances which later became popular at court, not only in France, but also at courts of other countries. Let the children mention at least two such dances that originated in France. (The Minuet and the Gavotte).

The minuet is an old French dance in stately three-beat measure. Later it became popular at courts of kings.

The Gavotte originated among a French people called Gavots. It became very popular

at the Court of Henry VIII of England. It is in four-beat measure, and the characteristic feature of this dance is that it begins on the second half or third beat of the measure,— viz.: 3 4 | 1 2.

Play the following without comment. The children decide which is the Minuet, and which is the Gavotte.

Minuet - Don Juon (Mozart) V. R. 20990

Minuet (Bach) V. R. 1136*

Gavotte (Beethoven) V. R. 1136*

OTHER OLD FRENCH DANCES:

LOURE, a dance in slow three-beat or six-beat measure.

BOURREE, a dance in quick two-beat or four-beat measure.

BRANLE, a lively French round dance in two- or four-beat measure. It was popular in England during the sixteenth century.

CONTREDANSE, a seventeenth-century dance. The performers were placed in pairs facing each other, hence the name "contredanse" ("Contre" meaning "counter" or "opposite").

MATASSINS, an old French character-dance to be performed by four men in armor. It ends with a mimic combat. It is also called "Bouffons".

QUADRILLE, a French square dance of the eighteenth century. After the year 1800 it became popular everywhere.

FARANDOLE, a dance originating in Provence. It is a festal procession or chain dance in rapid tempo.

Play "Farandole" V. R. 21685

Then let the class hear the "Farandole" of "Suite L'Arlesienne" written by a distinguished modern French composer, Georges Bizet (be-zá). As this music was originally intended as incidental music to a drama, the action of which is supposed to have taken place in the vicinity of the Provencal city of Arles at Christmas time, the composer made use of charming old folk-airs of Provence in his music. In this particular number we hear the familiar Christmas carol, "The march of the Three Kings", first in unison and then as a round. Next we hear a lively dance tune in Farandole rhythm, and finally we hear both the carol and the dance tune in combination. Let the class listen repeatedly to the composition until they can recognize these features.

Play "Farandole - L'Arlesienne Suite"

V. R. 9113

The opposite side of this record presents "Adagietto" from the same suite. It is one of the most popular numbers of the suite. Play it or the class.

Many of the old French dances, after having first become popular at court, were later introduced into French opera, and developed into elaborate stage dances called "ballets". Since then the ballet is one of the most popular forms of dance in France.

OTHER FRENCH FOLK TUNES ADAPTED TO ENGLISH VERSES:

Agata, Jane, and Fair Maris

Are You Sleeping? (Round)

Angels and the Shepard, The

Bring a Torch, Jeannette, Isabella (Carol)

Bells, The

Butterflies

Ballad of the Sinful Rich Man

Born is He

Boy and the Sheep, The

Call of the Road, The

Coach, The

Come Again, Beautiful Spring

Come, Bright Morning

Cheery Fact, A

Cradle Song

Father of Victory

Farmer, The

Fair are These Fields

Happy New Year!

Holiday, The

I Had a Little Sail Boat

In Leafy Nest

Long Live King Henry!

Lullaby of the Christ Child

Lords and Ladies

Man in the Moon

March of the Kings

Miracle of St. Nicholas

Music at the Mill

Music Everywhere

Night

Nest of Doves, The

On a Frosty Morning

OTHER FRENCH TUNES (Continued):

On the Ling

Playing Ball on the Stairs

Phenomenon, The

Regiment of the Sombre and the Mouse

Saint Malo Sands

Sheep Dog, The

Shepherd Song

Shepherdess, The

St. Valentine's Day

Sparrow's Nest, The

Spring

Stars, The

Swallows, The

Sweet Day is Softly Dying

Vernal Day

Winds and the Shadows, The

For the above songs, see reference books given in the Introduction to this course, The Caecilia, September, 1933.

Father Finn's Carol Book, published by

C. C. Birchard & Co., (Boston)

Angels We Have Heard

Away in the Manger

Happy Christmas Morning

New-Born Child, The

O Come, O Come, Emmanuel! (13th century)

O Hark! What Mean Those Holy Voices

(Continued on Page 37)

Question and Answer Box

Conducted Monthly by DOM GREGORY HUGLE, O.S.B.,
Prior, Conception Abbey, Conception, Mo.



{ Send your Questions to Father Gregory, they will be }
{ answered in this column without reference to your name. }



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Questions Submitted in November, 1933

Q. "We are subscribers to the *Caecilia* and would like to know if it is permissible during Low Mass to sing the following parts in Latin: "Kyrie, Sanctus, etc. Agnus Dei, etc."

A. Yes, it is permissible to sing those parts in Latin during Low Mass. See *Caecilia*, 1932, December issue, page 374, where the remark is added: "If this is done, the danger remains that the faithful wonder why the priest does not sing his parts; rude minds are apt to conclude "that the priest was either not able or not willing to do his share".

Q. "I am teaching the hymn No. 232 from *St. Gregory's Hymnal* by N. Montani. As a rule I try to explain the meaning of the words so that the singers may give a better interpretation of the Latin words, but I am puzzled by a word in "Ave, coeli panis vine. What is this vine?"

A. Kindly change the 'n' into a 'v' and read "panis vive". The proof reader had the misfortune to overlook this misprint.

Q. "In a certain Hymnal I found the 'Ave Maria', usually ascribed to Arcadelt, credited to P. Dietsch (d. 1865), with a note saying 'wrongly ascribed to Arcadelt'. What do you say?"

A. Hugo Riemann's *MUSIK LEXIKON* (1929, Max Hesse Verlag: Berlin, Eleventh edition) contains the following information: "The well-known Ave Maria that goes under Arcadelt's name, is the work of Pierre L. Ph. Dietsch (1808-1865), according to his own statement (see *Tribune de St. Gervais* 1923, Sept. and October). André Pirro, since 1920 professor of music history at the University of Paris, claims to have discovered the source of the piece in a Chanson of Arcadelt, printed in 1554." We may come near the truth by assuming that Dietsch, when composing the Ave Maria, took over some musical motifs from Arcadelt's Chanson.

Q. "When did the monastic chant among the early Benedictines, for instance at Monte Cassino, become tuneful enough to appeal to modern ears?"

A. It may be hard, if not impossible, to answer this question. So many counter-questions are involved, e.g. "Modern ears—when precisely do they come into history? Tunefulness—by what standards is it to be gauged: by mere vocal or by spiritual values?" etc.

When the great St. Augustine extols the singing he heard in the cathedral of Milan in the days of St. Ambrose, in what precisely did its beauty consist? Evidently it was a spiritual power that enraptured Augustine's soul and captivated his will unto a complete change of life. In a similar manner the chanting of those early monks must have been endowed with an unworldly charm, by far surpassing all mere vocal beauty.

Q. "Is it correct for liturgical music to assume the role of humble servitude?"

A. It certainly is correct to do so. As long as we sojourn here on earth we are poor sinners; each time we appear at Holy Mass we come to our Eucharistic High Priest, supreme King and future Judge, in whose hands rest our destinies. Our song is not ecstatic like that of the Angels, who are confirmed in grace and divine friendship: ours is the humble and contrite song of poor penitents. To use the sacred words of liturgy as a peg whereon to hang sentimental effusions is evidently a perversion of principles; it is the old trick of Satan who instigates the singer to parade his voice for the purpose of self-glorification.

Q. "But how can the singer help feeling a sense of pleasure when he is the owner of a beautiful voice?"

A. "The sense of pleasure must be kept within the proper limits"—says Pope Pius X in his *Motu Proprio*. The Pope admits such a thing as "sense of pleasure". We keep it in the proper limits by making a good intention, by protesting against sentiments of vanity, by directing all vocal work straight to the glory of God; thus the singer protects himself against fallen nature. Divine Providence has arranged that liturgical music should be austere and unyielding to personal whims; the sentiments of profound reverence mingled with fear and love break the snares which Satan has laid for the church singer.

Q. "How has Legend-Lore given graphic expression to this subject?"

A. By the story of the spoiled Magnificat. The monks of an old monastery daily sang Vespers the best way they could; they made a special effort to sing Our Lady's canticle with due solemnity, but their voices were old and far from beautiful. After some time a novice, possessing a most charming voice, joined the community. Thereupon the monks

agreed that he should sing the MAGNIFICAT alone, which he did. In the following night, however, the Blessed Virgin appeared to the abbot and said: "How is it, my son, that today, for the first time, my canticle did not resound from your choir?" "How is this possible, O Queen and Mother," said the abbot, "did not our novice sing it with wonderful expression?" "Not a syllable penetrated to my heavenly throne", was the reply of the Blessed Virgin.

Q. "What lesson is contained in this legend?"

A. The lesson "that only the voice of the humble singer penetrates to the throne of God". God's House is a house of prayer: not an opera house or a concert hall.

Q. "To what causes must the excellent chant traditions in the Swiss Abbey of St. Gall be ascribed?"

A. It must be ascribed to the close relations existing between that monastery and the pontifical singing school in Rome. At different times Roman singers had been the guests of those monks, but the crowning event took place A.D. 790. Charlemagne had again asked for singers for his vast empire. Gladly did Pope Hadrian fulfill the Emperor's desire by sending Peter and Roman to whom he also entrusted authentic copies of the Gregorian Antiphoner. In crossing the Alps, Roman took sick; he could barely reach the Abbey of St. Gall. When the Emperor heard of this, he sent a courier with the message: "Let Roman stay at St. Gall and instruct the monks in the sacred chant". From this time dates the beginning of St. Gall as a prominent centre of the sacred chant.

Q. "Is the Cistercian Chant different from the one used by the Benedictines?"

A. The Cistercians of White Benedictines represent a celebrated reform which A.D. 1098 took rise at Citeaux (*Cistercium*); it was subsequently approved by Pope Paschal II A.D. 1110. There were only a few monks in the beginning, but when in 1112 St. Bernard with his thirty companions entered, the number increased so rapidly that in a short time four new monasteries could be established, the most famous of which was Clairvaux, with St. Bernard as abbot. In the General Chapter of 1134, St. Bernard with a committee chosen by him was placed in charge of the musical reform. In keeping with the general endeavor of restoring greater simplicity in life and in architecture, music also was reduced: the elaborate Kyrie melodies were rejected, certain repetitions in the longer neums were eliminated, and the ambitus (*range of melody*) was limited to a maximum of ten tonal steps. Thus the reform must be called a departure from the traditional Gregorian melody.

Q. "I am anxious to acquire a better understanding of the Christmas Introids."

A. The Christmas Introids are original compositions; they have no duplicates in the course of the liturgical year: in each one the words are reflected in the melody.

AT MIDNIGHT:—"*Dominus dixit—The Lord hath said to me:*" here we meet in the narrow compass of five tones a fragrant, simple, yet deep melody, a veritable "*Gregorian Lullaby*". The Eternal Father (*as it were*) bends over the crib to behold the Son of His love bedded on straw. Amid tender compassion He says: "In spite of lowliness and poverty, Thou art still my Beloved Son".

AT DAWN:—"*Lux fulgebit—A Light shall shine upon us*" is a marvellous picture of the sunrise. The fiery globe is seen to roll out from the golden aurora; the sun is the majestic emblem of Him Who said: "I am the light of the world".

IN THE DAY:—"*Puer natus est nobis—A Child is born to us*", is a ringing herald announcement, couched in the seventh mode. All the world must know that the long-promised Messiah has been born on this day, and that imperial power rests on His tiny shoulders.

Music Appreciation

Continued from Page 35

O Star, Lovely Star
Sing Alleluia
Sing We Noel
Sweetest Jesu
Sleeping Shepherds, The
Thro' the Silence of the Night

ST. LOUIS CATHOLIC GUILD OF ORGANISTS MEET MONTHLY

At the November 12th meeting of the Catholic Guild of Organists in St. Louis, Mo., 250 were present.

The meeting dealt largely with the necessity for providing better music in the services of the church, popular "sugary" numbers receiving specific condemnation as unfit for any service. The treasurer reported 143 paid members and several new members were received. The officers of last year were re-elected, with George Deibels, organist of the cathedral, as president. An interesting program of early church music was rendered by the St. Anthony's choristers, a choir of some sixty men and boys under the able direction of the director and organist, A. Hauser. The numbers, all sung *a cappella*, included compositions by Vittoria, Palestrina, de Lassus, Suriano, Haller and Beltjens.

Father Finn Gives Lecture Course To Boston Choirmasters

Rev. Wm. J. Finn, C.S.P., was engaged by the Boston Chapter, American Choral and Festival Alliance, in conjunction with the University Extension Course, for a series of four lectures on Choral Conducting and Choir Technique.

Hugh Ross, of New York, will follow Father Finn with a course of four more lectures, making a series of eight in all, on the same subject.

About fifty choirmasters of various denominations enrolled, and the course has been acclaimed by all as the most helpful, informative and instructive lectures available in this city for a long time. Many distinguished music teachers were in the audience, authorities on vocal work who joined to hear the opinions of another on practical choir problems.

Questions were asked at the third lecture, on the matter covered by the first lectures. The class asked the teacher various questions, and Father Finn answered directly.

Many of Father Finn's views on correcting "sharping" and "flattening" were of great interest to the listeners. His emphasis on "Pianissimo", which earned for him many years ago the title of "Father Pianissimo", his references to a multitude of personal experiences in all parts of the world, and his tricks for correcting vocal defects in an emergency, all were most valuable, and helpful in their interesting application.

For the last lecture of Father Finn's series, a choir will be present and Father Finn will demonstrate with them how he would handle them at first rehearsal. The voices chosen at random have never sung together before. Thus will be applied the principles which he explained during the three lectures, and in answer to direct questions asked of him by his pupils.

Father Finn's outline was as follows:—

Seven Principles

- PRINCIPLE No. 1. "The color-scheme of a chorus determines the propriety of its repertoire.
- PRINCIPLE No. 2. "The timbres of boy-sopranos are limited to the flute, light string, and light reed colors, and the artistic usefulness of boys is chiefly in music that "floats".
- PRINCIPLE No. 3. *Mezzo-sopranos* are preferable to *contraltos* for the alto lines in polyphonic singing.

PRINCIPLE No. 4. The ideal alto tone-quality is not merely an extension downwards of treble quality, but a distinctive, vital coloring, sufficiently self-assertive to arrest attention to itself, and possessed of elements not common to other voices.

PRINCIPLE No. 5. The horizontal demands of a *cappella* polyphony require *lyric* tenors in the high ranges, and *robust* tenors must not be employed.

PRINCIPLE No. 6. The choral line lying between the tenor and bass lines, is the richest vocal area for purposes of ensemble blend; therefore baritone voices, being of two kinds, must be coordinated and together related to this primary purpose.

PRINCIPLE No. 7. Although qualitative solidity is requisite as the substratum of a balanced chorus, and conceding that baritones cannot therefore substitute for true basses, the *basso-profundo* is artistically serviceable in vertical music chiefly, rarely in the sixteenth century style.

While regret is expressed at the departure of Father Finn at the close of four lectures, comfort is found in the anticipation of hearing Dr. Ross, whose fame has reached Boston through various channels. Dr. Ross has done exceptionally fine work with the Schola Cantorum of New York, and with the choral work for the New York Philharmonic orchestra.

A summary of the complete course may be issued in this paper in a future issue.

How Some Choirmasters Build A Church Repertoire

(Continued from page 15)

We have not spoken here of the manner of rehearsing a new choir, that is a problem in itself, but all choirmasters of taste and experience will testify that it is a better thing to do music that is too easy than too hard.

Simple music can be beautiful, and our observance has been that half of the choirs trying to sing four part masses really should be doing two part music. Then we would hear the music done better, with proper interpretation and with effective use of dynamics, unaccompanied passages, and alternating division of the voices (first men, then women, etc.) for variety.

Be sure that your choir is ready for the music you buy. The music should fit the singers not the singers the music. Don't be ashamed to do simple music, but be ashamed to do any kind of music badly.

FOR EASTER

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From American, French, Italian and German Sources

730	Cantate Domino	S.A.T.B.	W. J. Marsh	.20
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544	Regina Coeli	S.A.T.B.	Oberhoffer	.15
359X	Regina Coeli	S.S.A.T.B.	Geo. V. Predmore	.15
556X	Regina Coeli	S.A.T.B.	J. M. Raker	.15
546X	Regina Coeli	S.S.A.A.	J. Singenberger	.15
205	Terra Tremuit	S.A.T.B.	F. J. McDonough	.12
614	Terra Tremuit	S.A.T.B.	Raphael Casimiri	.15
410X	Terra Tremuit	T.T.B.B.	Carlo Carturan	.15
	(Also contains a setting by V. Engel)			
722	Haec Dies	S.A.T.B.	Msgr. H. Tappert	.15
723	Regina Coeli	S.S.A.	C. Jaspers	.15
725	Vidi Aquam	S.A.T.B.	P. Griesbacher	.15
726	Haec Dies	S.S.A.	P. Griesbacher	.15
727	Haec Dies	S.A.T.B.	J. G. E. Stehle	.15
728	Terra Tremuit	(2 vcs.)	L. Ebner	.15
	(Also contains Regina Coeli by Ett)			
690	Terra Tremuit	(2 vcs.)	J. Singenberger	.15
729	Terra Tremuit	S.A.T.B.	Greith-Marsh	.15

Catholic Choruses With English Words

720	Christ Is Risen	S.A.T.B.	Otto A. Singenberger	.15
672	Christ Triumphant	S.A.T.B.	Otto A. Singenberger	.15
721	O Glorious Easter	S.A.T.B.	Msgr. H. Tappert	.15
557	Christ Triumphant	S.A.T.B.	Stephen A. Erst	.15
641	Three Choruses	S.S.A.	P. E. Kountz	.15
	(Now Let Us Sing. The Worlds Salvation. Fount of Graces)			
723	Christ The Lord Is Risen	S.A.T.B.	Ign. M. Mittere	.15

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CHRISTMAS AND OTHER PROGRAMS

PROF. SEDLACEK DIRECTS MUSIC FOR GAUDETE SUNDAY AT EPIPHANY CHURCH

Pittsburgh, Pa.

The Program

Ordinary of the Mass—
Missa Festiva by Hubert Gruender S.J.
Sung by Combined Choirs
Proper of the Mass—Gregorian (Male Choir)
Offertory Ign. M. Mitterer

CHRISTMAS PROGRAMS

HOLY REDEEMER CHURCH Webster Groves, Mo.

Mary A. Helmer, Organist and Choirmaster
Ordinary of the Mass:
Missa Mater Salvatoris by Rev. P. E. Arensberg
Proper of the Mass: Gregorian
Inserted Motets:
Adeste Fideles St. Saens
Ave Verum Gruber-Becker
Recessional: Silent Night

HOLY CROSS CATHEDRAL Boston, Mass.

Philip N. Ferraro, Organist
St. John's Seminary Choir
Before Midnight Mass: Organ Recital by Philip Ferraro and Dowell D. McNeil. Compositions by Gigout, DuBois, St. Saens, Bach, Mulet, Franck, Vierne, Widor and Handel.
Midnight Mass: Christmas Carols (Girls Choir).
Solemn Pontifical Mass: 10 A.M.
Proper of the Mass; Gregorian.
Ordinary of the Mass; IX Mass Gregorian.
Processional and Recessional Hymns by Wm. Cardinal O'Connell.

ST. MARY'S CHURCH Boston, Mass. (North End)

Miss D. M. Talbot, Organist and Choir Director
Before Midnight Mass Program
Christmas Offertory (Organ) Hosman
Carols and Hymns:
Silent Night Gruber
Cantique de Noel Adam
Jesu Redemptor Yon
Midnight Mass
Proper of the Mass: Gregorian
Ordinary
Offertory—"Hodie Christus Natus" Korman
Communion—"Adeste Fideles"

ST. PETER'S CHURCH New York City, N. Y.

Robert W. Wilkes, Organist and Choirmaster
Midnight Mass—Christmas Eve
Processional: "Silent Night"
Proper of Mass: Gregorian
Ordinary of Mass: Wilkes
Offertory Insert Adeste Fideles
Postlude: Ropartz

BLESSED SACRAMENT CHURCH Hollywood, California

Richard Keys Biggs, Organist and Choirmaster
Lucienne Gourdon Biggs, Directress Ladies Chorale
Christmas Music by The Ladies Chorale and
The Choir of Men and Boys
11.30 P.M.

Dixit Maria Hasler (1564-1612)
Dies est Laetitiae Gregorian
Silent Night Gruber
To Us Is Born Praetorius (1609-)
Beside Thy Cradle Bach
Break Forth O Beauteous Bach
There Were Shepherds Vincent

Mass
Proper of the Mass Gregorian
Ordinary of the Mass Dubois and Ravanello
Organ:
Christmas in Sicily Yon
Noel Dubois
Pastorale Guilmant
Ninna Nanna Mauro-Cottone

Music repeated at the 11 and -2.15 masses.

ST. MARY'S CHURCH Cambridge, Mass.

Rev. E. J. Burke, Choirmaster
Mr. Frank Stevens, Organist
Choir of Boys and Men
Carols Traditional
Proper of the Mass Gregorian
Ordinary: Missa Dei Amoris Dumler

ST. PAULS CHURCH Cambridge, Mass.

Joseph Ecker, Choirmaster
Proper of the Mass Gregorian
Ordinary of the Mass Meese Solennelle :Joseph Noyon

SS. PETER & PAULS CHURCH Pittsburgh, Pa.

Prof. A. A. Weiss, Organist and Choirmaster
Proper of Mass Rossini
Ordinary of the Mass:
Missa Cum Jubilo Rev. H. Gruender

ST. ANDREWS CHURCH N.S. Pittsburgh, Pa.

Leo A. McMullen, Organist and Choirmaster
Proper of the Mass Laboure
Ordinary of the Mass Vrancken

EPIPHANY CHURCH Pittsburgh, Pa.

Proper of Mass Gregorian
Ordinary of the Mass Gruber
Offertory: Laetentur Coeli Singenberger

Programs {Continued}

MUSICAL PROGRAM

rendered at
MADONNA HIGH SCHOOL
Aurora, Illinois

at the celebration of their Patron Feast
Feast of the Immaculate Conception

1933

Sung by the Senior Glee Club
Sister M. Laudesia, O.S.F., Director
Sister M. Engelburga, O.S.F., Organist

HIGH MASS

Proper of the Mass Gregorian
Ordinary of the Mass—
Mass in Honor of Blessed Juliae Billiard
J. G. E. Stehle

Insert at Offertory—

Tota Pulchra Es Maria P. Griesbacher

BENEDICTION

O Sacramentum Pietatis P. Griesbacher
Tantum Ergo John Singenberger
Divine Praises Elliot-Dress
Immaculata Michael Haller

SCHOOL SISTERS OF NOTRE DAME 100th ANNIVERSARY PROGRAM

The School Sisters of Notre Dame of the Southern Province, celebrated the one-hundredth anniversary of their foundation by a Solemn Triduum.

On the first day, October 24, the Solemn Pontifical Mass was celebrated by His Excellency, The Most Reverend John J. Glennon, S.T.D., Archbishop of St. Louis, at the Cathedral. The pupils of the School Sisters of Notre Dame to the number of 2400 sang the Mass. The Proper was sung by a Schola of 100 boy voices. The complete program was as follows:

Processional

May Jesus Christ Be Praised Traditional

Proper

St. Raphael the Archangel Vatican Chant
Schola Cantorum (100 boys)

Ordinary

In Festis Solemnibus Vatican Chant
(Kyrie fons bonitatis)

Congregation: Pupils of the S.S.N.D. (2400)

Insert at Offertory

Ave Maria Arcadelt
Schola Cantorum

Recessional

Crown Him With Many Crowns

On the second day the following program was rendered in the Convent Chapel, Sancta Maria in Ripa, by the entire Student Body:

Processional

Praise Ye the Father Gounod

Proper

Solemn Votive Mass of the B.V.M. Vatican Chant
Schola Cantorum

Ordinary

In Festis Beatae Mariae Virginis Vatican Chant
(Cum jubilo)

Insert at Offertory

O Gloriosa Virginum Griesbacher
Solemn Benediction

O Quam Suavis Est

Vatican Chant

Tantum Ergo

Vatican Chant—Oberhoffer

Te Deum Laudamus

Recessional

Daily, Daily Sing to Mary

The third day was given to the memory of the departed. The complete Vatican Requiem was sung by the Students.

ST. ALOYSIUS CHURCH OF THE JESUIT FATHERS Glasgow, Scotland

Music for 21st Sunday after Pentecost
High Mass 11 A.M.

"Asperges Me"	Vatican Chant
"Proper"	Roman Graduale
"Missa Patriarchalis"	L. Perosi
Offertory "Bone Pastor"	Miguel Eslava
Recessional	
"Hallelujah Chorus"	G. F. Handel
Evening Services	F. Pell
Motet "Tu Rex Gloria"	Ch. Gounod
"O Salutaris"	T. S. Smith
"Adoremus"	Tozer

Mixed Choir of 16 Voices
Choirmaster Mr. James Whittet
Organist M. J. J. O'Halloran, F.R.C.O.

ST. JOSEPHS CATHEDRAL Oklahoma City, Okla.

James Edmund Prior
Organist and Director
CHRISTMAS PROGRAM
(11 P.M.—Christmas Eve)

- 1 Rhapsody on Old Carol Melodies (organ solo) Lester
 - 2 Emmanuel (In Terra Pax)—(Chorus) Rossini
 - 3 Pastorale (organ solo) Wely
 - 4 Hodie Christus Natus Est (chorus) Korman
 - 5 The Christmas Pipes of County Clare (organ solo) Gaul
 - 6 Birthday of a King (women's chorus) Neidlinger
 - 7 Ninna Nanna (organ solo) Mauro-Cottone
 - 8 Hail, Holy Night (male chorus) Singenberger
 - 9 The Shepherds Carol (organ solo) Chubb
 - 10 Gesu Bambino (chorus) Yon
 - 11 Jesu Redemptor Omnium (chorus) Bollman
- Processional:—Boys Vested Choir
"Adeste Fideles" (Traditional Carol)
- Midnight Mass—Pontifical High Mass
Rt. Rev. Monsignor Depretiere, Celebrant
- Ordinary of the Mass Gruber
Proper of the Mass Gregorian
(Offertory—Laetentur Coeli, Becker)

ST. AGNES CHURCH San Francisco, California

GRACE MARIE COMPAGNO
Organist and Choir Director
Choir of Thirty Mixed Voices
11:45 p.m.

- Silent Night Gruber
Hark the herald angels sing Mendelssohn
Angels we have heard on high Compagno
While Shepherds watched Tansur
The first Nowell Traditional
Sleep Holy Babe Dykes
Glory to God most High Compagno
- MIDNIGHT MASS
- Proper of the Mass Compagno
Ordinary of the Mass Compagno
- Motets:
- | | |
|----------------|---------------|
| En Sacra Nox | A. Adam |
| Ninna Nanna | Mauro-Cottone |
| Jesu Redemptor | Compagno |
| Adeste Fideles | Novello |
- 8 o'clock Mass
Christmas Carols Childrens Choir of 125 voices
Benediction
- O Salutaris and Tantum Ergo Compagno
The Divine Praises J. Lewis Browne

Programs (Continued)

CARDINAL MUNDELEIN AT TRIDUUM IN HONOR OF BLESSED CATHERINE LABOURE

St. Vincent's Church, Chicago

ARTHUR C. BECKER, A.A.C.O.

Organist and Choirmaster
Wednesday, December 6th

Solemn Mass in presence of His Eminence
George Cardinal Mundelein.

Prelude—In Paradisum	Dubois
Ecce Sacerdos	Brown
Proper of the Mass	Gregorian
Missa Ave Maris Stella	Montani
Offertory Motet—Salve Regina	Waddington
Postlude—Marche Pontificale	Dubois

Thursday, December 7th

Solemn Mass, Celebrant, Most Rev. Francis Griffin.	
Prelude—Canzona	Bach
Ecce Sacerdos	Bonvin
Proper of the Mass	Gregorian
Mass in C minor	Brosig
Offertory Motet—Ave Maris Stella	Grieg
Postlude—Finale from 1st Symphonie	Marquare

Friday, December 8th

Solemn Mass, Celebrant, Most. Rev. Edward F. Hoban, D.D.	
Prelude—Doric Toccata	Bach
Ecce Sacerdos	Bonvin
Proper of the Mass	Gregorian
Missa Pontificalis	McGrath
Graduale—Tota Pulchra es Maria	Ferrata
Offertory Motet—Ave Maria	Becker
Postlude—Chromatic Fugue	Rheinberger

CHRISTMAS DAY

Solemn Mass at Five o'clock a.m.
Christmas Carols sung by Altar Boys' Choir
beginning at 4:45 o'clock.

Processional—Adeste Fidelis	Novello
Introit—Dominus dixit ad me	Tozer
Missa Pontificalis	McGrath
Graduale—Benedictus qui venit	Becker
Offertory—Laententur Coeli	Tozer
Hodie Christus natus est	Palestrina
Communion—In splendoribus sanctorum	Tozer
Holy Night	Gruber
O Mira Nox	Adam
Recessional—	
Angels We Have Heard on High	15th Century
Solemn Mass at Eleven o'clock	
Prelude—In dulci Jubilo	Karg-Elert
Processional—Adeste Fidelis	Novello
Introit—Puer natus est nobis	Tozer
Missa Pontificalis	McGrath
Graduale—Dies Sanctificatus	Palestrina
Offertory—Tui sunt coeli	Tozer
Jesu Redemptor	Yon
Communion—Viderunt omnes	Tozer
Recessional—	
Angels We Have Heard on High	15th Century

MORE PROGRAMS NEXT MONTH

GET READY!

Ash Wednesday is Feb. 14

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Publishers Warn Against Illegal Music Copying

In line with plans made at the last convention of the Music Publishers Association of the United States, at which a committee on copyright infringement was appointed, this organization has issued a warning to those accustomed to illegally copy music, with pen, pencil, crayon, mimeograph, photostat, or similar reproductive method, under the caption of Unauthorized Copying of Copyrighted Material Illegal, and pointing out that conviction may be punishable with heavy fines, beginning at \$100 plus minimum damages of \$250.

Individuals and organizations, especially choral societies and schools where choral music is used in quantity, have illegally been copying by various means, music that is protected by copyright. This has been done, of course, for many years, but in recent times when budgets for purchasing music have been cut down, this illegal practice has increased so that the sale of music has been naturally affected.

As a result publishers and composers have suffered greatly. Their copyright productions have been infringed and now the publishers have united to issue a warning, which reads as follows:

Copying by any process, by hand on paper or blackboard, by multigraphing, mimeographing, photostating or any other method, of any part of a copyrighted work, no matter for what purpose or use (religious, educational, theatrical or otherwise), without the permission of the copyright owner, is a serious offense against United States law, punishable with heavy fines beginning at \$100, plus minimum damages of \$250. The United States copyright laws are very strict in this particular and many actions are now being conducted against teachers, directors and other offenders making unauthorized arrangements of copies. The practice is dishonest and unfair to composers, authors, and publishers.

The members of the association issuing the warning include practically all the American publishers of concert and educational music and are: Boosey & Co., Inc.; Oliver Ditson Co., Inc.; Carl Fischer, Inc.; J. Fischer & Bros.; H. T. FitzSimmons Co.; Forster Music Pub. Co., Inc.; Gamble-Hinged Music Co.; H. W. Gray Co.; Walter Jacobs, Inc.; Jenkins Music Co.; Lorenz Publishing Co.; Miller Music Co., Inc.; Theodore Presser Co.; G. Ricordi & Co., Inc.; G. Schirmer, Inc.; Arthur P. Schmidt Co., Schroeder & Gunther, Inc.; Edward Schuberth & Co., Inc.; Clayton F. Summy Co.; White-Smith Music Pub. Co.; M. Witmark & Sons; B. F. Wood Music Co.

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The Proper For The Sunday Mass

(from "Orate Fratres")

By ANTHONY HOCH, O.S.B., St. Bernard, Alabama.

In the January issue of ORATE FRATRES, Dom Gregory Hugle, O.S.B., describes a new set of the Proper of the Mass under the title of "The Sunday Mass Set to Simple Gregorian Formulae," a work by the well-known plainchant authority Mrs. Justine B. Ward. This had been advertised in the April, 1932, issue of the ORATE FRATRES and published recently by a Belgian firm. The writer of this article at once procured some copies and found that the little work will undoubtedly do much towards getting the rendering of the Mass Proper within the reach of school children who have some training in plainchant.

But what about those hundreds of poor country parishes whose children have no training at all in Gregorian music, whose organist is unable to read Gregorian notations, much less has the necessary musical knowledge to harmonize in the Gregorian modes? It is a pity that for such this excellent work will have little appeal. But what can they do, if they are otherwise willing and anxious to comply with the laws of the Church, and would therefore like to sing the Proper?

The writer has been for many years pastor of a little congregation in a mining town, where there was no catholic school. The congregation did not have an organist among its members. Still it was the pastor's dearest wish to have Benediction, and also a *Missa Cantata* at least occasionally. Somewhat of a musician himself, he first undertook the training of some children to play simple hymns on the organ, which hymns the entire catechism class had to learn. The little organists improved in time, and the next step was to find some mass easy enough for them to play, after some simplifications, so that we could have High Mass. This simplification was done by copying the music with only one note in the bass for the left hand. This is mentioned only to show the patience and painstaking work necessary in some country parishes., if one wishes to have a *Missa Cantata* liturgically correct. It took some years to learn the English hymns, several Latin Benediction hymns and a few masses. But with perseverance the obstacles were overcome. What presented the greatest difficulty was the Proper, and the pastor, being a faithful son of St. Benedict, was most anxious to have that included in his *Missa Cantata*. The Gregorian Proper was out of question. So the Tozer Proper was used in the beginning. But it was very difficult to get

all the members of a country choir to pronounce the words neatly together. Later on a few of the best singers and Latin readers were selected to render the Proper "*recto tono.*" Finally it was the good fortune of the pastor to procure a Proper which is within the reach of even the most modest choir and which for this reason deserves to be known better. No doubt many well-meaning choirs would undertake to learn to sing the Proper if they had this splendid work by the Very Reverend Theodore Labouré O.M.I., D.D., Ph. D.

This work brings the Proper within the capacity of even those choirs that find the one published by Mrs. Ward too difficult.

In the Preface the Composer says in part.

"As many of our singers have a difficulty in reading Latin, I have divided the text as often as possible by the sign 'V,' which is intended to be a help to obtain a clear reading in long sentences. The pause indicated by this sign should only be used when really necessary, for whenever possible the whole phrase should be sung continuously. The whole matter is left to the discretion of the director.

Too Many Organ Interludes

(Continue from Page 14)

others, but when planning a composition, determine to avoid such easily avoided situations. Know the meaning of the text, and you will not make these mistakes. Common sense will tell you that the words are to be expressed as euphoniously as possible, in the most straightforward manner possible. In Catholic church music the music is subserviant to the words and should not detract therefrom. Anything which upsets the words is not desirable, and that applies for repetition as well as undue interruptions. There is such a thing as devotional repetition, but as a general rule at the beginning, avoid any interruption, abrogation, or extension of the text.

Too many popular masses of today, are defective in respect to at least one of these matters, namely interruption, through organ interludes. Catholic church music is *essentially choral music*. Organs came into general use only recently, in comparison with the source of the ideal in church music form, the chanting of prayers by human voices.



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