

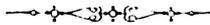
Conclusion.

If the ideas and principles expressed, very imperfectly, perhaps, in this lecture, are laid to heart by those, who have charge of our choirs, it will be possible in God's good time to bring about a much needed reform in Church Music.

We see before us the Religious in charge of parochial schools, colleges and academies; organists, directors of choirs and singers, who, with no little inconvenience, are attending this Summer Course of Music. Their presence is an evidence to us that they are deeply interested in Church Music. They have gathered here in the musical city of Cincinnati to listen to those, who have made music, and particularly Church Music, a special study. Their lectures and illustrations will, I am sure, prove most beneficial to you, for you will undoubtedly profit by what you hear and see. And you will leave, determined to render all the assistance you can to make Church Music not a tawdry imitation of the outside world, but an art of its own, inspired by the sacred Liturgy, and con-

forming in all things to the pattern, shown upon the mountain.

Let the members of the choir be ever mindful of their sacred privilege of being permitted to take an active part in the holy Liturgy. We are told that, for the service of the ancient temple of Zion, which has passed away, God inspired King David to set apart the sons of Asaph, Heman and Idehuthun, to "prophesy with harps and with psalteries and cymbals" (1 Paralip. 25, 1.) Who shall then be entrusted with the ministry of music and song in the temples of the new and more ample covenant? Shall they not be set apart from other men? Should they not be holy and zealous, joining goodness to skill, and true religious feeling with the exercise of their sacred and noble art? Were it permitted, the angelic hosts themselves would throng from the heavens to bring their golden harps and their everlasting song to the service of the Christian altar. How sublime then and privileged is the function of the Catholic church choirs!



Hymns and Hymn Books.

By Hymnologus.

(Continued)

B. SOME AMERICAN HYMN BOOKS.

AS the title of this second part indicates, it is only *some* of our hymn books that we shall here review; they are however all characteristic of either one or the other of the two opposite tendencies, the good or the bad.

1. *St. Basil's Hymnal. Compiled from approved sources. 12th Edition. Toronto, Canada; St. Michael's College.*

Some time ago, when we read in the London *Tablet* a criticism by Dr. Terry of the music of the "Armagh Hymnal," we could not help thinking of St. Basil's Hymnal. Here are some of Dr. Terry's words: "The Armagh Hymnal contains music so incredible that, but for a reason which will appear later, I should have declined to review it. I have never approached a task with greater reluctance." "It is difficult to believe that the greater part of the musical setting is intended to be taken seriously, and not as a ghastly joke." "It is a monument

of musical illiteracy." "In these severe but necessary criticisms I think I do better service than the inspired critic who—in the November issue of *The Month*—wrote (in a signed article): 'From every point in view—literary, historical, and musical,—the Armagh Hymnal may be commended to the English student of hymnody.' My sympathies are with the editor of *The Month*. His is not the only journal which has been badly 'let down' in this way."

UNFORTUNATELY also in regard to St. Basil's Hymnal many that stand in high places have allowed themselves to be "let down." What our verdict on this hymnal will be is hereby intimated. Yet in condemning this wretched work we are in the best company. Fr. Bonvin's strictures, which we quoted at the very beginning of the first part of this article, manifestly refer to this book; Joseph Otten likewise classes it among hymnals which he calls

"miserable excuses for Catholic hymn books" and "trashy collections, corrupting children's taste and rendering it almost impossible to initiate them into music and religious poetry worthy of Almighty God and in accord with Catholic intelligence."

IN fact as regards unchurchliness, musical incompetence and depravity of taste St. Basil's Hymnal is the saddest hymnbook we have ever laid eyes on. It offers with few exceptions the most vulgar melodies in nothing but dance and march rhythms, most miserably harmonized and abounding in snatches from the most profane ditties and operettas. Not content with such snatches, it literally takes over entire secular songs, and bungles, curtails or extends them, in order to make them fit its texts. A few examples: No 41 is nothing but the Russian folk-song circulating in Germany since about 1843 under the name *Das Dreigespann*: "Seht ihr drei Rosse vor dem Wagen und diesen jungen Postillon?" No 16 is the Styrian Yodler: "Wenn der Schnee von der Alma weg-gageth," composed by Hisel in Graz (1820); No. 25 is Prach's well-known song "Das Alphorn." No. 186 presents the entire melody (with the addition of two flourishes) of the Thuringian folk-song: "Ach, wie ist's möglich dann, dass ich dich lassen kann," ascribed to Kücken, but composed by Lux in 1827. No. 22 is, note for note, the American popular song-tune: "The Vacant Chair". Nos. 57 and 66 are French secular songs. No. 1 is borrowed from Donizetti's *Lucia di Lammermoor*. The melody is sung in the opera by Edgardo, as he stabs himself at the grave of his lady love. An edifying association of ideas in church!

HOWEVER much out of place these tunes are in church, they are at least music. But can this honorable designation be given to what is original in St. Basil's Hymnal, so dreadfully barren in ideas and vulgar as it is? Example 1 of our musical appendix will give us an idea of this, while the second example shows how unfit for the organ and how wretched the harmonization largely is. The texts from a literary standpoint

are worthy of the music: throughout we find sentimental doggerel, poor in ideas and disjointed in thought; at times quite meaningless. Let us open the book at random, for instance at No. 91:

"Queen of Heaven, when we are sad,
Best solace of our pains;
It tells us, though on earth we toil,
Our Mother lives and reigns.

Mary! dearest name of all,
The holiest and the best,
The first low word that Jesus lisped
Laid on His Mother's breast."

"It," both in grammar and in sense, is awkward and unclear. And should Our Lady's name really be to us the dearest of all, the holiest and the best? What about the name of her Divine Son? And did Jesus really call His Mother by name, as the first word that crossed His lips, or did He do so at all in His life? Even we poor mortals have more respect for our mothers. Let us pass on to the next number (92):

"Mother dearest, Mother fairest,
Help of all who call on thee;
Virgin purest, brightest, rarest,
Help us, help, we cry to thee;
Mary, help us, help, we pray,
Help us in all care and sorrow;
Mary, help us, help, we pray."

Help, help, help, and again help!

No. 93 serves us with:

"Oh! we pray thee, loved Mary,
Mary, fondly we entreat."

And number 87 with:

"Let us sleep on thy (Mary's) breast while the
night taper burns,
And wake in thy care when the morning returns."

What sentimental, prosaic, and unduly familiar language!

No. 99:

"Thou hast made our desert bloom;
Mary, deign to hear our prayer;
If to-night we seek the tomb,
Shine upon the desert there."

No. 109:

"A wanderer here through many a wild,
Where few their way can see,
Bloom with thy fragrance on thy child,
O Mary, remember me."

In No. 81, a barcarolle, whose harmonies, in all but one and a half bars, oscillate exclusively between the tonic and the dominant, the poet (!) or poetess (!) petitions:

"Ora pro nobis, the *wave must rock our sleep,*
Ora, Mater, ora, star of the deep."

This petition is quite superfluous: the melody and its harmonization do all the rocking to sleep required.

And such a book that stands beneath all criticism pretends to be "compiled from *approved* sources," and dares in its preface to speak of a "great end" which the hymnal serves. Unfortunately the wretched compilation, that has had a sale of 600,000 copies, can in its preface maintain with but too much truth it is "patronized and encouraged by the devoted educational communities throughout Canada and the United States."

2. *The De La Salle Hymnal. By the Brothers of the Christian Schools. New York. La Salle Bureau (1913.)*

THE preface of the book says: "The De La Salle Hymnal is offered to the Catholic public in the sincere hope that it may be a *valuable aid in religious training*. . . It is of great importance that the *impression be good* and the *emotion noble*. This Hymnal aims to secure both results. It has retained what was good in its predecessor, the *Catholic Youth's Hymn Book*, while studiously avoiding its defects. The frank admission of defects" in the former book is gratifying. As a matter of fact it vies with St. Basil's Hymnal in musical wretchedness and scandalous unchurchliness. We willingly concede to the preface that the harmonization has now been put on a higher level, that "the organ accompaniment has been adapted to the organ" and that "piano arrangements have been excluded." But much of the bad has been taken over from the former book, and all the good that is new is not of the best; one rather observes even in what is proper from a musical ecclesiastical standpoint, a predilection for what is mediocre and superficial, and, where possible, bordering on the trivial. The musician must emphatically protest against the first portion of the following

assertion in the preface, namely that "every tune in the book is either of *acknowledged worth as music* or has long been associated with Catholic traditions in this country." We should like to see the musician who, for instance, has "acknowledged the worth" of No. 64 (see No. 3 of our musical appendix). And there are a number of such pieces in the book. More than one is a medley of fragments from secular songs; this is the case in regard to every section of No. 16. How amusing, or rather how revolting it is to hear in a "Jesu dulcis memoria" in one passage the strain: "Kann i gleich nit all weil bei dir sein" from the South-German love ditty: "Muss i denn zum Städtele 'naus;" and in the following phrase that of "O jerum, jerum, jerum, O quae mutatio rerum!" from the students song: "O alte Burschenherrlichkeit!"

UNFORTUNATELY the lame excuse that many hymns "have long been associated with Catholic traditions in this country" is applied but too often in this book. These are nothing but objectionable traditions that are in strongest opposition to the Motu Proprio of Pius X., to which the preface dares declare that the hymnal conforms, and are far from effecting the "good impression, noble emotion, and religious training" to which the book pretends to aspire. And why should a new book be published, if the former unworthy music is anyhow to be retained? In that case the old fleshpots of Egypt might continue to appease the ungodly hunger.

The editors assure us, that "the editorial file has been applied unsparingly to all the vernacular verses, in order to secure both good English and conformity to the musical rhythm of the hymns". The musical unfitness of the book taken as a whole relieves us of the trouble of testing the truth of this assertion. All in all we say with Father Bonvin: "Little is gained by re-editing certain hymnals under a different name after the elimination of some numbers and the improvement of the harmonic dress. Such books are beneath all criticism; they simply cannot be improved; they can benefit the cause only by disappearing entirely."

3. *The American Catholic Hymnal: According to the Motu Proprio of His Holiness Pope Pius X.; written, arranged and compiled especially for the Catholic Youth of the United States by the Marist Brothers. P. J. Kenedy & Sons, New York (1913).*

THE compilers of this book, according to the preface, look upon it as a "notable work", whose tunes are "remarkable for their religious, prayerful tone". "Old favorite airs of recognized worth are indeed also included", but "many of the hymns are wholly new". Also here the musician will be of a different opinion as to the "recognized worth" of these "old favorite airs". As to the "religious, prayerful tone", the rhythm of popular ditties and waltz and march movements do not indeed celebrate such orgies in this book as for instance in St. Basil's Hymnal; nevertheless very many pieces also in this respect have much that is trivial about them, and where the rhythm is worthy and removed from wordly ways, the commonplace and uninspired melody leaves us too indifferent to have any influence upon our religious feelings.

Amateurishness with all the barrenness of idea a lack of taste usually associated with this term is the signature of this work. The melodies resemble one another, like one egg does another. The collection claims to be in conformity with the Motu Proprio; at any rate however it sorely lacks the second qualification set down in that papal document for all church music, namely, "true art". Even a simple hymn can and should be true art.

By the way, the insipid Lourdes Pilgrim tune with the wrong Latin accentuation of the last syllables of the refrain: "Avé, avé, avé, Mariá" is in this hymnal (No. 144) ascribed to Brother M. J. The latter put the words: "All hail, etc." to the passage in question, and has thus evaded the offensive accentuation. The first part of the hymn is really a paragon of musical simplicity in more than one sense of the term. For the sake of curiosity we reproduce the whole tune in our musical appendix No. 4.

It is a pity that the book should have such a splendid makeup and exemplary binding: wherever one opens the rather large volume it lies flat.

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4. *Crown Hymnal. By Rev. L. J. Kavanagh and James M. McLaughlin. Ginn & Co., Boston. (1911).*

TO form a judgment of this book the following features may serve: It contains much from Lambillotte. As meritorious as were the labors of this religious in the field of Gregorian Chant, so much too did he work harm by his own compositions, which must be declared models of bad taste and unchurchliness. The Crown Hymnal furthermore borrows entire pieces from secular music. A few examples of this: No. 34 (*Graces from my Jesus flowing*) is literally the *Andante grazioso* of the Sonata in the A major by Mozart. No. 43 is a Russian folksong that imitates the pealing of bells; and No. 48 is a French song of which we can just now recall only the words of the refrain: "O ma patrie, o mon pays."

In other numbers we are reminded now of this, now of that secular piece; thus in the unspeakably trivial melody of No. 37 (*My Jesus, Lord, my God, my all*) the middle part is identical with the passage: "So viel Vöglein als da fliegen," from the German song "So viel Stern' am Himmel stehen." This passage after all, though not churchly, is anyhow the only musically respectable turn in the whole piece. The miserable hymn is found in all our bad hymnals and is much sung. How can a good, not to say an ecclesiastical taste, thus thrive among our young people?

The musical poverty of some numbers is really distressing. We need but consider the trivial No. 15 (see our musical appendix, Ex. 5) with its manifold repercussions of the same tone tripping along in an *allegro* movement five distinct times. One cannot help thinking of the comic students' song: "Was kommt dort von der Höh. 'was kommt dort von der ledernen Höh?'"

The much-heard hymn No. 7 ("Hear Thy Children, Gentle Jesus") with its tasteless leaps and bounds in the last

four measures should at length disappear from our hymnals. It is the tune of the German hymn: "Schönstes Kindlein, bestes Knäblein," which originated in a religiously shallow age. Would that we could condemn to Orcus also hymn No. 87 ("Daughter of a Mighty Father," composed probably by Lambillotte) with its ridiculous accentuation of the word *maculá* on the last syllable, repeated five times in the short Latin refrain: "Macula non est in te."

The Crown Hymnal too contains (as No. 108) the Lourdes Pilgrim Tune, which we have already spoken of; it keeps the original Latin text of the refrain; yet to avoid the ludicrous accen-

tuation of the French hymn, it omits the first up-beat, changes that of the second musical phrase to a feminine ending appended to the first phrase, inserts a new note in the sixth bar, and thus entirely destroys the original rhythm and the agreement with the other sections of the piece.

The book contains very little good music of a specifically ecclesiastical character, (abstracting, of course, as in the case of the other hymnals, from Gregorian melodies). Despite all this, it too does not fail, in the very first sentence of the preface, to refer to the *Motu Proprio!*

Example 1. (St. Bas. H. No. 18.)

1. O Sacred Heart that on the Cross gave up Thy latest breath for me; This

hour of song and sacrifice, With willing mind I give to Thee.

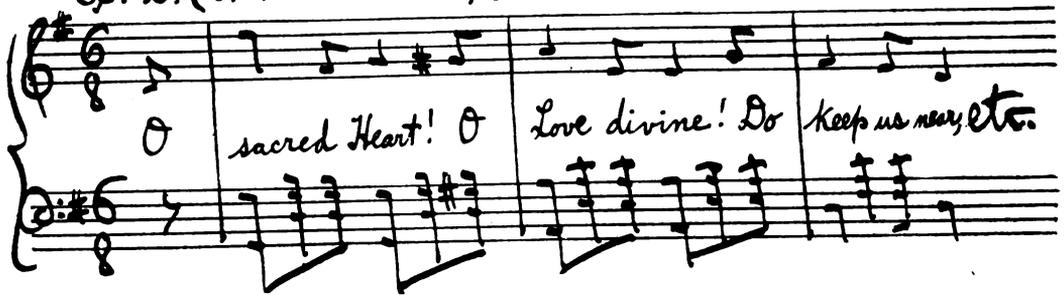
Chorus

O sacred Heart, sweet Sacred Heart, Shrine of our faith, temple of love,



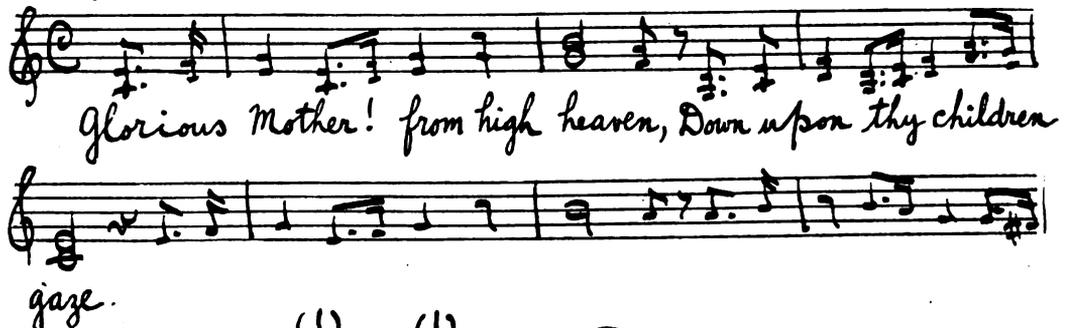
O sacred Heart, sweet Sacred Heart, Bring us to Thee in heav'n above.

Ex. 2. (St. Bas. H. No. 27.)



O sacred Heart! O Love divine! Do keep us near, etc.

Ex. 3. (De La Salle H. No. 64.)

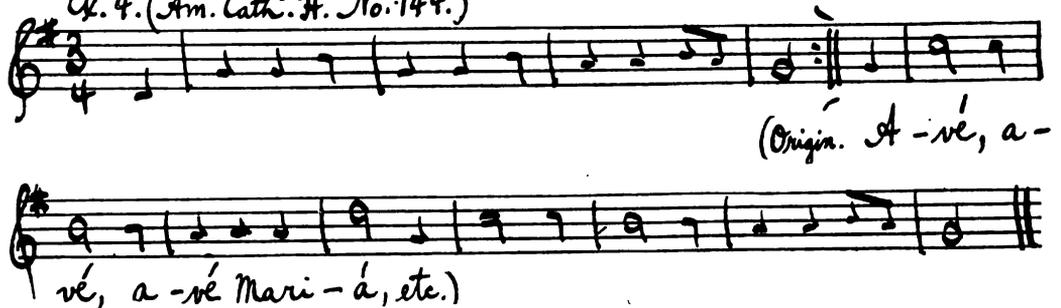


Glorious Mother! from high heaven, Down upon thy children gaze.



O may we, earth's sons and daughters, Grow by grace as pure as they

Ex. 4. (Am. Cath. H. No. 144.)



(Origin. A - vé, a - vé, a - vé Mari - á, etc.)

Ex. 5. *Allegro.*
(*Grove H. No. 15*)

Jesus, teach me how to pray,

The image shows a musical score for a four-part setting of the hymn 'Jesus, teach me how to pray'. It consists of four staves of music. The first staff is the vocal line, starting with a treble clef and a common time signature. The tempo is marked 'Allegro.' and the source is cited as '(Grove H. No. 15)'. The lyrics 'Jesus, teach me how to pray,' are written below the first staff. The second staff is the alto part, the third is the tenor part, and the fourth is the bass part. The music is written in a simple, melodic style with a clear harmonic structure.

5. *Psallite. Catholic English Hymns, collected by Alexander Roesler S. J. 5th Edition. B. Herder, St. Louis, Mo.*

This book would deserve an extended discussion; the circumstances however that it developed into Bonvin's *Hosanna* makes such a discussion superfluous. In fact *Hosanna*, which first appeared as the sixth edition of *Psallite*, took over almost the whole musical contents of Roesler's book. Though *Psallite* has been indeed far surpassed by its successor in value and excellence, especially in regard to the texts, yet it was, before the appearance of the latter, the best English hymn book as far as the music was concerned, and as to its texts at least not worse than most of the rest.

6. *Hosanna. Catholic Hymn Book with an Appendix of Prayers and Devotions. By Ludwig Bonvin, S. J. Op. 97. Fourth Edition fully revised and augmented. B. Herder, St. Louis, Mo. (1914).*

Also in the case of this book we shall consult the preface. In its place we find the verdict of the censor of the book appointed by the Bishop of Buffalo. It gives us pleasure to say that the use of the hymnal for several years has con-

vinced us of the entire correctness of this verdict, and that the praise bestowed by him upon the book is applicable in a still higher degree to the fourth edition now before us, which contains quite a number of excellent new texts. We herewith submit to the reader the censor's verdict: "Regarding the musical quality of the pieces," he says, I may note that here we have a choice selection of the most beautiful hymns that have been used by the Catholic Church since the 12th century, and which really breathe the true Catholic spirit. None of the pieces is to be classed among the trashy or unchurchly sort of music." In fact we meet here (as No. 50) Hasler's tune, "O Sacred Head Surrounded," already referred to in the first part of this article. Dreves calls it a "wonderful melody of unfathomable depth." He characterizes also other tunes contained in *Hosanna*; thus he calls the 12th century tune of No. 55 (Christ the Lord Has Risen) "perhaps the most powerful of all hymns", "that from the shoulders and upward towers over all." "Maiden Most Beautiful" (No. 107), "which exhibits the venerable old form of strophe, antistrophe, and epode," is considered by him as a "most symmetrically constructed tune, first swelling more and more mightily and then subsiding with

more and more charm." The tune of No. 8 (Make Broad the Path) can be traced back to no older source than a hymn book of the 17th century, yet it bears the most unmistakable marks not only of a greater, but of very great age. Dreves says of it: "This hymn has always made upon me the impression of stirring heaven-assailing power. The subjective mood is, as in all Advent hymns, that of expectation, but here it is not, as would seem usual a quiet, painful longing and expectation, but a holy impatience, a pious impetuosity, that would do violence even to heaven. These emotions are expressed in a well-nigh matchless way by the strong Doric mode in which the melody strides along." Of the hymn "A great and mighty wonder" (No. 20), probably a 14 century product, he writes: "The melody is a real folk-tune." The changing rhythm, by which with each third verse, the hymn passes over into 4-4th time, has an agreeably surprising and enlivening effect." No. 137 (Hail, Mary, Star of Morning) has a beautiful text with a mediaeval flavor; its tune according to Dreves is "a fragrant blossom, a tender and yet not at all effeminate melody that would deserve to live everywhere on the lips and in the heart of the people;" the tune can be traced back to the 17th century. The melody of No. 11 (A Child is Born in Bethlehem), which can also be found in the hymn books of the 17th century, he calls "a hymn of heavenly sweetness." To these gems of sacred song especially characterized by Dreves we could link many others, as for example Nos. 15, 17, 26, 47, 48, 62, 79, 80, 92, 106, 129, 133, 134, 136, 149, 141, 142, to enter upon which would here require too much space.

We have examined all the texts as to their contents and their singableness, and can endorse the opinion of the censor deputatus in this regard, when he writes: 1. "The *wording* of text embodies sound Catholic thought and sentiment expressed in true hymn color. All sentimentality, verbiage and meaningless ringing of phrases has been carefully debarred. 2. The language as such is not only correct and idiomatic, but many of the pieces will on close examination be found to be genuinely poetical; not one of the numbers lacks the quality of

worthiness or sinks below the level of mediocrity. 3. An important feature of the book is this, that the texts are really adapted to the melody and rhythm, with the accents, pauses and caesuras placed naturally and properly, and this holds true of all stanzas. In all these respects (1. 2. 3.) it will be readily acknowledged that Fr. Bonvin's work is..... a great improvement The entire work is the result of most painstaking labor and rare taste.....The purpose of the author has evidently been to incorporate the best of the best, and I do not hesitate to say that he has succeeded." To the above we would add but the remark, that despite all the care spent upon the book and rightly pointed out by the censor, the author has nevertheless not succeeded to effect everywhere full agreement between the caesuras of the music and of the text. These cases are however very rare and hardly disturbing. Still less, owing to the well known carelessness of our hymnwriters of the past in this respect, could he avoid every musical accentuation of small unimportant words that should remain unemphasized, like "of", "at", etc. Among the texts which, according to the censor, at least do not "sink below the level of mediocrity" we should count a few hymns to the Blessed Virgin that almost confine themselves to a series of invocations from the Litany of Loretto. For singing they may however serve as well as more coherent texts.

7. *The Parish Hymnal. Compiled and arranged by Joseph Otten. B. Herder, St. Louis, Mo. (1915.)*

This hymnal also deserves to be recommended from an ecclesiastical standpoint. In the preface we read: "It has been the aim to offer such hymns only as are worthy, both in text and melody, of the high purpose for which they are destined." As a matter of fact, a close examination of all the numbers has shown us that there is not a single unchurchly tune in the book. A good many are beautiful and valuable, e. g., Nos. 10, 18, 22, 36, 31, 51, 68, 71, 74, 85; yet we miss some of the very finest tunes of our hymn repertory. According to the preface the compiler wished knowingly to

incorporate "no texts (not even translations, no matter how excellent) or tunes of non-Catholic origin." By thus needlessly making the exclusion of every non-Catholic product his inexorable principle, he has robbed himself of many texts that would rhythmically have been much better adapted to his tunes, and also of many a precious melodic gem, e. g., the "O Sacred Head Surrounded" by the old Protestant composer Hans Leo Hasler, a melody that has been incorporated into many of the best Catholic hymnals of different countries. (See what we have quoted from Dreves on this question in the first part of this paper.) The preface assures us that "care has been exercised in the selection of the English texts." This care might have been greater in regard to the agreement of the accents and caesuras of the text with those of the music chosen, and furthermore in regard to the number of syllables required by the notes of the melody: in some numbers the melody is curtailed owing to an insufficient number of syllables (e. g., in Nos. 10, 23, 73), or burdened with new notes where there was a surplus of syllables in a verse (e. g., in Nos. 23, 87.) This, in most cases implies an impairing of the melody.

In order to make compilers of hymnals practically realize the importance of closely examining whether a given text can really be fitted to a given melody, as well as the frequent need of a text-revision, we shall enter upon a few of the examples that struck us in this book:

In Nos. 3 and 4 ("O come, O come, Emmanuel") the music has a caesura after the first verse: hence the word "free" seems to be joined to "Jesse," while the sense requires that it should be drawn to the following verse; for the same reason the refrain, when sung, gives a wrong sense: for, instead of *Israel*, *Emmanuel* is called upon to rejoice: "Rejoice, rejoice, Emmanuel." (The same is true of the Latin text of No. 5.) In No. 4 this blemish is removed by rearranging the words, but the music wrongly accents the word "rejoice" namely on the first syllable.

The charmingly naive melody of No. 10 was robbed of a number of its beauties: some phrases of the original ("In

dulci jubilo") begin on the up-beat, others on the down-beat, and this agreeably interrupts the rhythmic monotony; the Parish Hymnal does away with the up-beat throughout, on account of the consistently trochaic text; on the other hand in the 11th and 19th measures (also on account of the text, which here has one syllable too many,) it converts the dotted half-note into a half and a quarter note, which here makes the melody somewhat frisky. In the 27th and 28th measures the original text has only one syllable, and hence slurs the two notes, thus producing a charming portamento from the tonic to the dominant; the Parish Hymnal in three stanzas sacrifices this slurring on account of a surplus of syllables in its texts. In the third stanza at the 15th measure the metrical accent strongly emphasizes the article "the" which should receive no stress, and in the 20th measure the musical caesura wrongly draws the auxiliary "are" to the preceding part of the sentence. The text used in No. 22 is partly involved and therefore hard to understand. "Grief *divine*" in the first stanza (like "purity *divine*" in No. 87) is, when referred to the Blessed Virgin, dogmatically objectionable. The wish: "Let me to *my latest breath in my body* bear the death of that dying Son of thine" expects rather much of ordinary Christians. The two eighth notes that appear five times in No. 23 are not to be found in the original of Isaak ("Innsbruck, ich muss dich lassen.") they impair the melody, especially in connection with the two quarter notes instead of the half note of the original at the first two beats of the 2., 4., 8., and 10., measures. Redundant syllables of the text are again accountable for this addition of a note in the last-named four measures; while, on the contrary, the last verse, which has not enough syllables for the corresponding passage of the original, occasions a mutilation of the melody. At the end of the fourth verse of the first stanza the music has a caesura, which, indeed, is rightly indicated in the Parish Hymnal by a line drawn through the staff; this caesura however brings about a want of sense in the text: "good Lord, that I||" It is a pity for the heart-felt and beautiful melody of

Issak! (See in Hosanna No. 92, the customary form of this tune.) The text in No. 26 receives through the music a number of false accentuations: "Con-querór, victory' beautifól, untenantéd, joyously', glorified." The same happens in No. 35 and that too in a very noticeable way: "Oomfortér," "weakness óf our flesh." Nos. 73, 76, 81, and 82 accentuate "scattér, violénce, altár, ingráte, groaning, and patiently'." In Nos. 69 and 100, on account of the musical caesura, we are supposed to sing: "I suffer still in love," instead of "still in love I ever true will be," and likewise: "furnace till."

Owing to the great extent this article has already reached, we cannot any more carry out our plan of discussing in detail, every hymn.

8. *Rev. Alfred Young's "Catholic Hymnal,"* a book, whose author undertook the bold and gigantic task, scarcely possible of accomplishment, of successfully composing all alone 237 popular hymns.

Also in regard to the following hymn books *for two voices* we must content our-

selves simply with mentioning them approvingly and briefly characterizing them:

9. "*Cantemus Domino.*" *Catholic Hymnal with English and Latin Words for two and three equal voices. Edited by Ludwig Bonvin, S. J. Op. 104. B. Herder, St. Louis, Mo. 1912.*

10. "*Cantate*" *a Collection of English and Latin Hymns, etc., Compiled by John Singenberger. F. Pustet & Co., N. Y. 1912.*

The latter collection, with its natural and harmonious settings for two voices and on account of the preference it gives to tunes that have a rhythmically regular structure, is especially intended to be used by parochial school children in church, while the "Cantemus Domino," by a very tasteful selection of melodies, choice features in harmonization and conduct of parts, and by incorporating some hymns of a larger and more artistic structure, does not indeed exclude the performers just mentioned, but has principally convent and institutional choirs in view.



CHOIR AND ORGAN.

I HAVE often been asked where the choir and organ are best located in church. The question is twofold, liturgical and musical.

Liturgically speaking, the choir belongs to the Sanctuary. In churches built before the so-called Reformation, that part of the sacred edifice which is furnished with stalls, either immediately in front of the Sanctuary or within the apse behind the altar, was invariably the place reserved for the choir. It is called the Choir or Chancel. At the time of the reformation the choir was banished from its proper place and relegated to the extreme end of the church. As yet we have been unable to cast off this untraditional and unliturgical influence; the choir and the organist remain away off from the altar, in a gal-

lery over the front door, as though they had but an external part to take in Church functions.

It is fairly well known theoretically that the choir has an important function in the liturgical services, that the singing is an integral part of the liturgy; but, strange to say, when it is question of building a new church very inadequate provision is as a rule made for the choir and the organ in the architect's plans. These are, moreover, usually accepted and approved by Church authorities. Neither architects nor priests sufficiently realize the importance of facilitating communication between the choir and the other officers who take part in the ceremonies. The *Motu Proprio* clearly states that the office of the singer is a *sacred* office. Besides, a