

# Northwest Review

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REV. A. A. CHERRIER,

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SATURDAY, APRIL 9, 1904.

## Calendar for Next Week.

### APRIL.

- 11—Monday—St. Leo, Pope, Doctor.
- 12—Tuesday—St. John Damascene, Doctor.
- 13—Wednesday—St. Hermenegild, Martyr.
- 14—Thursday—St. Justin, Martyr.
- 15—Friday—St. Isidore, Bishop, Doctor.
- 16—Saturday—St. Benedict Joseph Labre, Confessor.

## SACRED MUSIC

Last Wednesday at St. Mary's Church Rev. Father Drummond lectured on Sacred Music. He first spoke of the origins of music in general, showing that the ancient Egyptians and Assyrians had many kinds of musical instruments that the Hebrews also, as appears from the Bible had a great variety of stringed and wind instruments and instruments of percussion, but that we could have no correct idea of what their music was because they had no proper system of musical notation.

Even the Greeks who were the most aesthetic people that ever lived had probably no idea of harmony. Their music was merely the servant of poetry; with them music and dancing served only to bring out the rhythm of poetry, and the three together formed but one art. They too had no system of musical notation and consequently all effort to reconstruct their music from ancient documents are futile.

At the beginning of Christianity the songs of the persecuted Christians could be heard swelling upwards from the catacombs of Rome, and we have reason to suppose that the music of the Church was then largely borrowed from the Hebrews, who formed the bulk of the infant Church. When the Christians emerged from the catacombs the first to organize and regulate the ecclesiastical chant was St. Andrew, Bishop of Milan. To this Ambrosian chant St. Augustine alludes in his confessions: "The hymns and songs, O my God, and the sweet chant of Thy Church stirred and penetrated my being. The voices streamed upon my ears and caused truth to flow into my heart; from whose fount the feelings came welling up. I ended at last in a flood of tears." However it is St. Gregory the Great, Pope from 590 to 604, who is regarded as the author of the Church's plain chant. He so developed and perfected it that from his time it has borne the name Gregorian. But even yet it was represented by no adequate system of notation and had to be transmitted by oral tradition. The need of some definite notation led Huchald, a Flemish monk of the tenth century, to introduce one line above and below which a few notes could be placed. A second line was added shortly afterwards, and at the beginning of the eleventh century we find Guy of Arezzo, a Benedictine monk, using the staff of four lines with its movable clefs as the plain chant has it now. He also has the credit of having originated our present names for the first six notes of the octave, namely ut, re, mi, fa, sol, la. Si was

added afterwards, thus it was the Church that

## DISCOVERED THE NATURAL OCTAVE.

About the same time originated the sense of harmony. Hitherto melody which is a succession of musical sounds, had been the only form of music. The idea of striking two different but concordant notes at the same time seems never to have occurred even to the Greek lovers of artistic melody; but now, i.e., from the ninth century of our era onward, from the darkest period of the middle ages, begins the effort to blend various notes together in chords. Gradually this love of harmony has grown to be the chief characteristic of modern profane music. Within the last few years harmony has reached a very high degree of perfection in the complicated orchestral effects of Richard Wagner. But the perfection of these effects supposes a degree of talent on the part of the performers and a length of training which makes that very perfection unattainable except in one country, Germany, and in one town of Bavaria, Bayreuth. Hence the Church, which aims at elevating the people by means of sacred music, has always preferred melody to harmony. Harmony is too difficult for the masses, melody can be appreciated by all.

(To be Continued.)

## MUSICAL VESPERS AT ST. MARY'S.

Musical vespers by the choir of St. Mary's Church, and a lecture on "Church Music," by Father Drummond, Wednesday evening, filled the church with a large and appreciative audience, every available seat being occupied. This was the first time musical vespers had been heard in the city. The programme comprised:

Weigand's solemn vespers, "The Lord said to my Lord," with Mr. Jas. Stock as bass soloist, and again with Mr. Perkins as tenor in a duet with chorus.

"I will Praise Thee, O Lord," by the choir, with Mr. Stock as soloist.

"Blessed is the Man that Feareth the Lord" was beautifully rendered by Miss B. McKenzie as soprano and Mr. Perkins as tenor in a duet.

"O Bless the Lord and Praise His Name," by Miss McKenzie and Mr. Perkins in a duet, with a chorus.

"Praise Ye the Lord," by the Misses McKenzie and Holroyde in a duet, Misses McKenzie and Holroyde singing the solos with a chorus.

"Ave Maria," by Luigi Luigi, was sung in fine voice by Mr. W. McKinley.

"Praise the Lord, All ye Nations," was rendered by the choir, with Miss McKenzie and Mr. Perkins as soloists.

The musical portion of the entertainment was brought to a close by the singing of "God Save the King."

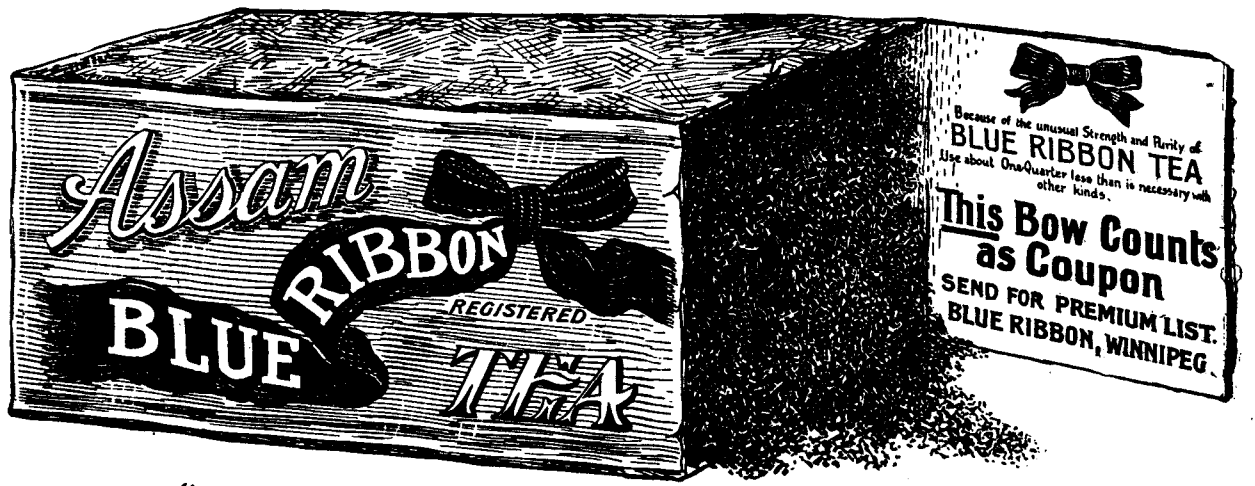
Under the direction of Mr. Perkins, with Mr. Evans at the organ, the choir even surpassed itself in the excellency of the renderings, while of the soloists it may be said of them that honors were equally distributed among them so thoroughly was each appreciated in his or her respective effort.—Free Press.

## WOMEN VOTERS.

In connection with the remarkable and probably unique case of Mr. Shafroth of Colorado, who has voluntarily given up his seat in Congress, because as he himself declares, his election was brought about by fraudulent means, it was stated that:

"A curious feature of the case, is that, according to the evidence, much of the fraud committed in Mr. Shafroth's district was committed by women. The gentler sex votes in Colorado, and, according to the evidence, voted, early and often for Mr. Shafroth in squads of repeaters."

This is not a strong point for the contention in support of woman suffrage that it would be a purifying factor in our political system.—N. Y. Freeman's Journal.



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