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**The music of Dom Stephen Moreno, OSB : A study of its sources,
chronology and context**

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**The Music of Dom Stephen Moreno, OSB:
A Study of its Sources,
Chronology and Context.**

Submitted by

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A thesis submitted in total fulfilment of the requirements for the degree of
Doctor of Philosophy

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Statement of Sources

This thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma.

No other person's work has been used without due acknowledgement in the main text of the thesis.

This thesis has not been submitted for the award of any degree or diploma in any other tertiary institution.

All research procedures reported in the thesis received the approval of the relevant Ethics/Safety Committees (where required).

Signed

Paul R Curtis

Abstract

Dom Stephen Moreno OSB (1889-1953) was one of Australia's most respected and prolific composers of church music in the early twentieth century. He lived for almost fifty years in the Benedictine Community at New Norcia, WA, and composed 210 works, comprising over 1100 individual compositions and over 200 accompaniments to Gregorian chant. The majority of his output was in liturgical sacred music, including Masses, motets and Litanies, but it also included a significantly quantity of secular vocal and instrumental music. Much of Moreno's music was written for the Benedictine Community of New Norcia but he also composed liturgical music for the broader Australian church and secular music for the wider Australian community.

Less than a quarter of Moreno's music was published, and the vast majority of his output survives in manuscript at New Norcia.

The purpose of the present study is to define the extent of Moreno's output, to establish its chronology, and to examine the contexts and purposes for which he composed. This study has significantly added to and revised the findings of previous studies of Moreno's music undertaken by Ros (1980) and Revell (1990) and supplies a revised biography. Approximately thirty-five percent of the works included in this study are identified and discussed here for the first time. Of the previously known works, Ros specifically dated less than one quarter and the present study refutes some seventy-four percent of Revell's dates.

Through the investigation of important primary sources, including the composer's surviving correspondence and the Chronicle of the Benedictine Community, this study provides for the first time a complete chronology and contextual account of Moreno's entire oeuvre. This has involved the cataloguing and indexing of over ten thousand pages of Moreno's manuscripts and more than five thousand pages of his personal correspondence. This study has also identified a number of compositions unique to collections outside of New Norcia.

While the primary purpose of this study has been to establish an accurate chronology and historical context for each work, the opportunity has also been taken to provide a preliminary assessment and discussion of Moreno's musical style and compositional methods.

Table of Contents

Acknowledgements	9
List of Abbreviations	9
Dedication	10
Introduction	11
Chapter One	The Sources 16
1.1 Source locations	16
1.1.1 Source locations at New Norcia	16
1.1.2 Archives and unique locations of music outside New Norcia	17
1.2 Categories of sources	19
1.2.1 Published music	19
1.2.2 Manuscript music	20
1.2.3 Correspondence	34
1.2.4 Chronicle of the Benedictine Community of New Norcia	35
1.2.5 Secondary sources	37
1.3 Dating methodology	39
1.3.1 Dates on the manuscripts	39
1.3.2 Opus numbers	40
1.3.3 Moreno's handwriting and characteristics of musical notation	42
1.3.4 Harmonic language and scoring	43
1.3.5 Paper type	44
1.3.6 Juxtaposition of works in the manuscripts	45
1.3.7 Dates of publication	46
1.3.8 Moreno's correspondence	47
1.3.9 Chronicle of the Benedictine Community	48
1.3.10 Secondary sources	48
Chapter Two	Biographical Details 50
2.1 The early period (1889-1921)	50
2.1.1 Spain and Italy (1889-1907)	50
2.1.2 Early years in New Norcia (1908-1921)	56
2.2 The middle period (1922-1937)	58
2.2.1 Munich and New Norcia (1922-1926)	58
2.2.2 First travels to the Eastern States (1927-30)	63
2.2.3 New Norcia and further travels (1931-37)	67
2.3 The late period (1938-1953)	78
2.3.1 New Norcia and the War years (1938-1945)	78
2.3.2 Post-war New Norcia and the final journey (1946-1953)	80

Chapter Three	Chronology and Provenance of the Early Works (1889-1921)	87
	3.1 Datable works of the early period	88
	3.1.1 Spain and Italy (1889-1907)	88
	3.1.2 Early years in New Norcia (1908-1921)	88
	3.2 Other works of the early period	143
	3.3 Conclusion	150
Chapter Four	Chronology and Provenance of the Middle Works (1922-1937)	152
	4.1 Datable works of the middle period	153
	4.1.1 Munich and New Norcia (1922-26)	153
	4.1.2 First travels to the Eastern States (1927-30)	159
	4.1.3 New Norcia and further travels (1931-37)	190
	4.2 Other works of the middle period	247
	4.3 Conclusion	253
Chapter Five	Chronology and Provenance of the Late Works (1938-1953)	255
	5.1 Datable works of the late period	256
	5.1.1 New Norcia and War years (1938-45)	256
	5.1.2 Post-war New Norcia and the final journey (1946-53)	284
	5.2 Other works of the late period	314
	5.3 Conclusion	319
Chapter Six	Compositional Method and Style	321
	6.1 Compositional method	321
	6.2 Use of pre-existing thematic material	334
	6.3 Form, structure, orchestration and scoring	341
	6.4 Harmonic language	343
Conclusions		354
Bibliography		364
	Books and Periodicals	364
	Chant books	367
	Newspaper articles, author identified	367
	Newspaper articles, author not identified	368
	Magazine articles, author not identified	369
	St Ildephonsus' College Magazine, author identified	370
	St Ildephonsus' College Magazine, author not identified	370
	Concert Programs	371
	Personal Communications	371
	Chronicle of the Benedictine Community	371
	Correspondence	372
Appendix	A Short Generic Catalogue and Index of Moreno's Works	374

List of Examples

Example 1.1 Fair-copy manuscript in Dom Ramiro Ausejo's hand (Ms 00137)	24
Example 1.2 Fair-copy manuscript in Dom William's hand (Ms 01204)	25
Example 1.3 Fair-copy manuscript in Dom Benedict's hand (Ms 00783)	26
Example 1.4 Working-copy manuscript (Ms 00039)	27
Example 1.5 Working-copy manuscript (Ms 01234)	28
Example 1.6 Working-copy manuscript also used for printing purposes (Ms 01790)	29
Example 1.7 Fair-copy manuscript used in performance (Ms 00063)	30
Example 1.8 Fair-copy manuscript used for printing purposes (Ms 00064)	31
Example 1.9 Middle period working-copy manuscript (Ms 02227)	32
Example 1.10 Late period working-copy manuscript (Ms 02462)	33
Example 2.1 Moreno's baptism certificate	51
Example 2.2 Antonio Moreno, middle row fifth from the left (WNN)	57
Example 2.3 Abbey orchestra: Moreno - Front right hand corner (WNN)	57
Example 2.4 Moreno in Munich c. 1921 (WNN)	62
Example 2.5 Backhaus with Moreno c. 1930 (WNN)	62
Example 2.6 Moreno's death certificate	85
Example 2.7 Moreno's grave photo	86
Example 3.1 Subdivision of the text <i>Christus factus est</i> for use in Holy Week	89
Example 3.2 <i>Australian anthem</i>	123
Example 3.3 <i>Fidelis servus</i>	126
Example 3.4 <i>Heart of my Redeemer</i>	141
Example 3.5 Text of the two hymns	147
Example 4.1 Copyright notice from Moreno to St Aloysius College	221
Example 4.2 <i>O come and mourn</i>	247
Example 4.3 <i>Away to the cross</i>	247
Example 4.4 <i>Good-bye Dismas dear</i>	249
Example 4.5 <i>Salve Montserratina</i> verse pattern	250
Example 4.6 <i>My Lord and my God</i>	250
Example 4.7 <i>Star of the sea</i>	251
Example 4.8 <i>Christ's pleading from the Tabernacle</i>	252
Example 4.9 <i>Forever in our hearts</i>	252
Example 5.1 <i>Festal greeting song</i>	256
Example 5.2 <i>Greeting Song</i>	275
Example 5.3 <i>Wedding song</i>	302
Example 5.4 Extract from ABC Composer's Competition (WNN 02844)	305
Example 5.5 <i>The Rosary</i>	315
Example 5.6 <i>The silver raindrops</i>	317
Example 6.1a <i>Litany No 67 (Collectio centrum litaniarum)</i>	323
Example 6.1b <i>Litany No 67 (Working copy)</i>	325
Example 6.2 <i>Incidental music to The pied piper of Hamelin</i>	327
Example 6.3 <i>The seven last words</i>	329
Example 6.4a <i>Minuet (Working copy)</i>	330
Example 6.4b <i>Minuet (Fair copy)</i>	325
Example 6.5 <i>Lauda Sion Salvatorem</i> verse order	333
Example 6.6a <i>Benedixisti Domine (Offertoria totius anni)</i>	334
Example 6.6b <i>Creator alme siderum</i> (chant)	334
Example 6.7a <i>Alma Redemptoris Mater (Corona Maria)</i>	335
Example 6.7b <i>Alma Redemptoris Mater</i> (chant)	335
Example 6.8a <i>Terra Tremuit (Offertoria totius anni)</i>	336
Example 6.8b <i>Victimae Paschali laudes</i> (chant)	336
Example 6.9a <i>Missa septima, Gloria</i>	337
Example 6.9b <i>Missa septima, Gloria (Cum Sancto Spiritu)</i>	338
Example 6.9c <i>Missa de Angelis, Kyrie</i> (chant)	338
Example 6.10a <i>Reges Tharsis (Offertoria totius anni)</i>	340
Example 6.10b <i>Laetentur caeli (Offertoria totius anni)</i>	340

Example 6.11a <i>Dolores</i> (1910)	343
Example 6.11b <i>Hodie Nobis</i> (1913)	344
Example 6.11c <i>Te Deum laudamus</i> (1910)	345
Example 6.12a <i>Missa secunda, Credo</i> (1913)	346
Example 6.12b <i>Missa secunda, Credo</i> (1927)	346
Example 6.13a <i>Ave verum corpus</i> , 1916	346
Example 6.13b <i>Ave verum corpus</i> , 1928	347
Example 6.14a <i>Te Deum laudamus</i> , 1912	348
Example 6.14b <i>Te Deum laudamus</i> , 1922	348
Example 6.15 <i>Missa decima quinta</i> (1942)	349
Example 6.16a <i>Ave Maria Opus 22</i> [1911]	349
Example 6.16b <i>Around the Boree log</i> (1932)	350
Example 6.16c <i>Greeting song</i> (1943)	350
Example 6.17a <i>Puer natus est</i> from <i>Gregorian manual</i> (1941)	351
Example 6.17b <i>Missa de Angelis – Sanctus</i> from <i>Kyriale</i> (Unpublished)	352
Example 6.17c <i>Gaude Mater</i> (Unpublished)	353

List of Tables

Table 1.1	Unique source locations outside New Norcia	18
Table 1.2	Dated manuscripts of Moreno's music	40
Table 1.3	Moreno's works bearing Opus numbers	41
Table 1.4	Types of manuscript paper used by Moreno	45
Table 1.5	Examples of juxtaposition of Moreno's works in the manuscripts	46
Table 1.6	Categories used in the catalogue of Moreno's works by Dom Eladio Ros	49
Table 2.1	Works with which Moreno was familiar in his youth	53
Table 2.2	Moreno's academic reports from Miracle	54
Table 2.3	Works performed by Moreno at Miracle, 1904-06	55
Table 3.1	<i>Trisagio</i>	94
Table 3.2	<i>Officium majoris hebdomadae</i>	94
Table 3.3	<i>Dos Ave Maria</i> , Opus 11-12	100
Table 3.4	<i>Sex cantica sacra</i> , Opus 14	101
Table 3.5	<i>Ave Maria</i> , Op. 22; <i>VI Cantiones in honorem BVM</i> , Op. 24; <i>IV Cantica eucharistica</i> , Op. 25	102
Table 3.6	<i>Collectio V cantionum sacrarum</i> , Opus 48	103
Table 3.7	<i>Collectio centum litaniarum</i> , Fascicle number	108
Table 3.8	<i>Collectio centum litaniarum</i>	110
Table 3.9	<i>Responsoria ad Matutinum feria VI in Parasceve</i>	116
Table 3.10	<i>Subvenite Sancti Dei, Lectio ad Matutinum: Nocturno I</i>	119
Table 3.11	<i>Responsoria ad Matutinum in Festo Nativitatis</i>	120
Table 3.12	Published <i>Laudes Eucharisticae</i> (1928-9) index	129
Table 3.13	Motet collections	130
Table 3.14	Index of compositions composed as part of <i>Laudes Eucharisticae</i>	131
Table 3.15	Three-phase development of the <i>Invitatory, Venite exsultemus</i>	136
Table 3.16	Contents of Ms 02414	142
Table 3.17	<i>He was of no age</i>	146
Table 4.1	<i>Hymni eucharistici</i>	161
Table 4.2	Location of <i>Missa nona</i> editions	168
Table 4.3	<i>XV Litaniae lauretanae</i> , plus unpublished items	173
Table 4.4	<i>Corona Mariae</i>	175
Table 4.5	<i>Offertoria totius Anni</i>	178
Table 4.6	<i>Offertoria totius anni</i> volume sub-divisions	181
Table 4.7	<i>Offertoria totius anni</i> , unpublished compositions	181
Table 4.8	<i>Cantus Sacri pro consecratione virginum</i>	188
Table 4.9	<i>Lyra sacra</i>	193
Table 4.10	<i>The Little Flower hymnal</i>	198
Table 4.11	<i>The Little Flower hymnal</i> , unpublished compositions	199
Table 4.12	<i>XX Litaniae lauretanae</i>	206
Table 4.13	<i>Around the Boree log</i>	208
Table 4.14	<i>Coram sacramento</i>	216
Table 4.15	Mass Propers for <i>Our Lady of Perpetual Succour</i>	225
Table 4.16	Mass Propers <i>Pro plus martyribus III</i>	226
Table 4.17	<i>Symphonic poems on Irish airs</i>	229
Table 4.18	<i>Around the Boree log - Orchestral arrangements</i>	233
Table 4.19	<i>The seven last words</i>	235
Table 4.20	<i>Spanish serenade</i> versions	240
Table 4.21	Mass Propers <i>Commune Confessoris non Pontificis</i>	242
Table 5.1	Compositions for Mother de Montchenit	263
Table 5.2	<i>Gregorian manual</i>	267
Table 5.3	Mass Propers for <i>In Assumptione B. Mariae, Virgine proprium ad Missam</i>	281
Table 5.4	<i>Hymn Arrangements for brass band</i> for Joe Jackson	285
Table 5.5	<i>Brass band album - First volume</i>	288
Table 5.6	<i>Brass band album - Corpus Christi procession hymnal</i>	288
Table 5.7	<i>Brass band album - Christmas album</i>	289

Table 5.8 <i>Brass band album – Our Blessed Lady’s hymnal</i>	289
Table 5.9 <i>80 pieces for brass band</i>	291
Table 5.10 <i>Litaniae lauretanae</i>	295
Table 5.11 <i>Litanies for 4 mixed voices</i>	295
Table 5.12 <i>Litanias a 4 voces</i>	295
Table 5.13 <i>Nineteen motets for two male voices</i>	301
Table 5.14 <i>Index to Ms 01171</i>	303
Table 5.15 <i>Index to Ms 00185a</i>	304
Table 5.16 <i>Kyriale</i>	309
Table 5.17 <i>Supplement to the Gregorian manual</i>	312
Table 6.1 <i>Laudes eucharisticae</i>	339
Table 7.1 <i>Chronological list of Moreno compositions</i>	356

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List of Abbreviations

The abbreviations listed below have been used in referring to frequently cited sources in the present study.

AM	Antiphonale Monasticum
CBC	Chronicle of the Benedictine Community of New Norcia
LU	Liber Usualis
Ms/s	Manuscript/s
SM	Stephen Moreno
WNN	New Norcia Archives

Dedication

For Jean Gallen (nee M^cDonald) (1918-2001)

my Grandmother,
and my first music teacher.

Introduction

Dom Stephen Moreno OSB (1889-1953) arrived in Australia in 1908, and most of his life was spent at the Benedictine Abbey at New Norcia, Western Australia. The Spanish-born Moreno's reputation in his adopted country was largely established through the dissemination of his published church music, through broadcast performances of his music by secular orchestras and choirs, and through his role as conductor and educator.

Moreno was by far the most prolific composer of Catholic Church music in Australia during the early and middle years of the twentieth century, and his publications of sacred music were very effectively disseminated (Harvey 2000). As a composer of secular music, however, he has remained obscure, and his place in the broader history of Australian music has been generally overlooked. There is no mention of Moreno in Covell's *Australia's music* (1967), and he received only passing reference in Orchard's *Music in Australia* (1953) and Kornweibel's *Apollo and the Pioneers* (1973). A more rounded assessment was provided by the Australian conductor and composer James Penberthy, who, at the time of Moreno's death, described the monk's place within the Australian context in the following terms:

His music must not die

His [Moreno's] scholarly, unworldly approach to music, his influence over a number of years in his church and in his adopted country, were such as will be grievously felt for a long time. For his inspiration, help and friendship I shall be always deeply grateful.... We shall do ourselves a disservice if we allow his music to die here in the land where with so much love and talent he applied himself to his appointed task. West Australia has lost perhaps its very finest musician (Penberthy, J 1953, *West Australian*, 9 March).

Moreno's reputation as a composer rests largely on his fifty-two published works, comprising around three hundred individual compositions, although the published music accounts for less than one quarter of his total output. The vast majority of the publications were intended for liturgical use, and most of them were published by Chenna of Turin, Italy.

Moreno's complete musical output, however, includes both sacred and secular music. There are twenty masses, an orchestral Requiem, litanies of the Blessed Virgin Mary, vocal and choral music, accompaniments to Gregorian chant, solo piano music, solo organ music, original music and arrangements for brass band, music for violin and piano, music for cello and piano, and eight works for symphony orchestra.

The vast majority of Moreno's music survives in manuscript in the Music Collection of the Benedictine Community of New Norcia. Since the time of his death, several attempts have been made to order this material, notably those by Dom Eladio Ros OSB and Geoffrey Revell successively. Until the present study was undertaken, the manuscripts themselves were largely uncatalogued apart from a preliminary grouping into bundles by Revell. Access, to this material has, therefore, been restricted and a precise reckoning of the extent of Moreno's output has remained elusive.

The most important previous study of Moreno's life and music is that by Dom Eladio Ros (1910-87), who was a member of the Benedictine Community of New Norcia for many years, and a lifelong friend of Moreno. Ros's "A History of Music at New Norcia" (1980), begun in the 1960s, discusses the music, musicians and musical life of New Norcia from the foundation of the monastery in 1846. The study remains unpublished in English, although it was translated into Spanish and published by Spain's Ministry of Arts in 1992 (Noone 1993, pp. 64-6). Over two-thirds of the study is devoted to Moreno, and its importance rests heavily on the fact that Ros was afforded an intimate knowledge of the composer's life and works.

Michael Noone, the Australian reviewer of the Spanish publication, described Ros's study as follows:

Ros' study provides the first extensive, but incomplete, list of Moreno's compositions compiled after Moreno's death. A chronology and provenance for the corpus of works is rarely provided by Ros. Where details are given source material is not usually cited.

Dom Ros was by no means a stylist and his writing can be embarrassingly effusive, even melodramatic, or simply rambling and unfocussed. But this must be balanced against his status as an eye-witness and an insider and the usefulness of his compilation of relatively inaccessible sources. Ros' unalloyed admiration and affection for Moreno lends an uncritical tone which some writers have described as hagiographical. But to dismiss the work on these grounds would be to deny its other important qualities (Noone 1999, pp. 46-7).

Ros's study includes a catalogue of Moreno's works, which comprises 151 entries divided into fifteen categories. The catalogue identifies 118 works and his study makes reference to a further two. A total of 29 works are specifically dated by Ros: a further 39 are dated only to a broad period such as "after 1931" or "after Moreno returned from Sydney". He gives no date of composition for the remaining works.

Ros's work was used as the basis for the next major study of Moreno: Geoffrey Revell's Master of Arts thesis "A Biography of Dom Stephen Moreno, OSB, with a Complete Catalogue of his Works" (1990). Revell's study was able to benefit from access to Moreno's music manuscripts, which he partially re-ordered, and his catalogue of Moreno's compositions is more detailed than that provided by Ros. Revell's index includes 169 entries involving a total of 88 individual Moreno works. Of these, 18 are dated definitively and the remaining 70 are dated speculatively, though no basis for the speculative dates is provided. Most of the specific dates of composition provided by Revell are derived directly from Ros's study.

Revell was heavily reliant upon Ros for biographical and contextual details, as well as for much of the detail concerning the compositions themselves. He appears not to have consulted other secondary sources, nor any primary sources other than the manuscripts and printed music at New Norcia. These studies by Ros (1980) and Revell (1990) will be further described in Chapter One (Sections 1.2.5 and 1.3.10).

Other related previous studies include an investigation of Moreno's publishing ventures by Ross Harvey (2000). Although this is a specialised study of the printing and publishing processes at New Norcia, it contains an "interim list" of Moreno publications (Harvey 2000, p. 114). A preliminary study by the present author in 1998 of the chronology and sources of Moreno's masses (Curtis 1998) was limited in its access to important primary sources, and is completely superseded by the present study. A number of smaller essays and biographical sketches, both published and unpublished, have been written on Moreno's life and compositions: amongst these, Gimenez (1948) provides valuable biographical information that was subsequently used by Ros (1980); while Rios (1930), Sayers (1968), Radic (1993) and Farrant (1997) contain nothing beyond that which is available in Ros's study.

The purpose of the present study is to define the extent of Moreno's output, to establish its chronology, and to examine the contexts and purposes for which he composed. The specific questions, therefore, that this study seeks to answer are as follows:

- 1) What was the extent of Moreno's output, including both sacred and secular, instrumental and vocal, and published and unpublished works?
- 2) What was the chronology of Moreno's output, either in terms of specific dates or the broad periods to which works can be assigned?
- 3) What were the contexts and purposes for which Moreno composed, and how did these influence his compositions?

Most of the primary source materials for answering these questions are based at New Norcia. These include not only the manuscripts and published music, but also, most significantly, Moreno's correspondence and the Chronicle of the Benedictine Community of New Norcia (CBC). There is only limited reference to the latter sources in the study by Ros (1980), and no direct reference to them at all in the study by Revell (1990).

A study will also be made of relevant source materials outside of New Norcia, including primary sources still located in Spain that relate to Moreno's time in Corella, and isolated sources that are located in various libraries and archives around Australia. Secondary sources, such as the numerous newspaper and magazine articles written about Moreno during his lifetime, will also be taken into account.

All of these sources will be described in detail in Chapter One (Sections 1.1 and 1.2). The relevance of the various sources for the purpose of establishing a chronology of Moreno's works will then be examined (Section 1.3). Chapter Two will give a detailed biographical account of Moreno's life. It will be convenient to divide Moreno's life into three distinct periods, each framed by particular events in his life: early (1889-1921), middle (1922-37) and late (1938-53). Chapter Two will thereby provide a framework for examining the context and purposes of Moreno's output.

Moreno's compositional output in each period of his life, early, middle and late, will be examined in Chapters Three, Four and Five respectively. The works will be discussed in chronological

order where possible, bringing together all relevant information from primary and secondary sources that might enable dating and context to be established. Lost works, for which only secondary references now survive are also included. Works that can be dated only to a broad period will be grouped together at the end of the relevant chapter.

The scope of the present study does not permit a detailed examination of Moreno's musical style. The opportunity will nevertheless be taken in Chapter Six, to provide preliminary observations on Moreno's compositional method and musical style, especially where these emerge from the primary sources. It is hoped that these observations might provide a springboard for further investigation.

A separate Thematic Catalogue of Moreno's works, including manuscript and printed sources and dates of compositions and publications, will be produced as a by-product of the present study. In the absence of this catalogue here, a *Short Generic Catalogue and Index of Moreno's Works* alphabetical index of works will be provided to allow individual works to be located.

Chapter One

The Sources

The primary purpose of this Chapter is to describe the sources that will be used to define the extent of Moreno's output, to establish a chronology, and to examine the context and purposes for which he composed. The locations of the source materials are discussed in Section 1.1 below, and the various categories of sources are discussed in Section 1.2. The Chapter concludes with a discussion of dating methodology (Section 1.3) that draws upon these sources.

1.1 Source locations

The location of source materials can be divided conveniently into those at New Norcia (Section 1.1.1), and those outside New Norcia (Section 1.1.2).

1.1.1 Source locations at New Norcia

By far the most important collection of source material relating to Moreno is held at the Benedictine Community of New Norcia, Western Australia, where he lived for almost fifty years. The present Abbot, Placid Spearritt, has described the archives of New Norcia in the following terms:

The history of New Norcia is contained in the records, and in the memories of the monks and of the many people who went to New Norcia schools or who worked at the Monastery. The Abbey Archives is one of the richest in Australia, including diaries, correspondence, maps, drawings, photographs, all documenting the life of the community from the mid 1840s to the present day (Spearritt 1993, p. vii).

It will be noted that this description of the Abbey Archives does not include any reference to music. A clear distinction needs to be drawn between (a) the material under the care of the present archivist, and (b) the Music Collection, which is housed within the monastic enclosure, separate from the Abbey Archives and under the direct jurisdiction and care of the monastic

community. Prior to the appointment of a full-time archivist in 1991, the material in the Archives was “largely unorganised and uncatalogued” (Hutchison 1995, p. 150). Since that time, much of the material has been electronically catalogued and indexed, and it is now accessible to scholars and public alike.

The Abbey Archives (WNN) contain much information pertinent to the present study. This includes the Chronicle of the Benedictine Community, correspondence to and from Moreno, correspondence from various publishers, and much Moreno ephemera. Moreno’s copy-book correspondence is now housed in the Archives, having been transferred from the Music Collection in 1999 (Pearce 1999, pp. 48-9).

The Music Collection at New Norcia, as distinct from the Abbey Archives, has been housed over the years in various rooms within the monastic enclosure. It was not until after Moreno’s death in 1953 that his personal library, which contained manuscripts, published music and items such as theory texts and instrumental tutors that had previously been kept in his studio, was added to the monastic music holdings (M Enjuanes OSB 1998, pers. comm., August). The Music Collection is currently housed in a room known formerly as the ‘brother’s common room’.

A third music collection at New Norcia that is relevant to the present study is one housed in the Abbot’s Archives, separately from the Abbey Archives and the Music Collection. Mr Anthony James created this collection in 1994. It comprised all of Moreno’s publications listed in the “New Price List of Liturgical Compositions by Dom S. Moreno, OSB” (A James 1998, pers. comm., August). For the present study, publications not in the “New Price List” were added to the collection in 2005, with the Abbot’s permission. This is the most comprehensive collection of Moreno’s published music.

1.1.2 Archives and unique locations of music outside New Norcia

In addition to the collections of Moreno’s music located at New Norcia, many published items are also to be found in various academic and public libraries around Australia, the largest of which is the collection at the National Library of Australia. The items in these collections, in the main, only duplicate those held in the Abbot’s Archives.

A search of various public libraries and archives by the present author has nevertheless uncovered a number of works that were otherwise unknown, or at least were not held at New Norcia. The search covered various Australian Diocesan Archives and Commissions, State and Federal Archives and Libraries, as well as the Archives of the various religious orders with whom Moreno was known to have had contact.

Outside of Australia a search was conducted in Corella, Spain, for music emanating from the Church of San Miguel, which was found to have been relocated to the private collection of Mr J Catalan, Librarian Corella Choral Society. A search for materials relating to Moreno's time at St Julian Alba, the monastery in Genoa, Italy, reveals that the records of the monastery had been transferred to the monastery of Santa Maria Dei Miracoli, although no music by Moreno was to be found in this collection (P Lemm OSB 2003, pers. comm., 22 August). No manuscripts by Moreno were found in Buckfast Abbey (F Straw OSB 2004, pers. comm., 22 November), even though Moreno composed a motet for a monk of that Abbey in 1930.

The locations in which unique materials were identified are given in Table 1.1 below, where Public Collections are identified using the Register of Australian Archives and Manuscripts (RAAM) codes. Square brackets enclose the code, devised by the present author using the RAAM classification system, of institutions for which RAAM has not publicly assigned a code:

Table 1.1 **Unique source locations outside New Norcia**

Public Collections	
AAAR	National Archives of Australia, Canberra, ACT
[NM]	Archives of the Marist Brothers, Mittagong, NSW
[NSSJL]	Archives of the Sisters of St Joseph, Lochinvar, NSW
[VRCA]	Melbourne Diocesan Historical Commission, VIC
VSL	State Library of Victoria, Melbourne, VIC
WLB	Library Information Service of West Australia, Perth, WA
Private Collections	
Mr Bernard Kirkpatrick, Sydney, NSW, (relocated from the Church of St Patrick's Church Hill, Sydney, NSW).	
Mr J Catalan, Librarian Corella Choral Society, Corella, Navarra, Spain, (Music collection relocated from the Church of San Miguel, Corella).	

1.2 Categories of sources

The primary sources that pertain to the present study include Moreno's published and manuscript music, correspondence to and from Moreno, and entries in the Chronicle of the Benedictine Community of New Norcia. For the purpose of the present study, newspaper articles, concert programmes and personal communications have been classed as secondary sources because they are less closely connected with Moreno himself. Each of these source types will be described separately below.

1.2.1 Published music

Moreno's published works survive in the Abbot's Archives and Music Collection of New Norcia, numerous public libraries and collections throughout Australia. A small number of unique publications, however, have been identified in locations outside New Norcia.

The published works represent less than one quarter of Moreno's total output, and of these, approximately ninety percent are intended for liturgical use. The vast majority of the published works were released during Moreno's lifetime. Very few of his compositions have been included in hymnal collections within Australia. The notable exceptions are the five collections containing his compositions, published by the Benedictine Community of New Norcia after Moreno's death: *The Lyra sacra collection* (1955) Volumes I-IV, and *The Hymnal of St Benedict* (1967).

Moreno entrusted the vast majority of his published works, approximately seventy-five per cent, to the publisher, Leandro Chenna of Torino, Italy. The remainder were published in Australia by smaller organizations such as Pellegrini & Co. of Sydney, and the Benedictine Abbey of New Norcia. The New Norcia publishing business and printing methodology will not be examined in depth in the present study as it has already been studied by Ross Harvey (2000). A large collection of India paper proofs, used for photo-lithographic reproduction of Moreno's music, have survived and remain uncatalogued at New Norcia. Whilst these proofs provide much valuable material regarding the production process (Harvey 2000) they appear to provide no information relevant to the present study.

The published works themselves do not always provide clear details of the publisher's name or the date of publication. The absence of a publisher's name is, fortunately, restricted to a small number of small-scale compositions and the absence of publication dates will be discussed in Section 1.3.7 below.

Previous studies of Moreno have not provided a complete catalogue or fully accurate chronology of his published works. Ros (1980) noted that a number of Moreno works were published but did not provide dates or a catalogue of the published works. Revell (1990) provided the first major list of Moreno's published music, but failed to take account of publications found uniquely outside New Norcia as well as a number of published works held in the New Norcia Music Collection. A number of dates given by Revell do not accord with those found on the publications themselves, and his hypothetical dating of undated publications appears to have taken no account of information from other sources such as invoices and correspondence. An interim list of Moreno's publications was provided by Harvey (2000), but it is based partially on Revell (1990) and consequently perpetuates some of the shortcomings of the latter.

1.2.2 Manuscript music

The largest collection of Moreno manuscripts is housed in the Music Collection at New Norcia, where some 3000 individual Moreno manuscripts are held. A small number of manuscripts containing his works have also been identified in locations outside New Norcia. The majority of these manuscripts are clearly in Moreno's own hand. There are, however, a number of manuscripts containing Moreno works in the Music Collection, as well as in other locations outside New Norcia, that are not in Moreno's hand.

Moreno's hand used in his working copies is distinct and clearly identifiable. A number of hands are evident in fair-copy manuscripts apart from Moreno's own hand (Examples 1.7 and 1.8), Ros identified, by means of an annotation on a number of manuscripts, three other hands amongst the manuscripts: those of Dom Ramiro Ausejo (Example 1.1), Dom William Gimenez (Example 1.2), and Dom Benedict (Example 1.3). There is also evidence of hands other than Moreno in the copying of orchestral parts. (Examples 1.1-1.10 can be found at the end of this section).

Moreno's manuscripts in the Music Collection of New Norcia have been internally re-organised four times since his death. Shortly after the news of his death in Marseilles reached the Abbey in 1953, Moreno's materials were gathered together from his studio and various repositories around the town of New Norcia. At the same time, manuscripts and published works were returned to New Norcia from Marseilles. There is no evidence to indicate how Moreno himself might have organized his own manuscripts, or of any attempt to catalogue the manuscripts at the time of his death.

Ros undertook a number of re-arrangements of the manuscripts between 1953 and 1986. He is believed to have brought together those he considered to relate to individual works or collections of works (M Enjuanes OSB 1998, pers. comm., August), although his ordering of them at this stage was not recorded. Ros annotated a number of manuscripts in order to identify particular compositions, although a small number of his annotations can be shown in retrospect to have been inaccurate. Along with his preliminary sorting, Ros made the first attempt to catalogue Moreno's works. Although he did not provide a detailed catalogue of the manuscripts, Ros did produce a catalogue of Moreno's work titles, which will be described below (Section 1.2.5).

The next major re-arrangement of the manuscripts was undertaken in the late 1980s by Geoffrey Revell in preparation for his Master of Arts thesis (1990). Using Ros's catalogue and preliminary sorting as a basis, Revell collated the printed works with the manuscripts (A James 1998, pers. comm., August). Again using Ros's catalogue as a guide, he also brought together unpublished collections of works, works that had been published but for which no printed copy was identified or available, as well as individual unpublished compositions. He tied them in bundles using string. Revell provided each bundle of manuscripts with a catalogue number, 169 in total, apparently retaining Ros's initial sorting, but further sorting the materials as he deemed necessary. For the majority of works, Revell indexed only the title of an individual collection. Untitled compositions were not indexed at all, and he did not account for any unique compositions held in other locations.

At the outset of the present study, a second group of manuscripts was evident in a pile that Revell had labelled 'Moreno's scribblings'. Where a manuscript was not identified as pertaining to a composition in Ros's catalogue, Revell, possibly under Ros's advice, placed the manuscript in this pile, which contained 479 items. A few manuscripts in the 'scribblings' pile contain Ros's

annotations. The present study has enabled the majority of the manuscripts from this pile to be collated with works identified in the larger collection, and they have been re-sorted accordingly. This study has also enabled a number of hitherto unknown works to be identified from this pile of ‘scribblings’.

A third group of manuscripts was uncovered in New Norcia at a late stage in the course of the present study. This material, comprising over five hundred manuscripts, was ‘found’ in the Music Collection interspersed between sheets of unused manuscripts paper in the ‘new manuscript paper’ pile. Neither Ros nor Revell had availed themselves of this group in compiling their respective catalogues.

The three groups of manuscripts described above have been combined in the course of the present study, with the Abbot’s permission, to form one collection. The physical description of every manuscript, including unique manuscripts in other locations, has been recorded in an electronic database. Each manuscript in the Music Collection has been assigned a unique number and the contents of each page have been indexed. The individual groups described can be identified by the numbers assigned in the index: the Ros-Revell manuscripts 00001-01863, the ‘Scribblings’ pile – 01864-2343, and the third group – 02344-02855.

Broadly speaking three copy types can be identified in the surviving manuscripts: fair, working and sketch.

The majority of Moreno’s manuscripts are working copies. This copy type shows Moreno’s compositional process, and contains such things as erasures, overwriting, cut and paste sections and cross-outs (Example 1.4). Working-copy manuscripts are, on the whole, written using grey pencil (Example 1.4), but occasionally ink or other coloured pencils is used (Example 1.5). A complete work is not always evident in a single working-copy manuscript; rather a number of manuscripts are often required to realize a work. As a working copy of a particular composition generally preceded the fair-copy version, it can be presumed that the former was used for the preparation of the latter. A working-copy manuscript, rather than a fair copy, was occasionally used for printing purposes (Example 1.6).

Fair-copy manuscripts are the neatest and most legible of manuscript types. They are usually written in ink, though some are in grey pencil. They generally do not contain any erasures, although they occasionally contain minor re-working. There are two categories of fair-copy manuscript: the vast majority are those intended for use in performance (Example 1.7), the minority are those intended for Leandro Chenna to be used in the publishing process. The publisher's copies, which usually contain markings in grey, purple, and red pencil, are generally neater than the performer's copy and are easily identifiable as they often include printer's marks (Example 1.8).

Very few sketch copy manuscripts survive. In the majority of cases the sketch is no more than an outline or intention of phrasing.

Example 1.1 Fair-copy manuscript in Dom Ramiro Ausejo's hand (Ms 00137)

Example 14. The copy manuscript in Dom Ramiro Masco's hand (MS 60167)

Example 1.2 Fair-copy manuscript in Dom William's hand (Ms 01204)

Copy by Fr. William

Christus factus est E. Morens (1)

Antiphona

Christus factus est pro
 Christus factus est pro
 Christus factus est pro
 Christus factus est pro

no bis o be di cus o be di cus u
 no bis o be di cus o be di cus u
 no bis o be di cus o be di cus u
 no bis o be di cus o be di cus u

que ad mor tem mor tem autem cru
 que ad mor tem mor tem autem cru
 que ad mor tem mor tem autem cru
 que ad mor tem mor tem autem cru

A. mor tem

Example 1.3 Fair-copy manuscript in Dom Benedict's hand (Ms 00783)

No. 8 *(copy by Dom Benedict)*

un po' lento

p

chri - ste, e - le - i - son.

Ky - ri - e e - le - i - son. Ky - ri - e, e - le - i -

un po' lento

p

man.

mf. Pa - ter de coe - lis, De -

chri - ste, ex - audi nos.

- son, Chri - ste, ex - audi nos.

mf.

Ped.

Example 1.7 Working copy manuscript (ms 6665)

Example 1.5 Working-copy manuscript (Ms 01234)

Andte (♩ = 72) 20

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in Latin and include:

Se cut e rat An pi ti -

et nuc et tem - per

secula de

doe en doe en doe en

et in secula seculi

(1) Tattar en comp. Vise Paz. 18 (Correjo)

Example 1.6 Working-copy manuscript also used for printing purposes (Ms 01790)

Peter Nelson's Fiddle

Andantino (♩ = 54)

The manuscript is a handwritten musical score for a piece titled "Peter Nelson's Fiddle". It is written in 16/8 time and marked "Andantino (♩ = 54)". The score is written on ten staves, with the first three staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The manuscript shows signs of being a working copy, with some corrections and annotations. The title "Peter Nelson's Fiddle" is written at the top. The tempo marking "Andantino (♩ = 54)" is written below the title. The score is written in ink on aged paper. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The manuscript shows signs of being a working copy, with some corrections and annotations. The title "Peter Nelson's Fiddle" is written at the top. The tempo marking "Andantino (♩ = 54)" is written below the title. The score is written in ink on aged paper. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The manuscript shows signs of being a working copy, with some corrections and annotations.

mf

p

Pec

ga

Simple melodic

3ten

rit.

pp

ppp

Bajo 2º

Missa a 4 voces iguales

E. Moreno

Kyrie

Maestro

8 Ky-ri-e e-lei-son, e-le-i-son e-le-i-son, Chri-ste e-le-i-son Chri-ste e-le-i-son e-le-i-son e-le-i-son.

14 Ky-ri-e e-lei-son Ky-ri-e e-le-i-son e-le-i-son e-le-i-son, e-lei-son, Ky-ri-e e-

dim.

duro

perdenduri

- 2 -

Kyrie

Andante

1.^o Kyrie e - le - i - son. Ky - ri - e - le - i - son.

2.^o Ky - ri - e - le - i - son, Ky - ri - e - le - i - son, e - le - i - son, e -

le - i - son. Chri - ste e - le - i - son. Chri -

ste e - le - i - son. Chri - ste e - le - i - son.

Chri - ste e - le - i - son, e - le - i -

Example 1.9 Middle period working-copy manuscript (Ms 02227)

Handwritten musical manuscript on aged paper, featuring lyrics and musical notation. The lyrics are written in cursive and include:

When sped a brow the message from
on can't ring hoof beats vornu.
That drama Carey
look a turn and
might not see the morn

The manuscript includes musical notation on staves, with various notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppz* (pianissimo z). There are also some corrections and scribbles throughout the page, including a large diagonal line crossing out the bottom section of the manuscript.

Example 1.10 Late period working-copy manuscript (Ms 02462)

Wedding Song

(1) I bring you these flowers, o most holy Mary, Be-fore my wedding day

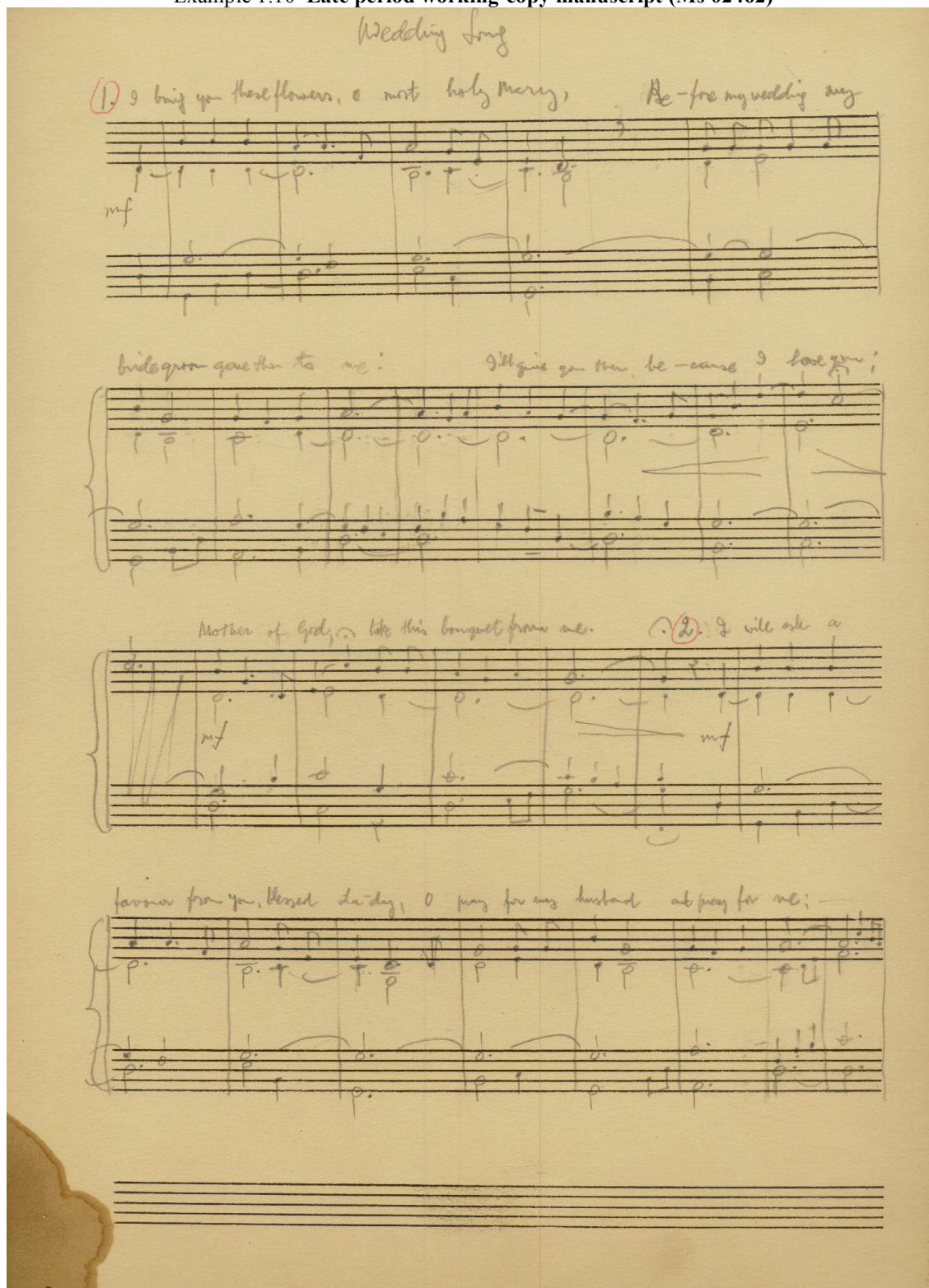
mf

bridegroom gave her to me: I'll give you now be-cause I love you;

Mother of God, take this bouquet from me. (2) I will ask a

mf

favour from you, blessed Lady, O pray for my husband and pray for me;



1.2.3 Correspondence

The correspondence with which this study is concerned is to be found entirely in the Abbey Archives of New Norcia. This comprises letters, including around 3000 written by Moreno himself, thousands written to Moreno, and others that contain reference to Moreno. The letters are written variously in English, Spanish, Italian and German. Correspondence written by Moreno can be divided into two broad categories: letters written while he was in residence at the Abbey, and those written whilst travelling.

While in residence at New Norcia, Moreno's outward correspondence was written almost exclusively in copy-books containing carbon paper. The 'at home' letters are contained almost entirely in forty-four copy books. There are, however, some twenty loose-leaf 'at home' letters written between September 1912 and May 1926, the earliest of which is to the publishers Chenna in September 1912 (WNN 01913 6/6). The earliest of the copy-book letters is dated 3rd May, 1926, and the last 4th February, 1953. The legibility of the correspondence varies enormously, depending upon the type of paper and the quality of the carbon sheets. The passage of time has affected differently, for example, those letters written during the early 1930s on poor quality paper and those written later using better quality materials. The entire contents of the copy-books have been microfilmed for the purpose of accessibility and preservation, and these have been held in the Abbey Archives of New Norcia since 1999 (Pearce 1999, pp. 48-9).

Apart from the copy-books, the Archives contain a number of loose-leaf 'travel' letters written by Moreno to members of the New Norcia Benedictine community during various periods of travel. Most were written during Moreno's four trips to the eastern states in 1927, 1931, 1933-4 and 1937-8, or during his German study tour of 1921-2. There were also a few letters written on-board ship in 1953. The loose-leaf 'travel' letters are predominantly addressed to the Abbot of New Norcia or his representative, usually the Prior, and are predominately in Spanish.

The majority of the surviving incoming correspondence addressed to Moreno is written in English, although some is in Spanish, German or Italian. The majority of this correspondence deals specifically with the purchase of particular publications, however, a large number of letters are from admirers complimenting Moreno on his compositions or particular concert performances.

The final group of letters relevant to the present study comprises those that are neither written by Moreno nor addressed to him, but which contain reference to his work. Most of these are addressed to the Abbot. They include financial records, school reports, letters of thanks, and other general correspondence. The present study has not concerned itself with correspondence which relates exclusively to the purchase of Moreno's music.

All of the loose-leaf letters described above, including those not written by Moreno, have been catalogued and indexed in the Abbey Archives where they can be identified by year, author, addressee or general subject matter. No such index exists at New Norcia for the copy-book letters. For the purpose of the present study, Moreno's copy-book letters have been catalogued and indexed. No comprehensive transcription or translation of the above letters has been undertaken, but relevant excerpts from the correspondence have been provided within the present study.

Previous studies of Moreno by Ros (1980) and Revell (1990) have made limited reference to Moreno's Correspondence. Ros acknowledges his general use of this source (Ros 1980, p. i), and although he quotes from the correspondence he does not always cite the source. In a number of instances, because of the poor state of the original copy-book letter, Ros's use of a particular letter is the sole surviving source. A comparison of the letters used by Ros with their original, indicates that in a number of instances Ros edited Moreno's original, and as a consequence the detail and intent of the correspondence was modified. All references to correspondence in the study by Revell (1990) clearly derive directly from Ros (1980). Correspondence has been used extensively by the present author to establish and verify biographical details, composition titles, scoring and chronology.

1.2.4 Chronicle of the Benedictine Community of New Norcia

A record of daily life at the Benedictine Community of New Norcia has been kept since its foundation. The first Abbot of New Norcia, Dom Rosendo Salvado (1814-1900), documented life at his mission during the years 1846-1900 and from 1 January 1901, a Chronicle of daily life has been kept by the Monastic community. Reserved at the Abbey Archives the Chronicle is contained in numerous volumes and was written in Spanish until 1955 when English was made

the official language of the community. The official Chronicler has always been a member of the Benedictine Community and through his eyes the religious and secular cultural events of New Norcia have been recorded. To date, the years pertaining to Moreno's life at New Norcia (1908-1953) have not yet been comprehensively translated. For the present study a thorough review of the Chronicle was made, and where reference to Moreno was evident details were recorded in an electronic database.

The first reference to Moreno in the Chronicle is on 8th December 1908 - the day after his arrival in New Norcia - and entries mentioning him continue until his death. The Chronicle references to Moreno vary enormously in detail, depending to some extent on the individual Chronicler. The years between 1908-26 are of particular importance to the present study as the Chronicle is a major source in the recording of Moreno's public musical activities and the performance of his music during this period. The Chronicle during these years frequently states that an individual work was performed for the first time with scoring details and performers' names occasionally being provided.

References to Moreno in the period 1927-53 that deal with his works are not as numerous or as detailed as those in the preceding period. It is possible that, as Moreno's general popularity grew in the wider sphere, the recording of his activities in New Norcia may have seemed less important to the chronicler. There is evidence to suggest, however, that the Chronicle during this period has been censored, as entire pages or sections of original material have obviously been removed.

Previous studies of Moreno by Ros (1980) and Revell (1990) have made limited reference to the Chronicle. Ros acknowledges his general use of the Chronicle (Ros 1980, p. i) and in his discussion of Moreno's early life he frequently uses this source. All references to the Chronicle in the study by Revell (1990) clearly derive directly from Ros (1980).

The Chronicle has been used extensively by the present author to establish and verify biographical details, composition titles, scoring and chronology. Where Chronicle references are cited in the present study the translation is, unless otherwise stated, provided by the present author.

1.2.5 Secondary sources

In addition to the information contained in Moreno's correspondence and the entries in the Chronicle of the Benedictine Community of New Norcia, contemporary references to Moreno can be found in numerous newspaper articles and other secondary sources held at New Norcia and elsewhere. These include major state-based church newspapers: *Catholic Weekly* (Sydney), *The Advocate* (Melbourne) and *The [Catholic] Record* (Perth); as well as the secular press: *West Australian* (Perth), *The News* (Adelaide) and *The Daily Telegraph* (Sydney).

The only article published under Moreno's authorship which deals with music is one that appeared in *The Catholic Press* in 1934: "Church Music, Old and New: Its Aims and Methods". The national publication *Who's Who in Australia* is a valuable source because it provided Moreno with the opportunity of publishing a brief biographical sketch and a contemporary overview of his compositions. The first entry was in the 1935 edition and Moreno maintained an entry in *Who's Who in Australia* until his death.

Articles about Moreno also appear in various secular newspapers, magazines and publications, including: *The Australian Musical News*, *Australian Women's Weekly*, *Australian Radio News*, *The Australian Post*, *The Broadcaster* and *Ritmo*. The majority of these appeared after 1930, when his music and musical reputation had become known around Australia. They include journalistic articles, for which Moreno presumably supplied information, as well as notices and reviews of broadcasts and concerts.

A number of magazines published by Catholic schools with which Moreno was associated also provide valuable information. Notable amongst these are the annual magazine for St Ildephonsus' College (New Norcia), which also included information from St Gertrude's College, as well as *The Garland* (St Joseph's, Lochinvar) and *The Marian* (St Mary's College, Charters Towers).

Moreno kept a book of press clippings about his music, which remains unindexed in the Abbey Archives (WNN 02854), although he did not always record the source for the majority of the clippings. Various other monks at New Norcia also compiled albums of press clippings pertaining to New Norcia. These, too, are housed unindexed in the Abbey Archives, and contain

a number of articles on the performance of Moreno's music. Like Moreno, they did not always record source details, and it is necessary to identify these by other means.

Programme notes from the various concerts in which Moreno's music was performed also provide information that is not always evident from other sources. Particularly useful in this regard are the publications associated with two major congresses at which Moreno works were performed: the 29th International Eucharistic Congress, Sydney (1928), and the Regional Missionary and Eucharistic Congress, Newcastle (1938).

Previous studies of Moreno by Ros (1980) and Revell (1990) have made limited reference to the secondary sources described above. Ros acknowledges his general use of secondary sources (Ros 1980, p. i), but he specifically cites such sources in only a small number of instances. Ros (1980) also quotes a number of articles from contemporaneous publications when discussing the treatment and reception of Moreno compositions. All references to secondary sources in the study by Revell (1990) clearly derive directly from Ros (1980).

The previous studies by Ros (1980) and Revell (1990) can to some extent be regarded as secondary sources in their own right. Ros lived and studied with Moreno for over thirty years, and was afforded an intimate knowledge of the composer's life and works. His study, therefore, contains first-hand information for which no other documentation is available. As he himself acknowledged, "I have drawn also on my personal knowledge acquired over many years as a monk of this monastery, and on dependable information supplied to me by others" (Ros 1980, p. i). Revell's collaboration with Ros in the preparation of his thesis (1990) similarly may have given him access to personal communications that are otherwise unrecorded.

Information relevant to the present study has also been obtained in personal communications between the present author and a number of New Norcia monks and long-term residents, as well as Moreno's relatives. These conversations generally revealed little that was not already recorded by Ros (1980), although they inevitably brought to light a small amount of new information that is recorded in the present study for the first time.

1.3 Dating methodology

Only by drawing upon all of the types of sources discussed above is it possible to establish the extent, chronology, and context and purposes of Moreno's output. In developing a methodology for dating individual works, ten possible indicators may be identified, as follows:

- 1) Dates on the manuscripts
- 2) Opus numbers
- 3) Moreno's handwriting and characteristics of musical notation
- 4) Harmonic language and scoring
- 5) Paper type
- 6) Juxtaposition of works in the manuscripts
- 7) Date of publication
- 8) Chronicle of the Benedictine Community
- 9) Moreno's correspondence
- 10) Other secondary sources

1.3.1 Dates on the manuscripts

Amongst the thousands of manuscripts of Moreno's works in New Norcia, only twenty-two (listed in Table 1.2 in chronological order) are dated. All but one of these dates is in Moreno's hand. They appear mostly on fair copies, though five are on working copies. The only date that is not in Moreno's hand (marked *) is in the hand of Dom Eladio Ros (Ms 00673), and this particular date is written over an erased earlier date of 1949, also by Ros.

Table 1.2 **Dated manuscripts of Moreno's music**

Title	Scoring	Copy type	Mss number	Date given
Dolores: Errante y Solitaria	V, pf	Fair	01775	October 1910
Missa prima	TTB, str, org	Fair	00028	1911
Heart of my Redeemer	SS, org	Fair	01237	1918+
Te Deum laudamus	TTBB, orch	Fair	00815	1922 December+
Ave verum corpus	SATB, orch	Fair	00430	1928
Missa undecima	SA, org	Fair	00141	Sydney Nov 1933
Our Lady of Perpetual Succour	SA, org	Working	00286	'Lochinvar' 7/6/35
Missa decima quinta	STB, org	Working	00194	26/11/1942
Missa decima septima	SA, org	Working	00205	3/9/43
Romance	Pf	Fair	01675	New Norcia 23/11/43
A los toros	Brass band	Fair	02746	N.N. 4-4-1946+
Barney take me home	Brass band	Fair	02745	N.N. 4-7-1946+
When its springtime	Brass band	Fair	02764	NN 10-7-1946+
Missa decima octava	STB, org	Working	00212	31/10/1946
Missa vigesima	SB, org	Working	00224	19-6-48
Gavotte	Pf	Fair	01669	New Norcia 16/7/49
Veni Sancte Spiritus	SATB, org	Fair	00661	3/9/49
Veni Sancte Spiritus	SATB, org	Fair	00671	3/9/49
Missa pro defunctis	V, org	Fair	02854	N.N. 21/7/50+
Stabat Mater dolorosa	TTB, org	Fair	00673	1950*
In festis BVM	Accomp. to plainchant	Fair	00185a	N.N. 25.1.1950
Miniature humoreske	Pf	Fair	01689	14/1/53

For the majority of the works listed above, the date given on the manuscript is in agreement with the date suggested or provided by other indicators, as discussed in the relevant Chapter. Ros's date on Ms 01669 however, is not the date of composition, but more likely the date of copying.

It can therefore be asserted that the dates provided by Moreno in his manuscripts provide a reliable indicator in establishing an accurate chronology. This is of particular importance in a small number of instances (marked + in Table 1.2) where other indicators are not reliable (as discussed below).

1.3.2 Opus numbers

Opus numbers appear on only a small proportion of Moreno's works, both manuscript and published (Table 1.3). Most of these appear on fair-copy manuscripts, although two (Opus 51 and 52) appear on working copies. The assigned numbers range from 1 to 68, only forty-three of which survive:

Table 1.3 **Moreno's works bearing Opus numbers**

Opus No.	Title	Opus number given on fair, work or printed	Composition date from other sources	Identified paper type
1-9	Collectio centum litaniarum B.V. Mariæ	Printed	April 1912	
10	Regina caeli lætare	Printed	April 1912	
11	2 Ave Maria (Sine Sancta Maria)	Fair (Ms 00249)		LST
12	2 Ave Maria (Sine Sancta Maria)	Fair (Ms 00247)		LST
14	Sex Cantica sacra ad unam et duas voces	Fair (Ms 01255)		LST
17	Dolores: Errante y Solitaria	Fair (Ms 02799)	September 1910	LST
18	Suscipe me, Domine	Fair (Ms 01250)		LST
19	Bone pastor	Fair (Ms 01256)		LST
20	Tantum Ergo	Fair (Ms 01257)		LST
22	Ave Maria ad unam vocem virilem	Fair (Ms 00250)		LST
23	Meditazione por organo	Fair (Ms 01667)		LST
24	VI Cantiones in honorem B.V. Maria	Fair (Ms 00248)		LST
25	IV Cantica eucharistica	Fair (Ms 00251)		LST
26	Laudate Dominum omnes gentes	Fair (Ms 01258)		LST
28	Veni sponsa Christi	Fair (Ms 01269)		LST
29	In Matutino defunctorum	Fair (Ms 01270)	October 1914	LST
31	Missa prima	Fair (Ms 00018)	April 1911	LST
33-46	Officium Majoris Hebdomadae	Fair (Ms 01337)	March 1910	LST
48	Collectio V cantionum sacrarum	Fair (Ms 01277)		LST
50	Te Deum laudamus	Fair (Ms 00421)	December 1912	B. & H. Nr. 31. E. 4. 12.
51	Missa secunda	Work (Ms 00039)	September 1913	TOE
52	Salve Regina	Work (Ms 02413)	October 1913	TOE
68	Mercy	Printed		---

Given that the Opus numbers on the manuscript works, and presumably also those on the published works, were assigned by Moreno himself, it might be assumed that they indicate reliably the order in which the works were composed. This, however, does not appear to be true. The table above includes all the dates of composition that can be assigned accurately using other indicators, discussed below, and these reveal two clear instances in which the chronology is at odds with that suggested by the Opus numbers. *Collectio centum litaniarum* Opus 1-9, for example, was composed after *Missa prima* Opus 31, and *In Matutino defunctorum* Opus 29 was composed after *Missa secunda* Opus 51.

It is perhaps significant that the majority of the works assigned Opus numbers survive on fair-copy manuscripts that use the same type of paper, LST (see Section 1.3.5 below). The handwriting and the ink used for these fair copies imply that all seventeen were copied around the same time, and that the Opus number was assigned for a large group of works retrospectively.

Given the above observations, and also the fact that Moreno appears not to have made any attempt to assign Opus numbers consistently beyond those listed, it is possible to hypothesise that

he assigned the majority of the surviving Opus numbers after April 1912, the date *Collectio centum litaniarum* was sent for publication, and before August 1915, when his *Australia's rally* was published. The latter was Moreno's only published early work without an Opus number.


The use of Opus numbers as a dating tool for Moreno's works appears, therefore, to be generally unreliable. Some of the numbers may bear some relationship to the order in which the works were composed, but it appears more likely that they indicate some other ordering of the works on Moreno's part, conceived at some time between 1912 and 1915.

1.3.3 Moreno's handwriting and characteristics of musical notation

Moreno's general handwriting style varied little throughout his life, but a number of characteristics can be identified as being important dating indicators. In the early period Moreno's hand is generally florid, large and artistic (Example 1.8 – see Section 1.2.2), but in the middle period the style became more reserved, concise and neat (Example 1.9). In the final period his letter formation developed a heaviness and often a slight 'edginess' can be seen (Example 1.10). The manuscripts associated with Moreno during his time in Corella (see Table 2.1) appear not to be in his hand, and are therefore not of relevance in this context.

Moreno's music notation script also includes a number of characteristics that enable a distinction to be made between works composed before and after 1921.

There are two obvious notational characteristics used by Moreno exclusively in early period compositions: the use of the ~ rest, and the double crossed semi-quaver. As shown in Examples 1.4, 1.5 and 1.7, Moreno uses the ~ to represent the crotchet rest. He used this symbol

exclusively in the early period, and replaced it in the middle period with the , (Example 1.6, 1.8 and 1.9). Although Moreno did not use the double-crossed semi-quaver exclusively in the early period it was no longer used after his return to New Norcia from Germany.

These aspects of Moreno's handwriting and musical notation are of particular value in dating works generally to the early, or later periods, though not to specific dates within these periods.

1.3.4 Harmonic language and scoring

Features of Moreno's harmonic language and scoring can be identified as characteristic generally of the three periods of his life defined in this study. By far the most evident change in musical language occurred after Moreno's return from Munich in 1922. During the middle period, after his return from Munich, Moreno used chromaticism extensively. Accompaniments, whether for piano or organ, became lush and often virtuosic in character, and he used extensively quaver triplets in his compositions.

The clearest indicators for dating purposes, however, are provided by aspects of scoring, particularly in music written for the Abbey community. As the personnel at the Abbey altered, so too did Moreno's pool of competent musicians. In his early Australian years, Moreno established a small orchestra comprising strings, cornet and flute. Consequently many early-period works were accompanied by a combination of orchestral forces with the vocal parts scored for three-part male choir (TTB). Apart from competent choral forces, he also had at his disposal the highly competent singer, Father Robert Bas 1864-1919 – the Prior of the community (Ros 1980, p. 25). Consequently, many of the works written in the early period include prominent baritone solos.

The *a cappella* choral music Moreno composed between 1908-16 was generally scored for four-part choir, in which the top line was sung in falsetto by members of the community. It was Moreno's practice to describe such scoring as STTB, rather than ATTB as it might normally be designated, and Moreno's scoring identification will be maintained in the present study. After 1916 steps were made to discontinue the latter practice as it was considered inappropriate for ordained ministers to sing using a falsetto voice (CBC, 20 Apr. 1916, WNN 00466). In the early period, very few compositions were written specifically for performance outside of New Norcia.

After 1920 the Abbey orchestra had largely fallen into disuse. In 1923 Moreno installed in the Abbey Church the organ, built by Albert Moser of Munich, that he had purchased whilst in Germany (CBC, 17 Jul. 1922, WNN 00469). Moreno was able therefore to compose works with more colour and scope in the accompaniment, because he generally played the organ while another monk conducted the choir (Ros 1980). The monastic choir was also at its zenith in the middle period, because many of Moreno's contemporaries were still active within the monastery, rather than performing duties outside the monastery.

As a consequence of, and in response to, his travels in the middle period, Moreno composed orchestral works for performance by the various state orchestras around Australia. There was also a significant increase in the number of works composed for treble voices, these being for the use of convent and school choirs with which he came into contact during this period. The vocal parts in these works were generally simple, with limited compass and melodic development that was not too demanding.

As the number of musically competent monks available to sing in the monastic choir decreased in the late period the complexity, scope and demands of Moreno's 'in-house music' moderated. The monastic choir returned to singing in three parts (TTB), and the melodic writing became simpler with lower tessitura. In May 1936, when the Aboriginal boys from St Mary's Orphanage began to sing occasionally with the monastic choir, Moreno began to compose three-part STB choir music (CBC, 31 May 1936, WNN 00474). Accompaniments in this later period generally became simpler and harmonically less adventurous.

These dating indicators are of considerable value in assigning works to the early, middle or late periods generally, and in some cases in suggesting an even more clearly defined period of composition within these periods.

1.3.5 Paper type

Moreno's music is contained in over sixty identifiable brands of manuscript paper. The dates of issue or the dates on which paper arrived at new Norcia are not known. The majority of types were used, in varying quantities, in all three periods of Moreno's life. Using other dating indicators, however, it is possible to identify some paper types (Table 1.4) that were used either exclusively, or predominately, in a particular period:

Table 1.4 **Types of manuscript paper used by Moreno**

Period	Paper type
Early (1908-21)	B. & H. Nr 42. E.
	Green - 16 staves
	Halle Music Book
	Light - Slightly Textured (LST)
	M. B. M. 15
	M. B. M. 24
	Torn off edges (TOE)
	Watermarked - C. MILIANIEF
	Watermarked - JOSE VILASECA
	Watermarked – M [-]RIANO
	Watermarked - P VIDAL V F
	Watermarked – T. J. H. 1857
	Watermarked – T & J H Kent
Middle (1922-37)	B. & H. Nr. 10 E. 6. 12.
	B & H. Nr. 47. E.
	B & H. Nr. 53. E. 10. 12.
	Boomerang Brand No 1
	Boomerang Brand No 2
	Edition Ruth 16L
	M. B. M. 10
	M. B. M. 21
	Ship in circle A L
	Sünova No. 8
	Sünova No. 9
	Sünova Nr. 24-12zeilig
	Sünova No. 54
Late (1938-53)	Possum No 7
	Sünova Nr 6-16zeilig
	Thick paper – 9 staves
	Thick paper - 10 staves
	Thick paper - 12 staves
	Watermarked - CSA - black lined -
	Watermarked - CSA - blue lined – CSA 10

This dating indicator is used speculatively to date a number of Moreno's works to a particular period, rather than to a precise month or year.

1.3.6 Juxtaposition of works in the manuscripts

Moreno was not one to waste manuscript paper, and he frequently used spare space on the manuscript of a completed work to draft a new composition. In a number of instances the juxtaposition on a single manuscript of a fair copy of one composition along with a working copy of another provides an invaluable dating indicator. In the case of several early-period

compositions listed in Table 1.5, for example, it is possible to provide a clear indication of terminal dates within that period:

Table 1.5 **Examples of juxtaposition of Moreno's works in the manuscripts**

Ms number	Fair copy composition	Working copy composition
00253	Missa prima	Dos ave Maria [Gratia plena (G# major)]
00254	Missa prima	Dos ave Maria [Gratia plena (B minor)]
00255	Missa prima	Dos ave Maria [Gratia plena (f minor)]
01152	Dos ave Maria [Gratia plena (f minor)]	Collectio centum litaniarum (No 13)
01152	Ave Maria [Gratia plena (f minor)]	Collectio centum litaniarum (No 33)
01152	Veni sponsa Christi	Collectio centum litaniarum (No 33)
02153	Dos ave Maria [Gratia plena (B minor)]	Collectio centum litaniarum (No 70)

The presence of working copies of *Collectio centum litaniarum* (Opus 1-9) alongside fair copies of *Dos ave Maria* (Opus 11-12) and *Veni sponsa Christi* (Opus 28) in Mss 01152 and 02153, for example, clearly indicates that *Collectio centum litaniarum* (Opus 1-9) was written after these works. Similarly, the existence of working copies of *Dos ave Maria* (Opus 11-12) alongside fair copies of *Missa prima* (Opus 31) in Mss 00253-55 indicates that this work, in turn, was composed after *Missa prima*.

In conjunction with other indicators, therefore, the juxtaposition of works on a single manuscript can thus be used reliably to define or narrow the likely period of composition.

1.3.7 Dates of publication

In the majority of cases, dates of publication for Moreno's works cannot be used as reliable indicators of the dates of composition. There are some instances in which Moreno sent works for publication many years after they had been completed. For the majority of the published works, however, other dating indicators suggest that Moreno usually sent the manuscripts to Chenna soon after completing the composition and they were most often published within a year of being sent.

In a small number of instances publication dates are missing but it is often possible to establish the date from invoices and correspondence with various publishers and printers. The Chenna publications generally included a list of other Moreno works available at that time, thus providing a record of the publication history. In a small number of instances, the inclusion or non-inclusion

of these lists in the advertising material on a published volume provides a valuable indicator in dating particular works.

Although publication dates do not always correspond with dates of composition, they provide valuable information in establishing a chronology of Moreno works, especially if taken in association with other dating indicators.

1.3.8 Moreno's correspondence

By far the most important source for the dating and provenance of the majority of Moreno's compositions is his own correspondence. The surviving correspondence covers the greater part of the middle period and the entire late period, containing references to the majority of the works composed in these periods, though varying in detail and clarity.

The reference to a composition in Moreno's correspondence might, for example, be as simple as: "In fulfilment of my promise I composed a little piece for Lorna which you will find enclosed. I expect that she will take a further interest in the music although she has already plenty of it" (SM to Mr Smith, 6 May 1930, WNN 02978). Or it could be as direct and descriptive a statement as: "I am composing now another Mass "Missa duodecima" (12th) for Soprano, Contralto and Baritone" (SM to Leo, 4 Oct. 1934, WNN 02984). In a number of instances, the date on which Moreno sent manuscripts to his publisher, Chenna, is recorded in his own correspondence, thus providing accurate evidence for the terminal date of composition for a particular work.

In the majority of cases, the information concerning works in Moreno's correspondence can be collated with other dating indicators, and the works can be identified with reasonable certainty. There are, however, references by Moreno in his correspondence for which no composition can be clearly identified. In such instances, the present study includes the relevant works in the chronology, except where the details are so scant as to prohibit identification.

Moreno's correspondence is of central importance in establishing the extent of Moreno's output, and in establishing an accurate chronology. It is relevant, however, only to the middle and late periods.

1.3.9 Chronicle of the Benedictine Community

Alongside Moreno's correspondence, the Chronicle of the Benedictine Community (CBC) provides the next most important indicator for dating and identifying Moreno's works. Indeed, the absence of surviving correspondence before 1926 makes it the most important dating indicator for compositions of the early period.

As noted in Section 1.2.4, the level of detail recorded concerning Moreno's compositions varies enormously and in some cases it is not possible to identify with complete certainty the work(s) to which reference is made. For a significant portion of works of the early period, however, and for a small number of works in the middle and late periods, the references in the Abbey Chronicle provide the primary indicator of when a particular work was first performed and thus give a terminal date of composition.

1.3.10 Secondary sources

Given the generally haphazard nature of reporting on Moreno's works in contemporary newspaper and magazine articles, described in Section 1.2.5 above, these sources are not of central importance in establishing a chronology or measure of his output. There are, however, a number of significant exceptions: the most important was during Moreno's sojourns in the eastern states of Australia during the 1930s, when the press provided a detailed account of his musical activities. Of less importance, but by no means less informative, are the articles and references to Moreno's works that are included in the annual magazine of St Ildephonsus' College, New Norcia. Particularly in the early period, the College magazine recorded a number of performance details of Moreno works for which no other record survives.

By their very nature, the previous studies of Moreno's music by Ros (1980) and Revell (1990) are of central importance in providing information of relevance to the present study. In establishing the extent, chronology and context of Moreno's output, however, their scope and authority are entirely different.

Given Ros's personal acquaintance with Moreno and with New Norcia, his study is potentially the most valuable amongst all the available secondary sources, especially where other indicators

provide little information. The majority of the works identified in Ros's study however, are dated to a general period rather than to a specific year, and this is one of its chief limitations for the purposes of the present study.

A further limitation of Ros's study is that it makes no mention at all of a significant proportion of Moreno's output. His catalogue of Moreno's works includes works that are not discussed elsewhere in his study, and some of the works mentioned in his study are not included in his catalogue. Ros's catalogue, comprising 151 entries, is divided into fifteen categories (Table 1.6), and many works are included under more than one category:

Table 1.6 Categories used in the catalogue of Moreno's works by Dom Eladio Ros

Categories	Number of Entries
Early works (1908-1922)	15
Compositions after his return from Munich (1922-1953)	27
Eucharistic motets	6
Music for Christmas	3
Music for Holy Week	14
Music in honour of the Blessed Virgin	11
Miscellaneous sacred songs	16
Pieces for pianoforte solo	10
Piece for piano and voice	12
Grand orchestra	7
Grand orchestra and voices	7
String quintet and voices	7
Piano and string instruments	7
Brass band	5
Gregorian chant	4

Revell's study (1990) also has the potential to provide an important secondary source, listing 169 entries, which includes a total of 88 individual works, in his index of Moreno's works. Of these 18 are dated definitively, and the remaining 70 speculatively, though no basis for the speculative dates is provided. The studies by Ros (1980) and Revell (1990) are inevitably a constant source of reference for the purposes of the present study, and the extent to which they contribute to the process will be measured only by collation with other sources.

Using the sources and methodology outlined in this Chapter, the works of the early, middle and late periods will be examined in Chapters Three, Four and Five respectively.

Chapter Two

Biographical Details

The major primary sources for documenting Moreno's life are located at the Benedictine Abbey of New Norcia: these comprise correspondence held in the Abbey Archives and the Chronicle of the Benedictine Community of New Norcia. The major secondary source for biographical details is the study of the music at New Norcia by Dom Eladio Ros (1980), to which can be added information from articles in contemporary newspapers and magazines.

2.1 The early period (1889-1921)

2.1.1 Spain and Italy (1889-1907)

Information on Moreno's life before his arrival in Australia in 1908 is scant. Antonio (known in religion as Stephen) Moreno was born at Corella, in the district of Zaragoza, Navarra province, Spain. Conflicting dates of birth appear in the studies by Ros (1980), Revell (1990), Radic (1998), and Farrant (1997), as well as in sources presumably deriving from Moreno himself. In each of the above-mentioned studies for example, his birth date is given as 17 January 1889. In *Who's Who in Australia* (1935 and subsequent editions) the year is given as 1890. It is given as 16 January 1888 in his application for Naturalization dated 18 December 1913 (NLA 1/12/1914-1919). Moreno's baptism certificate, which survives in the Archives of New Norcia (Example 2.1), clearly shows that Antonio was born and baptised on 16 January 1889 (WNN 00514). Given that Canon Law requires that a baptism and confirmation certificate be cited at the time of profession, the date 16 January 1889 is the most strongly supported.

Example 2.1 Moreno's baptism certificate

Licdo. D. Julián Martínez y García,

CURA PROPIO DE LA PARROQUIAL DE NTRA. SRA. DEL ROSARIO DE LA CIUDAD
DE CORELLA, PROVINCIA DE NAVARRA, OBISPADO DE TARAZONA.

Certifico: Que en el tomo *142* del libro de *bautizados* de la misma,
al folio *106*, se halla la partida siguiente: —

AL MARGEN *Antonia Moreno y Banderas* —

EN EL CENTRO *San le. Ciudad de Corella de diez y seis de Enero de mil
ochocientos ochenta y nueve, yo D. Pio Aparicio, Presbitero Vicario de la
iglesia parroquial de Ntra. Sra. del Rosario de la misma, bautice solemnemente a un niño, nacido el mismo día a la una de la mañana a quien
puse por nombre Antonio Moreno y Banderas, hijo legítimo de Juan
Moreno, natural de Juncos y de Juana Banderas natural de Grabalos:
abuelos paternos Santiago Moreno y Juana Vique, naturales
de Huesca: maternos Santiago Banderas y Juana Vique, naturales
de Grabalos: padrino Juan Banderas, tío de bautizado y natu-
ral de Grabalos, a quien asiste el parentesco espiritual y obligaciones
sus, pues que unta lo primo fecha en supra = Pio Aparicio Vic- ri-
nien*

*Se anexa juntamente un original. Banderas reinventado
de febrero de mil novecientos cuatro.*



Julián Martínez y García.

Antonio was the eldest of the four boys (SM to Miss Garvan, 18 Dec. 1951, WNN 03014), born to Juan Moreno and Juana Escudero (WNN 00514 2/3). In a 1937 newspaper interview, Moreno stated that his father was his first teacher (*Newcastle Morning Herald and Miners' Advocate* 1 September 1937). This is the only comment with regards to his early tuition that is attributable directly to Moreno. Ros, however, provides the following details:

He [Antonio] received the first music lessons from his own father, a cultured man, who soon discovered in his son a strong liking for music. In due time his parents procured for him a music teacher in the person of Mr Resa, the local organist and choirmaster. He submitted young [Antonio] for two years to exercises in solfeggio and in reading music in any clef whatsoever, without allowing him during that time to lay his hands on the piano keyboard or on any other musical instrument.

Such a preliminary and wise method of teaching music produced excellent results because, after those two years, Anthony could read music at first sight in any clef. When he began to learn the piano, his teacher submitted him likewise to a wide variety of technical exercises such as scales, arpeggios in different keys, broken chords, etc...

He was also initiated in composition and harmony, and he spent many hours browsing the Hilarion Eslava's text books on harmony, which were the most popular ones in Spain at the time, and also the Treatise on Harmony by E. Frederick Richter (Ros 1980, p. 16).

The oral history of the Moreno family records that, at a party given by a Countessa living in Corella, the young Antonio began playing her piano without invitation. Juan chastised his son for his perceived impudence. The Countessa, apparently impressed by the child's pluck and ability, rebuked Juan and decided to finance Antonio's musical tuition (D Cuesta-Moreno 2000, pers. comm., 3 April).

A number of manuscripts survive from Antonio's time at Corella, each stamped "Antonio Moreno – Corella". The majority of these manuscripts are now held in the Music Collection at New Norcia, but one manuscript can be found in the music library of San Miguel (marked * in Table 2.1). These manuscripts provide an indication of the works (Table 2.1) familiar to Antonio during his time in Corella:

Table 2.1 **Works with which Moreno was familiar in his youth**

Title given on manuscript
Seis Fugas por Joe Lidon
Sinfonia en la Opera Campanone del Maestro Mazza
Sinfonia en la Opera Semiramis del M. G. Rossini
Andante sobre el finale de la Lucia de Lammemor del Mae Donizetti
Siete Palabras Garcia
Ofertorias y Elevacione para organo: Ledesma
Misa de 3 tono: voice and organ [author unknown]*
Misa de 5 tono: voice and organ [author unknown]*

Moreno did not record his reason(s) for joining the Benedictines, but it is clear from correspondence as early as 1904 to Abbot Fulgentio Torres (1861-1914), the second Abbot of New Norcia, that the young man believed he had a religious vocation (Pedro Solá to Abbot Torres, 20 Apr. 1904, WNN 01676). Ros suggests further reasons for Antonio joining the Order:

Moreno's family was not a wealthy one. So, Anthony tried to find a job somewhere in town so as to earn some money. At last he found one in a chemist shop.

But how bitter was his disappointment when his employer asked him one day to smell a medicine flask, and poor Anthony was found to confess to him that he had no sense of smell! "So you have no sense of smell?" – the employer told him. "In that case you had better look for another job somewhere else, because I'm afraid you are in the wrong place here"...

After losing his job on the one hand, and with no security for life in his musical career on the other hand, the boy found himself at a cross-road. After a short while, however, he made up his mind in favour of the Church (Ros 1980, p. 17).

Early in 1904, Antonio requested to join the Benedictine Juniorate of Miracle at Lerida. Two of his younger brothers, Inocentia (known in religion as Henry) and Joseph, were already living there, and when recommending Antonio to Abbot Torres the Prior of the community, Pedro Solá, described the young man as being "distinguished" at music (Pedro Sola to Fulgentio Torres, 30 Jan. 1904, WNN 00548). Antonio officially entered Miracle on 25 February 1904 (WNN 01677).

Antonio was to spend two years at the college of Miracle, and the first surviving photo of him dates from this time (Example 2.2).

A Benedictine contemporary at Miracle, William Gimenez noted of these years:

I well remember him at 16, in Spain, fingering Eslava's work on the technique of harmony, counterpoint and fugue, and afterwards passing on, as from a stepping-stone to the works of great geniuses, such as Beethoven, Mozart and Wagner wherein he read the old and new tradition (Gimenez 1948, p. 28).

The examination results sent to Abbot Torres from Miracle, dating from 1 January 1904 to 30 June 1906 (Table 2.2), reveal that Antonio studied Latin & French, rhetoric & poetry, mathematics & algebra, Spanish history, the sciences and secular and sacred music, including Gregorian chant. He was described as being in “good health and of even temperament” (WNN 01677).

Table 2.2 **Moreno's academic reports from Miracle (WNN 01677)**

	Report dated	Subject & result			
		Agendi ratio	Ingenium [Temperament]	Profectus in Scientia	Valetudo [Health]
1904, 1 Jan–31 Mar	30 Mar	2 Honesta	2 Bonum	2 Sufficiens	2 Bona
1904, 1 Apr–30 Jun	30 Jun	2 Honesta	2 Bonum	2 Sufficiens	2 Bona
	Exámenes extraordinarios de primer curso de Latin			con nota de Benemeritus minor	
1904, 1 Jul–30 Sep	30 Sep	2 Honesta	3 Mediocre	2 Sufficiens	2 Bona
1904, 1 Oct–31 Dec	31 Dec	2 Honesta	2 Bonum	3 Mediocre	1 Robusta
1905, 1 Jan–31 Mar	31 Mar	2 Honesta	2 Bonum	1 Multus	2 Bona
1905, 1 Apr–30 Jun	30 Jun	2 Honesta	2 Bonum	1 Multus	2 Bona
	1 Jul	Notas de Latin 3 Benemeritus Major	Id. de Hista de España 3 Benemeritus Major	Id. de Aritmética 3 Benemeritus Major	
1905, 1 Jul–30 Sep	30 Sep	2 Honesta	2 Bonum	1 Multus	1 Robusta
1905, 1 Oct–31 Dec	31 Dec	2 Honesta	1 Felix	1 Multus	2 Bonus
1906, 1 Jan–31 Mar	31 Mar	2 Honesta	1 Felix	1 Multus	1 Robusta
1906, 1 Apr–30 Jun	31 Jun	2 Honesta	1 Felix	1 Multus	2 Bona
1906, 12 y 16 Jun Exámenes extraordinarios	17 Jun	Id. de Perfección de Latin Benemeritus Major	Id. de Algebra Meritus Major	Id. de Francés Meritissimus Major	

The young Antonio wrote a number of letters to Abbot Torres in which he displayed his fluency in various languages. These, together with a number of concert programmes of the period, survive in the Archives of New Norcia (WNN 01678). The concert programmes from Miracle (WNN 01676, 01678) record the following works amongst those performed by Moreno and his confreres in the period 1904-06 although Moreno's exact role in the works are not recorded (Table 2.3):

Table 2.3 **Works performed by Moreno at Miracle, 1904-06 (WNN 01676, 01678)**

Title	Composer
Misa Te Deum	Perosi
Unnamed Misa	Eslava
Una Limosmita	Eslava
Walz en mib	Jouve
L'Emigrant	Vives
Yo Soy	Culpable Gonzalo
Gran Fantasia	Henri Herz
La Cloche	[Unknown]
Montanyes de Canigó	H. Movera

Antonio travelled to Italy after completing his schooling at Miracle, and on 15 October 1906 entered the novitiate at the Monastery of St Julian the Albaro in Genoa. One year and a day later, he made his simple profession to the Benedictine Order of the Primitive Observance New Norcia, and took the name “Stephanus” (Catalogus Monachorum Abbatiae Novae Nursie, 1908). There are no surviving primary sources recording any details of his year at Genoa, but Ros made the following comment concerning this period:

...not long after his [Moreno's] arrival, he became assistant organist to Father Benedetto Pietrobono. By wishes of Abbot Torres, who was always interested in Dom Moreno's musical proficiency, a qualified teacher of harmony and composition was procured for him, for the duration of his stay at Genoa.

Dom Moreno evidently profited by the lessons, because he made some attempt at composition, in spite of being still a novice. According to reports, he composed some litanies, plus a “Christus” and a “Miserere” for Holy Week (Ros 1980, p. 18).

Upon completing his novitiate at Genoa, Moreno moved to Rome. During his seven months there he studied composition with Professor Ernesso Boezzi, who was choirmaster of St Peter's (SM to Mr Sheridan, 27 Jul. 1935, WNN 02988). It was thus that Moreno experienced first hand the changes occurring in church music at that time, particularly under Reverend Don Lorenzo Perosi (Ros 1980, p. 19). Perosi (1872-1956) was music director of the Sistine Chapel (Waterhouse 1980, p. 539), and a prominent player in the liturgical music reforms brought about by Pope Pius X (Hayburn 1979, p. 521). Perosi later gave the following written comment on Moreno's music:

The undersigned finds that the compositions of P. S. Moreno O.S.B. are composed in good church style and worthy of being considered by the music Editors for eventual publication. M.L. Perosi, Rome. 8.7.913 (D. Roman to SM, 7 Aug. 1913, WNN 01684, trans. A Larkin 2005).

2.1.2 Early years in New Norcia (1908-1921)

Moreno and six other students, including his brother Henry, arrived in Fremantle on 5 December 1908, having made the voyage from Rome aboard the “Roon” (NLA 1/12/ 1914-1919). On the Feast of the Immaculate Conception, the day after the group’s arrival at the Abbey of the Holy Trinity, New Norcia, Moreno played the organ at Mass, and the Abbey Chronicler commented on the occasion in glowing terms: "Our cleric Dom Esteban Moreno was the organist and the difference in the organ playing was noticeable" (CBC, 8 Dec. 1908, WNN 00465).

At the time of Moreno’s arrival, Holy Trinity Abbey had a thriving musical life, with many capable and gifted musicians, singers and composers amongst the monks. According to Ros (1980, pp. 11-24), these included Emilian Planas, Roberto Bas, Salvador Alberich, Maur Galles and Abbot Fulgencio Torres. The resources for musical performance were also significant in New Norcia, with three established schools in the town: St Gertrude’s College, a school for girls staffed by the Sister of St Joseph of the Sacred Heart (Mary Mackillop’s Sisters), along with two orphanages for aboriginal children: St Joseph’s for girls, staffed in 1908 by Teresian Sisters and later by the Benedictine Missionary Sisters of New Norcia (Massam 2002, pp. 26-7); and St Mary’s for boys, staffed by the Benedictines. A fourth school, St Ildephonsus’ College for boys, staffed by the Marist Brothers, was later established in 1913.

It is clear from entries in the Abbey Chronicle that, following the arrival of the new clerical students, the variety and scope of the repertoire performed at the Abbey increased substantially. Moreno’s own compositions were performed soon after his arrival, the first recorded performance being on 17 January 1909 (CBC, WNN 00465), and an Abbey orchestra was also formed less than two months after his arrival:

On this day our Clericatus resembled the Esconlania of Montserrat, judging by the noise that has been coming from the musical instruments. It is the case that the students, with the full permission of Father Abbot, collected all the string and brass instruments scattered throughout the Monastery, took them to the Clericatus and started to scratch and to blow them all the day. How horrible! It was worse than the most boisterous noise coming from street marchers! We shall have to wait and see the outcome (CBC, 2 Jan. 1909, WNN 00465).

This group (Example 2.3) would eventually perform many of Moreno’s compositions.

Example 2.2 Miracle group photo: Antonio Moreno, middle row fifth from the left (WNN)



Example 2.3 Abbey orchestra: Moreno - Front right hand corner (WNN)



Abbot Torres received Moreno's solemn profession on 21 March 1912, and ordained him priest on Saturday 20 September 1913 (CBC, 21 Mar. 1912; 20 Sep. 1913, WNN 00465). Three months prior to his Ordination, on 18 December 1913, Moreno applied to become a naturalized member of the Commonwealth of Australia, a cause that was granted on 23 January 1914 (NLA 1/12/ 1914-1919).

According to Ros (1980, pp. 21, 41), Abbot Torres desired Moreno to return to Europe for further studies, and particularly to develop his technique in orchestration. Abbot Torres died suddenly on 5 October 1914, and a new Abbot was not officially installed until January 1916 (CBC, 19 Jan. 1916, WNN 00466). With this disruption, together with the outbreak of World War I, it was not until 1920 that the third Abbot of New Norcia, Anselm Catalan (1878-1959), fulfilled his predecessor's wish in granting Moreno permission to travel abroad.

2.2 The middle period (1922-1937)

The middle period of Moreno's life is framed by his studies in Germany (1920-22) and his appointment in 1937 as Music Director for the 1938 Eucharistic Congress in Maitland, NSW.

2.2.1 Munich and New Norcia (1922-1926)

On 22 July 1920, at the age of 31, Moreno departed New Norcia for Europe (CBC, 22 Jul. 1920, WNN 00468). After travelling to various places in Spain, including Corella, Montserrat and Madrid, he travelled on to Genoa, Italy, and then to Munich, Germany, where he arrived in late November 1920 (SM to P. Prior, 4 Sep. 1920, WNN 02820; P. Abad, 22 Nov., 16 Dec. 1920, WNN 01684). A photo of Moreno taken in Munich survives in the Archives at New Norcia (see Example 2.4).

By the end of 1920, Moreno had secured lodgings at the Munich residence of Frau Maria Weiss and her family. He had also employed a German language tutor and hired a piano (SM to P. Prior, 26 Dec. 1920, WNN 02820). Early in 1921, he began studies in composition with Walter

Braunfels (1882-1954). Braunfels, a former student of Felix Mottl (1856-1911) and Ludwig Thuille (1861-1907), was a respected concert pianist who by 1921 had composed numerous orchestral, dramatic pieces, songs, and large-scale vocal works (Kirchberg 1980, p. 219).

Braunfels' second opera, *Die Vögel*, was first performed on 30 November 1920 in Munich, some nine days after Moreno's arrival. The conductor of the work, Bruno Walter, noted of that performance:

In 1920 I directed one of the most interesting new works to appear while I was working in Munich, W. Braunfels's *The Birds*:... anyone who has been amused by the grotesque scenes in the work, and moved by its romantic elements, will think back in gratitude to this inspired and intelligent operatic metamorphosis of Aristophanes' comedy (Hass 1996, p. 16).

It is evident that Moreno was familiar with this work, as an original of the *Einführung* to the first performance survives (uncatalogued) in the Music Collection of New Norcia. Moreno's relationship with his teacher was cordial, and it can be gauged from comments made in a letter to Abbot Catalan that he not only received advice from Braunfels, but also gave it:

My teacher [Braunfels] is now in Italy where he will be for a few weeks. He is giving a number of piano recitals and I believe that he will principally interpret sonatas by Beethoven, for which he has more skill than composing operas.

He has actually an opera in hand [Don Gil von den Grünen Hosen] and comes to me quite often to consult me about it, because he would like to give it some flavour of Spanish music. The only advice I could give him is to follow the traditional operatic style.....He is very optimistic about my musical talent and he says that I may soon be able to fly with my own wings. My last lesson was based on one of Beethoven's Adagios. After his revision, he passed on the following remark in Bavarian dialect 'Sie Kriegen Lob' (SM to P. Abad, 3 Jun. 1921, WNN 02820, trans. Ros 1980, p. 25).

As well as studying with Braunfels, Moreno received two weeks tuition from Theodor Huber-Anderach (1885-1961), Professor at the Munich Royal Academy of Music. Moreno described this time as follows:

Professor Anderach is a very talented person, a man of experience, very kind and very approachable. He told me straight out that I am not keeping up with modern composers but that I possess talent enough to assimilate modern music anyway. He pointed out to me some flashes of modernity in my latest exercises, saying, 'That's the trend you should follow. You should style your future compositions into modern texture' (SM to P. Abad, 3 Aug. 1921, WNN 02820, trans. Ros 1980, p. 26).

Whilst in Munich, Moreno formed a friendship with the Papal Nuncio to Germany, Archbishop Eugenio Pacelli. Although the details of the conversations between the young Benedictine and the future Pius XII (1939-58) are not recorded, it can be assumed that the two spent many hours discussing the Church and its music:

I know very well the present Pope. I still keep three letters from him. I met him many times when he was Papal Nuncio in Munich. On one occasion he appointed me his delegate to his predecessor Pius XI (SM to Arch-friend, 29 Mar. 1939, WNN 02997).

Ros (1980, p. 28) states that Moreno thought the Nuncio “stingy” with money.

Moreno also attended a number of concerts around Munich. One such event was a performance in Landsat of Beethoven’s *Missa Solemnis*. Believing this performance to be the only opportunity for him to hear the work, Moreno reviewed the concert for the Abbot in considerable detail. He also noted that the Church music performed conformed in Germany, for the most part, to the *Motu proprio* of 1903, and the preachers were “not much salt”. He also spent considerable time with the Spanish Consul General to Munich, and heard piano recitals by D’Albert and Ansorge (SM to P. Abad, 3 Jun. 1921, WNN 02820).

Following the completion of his studies in Munich, Moreno returned to the Abbey at New Norcia on 7 May 1922 (CBC, WNN 00469). His first major task was to undertake the installation of the Moser organ he had purchased in Munich for the pro-Cathedral. During the installation it was noticed that he had miscalculated the size of the organ in relation to the size of the Abbey Church. Consequently, the monks quickly set to building an extension to the pro-Cathedral to accommodate the instrument: the organ was officially blessed on 2 September 1923 and the inaugural concert, given by Moreno, was reported as follows:

It was a highly appreciative audience that awaited the opening function of the New Organ in our Cathedral on Sunday evening, the 2nd of September. The kind invitation extended by the Lord Abbott [*sic.*], Rev. Father Prior and the Benedictine Fathers was fully and gratefully accepted. The successful completion of the months of work entailed in the Cathedral extensions, and the fitting of the intricacies of the organ, together, was the occasion of gratitude and congratulation to all concerned, especially to the personal effort and supervision of Father Stephen Moreno.

The Cathedral presented an animated appearance, brilliantly lighted with electricity. The choir audience included all the members of the Benedictine community; the venerable old lay Brothers were conspicuous, lined close on both sides of Bishop Salvado’s marble tomb. The Brothers and boys of St. Ildephonsus’ and visiting

gentlemen also had places in the choir. The Sisters and young ladies of St. Gertrude's College occupied the Sanctuary, and lady visitors and New Norcia public were in the body of the Cathedral.

The Lord Abbott (*sic.*) and assistants performed the Church's blessing of [the] Organ, and then the evening's programme began.

Sigurd Jorsalfar	<i>Grieg</i>
Introduction	
Borghild's Dream	
Triumphal March	
"Ave Maria" Arcadelt	transcription by <i>Liszt</i>
Contemplation	<i>Lamothe</i>
Romance	<i>Vieuxtemps</i>
Te Deum (TTB, organ)	<i>Moreno</i>
Andantino	<i>Sibelius</i>
Cantilene	<i>Marchant</i>
Pastorale	<i>Leybach</i>
Oh Cessate di Piagarmi	<i>Scarlatti</i>
Cantique de Noel	<i>Adam</i>
Veni Sancte Spiritus (SATB, organ)	<i>Eslava</i>
(Gimenez, U 1923, pp. 17-9).	

Moreno continued to give recitals on the organ for the next thirty years, particularly when the Abbey received distinguished guests, and details of the works he performed are recorded in the Abbey Chronicle, in his correspondence, St Ildephonsus' College Magazine and other sources.

Example 2.4 **Moreno in Munich c. 1921 (WNN)**



Example 2.5 **Backhaus with Moreno c. 1930 (WNN)**



2.2.2 First travels to the Eastern States (1927-30)

Between 1922 and 1926, Moreno had rarely travelled away from New Norcia. From 1927 onwards, however, he made lengthy trips to the eastern and southern seaboard of Australia as well as to New Zealand. The first such journey came in response to a request made by Mother Laurence O'Brien, Mother Superior of the Sisters of St Joseph. Based in Mount Street, North Sydney, the Sisters had purchased a Moser organ for their chapel in 1926, a smaller instrument than the one in New Norcia. Moreno had apparently been involved in the negotiations with Moser to purchase the instrument and after much discussion with Moser to build the organ, Moreno and the Sisters decided that the best course of action was for the Benedictine to go to Sydney to install it (SM to Mother Laurence, Mar-Jun. 1927, WNN 02974).

Accordingly, Moreno left New Norcia for Sydney on 13 July 1927 (CBC, WNN 00470), and following the installation of the new organ, he gave the inaugural recital. The Blessing Ceremony took place on 4 October 1927, and the recital program was as follows:

Egmont Overture
Symphony No V, Andante con moto
Quartet No IV, 1st movement
II Bagatelles, D major & B flat major
Minuetto & Scherzo
Moonlight Sonata, Adagio
Violin Concerto, Larghetto
Quartet No I, Scherzo
Septet, Adagio Cantabile
II Bagatelles, G major & D major
Sonata Pathetique, Adagio
Ruins of Athens, Triumphal March (*Garland of St Joseph* 1 November 1927, p. 27).

It will be noted that the programme consisted entirely of compositions by Beethoven. The rationale behind such programming can be explained by the following comment made by Moreno early in 1927:

The centenary of this Divine composer has passed in Austr. pretty well unobserved except by a reduced number of admirers which ventured occasionally a few lines in the papers and which were accepted most probably just to fill column; nothing to speak about performances (SM to Mr Mann, 27 Mar. 1927, WNN 02973).

Following the completion of Moreno's task at Mount Street, Mother Laurence sent to Abbot Catalan a letter of thanks:

I cannot express to my satisfaction my deep gratitude for your great kindness in allowing Father Moreno to come to Sydney to erect the organ for us - and to supervise the general arrangements. If it had not been for your gracious kindness I do not know what would have happened because so much depended in having the work done properly. As Father Moreno will be able to tell you it required all his skill to direct others in the ordinary work they had to perform, so I do not know what we would have done without him - but I am certain of one fact that if he had not been here the organ would have been spoilt in its erection.

The work is finished now, and we have an organ - one of the best and most perfect of its kind - thanks to dear Moreno's consummate skill and ability, and to his good Lord Abbot's gracious kindness in allowing him to come to our aid.

Father Moreno is having a little rest now, which he has well-earned, and which he needs. He will have much to tell your Lordship on his return - many of the Sydney priests have sought him, to ask his opinion and advice regarding their Church organs. He reflects great credit on his order for, thank God, he is as holy and humble as he is talented, and that is saying a great deal (S. M. Laurence to Abbot Catalan, 7 Oct. 1927, WNN 02811).

His work completed, Moreno took the opportunity to make his first trip along the eastern seaboard of Australia, travelling first to Lismore and then on to Brisbane. He returned to Mount Street, and then to New Norcia, travelling via Mittagong, Melbourne, Ballarat, Adelaide and Kalgoorlie (SM to P. Abad, 9 Oct. - 30 Nov. 1927, WNN 02811).

Moreno's correspondence reveals that, while away from the Abbey, he established personal and professional relationships with a number of senior secular and religious clerics, individuals from religious congregations, as well as cathedral organists and directors of music from around Australia. Men such as the Archbishops of Sydney, Melbourne, Brisbane and Adelaide, clergy such as the Jesuit Fathers Pigot, O'Brien and Murphy, Henry Johnston and musicians such as Allen Bindley (Melbourne), Bernard Heinze (Melbourne), Alfred Mistowski (Brisbane), William Caspers (Sydney), William Foote (Adelaide), and Messrs Dalley-Scarlett, Boyle and Malone (Brisbane) (SM to P. Abad, P. Prior, 2 Jul. - 27 Nov. 1927, WNN 02811).

The relationships Moreno established with various members of the Sisters of St Joseph, at Mount Street and elsewhere in Australia, were to become the most intense and enduring of his adult life. He would later be inspired to compose and dedicate many works to the Sisters, and would compose many significant works under their direct influence. Amongst the many people he met during his trip in 1927, there are two others who would later greatly influence Moreno's life and musical output: Reverend Fathers Henry Johnston SJ and Daniel Hurley SM.

Henry Johnston (1888-1986) had come to Australia from Ireland in 1925, at which time he joined the staff at Corpus Christi regional seminary, Werribee, Victoria. He was appointed Rector of the College in 1930, a position he held until 1947 (Strong 1999, pp. 159-61). Moreno's correspondence with Johnston indicates that, for many years, the two priests enjoyed a familiar and rather frank friendship, often discussing music and Church matters. During each of Moreno's trips to the east coast of Australia, he spent time with Johnston at Werribee. Johnston also travelled to New Norcia in early 1929, spending some two weeks studying plainchant and other Church music principles (CBC, 1 Jan. 1929, WNN 00471). Moreno would also dedicate a number of works to Johnston and compose a number of motets for the students at Werribee seminary.

Daniel Hurley was the first Australian-born Provincial of the Marist Fathers. He was also the first Australian to hold the position of Parish Priest of St Patrick's Church Hill, Sydney (Hosie 1990, pp. 13-6). Whilst in this latter post, Hurley invited Moreno to form an all-male choir at the parish, an invitation that Moreno embraced wholeheartedly, as it enabled him to put into practice the musical reforms of Pope Pius X. Moreno also dedicated a number of works to Hurley and, at his request, composed a number of motets.

Upon his return to New Norcia on 14 December 1927 (CBC, WNN 00471), Moreno began to save his "letter-books", perhaps suggesting a growing awareness of his place in the Australian and international musical scene, but certainly indicating the value Moreno placed on his personal relationships. Over the next five years he rarely travelled outside New Norcia, but it was during this period that a number of his most significant works were composed, performed and published. Performances of some of Moreno's large-scale works in Sydney and Adelaide in 1928 can be seen to have come about as a direct consequence of his trip in 1927, and these signalled his launch into mainstream Australian musical life.

During his time in Sydney in 1927, Moreno had had a chance to be involved in discussions concerning the 29th International Eucharistic Congress, which was to be held in Sydney in 1928 (SM to P. Abad, 21 Oct., 12 Nov. 1927, WNN 02811). Although Moreno did not attend the Congress, his work was given prominence at the event conducted by Reverend Father Mario Pettorelli, who included Moreno's orchestral settings of *Tantum ergo* and *Ave verum* in a concert

of sacred music at the Sydney Town Hall on Monday 10 September 1928. It was reported that both were rendered “to the delight and admiration of all” (*The Advocate* 21 November 1928, p. 5) and that “both were well given, with the devotional and reverential spirit so befitting such music” (*The Catholic Press* 6 September 1928, p. 49).

During his visit to Adelaide in 1927, Moreno had met Mr William H Foote, conductor of the Adelaide Glee Club (SM to P. Abad, 30 Nov., 1927, WNN 02811). As a direct consequence of this meeting, the first and only orchestral performance of Moreno’s grand *Te Deum laudamus* was given in Adelaide in 1928. The review of the concert in the Western Australian *The Catholic Record* described the public reaction to the work, and also commented significantly on Moreno’s perceived achievement in writing church music that complied with the requirements of the *Motu proprio* ‘*Tra le sollecitudini*’ (1903) of Pope Pius X:

The Rev. Father S. Moreno O.S.B., of New Norcia has every reason to be pleased at the splendid reception given to his musical contribution to the Grand Concert in the Exhibition Hall, Adelaide, on August 4th. in connection with the Adelaide Glee Club and the South Australian Orchestra, under the conductorship of Mr. W. H Foote A.R.C.M.; The Exhibition Hall is regarded as one of the finest concert halls in Australia capable of seating 5,000 people, and on this occasion it was packed to the doors by a most critical audience. Adelaide is noted for the musical critics - “The City of Churches” and Critics.

A circumstance that should bring calm to the soul of Father Moreno may be understood, when we find his musical composition associated with those of our most classic authors, viz., Mozart, Goetz, Wagner and Strauss; and to have secured the place of honour amongst such musical stalwarts. Perhaps the popularity of Father Moreno’s part may be due, to some extent, to the splendid combination which he secured between the vocal and orchestral elements.

The “Adelaide News” of August 6...says “It was followed by probably the most interesting number of the evening, “Te Deum Laudamus” composed by Father Moreno, O.S.B.,...It was sung in Latin and it would need to be heard several times for appreciation of its musical contents. It created an impression of scholarly treatment in its writing, and careful preparation in its performance - some characteristic work being allotted to various instruments, with intricate work for the four-part choir.

All the other Adelaide papers write in a somewhat similar strain, with one mistake common to all, viz., that the orchestration of the music in the “Te Deum” was done by Mr. Foote, the efficient musical conductor. This is not true. Every note in this great composition of the “Te Deum” was written by Rev. Father Moreno here at New Norcia - orchestration and the rest. Furthermore, Father Moreno sent a setting for the organ which was not used, no organ being in the hall.

The “Te Deum” was written for Catholic Church purposes, subject to all the restrictions of the “Motu Proprio,” and they are many indeed, as all Catholic writers know too well. Many discouraged by the restrictions imposed by the “Motu Proprio” turn their minds and pen towards the profane music of the day, where they can freely draw on all the resources of their art. Father Moreno in this “Te Deum,” as in many

others of his works, has a difficult task, which a musical genius only could accomplish (*The Record* 25 August 1928).

Another event that demonstrated the growing importance of Moreno, and also that of New Norcia, in the musical life of Australia was the visit in November 1930 to the Abbey town by the German pianist, Wilhelm Backhaus (see Example 2.5). The relationship between Moreno and Backhaus lasted for many years, and the pianist's visit was reported by the local press in the following terms:

Owing to the instrumentality and personal friendship of Father Stephen Moreno, O.S.B. a noted musician and composer, of the Benedictine Monastery, New Norcia, Mr Wilhelm Backhaus, who, in visiting Perth, is concluding an Australasian tour under the direction of the well known entrepreneur, Mr Gravestock, consented to journeying to this "little bit of Europe" on Sunday, the 9th inst ('Fidelio', *West Australian* 15 November 1930).

Mr Backhaus expressed himself as being extremely impressed by the general arrangements and work at the mission. "I consider that the Monastery is extremely fortunate in having such a highly talented musician as Father S. Moreno attached it," he said. "He has a great reputation as a composer of church music, and from the manuscript compositions I saw, I am confident that he will soon become famous in the musical world generally (*West Australian* 11 November 1930).

2.2.3 New Norcia and further travels (1931-37)

Soon after Backhaus's visit, Moreno travelled again to Sydney, leaving New Norcia on 29 November 1930 (SM to McHwraith, McEachain Limited, 28 Oct. 1930, WNN 02979). The initial purpose of the visit is not recorded in Moreno's correspondence, but it is revealed in a contemporary newspaper report:

Dom Moreno left this State with the idea of having a long holiday and rest, especially from music and musicians but his resolve was broken, for shortly after his arrival in Sydney he was approached on all sides to give recitals, help train choirs, give advice and lectures on music (*Unnamed Newspaper* 1931, WNN 02854).

Moreno quickly settled into life at the Sisters of St Joseph at Mount Street, Sydney. On 5 and 6 January 1931 he played the organ at the reception and profession of the novices at Mount-Street. Three months later, on 28 March, along with a chosen choir of Sisters, he gave the first of two concerts from the Memorial Chapel, consisting entirely of his own music (J Dunkin RSJ 2005, pres. comm., 10 November).

The second concert was given in May 1931, and a report of the event provides a clear indication of the place that Moreno's music had continued to gain, especially as a leading Catholic composer in line with the prescriptions of the Holy See:

In response to numerous requests, St. Joseph's Convent Chapel, Mount-street, North Sydney, was again the scene of a most interesting sacred concert on Sunday, 26th ult. Not only was it important from a musical point of view, but also from educational and liturgical standpoints. Dom S. Moreno, O.S.B., the composer of many of the pieces rendered, was the organiser. A children's choir, consisting of 160 voices, was responsible for one section of the programme, and the Novitiate choir for the remainder. The children of Loreto Convent, Kirribilli, were the chanters for the Polyphony; the girls from St. Joseph's School, of Ridge-street and Mount-street, and the boys of the Marist Brothers' School, Ridge-street, composed the chorus. All had been carefully trained by Dom Moreno during a few previous weeks, and responded magnificently to the baton of Rev. Dr. Pettorelli, while the organ accompaniment was rendered by Dom Moreno.

The children's section of the programme was drawn from "Hymni Eucharistici" (Moreno) and "Corona Mariae" (Moreno), with the Gregorian melodies, "Victimae paschali laudes," "Regina caeli" and Mass No. 1 (Lux et origo). The delight of the audience was manifest. The motives were developed in that artistic style so characteristic of Dom Moreno. The "Ave Maria" (Corona Mariae No. 3) was the prayer of a child beseeching the aid of his heavenly Mother. The note of appeal in the repetition, "Sancta Maria, Mater Dei," is cleverly intensified by the modulation from D minor to F minor. The "Tota Pulchra" (Corona Mariae, No. 12) is a masterpiece marked by perfect union of words and music, and passing through all shades of feeling. The simple melody was begun by the pupils of Loreto, with feeling and devotion; at the words, "Tu gloria Jerusalem, it was marked by a joyful burst of song from the chorus; a crescendo followed, and the music became more and more intensified till the passage, "Tu advocata peccatorum." Here the harmony of the piece changes to a minor key; a rest follows, then plaintively and far away sounds "O Maria" - another rest and again "O Maria." Did the composer mean to describe with those interrupted exclamations the sobs of a repentant sinner? The musical effect is marvellous, and gives variety to the piece. The passage following is worthy of a great master; while the melody is a development of the first motive, the organ still continues playing, singing, as it were the motive "O Maria." The piece ends with the calm that prayer leaves in the soul.

The "Victimae paschali laudes" and the "Regina caeli" were rendered with all the joyousness of these glorious Easter melodies, and showed the possibilities of Gregorian chant in the schools, under competent teaching.

The "Missa Nona" and other compositions of Dom Moreno were sung by the Novitiate choir with even greater feeling than on the previous occasion, while the programme fittingly closed with a "Te Deum," one of the composer's latest triumphs of devotion and musical art combined.

The Apostolic Delegate, who presided at the concert, addressed the audience with heartfelt words, congratulating the singers and reminding them that this concert was not a pastime but an effort to comply with the wishes and even the prescriptions of the Holy See. He expressed great delight with the work of the children, whom he heard for the first time, and hoped that the delightful harmony would be but a presage of the harmonies we would all hear in heaven.

We Australians should be proud of the fact that this music has been composed within our shores, and has won universal recognition from the musical world. It is with pleasure that we are able to announce that the Parlophone Company has agreed to reproduce gramophone records of most of the items of this delightful concert. This will certainly be an aid to convent and college choirs in interpreting the works of the great composer, Dom S. Moreno O.S.B (*Unnamed Newspaper* 1931 WNN 02854).

A number of comments made in this review reflect the concerns expressed by Pope Pius XI in his Apostolic Constitution, *Divini cultis sanctitatem* (1928), including the promotion of Gregorian chant, the use of suitably 'devout' music in the liturgy, and the teaching of liturgical chant in schools (Hayburn 1979, pp. 327-32). It is significant that the Apostolic Delegate was present on this occasion, and that his comments recognised Moreno's place in upholding the official prescriptions.

It is also significant that this concert resulted in Moreno embarking upon making a commercial record with the choir of the Sisters of St Joseph, Mount-Street, Sydney. The Josephite Novices recorded sixteen of Moreno's compositions on six records, with Moreno playing the Mount Street organ. These recordings are the only surviving examples of Moreno at the organ, and it is believed that they were the first commercially available sound recordings of religious women. A set of the recordings was later given to Pope Pius XI (SM to P. Abad, 30 Apr. 1931, WNN 02812).

While in Sydney, Moreno again took the opportunity to travel elsewhere. He visited Maitland at the invitation of Bishop Edmund James Gleeson (1869-1956), with whom he stayed for a few days. At Mittagong he stayed with the Marist Brothers, before returning to New Norcia on 14 August 1931 (CBC, WNN 00473) via Goulburn, Melbourne, Werribee, Ballarat and Adelaide (SM to P. Abad, 2 Jun - 28 Jul. 1931, WNN 02820).

It was during his trip to Maitland that Moreno began one of his most significant friendships, with 'Sister Angela'. Moreno's correspondence does not record when he first visited the Lochinvar Convent of the Sisters of St Joseph, which is in the Maitland Diocese, but it was clearly during his visit there in 1931 that he first met Sister Angela Baker (1880-1969) (SM to Sister Angela, 31 Aug. 1931, WNN 02979). Moreno and Sister Angela went on to correspond regularly for some twenty-two years, during which time Moreno wrote many compositions for her and her community. Sister Angela was one of the music teachers at Lochinvar, and Moreno often

addressed her as his “Big Friend”, a title that can be explained by the following description of her, given by a former pupil and teacher at Lochinvar:

She was quite unique. A tall majestic figure, she exuded charm and a powerful personality. She had a musical talent of great proportions...Though sharing a great musical talent, Sr Angela and Dom Moreno could have not have been more dissimilar in build. Dom Moreno being a small, fine-boned little Spanish gentleman was totally dwarfed by Sister Angela, a tall, large, quite majestic figure of a woman. I remember many occasions when we, totally irreverent boarders would watch them seated during Benediction, one at each end of the large organ stool. We waited for the day when the organ stool would see-saw and catapult the small priest into the air (O’Leary 1996, pp. 12-3).

During the return journey to New Norcia, Moreno became ill and was consequently unable to fulfil a long held musical desire that he outlined in a letter to Mr Wright of the Parlophone Company:

I think I told you in Melbourne that I intended to take a trip to the North West with a view of tabulising (*sic.*) the songs of the natives. I interviewed in Adelaide Dr. Harold Davies who is very interested in that subject. He told me that my reward would be of great importance for the history of Australia. Unfortunately I got sick when travelling by the Trans-Australian and consequently I missed a wonderful opportunity (SM to Mr Wright, 20 Oct. 1931, WNN 02980).

The year 1931 proved to be a very busy one for Moreno. Upon his return to New Norcia, he organized, and then led, a radio broadcast from the Monastery in early October. It was reviewed as follows:

Novel Broadcast

Relay from New Norcia

Successful Concert

One of the most enterprising efforts by the Australian Broadcasting Co. in this State was the successful broadcast of a programme of religious and choral music from the Monastery at New Norcia.

The music and speech was carried over telephone line a distance of 90 miles, which is claimed to be the longest distance over which a relay has been attempted in Western Australia, if not Australia, and its final reproduction left nothing to be desired.

From the technical side it was a triumph for the experts of the Post-master-General’s Department, while the highest praise was also won by the performers.

Early in the evening Bro. Sebastian in clear ringing voice told something of the history and the growth of the monastery from the early forties, and of the untiring work in the

face of great obstacles of Bishop Salvado which work was now being carried on by Lord Abbot Catelan (sic).

Delight was caused in the homes of many music lovers when Dom. S. Moreno played Bach's Prelude and Fugue on the Cathedral organ. This was followed by many beautiful choral pieces, an outstanding attraction being the compositions of Dom Moreno, who has earned much fame with his ecclesiastical music. His compositions presented last night showed great breadth of musical vision and majesty of composition, while the conducting of the choirs revealed his ability in this direction.

The A.B.C. is to be congratulated upon its broadcast and incumbents of New Norcia thanked for the excellent Sunday evening's programme of religious music (*Unnamed Newspaper* 1931, 4 October WNN 02854).

During October 1931, Moreno was also arranging for a lecture series on Gregorian chant to be given to the Summer School of Catholic School Teachers (SM to Dr McMahon, 8 Oct. 1931, WNN 02186). Held in late January 1932 at the Loreto Convent Adelaide Terrace, Perth, Moreno described his six-hour lecture programme to Dr McMahon, the Diocesan Inspector of Catholic Schools (Bourke 1979, p. 202), in the following terms:

I intend distributing the matter as follows:

1st lecture. The Gregorian Chant as part of the Liturgy. It's origin, and development, decadence and restoration. The Ecclesiastical Legislation, such as *Motu proprio*.

2nd. The Gregorian Chant as music. The individuality [of chant] as compared with modern music. How to approach its beauty and how to present it as to correct the usual prejudices.

3rd. How to learn a Gregorian Chant without a teacher. This is certainly the most important question. The Gregorian Chant offers very few difficulties; the rules are also few and simple but those must be fully explained and [----] with practical examples.

The three remaining lectures will give every opportunity of applying the principle to practical pieces, say "Missa de Angelis" or any other Mass, just as you prefer. I hope that the Sisters will make a steady progress; if so, I'll teach them also other short pieces for Benediction and other ceremonies (SM to Dr McMahon, 7 Dec. 1931, WNN 02980).

There had certainly been earlier influential people in Australia promoting Gregorian chant in line with the prescriptions of the *Motu proprio* (1903): shortly after the turn of the century, these had included Alfred Plumpton, Revd George Robinson and Frederick Beard of Melbourne, and Archbishop John O'Reily of Adelaide (Cox 1997). At New Norcia, both Abbots Torres and Catalan were active in promoting the use of chant using the newly revised publications from Solesmes, and Moreno's enthusiasm was well supported in this climate (Ros 1980, pp. 30-5). Moreno's efforts in this regard were certainly well in advance of two of the most influential

figures of slightly later years: Father Albert Lynch of Perth and Father Percy Jones of Melbourne. Lynch returned to Perth from studies in Rome in the mid 1930s, becoming Diocesan Director of Sacred Music, 1937-52, and he was described also as "Diocesan Director of Gregorian Music in the Schools" (Batini, 1999). Percy Jones returned from Rome to Melbourne in 1939 (Cave 1988, p. 21), becoming Diocesan Director of Music for the Melbourne Catholic Archdiocese, 1940-75. Moreno preceded them both in the quest of promoting chant.

Following the success of the January 1932 Summer School, Moreno was invited to give a lecture on choral music to the West Australian University Music Society. The only details concerning the content of the lecture are those given in a report of the event in the Western Australian Catholic newspaper *The Catholic Record*:

There was a large gathering at the meeting of the University Music Society on Friday, May 20th., when Dom Moreno, O.S.B., gave an address on "Choral Music." The President (Miss Z Feldman), in welcoming Dom Moreno, expressed the pleasure of the Society in having such a distinguished musician as its guest and lecturer.

Dom Moreno, in a most illuminating and interesting address, traced the development of music and musical notation, with particular reference to choral music, both secular and sacred. Then he dealt with the famous composers of choral music- Palestrina, Bach, Handel and others - and finally delighted his hearers with several records of his own compositions.

In most cordial terms, Professor A D Ross thanked the speaker for the instructive and enjoyable lecture. None could fail to be impressed by the fact that Dom Moreno spoke from the threefold position of historian, composer, and conductor, a rare combination in the one man. A hearty vote of thanks was carried by acclamation (*The Catholic Record* 28 May 1932).

What appears to be the only surviving audio-visual recording of Moreno was made in late 1932 by Movietone News: the film was released on 17 December 1932, and it survives in the ScreenSound Australia Archive, Canberra. The segment was reviewed in the following terms:

Films of Local Interest

Interesting sound films of Mundaring Weir in overflow and of the monks at the Benedictine Monastery at New Norcia were screened at Hoyts Capitol Theatre yesterday...In the scenes at New Norcia chief interest was centred in a group of monks singing numbers composed at the monastery. Views of the choir and the conductor (Father Moreno, O.S.B.) at close quarters were the outstanding feature of the film. Both pictures, which were made by Fox Movietone News (Australasia), Ltd, were the equal of any films of the same type from overseas (*Unnamed Newspaper* 1932, December, WNN clippings red leather spine).

Towards the end of February 1932 Moreno began informing friends living in Sydney that he would be visiting them within the next few months (SM to Mother Laurence, 23 Feb. 1932, WNN 02981). For some unknown reason, this trip was cancelled, but by May 1933, new plans were being finalised for Moreno to take on a new conducting position in Sydney (SM to Bill, 3 May 1933, WNN 02983).

Responding to an invitation by Marist Father Daniel Hurley, the Parish Priest and Superior of St Patrick's, Church Hill, Sydney, to form an all-male adult choir in the parish, Moreno left New Norcia on 6 July 1933 (CBC, WNN 00473). Moreno replaced William Caspers as the choir director of St Patrick's after the latter had transferred to St Mary's Cathedral following the departure of the Reverend Mario Pettorelli (*The Advocate* 3 August 1933, p. 15). In November 1933, the progress of Moreno's efforts with the choir was reported in the local press in the following terms:

A big break has been made, a big step has been taken in a new direction, in order to bring the music into closer conformity with the ideas promulgated by the new Pontiff, Pius X., a man of deep knowledge and wise discrimination, who has done so much for church music. While the class of music will be changed, in order to bring out a fuller development of the sacred liturgy, its quality will still be an improvement on the past. It is a happy coincidence to note that when Pius X instituted his reform, he called to his assistance talented members of the Benedictine Order, a religious body famous throughout the ages for its studies in art, literature, and music, so now the authorities of St. Patrick's are fortunate to have also a Benedictine, in the person of Dom Stephen Moreno, to organise the choir according to the great Benedictine traditions in music. Dom Moreno has already an established reputation in the musical world as an organist and composer...His work is classic in form, but at the same time makes an instant appeal in its melody and clever interpretation.

Another new feature in his choir will be that it is composed of male voices only. These he has chosen and classified, and after some weeks of intensive study and practice he has developed the style of singing best suited in presenting Liturgical music. The repertoire will be extensive, embracing classic polyphony, Gregorian Chant, and carefully selected modern compositions. The new choir will broadcast so that music-lovers elsewhere may have the pleasure of listening to the wealth and beauty of true Church music as St. Patrick's will endeavour to present it (*Wireless Weekly* 17 November 1933, p. 11).

During Moreno's time in Sydney, three concerts consisting almost exclusively of his own music were broadcast via ABC radio: two from St Patrick's consisting of sacred music, on 20 November 1933 and 27 February 1934; and the third, on 16 April 1934, from the ABC studio consisting of secular music. All three concerts received considerable positive and enthusiastic press coverage (*The Advocate* 16 November 1933, 14 February 1934; *The Wireless Weekly* 17

November 1933; *Australian Radio News* 9 March, 20 April 1934; *The Catholic Press* 5, 12 April 1934; *The Sydney Morning Herald* 17 April 1934).

Moreno did not stay the entire time at Church Hill. In September 1933 he went to Lochinvar for a few days (SM to P. Placid, 1 Oct. 1933, P. Prior, 13 Oct. 1933, WNN 02821), and in late 1933 he made a “flying visit” to Hobart in response to an invitation by the Archbishop to inspect and advise on the state of the Cathedral organ (SM to P. Abad, 4 Jan. 1934, WNN 02821).

Moreno concluded his appointment at St Patrick’s in April 1934, being replaced by Mr Leo Finn, a man who would become a life-long friend, and for whom Moreno would also compose a number of compositions. Father Hurley wrote to Abbot Catalan a letter of thanks in the following terms:

Today, Dom S. Moreno left Sydney for Auckland. During his stay here, he has done good work with the choir, though we had hoped for better things in the strictly Liturgical Chant. However, there were difficulties that apparently could not be overcome. Would you be good enough to accept the sum of seventy-five pounds by way of remuneration for Dom Moreno’s services, and a further seventy-five pounds for Masses which you may distribute amongst your community. I wish also to thank you sincerely for allowing Dom Moreno to come to Sydney, and I hope some day in the near future you may have the pleasure of hearing our choir (D H Hurley to Abbot Catalan, 26 Apr. 1934, WNN 02821).

It is unclear why Moreno went to New Zealand, but, from his later activities, it is apparent that he was to continue his work as choir director and music educator. He arrived in Auckland at the end of April 1934, staying a few days at the Bishop’s residence before moving to St Benedict’s, Newtown (SM to P. Abad, 30 April, 24 May 1934, WNN 02822). Moreno’s daily routine and the purpose of his visit was outlined in a letter to Abbot Catalan:

On Mondays I take the sopranos and contraltos, and on Tuesdays the tenors and basses; then on Wednesday I practice with all of them together. I find some difficulty in finding tenors who here, like in the rest of Australia, seem to be rather scarce.

Part Two: Besides that job, I am going around in the morning to teach singing in all the Catholic Schools, and I take my lunch in the nearest Presbytery I happen to be in at noon. After lunch I carry on with my work.

Part Three: On Sunday morning I give music instructions to the school teachers; on Wednesday afternoon I teach Gregorian Chant to priests. Such is the programme of my activities (SM to P. Abad, 24 May, 1934, WNN 02822).

This programme did not last long, however, as Moreno was admitted on 26 June to the Mater Misericordiae Hospital, Auckland, with what he described as “influenza” (SM to P. Abad, 26 Jun. 1934, WNN 02822). He stayed in hospital for five weeks, leaving New Zealand upon his discharge and returning to Sydney (SM to P. Abad, 9 Aug. 1934, WNN 02822). Moreno spent two weeks convalescing at the Sisters of St Joseph in Lochinvar (SM to P. Abad, 29 Aug. 1934, WNN 02821), after which time he embarked on the return journey to New Norcia.

Moreno’s major achievement during his short stay in New Zealand, was the writing of his only published article on Church Music: “Church Music, Old and New: Its Aims and Methods”. It was published by *The Catholic Press* as a four-part weekly series, 13 September – 4 October 1934, and is divided into the following sub-headings:

- Introduction
- Objectionable music
- How Church music should be performed
- Various kinds of sacred music
- Rhythm is the order of movement
- The free rhythm of Gregorian chant
- The accent and the ictus
- The Gregorian chant in the hands and throats of the undesirable
- The chant may be accompanied
- The beauties of Gregorian chant
- The Gregorian chant in the minds of the prejudiced
- Farewell to chant
- Classical polyphony
- Modern music in the Church
- The ‘Motu Proprio’ and its significance
- The ‘Motu Proprio’ and the new compositions
- What has been done in support of the ‘Motu Proprio’
- The chief obstacles to progress
- New English hymns in the Church
- Conclusion

Moreno’s article demonstrates clearly his support for the principles outlined in the ‘*Motu Proprio*’ with regard to the modern expression and execution of church music. He argued the need for competent and dedicated musicians to be involved in the education and performance of, what he called, ‘genuine sacred’ music. He also made clear his own dedication, not only to the legislation of the church, but also to the spirit of the church in regards to music and liturgy. He expressed also his frustration with the lack of support and commitment shown by the general Australian Catholic population to the liturgical reforms of Pope Pius X and the poor quality and standard of musical education more generally (*The Catholic Press* 13 September – 4 October 1934).

Moreno arrived back at New Norcia on 24 September 1934 (CBC, WNN 00473) and, for the next three years, spent the majority of his time in or around New Norcia, concerned mainly with composition, publishing and teaching. One significant figure that entered Moreno's life in 1935 was Father Albert Lynch (1900-76).

Lynch was a violinist who, in 1928, was appointed leader of the Ambassador Theatre Orchestra, Perth (Batini 1999, p. 23). Following his conversion to Catholicism, he was ordained Priest in Rome in 1935. Moreno first met Lynch in 1935, and his association with the Benedictines was such that Lynch later became an Oblate of the Community (SM to Mrs Justine Ward, 20 Dec. 1935, WNN 02990). Lynch was appointed Director of Music for the Archdiocese of Perth in 1935 (Bourke 1979, p. 216) and, as such, worked very closely with Moreno for many years. Moreno composed and dedicated a work for Lynch, the *Spanish serenade*.

Moreno's final trip to the east coast came in response to a request by Edmund James Gleeson, Bishop of Maitland. In July 1937, Gleeson asked Moreno to become Music Director of the Maitland Diocesan "Regional Missionary and Eucharistic Congress" planned for 16 - 20 February 1938. Moreno accepted the appointment on 22 July 1937 (SM to Dr Gleeson, 22 Jul. 1937, WNN 02995), and he left New Norcia three weeks later (SM to Big Friend, 9 Aug. 1937, WNN 02995). He reached Newcastle on 31 August 1937, and his arrival was reported in the local press as follows:

Dom S. Moreno, O.S.B., world famous musician and composer...arrived in Newcastle yesterday and established himself at St. Mary's Presbytery, in Church-Street. He will remain in Newcastle until after the congress, and will then undertake a series of concerts in various parts of the Commonwealth, in association with the Australian Broadcasting Commission...

"My musical experiences in this part of Australia," Dom Moreno added, "go back many years. I feel confident the talent and enthusiasm of the Newcastle people is the safest guarantee of great success so far as the congress music is concerned. So far, of course, I have not had an opportunity of meeting the various choirs formed for the congress. I understand, however, that splendid talent is available, and that excellent preliminary work has been done. I have no doubt whatever that the music at congress time will be something outstanding, and well worthy of a great occasion."

Dom Moreno stated that at the present stage it was difficult to estimate the probable numerical strength of the congress choir. Two hundred has been mentioned to him as a figure. He was inclined to believe, however, that it could be considerably larger. It would be difficult, as had been pointed out, to assemble a large choir at a central point for regular practices, but there would be nothing to prevent him - and that was his plan

- from training small choirs at each of a large number of centres, until a stage nearing perfection has been reached with each individually, and then to bring them together for a few final practices as a whole. He added that he was entirely confident of success, "My life is spent in this kind of work," said Dom Moreno, "and I know just what I want to do, and how I shall go about it. I shall be on familiar territory from the beginning." (*Newcastle Morning Herald and Miners' Advocate* 1 September 1937).

Moreno apparently launched quickly into his new role as Music Director. On 17 November 1937, just over two months after his arrival, he gave his first concert in Maitland, playing a number of organ solos and accompanying a number of choral and instrumental items (*The Maitland Daily Mercury* 18 November 1937).

The Congress provided Moreno with the most prominent opportunity of his life to put his thoughts and practice of church music to the widest possible audience. He was directly responsible for the "Congress Choir". Comprising some 180 voices, this group performed at the following liturgical occasions during the convention:

Wednesday, 10.0 a.m. – At Newcastle Sports Ground, Votive Mass of the Holy Ghost. Processionale, Westmead Band; 'Missa Brevis' (Palestrina), Congress Choir...

Thursday, 10.0 a.m. – At Newcastle Sports Ground, Women's Mass, Votive Mass of the Blessed Eucharist. Processionale, Westmead Band; "Missa Duodecima" (Moreno), Congress Choir...

Sunday, 10.0 a.m. – At Sacred heart Church, Hamilton. Votive Mass of the Blessed Eucharist. "Missa Brevis" (Palestrina), Congress Choir... (Dasey 1938, pp. 35-6).

Moreno's involvement, standing and routine at the Congress was summarized as follows in the published proceedings:

A polyphonic choir...had already been organized and had done some work under the direction of Mr. J. J. Kelly, who, about this time, left the State for Queensland. Practices, under the direction of Dom Moreno, began early in September. They were held with exemplary regularity, and were marked by a friendly spirit, and undaunted enthusiasm. Each night a separate part was taken up for practice. On each Sunday the whole choir was assembled for the purpose of building up the sectional work of week days. The conductor brought to the work an indefatigable store of energy and zeal, which was soon reflected in the progress of the work...

Palestrina's "Missa Brevis" and Moreno's "Missa Duodecima" were selected for the Congress. Palestrina's Mass, though a masterpiece of a master's hand, could not be performed conveniently in its entirety, since the Agnus Dei, in itself most beautiful, is unduly long, and is divided into three separate pieces. Here Dom Moreno came to the rescue by composing a short Agnus Dei which was greatly appreciated by all who heard it (Dasey 1938, p. 34).

It is also clear from Moreno's correspondence that he used his time in Maitland to extend his friendship network, and once again, to renew old acquaintances.

2.3 The late period (1938-1953)

The late period of Moreno's life is framed by his return home to New Norcia, following the Maitland Congress of 1938, and his death in Marseilles in 1953.

2.3.1 New Norcia and the War years (1938-1945)

Moreno returned to New Norcia on 4 April 1938 (CBC, 00475), but soon after his return he once again took on a position as guest Director of Music. At the invitation of the Bishop of Geraldton, James Patrick O'Collins (1892-1983), he was to direct the music for the opening of the newly completed Cathedral in Geraldton, and he left New Norcia for this purpose on 23 July 1938 (CBC, WNN 00475).

As was his practice for such commitments, Moreno gave a concert as part of the celebrations, and the event was reported in the local press:

The Artistry of Dom Stephen Moreno O.S.B.

Organ Recital at Radio Theatre, Geraldton

A large and enthusiastic audience gathered at radio Theatre, Geraldton, on Monday night, 29th. ult., to hear the organ recital by Dom S. Moreno, of New Norcia to which a supporting concert programme was contributed by the choirs of Stella Maris College and Christian Brother's College.

The entertainment was the concluding item of the festivities arranged to celebrate the opening of the completed Cathedral, and was graced by the patronage of the Hierarchy of Western Australia.

A feature of the programme was the introduction of the Hammond electric organ, which proved to be a most impressive instrument, and at the hands of Dom Moreno the audience were delighted with a rare exhibition of organ technique.

Dom S. Moreno commenced his recital at the console of the Hammond organ with "Massionello" that beautiful overture by Auber. His artistry was at once apparent, and the audience keenly awaited subsequent contributions.

Two part songs, “The Dewy Dell” (May H Brahe) and “The Call of May time,” sung by Stella Maris College choir, were conducted by Dom Moreno, and the singing was rich in tonal quality, both numbers being splendidly treated.

Dom Moreno next delighted the audience with Beethoven’s “Moonlight Sonata” (first movement) and Chopin’s “Waltz in C Sharp Minor.”

After an excellent interlude by the Christian Brothers’ boys choir (under Rev. Brother Andinac) Dom Moreno delighted with Rubenstein’s “Kamenoï-Ostrow” and Mendelssohn’s “Spring Song.” The third item in this bracket was the fascinating “Minuet in B Flat Minor”, by Moreno himself.

Following the interval, he entranced his audience with a glorious interpretation of “Prelude in C Sharp Minor” (Rachmaninoff), which was one of the best appreciated items in the programme. “Valse Triste” (Sibelius) was next submitted. In this wonderful composition sadness is the predominant note. “Kobolt” (Grieg) was the third item in this particular series.

Having conducted the Stella Maris Choir in two particularly pleasing numbers, Dom Moreno commenced his concluding trio of items with “Ensamer Wanderer” (Grieg).

This is a piece of delightful charm, and it is rather surprising that it has not gained the popularity it deserves. It is altogether a most suitable composition for the organ. Another composition by Grieg, “Solveig’s Song,” perhaps the best known of the songs of the Norwegian composer, was played with consummate feeling, and then followed Chopin’s “Polonaise in A Major” (*The Record* 8 September 1938).

Moreno returned to New Norcia on 13 October 1938 (CBC, WNN 00475) after making what was ostensibly his final Australian trip. One month later, he celebrated his Silver Jubilee of Ordination, and the concert given in honour of the occasion included a number of his compositions (CBC, WNN 00475).

The restrictions imposed during World War II undoubtedly limited Moreno’s travels during this time. Early in December 1939, the first annual Plainchant Festival was held in Perth with Moreno as Adjudicator (Carter 1997, p. 156). This event once again demonstrated Moreno’s commitment to chant and to education. Another unforeseen consequence of the War was that, from late 1942, he had to change his composing habits: Because he was unable to obtain new manuscript paper, he could not continue at his usual pace of composition, and this became evident in his reduced output (SM to Friend, 29 Dec. 1942, WNN 03004). With the perceived threat of invasion following the bombing in September 1943 of the Benedictine foundation at the Drysdale River Mission by the Japanese, which killed Father Thomas Gil (Bourke 1979, p. 249), Moreno taught himself Japanese. A number of his Japanese exercise notebooks survive in the Abbey Archives (WNN 02840, 02842).

2.3.2 Post-war New Norcia and the final journey (1946-1953)

In May 1946, the Diocese of Perth and Holy Trinity Abbey New Norcia celebrated the Centenary of its foundation. As Music Director of the Abbey, Moreno was closely involved in the preparation and production of the three-day celebrations at New Norcia, which included a number of his compositions. Given the importance of the occasion and Moreno's role in the proceedings, he undoubtedly took the opportunity to converse with many of the Church hierarchy present for the event.

The years immediately following World War II saw a large increase in the Catholic population of Western Australia, particularly through migration (Bourke 1979, p. 250). In 1949 Moreno became directly occupied in non-musical pastoral activity: the only time in his life when this occurred. He described his activities to Abbot Catalan in the following terms:

I am pleased to tell you that my health couldn't be any better. Of late I was put to an unusual test, namely, to go about visiting the camps of the migrants recently arrived in Australia from central Europe. I communicate with them in German, which is the language that binds them together.

Though German is the only foreign language common to them all and they speak it quite fluently, yet we have decided on bringing to West Australia some priests from Poland because Polish is their native language. Thus, I myself would be left quite free and it would serve as well to the migrants' greater spiritual benefits. The Polish priest may arrive within a few weeks, because many people are helping us on this project... Moreover, I got a letter from "Ritmo" to tell me that it would be very expedient for me to go to Spain. The reasons for doing that are well known to you. So you had better take up a decision as soon as possible because the matter is urgent (SM to P. Abad, 15 Dec. 1949, WNN 02180, trans. Ros 1980 p. 188).

Although Moreno stated that his pastoral activity to the immigrants was "hard" on his "nerves" (SM to Jimmy, 29 Dec. 1949, WNN 03010), his correspondence indicates that he continued to support the cause of a number of immigrants until his death.

From late 1949, Moreno began discussing in his correspondence the possibility of making an overseas trip, travelling to both Europe and America (SM to P. Abad, 15 Dec. 1949, WNN 02180). His doctor also advised him in August 1951 to take a "long sea journey" to alleviate his ongoing health issues (SM to Miss Garvan, 2 Oct. 1951, WNN 03013), but owing to changes within the Monastery at New Norcia, Moreno was unable to travel until 1953.

The changes at New Norcia that prevented Moreno from travelling came as a result of the election of a new Abbot. In 1951 Abbot Catalan resigned his position and an election had to be called. Gregory Gomez was elected in October 1951 the fourth Abbot of New Norcia (Hutchison 1995, p. 87). This election had immediate repercussions on Moreno's plans: his correspondence indicates that, in early March 1952, his journey was planned and organised for later that year (SM to Miss Garvan, 14 Mar. 1952, WNN 03014), but at the end of the month he wrote again to Miss Garvan, advising her of the postponement of the trip:

In regard to my proposed trip to Europe I would advise you not mention to the Lord Abbot. Unexpected things have happened since and as a result of which he might change his mind. Still, if you have spoken to him about this, please, don't worry. No harm done (SM to Miss Garvan, 28 Mar. 1952, WNN 03015).

The "unexpected things" delaying Moreno's trip were Abbot Gomez's visit to Spain in 1952 for the International Eucharistic Congress in Barcelona (SM to Big Friend, 26 May 1952, WNN 03015), and the new Abbot's insistence that Moreno complete the publication of the new edition of his *Gregorian manual* before leaving Australia (SM to Miss Garvan, 20 Oct. 1952, WNN 03016).

There was more than simply musical significance for Moreno in the task of completing the new *Gregorian manual*: one of the motives, expressed privately by Moreno, for undertaking the journey was that it was hoped that sales of his music might alleviate the poor financial situation of the Abbey:

The financial position of a Monastery is extremely precarious. We have some money in the bank, but this is deposited at the interest rate of 1 1/2 per cent, and we cannot dispose of our deposit until after 6 yrs. In the mean time we are depending on our daily interest which is very low compared with the needs of every day life. In fact the Lord Abbot told me that he wouldn't miss the opportunity of getting money at a convenient interest.

The second part of the confidential intention is that I am travelling to these countries in the hope that in the near future my efforts will relieve the sad position of New Norcia. Under such circumstances a pleasure trip of such extent would be madness on my part. I am ready to do any sacrifice, and I know well that this is going to be the fact (SM to Miss Garvan, 12 Jan. 1953, WNN 03016).

Late in December 1952, and in compliance with the new Abbot's wishes, the completion of the *Gregorian manual* was drawing close, and Moreno secured a berth on board the "Strathnaver" for 9 February 1953 (SM to Miss Garvan, 22 Dec. 1952, WNN 03016).

When he left New Norcia on 5 February 1953 (CBC, WNN 00480), Moreno was extremely unwell. His correspondence indicates that his health had been in decline since mid-1950 (Dr Lucroft to SM 14 Aug. 1950, WNN 02827). Immediately prior to leaving Australia, he was forced to have an operation on his left ear, and he subsequently spent nine days convalescing:

I had lately a very hard time; suffering much as I never had in my life. In these days I fully understood why people with perhaps charity but without hope and faith shorten their lives with violence. I am sure your prayers helped me to resign myself in the hands of God. This perceived tragedy ended in an operation on my ear. Dr Farmer says it is one of the worst cases he knows of. Thanks to God I'm out of danger, though practically deaf in that ear. Nature and further treatment will put the finishing touches to my recovery (SM to Miss Garvan, 3 Feb. 1953, WNN 03016).

Notwithstanding his health problems, Moreno left Australia on 9 February 1953 on board the "Strathnaver". Amongst the passengers were two St John of God Sisters from Subiaco, Mothers Perpetua and Dolores (SM to Miss Garvan, 12 Jan. 1953, WNN 03016). At Colombo, Ceylon, the first port of call, Moreno experienced first hand the international dissemination of his music, an experience he relayed to Ros:

Yesterday I visited the Colombo Cathedral...Their choir had just finished rehearsing my Missa Decima only five minutes before...From the Oblates I went across to the Good Shepherd Convent. I was told by the Sisters that practically all the music they sing there is mine. They sing "Missa Nona" and "Missa Decima", and they would like to have some more. I suggested [to] them "Missa Undecima" and "Missa Decima Septima." I intend to post them some of the Catalogues I brought with me.

At present they are learning "Anima Christi" which makes a deep impression on them...My "Adoro te" is their favourite tune, and they hum it and whistle it everywhere. In fact, I heard it being sung along the street, though because of my deafness I could not get where the voice was coming from.

I have put some weight on, but my ear is still "kaputt" (*sic.*). At least I have something in common with Beethoven (SM to P. Eladio, 17 Feb. 1953, WNN 02835, trans. Ros 1980, p. 203).

Two days after sailing from Colombo, the ship docked in Bombay, India. Once again, Moreno's international standing was confirmed when the Jesuits of the city arranged two concerts in honour of the composer's visit. The event was reported in the local newspaper, *The Sunday Standard* of 22 February 1953, and Moreno also wrote of the experience in glowing terms to his friend, Sir Thomas Meagher of Perth (SM to Tom, 22 Feb. 1953, WNN 02835). After Bombay he travelled onto France.

By the time the boat reached Marseilles, in early March, Moreno required hospitalisation. Mothers Perpetua and Dolores attended Moreno onboard ship, and they organized for him to be transferred on 2 March 1953 to the Catholic hospital at Marseilles, which was run by the Sisters of St Joseph of the Apparition (Mother Perpetua to the Lord Abbot, 4 Mar. 1953, WNN 02071). The following day, Moreno underwent an operation, and an unnamed Sister from St Joseph's Hospital reported his final hours to Abbot Gomez as follows:

Father was in a coma and could not realize where he was and what was happening to him. He lingered like that until Friday the 5th, towards 9am when he died. He was laid out in his Benedictine habit which we found in his suitcase. His own Abbey in Australia has been informed by cable (WNN 02071).

Whilst the above letter provides many unique details regarding Moreno's last days, it unfortunately gives the date of death incorrectly. The death certificate, which survives at New Norcia, gives the date of death as 6 March 1953 (Example 2.6).

The Sisters of the Apparition offered to bury Moreno in their crypt, but his body was transported to the Benedictine Abbey of En-Calcat in Marseilles, where he remains buried (Example 2.7). Father Paul Azara, a monk of New Norcia studying in Rome at the time, celebrated the Requiem Mass at En-Calcat (WNN 02071). At New Norcia on 9 March, a Solemn Requiem Mass for Moreno was celebrated, at which his *Missa quinta* was sung (CBC, WNN 00480).

Hundreds of telegrams and letters of condolence were sent to New Norcia. Of the numerous tributes published in newspapers and magazines, the following, by composer James Penberthy, reflected many of the sentiments expressed:

It was with profound regret that I read of the passing of Dom Moreno. His scholarly, unworldly approach to music, his influence over a number of years in his Church and in his adopted country, were such as will be grievously felt for a long time.

For his inspiration, help and friendship I shall be always deeply grateful. His wish to hear his music performed in his native country was not realized.

We shall do ourselves a disservice if we allow his music to die here in the land where, with so much love and talent, he applied himself to his appointed task.

West Australia has lost perhaps its very finest musician (*The Sunday Times* 9 March 1953).

Against the background of this brief biographical overview, which has been designed to establish the cultural milieu, secular and religious, in which Moreno composed, the next three chapters will examine Moreno's compositional output in the early, middle and late periods respectively.


Example 2.6 Moreno's death certificate (WNN 02071)

DÉPARTEMENT
DES
BOUCHES-DU-RHONE

ARRONDISSEMENT
DE
MARSEILLE

ETAT CIVIL

REPUBLICQUE FRANÇAISE

VILLE DE  MARSEILLE

EXTRAIT DU REGISTRE
DES

ACTES DE DÉCÈS

Acte de Décès

Número du registre 1/759-
de l'acte

Le Six Mars mil neuf cent Cinquantetrois
à neuf heures
Stephen MORENO - né à Corella Navarra (Espagne) le
dix sept janvier mil huit cent quatre vingt neuf -
ecclésiastique - Fille de ----- et de -----
Célibataire - Domicilié en Australie -





est décédé avenue du Prado 253 -

Dressé le sept Mars mil neuf cent cinquanteTrois
à dix sept heures sur la déclaration de Charles NICOLIER
cinquante trois ans, employé rue Audimar -

Lecture faite, Nous, Paul TATILON
Officier de l'Etat Civil par délégation, avons signé avec Lui
(Suivent les signatures)

For the legalization of the signature
M. Paul Tatilon, Deputy Mayor
of Marseille
British Consulate-General
Marseille, March 1953
Lawrence
McLennan

POUR EXTRAIT CONFORME :
A Marseille, le neuf Mars mil neuf cent cinquante trois
L'Officier de l'Etat Civil,

Example 2.7 Moreno's grave photo (WNN 02071)



Chapter Three

Chronology and Provenance of the Early Works (1889-1921)

The purpose of this Chapter will be to determine the extent of Moreno's output in the early period (1889-1921), up to the time of his studies in Germany, to establish a chronology within this period, and to examine the context and purposes of that output. As there is very little surviving correspondence from or to Moreno during this period, the evidence for identifying works and for establishing a chronology for works of the period is more difficult than for the later periods. A methodology for dating works has already been outlined in Chapter 1.3. It will be seen that, for this early period, dating rests largely upon references made in the Abbey Chronicle, together with information from secondary sources, and an examination of Moreno's handwriting and the types of manuscript paper he used.

It will be convenient here to deal first with works that can be dated, either precisely or speculatively, in chronological sequence. While many works cited in secondary sources can be identified amongst the manuscripts, albeit with varying degrees of certainty, some appear not to have survived. Such lost works will nevertheless be included in the study. Works that cannot be dated precisely, but which can be identified as coming from this period, will be discussed separately (Section 3.2). Dates that are assigned only speculatively are enclosed in square brackets after the titles in the headings throughout the Chapter.

3.1 Datable works of the early period

3.1.1 Spain and Italy (1889-1907)

According to Ros (1980, pp. 18, 124) Moreno had composed a number of litanies, a *Christus factus est*, a *Miserere mei Deus* and a *Lamentatione* for Holy Week before his arrival in Australia in 1908. No such works appear to have survived at Corella, or in the records from the monastery of St Julian de Albaro at Genoa, which have been transferred to the Monastery of Miracoli, Italy (P Lemme OSB 2003, pers. comm., 22 August) (see Chapter 1.1.2). A number of counterpoint exercises that could possibly date from before 1908 survive at New Norcia in manuscript as fair-copies (Mss 02663-9) and working copies (Mss 02657-62), but they cannot be equated with the works to which Ros refers.

There are no surviving works at New Norcia to which these references by Ros can be linked conclusively, although it is possible that Moreno reworked some or all of these early compositions and incorporated them into later collections. The *Lamentatione*, for example, may be speculatively associated with surviving working copy (Ms 00001) that was apparently re-worked for inclusion in Moreno's *Officium majoris hebdomadae* (March 1910).

3.1.2 Early years in New Norcia (1908-1921)

Salve Regina (January 1909)

On 17 January 1909, the Abbey Chronicler noted the first recorded performance in Australia of a composition by Moreno:

During the Offertory of the Mass, the "Salve Regina by our Junior D. Esteban Moreno was sung for the first time and in the evening, during the exposition of the Blessed Sacrament, the motet "O Salutaris Hostia" of D. Mauro Galles: These two pieces were offered to the Rev. Fr. Abbot on his Feast Day (CBC, 17 Jan. 1909, WNN 00465).

Moreno had presented the work to the Abbot the previous day (CBC, 16 Jan. 1909, WNN 00465).

This work can be identified with reasonable certainty amongst the surviving manuscripts by a process of elimination. Of the surviving *Salve Regina* settings of Moreno, all but one can be clearly dated. This undated work displays several features consistent with an early period composition. It survives as a working copy manuscript (Ms 02350), scored for tenor solo, three-part male choir (TTB) with organ accompaniment. No fair copy appears to have survived. The conclusion of this work contains one of the few examples of Moreno using a 3/2 time signature.

Although Ros (1980, p. 20) makes reference to the Abbey Chronicle, as cited above, he does not identify the mentioned works amongst the surviving manuscripts. Revell (1990) makes no reference at all to this work. On the basis of the evidence outlined above, the work can be dated with reasonable certainty to January 1909.

Benedictus Dominus Deus, Christus factus est, & Miserere mei Deus (March 1909)

In preparation for Easter 1909, Moreno composed the three motets *Benedictus Dominus Deus*, *Christus factus est* and *Miserere mei Deus*. The Abbey Chronicler identified Moreno as the composer of these motets sung during the Office of Tenebrae (Matins and Lauds) on each of the three days 7-9 March 1909 (CBC, 8/9 Mar. 1909, WNN 00465). He noted that the works were scored for four voices, but he does not identify the particular voicing.

The texts of these three motets are specified for the Office of Lauds on the three days of Holy Week: Holy Thursday, Good Friday and Holy Saturday. The subdivision of the text of *Christus factus est* also provides a key to identifying this work with performance during Holy Week (Example 3.1). The text is divided into three sections: section one is performed at Lauds of Holy Thursday, sections one and two performed at Lauds of Good Friday, and all three at Lauds of Holy Saturday.

Example 3.1 **Subdivision of the text *Christus factus est* for use in Holy Week**
Section One (I): *Christus factus est pro nobis obediens usque ad mortem.*
Section Two (II): *Mortem autem crucis.*
Section Three (III): *Propter quod et Deus exaltavit illum, et dedit illi nomen,*
quod est super omne nomen.

Moreno's setting of *Christus factus est* conforms with this subdivision, and thus identifies the work clearly with the sung Office of Holy Week.

A set of fair-copy individual vocal parts (Mss 01205-8) comprising the *Benedictus Dominus*, *Christus factus est (I)*, *Miserere mei* and *Christus factus est (II & III)* and scored for TTBB could be those used in 1909. The *Benedictus* and the *Miserere* are both in *falso-bordone* style and they survive also as a fair-copy score (Ms 01904). A fair-copy of the complete *Christus factus est* (parts I-III) and *Miserere* in the hand of Dom William Gimenez also survives (Ms 01204).

None of these compositions was ever published, but the nature of the fair-copy score (Ms 00802) and the corresponding middle period working copy revisions (Mss 02030, 02064) indicate that Moreno intended to publish *Christus factus est*.

Ros (1980, index p. 4) includes the *Benedictus Dominus Deus* and *Miserere mei Deus* in his catalogue. In his general discussion of Moreno's early music, he notes that Moreno composed a setting of the three motets in 1909, but he does not give the scoring (Ros 1980, p. 59). Revell (1990, pp. 53, 87) suggests that the *Benedictus* and *Christus factus est* were composed in 1909. He makes no reference to the *Miserere*. There is no evidence to support Revell's (1990, p. 87) suggestion that the *Benedictus* was published in 1925.

On the basis of the evidence cited above, the three motets can be dated with reasonable certainty to March 1909.

Magnificat & Adoremus in aeternum (July 1909)

The only surviving details regarding Moreno's *Magnificat* sung at the Office of Vespers on the Feast of Saint Benedict 17 July 1909 are those provided by the Abbey Chronicler, and these are rather unclear: "At 5pm Solemn Vespers in the Church. The 'Magnificat' was sung to music composed by the Junior, D. Stephen Moreno, like the "Miserere" of Good Friday" (CBC, 17 Jul. 1909, WNN 00465). It is possible that the Chronicler meant the scoring and style of the *Magnificat* and the *Miserere* were similar, which suggests that the *Magnificat* of 1909 was scored for four-part male choir (TTBB) in *falso-bordone* style.

Moreno composed only one setting of the *Magnificat*, scored for TTBB choir and in *falso-bordone* style, and it uses the Solemn Tone 1^a (LU, p. 213). It survives in manuscript as fair-

copy individual vocal parts (Mss 02166-9) and as working copies (Mss 02382, 02700a). The fair copies also include the eight-bar antiphon *Adoremus in aeternum*, also scored for TTBB choir.

The addition of this Benediction antiphon can be explained by the fact that, on Feast days, it was the practice of the Monastery to celebrate the liturgy of Benediction at the conclusion of Vespers (CBC), and this antiphon is taken from that liturgy. The working copy of the *Adoremus in aeternum* also contains one bar of the *Laudate Dominum*, the psalm associated with this Antiphon at Benediction. One of the working-copy manuscripts (Ms 02382) also contains workings of *Dolores: Errante y Solitaria* (October 1910), indicating that the *Magnificat* was composed before *Dolores*.

Neither Ros (1980) nor Revell (1990) refers to these compositions. On the basis of the evidence cited above, both the *Magnificat* and *Adoremus in aeternum* can be dated with reasonable certainty to July 1909.

Els Segados (Los Segadores) (October 1909)

Moreno's earliest surviving orchestral work is an arrangement of "Els Segados (Los Segadores)", which is a canon scored for six unspecified instruments. The first performance of the work appears to have taken place during the Mass on the Feast of All Saints, 1909, when the Abbey orchestra performed "at the Offertory, *O Sacrum Convivium* for three voices and sextet (organ and violins) by M Garcia, and following the final Gospel a popular canon for sextet arranged by D. Esteban Moreno" (CBC, 1 Nov. 1909, WNN 00465). The 'canon for sextet' is not clearly identified, but on the Feast of St Patrick 1910, the Abbey Chronicler recorded more specifically a performance of "Els Segados a popular canon by E Moreno" (CBC, 17 Mar. 1910, WNN 00465). The Chronicler gives no details of scoring on this occasion, but he noted that a quintet by Beethoven was played during the *Offertory* at that same Mass. Taking these details as a whole, it is probable that the "popular canon for sextet" and "Els Segados a popular canon" are the same work. The evidence provided in surviving manuscripts strengthens this assumption.

A near complete copy (the last two bars missing) of the *Los Segadores* survives in manuscript as a fair copy (Ms 02800). It is the fourth item in a collection of compositions titled "Piezas para Quinteto". Although this collection is titled "Quinteto", the score contains only the string parts

(vn I & II, va, vc, db) suggesting that a sixth part, possibly for the harmonium, is now lost. The collection contains also *O Sacrum Convivium* by M. Garcia, which was performed also at the November Mass (mentioned above). A first violin part survives in manuscript as a fair copy (Ms 01940) and although this copy, titled *Els Segados*, is in a different key from the incomplete fair copy it is clearly the same arrangement as the scored version. No sextet version survives.

Neither Ros (1980) nor Revell (1990) discusses this arrangement or includes it in their respective catalogues of Moreno's works. On the basis of the evidence cited above the work can be dated to October 1909.

Rorate caeli desuper – Ne irascaros Domine [1909]

Moreno's only setting of *Rorate caeli desuper – Ne irascaros Domine* is scored for four-part male choir (TTBB) *a cappella*. The work is set for plainchant alternating with *falso-bordone*. The text is obviously that of the so-called 'Advent Prose' (LU, p. 1868), which is suitable for use at any time during the Advent season, and most likely sung at Benediction. There is no mention in the Abbey Chronicle to a work by Moreno under this title being performed, but a work of the same title was performed during the Offertory of the Mass on the third Sunday of Advent 1908 (CBC, 13 Dec. 1908, WNN 00465). As Moreno had arrived at New Norcia only a few days earlier, it is unlikely that it was his setting of the text performed at that time.

Moreno's setting survives in manuscript as fair-copy individual vocal parts (Mss 02550-3). These are in the hand of Dom William Gimenez, who was also responsible for copying Moreno's *Christus factus est* in March 1909. The scoring for TTBB voices, together with use of *falso-bordone* style and the association with Dom William Gimenez, suggest this work might be dated speculatively to 1909. Neither Ros (1980) nor Revell (1990) refers to this work.

Rosari á Maria Santissima para Montserrat [1909-10]

Moreno's collection titled *Rosari á Maria Santissima para Montserrat* comprises fourteen complete individual items scored for two-part treble choir with organ accompaniment. Two decades of the Rosary are contained in this collection, and both Spanish and Latin text are included in a number of the compositions.

In the first decade, Moreno set the first half of a single *Padre Nuestro* (Lord's Prayer), five *Deu Vos Salve* (Hail Mary) and a single *Gloria Patri*. In the second decade, he set the second half of each of the same prayers. It is unclear why Moreno included the words "para Montserrat" in his title, although it is possible that this refers to the fact that Moreno was here following the "Montserrat practice" described as "alternating the chapel polyphony with popular prayer" (Estrada 1991). Moreno was undoubtedly familiar with the musical practices of Montserrat, as a number of the monks at Miracle during Moreno's time there (1904-1906), and in the community of New Norcia, were originally from the famous Spanish Monastery (Ros 1980).

The collection survives in manuscript as a single working copy (Ms 01234). Ros (1980) does not refer to the collection. Revell (1990, pp. 71, 89) suggests that it was composed in 1930. On the basis of the surviving manuscript evidence and that Moreno appears to have been concerned mostly with male-voice choral music after 1911, this collection can be dated speculatively to the period 1909-10.

Trisagio [1909-10]

The set of ten compositions collectively titled *Trisagio* (Table 3.1) is scored for two-part treble choir and organ. The collection survives complete in a single working copy (Ms 02295). The soprano part for the first two movements, marked 'Tiple', survives also as a fair copy (Ms 01111). A third manuscript (Ms 01100), apparently originally intended as a fair-copy, contains only the heading "Trisagio a Tres Voces". As it also contains workings of a litany from *Collectio centum litaniarum* (April 1912), it can be dated to before April 1912. As in the case of the *Rosari á Maria Santissima* (see above), the date can be narrowed to before 1911 as Moreno appears to have been concerned mostly with male-voice choral music after that time.

Table 3.1 *Trisagio*

Title	Scoring	Key
Padre Nuestro	SA, org	G min.
Santo Santo Santo Senor Dios	SA, org	Bb maj.
Santo Santo Santo Senor Dios	SA, org	Eb maj.
Santo Santo Santo Senor Dios	SA, org	G min.
Santo Santo Santo Senor Dios	SA, org	Bb maj.
Veni Sul	SA, org	G min.
Santa Maria Madre de Dios	SA, org	Bb maj.
Gloria al Padre	SA, org	Bb maj.
Gloria al Padre	SA, org	G min.
Gloria al Padre	SA, org	Bb maj.

Neither Ros (1980) nor Revell (1990) refers to this collection. On the basis of the surviving evidence, this collection can be dated speculatively only to the period 1909-10.

Officium Majoris Hebromadae (March 1910)

Moreno's largest collection of music for Holy Week is contained in the *Officium Majoris Hebromadae*, all scored for four-part choir (STTB) *a cappella*. The collection (Table 3.2) contains settings of the *Tubae* for the Passion Gospels of Palm Sunday and Good Friday, the Lamentations for each of Holy Thursday, Good Friday and Holy Saturday, three settings of the *Benedictus*, and *Miserere mei Deus*, a setting of the *Christus factus est* in three sections (as in Example 3.1 above), as well as the eighteen Responsories for Tenebrae for use over the three days.

Table 3.2 *Officium majoris hebromadae*

Title	Scoring	Key	Ms 01336 fair copy	Ms 01337 working copy	Other working copies	Other fair copies
Dominica Palmarum						
Passio secundum Matthaeum	STTB	Eb maj.	√	√		
Feria V in Coena Domini						
Lectio I: Incipit lamentatio Jeremiae	STTB	C# min.	√	√		
Lectio II: Vau. Et egressus est	STTB	A maj.	√	√		
Lectio III: Jod. Manum suam misit	STTB	B min.	√	√		
Responsorium IV: Amicus meus osculi	STTB	A maj.	√	√		
Responsorium V:	STTB	F# min.	√	√		

Judas mercator pessimus						
Responsorium VI: Unus ex discipulis meis	STTB	A maj.	√	√		
Responsorium VII: Eram quasi agnus	STTB	Eb maj.	√	√		
Responsorium VIII: Una hora non potuistis	STTB	C min.	√	√		
Responsorium IX: Seniores populi consilium	STTB	Eb maj.	√	√		
Benedictus Dominus Deus: Tonus V Hispanus	STTB	Db maj.	√	√		
Christus factus est	STTB	Bb min.	√	√		
Miserere mei Deus: Tonus IV Parmensis	STTB	Bb min.	√			
Feria VI in Parasceve						
Lectio I: De lamentatione Jeremiae	STTB	G min.	√	√	00001	
Lectio II: Lamed. Matribus suis dixerunt	STTB	Bb maj.	√	√	00001	
Lectio III: Aleph. Ego vir videns	STTB	D min.	√	√	00001	
Responsorium IV: Tamquam ad latronem	STTB	Ab maj.	√	√		
Responsorium V: Tenebrae factae sunt	STTB	F min.	√	√		
Responsorium VI: Animam meam dilectam	STTB	Ab maj.	√	√		
Responsorium VII: Tradiderunt me in manus	STTB	Bb maj.	√	√		
Responsorium VIII: Jesum tradidit impius	STTB	G min.	√	√		
Responsorium IX: Caligaverunt oculi mei	STTB	Bb maj.	√	√		
Benedictus Dominus Deus	STTB	Eb maj.	√	√		02046-9
Christus factus est	STTB	C min.	√	√		02046-9
Miserere mei Deus	STTB	C min.	√	01283	00252	01278-82
Passio secundum Joannem	STTB	Eb maj.	√	√		02683-6
Sabbato Sancto						
Lectio I: De lamentatione Jeremiae	STTB	C min.	√	√		
Lectio II: Aleph. Quomodo obscuratum	STTB	Eb maj.	√	√		
Lectio III: Incipit. Oratio Jeremiae	STTB	C min.	√	√		
Responsorium IV: Recessit pastor noster	STTB	E maj.	√	√		
Responsorium V: O vos omnes	STTB	C# min.	√	√		
Responsorium VI: Ecce quomodo moritur	STTB	E maj.	√	√		
Responsorium VII: Astiterunt reges terrae	STTB	G# min.	√	√		
Responsorium VIII: Aestimatus sum cum	STTB	B maj.	√	√		
Responsorium IX: Sepulto Domino signatum	STTB	G# min.	√	√		
Benedictus Dominus Deus: Tonus V Casinensis	STTB	Db maj.	√	√		
Christus factus est	STTB	Bb min.	√	√		
Miserere mei Deus: Tonus IV Saviliamus	STTB	Bb min.	√			

The whole collection survives in manuscript as a fair-copy score (Ms 01336) and all but one of the compositions also survives as a single working copy (Ms 01337). The one motet not included in Ms 01337 is *Miserere mei Deus*, which exists separately in working copies using the same paper type as the collection (Ms 00252, 01283). The consecutive page numbering of the main working-copy manuscript (Ms 01337) indicates clearly that Moreno conceived the collection as a whole from the start. The fair-copy collection specifies the scoring as “Cantus, Tenor I, Tenor II, Bassus” whilst the main working copy indicates “Tiple, Tenor, Tenor II, Bajo”.

The *Lamentatione* of Good Friday exists also in a separate working copy (Ms 00001). Given that the changes made in this working copy are incorporated in the other working copies this is almost certainly an earlier working of the *Lamentatione* that Moreno included in the final collection. It could therefore conceivably be the setting of the *Lamentatione* composed by Moreno whilst a student at Miracle in 1904-06, as mentioned by Ros (1980 p. 124). The evidence for this, however, is slender.

As shown in the table above, four compositions included in the collection exist also in manuscript as individual fair-copy vocal parts: the *Benedictus Dominus Deus* and *Christus factus est* (Mss 02046-9) the *Miserere mei Deus* (Mss 01278-82) and the *Passio secundum Joannem* (Mss 02683-6). This suggests that these compositions were performed at New Norcia. The first three compositions are those assigned to Lauds of Good Friday in the anthology as a whole, and the setting of *Christus factus est* includes only sections I & II of the motet, also indicating clearly that the works were performed at Lauds of Good Friday (see Table 3.2 above). This is consistent with the details recorded by the Abbey Chronicler of the music performed for Lauds of Good Friday 1910 (CBC, 24 Mar. 1910, WNN 00465), and the entire collection can thus be dated with reasonable certainty to March 1910. There is no evidence currently available to indicate if Moreno’s Passion of Good Friday was performed.

Ros includes this collection in his catalogue, stating that it was scored for “A.T.T.B” (Ros 1980, index p. 4). In his general discussion of the collection, however, he states that it was composed in 1910 and scored for “C.T.Br.B” (Ros 1980, p. 59). Revell (1990, pp. 56, 89) suggests a composition date of 1911. On the basis of the evidence cited above, the collection can be dated to March 1910.

Te Deum laudamus (July 1910)

Moreno's first setting of the *Te Deum laudamus* is scored for three-part male choir (TTB) with flute, cornet, strings and harmonium/organ accompaniment. The work was composed to celebrate Abbot Torres' safe return from Italy to the Abbey on 3 July 1910 (CBC, 3 Jul. 1910, WNN 00465). The local media reported on the event in the following terms:

A large number of people assembled at New Norcia on Sunday, 3rd July, to take part in the welcome extended to the Right Rev Bishop Torres, O.S.B., on his return from a visit to Italy. High Mass was celebrated at 9a.m., the celebrant being the Very Rev. Father Castanes. The music, so well discoursed by the choir, was Perosi's Mass for three voices. The three leading choristers were: Father Maristany, bass; Very Rev. Prior Bas, baritone; Bro. Salvador, tenor. This Mass is a very excellent composition and gave full scope to the voices of the various singers. The conductor of the choir was the great young musician, Dom Stephen Mareno [*sic.*], the composer of the "Te Deum," sung and played by the orchestra after Mass, and the organist was the Rev. D. M. Galles, another fine musician. The Offertorium of the mass - "Ave Verum," by Ravanello, in two voices, a beautiful piece - was sung by Prior Bas and Bro. Salvador.

After Mass, a "Te Deum," composed by Dom Stephen Mareno [*sic.*], for His Lordship's arrival home, was rendered. The oratorio is a very high class and difficult of execution both for the vocalists and instrumentalists. Dom Mareno [*sic.*] is of the modern German or Wagner school of music. In this oratorio the composer was the conductor and the organist the Rev. D. Galles. The three vocalists were Rev. Marestany, bass, and Rev. Prior Bas and Bro. Salvador, baritone and tenor respectively - a trio it would be difficult to equal anywhere. The same singers took part in the evening devotions, when Janazzi's "Genitori," and a solo by Bro. Salvador was much appreciated for its sweetness and pathos (*The Midland Advertiser* 15 August 1910).

Subsequent performances of this hymn of thanksgiving, were given two months later and on New Year's day for the following two years (CBC, 18 Sep. 1910, 1 Jan. 1911, 1 Jan. 1912, WNN 00465). The work survives in manuscript as a fair-copy open score (Ms 00503) and as a working copy (Ms 00504). The highly decorative illustrated title page bears the dedication to the "Illmo y Rdmó D. Fulgencio Torres O.S.B., and is dated 1910, although this may not be in Moreno's hand. Surprisingly, no fair-copy vocal or instrumental parts have survived.

Both Ros (1980, p. 59, index p. 9) and Revell (1990, pp. 54, 89) include this work in their respective catalogues, and they provide the provenance and date of composition as outlined above. Both, however, mistakenly believe this work to be the one re-worked and performed in Adelaide in 1928 (see Chapter Two, December 1922).

Stabat Mater dolorosa (September 1910)

Moreno's *Stabat Mater dolorosa*, scored for baritone solo, three-part male choir (TTB), flute, cornet, strings and harmonium/organ accompaniment, was first performed in celebration of the Seven Sorrows of the B.V.M. 18 September 1910, by the monastic choir and orchestra. The Abbey Chronicler stated that the work was sung in the evening of the Feast, following the Exposition of the Blessed Sacrament and that "the effect of the production on the people was admirable. The Sisters say that this new composition is better than the "Te Deum"" (CBC, 18 Sep. 1910, WNN 00465).

The work survives in manuscript as a fair-copy score (Ms 01162) and as a working copy (Ms 01162a). Two fair-copy fragments also survive (Mss 01123, 02007). Inexplicably, no fair-copy vocal or instrumental parts have survived. One of the fragments (Ms 01123) also includes a working of *Collectio centum litaniarum* (April 1912).

Ros (1980, index p. 1) includes this work in his catalogue of Moreno's early works, but does not discuss its provenance or provide an exact date of composition. He states that the work is "of so much pathos and inspiration that many a grey-haired composer would like to have it to his credit" (Ros 1980, pp. 59-60). Revell (1990, pp. 54, 89) suggests the work was composed in 1909. The evidence cited above clearly indicates the work was completed by September 1910.

Dolores: Errante y Solitaria, Opus 17 (October 1910)

Moreno's first complete secular song, *Dolores: Errante y Solitaria*, is scored for soprano solo with piano accompaniment. This work was composed for, and dedicated to, the French soprano Mdle Antonia Dolores Bettini, who sang under the name 'Dolores'. The soprano first visited New Norcia on 27 October 1910. On the third day of her visit she gave a brief recital to the boarders of St Gertrude's College, including the first performance of Moreno's song. Abbot Torres, the Chronicler at the time, described the event as follows:

In the evening (Sunday) the boarders of St. Gertrude's College – 76 in number – put on an entertainment for Mdle Dolores, in which she too wanted to take part. She sang five songs, besides the one composed and dedicated to her by Dom Moreno. She was very pleased with everything and the College girls were delighted with her singing (CBC, 30 Oct. 1910, WNN 00465, trans. Ros 1980, p. 50).

The work survives in manuscript as fair-copy scores (Mss 01775, 02799), a fair-copy vocal-line-only score (Ms 01777) and as working copies (Mss 01119, 01776, 02700). One of the fair-copy scores (Ms 01775) is clearly intended as a presentation copy, as it has a highly decorative and elaborate title page. The other fair copy (Ms 02799) bears the ascription ‘Opus 17’ and records Father Robert Bas, the Abbey Prior, as the author of the text.

Ros (1980, index p. 1) includes this work in his catalogue of Moreno’s early works, and states that printed copies of the work were distributed to the general public at the recital at St Gertrude’s (Ros 1980, p. 49). No copy of the distributed material appears to have survived. Revell (1990, pp. 54-5) dates the work correctly to 1910, but incorrectly asserts that ‘only sketches exist’. On the basis of the evidence outlined above, the work can be dated to October 1910.

Misa a 4 voces [1908-11]

Moreno’s first Mass setting, scored for four-part mixed choir (SATB) *a cappella*, remains unfinished. Only the *Kyrie* and *Gloria* were completed and they survive in manuscript as fair-copy scores (Mss 00002-3, 00008) and as working copies (Mss 00004-7). Ros (1980) does not refer to this work. Revell (1990, pp. 53, 88) suggests a composition date of 1908. Based on the use of M-RIANO and P VIDAL manuscript paper, early-period notational indicators, the fact that Moreno appears to have been concerned with male-voiced choral music after 1910, this work can be dated only speculatively to 1908-11, or even earlier.

Missa prima, Opus 31 (April 1911)

Moreno’s first complete Mass setting is his *Missa prima*, scored for three-part male choir (TTB) with strings and harmonium/organ accompaniment. The first performance of the work was noted by the Abbey Chronicler as being given on Easter Sunday 1911 by the Abbey choir and orchestra, and he described the work as “very effective” (CBC, 16 Apr. 1911, WNN 00465).

Moreno later revised the work, presumably in preparation for publication. Chenna published the Mass as a full score, dated 1927, as a voices and organ score, also dated 1927, and as individual vocal and instrumental parts. It survives also in manuscript as fair-copy full scores (Mss 00009,

00013, 00028), fair-copy score (Ms 00018), fair-copy individual instrumental and vocal parts (Mss 00019-27) and in working copies (Mss 00014-6, 00027-31, 02080, 02398, 02415-6, 02460). A number of discarded fair-copy fragments also survive (Mss 00010-2, 00017, 00254-5, 02416, 02498, 02525). One of the fair-copy open scores (Ms 00028) is clearly dated by Moreno “1911” and it also bears the dedication “Al Illmo y Rdmo P. D. F. Torres”. The fair-copy score (Ms 00018) is clearly marked “Opus 31” by Moreno.

Ros (1980, index p. 8) includes this work in his catalogue of early works, and states that the Mass was composed when Moreno “was about 20 years of age” (Ros 1980, p. 42). Revell (1990, pp. 56, 88) states that the work was composed in 1911, but asserts, incorrectly, that it was published in 1925. On the basis of the evidence cited above, the work was completed by April 1911 and published in 1927.

Dos ave Maria (sine Sancte Maria) et gloria Patri, Opus 11 & 12 [April 1911]

The Abbey Chronicler recorded that on the first day of May 1911, after the Office of Compline, in honour of the month of May (the month of Mary), two settings of *Ave Maria* by Moreno were sung (CBC, 1 May 1911, WNN 00465). The Chronicler stated that this was different from previous years, but he did not record any details of the scoring of the compositions. Collections that could conceivably include the compositions performed in May 1911 are those later numbered by Moreno as Opus 11, 12, 14 and 22.

Opus 11 and 12 comprise a total of six compositions (Table 3.3), each scored for two unequal voices (SBar) with harmonium/organ accompaniment. Each work includes two settings of the first stanza of the Marian prayer, *Ave Maria*, and a doxology as listed below:

Table 3.3 *Dos Ave Maria, Opus 11-12*

Opus Number	Title	Key
Opus 11 No 1	Ave Maria	F min.
Opus 11 No 2	Ave Maria	F min.
Opus 11 No 3	Gloria Patri	Ab maj.
Opus 12 No 1	Ave Maria	G# min.
Opus 12 No 2	Ave Maria	G# min.
Opus 12 No 3	Gloria Patri	B maj.

They survive complete in manuscript as fair-copy scores (Mss 00247, 00249) and as working copies (Mss 00253-4). The working copy manuscripts also include fair-copy fragments from *Missa prima* indicating Opus 11 and 12 were composed after *Missa prima* (April 1911). Fair-copy fragments of the collection also survive in manuscripts that include other later compositions (Mss 01117, 02152-3, 02265).

Ros (1980) does not refer to these compositions, and Revell (1990, pp. 53, 87) suggests a composition date of 1909. On the basis of the evidence outlined above Opus 11 and 12 can be dated speculatively to April 1911.

Sex cantica sacra, Opus 14 [April 1911]

Another collection that possibly includes a work performed on 1 May 1911 (as mentioned above) is Opus 14. This collection consists of six compositions (Table 3.4), five scored for soprano solo with organ accompaniment, and one scored for soprano duet with harmonium/organ accompaniment.

Table 3.4 *Sex cantica sacra, Opus 14*

Title	Scoring	Key
O bone Jesu	S, org	E maj.
O cor Jesu	S, org	G min.
Tota pulchra es	S, org	C min.
Ave Maria gratia plena	S, org	C min.
Veni dulcis Jesu	S, org	G min.
Veni dulcis Jesu	SS, org	G min.

The complete set survives in manuscript only as a fair-copy score (Ms 01255). Only one of the compositions, *Tota pulchra es*, survives in manuscript as a working copy (Ms 02057). The similarity in the scoring and the choice of text between this collection and the Opus 22, Opus 24-5 and Opus 48 collections suggest they all may have been conceived as one collection.

Ros (1980) does not refer to this collection. Revell (1990, pp. 55, 89) suggests a composition date of 1910. On the basis of the evidence outline above, the collection can be dated speculatively to April 1911.

Ave Maria, Opus 22; VI Cantiones in honorem BVM, Opus 24; IV Cantica eucharistica, Opus 25 [April 1911]

The evidence provided in the surviving manuscripts for Opus 22, 24 and 25 suggests that they were conceived as a single collection. Eleven motets (Table 3.5), scored for solo voice with organ accompaniment survive in manuscript as fair-copy scores (Mss 00248, 00250-1) but only fragmentary working copies survive (Mss 01005, 02005). The similarity in the scoring and choice of text between this collection and the Opus 14 and Opus 48 collections suggest that they also may have been conceived as part of a large collection, incorporating what Moreno subsequently designated as Opus 14, 22, 24, 25, 48.

Table 3.5 *Ave Maria, Op. 22; VI Cantiones in honorem BVM, Op. 24; IV Cantica eucharistica, Op. 25*

Opus Number	Title	Scoring	Key	Original numbering
Opus 22	Ave Maria gratia plena	T, org	Ab maj.	No 7
Opus 24 No 1	Ave Maria gratia plena	S, org	G# min.	
Opus 24 No 2	O sanctissima	S, org	C# min.	
Opus 24 No 3	Quae est ista	T, org	A maj.	No 6
Opus 24 No 4	Tota pulchra es	T, org	G maj.	No 1
Opus 24 No 5	O Maria virgo pia	S, org	B maj.	
Opus 24 No 6	Dixit Maria	S, org	C maj.	
Opus 25 No 1	Tantum ergo	S, org	Eb maj.	
Opus 25 No 2	Bone pastor	S, org	D min.	
Opus 25 No 3	Adoro te devote	A, org	F maj.	No 3
Opus 25 No 4	Ave verum corpus	S, org	G min.	

Ros (1980) does not refer to these collections. Revell does not refer to the work marked Opus 22, but suggests 1914 as the date of composition for Opus 24, and 1910 and 1914 variously for Opus 25 (Revell 1990, pp. 55, 57-8, 88, 90).

There is insufficient evidence currently available to date this collection precisely, but it can be dated speculatively, on the basis of the evidence outlined above, to April 1911.

Collectio V cantionum sacrarum, Opus 48 [April 1911]

Opus 48 is a collection of six motets (Table 3.6) scored for either soprano solo or soprano duet with organ accompaniment.

Table 3.6 *Collectio V cantionum sacrarum, Opus 48*

Opus Number	Title	Scoring	Key	Original numbering
Opus 48 No 1	Tua Jesu dilectio	S, org	Bb maj.	
Opus 48 No 2	In nomine Jesu	SS, org	Db maj.	
Opus 48 No 3	O Jesu mi dulcissime	S, org	Bb min.	No 9
Opus 48 No 4	Jesu summa benignitas	S, org	F# maj.	No 10
Opus 48 No 5	Tu mentis delectatio	SS, org	E maj.	
Opus 48 No 6	Salve Regina	SS, org	G min.	

The collection survives complete in manuscript only as a fair-copy score (Ms 01277). *O Jesu mi dulcissime* survives also as a working copy (Ms 02044) which is clearly marked as number “9”, and as a fair-copy vocal part (Ms 02044a). *Jesu summa benignitas* survives complete in manuscript also as a working copy (Ms 02044) which is clearly marked as number “10”. A fair-copy heading and three bars of music of *Jesu summa* similarly numbered “10” survives alongside a working copy of *Salve Regina* (No 6) (Ms 02053). The choice of text and scoring, paper type and the original numbers assigned (given as ‘Original numbering’ in Table 3.6) on the working-copy manuscripts, together with the similarities between this collection and the Opus 14, 22 and Opus 24-5 collections, suggest they may all have been conceived as a single large collection.

Ros (1980) does not discuss this collection or include it in his catalogue of Moreno’s works. Revell (1990, pp. 57, 87) suggests a composition date of 1914. There is insufficient evidence currently available to date this collection precisely. On the basis of the evidence cited above, it can be dated speculatively to April 1911.

Suscipe me Domine, Opus 18 [1910-12]

Opus 18 is a setting of the antiphon *Suscipe me Domine* for three-part male choir (TTB), with strings and harmonium/organ accompaniment. The *Suscipe me Domine* antiphon was sung both at the profession and at the funeral of a Benedictine. The harmonic language and stylistic character in this instance suggest that it was most likely used for a profession ceremony, rather

than a funeral. There is no reference in the Abbey Chronicle to this setting ever being performed, although it is clear from the surviving manuscripts that it was performed at New Norcia.

The work survives in manuscript as a fair-copy full score (Ms 01250), individual fair-copy instrumental and vocal parts (Mss 01251-4, 02189-92, 02325) and as a working copy (Ms 02193).

Ros (1980) includes this work in his catalogue of Moreno's early works, but does not otherwise refer to the work. Revell (1990, pp. 55, 89) suggests that the work was composed in 1910. On the basis of the scoring for two men's voices, and on the fact that Moreno appears to have begun composing choral/orchestral music with his *Te Deum* of July 1910, this work can be speculatively dated to the period 1910-11, or later.

Bone Pastor, Opus 19 [1911]

Opus 19 is Moreno's setting of the Eucharistic antiphon *Bone Pastor* for three-part choir (STB) with harmonium/organ accompaniment. It survives in manuscript as a fair-copy score (Ms 01256) and as a working copy (Ms 01883). The fair-copy manuscript bears the dedication "Delictis meis parentibus" and "Opus 19". This antiphon is the last two verses of *Lauda Sion Salvatorem*, the hymn composed by St Thomas Aquinas (1225-74), and although there are a number of references in the Abbey Chronicle to various *Bone Pastor*, being sung during the Offertory of the Mass (CBC, 7 Feb., 1 Mar. 1909, WNN 00465) and at Benediction (CBC, 17 Mar. 1909, WNN 00465), there is no specific reference to Moreno's setting of this text being performed.

Ros (1980) does not refer to this work. Revell (1990, pp. 55, 87) suggests that the work was composed in 1910. On the basis that Moreno's published *Regina caeli*, Opus 10, and Opus 7 from *Collectio centum litaniarum*, are similarly scored to this work and that he does not appear to have concerned himself with this scoring after 1912, this work can be dated speculatively to 1911.

Tantum ergo, Opus 20 [1911]

Like the previous work, Opus 20 is a setting of a Eucharistic motet for three-part choir (STB) with organ accompaniment. It survives in manuscript as a fair-copy score (Ms 01257) and as a working copy (Ms 02555). The fair-copy manuscript bears the Opus number 20 and the dedication “Fratrī meo Juliano”. The working copy does not bear an Opus number.

Ros (1980) includes this motet in his catalogue of Moreno’s early works, but does not otherwise refer to the work. Revell (1990, pp. 55, 89) suggests that the work was composed in 1910. On the basis that Moreno’s published *Regina caeli*, Opus 10, and Opus 7 from *Collectio centum litaniarum*, are similarly scored to this work, and that he does not appear to have concerned himself with this scoring after 1912, this work can be dated speculatively to 1911.

Meditazione per organo No 1 and II, Opus 23 [1911]

Moreno’s only compositions scored for solo organ are two short pieces under the title *Meditazione per organo*. These two compositions survive in manuscript as working copies (Mss 02007, 02228) although it is clear from the title “Tree Meditazione per Organo”, given on one of these working copies (Ms 02228), that Moreno originally intended to write three compositions. Each of the evident working copies is given an individual number: No. 1 is in F# minor, No. 2 is in Ab major. One of the working-copy manuscripts (Ms 02007) also includes a discarded fair-copy page of *Stabat Mater dolorosa* (1910).

The work titled No. 1 in the working-copy manuscript (Ms 02228) survives also as a fair copy (Ms 01667). On this copy, Moreno has written the dedication “Al Rod. D. Bernardo Catalan. Presbyter” and marked the work “Opus 23”. No further details as to the identity of Bernardo Catalan can be currently ascertained.

Ros (1980) does not refer to these compositions, whilst Revell (1990, pp. 57, 88) refers only to No. 1, and suggests it was composed in 1914. On the basis of the evidence cited above, and the fact that the working-copy manuscripts use LST paper type, these two compositions can be dated speculatively to 1911.

Laudate Dominum omnes gentes, Opus 26 [1911]

Moreno's Opus 26 is a setting of the whole of Psalm 116, *Laudate Dominum omnes gentes*, scored for three-part choir (TTB) with strings and harmonium/organ accompaniment. The work survives in manuscript as a fair-copy full score (Ms 01258), fair-copy individual instrumental and vocal parts (Mss 01259-67) and as a working copy (Ms 01268). The existence of individual performers' parts suggests the work was intended for performance at New Norcia. Although the Abbey Chronicler made reference to various settings of *Laudate Dominum omnes gentes* being performed during the Offertory and after the Rosary following Benediction in 1909 and 1910 (CBC, WNN 00465), no reference is made to a work by Moreno under this title. The scoring may suggest, however, that the work was intended for use during Mass rather than Benediction.

Ros (1980, index pp. 1, 8) includes the work in his catalogue of Moreno's early works, but does not otherwise refer to the work. Revell (1990, pp. 58, 88) suggests a composition date of 1914. On the basis that Moreno appears to have begun composing choral/orchestral music in 1910, this work can be speculatively dated to 1911.

Veni sponsa Christi, Opus 28 [1911]

Opus 28, *Veni sponsa Christi*, is a setting of the Responsorial of the First Nocturne from the Common of Virgins. Two versions of this work survive in manuscript, one clearly an arrangement of the other, but only one is complete.

The complete version is scored for three-part male choir (TTB) with strings and harmonium/organ accompaniment, and it survives as a fair-copy full score (Ms 01269) and as a working copy (Ms 02006). The incomplete version, scored for three-part male choir (TTB) and organ only accompaniment, survives in manuscript as a single-page fair-copy score (Ms 02466). This second version has a shorter introduction than the first, and there are other variants between the two versions in terms of minor harmonic and accompaniment details. A fair-copy heading for version one survives also on a manuscript that includes workings of *Collectio centum litaniarum* (April 1912) (Ms 01152), indicating that *Veni sponsa* was composed before that time.

Ros (1980, index p. 1) includes the work in his catalogue of the early works, but does not discuss it. Revell (1990 pp. 58, 90) suggests that the work was composed in 1914. There appears to be no reference in the Abbey Chronicle to this work ever being performed. On the basis that the work was composed before *Collectio centum litaniarum*, and that Moreno appears to have begun composing choral/orchestral music in 1910, this work can be dated speculatively to 1911.

Collectio centum litaniarum BVM, Opus 1-9 (April 1912)

Moreno's collection of one hundred litanies to the Blessed Virgin Mary, *Collectio centum litaniarum BVM*, Opus 1-9, along with a setting of the Marian antiphon *Regina caeli*, Opus 10, (discussed below) published at the same time, are his first published works. Ros describes the genesis of *Collectio centum litaniarum* as follows:

The Mission diarist never failed to note whenever any new litany by Fr. Planas or Dom Moreno had been sung in the church. By the end of 1913, Dom Moreno had already composed a large number of them. Being conscious of that, and being also very devoted to the Mother of God, Bp. Torres asked Dom Moreno to prepare a collection of one hundred litanies, with the idea of having them published. And that was the genesis of the collection in question.

I believe Bp. Torres had two reasons for doing this: firstly to make Dom Moreno's name better known in Australia as a church music composer. The young and humble monk had already to his credit many compositions, and his mentor was not quite happy with keeping that "bright artistic light under the bushel." Secondly, we know that Abbot Torres was very devoted to the Holy Virgin Mary and by publishing this collection of litanies, he hoped to spread devotion to the Mother of God (Ros 1980, p. 61).

Abbot Torres described his own purpose in requesting the collection in the following promotional letter, which he sent to various newspapers (*The Advocate* 6 January 1914, *The Catholic Press* 22 January 1914) and also to Catholic choirmasters, shortly after the collection was published:

I beg to present you with a volume of Litanies for the benefit of your musical critic.

In my considerable experiences of the churches of Europe, even of Italy and Rome itself, I have everywhere noticed that the beautiful service of "Benediction" is much marred generally by the unworthy or unecclesiastical character of the music of the Litany. The great composers do not think they have scope enough for their master talents in a simple Litany. Hence our Litanies are given us sometimes by poor or unworthy composers. To relieve the situation to some extent in Australia, I deputed one of my young priests, Rev. Fr. Stephen Moreno, O.S.B., who has studied under the best masters and shows considerable talent as a composer, to compose a number of Litanies, and they bring the music of the Litany into line with our Church music.

This volume is the result, and I shall feel highly pleased should it attain the end in view, and anyone desiring to procure this music can do so by applying to New Norcia. I am, dear Sir, respectfully yours.

+ F. Torres, O.S.B.

Bishop and Abbot of New Norcia (*The Record* 6 January 1914).

By the time of Moreno's arrival in New Norcia in 1908, there was a long-established tradition of singing Litanies of the BVM following Sunday Rosary and on Feast days (Ros 1980, p. 61, & CBC). The Abbey Chronicler recorded that a Litany composed by Moreno was sung on 25 July 1909, some seven months after his arrival in New Norcia, but no other details are given. Between 1909 and 1911 there are over a dozen references made by the Chronicler to the performance of a Moreno Litany (CBC, 10 Oct. 1909, 27 Mar., 24 Apr., 15 May, 15 Aug., 16 Oct. 1910, 12 Feb., 1911, WNN 00465).

The earliest surviving correspondence regarding the *Collectio centum litaniarum* appears in a letter dated June 1912 from the "Societa Tipografico-Editrice Nazionale" (STEN/Chenna), the publisher of the works in Torino. The letter discusses the cost of printing and indicates that the manuscripts had been received, sent by Moreno in April (STEN to SM, 15 Jun. 1912, WNN 02913 6/6). The collection was published in a single volume containing nine separate fascicli and also as nine individual volumes (Table 3.7):

Table 3.7 *Collectio centum litaniarum*, Fascicle number

Fascicolo number	Opus number	Scoring
I	Opus 1, No 1-10	T, org
II	Opus 2, No 1-10	S, org
III	Opus 3, No 1-20	TBar, org
IV	Opus 4, No 1-10	SBar, org
V	Opus 5, No 1-10	SS, org
VI	Opus 6, No 1-10	TTBar, org
VII	Opus 7, No 1-20	STBar, org
VIII	Opus 8, No 1-4	TTBarB, org
IX	Opus 9, No 1-2	STTB, org
	Opus 9, No 3-6	SATB, org

None of the volumes includes a publication date, but the year of publication was most certainly 1913, given that Abbot Torres sent the published volumes, along with his promotional letter quoted above in early January 1914 and that an advertisement was included in the *St Ildephonsus' College Magazine* of 1913. The printed copies bear a dedication "All'Immortale Memoria Della Serva Di Dio, Gemma Galgani", and Ros notes that the dedication was chosen because "Italy

would be the country where the litanies would become more popular” (Ros 1980, p. 62). Moreno is described on the printed copies as “Stephanus Moreno O.S.B., Chori Magister Abbatialis Ecclesiae Novae Nurciae”.

All but five of the hundred compositions in the *Collectio centum litaniarum* survive also in manuscript as working copies (Table 3.8): two litanies survive also as fragment fair-copies, two others also as double-bass parts only. None of the working copies or fair copies includes an Opus number, and the existence of the vast majority in working copy indicates that the compositions were worked as a collection. The existence of fair-copy double-bass part for two of the litanies suggests that these two may have been performed by the Abbey orchestra.

The structure of the published collection is highly ordered: first, the compositions are arranged in sets, each Opus number containing compositions that have the same or similar scoring, as noted above. Throughout the entire collection, the compositions are arranged, for the most part, in pairs in related major and minor keys: the first of each pair is in a major key and uses the text of three petitions from the litany, *Sancta Maria / Sancta Dei Genitrix / Sancta Virgo virginum*, while the second of each pair is in the related minor key and uses a further three petitions, *Mater divinae gratiae / Mater purissima / Mater castissima*. These same texts persist throughout the entire collection, with varying placement of the litanic response, *ora pro nobis*.

The working-copy manuscripts and the two fair-copy double-bass parts include a numbers assigned by Moreno that do not correspond to the published numbering. It is not known why Moreno changed his composition order to that published. The overall printed ordering is shown in the following table, which also includes the apparently earlier numbering and other relevant details:

Table 3.8 *Collectio centum litaniarum*

Printed number	Printed Opus No	Title/Text	Earlier number	Key	Ms number	Scoring
No 1	Op 1 No 1	Sancta Maria ...	-	F# maj.	01121	T, org
No 2	Op 1 No 2	Mater divinae ...	38	D# min.	01121	T, org
No 3	Op 1 No 3	Sancta Maria ...	63	A maj.	01134	T, org
No 4	Op 1 No 4	Mater divinae ...	64	F# min.	01109	T, org
No 5	Op 1 No 5	Sancta Maria ...	79	E maj.	01104	T, org
No 6	Op 1 No 6	Mater divinae ...	82	C# min.	01159	T, org
No 7	Op 1 No 7	Sancta Maria ...	83	Bb maj.	01106	T, org
No 8	Op 1 No 8	Mater divinae ...	84	G min.	01106	T, org
No 9	Op 1 No 9	Sancta Maria ...	89	Ab maj.	01145	T, org
No 10	Op 1 No 10	Mater divinae ...	90	F min.	01145	T, org
No 11	Op 2 No 1	Sancta Maria ...	25	F maj.	01149	S, org
No 12	Op 2 No 2	Mater divinae ...	26	D min.	01111*	S, org
No 13	Op 2 No 3	Sancta Maria ...	29	Eb maj.	01150	S, org
No 14	Op 2 No 4	Mater divinae ...	33	C min.	01129	S, org
No 15	Op 2 No 5	Sancta Maria ...	35	Bb maj.	01123*	S, org
No 16	Op 2 No 6	Mater divinae ...	36	G min.	01122	S, org
No 17	Op 2 No 7	Sancta Maria ...	47	Bb maj.	01092	S, org
No 18	Op 2 No 8	Mater divinae ...	-	G min.	-	S, org
No 19	Op 2 No 9	Sancta Maria ...	87	Ab maj.	01158	S, org
No 20	Op 2 No 10	Mater divinae ...	88	F min.	01158	S, org
No 21	Op 3 No 1	Sancta Maria ...	-	Bb maj.	01152*	TBar, org
No 22	Op 3 No 2	Mater divinae ...	-	G min.	01151	TBar, org
No 23	Op 3 No 3	Sancta Maria ...	27	F maj.	01147	TBar, org
No 24	Op 3 No 4	Mater divinae ...	28	D min.	01127	TBar, org
No 25	Op 3 No 5	Sancta Maria ...	45	A maj.	01117*	TBar, org
No 26	Op 3 No 6	Mater divinae ...	46	F# min.	01130	TBar, org
No 27	Op 3 No 7	Sancta Maria ...	55	Db maj.	01093	TBar, org
No 28	Op 3 No 8	Mater divinae ...	56	Bb min.	01095	TBar, org
No 29	Op 3 No 9	Sancta Maria ...	67	Ab maj.	01132	TBar, org
No 30	Op 3 No 10	Mater divinae ...	68	F min.	01108	TBar, org
No 31	Op 3 No 11	Sancta Maria ...	75	Db maj.	01139	TBar, org
No 32	Op 3 No 12	Mater divinae ...	76	Bb min.	01142	TBar, org
No 33	Op 3 No 13	Sancta Maria ...	77	G maj.	01104	TBar, org
No 34	Op 3 No 14	Mater divinae ...	78	E min.	01104	TBar, org
No 35	Op 3 No 15	Sancta Maria ...	81	E maj.	01159	TBar, org
No 36	Op 3 No 16	Mater divinae ...	-	C# min.	-	TBar, org
No 37	Op 3 No 17	Sancta Maria ...	85	Bb maj.	01106	TBar, org
No 38	Op 3 No 18	Mater divinae ...	86	G min.	01158	TBar, org
No 39	Op 3 No 19	Sancta Maria ...	91	Ab maj.	01145	TBar, org
No 40	Op 3 No 20	Mater divinae ...	92	F min.	02149	TBar, org
No 41	Op 4 No 1	Sancta Maria ...	21	B maj.	01114	SBar, org
No 42	Op 4 No 2	Mater divinae ...	-	G# min.	-	SBar, org
No 43	Op 4 No 3	Sancta Maria ...	39	C maj.	01120	SBar, org
No 44	Op 4 No 4	Mater divinae ...	40	A min.	01118*, 01121*	SBar, org
No 45	Op 4 No 5	Sancta Maria ...	69	Ab maj.	02410*	SBar, org
No 46	Op 4 No 6	Mater divinae ...	-	F min.	-	SBar, org
No 47	Op 4 No 7	Sancta Maria ...	71	Ab maj.	01105	SBar, org
No 48	Op 4 No 8	Mater divinae ...	72	F min.	01107*	SBar, org
No 49	Op 4 No 9	Sancta Maria ...	93	Eb maj.	02149	SBar, org
No 50	Op 4 No 10	Mater divinae ...	94	C min.	01160	SBar, org
No 51	Op 5 No 1	Sancta Maria ...	43	Ab maj.	01115	SS, org
No 52	Op 5 No 2	Mater divinae ...	44	F min.	01110*	SS, org
No 53	Op 5 No 3	Sancta Maria ...	53	C maj.	01144*	SS, org
No 54	Op 5 No 4	Mater divinae ...	54	A min.	01143	SS, org
No 55	Op 5 No 5	Sancta Maria ...	57	G maj.	01153	SS, org
No 56	Op 5 No 6	Mater divinae ...	58	E min.	01154	SS, org
No 57	Op 5 No 7	Sancta Maria ...	65	Gb maj.	01135	SS, org
No 58	Op 5 No 8	Mater divinae ...	66	Eb min.	01136	SS, org
No 59	Op 5 No 9	Sancta Maria ...	33	Db maj.	01124*	SS, org

No 60	Op 5 No 10	Mater divinae ...	34	Bb min.	01125	SS, org
No 61	Op 6 No 1	Sancta Maria ...	80	Eb maj.	01159	TTBar, org
No 62	Op 6 No 2	Mater divinae ...	-	C min.	01101	TTBar, org
No 63	Op 6 No 3	Sancta Maria ...	-	Eb maj.	01101	TTBar, org
No 64	Op 6 No 4	Mater divinae ...	40	C min.	01127	TTBar, org
No 65	Op 6 No 5	Sancta Maria ...	-	Bb maj.	01126	TTBar, org
No 66	Op 6 No 6	Mater divinae ...	-	G min.	02071	TTBar, org
No 67	Op 6 No 7	Sancta Maria ...	13	E maj.	01149	TTBar, org
No 68	Op 6 No 8	Mater divinae ...	-	C# min.	01148	TTBar, org
No 69	Op 6 No 9	Sancta Maria ...	-	Ab maj.	-	TTBar, org
No 70	Op 6 No 10	Mater divinae ...	-	F min.	02153*	TTBar, org
No 71	Op 7 No 1	Sancta Maria ...	-	Eb maj.	02353	Fragment fair
No 71	Op 7 No 1	Sancta Maria ...	17	Eb maj.	01100*	STBar, org
No 71	Op 7 No 1	Sancta Maria ...	71	Eb maj.	00262	Db part
No 72	Op 7 No 2	Mater divinae ...	-	C min.	01099	STBar, org
No 72	Op 7 No 2	Mater divinae ...	72	C min.	00262	Db part
No 73	Op 7 No 3	Sancta Maria ...	-	C min.	01127	STBar, org
No 74	Op 7 No 4	Mater divinae ...	-	Eb maj.	01127	STBar, org
No 75	Op 7 No 5	Sancta Maria ...	15	D# min.	01113	STBar, org
No 76	Op 7 No 6	Mater divinae ...	-	F# maj.	01091	STBar, org
No 77	Op 7 No 7	Sancta Maria ...	-	F min.	01131	STBar, org
No 78	Op 7 No 8	Mater divinae ...	18	Ab maj.	02153*	STBar, org
No 79	Op 7 No 9	Sancta Maria ...	31	B maj.	01128	STBar, org
No 80	Op 7 No 10	Mater divinae ...	32	G# min.	01103	STBar, org
No 81	Op 7 No 11	Sancta Maria ...	41	E maj.	01119*	STBar, org
No 82	Op 7 No 12	Mater divinae ...	42	C# min.	01116	STBar, org
No 83	Op 7 No 13	Sancta Maria ...	49	A maj.	01094	STBar, org
No 84	Op 7 No 14	Mater divinae ...	50	C# min.	01096*	STBar, org
No 85	Op 7 No 15	Sancta Maria ...	61	Ab maj.	01133	STBar, org
No 86	Op 7 No 16	Mater divinae ...	62	F min.	01133	STBar, org
No 87	Op 7 No 17	Sancta Maria ...	73	Db maj.	01141	STBar, org
No 88	Op 7 No 18	Mater divinae ...	74	Bb maj.	01140	STBar, org
No 89	Op 7 No 19	Sancta Maria ...	95	Bb maj.	01160	STBar, org
No 90	Op 7 No 20	Mater divinae ...	96	G min.	01112	STBar, org
No 91	Op 8 No 1	Sancta Maria ...	51	C maj.	01098, 02527	TTBarB, org
No 92	Op 8 No 2	Mater divinae ...	52	A min.	01097*	TTBarB, org
No 93	Op 8 No 3	Sancta Maria ...	97	Db maj.	02387	TTBarB, org
No 94	Op 8 No 4	Mater divinae ...	98	Bb min.	02409	TTBarB, org
No 95	Op 9 No 1	Sancta Maria ...	12	Bb maj.	01102	STTB, org
No 96	Op 9 No 2	Mater divinae ...	-	G min.	01113	STTB, org
No 97	Op 9 No 3	Sancta Maria ...	59	E maj.	01155	SATB, org
No 98	Op 9 No 4	Mater divinae ...	60	C# min.	01156	SATB, org
No 99	Op 9 No 5	Sancta Maria ...	99	Ab maj.	01157	SATB, org
No 100	Op 9 No 6	Mater divinae ...	100	F min.	01146	SATB, org

Ros (1980, index p. 1) includes the collection in his list of Moreno's early compositions, and outlines the genesis of the collection as already described, but he does not provide a date of composition for the collection (Ros 1980, pp. 61-3). Revell (1990, pp. 53, 87) suggests, without discussion, that the collection was composed in 1909 and published by Chenna in 1913. Revell's suggested composition date can be dismissed because a number of manuscripts (marked * in Table 3.8) also include fair-copy fragments of compositions that clearly indicate the litanies were composed after *Missa prima* (1911). Revell's acknowledgment that Chenna published the work is somewhat misleading, as the published copy bears only the STEN publication mark. Moreno

clearly placed orders with both STEN and Chenna, which suggests that the latter company was taken over by the former.

Based on the evidence cited above, *Collectio centum litaniarum* can be dated to April 1912, with a publication date of 1913.

Regina caeli, Opus 10 (April 1912)

The other work published at the same time as the above collection is *Regina caeli*, scored for three-part choir (STB) with organ accompaniment. Apart from the reference to the work in the letter to STEN in June 1912, cited above, and other later correspondence that deals with publication and ordering particulars, no other contemporary reference is made to this work.

The work was published by STEN (Chenna) as a score, bearing the dedication “ILLUSTRISSIMO AC REVERENDISSIMO D. FULGENTIO TORRES O.S.B.” and the ascription “Opus 10”: no publication date appears on the printed copy. It survives also in manuscript as a fair-copy score (Ms 01245), as fair-copy individual vocal and harmonium parts (Mss 01246-9) and as a working copy (Ms 02288).

Ros (1980, index p. 1) lists the work in his catalogue, but does not otherwise refer to it. Revell (1990, pp. 54, 89) suggests the work was composed in 1909 and published by Chenna. He does not give a publication date. As with the previous work, the published copy bears only the STEN publication mark, but Moreno did place orders with both STEN and Chenna. The first order for copies was placed with STEN between September 1912 and May 1913 (SM to STEN, [undated], WNN 02913 6/6).

It is rather difficult to date this work precisely. On the basis that the work was sent to STEN in April 1912, however, a completion date of April 1912 can be suggested with reasonable confidence.

Te Deum laudamus, Opus 50 (December 1912)

Moreno's second setting of the great hymn of thanksgiving, *Te Deum laudamus*, is scored for three-part male choir (TTB) with organ accompaniment. This setting is 372 bars in length and, like the earlier 1910 setting, is in A minor. Moreno assigned this work "Opus 50". The first apparent mention of the work was at its performance on New Year's Day 1914, where it was simply referred to in the following terms: "the *Te Deum*" was sung...by P. E. Moreno for voices accompanied by the organ alone" (CBC, 1 Jan. 1914, WNN 00465). It is significant that the Abbey Chronicler did not record on this occasion that this was the premier performance of the work. This suggests the work performed in 1914 may have been the same as that performed on New Year's Day the previous year, but the Abbey Chronicler did not record the scoring or the composer of the *Te Deum laudamus* performed on that occasion (CBC, 1 Jan. 1913, WNN 00465).

Evidence concerning Opus numbers also supports this conjecture (see Table 1.3): after Opus 50, the next work to which Moreno assigned an Opus number was *Missa secunda*, Opus 51, which can be definitively dated to September 1913. This suggests that Opus 50 was composed before that date. Whilst it is possible that the *Te Deum laudamus* was composed in 1913, shortly before the first performance of *Missa secunda* (Opus 51), it is highly improbable. 1913 was also the year in which Moreno was ordained Priest, and he appears not to have undertaken many activities that year other than his ministerial studies.

The work survives in manuscript as a fair-copy score (Ms 00421), fair-copy voices only score (Ms 00422), fair-copy individual vocal parts (Ms 00423-5, 01868-70) and as working copies (Ms 00426, 02312, 02736). The score (Ms 00421) is marked "Opus 50".

Ros (1980) and Revell (1990) refer to this work only as a re-working of Moreno's earlier *Te Deum laudamus* (1910). This work, however, is clearly a unique setting, and it is this setting that Moreno later re-worked in an orchestral setting (1922). On the basis of the evidence cited above, the work can be dated with reasonably certainty to December 1912.

Missa secunda, Opus 51 (September 1913)

Moreno's second complete mass setting, *Missa secunda*, was composed at the time of his ordination to the priesthood, which took place on 20 September 1913. It was first performed the following day, when he celebrated his first mass (CBC, 20/21 Sep. 1913, WNN 00465). The performance of the new Mass was given by the Abbey Choir, in two parts (TB) and orchestra (strings and harmonium/organ) (CBC, 21 Sep. 1913 WNN 00465). One week after Moreno's ordination, the Abbey Chronicler noted that the Mass was performed again (CBC, 28 Sep. 1913, WNN 00465).

Moreno revised the original sextet scoring, presumably at the time he was preparing the work for publication, reducing the accompaniment to organ only. The voices and organ version was published by Chenna as a vocal score, dated "1927-VI", and as individual vocal parts. The various manuscript copies of the work reflect Moreno's changes to the scoring. The work survives in manuscript as fair-copy scores (Mss 00032-3, 00042) and as fair-copy individual vocal and instrumental parts (Mss 00034-8, 00043-6, 01983), a fair-copy fragment (Ms 2732) and as working copies (Mss 00039-40, 00319, 02355). The title "Misa a 2 voces con acompanamiento de Sexteto" is given on a number of fair-copies (Mss 00032, 00045-6, 01983). One of the working copies (Ms 00039) bears the title "Misa brevis Op. 51".

Ros outlines the provenance as given above, but states incorrectly that Moreno's first Mass took place one week after his ordination. Ros was not a monk of the Abbey at that time, but he made the following comment concerning the occasion: "What was Dom Moreno's reaction or what thoughts were crossing his mind when listening to that Mass from the sanctuary? Only God knows" (Ros 1980, p. 20). Revell suggests that the work was composed in 1912 and that the first performance took place at Moreno's ordination, which he dates incorrectly as "27/9/1913" (Revell 1990, pp. 56, 89). On the basis of the evidence cited above, notably of the first and second performances on 21 and 28 September 1913, the work can be dated to that time.

Salve Regina Opus 52 (October 1913)

The second work to bear an Opus number on the working-copy manuscript is Moreno's setting of the Marian antiphon, *Salve Regina*, scored for two-part treble voices with organ accompaniment. The work survives only as a working copy (Ms 02413), which Moreno marked "Opus 52". The work may never have been performed, as no mention of it is made in the Abbey Chronicle, and there are no surviving fair copies. Neither Ros (1980) nor Revell (1990) refers to this work. It may be dated with reasonable confidence to October 1913 on the basis of the Opus number in relation to the previous work.

Cantata Sagrada – Hodie Nobis (December 1913)

The only Christmas oratorio composed by Moreno is the *Cantata Sagrada - Hodie Nobis*, scored for three-part male choir (TTB), flute, cornet, strings and harmonium/organ accompaniment. The Abbey Chronicler recorded that the Monastic choir and orchestra gave the first performance on Christmas Day 1913 (CBC, 25 Dec. 1913, WNN 00465).

The work survives in manuscript as a fair-copy score (Ms 00488), fair-copy individual vocal and instrumental parts (Mss 00489-00501) and as a working copy (Ms 00502). Ros made the following note on the fair-copy open score: "N.B. This and the following page were written by Dom Moreno some six years after the Cantata was composed - E. Ros" (Ms 00488).

Ros includes this work in his catalogue and provides the provenance as cited above (Ros 1980, p. 60, index p. 3). Revell (1990, pp. 59, 88) suggests a composition date of 1916, which can be dismissed on the basis of the evidence cited above. The work was clearly completed in December 1913.

Responsoria ad Matutinum feria VI in Parasceve (March 1914)

Another group of compositions for Holy Week is the collection *Responsoria ad Matutinum feria VI in Parasceve*, scored for four-part choir (SATB) *a cappella*. This collection comprises the nine Responses at Matins of Good Friday (Table 3.9), which were usually sung in New Norcia on Holy Thursday evening.

Table 3.9 *Responsoria ad Matutinum feria VI in Parasceve*

Number	Title	Key
I	Omnes amici mei	B min.
II	Velum templi scissum	D min.
III	Vinea mea electa	D min.
IV	Tanquam ad latronem	D maj.
V	Tenebrae factae sunt	G min.
VI	Animam meam dilexeram	D min.
VII	Tradiderunt me in manus	D maj.
VIII	Jesum tradidit impius	D min.
IX	Caligaverunt oculi mei	D maj.

The Holy Week timetable for 1914 indicates that the Responsories of the First Nocturne of Good Friday were sung (WNN 00502). Moreno's only setting of the Responsories scored for four-part choir (STTB/[SATB]) *a cappella*, including the First Nocturne, is that which survives in manuscript as a fair-copy vocal score (Ms 00283), as fair-copy individual vocal parts (Mss 00279-82) and as working copies (Mss 00284, 01904, 02020). The existence of individual vocal parts supports the case that this version was the one performed at New Norcia in 1914. These manuscripts bear handwriting indicators of the early period.

The collection was later modified, presumably in preparation for publication, and it was published by Chenna as a vocal score, dated "1928 Anno VI", and as individual vocal parts. The published version survives also in manuscript as a fair-copy vocal score (Ms 00276) and as vocal part books (Mss 00277-8).

Ros (1980, index p. 4) includes this collection in his catalogue of Moreno's music for Holy Week, but he does not give a date of composition. Revell (1990, pp. 63, 89) suggests a composition date of 1926, and he dates the publication correctly to 1928. On the basis of the evidence outline above, this work can be dated with reasonable certainty to March 1914.

Missa tertia (C - September 1914, A and B - August 1926)

Moreno's third Mass composed for use by the Benedictine community of New Norcia, was his *Missa tertia*. This work survives with varied scoring in three versions, two published and one unpublished. In one of the two published versions (Version A) it is scored for two-part male choir (TB), while in the other (Version B) it is scored for four-part mixed choir (SATB), both

with organ accompaniment. It survives also in manuscript, in what appears to be the original version (Version C), scored for two-part male choir (TB) with strings and harmonium accompaniment.

The Abbey Chronicler stated that the first performance of the Mass took place on 20 September 1914 when Father Guillermo celebrated his first Mass in the Abbey Church: he described the Mass as having a “new flavour...diverse in style...and grandiose especially the Gloria” (CBC, 20 Sep. 1914, WNN 00465). The Abbey Chronicler did not discuss the scoring used for this performance, but the surviving manuscripts clearly indicate that Version C was that originally conceived and worked by Moreno. It survives as working copies (Mss 00041, 00048-9), but the only fair-copy instrumental part surviving is the one for double bass (Ms 00047). Moreno titled the work in both these manuscripts “Misa a dos voces”. Ros marked one of the working copies (Ms 00048) “Mass III”, though he identified the fair copy incorrectly as “Misa Secunda”.

Moreno modified the scoring at some later time, probably following his return from Germany when he prepared the work for publication as his *Missa tertia* (A). Moreno’s correspondence indicates that Version A was one of the many works sent to Chenna for publication in May 1926 (SM to Chenna, 14 May. 1926, WNN 02973) and that Version B was not sent to Chenna until August 1926 (SM to Chenna, 12 Aug. 1926, WNN 02973). This suggests Version B was not completed until August 1926. This dating is supported by the fact that the manuscripts for Version B do not include any of the early-period handwriting devices.

Both Versions A and B of the Mass were published by Chenna as vocal scores, dated 1927. Version A was also published as a vocal part book (TB together), and Version B as individual vocal parts. Version A survives also in manuscript as a fair-copy score (Ms 00050) and as fair-copy vocal parts (Mss 00051-3). Each of these fair-copies was clearly those used for printing and not those used in the 1914 performance. Version B survives also as a fair-copy score (Ms 00054) and as a working-copy voices-only score (Ms 00053).

Ros (1980 index, p. 2) does not specifically refer to this work, although it can be assumed he refers to it in his index as part of the “20 Masses”. Revell (1990, pp. 57-8, 89) dates versions A and B to 1913 and does not mention the existence of Version C. On the basis of the evidence cited above, the two-part choir version with strings and harmonium (Version C) can be dated to

September 1914, the two-part male choir version (TB) with organ accompaniment (Version A) to May 1926, and the SATB version with organ accompaniment (Version B) to August 1926.

Stabat Mater dolorosa (September 1914)

Moreno's second setting of the *Stabat Mater dolorosa* is scored for four-part choir (SATB) *a cappella*. The verses are set alternately for plainchant and polyphony. The Abbey Chronicler recorded that the Abbey choir and orchestra gave the first performance on September 1914 (CBC, 20 Sep. 1914, WNN 00465).

Chenna published the work as a vocal score and as individual vocal parts. The publications are not dated, but surviving correspondence indicates that Moreno was negotiating with Chenna in 1925 regarding the production of the work (Chenna to Abbot Catalan, 12 Nov. 1925, WNN 02913 1/6) and that he was still making corrections to it in May 1926 (SM to Chenna, 14 May 1926, WNN 02973). The published version arrived in Australia in August 1927 (Chenna to SM, 30 Aug. 1927, WNN 02913 1/6), which suggests that it was published earlier that year. The work survives also in manuscript as fair-copy scores (Mss 00803, 00812), as individual fair-copy vocal parts (Mss 00804-11) and as a working copy (Ms 008013).

At some later stage, Moreno arranged the work for three-part (TTB) male choir. This version survives in manuscript as a fair-copy score (Ms 02779) and as fair-copy individual vocal parts (Mss 02780-2). The individual parts appear to be in Moreno's hand although the vocal score is not: the score is dated "N.N. 21.2.1953": a date after Moreno's departure from Australia.

Ros (1980) does not refer to this work. Revell (1990, pp. 61, 89) suggests a composition date of 1923 and publication date of 1924. The evidence cited above clearly indicates that the work can be dated to September 1914, and that it was published in 1927.

Subvenite Sancti Dei, Lectio ad Matutinum: Nocturno I Opus 29 (October 1914)

The second Abbot of New Norcia, Fulgentio Torres, died in Perth on 5 October 1914. To mark the occasion Moreno composed the following new compositions (Table 3.10), which derive from the Burial Service and the Office for the Dead respectively:

Table 3.10 *Subvenite Sancti Dei, Lectio ad Matutinum: Nocturno I*

Title	Scoring
Subvenite Sancti Dei	STTB
Ad Matutinum: Nocturno I	
Parce mihi Domine (Lectio I)	STTB
Taedet animama aeam (Lectio II)	STTB
Manus tuae fecerunt me (Lectio III)	STTB

Subvenite Sancti Dei is prescribed as the Responsory sung at the Burial Service as a corpse was borne into the church, while the other three motets are settings of the readings for the First Nocturn at Matins of the Office for the Dead.

The *Subvenite Sancti Dei*, scored for four-part *a cappella* choir (STTB) in *falso-bordone* style, was the first work to be performed to mark Abbot Torres' life. As four members of the Monastic Community carried the coffin into the Abbey Church, on Wednesday 7 October 1914, this motet was sung. The Abbey Chronicler noted that it "caused quite an impression" (CBC, 7 Oct. 1914, WNN 00466). It survives in manuscript as fair-copy individual vocal parts (Mss 02200-3) and as a working copy (Ms 02199).

The Abbey Chronicler made no reflection on the *Lectio*, scored for four-part choir (STTB) *a cappella* in *falso-bordone* style, although he recorded they were performed (CBC, 8 Oct. 1914, WNN 00466). They survive in manuscript as a fair-copy score marked Opus 29 (Ms 01270), which contains only the first two of the Lessons, as a complete fair-copy score (Ms 01271), as fair-copy individual vocal parts (Mss 01272-5) and as a working copy (Mss 01276).

Both Ros (1980, pp. 86-7) and Revell (1990 pp. 5) give the provenance and date of composition for these compositions as outlined above. In his index, Ros includes the *Subvenite* but he states that Moreno set both the Responsories as well as the *Lectio*, and that they are scored for TTB (Ros 1980, index p. 1). The evidence provided by the Abbey Chronicle and the manuscripts does not support this assertion. Although Revell (1990 pp. 57, 88) records the correct scoring he does not make any distinction between the *Subvenite* and the *Lectio*. On the basis of the evidence outlined above, the *Subvenite* and the *Lectio* can be dated with certainty to October 1914.

Responsoria ad Matutinum in Festo Nativitatis (December 1914)

Moreno's final composition for 1914 was his first setting of the Responsories for Matins of Christmas Day. Moreno composed thirteen Responsories (Table 3.11), scored for four-part choir (STTB) with organ obbligato, the majority in *falso-bordone* style. These comprise the usual nine, together with four specifically for the monastic office (marked *).

Table 3.11 *Responsoria ad Matutinum in Festo Nativitatis*

Number	Title
I	Hodie nobis coelorum Rex
II	Hodie nobis de coelo
III	Quem vidistis pastores
IV	O magnum mysterium
V	Beata Dei Genitrix
VI	Sancta et immaculata virginitas
VII	Beata viscera Mariae virginis
VIII	Verbum caro factum est
IX	Angelus ad pastores ait
IV*	Descendit caelis Deus*
X*	Ecce agnus Dei*
XI*	In principio erat verbum*
XII*	Verbum caro factum est*

The Abbey Chronicler recorded that the first performance was given at 9:30pm on the vigil of Christmas Day 1914: "Everything was sung in Gregorian Chant, except the Responsories which this year were set to music by Father Esteban" (CBC, 24 Dec. 1914, WNN 00466). Whilst no mention of the scoring is given in the Chronicler's account, the version that survives in the fair-copy individual vocal parts (Mss 00467-70), marked Tiple, Tenor 1, Tenor 2 and Bajo, bears the names of particular choir monks, thus indicating that these manuscripts were those used for performances in New Norcia.

Although no fair-copy organ part exists for the collection, the working-copy manuscript (Ms 00472) indicates that the plainchant sections of the motets were probably accompanied. The collection survives also as a fair-copy score and as vocal part-books, SA and TB (Mss 00462-3), which was presumably the version sent to the publisher. Chenna published the collection, scored for SATB choir *a cappella*: this version includes a number of slight harmonic and melodic alterations to the earlier STTB version. It was printed both as a vocal score, dated "1928 Anni VI", and as individual part books (SA and TB).

Ros (1980, index p. 3) includes this work in his catalogue, but does not refer to a date of composition or publication. Revell (1990, pp. 60, 89) suggests a composition date of 1923 and a publication date of 1924. The evidence cited above clearly indicates that the collection was completed by December 1914 and published in 1928.

Laudate Dominum omnes gentes [1910-14]

Moreno's second setting of Psalm 116, *Laudate Dominum omnes gentes*, is scored for four-part choir (STTB) with organ accompaniment. It survives in manuscript as individual vocal parts (Mss 01284-7) and as an organ only part (Ms 02672). The psalm tone used as the basis for the *falso-bordone* is the Solemn tone used after Benediction (LU, p. 1853). Each of the manuscripts is titled "Falsos bordones para el Salmo No 1" suggesting that Moreno intended this to be the first amongst a collection of such compositions, though no such others appear to have been composed. The scoring and manuscripts suggests that the work was intended for use at the Abbey.

Although the Abbey Chronicler made reference to a *Laudate* by a composer other than Moreno being performed in 1909 and 1910 after the Rosary following Benediction (CBC, 1909, 1910, WNN 00465), no reference is made to a composition by Moreno under this title.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis that Moreno composed STTB *falso-bordone* music between 1910-14, this work can be dated speculatively to this general period.

Australia's rally (August 1915)

Moreno's *Australia's rally*, scored for two-part choir with piano accompaniment, was the first of two works he wrote in aid of the war effort. The work was published in 1915 in the magazine of St Ildephonsus' College, as well as an individual sheet music publication.

The following account as to the purpose of the work is given in the College Magazine:

Another movement from those who are helping the Red Cross developed recently. A patriotic song, with heart-appealing verses, has been composed and issued by the authorities of St. Ildephonsus' College, New Norcia, entirely at their own expense. The words are inspiring, and will appeal to all Britishers. The music has been very creditably printed by Messrs Bryan Bros., of Perth, and the entire proceeds of the thousand copies presented to the Red Cross will be handed over to that fund, the music being sold at 1s. per copy throughout the State. The song is under the patronage of His Excellency the Governor, and is obtainable from any of the Red Cross Society's branches. It will be publicly sung at an early date, under arrangement with the Red Cross Society (*St Ildephonsus' College Magazine* 1915, pp. 51-2).

The magazine version of the music is dated "August 1915" and it is further described as follows:

We take the opportunity to express our thanks to Rev. Fathers Moreno, William, Felix, and Henry of the Benedictine Order for the great interest they have taken in the musical training of the pupils. The results attending their efforts are highly satisfactory. We owe a special word of gratitude to Rev. Father Moreno O.S.B., for having set to music the patriotic song issued by the College (*St Ildephonsus' College Magazine* 1915, p. 55).

The song was reprinted in the College magazines of 1916 and 1918. The individual sheet music version was printed by Bryan Bros., Perth and is undated. Neither the sheet music version nor the Magazine copy includes an Opus number, the only early period published item not to have such an ascription.

The work survives also in manuscript as fair-copy individual vocal parts (Mss 0250-1) and as a working copy (Ms 0252). Ros (1980, index p. 7) includes this work in his catalogue, but does not discuss it. Revell (1990, pp. 59, 87) suggests a composition date of 1918, presumably on the basis of the final reprint. The evidence cited above clearly shows that the song was completed by August 1915.

Australian anthem [September 1915]

The second work composed by Moreno presumably to aid the war effort was his *Australian anthem*, scored for four-part male choir (TTBB) with piano accompaniment. The text of the work (Example 3.2) is by Patrick Brennan and the nature of the text suggests the work was written as part of an event known as the "Coo-ee March".

As a consequence of the loss of life at Gallipoli, a recruiting march was organized by Dick Hitchens, commencing at Gilgandra on 3 July 1915 and concluding in Sydney (Meredith 1981).

The event came to be known as “The Coo-ee Recruitment March”. Although similar events were organized for different parts of Australia, it is not known whether any such events were held near New Norcia.

Example 3.2 *Australian anthem*

We’re freedom blest Australians by adoption and birth,
One faithful band throughout this land from Sydney to Perth.
At peace with all the nations for the Paradise of Earth
Is the Bright Sunny land of Australia

Chorus- Cooee, Cooee! We sing the sweetest song,
Cooee, Cooee! We’re happy all day long;
To business hum or roll of drum we proudly march among
The Brave Pioneers of Australia.

Let others boast of Victory won on sea or battlefield,
But ours the song of warriors strong who can all weapons wield
The forest and the desert and the sold earth must yield
To the Brave pioneers of Australia

Our miners toil courageously where precious ores abound,
Our tradesmen know where’er they go their wage is always sound
Our farmers love contentedly; all blessings may be found
In our own Sunny land of Australia

We love our Island Continent where golden treasures flow;
Let future years bring smiles or tears, our love will stronger grow.
May God direct our Commonwealth and guard from Every Foe
The Southern Shores of Australia

We’re Australians by birth and adoption,
From Brisbane on to Perth faithful band’
Our love for this Paradise potion,
For Australia is a bright sunny Land.

We: Cooee! We: Cooee! sing the sweetest
Of Australia the brave pioneers.

The work survives in manuscript as a working copy (Ms1635), but the text on the copy is only fragmentary. A complete hand-written copy of the text survives in the New Norcia Archive (WNN 01411). This copy could be directly from the author as it bears what appears to be his signature. On the basis of the dating of the previous work, and the fact that the “Coo-ee March” concluded in September 1915, this work can be dated speculatively to this time. Neither Ros (1980) nor Revell (1990) refers to this work.

O sacrum convivium [December 1915]

Moreno's setting of *O sacrum convivium*, scored for four-part choir (SATB) with organ accompaniment, was "specially composed for and dedicated to the Choir of Saints Peter and Paul, Redemptorist Monastery North Perth – with sincerest good wishes" (Ms 01238).

The work survives as a fair-copy score (Ms 01238), fair-copy voices only score (Ms 01243), fair-copy individual vocal parts (Mss 01240-3) and as a working copy (Ms 01244). The title given on the working-copy manuscript (Ms 01244) is in the hand of Ros. None of the manuscripts is dated. The work was clearly composed in the early period because a number of handwriting indicators of this period are evident in the surviving copies.

Although Ros was obviously aware of the work, he makes no reference to it in his study. Revell (1980, pp. 60, 77, 89) suggests that the work was composed in 1923. This speculative dating can be dismissed on the basis of the handwriting, but a precise date within the early period is difficult to determine.

There is no reference to this motet in the Perth Archives of the Redemptorists, and there is no direct evidence, either in New Norcia or in the Redemptorist Archives, that Moreno ever visited the North Perth Monastery. The Abbey Chronicler does, however, note that on 23 December 1915 Moreno arrived back at New Norcia from Perth in the company of Redemptorist priests (CBC, 23 Dec. 1915, WNN 00466). This certainly establishes an association between Moreno and the Redemptorists at this time, and suggests that he may even have spent time with the Parish choir of Saints Peter and Peter before returning to the Abbey. On the basis of this documented association between Moreno and the Redemptorists, together with the fact that this is clearly an early work, this motet can be dated speculatively to December 1915.

Mercy (Heart of my Saviour), Opus 68 [1915]

Moreno's only published work for baritone solo with piano accompaniment is the song *Mercy (Heart of my Saviour)*. The author of the text is Dr JA Beattie who, along with Mr R W Shackleton, cousin to the explorer Sir Ernest Shackleton, visited New Norcia in June 1915 (CBC, 10 Jun. 1915, WNN 00466). Whilst there is no record of Moreno meeting with the visitors, it is

highly likely that, as one of the prominent figures in the community, he spent time with the men. Beattie later provided £50 for the purchase a grand piano, now in the Abbey music room (CBC, 8 Dec. 1916, WNN 00466).

The scoring of the work for baritone solo suggests it may have been composed with the Abbey Prior, Father Robert Bas (1864-1919) in mind, as he was a well loved and admired singer. The work was printed by W H Paling & Co, but no date is given on what appears to be the sole surviving printed copy, which survives in the Abbot's Archives. The work survives also in manuscript as a fair-copy score (Ms 01774). Only the printed copy bears the dedication to "His Lordship Right Rev. Anselm Catalan, D.D., O.S.B. Lord Abbot of New Norcia" and the "Opus 68" number. Moreno's later practice was to assign the dedication after the work was composed, and there is no reason to suggest that he did not do so in this case. A one-bar fragment fair-copy in grey pencil also survives (Ms 02417).

Ros (1980, index p. 1) includes this work in his catalogue of Moreno's early works, but does not otherwise refer to the work. Revell (1980, pp. 59, 88) suggests the work was composed in 1917. On the basis of Beattie's association with the Monastery, this work can be dated speculatively to 1915 with a speculative publication date of the same year.

Fidelis servus et prudens (January 1916)

The first reference in the Abbey Chronicle to Moreno's motet, *Fidelis servus et prudens*, scored for three-part male choir (TTB) with strings and harmonium/organ accompaniment, is on Wednesday 19 January 1916, when the Abbey choir and orchestra gave a concert in the Abbey music-hall for the reception of the new Abbot of New Norcia, Anselm Catalan (CBC, 19 Jan. 1916, WNN 00466). The Chronicler's date of the concert conflicts with the copy of the program in the New Norcia Archives which is dated 16 January 1916 as the date of the event (WNN Very large, red leather spine), and Ros's date of 22 January 1916 given on another programme (WNN 02825).

The Chronicler noted that the work was a "part song with Orchestra" and that it was the same work as that performed during the whole community's procession into the Church for the welcome of the new Abbot: the only difference between the two performances being that the

music-hall version used violins whilst the Church version did not (CBC, 19 Jan. 1916, WNN 00466). The motet is a setting of the following text, which is an extended version of the Antiphon from the Common of a Confessor not a Bishop:

Example 3.3 *Fidelis servus*

*Fidelis servus et prudens,
quem constituit Dominus
super familiam suam.*

(Extension)
*Constituit eum Dominus domus suae,
et principem omnis possessionis suae.*

The work survives in manuscript only as fair-copy individual vocal parts (Mss 02232-4).

Ros (1980) does not list this composition in his catalogue. He does, however, record that the song was sung as part of the Abbot's welcoming concert, which he dates to 23 January 1916 (Ros 1980 p. 43). Revell (1990) does not refer to this work. On the basis of the evidence cited above, the work can be clearly dated to January 1916.

Crux fidelis (April 1916)

The first reference in the Abbey Chronicle to the performance of a *Crux fidelis* by Moreno was on Good Friday, 1916 (CBC, 21 Apr. 1916, WNN 00466). The only details the Chronicler provided about the scoring of the work was that it was scored for four voices. He also did not record the 1916 performance as the premier of the work.

Moreno's published setting of the *Crux fidelis*, in E minor and scored for four-part choir (SATB) *a cappella*, could conceivably be the setting used in 1916, because it is Moreno's only early-period setting of this text to survive independently of a larger collection.

Further evidence that supports this hypothesis is the fact that the composition was clearly conceived and performed as scored for four-part STTB choir, rather than the published SATB version. The STTB version survives in manuscript as a fair-copy score (Ms 00312), fair-copy individual vocal parts (Mss 00313-6) and a working copy (Ms 00318). The manuscripts show that Moreno worked the composition originally in Eb minor (Ms 00318), but then changed the

key to D minor for the performance (Ms 00312-6) and finally, in preparation for publication, re-worked the composition in E minor.

The E-minor version was published by Chenna as a score and as individual vocal parts. The publications are undated, however, three facts support a publication date of 1927. First, the work was referred to in a letter from Chenna to Abbot Catalan in November 1925 (Chenna to Catalan, 12 Nov. 1925, WNN 02913 1/6), and secondly, Moreno sent the corrected proofs to Chenna in May 1926 (SM to Chenna, 14 May 1926, WNN 02973). Thirdly, the publications themselves did not reach Australia until mid-1928 (SM to Dalley-Scarlett, 4 Aug. 1928, WNN 02975). This version survives also in manuscript as a fair-copy score (Ms 00309), fair-copy individual vocal parts (Mss 00310-1) and as a working copy (Ms 00319). The manuscripts for the published version do not use any of the early-period handwriting indicators.

Ros (1980, index p. 4) includes this work in his index of Moreno's works for Holy Week, but he does not discuss its provenance. Revell (1990, pp. 52, 87) suggests a composition date of 1926 and states that the work was scored for three-part (TTB) male choir. There is no evidence to support either assertion. He does not provide a date of the publication. On the basis of the surviving evidence the work can be with reasonable certainty dated to April 1916, and a publication date of 1927.

Laudes eucharisticae (July 1916)

Moreno's second largest published collection of motets, *Laudes eucharisticae*, contains sixty-three compositions (Table 3.12). The remainder are arrangements of other composers' compositions or traditional melodies. It is clear from the manuscripts that Moreno constructed the published *Laudes eucharisticae* anthology from a larger collection of motets (Table 3.14) that contains over 300 motets of which 56 are, as Moreno states, his "original" compositions.

The paper type and numbering of the motets on the surviving working-copy and fair-copy manuscripts reveal that Moreno conceived the collection as one large anthology of motets. The majority of compositions survive in manuscript as working copies, although a number survive only as fair copies in one of the smaller collections as individual part books, or in the *Laudes*

eucharisticae 191 collection (Table 3.13). A number of compositions survive in more than one collection.

In the Chronicle entry for 9 July 1916 the motets sung during the exposition of the Blessed Sacrament that day were arrangements of motets made by Moreno of *Jesu dulcis memoria* by Schumann and *Genitori genitoque* by Beethoven (CBC, 9 Jul. 1916, WNN 00466). Over the next few months, the performance of a number of others compositions from the collection was recorded by the Abbey Chronicler. These two identified compositions provide the date of composition for the collection because *Jesu dulcis memoria* is marked number 52 in the working-copy manuscript (Ms 01084) that also contains the *Genitori genitoque*. The latter is not numbered, but some other compositions in this manuscript are numbered. This indicates that they were composed as part of a larger collection. Chenna published the *Laudes Eucharisticae* (Table 3.13) collection in four separate volumes - Fascicoli (Fasc.) - with the following divisions:

Fascicolo	I: 18 Mottetti a voci d'uomo (org. ad lib.)
	II: 14 Mottetti a voci d'uomo (org obblig.)
	III: 20 Mottetti a voci dispari (org. ad lib.)
	IV: 11 Mottetti a voci dispari (org obblig.)

Each Fascicoli was published as a score: Fascicolo I is dated “1928 VI”, Fascicolo II – “1929 VII”, Fascicolo III – “1929 VIII”, and Fascicolo IV – “1928 VII”, and as individual vocal parts. The collection of sixty-three motets is dedicated to “Rev Father E. F. Pigot SJ”.

The published collection survives also in manuscript as fair-copy scores, marked Fascicolo II-IV (Mss 00954-6), thereby indicating that Fascicolo I has not survived, and the contents of this Fascicolo are not known. It is clear from these manuscripts that Moreno’s original intention for the collection was to publish 191 motets. It is unclear why the other motets were not included in the published collection, but it is possible that financial constraints were an issue. Moreno’s correspondence does not indicate when he sent the manuscripts for the collection to Chenna, but it is clear in Moreno’s letter to the publisher, dated May 1926, that the collection had been cut by that time to sixty-three items from the original 191 (SM to Chenna, 14 May 1926, WNN 02973)

In 1938 Moreno republished twenty-six motets (marked * in Table 3.12) taken from the larger 1928-9 collections as two separate scores, and as individual vocal parts in two Fascicolo:

Fascicolo I: 11 Mottetti per voci d'uomo
II: 15 Mottetti per voci miste

These volumes, also known as *Selections from Laudes Eucharisticae* do not include a dedication.

Ros (1980, index p. 3) includes the *Laudes eucharisticae* and *Motets to the Blessed Sacrament* in his catalogue, but he does not otherwise discuss the collections. Revell (1990, pp. 13, 54-55, 88-89) provides the following dates of composition and publication for the various collections:

	Composition	Publication
Laudes Eucharisticae [63 Mottetti]	[1927]	1928
Laudes Eucharisticae [26 Mottetti]	[1927]	1930
Motetes al SS Sacramento [SATB]	[1927]	
Motetes al SS Sacramento [TTBB]	[1928]	
Motets to the Blessed Sacrament [TTBB, org]	[1928]	
[Motets for 4 mixed voices]	[1948]	

On the basis of the evidence cited above, the anthology of *Laude Eucharisticae* was complete by July 1916, and the *Laudes Eucharisticae* (64) collection was published in 1928-9, and the twenty-six motets were published in 1938.

Table 3.12 **Published *Laudes Eucharisticae* (1928-9) index**

Fasc. & number	Title	Theme/Composer (as identified by Moreno)	Scoring	Key
I - 1	Verbum supernum	Schubert quartet in D minor	TTBB	D min.
I - 10	Tantum ergo	Mozart	TTBB	Ab maj.
I - 11	Tantum ergo	Gounod theme	TTBB	C min.
I - 12	Adoro te devote*	Moreno	TTBB	Ab maj.
I - 13	Tantum ergo	Bortniansky	TTBB	Eb maj.
I - 14	Ave vivens hostia*	Soprano theme traditional melody	TI, TII, BI, BII, TTBB	B min.
I - 15	Tantum ergo	Palestrina	TTBB	Bb maj.
I - 16	Panis angelicus*	Soprano motive Hummel Op 89	TTBB	Bb maj.
I - 17	Adoro te devote	Schubert Deutsche Messe	TTBB	Bb maj.
I - 18	Adoremus in aeternum	Moreno	TTBB	D maj.
I - 2	Ave verum corpus	Mozart	TTBB	G maj.
I - 3	O salutaris hostia	Schubert Deutsche Messe	TTBB	Ab maj.
I - 4	Tantum ergo*	Soprano theme traditional melody	TTBB	Bb maj.
I - 5	Tantum ergo*	Ett	TTBB	D maj.
I - 6	Lauda sion salvatorem	Mozart	TTBB	G maj.
I - 7	Adoro te devote	Traditional melody	TTBB	C min.
I - 8	Tantum ergo*	Traditional melody	TTBB	C maj.
I - 9	Adoro te devote*	Soprano theme traditional melody	TI, TTBB	C min.
II - 19	Exulta et lauda	Soprano theme Tschaikovsky Op 39 No 20	TI, TII, BI, BII, TTBB, org	E min.
II - 20	Sacris solemniis	Moreno	TTBB, org	D maj.

II - 21	Verbum supernum	Soprano theme traditional melody	TI, TTBB, org	Bb maj.
II - 22	Ecce panis angelorum*	Soprano theme Eslava Op. 147	TI, TII, BI, TTB, org	Bb maj.
II - 23	Ecce panis angelorum	Schumann theme Op 28 No 2	TI, TTBB, org	F maj.
II - 24	Ave verum corpus	Schumann theme Op 68 No 9	TI, TII, BI, TTBB, org	B min.
II - 25	Tantum ergo*	Traditional melody	TTBB, org	C min.
II - 26	Ave verum corpus*	Moreno	TTBB, org	A maj.
II - 27	Jesu dulcis memoria	Anon melody, via Schumann Op 13	TTBB, org	C min.
II - 28	Lauda sion salvatorem	Pergolesi melody	TI, TTBB, org	A min.
II - 29	O Deus ego amo te	Soprano theme traditional melody	TI, TTBB, org	Bb maj.
II - 30	Tantum ergo*	Moreno	TTBB, org	C maj.
II - 31	Tantum ergo	Schumann Op 68	TTBB, org	D min.
II - 32	Tantum ergo	Soprano theme traditional melody	TI, TTBB, org	Bb maj.
III - 33	Tantum ergo*	Traditional melody	SATB, org ad lib	C maj.
III - 34	O salutaris hostia*	Traditional melody	SATB, org ad lib	D min.
III - 35	Tantum ergo	Moreno	SATB, org ad lib	F maj.
III - 36	Ave verum corpus*	Soprano theme Eslava Op 57	SATB, org ad lib	A maj.
III - 37	Cor arca legem*	Traditional melody	SATB, org ad lib	C maj.
III - 38	Tantum ergo*	Traditional melody	SATB, org ad lib	Eb maj.
III - 39	Panis angelicus*	Soprano motive Hummel Op 89	SATB, org ad lib	G maj.
III - 40	Lauda sion salvatorem	Mendelssohn	S, A, T, B, SATB, org ad lib	G maj.
III - 41	Lauda sion salvatorem	Mozart	SATB, org ad lib	Eb maj.
III - 42	Tantum ergo*	Traditional melody	SATB, org ad lib	Eb maj.
III - 43	Tantum ergo*	Soprano motive Gounod	SATB, org ad lib	A min.
III - 44	O quam suavis	Soprano motive Tschaikovsky Op 39 No 1	SATB, org ad lib	G maj.
III - 45	Lauda sion salvatorem	Handel	S, A, T, B, SATB, org ad lib	B min.
III - 46	Verbum supernum	Schubert quartet in D minor	SATB, org ad lib	G min.
III - 47	O quam suavis	Palestrina	ATB, org ad lib	G min.
III - 48	O salutaris hostia	Soprano motive Mozart	SATB, org ad lib	Eb maj.
III - 49	Adoro te devote*	Soprano motive Hummel Op 49	SATB, org ad lib	F maj.
III - 50	Jesu dulcis memoria*	Soprano motet Eslava	SATB, org ad lib	A maj.
III - 51	Veni Jesu amor mi	Cherubini	SATB, org ad lib	Eb maj.
III - 52	Adoremus in aeternum	Moreno	SATB, org ad lib	Eb maj.
IV - 53	Panis angelicus*	Soprano motive Heller Op 16	S, A, T, B, SATB, org	C min.
IV - 54	Panis angelicus	Soprano melody Liszt	T, SATB, org	G min.
IV - 55	Bone pastor	Beethoven Op 81b	S, SATB, org	Bb maj.
IV - 56	O esca viatorum	Soprano motive Schubert	S, SATB, org	A maj.
IV - 57	Adoro te o panis*	Arcadelt - Ave Maria	S, T, SATB, org	F maj.
IV - 58	Ave verum corpus*		STB, org	Ab maj.
IV - 59	Exulta et lauda	Soprano motive Tschaikovsky Op 39 No 20	S, A, T, B, SATB, org	A min.
IV - 60	Ave verum corpus	Soprano motive Schubert Op 122	SATB, org	G min.
IV - 61	Bone pastor	Chopin Op 28 No 20	S, T, SATB, org	C min.
IV - 62	Ave verum corpus*	Soprano motive Jensen Op 17 No 7	SATB, org	Eb maj.
IV - 63	Adoremus in aeternum*	Moreno	T, SATB, org	G maj.

Table 3.13 **Motet collections**

Coleccion de Motets al S.S. Sacramento No 1-24	Ms 02479
Coleccion de Motetes al SS Sacramento No 1-36	Mss 02340-2
Motetes al SS Sacramento No 37-50	Mss 02343-6
Coleccion de Motets al SS Sacramento No 51-61	Mss 02347-9
Motets al SS Sacramento a cuatro voces / mixtas	Mss 00580-91
Motets to the Blessed Sacrament	Mss 00574-5
Laudes Eucharisticae 191	Mss 00954-6

Table 3.14 Index of compositions composed as part of *Laudes Eucharisticae*

Number	Title	Theme/Composer (as identified by Moreno)	Scoring	Key	Mss
	Adoramus te Christe	Ruffo	TTBB, org	A min.	00574-5
	Adoro te o panis	Traditional	TTBB	A min.	00574-5
	Christum Regem	Kublaui	TTBB	C maj.	00574-5
	Christum Regem	Moreno	TTBB	C maj.	00574-5
	In nomine Jesu	Handel	TTBB	Bb maj.	00574-5
	O cor a moris victima	Moreno	TTBB	G maj.	00574-5
	O esca viatorum	Isaak	TTBB	C maj.	00574-5
	O sacrum convivium	Viadana	TTBB	F maj.	00574-5
	O salutaris hostia	Chorale	TTBB	C maj.	00574-5
	O salutaris hostia	Gastorius	TTBB	Bb maj.	00574-5
	Panis angelicus	Moreno	TTBB	A min.	00574-5
	Tantum ergo	Traditional	TTBB	Ab maj.	00574-5
121	Tantum ergo	Moreno	TTBB	G maj.	00574-5
88 (133)	Tantum ergo	Moreno	TTBB	C min.	00574-5
	Tantum ergo	Moreno	TTBB	G min.	00574-5
	Tantum ergo [^]	Palestrina	TTBB	Bb maj.	00580-91
	Adoro te devote	Traditional	TTBB, org	Ab maj.	00580-91
	Ave verum corpus	Mozart	TI, TTBB, org	F min.	00580-91
	O salutaris hostia	Chorale	SATB, org	D min.	00580-91
	O salutaris hostia	Moreno	TTBB, org	C maj.	00580-91
	Sacris solemnibus [^]	Cascolini	TTBB, org	C min.	00580-91
	Tantum ergo	Chorale	TTBB, org	C min.	00580-91
	Tantum ergo	Mozart	TTBB, org	C maj.	00580-91
	Tantum ergo	Sobre et Canto Llano	TTBB, org	Bb maj.	00580-91
	Tantum ergo	Traditional	SATB, org	G maj.	00580-91
54 (24)	Ave verum corpus [^]	Schumann Op 68 No 9	T, T, B, TTBB, org	B min.	00954
52 (22)	Ecce panis angelorum [^]	Eslava Op 147	TI, TII, BI, BII, TTBB, org	Bb maj.	00954
54	Sacris solemnibus [^]	Moreno	TTBB, org	D maj.	00954
55 (25)	Tantum ergo	Traditional	TTBB, org	C min.	00954
142 (47)	O quam suavis	Palestrina	SATB	A min.	00955
169 (51)	Veni Jesu amor mi [^]	Cherubini	SATB	Eb maj.	00955
173	Adoramus Te Christe	Palestrina	SATB	A min.	00955
93	Cor arca legem	Traditional harm Reiser	SATB	D maj.	00955
162	Jesu dulcis memoria	Vitoria	SATB	Amin.	00955
163	O Bone Jesu	Palestrina	SATB	G min.	00955
	O salutaris hostia	Beethoven	SATB	G maj.	00955
129	O salutaris hostia ⁺	Traditional	SATB	E min.	00955
71	Tantum Ergo	Bach	SATB, org	F maj.	00955
	Tantum ergo	Gounod	SATB	A min.	00975
13	Sacris solemnibus	Bach	TB, org	A min.	00976
7	Adoro te o panis	Limburger Gesangbuch	S, SATB, org	Bb maj.	00977
	Tantum ergo [^]	Moreno	TTBB, org	Eb maj.	00978
148	Panis angelicus ⁺⁺	Eslava	SATB	B min.	00979
	Sacris solemnibus	Moreno	TTBB	C min.	00979
149	Sacris solemnibus ⁺⁺	Cascolini	SATB	G min.	00979
	Exulta et lauda [^]	Tschaikovsky Op 39 No 20	TI, TII, BI, BII, TTBB, org	E min.	00981
	Tantum ergo [^]	Ett	TTBB, org	D maj.	00981
147	Panis angelicus ⁺⁺	Eslava	TTBB	D min.	00982
	Tantum ergo ⁺	Chorale	SATB	G min.	00983
	Tantum ergo ⁺	Palestrina	SATB	Bb maj.	00983
	Tantum ergo [^]	Schumann Op 99	TTBB	F min.	00984
	Sacris solemnibus [^]	Benecken	TTBB	Bb maj.	00984
	Adoro te devote [^]	Traditional	S, SATB, org	G min.	00985
	O quam suavis [^]	Tschaikovsky Op 39 No 1	TTBB	Bb maj.	00985
	O salutaris hostia [^]	Chorale	TTBB	F min.	00986
	Panis angelicus	Hummel Op 89	TTBB	Bb maj.	00987
	O salutaris hostia [^]	Franz	TTBB	Bb maj.	00987
	Bone pastor ⁺	Beethoven, Christus	SATB	E min.	00988
	O quam suavis	Jensen Op 8 No 7	SATB	F maj.	00988
102	Panis angelicus ⁺	Mendelssohn Op 44 No 2	SATB	G maj.	00988
	O esca viatorum ⁺	Traditional	SATB	Eb maj.	00989
	O salutaris hostia	Moreno	SATB	Eb maj.	00989
	O salutaris hostia	Moreno	SATB	Eb maj.	00989

	Tantum ergo	Anonymous	SATB	C maj.	00989
	Ecce panis angelorum+	Lotti	SATB	C maj.	00990
	Tantum ergo	Anonymous	SATB	Eb maj.	00990
	Adoro te devote ^	Schubert Deutsche Messe	TTBB	Bb maj.	00991
	O salutaris hostia ^	Schubert Deutsche Messe	TTBB	Ab maj.	00991
	Panis angelicus ^	Hummel Op 89	SATB	G maj.	00994
	Verbum supernum+	Kirchner Op 22 No 3	SATB	G maj.	00994
114	Genitori genitoque^	Mendelssohn Op 16	TTBB, org	A min.	00995
	O sacrum convivium	Moreno	SATB	E maj.	00995
	Tantum ergo+	Mendelssohn Op 54	SATB	C min.	00995
	Tantum ergo+	Mendelssohn Op 82	SATB	Eb maj.	00995
	Ave verum corpus	Eslava Op 57	SATB, org	A maj.	00996
	Tantum ergo	Anonymous	TTB, org	C min.	00996
	Ecce panis angelorum ^	Schumann Op 28 No 2	TTBB, org	F maj.	00997
	Ecce panis angelorum^+	Raff Op 8 No 1	TI, TII, BI, BII, TTBB, org	A min.	00998
	Ecce panis angelorum	Moreno	TTBB	Bb maj.	00999
	Bone pastor	Steibelt Op 78	SATB	A min.	01000
	Ecce panis angelorum^	Lotti	TTBB	A min.	01000
	Bone pastor ^	Beethoven Op 81b	S, SATB, org	Bb maj.	01001
	Bone pastor	Weber Op 39	SATB, org	C min.	01002
	Christum regem	Weber Op 24	SATB, org	F maj.	01002
89 (142)	Adoremus in aeternum ^	Moreno	SATB, org	Eb maj.	01003
	Ave verum corpus	Moreno	TTBB, org	Bb min.	01003
	Adoremus in aeternum	Moreno	T, SATB, org	G maj.	01004
	Genitori genitoque^	Ravanello	TB, org	Eb maj.	01005
	Ave verum corpus	Moreno	TTBB, org	A maj.	01006
	Panis angelicus	Heller Op 16	S, A, T, B, SATB	C min.	01007
5	O salutaris hostia	Traditional	TB, org	E maj.	01008
11	Ave verum corpus^	Vitoria	SATB, org	B min.	01009
12	Tantum ergo+	Eslava	SATB, org	G maj.	01010
14	Tantum ergo	Bach	TB, org	F maj.	01011
16	Tantum ergo	Ancient Chorale	TB, org	G maj.	01012
17	O salutaris hostia+	Traditional	TB, org	Eb maj.	01013
	Tantum ergo ^	Gounod	TTBB	C min.	01014
9	O sacrum convivium^	Croce	STB, org	Eb maj.	01015
15	O salutaris hostia	Anonymous	TB, org	G maj.	01016
10	Tantum ergo	Aiblinger	TB, org	A maj.	01017
6	Tantum ergo+	Traditional, Chorale	TB, org	G maj.	01018
	Ave verum corpus+	Jensen Op 17 No 7	SATB	D maj.	01021
	Bone pastor+	Moscheles Op 70	SATB	D min.	01021
	Adoremus in aeternum+	Moreno	TTBB, org	D min.	01022
125	Adoremus in aeternum ^	Moreno	TTBB, org	D maj.	01023
4	Tantum ergo	Anonymous	TB, org	G maj.	01024
99	Tantum ergo	Traditional	TTBB	Bb maj.	01025
	Ave verum corpus ^	Moreno	STB, org	Ab maj.	01026
	Pange lingua	Mozart	TTBB	G maj.	01027
	Tantum ergo+	Moreno	SATB	Eb maj.	01027
	Adoremus in aeternum	Moreno	T, TTBB, org	A maj.	01028
138	Adoro te devote	Hummel Op 49	SATB	D min.	01029
	Exulta et lauda +	Tschaikovsky Op 39 No 20	SATB, org	A min.	01030
	Lauda Sion Salvatorem ^	Mozart	SATB, org	Eb maj.	01030
53	Adoremus in aeternum	Moreno	TTBB	C maj.	01030
	Ave verum corpus^	Moreno	TTBB	E min.	01030
	Ave verum corpus+	Moreno	SATB	C min.	01030
	Tantum ergo	Schumann Op 68	TTBB, org	D min.	01031
	Ave verum corpus^	Martini	TTB, org	B min.	01032
	O sacrum convivium+	Garcia	TTBB, org	C min.	01033
	Verbum supernum ^	Schubert	SATB	G min.	01034
	Lauda Sion Salvatorem	Handel	S, A, T, B, SATB	B min.	01034
	Panis angelicus+	Chorale	SATB	Eb maj.	01034
153	Jesu dulcis memoria	Eslava	SATB	A maj.	01035
	Lauda Sion Salvatorem ^	Mozart	TTBB	Ab maj.	01036
	O quam suavis +	Tschaikovsky Op 39 No 1	SATB	G maj.	01036
	Tantum ergo	Moreno	STB, org	G maj.	01036
	Cor arca legem	Kirchner	SATB	E min.	01037
	O salutaris hostia+	Franz	SATB	Ab maj.	01037

	Tantum ergo+	Schumann Op 99	SATB	F min.	01037
	O quam suavis+	Haydn	SATB, org	D min.	01038
	Panis angelicus+	Liszt, Pastoral	T, TTBB, org	G min.	01039
	Jesu dulcis memoria+	Moreno	SATB, org	C min.	01040
	Adoro te devote	Moreno	SATB	G min.	01041
95	Christum regem	Kahlau	SATB	C maj.	01042
96	Christum regem+	Kahlau	SATB	F maj.	01042
98 (128)	Christum regem+	Crüger	SATB	C maj.	01043
97 (127)	Tantum ergo+	Bortniansky	SATB	C maj.	01043
	Tantum ergo ^	Moreno	SATB	F maj.	01044
100	Bone pastor+	Chopin Op 28 No 20	SATB, org	G maj.	01044
101	Tantum ergo+	Chorale	SATB	G maj.	01044
	Tantum ergo+	Mendelssohn Op 16	SATB	A min.	01044
130	O salutaris hostia	Mozart	SATB	Eb maj.	01045
134	O quam suavis+	Mozart	SATB	Eb maj.	01045
143	O salutaris hostia	Servus Gastorius	TTBB	Bb maj.	01046
137	O salutaris hostia+	Servus Gastorius	SATB	F maj.	01046
	Tantum ergo	Moreno	SATB	D maj.	01046
143	Ave vivens hostia ^	Traditional	TI, TII, BI, BII, TTBB	B min.	01047
142	Ave vivens hostia+	Traditional	S, A, T, B, SATB	G min.	01047
145	Lauda Sion Salvatorem	Pergolesi	T, TTB, org	A min.	01048
144 (140)	Lauda Sion Salvatorem+	Pergolesi	S, A, T, B, SATB	G min.	01048
146	Verbum supernum+	Traditional	S, A, T, B, SATB	G maj.	01049
47	Verbum supernum ^	Traditional	TI, TTB, org	Bb maj.	01050, 02369
148	Adoro te o panis+	Limburger Gesangbuch	SATB	Bb maj.	01051
149	O Deus ego amo te+	Traditional	S, A, T, B, SATB	G maj.	01052
150	O salutaris hostia+	Webbe	SATB	Eb maj.	01052
151 (2)	O Deus ego amo te	Traditional	TI, TTBB, org	Bb maj.	01053
153 (139)	Tantum ergo ^	Traditional	SATB	Eb maj.	01054
	Adoro te devote	Moreno	SATB	F min.	01054
155	Tantum ergo+	Mozart	SATB	Eb maj.	01055
154	Tantum ergo	Traditional	TTBB	Ab maj.	01055
156	Tantum ergo ^	Mozart	TTBB, org	Ab maj.	01056
157	Tantum ergo^+	Traditional	SATB	G maj.	01056
158	Tantum ergo ^	Traditional	SATB	Bb maj.	01057
160	O cor amoris victima+	Traditional	SATB	Eb maj.	01058
159	O salutaris hostia+	Traditional	SATB	Bb maj.	01058
161	O cor amoris victima+	Traditional	TI, TII, BI, BII, TTBB	G maj.	01059
162	Adoro te o panis	Traditional	SATB	G maj.	01060
163	Tantum ergo ^	Traditional	SATB	C maj.	01061
	Adoramus te christe+	Pitoni	SATB	A min.	01062
	Jesu decus angelicum+	Gottschalk	SATB	Bb maj.	01062
	O Deus ego amo te	Lambillotte	S, A, T, B, SATB	D maj.	01062
126	Adoro te devote ^	Moreno	TTBB	Ab maj.	01063
	Adoro te devote+	Moreno	SATB	F maj.	01063
44	O esca viatorum	Sämtliches	TTBB	C maj.	01063
132	O esca viatorum+	Isaak	SATB	G maj.	01063
90 (135)	O salutaris hostia+	Schumann Op 124 No 20	SATB	D maj.	01063
93	Ave verum corpus	Schubert Op 122	SATB, org	G min.	01064
94	O esca viatorum+	Schubert Op post	S, SATB, org	A maj.	01065
	Lauda Sion Salvatorem	Mendelssohn	S, A, T, B, SATB	G maj.	01066
112	Exulta et lauda+	Fischer	SATB	F min.	01066
113	O salutaris hostia+	Chorale	SATB	F maj.	01066
115	O salutaris hostia+	Handel	SATB	F maj.	01066
117	O salutaris hostia^	Goudimel	TTBB	Bb maj.	01067
116	O salutaris hostia+	Goudimel	SATB	F maj.	01067
119	Sacris solemnii+	Bach	SATB	G min.	01067
118	Tantum ergo+	Chorale	SATB	G maj.	01067
124 (131)	Bone pastor+	Fischer	SATB	C maj.	01068
12	O salutaris hostia (incomplete)	Bach	SATB	C maj.	01068
123 (141)	Panis angelicus^	Merkel Op 99 No 1	TTBB	Ab maj.	01068
	Sacris solemnii (incomplete)	Moreno	TTBB	C min.	01068
127	Ave verum corpus+	Merkel Op 156 No 1	SATB	F min.	01069
125	Cor arca legem	Traditional Chorale	SATB	A min.	01069

126	Panis angelicus+	Merkel Op 99 No 1	SATB	Eb maj.	01069
128	Adoro te o panis ^	Arcadelt, Ave Maria	S, SATB, org	F maj.	01070
129	O quam suavis+	Liszt, Christus	S, A, T, B, SATB, org	E maj.	01070
139	Adoro te devote ^	Traditional	TI, TII, BI, BII, TTBB	C min.	01071
133	Tantum ergo ^	Traditional	SATB	D maj.	01071
135	Adoro te devote^	Traditional	TTBB	D maj.	01071
134	Adoro te devote+	Traditional	SATB	A maj.	01071
138	Adoro te devote+	Traditional	S, A, T, B, SATB	A min.	01071
141	Adoro te o panis	Traditional	TTBB	A maj.	01071
140	Adoro te o panis+	Traditional	SATB	E min.	01071
137	O salutaris hostia^	Traditional	TTBB	B min.	01071
132	O salutaris hostia+	Traditional	SATB	Eb maj.	01071
136	O salutaris hostia+	Traditional	SATB	E min.	01071
131	Tantum ergo	Traditional	TTBB	C maj.	01071
130	Tantum ergo+	Traditional	SATB	G maj.	01071
	Christum regem+	Hermann harm Praetorius	SATB	G maj.	01072
	Cor arca legem+	Reiser	SATB	D maj.	01072
	O quam suavis+	Weber	SATB	Eb maj.	01072
	O salutaris hostia+	Waldis harm Praetorius	SATB	E min.	01072
	Tantum ergo	Pitoni	SATB	D maj.	01072
	O salutaris hostia	Chorale	SATB	D min.	01073
	Sacris solemnii+	Benecken	SATB	G maj.	01073
	O salutaris hostia	Sämtliches	TTBB	C maj.	01074
	O salutaris hostia+	Nicolaus Decius	SATB	F maj.	01074
	Tantum ergo^+	Malan	TTBB	G maj.	01074
	Cor arca legem+	Schubert Op 42	SATB	C min.	01075
	Panis angelicus+	Schumann Op 58 No 1	SATB	C min.	01075
107	Ave verum corpus^+	Rudolph	SATB	B min.	01076
108	Christum regem+	Volkmar	SATB	D maj.	01076
106	Lauda Sion Salvatorem+	Albrechtsberger	SATB	E min.	01076
111	O quam suavis+	Knecht	SATB	Bb maj.	01077
110	Panis angelicus	Chorale	SATB	Eb maj.	01077
109	Parasti in dulcedine+	Vierling	SATB	Bb maj.	01077
104	Lauda Sion Salvatorem+	Zellner	SATB	G maj.	01078
105	O sacrum convivium+	Scarletti	SATB	E min.	01078
103	Tantum ergo+	Breidenstein	SATB	D maj.	01078
120	Ave verum corpus+	Schubert	S, T, SATB, org	D min.	01079
	Tantum ergo+	Moreno	SATB	Eb maj.	01079
	Adoro te devote^	Grieg	TTB	G min.	01080
	Tantum ergo	Moreno	SATB, org	Bb maj.	01080
	Tantum ergo ^	Moreno	TTBB, org	C maj.	01081
5	Bone pastor^+	Chopin Op 28 No 20	T, TTb, org	E min.	01081
146	Tantum ergo ^	Bostniasnky	TTBB	Eb maj.	01082
63 (30)	Adoro te devote+	Moreno	SATB	Bb maj.	01082
	Ave verum corpus ^	Mozart	TTBB, org	G maj.	01083
	Verbum supernum ^	Schubert	TTBB	D min.	01083
	Pange lingua+	Mozart	SATB	D maj.	01083
52	Jesu dulcis memoria ^	Schumann	TTB, org	C# min	01084
	Bone pastor	Moreno	TTB	E min.	01084
	Genitori genitoque	Mon---	TTB, org	Bb maj.	01084
	Genitori genitoque^	Beethoven	TTB, org	C maj.	01084
	Genitori genitoque^	Hoffmann	TTB, org	A maj.	01084
	Genitori genitoque^	Mendelssohn	TTB, org	B min.	01084
150	Genitori genitoque^	Moreno	TTB, org	A maj.	01084
	Genitori genitoque^	Moreno	TTB	C maj.	01084
	Panis angelicus	Moreno	TTB, org	D min.	01084
	Sacris solemnii	Moreno	TTB, org	C min.	01084
	Tantum ergo^	Ett	TTBB, org	C maj.	01084
	Bone pastor ^	Chopin	S, T, SATB, org	C min.	01871
	Ave verum corpus	Schumann	SATB	Bb min.	01871
	Genitori genitoque	Schumann	SATB	F min.	01871
125	Genitori genitoque^	Moreno	SATB	D maj.	01905
	Parce Domine	Gluck	TTBB, org	C min.	01972
	Adoro te devote+	Gluck	TTBB, org	A maj.	02031
	Tantum ergo+	Chorale	TTB, org	A maj.	02031
	Adoremus in aeternum+	Moreno	TTBB, org	C maj.	02245

	Adoremus in aeternum+	Moreno	SATB, org	F min.	02245
	Adoro te devote	1625	TTB, org	F maj.	02340-2
	Ave verum corpus	Mozart	STB, org	D maj.	02340-2
152	Bone Pastor	Moreno	SB, org	D min.	02340-2
	Genitori genitoque	Breidenstein	TB, org	F maj.	02340-2
	Genitori genitoque	Mendelssohn	STB, org	G min.	02340-2
	Genitori genitoque	Palestrina	SATB, org	Bb maj.	02340-2
	Genitori genitoque	Tartini	TTB	E min.	02340-2
	Genitori genitoque	Moreno	STB, org	C maj.	02340-2
	Genitori genitoque	Moreno	SB, org	E maj.	02340-2
	Genitori genitoque	Moreno	SB, org	G maj.	02340-2
	Genitori genitoque^	Calegari	SATB, org	C min.	02340-2
	Genitori genitoque^	Colonna	STB, org	D min.	02340-2
	O sacrum convivium	Bernabei	STB, org	D min.	02340-2
	O sacrum convivium	Eslava	STB, org	Eb maj.	02340-2
	O sacrum convivium	Remondi	TTB, org	Eb maj.	02340-2
	O salutaris hostia	Martini	TTB, org	G min.	02340-2
	O salutaris hostia	Palestrina	SATB, org	G min.	02340-2
	O salutaris hostia	Ravanello	TTB, org	F maj.	02340-2
	O salutaris hostia^	Pisari	TTBB, org	F min.	02340-2
	Sacris Solemniis	Cascolini	SATB, org	G min.	02340-2
	Adoro te devote	Moreno	TTBB	Bb maj.	02343-6
	Ave verum corpus	Mozart	SATB	F min.	02343-6
	Genitori genitoque	[Carturan]	TTB	G min.	02343-6
	Genitori genitoque	Schumann	TTBB	Ab maj.	02343-6
	Genitori genitoque	Schumann	TTB	D min.	02343-6
46 (20)	Genitori genitoque	Moreno	TTB	E maj.	02343-6
	Genitori genitoque	Moreno	TTBB	Bb maj.	02343-6
	Genitori genitoque	Moreno	TTB	G min.	02343-6
	O sacrum convivium	Moreno	TTB	G maj.	02343-6
	Genitori genitoque	Bortniansky	STB, org	C maj.	02347-9
	Genitori genitoque	Chlondowsky	TTB?	G maj.	02347-9
	Genitori genitoque	Schumann	TTB, org	A maj.	02347-9
	Genitori genitoque^	Colonna	SATB, org	D min.	02347-9
	O sacrum convivium	R W	TTB	G maj.	02347-9
	Sacris solemniis	Moreno	TTBB	D min.	02347-9
	Da pacem Domine	Mendelssohn	STB, org	C maj.	02451
	Bone Pastor^	Eslava	STB, org	F min.	02479
	Genitori genitoque	Ett	SATB, org	D maj.	02479
	Genitori genitoque	Palestrina	SATB, org	Bb maj.	02479
	Genitori genitoque^	Ett	SATB, org	F maj.	02479
	O sacrum convivium	Bernabei	STB, org	D min.	02479
	O sacrum convivium^	Viadana	TTBB, org	Eb maj.	02479
	O salutaris hostia	Martini	SATB, org	D min.	02479
	Bone pastor	Beethoven	TTB, org	Bb maj.	02563

Bold titles published in 1928-9 *Laudes eucharisticae* (64)

^ = Compositions for which fair-copy individual vocal & instrumental parts survive

+ = Compositions included in the *Laudes eucharisticae* 191

Invitatory: Venite exsultemus Domino (Psalm 94) (October 1916)

Moreno's only setting of the Invitatory Psalm, *Venite exsultemus Domino*, is scored for four-part male choir (TTBB), in *falso-bordone* style, with organ *ad lib*. The only reference to an Invitatory by Moreno being sung is on Christmas Eve, 1916, when the Abbey Chronicler stated that the Psalm and the Responsories were sung, although no mention is made of the scoring of the compositions (CBC, 24 Dec. 1916, WNN 00466).

The work survives in manuscript as fair-copy vocal scores (Mss 00481-3), individual fair-copy vocal parts (Mss 00484-7) and as working copies (Mss 02421-3). Internal details within the manuscripts suggest that this work evolved over three stages: stages 1 and 2 can be identified by the presence of two plainchant antiphons, one for the Office for the Dead (*Regem cui omnia*) and the other for Christmas Day (*Christus natus est nobis*). Stage 3 manuscripts can be identified by notational features of Moreno's middle period. These details are summarised in Table 3.15.

Table 3.15 **Three-phase development of the *Invitatory, Venite exsultemus***

Stage 1 (October 1916)	Mss 02421-2	Working-copy vocal score	Begins <i>Requiem aeternam</i> (TTBB)
	Mss 00484-7	Fair-copy vocal parts	Begins <i>Regem cui</i>
Stage 2 (December 1916)	Mss 00483	Fair-copy vocal scores	Begins <i>Christus natus</i>
	Mss 00484-7	Fair-copy vocal parts	As for Stage 1, but <i>Christus natus</i> added at end
Stage 3 (Middle Period)	Ms 00482	Fair-copy vocal score	Copy of Ms 00483
	Ms 02423	Working-copy vocal score (incomplete)	Re-working of minor details after Stage 2
	Ms 00481	Fair-copy vocal score	Begins <i>Christus natus</i> ; Neat copy intended for printer, incorporating re-workings of Ms 02423

The presence of the two plainchant antiphons *Regem cui* and *Christus natus*, as well as the *falso-bordone* style *Requiem aeternum* antiphon, suggests strongly that this work was performed on two separate occasions. On the fair-copy vocal parts (Ms 00484-7), which are listed twice in Table 3.15 as being relevant both to Stage 1 and to Stage 2, it is clear that *Christus natus* was added at the end of each part, leaving the original antiphon *Regem cui* at the beginning. On the basis of the Chronicle reference cited above, it is most likely that the work was performed for Christmas 1916 with *Christus natus*. The version with *Regem cui* was therefore, presumably, performed at an earlier date for the Office of the Dead (*Officium defunctorum*). The Abbey Chronicler reported the singing of the *Officium defunctorum* on All Saints Day, 1 November 1916, mentioning that the music was set by Moreno (CBC, 1 Nov. 1916, WNN 00466), and the first performance of this work can thus be attributed almost certainly to this date.

Although the work was never printed, there is evidence that Moreno prepared it for printing at some time during the middle period of his life. One of the fair copies dating from this period (Ms 00482) appears to be no more than an exact copy of the version dating from December 1916. The other two manuscripts dating from the middle period (see Table 3.15), however, show re-

workings of minor details, and Ms 02423 has all the hallmarks of a fair copy prepared for the printer.

Ros (1980, index p. 1) records the work as being scored for three-part male choir, and Revell (1990, pp. 57, 89) asserts that only “the cantus part” survives. Neither of these assertions is supported by the manuscript evidence. Both Ros (1980, index p. 1) and Revell (1990, pp. 57, 89) state that the work was composed for the funeral celebrations of Abbot Torres in October 1914 (see above). This dating can be refuted on the basis that there is no record of the work being performed at the funeral. Given the importance of the occasion, it is impossible to believe that details of the work would not have been recorded. A further reason for refuting Ros’s and Revell’s date of composition is that the items composed for Abbot Torres’ funeral were scored for STTB, whereas this work is scored for TTBB, a scoring that was considered more appropriate to the dignity of the choir monks in 1916 (CBC, 20 Apr. 1916, WNN 00466).

On the basis of the evidence cited above, this work can be dated with reasonable certainty to October 1916. An alternative Christmas antiphon was added in December 1916, and minor re-workings were completed at a later date.

Missa quarta (March 1917)

Moreno’s *Missa quarta*, scored for four-part male choir (TTBB) *a cappella*, received its first performance of Palm Sunday, 1917 (CBC, 1 Apr. 1917, WNN 00466). This is Moreno’s only Mass setting using this scoring.

The work was published by Chenna as a score, dated “1928 Anno VI”, and individual vocal parts. It survives also in manuscript as a complete fair-copy score (Ms 00064), a fair-copy score that does not include the *Gloria* (Ms 00059), a fair-copy score of the *Kyrie* (Ms 00058), fair-copy vocal parts that also do not include the *Gloria* (Mss 00060-3), and as working copies (Mss 00055-7). The fact that the fair-copy vocal parts and one of the fair-copy vocal scores do not include a *Gloria* suggests that the Mass was first performed during Lent, which accords with the date given in the Chronicle. Although the *Gloria* was not included in the fair-copy individual vocal parts, it is clear from the working copy manuscripts that the *Gloria* was worked at the same time as the balance of the Mass.

Ros (1980, index p. 2) includes this work in his catalogue of works, but does not otherwise refer to it. Revell (1990, pp. 58, 89) suggests that the Mass was composed for Holy Week, 1914. This dating can be dismissed on the basis of the evidence from the Abbey Chronicle cited above, which clearly indicates that the first performance of the work was given on Palm Sunday, 1 April 1917. This suggests that it was probably completed in March 1917.

Pueri Hebraeorum, Lamentatione, Popule meus quid feci (Improperia) (March 1917)

In preparation for Holy Week, 1917, Moreno composed, in addition to the *Missa quarta*, three new motets, two *Pueri Hebraeorum* and a *Popule meus quid feci (Improperia)*, as well as a new setting of the *Leccio* or Lamentations of Good Friday. All are scored for four-part male choir (TTBB) a cappella.

During the distribution of palms on Palm Sunday 1917, the antiphons *Pueri Hebraeorum (I)* and *(II)*, were performed. The Abbey Chronicler noted that this was the first performance of these compositions, and also the fact that they were scored differently from other years when the antiphons were sung in Gregorian Chant (CBC, 1 Apr. 1917, WNN 00466). These compositions survive in manuscript as a fair-copy score (Ms 01319) and as fair-copy individual vocal parts (Mss 01323-35). A number of the fair-copy vocal parts display the name of the performer. No working copy appears to have survived.

Ros (1980, index p. 4) includes these compositions in his catalogue but he does not discuss them. Revell (1990, pp. 61, 89) suggests a date of composition of 1924. On the basis of the evidence cited above, the *Pueri Hebraeorum (I)* and *(II)* can be dated to March 1917.

The Abbey Chronicler also noted the first performance of a new work for Good Friday, 1917: *Popule meus quid feci* (CBC, 6 Apr. 1917, WNN 00466). This work was amongst the number of works sent to Chenna for publication in 1925-6, and it was published both as a score, dated “1928 VI”, and as individual vocal parts. It survives also in manuscript as fair-copy scores (Mss 00335-8) and as individual fair-copy vocal parts (Mss 00337-42). No working copy appears to have survived.

Ros (1980, index p. 4) includes this work in his catalogue, but does not otherwise refer to the composition. Revell (1990, pp. 63, 88) suggests a composition date of 1926. On the basis of the evidence outlined above, the work can be dated to March 1917.

The new setting of the three Lessons of Lauds of Good Friday, *De Lamentatione Jeremiae Prophetarum (I)*, *Lamentationes Matribus suis (II)* and *Alph. Ego vir videns (III)* is Moreno's third and final setting of these texts. The Abbey Chronicler did not record when the first performance occurred, but two indications suggest that they were first performed in 1917. The first is that, in 1916, the Abbey Chronicler noted that, because the choir monks were now ordained priests, it was no longer considered appropriate for them to sing the Tiple (Soprano) part in "falsetto" and they were now expected to sing their part in the Lamentations down the octave (CBC, 20 Apr. 1916, WNN 00466). The second indication is that, in addition to the Lamentation of Good Friday, the Abbey Chronicler also noted that the Lamentations of Holy Thursday and Holy Saturday were sung in 1916, though he made no reference to them being composed by Moreno. The omission is significant, because the Chronicler's reports at that time normally make clear which works were composed by Moreno, especially in Holy Week (CBC, 4, 6 Apr. 1916, WNN 00466).

The *Lamentatione* was published by Chenna as a score, dated "1928 Anno VI", and as individual vocal parts. The published version survives also in manuscript as a fair-copy score (Ms 00348) and as individual vocal parts (Mss 00349-52). What can be presumed to be the version performed in New Norcia in 1917 varies slightly from the published version, and it survives in manuscript as individual vocal parts (Mss 00353-6) and as a working copy (Ms 00357).

Ros (1980, index p. 4) includes the *Lamentatione* in his catalogue of Moreno's music for Holy Week but he does not discuss the work. Revell (1990, pp. 59-60, 88) suggests a date of composition of 1920 and a date of publication of 1921. There is no evidence to support either assertion. On the basis of the evidence cited above the *Lamentatione* can be dated with reasonable certainty to 1917, and a clear publication date of 1928.

O sacrum convivium, O quam suavis & Ave verum corpus (June 1917)

The Abbey Chronicler graphically described the spectacle of the celebration of *Corpus Christi* in 1917, particularly the procession of the Blessed Sacrament, during which a number of works by Moreno were performed (CBC, 10 Jun. 1917, WNN 00466). Two compositions mentioned by the Chronicler are Moreno's *O sacrum convivium* and *O quam suavis*, which he stated were both sung by the Monastic community and scored for four voices. He also indicated that the first work was performed at the Altar set up at St Mary's boy's school, and the second at St Gertrude's College (CBC, 10 Jun. 1917, WNN 00466).

A number of settings of *O sacrum convivium* were arranged by Moreno, but there is no surviving four-part male (TTBB) choir version. There is only one four-part male (TTBB) setting of *O quam suavis*, and it survives in manuscript as fair-copy individual vocal parts (Mss 01290-01300). The latter manuscripts also include another four-part male choir (TTBB) Eucharistic motet, *Ave verum corpus*, which was also probably performed during the 1917 procession. This work also survives in manuscript as fair-copy scores (Ms 01288-9).

Ros (1990 pp. 21-2) refers to the *Corpus Christi* possession of 1917, but does not refer specifically to these compositions. Revell (1990, pp. 74, 87) suggests a composition date of 1932 for both *O quam suavis* and *Ave verum*. His dating can be refuted on the basis of the evidence cited above, together with the fact that both compositions include early-period dating indicators.

Heart of my Redeemer (Hymn to the Sacred Heart) (1918)

There is no reference in any source other than the surviving manuscripts to Moreno's *Heart of my Redeemer (Hymn to the Sacred Heart)*, scored for two-treble voices (SS) with organ accompaniment. The work survives as a fair-copy score (Ms 01237) and as fair-copy individual vocal parts (Mss 02194-7). The existence of multiple vocal parts suggest that the work was performed at New Norcia. The text (Example 3.4) is by Father Roman Rios, a monk at New Norcia, and the work is dated "1918" by Moreno on the front page of the fair-copy score.

Example 3.4 *Heart of my Redeemer*

words by Roman Rios O.S.B.

Heart of my Redeemer, Heaven's open door;
God's abode, whose dwellers, Live forever more
Adam's sin lost Eden, For his ruined race;
But Christ's love now gives us, Lo! a happier place.

Tis His Heart, once opened, By the soldier's spear
That therein may enter, All His brethren dear
Godhead's holy dwelling, House of endless rest,
Source of endless mercies, And divine love's nest.

[Chorus]
Heart of my Redeemer, There Thou withest me
Sacred Heart of Jesus, There my home shall be.

Ros (1980) does not refer to this work. Revell (1990, pp. 59, 88) records correctly a composition date of 1918.

The angel of peace (July 1919)

Moreno's song *The angel of peace*, scored for voices, strings and piano, was composed to celebrate the end of World War I. The first performance of the work was given at a concert to mark the armistice, held at St Ildephonsus' College on Monday 21 July 1919, and the following details were recorded concerning the event:

Father Moreno, O.S.B., one of the principal organisers of the concert, presided at the piano. His ability, or rather musical genius, need no commendation; it speaks for itself. The Benedictine Community was successful in the performance of the band items, and most particularly in the rendering of Beethoven, Haydn, Chopin, Verdi and Grieg's string quintettes (sic.).... The concert terminated with the singing of the Peace Anthem, the words of which are from the pen of the Rev. Father Fenelon, and music by Rev. Father Moreno, O.S.B. (*St Ildephonsus' College Magazine* 1919, p. 44).

Whilst the complete work does not survive complete in a single manuscript, it survives in manuscript as fair-copy individual vocal parts, containing verses two and four only (Mss 01892, 02115, 02117-9), a fair-copy double-bass part (Ms 02120) and as a working copy of verses one and three only (Mss 02115-6). The existence of a double-bass part, as well as the scoring of the other works performed at the concert, indicates that the voices were accompanied by strings and piano.

Ros (1980, pp. 47-8) refers to the concert cited above, but he does not refer specifically to Moreno's song. Revell (1990) does not refer to this work. On the basis of the evidence cited above, the work can be dated to July 1919.

Invitatory antiphon, Hymn for vespers, Introit & Gradual of Christmas [1918-21]

An incomplete setting of music to be used at Christmas services, scored for tenor solo, four-part male choir (TTBB) with organ accompaniment, survives in manuscript as a working copy (Ms 02414). This manuscript includes the following four compositions:

Table 3.16 **Contents of Ms 02414**

Title	Liturgical function
Christus natus est	Invitatory Antiphon
Christe Redemptor omnium	Hymn at Lauds
Dominus dixit	Introit of the Mass
Tecum principium	Gradual of Mass

The scoring for TTBB choir suggests that the work was composed after 1918, while the usual handwriting indicators show that it was composed before 1921. Neither Ros (1980) and Revell (1990) refers to this work.

Song of welcome (April 1920)

At St Gertrude's College on 28 April 1920, a concert was given in honour of the visit to New Norcia of the Apostolic Visitor, Archbishop Bartolomeo Cattaneo. One of the items performed was Moreno's *Song of welcome*, scored for solo voices, choir and piano. A report on the visit in the local media described the concert and the work as follows:

At seven o'clock in the evening, his Excellency, accompanied by the visiting Prelates and clergy, the Prior, several Benedictines, and many of the laity, were the guests of the Sisters of St. Joseph at St. Gertrude's College at an entertainment in honour of the visit of the Apostolic Delegate. The programme was a lengthy and varied one, but was put through with that ease and calmness which are the soul of wonderful New Norcia.

The concert commenced with a violin selection (Haydn) by nine pupils with piano accompaniment... The third item was a "Song of Welcome" in Italian, the words of which were by Father Rios, O.S.B. and the music by Father S. Moreno, O.S.B.. The solo parts were taken by Misses G. Birkin, M. O'Leary, and N. Hart, who acquitted themselves admirably, while each chorus gave added pleasure to the number (*The WA Record* 8 May 1920, pp. 2-3).

No manuscript definitively identifies a *Song of welcome* by Moreno and Rios. There is nevertheless one composition, not titled but scored for treble solos and three-part (SAA) choir, that survives in manuscript as a working copy (Ms 02460) and could possibly be the item performed at the concert. The text provided in the manuscript is incomplete and, whilst clearly in Italian, is very difficult to read. One particular phrase “via Padre e Pastore, via Padre la” does, however, support the suggestion that this was the work performed to welcome the Apostolic Delegate in April 1920.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, the work can be dated with reasonable certainty to April 1920.

3.2 Other works of the early period

Using the dating indicators described in Chapter One a number of other works can be clearly identified as being composed in this early period. As these works do not bear an Opus number and were not mentioned in any primary source, it is not possible to date them precisely. Both Ros (1980) and Revell (1990) refer to only one of the following works.

Our Father, Hail Mary & Glory be to the Father (1909-17)

Moreno's only setting of the *Our Father*, *Hail Mary* and *Glory be to the Father* using English text, are scored for vocal duet (TBar) with organ accompaniment. The three compositions survive in manuscript as an individual fair copy of each vocal part (Mss 02000-1) and as a working copy (Ms 02002). These compositions are possibly Moreno's earliest setting of English text, as demonstrated in the rather awkward accents on prepositions. The paper types used, and the scoring do not indicate a specific composition date. The scoring and the existence of individual vocal parts suggests the compositions were sung at New Norcia, although there is no record of such a performance. The two possible performers were Baritone - Father Robert Bas (1864-1919) and Tenor - Brother Salvador Alberich (1872-1956) who left New Norcia in 1917 (Ros 1980, p. 17). Ros made the following comment on the collaboration between these singers:

Besides Solos, Fr. Bas also sang Duets with Br. Salvador, many a time and, according to reports, the combination was excellent. Because of this fact, Dom Moreno composed a beautiful Duet for tenor and baritone “Cui comparabo te”, [from *De lamentatione*] having in mind Br. Salvador and Fr. Bas...According to Dom William, the hearing of that Duet made anyone shiver with sheer delight, at least the way these two soloists used to render it (Ros 1980, p. 28).

Although Ros (1980) added the title “Our Father” to the working-copy manuscript, he does not refer to these compositions in his study. Revell (1990) does not refer at all to these compositions. On the basis of the surviving evidence, this work can only be dated to 1909-17.

March [1909-21]

What could be Moreno’s first composition for solo keyboard is a thirty-five bar simple work in F major, titled *March*. It survives in manuscript only as a working copy (Ms 02362). The character and compass of the work suggests that it was composed for the harmonium.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, particularly the use of Halle manuscript paper and early-period notational indicators, this work can only be dated to between 1909-21.

Ecce sacerdos magnus [1909-21]

In view of the number of occasions where the community of New Norcia welcomed visiting Prelates, it is difficult to understand why there is no record of the Abbey Choir ever performing a setting of *Ecce sacerdos magnus* by Moreno. A setting scored for three-part male choir (TTB) with organ accompaniment survives in manuscript only as a working copy (Ms 02276).

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, particularly the early-period notational indicators this work can only be dated to between 1909-21.

Two untitled songs in Eb major [1909-21]

Two untitled songs, both in Eb major and of around twenty bars in length, survive together in a single manuscript as a working copy (Ms 02070). The first work is scored for solo voice with organ accompaniment and is fourteen bars in length. Only a few words survive on the manuscript and they are illegible. The second work is scored for three-part male choir (TTB) with organ accompaniment and is around thirty bars in length. As for the first work, very little of the text survives. In the latter case, it appears that the text is in Italian or Spanish, but the illegibility of the words make it impossible to say with certainty what language is used. A sketch of a third work also survives in the same manuscript.

Neither Ros (1980) nor Revell (1990) refers to these compositions. On the basis of the surviving evidence, particularly the use of Halle manuscript paper and early-period notational indicators, these compositions can be dated speculatively to the period 1909-21.

Untitled song in A major [1909-21]

Another untitled song, in A major and of around thirty bars in length, survives in manuscript with incomplete, illegible text as a working copy (Ms 02098). The music for the work is, however, near complete. The work is scored for solo voice, chorus and organ accompaniment.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, particularly the use of “TOE” paper and early-period notational indicators, this work can only be dated to between 1909-21.

He was of no age (Vast the heritage) [1909-21]

Six complete and three incomplete versions of the small acclamation titled *He was of no Age* or *Motto: Knowledge is Power* survive in manuscript as given in Table 3.17 below.

Table 3.17 *He was of no age*

Ms No.	Scoring	Key Sig.	Time Sig.	Version	No. of Bars	Copy type	Incomplete / Complete
01973	V, pf	E maj.	3/4	1	28	Working	Complete
02655	S, SATB, pf	Bb maj.	6/8	2	26	Working	Complete
01997	V, pf	E maj.	2/2	3	20+	Working	Incomplete
01884	V, pf	F# maj.	6/8, 2/4	3	26+	Working	Incomplete
02322	V, pf	C maj.	2/4	4	10+	Working	Incomplete
01778	S, SATB, pf	A maj.	2/4	5	16	Fair	Complete
01779	S, SATB, pf	A maj.	2/4	5	16	Fair	Complete
02562	V, pf	A maj.	2/4	5	6	Fair	Incomplete
02099	SATB	A maj.	6/8	6	16	Fair	Complete
02098.001	V, pf	D maj.	2/4	7	16	Fair / Working	Complete
02098.002	TTBB	G maj.	3/4	8	16	Fair / Working	Complete

The existence of multiple unique fair-copy versions suggests that the work may have been performed on a number of different occasions, but there appears to be no record of this work ever being performed at all.

Ros (1980) does not mention this work. Revell (1990, pp. 72, 87) identifies only version five as given in Ms 01778, and he suggests a composition date of 1931. This can be refuted on the basis of the surviving evidence, particularly the use of Halle and TOE manuscript paper and early-period notational indicators, which indicates that the work can only be dated to between 1909-21.

Della Rando [1909-21]

No title is given on the working copy (Ms 01999) to identify this song of twenty-nine bars in length, which is scored for solo voice, unison choir, and organ accompaniment. It might be given the title *Della Rando* on the basis of the first words of the Spanish text. The music for the solo vocal part and the accompaniment are complete, although the illegibility of the text precludes the nature of the text being identified.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, particularly the early-period notational indicators, this work can only be dated to between 1909-21.

Io soy cul pable [1909-21]

The song titled *Io soy cul pable*, scored for four-part *a cappella* male choir (TTBB), has a Spanish text, which suggests the work was intended for use by the Monastic Community. It survives in manuscript as a working copy (Ms 02357) and as an incomplete one-page fair copy (Ms 01908).

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, particularly the use of Halle manuscript paper and early-period notational indicators, this work can only be dated to between 1909-21.

Two hymns: Oh M— God & Hail holy Joseph [1909-21]

No title is given on the working copy (Ms 02126) to identify the two hymns, scored for solo voice with organ accompaniment, which Moreno marked simply as “Himno 1” and “2”. Himno 1 is in the key of Bb major and sixteen bars in length, while Himno 2 is in Eb major and eight bars in length. The compositions can be given the titles of *Oh M- God* (Himno 1) and *Hail holy Joseph* (Himno 2) on the basis of the first words of the English text. The music and text are complete, but owing to the illegibility of the text only the following can be given:

Example 3.5 Text of the two hymns

Himno 1
Oh M— God to — offer all --- this day
With what Jesus did ----

Himno 2
Hail Holy Joseph that Saint Spouse of Mary
Christ as the ---

The nature of the surviving text suggests that the compositions would be associated with the Sisters of St Joseph, with whom Moreno had contact through St Gertrude’s College, New Norcia.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, particularly the use of Halle manuscript paper and early-period notational indicators, these compositions can only be dated to between 1909-21.

Funeral march (Marche funebre) [1912-21]

Moreno's first major orchestral composition is the *Funeral march* or *Marche funebre*.

The work survives complete in manuscript as a fair-copy condensed score (Ms 01339), incomplete as a fair-copy open score (Ms 01338) titled *Funeral march* by Ros, and also as an incomplete one-page condensed score (Ms 02361). The latter manuscript is titled *Marche funebre*, but the complete condensed score, which uses the same manuscript paper, is titled *Funeral march*.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, particularly the use of Jose Vilaseca manuscript paper and early-period notational indicators this work can only be dated to between 1912-21.

Stabat Mater dolorosa [1912-21]

Moreno's second orchestral setting of the Marian hymn, *Stabat Mater dolorosa*, remains incomplete. The surviving working copy (Ms 02424) includes a working of only the first seven verses of the text (*Stabat Mater.... Et flagellis subditum*). The nature of the final bars on the last page of this manuscript suggests Moreno had composed beyond this point, but that these pages have not survived.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, particularly the use of MBM 15 manuscript paper and early-period notational indicators this work can only be dated to between 1912-21.

God save the King (Hymno Ingles), French and Spanish anthems [1912-21]

The many visits to New Norcia by various dignitaries of Western Australia, Federal Government and others, are faithfully recorded in the Abbey Chronicle. On such occasions, at various concerts, and on other days of importance such as New Years Day, the Chronicler often noted that the National Anthem was sung.

Manuscript evidence indicates that Moreno made three different arrangements of *God Save the King* in this early period: a version for brass band, in F major, survives in manuscript as a fair-copy score (Ms 02853), while another version, in G major, is scored for flute, cornet, strings and piano. The latter survives as a working-copy score (Ms 02111) and as a fair-copy clarinet part (Ms 02526). The third version, in C major, survives only as individual fair-copy violin I & II parts (Ms 01877-8).

Moreno also arranged the French and Spanish National Anthems for brass band. These compositions survive in manuscript as a fair-copy score (Ms 02853). A fair-copy cornet part also survives for a second version of the Spanish National Anthem (Ms 02526).

Ros (1980, index p. 8) includes *God save the King* in his catalogue but does not date the work, nor does he refer to the other compositions. Revell (1990) does not refer to any of these compositions. On the basis of the surviving evidence, particularly the use of early-period notational indicators this work can only be dated to between 1912-21.

3.3 Conclusion

The present study has identified sixty-five works composed in this early period, comprising around five hundred individual compositions. Of these sixty-five works twenty-seven have been identified here for the first time.

The dating of works for the early period is more difficult than for later periods, but the present study has enabled specific dates to be assigned to thirty-one works, twenty works have been dated speculatively within a narrow year band, with reasonable certainty in almost all cases, with the remaining being dated more broadly to this period. Ros (1980) provided only nine specific dates for works of the early period, and identified a further fourteen works as belonging broadly to the period. All of these have been upheld by the present study and some of the broad dating clarified. Revell (1990) provided only six specific dates of composition for works of the early period, all derived from Ros, and added thirty-five speculative dates for the other works. Only six of the dates of composition provided by Revell (1990) for this period accord with the date established in the present study.

Moreno's interest in publishing his own works appears to have started around 1912 when he first sent works to Chenna in Italy. Only four of the early works, two secular and two sacred, were published during this period. Of these four, only one is dated on the publication itself. Ros (1980) did not refer to specific publication dates for this period, and Revell (1990) correctly identified the date of publication for only one of the four works published. Another ten early works, however, were subsequently published during the middle period.

All but one of the sixty-five works in this period, including those that were subsequently published, were composed initially in response to the needs of or for use at New Norcia, the vast majority for liturgical use by the Benedictine Community. In keeping with the available resources, the solo vocal or choral works are *a cappella* or either accompanied by harmonium/organ or instrumental sextet. The instrumental works of this early period were written for the monks' orchestra, and two solo keyboard works were probably intended for performance on the harmonium in the Abbey church. Moreno was seemingly involved in the

performance of all the secular works, which were written for both the local schools or to mark specific visits by dignitaries.

By the end of 1921, Moreno had established himself firmly as a prolific composer of both large-and-small scale works. Although few of his compositions were performed outside New Norcia, his reputation was growing, and he was achieving favourable notice in the Western Australian press. Moreno's talent was clearly recognised by his superiors, and the time was ripe for him to be sent overseas to absorb fresh influences, and to experience first-hand the current trends in church music.

Chapter Four

Chronology and Provenance of the Middle Works (1922-1937)

The purpose of this Chapter will be to examine Moreno's works of the middle period (1922-1937), which is framed by his studies in Germany (1920-22) and his appointment in 1927 as Music Director for the 1928 Eucharistic Congress in Maitland, NSW. As in the previous chapter, the aim is to determine the extent of his output, to establish a chronology within this period, and to examine the context and purposes of that output.

The methodology for dating works follows again that outlined in Chapter 1.3, and the sources are similar to those used for the early period (Chapter Three), but Moreno's correspondence becomes a major primary source for dating works of the middle period. Moreno began saving his correspondence copy books from 1926, thus rendering the task of dating works from that year onwards a far more rewarding exercise. Very few works appear to have been composed between 1921-26, and the identification and dating of these works rests largely on manuscript evidence and later references in correspondence.

As in the previous chapter, it will be convenient to deal first with works that can be dated, either precisely or speculatively, in chronological sequence (Section 4.1). Works that cannot be dated precisely, but which appear to come from this period, will be discussed separately (Section 4.2). Dates that are assigned only speculatively are enclosed in square brackets after the titles in the headings throughout the Chapter.

4.1 Dateable works of the middle period

4.1.1 Munich and New Norcia (1922-26)

Te Deum laudamus (December 1922)

Upon his return to New Norcia from Munich on 7 May 1922 (WNN 00467), Moreno's first work was the *Te Deum laudamus* for four-part male choir (TTBB) and full orchestra. This is a substantial re-working of his earlier 1912 setting scored for three-part male choir (TTB) and organ accompaniment. The four-part and three-part versions are clearly related, but they can be regarded as independent for a number of reasons: Apart from the increased scoring, there are significant melodic and harmonic variants between the two. Both versions are in A minor, but the 1922 version is shorter than the 1912 setting.

The fair-copy full score of the four-part version is dated December 1922, some six to seven months after Moreno's return from Germany, and there is other evidence (see below) to associate it with his German period. None of Moreno's correspondence to the Abbot during his time in Germany makes any mention of the work, and the first reference to it in the correspondence appears in a letter to the publishers in early May 1926, where he lists it amongst works already sent to them (SM to Chenna, 14 May 1926, WNN 02973). Moreno also included it in the catalogue of his works dated 17 December 1926 (SM to Senore Arilla Co., 17 Dec. 1926, WNN 02973).

Negotiations for the performance of this work commenced during Moreno's trip around the Eastern States the following year. He demonstrated the work to a number of people in Adelaide, including Mr William H Foote, the conductor of the Adelaide Glee Club, who decided to perform it the following year (SM to P. Abad, 30 Nov. 1927, WNN 02811). Returning to New Norcia, Moreno began preparing instrumental parts and took steps to ensure that sufficient vocal parts were available from the publisher (SM to Prof. W H Foote, 24 Feb. 1928, WNN 02974).

The first performance of the work took place on 4 August 1928 at the Adelaide Exhibition Building, and it was reviewed in *The Advertiser* and elsewhere (*The News* 6 August 1928, *The*

Record 25 August 1928). One review was notable for reporting incorrectly on the orchestration of the work:

CONCERT APPRECIATED

Glee Club and Orchestra

The combination of forces of the South Australia Orchestra and the Adelaide Glee Club is always popular, and an appreciative audience was present at the concert given tonight by members of those bodies in the Exhibition Hall.

Mr. W. H. Foote, A.R.C.M. (conductor), marshalled his vocal and instrumental forces to excellent effect....

Another notable number was the “Te Deum Laudamus,” composed by Father Moreno, O.S.B., a Spanish Benedictine Brother, of the New Norcia Mission in Western Australia. The work was orchestrated for the occasion by Mr. Foote, and sung by the chorus. The most intricate four-part writing in counterpoint occurred in the “Miserere” which was skilfully manipulated, the whole work rising in an inspiring song of adoration and praise, for voices only, in conclusion. The “Te Deum” was sung in Latin...

The concert was one of the best of the season, and conductor, choir, and orchestra were accorded a salvo of appreciative applause (*The News* 8 August 1928).

Moreno’s correspondence indicates that he was somewhat upset by the incorrect attribution of the instrumentation to Foote. He wrote to the conductor asking him to correct the mistake, assuming that Foote would be able to “make out from where the error originates” (SM to Prof W H Foote, 17 Aug. 1928, WNN 02975). He also wrote to friends and various newspapers to correct the error (SM to Father Corish, 17 Aug. 1928, SM to Editor Musical News, 17 Aug. 1928, SM to Mr Roberts, 20 Aug. 1928, WNN 02975).

The *Te Deum laudamus* was published by Chenna as a vocal score with orchestral reduction for organ, dated 1927, and in two separate vocal part-books (TT & BB). It survives also in manuscript as a fair-copy full score, dated December 1922 (Ms 00815), a working-copy full score (Mss 00846), a working-copy vocal score (Ms 00847), fair-copy individual instrumental parts (Mss 00816-45) and as a fair-copy vocal score (Ms 00814). The working-copy full score (Ms 00846) includes a number of German annotations in a hand other than Moreno’s. It is likely that this hand was that of Walter Braunfels, Moreno’s teacher in Munich, indicating that the revision had commenced during his period of study in Germany (1920-22), and supporting the completion date of December 1922 supplied by Moreno himself on the full score.

Ros correctly notes that Moreno revised an earlier composition “with a view to its publication” upon his return from Munich, although he mentions neither an exact date of completion nor the date of publication. He incorrectly asserts, however, that this work was a revision of the 1910 *Te Deum laudamus* (Ros 1980, pp. 53-4). Revell suggests a date of 1924 for the revised version, apparently unaware of Moreno’s date on the full score. He correctly dates the publication to 1927, but misquotes the performance date as “4/8/1932” (Revell 1990, pp. 61, 89). The extent of the revision is also variously noted: Ros describes it as “a new recast for four male voices and grand orchestra” (Ros 1980, p. 53), whereas Revell simply observes that the accompaniment of the later version is different from the 1910 version (Revell 1990, p. 61). On the basis of the evidence cited above, the revised version of the *Te Deum* in A minor can be dated to December 1922 and regarded as a thorough reworking of the 1912 composition.

Grand Requiem [1924]

Moreno’s largest single composition is the *Grand Requiem*, a setting of the Requiem Mass scored for soloists, four-part choir (SATB) and orchestra. Ros made the following observations about the work and its date of composition:

The most important work tackled by Dom Moreno after his return from Germany, was a monumental Requiem. And I call it monumental on purpose, because it is by far the most ambitious orchestral and vocal work he ever attempted.

It is common knowledge that his primary study in Munich was orchestration. So, I presume he took up that Requiem as an exercise in that special field of the Divine Art. The work in question is a kind of oratorio and it was composed mostly in 1924 (Ros 1980, p. 41).

Ros’s date of 1924 is followed by Revell (1990, pp. 62, 90), but it is clear that the composition of this work was spread over several years. Moreno himself stated that he worked hard on the Requiem for over two years (SM to Fr Murray, 8 Feb. 1935, WNN 02986). A more precise dating must rest on other evidence from the correspondence and manuscript sources.

A terminal date of composition for the *Grand Requiem* can be established from Moreno’s correspondence during his tour of the Eastern States in July-December 1927. The work was certainly complete by this time, as he showed it to a number of prominent conductors with a view to securing a performance. These included Mr Leonard Francis of St Stephen’s Cathedral,

Brisbane, Mr Robert Dalley-Scarlett of St Andrew's Presbyterian Church, Brisbane, Mr Allen Bindley of St Patrick's Cathedral, Melbourne, and Professor Bernard Heinze, Director of the University of Melbourne Conservatorium of Music (SM to P. Abad, 21 Oct., 2 Nov., 21 Nov., 24 Nov., 1927, WNN 02811).

Moreno left the score with Heinze, who intended to have vocal and instrumental parts copied (SM to Mr L Francis, 5 Feb. 1928, WNN 02974), and Heinze's reaction to the work was very positive:

Thank you for your letter. I was dreadfully sorry not to be able to get down to the station to see you off according to my promise, but unfortunately I was detained at the Conservatorium.

I will do all I can to have your "Requiem" performed. I think it is a beautiful work and should be heard. When I have any definite news to give you I will write you again (Heinze to SM, 29 Nov. 1927, WNN 02898 3/4).

Despite Heinze's initial enthusiasm, the work was not performed in the composer's lifetime: The first performance was given on the fiftieth anniversary of Moreno's death in 2003 by the present author directing the Australian Catholic University choir and orchestra.

Moreno requested the return of the full score (SM to Heinze, 25 Jul., 5 Sep. 1929, WNN 02977), and finally received it through the intervention of Fr Henry Johnston, Rector of Corpus Christi Seminary, Werribee, 1930-47 (SM to Fr Johnston, 14 Oct. 1929, WNN 02977).

While the above correspondence establishes that the work was complete by 1927, evidence from the manuscript sources suggests that it was written much earlier. The work survives in manuscript as a fair-copy open-score (Ms 00225), presumably the one seen by Heinze, as well as a fair-copy condensed score (Mss 00226-7), discarded fair-copy pages and as working copies (Mss 00228-46, 01041, 01914, 01940, 02075-7, 02162-3, 02237, 02338, 02388, 02395, 02481, 02483, 02559, 02563, 02566, 02596).

Two of the discarded fair-copy pages (Mss 00229, 00245) bear the title "Missa Quinta", which was subsequently applied in succession to two other masses in 1929 and 1930. Moreno presumably reassigned the title because the *Grand Requiem* remained unpublished. Assuming that he assigned consecutive numbers to his masses in the order they were composed, it can thus

be surmised that Moreno composed the *Grand Requiem* between *Missa quarta* (March 1917) and *Missa sexta* (May 1926).

A precise date for this work is rather difficult to establish, but Ros's comment that Moreno completed it in 1924 is supported by the evidence cited above.

Gavotte (April 1926)

What appears to be Moreno's first solo piano work is his *Gavotte* in G major. Moreno sent the composition to the Editor of the *Australian Musical News* in May 1926, under the following terms:

As a subscriber of your publication I take the liberty of sending you herewith a little Gavotte for Pianoforte. I will consider it as a privilege if you are so kind as to publish it in your Review.

Regarding its originality. I take myself the full responsibility.

I send you also the specific[at]ions of our organ erected. If you wish to mention it in your publication, I am ready to supply you with further information (SM to Editor, 3 May 1926, WNN 02973)

The Australian Musical News published the *Gavotte* in the 1 October 1926 edition under the title "Gavotte for piano in G major" (AMN, Vol XVI num 3, p. 8). Moreno made only one further reference to the work, and that was its inclusion in his 1933 list of compositions (SM to P. Dios, 17 Feb. 1933, WNN 02982). The work survives also in manuscript as complete fair copies (Ms 01670-71), incomplete fair copies (Ms 01668-9) and as an incomplete working copy (Ms 01672). One of the incomplete fair copies (Ms 01668) is dated "16/7/49" by Moreno, but this date appears, on the basis of the other evidence cited, to be the date the copy was made.

Ros (1980, index p. 6) lists the work in his catalogue of Moreno's works, but does not discuss its provenance. Revell (1990, pp. 63, 87) suggests that the work was composed in 1926, and noted correctly the publication details. In the absence of any earlier reference to the *Gavotte*, together with the fact the Moreno sent the work to *The Australian Musical News* in early May, a completion date of April 1926 can be given.

Missa sexta (May 1926)

Scored for soprano solo and chorus, either in unison or for four mixed voices, with organ accompaniment, Moreno's *Missa sexta* was composed at the suggestion of Father Joseph Halpin (1899-1965), an 'old boy' of St Ildephonsus College, New Norcia (SM to Fr Halpin, 15 May 1926, WNN 02973). On 15 May 1926, Moreno reported to Halpin that the Mass was finished, and that the manuscripts had been sent to his publisher Chenna one day earlier (SM to Fr Halpin, 15 May 1926, SM to Chenna, 14 May 1926, WNN 02973). Moreno described the work as "simplicity itself, yet there are effects in grandeoso style. Many of my friends have anticipated a huge success" (SM to Mr Sydney Smith, 26 Aug. 1926, WNN 02973).

The work was published by Chenna as a vocal score, dated 1927, and as individual vocal parts in which the soprano part is also doubled as "Coro". It survives also in manuscript as a fair-copy score (Ms 00084), an incomplete fair-copy soprano part (Ms 01888) and as working copies (Mss 00085-7, 02463). Ros (1980, index p. 2) includes the work in his catalogue, but does not give a date or discuss its provenance. There is no evidence to support Revell's assertion that the mass was completed on "15/1/26" (Revell 1990, pp. 62, 89). He does, however, provide the correct date of publication. On the basis of the evidence cited above, the completion date for *Missa sexta* can be given clearly as May 1926.

Elf call (November 1926)

An instrumental arrangement of the *Elf call*, now lost, was written at the request of a 'Br Rahilly' of Perth. Writing to Brother Rahilly in November 1926 Moreno reported as follows on the progression of the project:

I just got your letter for which I thank you very much. I think I am myself a "consummate pest" in keeping so long your song.

I have examined it with a view of adding the instrumental parts as you wish, but I found that the music, although very beautiful, does not offer a good foundation for orchestral parts. However, if you insist in having them, send me the copy at your earliest convenience and I do my best.

The other song is better for the instruments. I'll finish it very soon.

I feel ashamed that my work is not quite ready yet, but don't forget that having been such a long time idle at my return I had an extra task on my time (SM to Br Rahilly, 18 Nov. 1926, WNN 02973).

The arrangement was complete soon thereafter, and Moreno provided the only known details about the work in the following letter:

I am sending you the song "Elf Call" with the instrumental score.

As you know there are some repetitions. I did not write those because I thought it unnecessary.

However, I left the bars in blank in case you think otherwise. It will be an easy matter to do it; you will find the corresponding bars marked thus: (1) (2) etc. (SM to Br Rahilly, 24 Nov. 1926, WNN 02973)

The identity of Brother Rahilly cannot be clearly ascertained.

Neither Ros (1980) nor Revell (1990) discusses this work. On the basis of the evidence cited above, the work can be dated to November 1926.

4.1.2 First travels to the Eastern States (1927-30)

Missa septima (April 1927)

Missa septima is scored for soloists, four-part choir (SATB) and orchestra, and is Moreno's only large-scale published orchestral mass. The work was completed immediately prior to his first Australian travels in 1927, in preparation for the 29th International Eucharistic Congress, held in Sydney in 1928. The composer's correspondence to Monsignor Dr Hayden describes some of the circumstances surrounding its composition:

In the absence of Lord Abbot Catalan I take the liberty to reply to yours of 18th last. As has been mentioned by Lord Abbot Catalan I have composed a Mass with a view to contributing on my part to the music of the Eucharistic Congress. To make it more suitable for the occasion I used as a leading motive a well known Gregorian melody and the hymn Sweet Sacrament Divine, which I bring to a grand climax at the end of the Credo. The accompaniment is intended for orchestra in preference to the organ. I am working now at the orchestration of the accompaniment and will be finished in a short time.

I am posting to you a copy of this Mass by today's mail and will be very grateful to you if you would submit same to musical experts in the hope that they will consider this music suitable for a big occasion. The vocal parts have been sent to the publisher

of my works, with the strong recommendation of starting immediately the engravings and printing of same, postponing the publication of other works of mine now under print.

I take this step with my publisher that this Eucharistic Mass may be here in time for rehearsal, if the Committee see their way to adopt it. In case they should not adopt it, it makes no difference to me as I am getting it published in any case.

If I may be allowed to express my opinion regarding the decision of the Committee. I would say that if they failed to adopt a musical programme which would prove to be a great success, Mgr Rella will have very little or nothing to do beyond that which any amateur could do.

Of course we are all deeply interested in the great success of the Congress and we are all naturally too happy to do all we can in assisting, or taking part in this glorious undertaking (SM to Dr Hayden, 27 Apr. 1927, WNN 0297).

Although the Mass was not accepted for the Congress, Moreno noted a few years later that it “caused a sensation in European Countries as well as in the Eastern States” (SM to Mr Sydney Smith, 21 Jul. 1930, WNN 02978). Chenna was first informed of the work in April 1927, when Moreno suggested first publishing the individual vocal parts and a vocal score, to be followed in due course by the orchestral parts and open score (SM to Chenna, 29 Apr. 1927, WNN 02974). The work was subsequently published as a vocal score, with orchestral part reduced for organ, dated “1928 VI”, and as undated individual vocal parts: the orchestral parts were also published, although these are undated. A second edition of the score was printed in 1930. The work also survives in manuscript as fair-copy scores – complete and incomplete (Mss 00101-2, 01874, 02154), fair-copy instrumental and vocal parts (Mss 00094-7, 00103-21) and as working copies (Mss 00089-93, 02728). Two printer’s correction manuscripts also survive (Mss 02032, 02671).

The work is dated 1927 both by Ros (1980, pp. 43-4) and Revell (1990, pp. 53, 89). There is no evidence to support Revell’s publication date of 1930 (Revell 1990, p. 89). A completion date for the work can be given as April 1927 on the basis on the evidence cited above, although the orchestral parts were completed shortly afterwards.

At some later stage Moreno considered publishing the work in a version scored for three-part male choir with organ accompaniment. Only the *Kyrie* and *Gloria* were completed, and they survive in manuscript as a fair-copy score (Ms 00122), individual vocal parts (Mss 00098-100) and as a working copy (Ms 00088). Neither Ros (1980) nor Revell (1990) refers to this later arrangement.

Hymni eucharistici (January 1928)

Although Moreno did not attend the 1928 Congress in Sydney, he travelled extensively around the eastern states of Australia from July to December 1927. It was during this time that the first reference to a “Benediction Manual”, which became *Hymni eucharistici*, was made in the correspondence. Writing to his Abbot on 21 October 1927, Moreno stated his intention to “arrange and harmonize a small collection of Eucharistic hymns for convents and schools”, and that the collection was composed at the instigation of Father Halpin (SM to Rdmo P. Abad, 21 Oct. 1927, WNN 02811). Moreno also noted that “several persons” liked this idea, and that the collection would contain twenty pieces which would be:

...very easy and economical...would I hope that the Eucharistic Congress would authorize and recommend the works....and I think the work should be dedicated to Fr. O’Brien S.J. as he is the person to whom I owe more favours....This dedication could produce a favourable impression in Spain (SM to Rdmo P Abad, 27 Oct. 1927, WNN 02811).

The published manual contains only twelve Benediction motets (Table 4.1), not twenty as originally intended. They are scored for two or three treble voices with organ accompaniment. The publication is dedicated to the Jesuit Father Francis Xavier O’Brien (1881-1974), a talented musician who was for many years Rector of St Aloysius College – Sydney (Strong 1999, p. 266).

Table 4.1 *Hymni eucharistici*

Number	Title	Key	Scoring
1	O salutaris hostia*	G maj.	SAA, org
2	O salutaris hostia *	G min.	S, SAA, org
3	O salutaris hostia *	Ab maj.	SAA, org
4	O salutaris hostia	A maj.	S, A, A, SAA, org
5	Tantum ergo*	G maj.	SAA, org
6	Tantum ergo*	D maj.	SAA, org
7	Tantum ergo	F maj.	SA, org
8	Tantum ergo*	F maj.	SA, org
9	Adoro te devote*	G maj.	S, SAA, org
10	Anima Christe	A maj.	SAA, org
11	Ave verum corpus	B min.	SA, org
12	Adoremus in aeternum*	Bb maj.	S, SAA, org
Unpublished	Adoremus in aeternum	Ab maj.	S, SA, org
Unpublished	O quam suavis	Ab maj.	SA, org
Unpublished	O salutaris hostia	G maj.	SA, org
Unpublished	O salutaris hostia	G maj.	SA, org

In mid January 1928, Moreno reported on the progress of the manual to another Jesuit, Father Edward Corish (1862-1951): “I think this little book will be quite suitable for convents and schools. I will send it this week to the printer” (SM to Rev. Father Corish, 16 Jan. 1928, WNN 02974). In early February, Moreno explained to O’Brien the dedication:

The dedication (which appears in the score) [---] is not very affectionate and simply says: To Very Rev. Fr. F. X. O’Brien. S.J. which suits better my character and yours too. The vocal parts will be published in one book for the sake of simplicity. The size of the score will be in the ordinary 4” but the book for vocal parts will be small (SM to Fr O’Brien, 4 Feb. 1928, WNN 02974).

Chenna published the collection as a score, dated “1928 VI”, and as a voices-only score. No fair-copy vocal score of the volume has survived and this may be explained by the fact that Moreno sent what he described as the “original manuscripts” to a Rev. Brother Stanton for personal use (SM to Br Stanton, 1 Sep. 1928, WNN 02975). The whole collection of twelve motets, along with four not published (Table 4.1), survives in manuscript as working copies (Mss 00248, 00251, 02013-4, 02019, 02235-6, 02332, 02673-5).

Ros (1980, index p. 3) includes this work in his index, and dates the collection to the period following Moreno’s return from the eastern states. He also notes that “Moreno remained ever grateful to the Jesuits for the many favours he received from them wherever he went” (Ros 1980, p. 50). It was presumably on this basis that Revell (1990, pp. 64, 88) suggests a composition date of 1927 for the collection, though he noted the publication details correctly. The completion date can be given clearly as January 1928 on the basis of the evidence cited above.

The Benedictine Community of New Norcia published a selection of eight motets from *Hymni eucharistici* (marked * in Table 4.1) as a small volume (155x226mm). This collection is undated: the cover and title page for the publication were printed by Carroll’s Pty Ltd of Perth, but the music itself is a new edition, as it corrects a number of mistakes made in the original Chenna publication. It appears that the music in this edition was printed in Italy, as it follows the usual Chenna format, rather than in Australia.

Moreno arranged two compositions from this collection for four-part choir (SATB) with organ accompaniment: *Anima Christi* and *Tantum ergo*. The manuscripts of *Anima Christi*, in D major, were sent to Chenna in July 1928 (SM to Chenna 6 Jul. 1928, WNN 02975) and the work was

printed as a score, dated 1930, and as individual vocal parts. It survives also in manuscript as a fair-copy score (Ms 00533), fair-copy individual vocal parts (Mss 00534-7) and as an incomplete working copy (Ms 00538). Ros (1980) does not refer to this work. Revell (1990, pp. 73, 87) suggests the work was composed in 1936: he does not include a date of publication nor does he refer to its provenance. The arrangement of *Tantum ergo*, also worked in D major, was never published, but it survives in manuscript as a working copy (Ms 02332). Neither Ros (1980) nor Revell (1990) refers to this latter arrangement.

Benedictus Dominus Deus (January/February 1928)

Moreno's only published setting of the Cantic of Zechariah, the *Benedictus Dominus Deus*, is scored for four-part male choir (TTBB) *a cappella*, with verses set alternately to plainchant and polyphony.

The first reference to the work in Moreno's correspondence is in a letter of February 1928, when he sent the manuscripts to the publisher (SM to Chenna, 17 Feb. 1928, WNN 02974). The work was published by Chenna as a score, dated "1929-VII", and as individual vocal parts. The score bears a dedication to "R. D. Gulielmo Gimenez OSB", who was a fellow monk at New Norcia. The work survives also in manuscript as a fair-copy score (Ms 01198), fair-copy individual vocal parts (Mss 01199-01202) and as working copies (Mss 01210, 01212).

Ros (1980, index p. 4) includes this work in his catalogue, but he does not otherwise discuss it. Revell (1990, pp. 59, 87) suggests a composition date of 1920, although he records the year of publication correctly. Revell's suggested composition date can be dismissed on the basis that the working-copy manuscripts do not bear any indicators of early-period dating. This work was not included in the advertising of any of the 1927 publication covers, which suggests that the *Benedictus Dominus* was composed after Moreno's return to New Norcia from Sydney in December 1927.

On the basis of the evidence cited above, the work can be dated with reasonable confidence to January/February 1928.

Passio D.N.J.C. secundum Matthaeum et secundum Joannem (February 1928)

Moreno composed two settings of the Passion *Tubae* for Palm Sunday, *Passio D.N.J.C secundum Matthaeum*, and Good Friday, *Passio D.N.J.C. secundum Joannem*: the first set was written in 1910, scored for STTB, and was never published. The second set was written in 1928 for four-part male choir (TTBB), and was published in 1929.

The music performed at Holy Week ceremonies from year to year was well documented in the Abbey Chronicle, yet there is little evidence to suggest that either of these settings was ever performed at New Norcia. There is evidence, however, that Victoria's settings of the same texts were used regularly over the years 1909-17 and occasionally thereafter (CBC, 9 Apr. 1909, WNN 00465; 20, 25 Mar. 1910, WNN 00465; 16 Apr. 1916, WNN 00466; 1, 4 Apr. 1917, WNN 00466). Moreno's purpose in composing these settings can only be surmised: given that the second setting was published in 1929, it is possible that he perceived a need for accessible settings of the Passions, especially after visiting many churches and choirs in the eastern states of Australia in 1927.

From 1926 onwards Moreno normally sent material to the publisher soon after completion, and the first reference to his second set of Passion *Tubae* appears in his correspondence to Chenna in March 1928 (SM to Chenna, 2 Mar. 1928, WNN 02974). They were published by Chenna in a single-volume score, dated "1929-VII", and as individual vocal parts. They survive also in manuscript as a fair-copy score (Mss 00285), fair-copy individual vocal parts used for printing (Mss 00286-9) and as working copies (Mss 00290-6, 02011).

Ros (1980, index p. 4) includes both settings in his catalogue but does not mention the date of composition or publication. Revell's hypothetical composition date of 1928 can be confirmed, and he provides the correct date of publication (1990, pp. 66, 89). On the basis of the evidence cited above, the compositions can be dated to February 1928.

Ave verum & Tantum ergo (April 1928)

Although Moreno's *Missa septima* was not performed at the 1928 Eucharistic Congress, as he had hoped, two of his motets *Ave verum* and *Tantum ergo*, were performed during the Congress

at a Concert in the Sydney Town Hall on 3 September (*The Bulletin* 29 August 1929). Both were published alongside music of Perosi and Casimiri in the Official Congress Programme.

Both compositions are scored for soloists, four-part choir (SATB) and orchestra. The *Ave verum*, is a re-working of number 62 from the 1928 published collection *Laudes eucharistici*, composed on the theme from “Op. 17, No. 7” by Jensen. The *Tantum ergo* appears to be a work composed specifically for the occasion. Moreno made the orchestral arrangements at the request of Father Mario Pettorelli, the Congress Director of Music (SM to Rev. Father Pigot, 18 Jul. 1928, WNN 02975). They were sent to Pettorelli on 18 April 1928 (SM to Pettorelli, 18 Apr. WNN 02974) and in preparation for the concert, a pianola roll of the works was made, a copy of which survives in the Music Collection of New Norcia.

In late August 1928, Moreno was advised that a gramophone record of the Congress Choir singing the *Ave verum* was to be made by the “Parlophone Co. Ltd. Sydney” (SM to Br. Cusack, 1 Sep. 1928, WNN 02975). He later critiqued the recording:

I have received the record of my Ave Verum, that you so kindly sent me: very many thanks.

As far as your [part is concerned] it is a magnificent work, in, fact, I haven’t heard anything better. I think your machine slowed down a little bit, when recording at the 5th bar, just before the choir starts, but that is insignificant.

Regarding the rendition of the music, I think the Sopranos and Contraltos excellent, the Tenors weak and the Basses still weaker. The orchestra is helplessly weak and this detracts a good deal from the beauty of this piece since the accompaniment constitutes a feature of the composition. I presume [that] yourself will regret this as much as I do, but that’s not your fault.

Even with these shortcomings it is a magnificent record and I must congratulate you for this as well as for Dr. Pettorelli’s “Tu es Petrus” and the two speeches (SM to Best & Gee Ltd, 27 Sep. 1928, WNN 02975).

These arrangements survive at New Norcia in manuscript as fair-copy scores (Mss 00427-8) and instrumental parts (Mss 00430-61) and as working copies (Mss 00429, 02002, 02004). The copies used in the Sydney concert performance do not appear to have survived. Ros (1980, index p. 8) states that both compositions were composed for the Eucharistic Congress, as does Revell (1990, pp. 65-6, 87-8). The evidence cited above indicates the compositions were completed in April 1928.

Come sing Australian songs to me (October 1928)

The first reference to the secular song, *Come sing Australian songs to me*, scored for solo voice, unison chorus and piano, was made by Moreno in his correspondence dated October 1929 to Professor Frank Hutchens of the Sydney Conservatorium:

I expect you still remember me having met you in Perth last year in the company of Prof. Heinze. I handed you over a song that I had composed (Come, Sing to me Australian Songs) [*sic.*] with a view to having it published in a periodical of which you are the editor or the principal.

Have you done anything in connection to its publication? If so I thank you most sincerely in anticipation, but if you think it is not suitable for your periodical I will see to the printing of same. Unfortunately I haven't got any other copy. I am depending on you (SM to Prof. Hutchens, 18 Oct. 1929, WNN 02977).

This is the only reference made in Moreno's correspondence to his having met either Heinze or Hutchens in 1928, although an article in *St Ildephonsus' College Magazine* records a visit to New Norcia during October 1928 by Heinze and a Professor Cameron (*St Ildephonsus' College Magazine* 1928, p. 38). The Abbey Chronicler recorded that Moreno went to Perth on 22 October 1928 (CBC, 22 Oct. 1928, WNN 00470), suggesting that Moreno may have given the music to Hutchens at that time.

The poem "Come sing Australian songs to me" is taken from the collection "Around the Boree Log" by "John O'Brien", twenty of which Moreno later set in a collection under the same title (see December 1932). Two independent settings of *Come sing Australian songs to me* survive in manuscript, one corresponding to the version in the later published collection, and the other presumably the work given to Hutchens. This unpublished setting survives in manuscript as a fair copy (Ms 01770) and as working copies (Mss 01771-2). Ros includes this work in his catalogue, and mentions that it is "A Song for Solo and Chorus with very elaborate piano accompaniment" (Ros 1980, index p. 7). Revell (1990) makes no reference to this setting.

The evidence cited above indicates that this work was completed by October 1928.

Missa octava (November/December 1928)

Moreno's second setting of the Requiem mass, *Missa octava*, is scored for two equal voices (SA or TBar) with organ accompaniment. The work was first mentioned in a letter to Mr Sydney Smith in November 1938:

I am working hard at a new Mass a Requiem Mass for two equal voices. It is very simple to play or to sing, but not to play. I expect to finish some time this month (SM to Mr Smith, 10 Nov. 1928, WNN 02976).

Progress on the work was rapid, and Moreno was able to report eight days later that it was "nearly finished" (SM to Fr O'Brien, 18 Nov. 1928, WNN 02976). The completed manuscripts were sent to Chenna on 7 December (SM to Chenna, 7 Dec. 1928, WNN 02976).

The published score bears the dedication "Dilectis meis parentibus", and is dated "1931- IX". Individual parts were also published. The work survives also in manuscript as a fair-copy score (Ms 00126), fair-copy vocal parts (Mss 00127-8) and as working copies (Mss 00123-5, 02003): a fair-copy corrections page also survives (Ms 02263). None of the surviving manuscripts for this work includes the dedication.

Ros (1980, p. 83) does not give a date for this work, although he discusses its musical qualities in some detail. Revell correctly noted the publication details, but his suggested composition date of 1929 (Revell 1990, pp. 68, 88) can now be dismissed. On the basis of Moreno's correspondence cited above, this Mass was clearly completed late in November or early December 1928.

Missa nona (January/February 1929)

Moreno's *Missa nona*, dedicated to "Rev. Father Henry Johnston SJ" and scored for two equal voices (SA, TB or SB) with organ accompaniment, was to become his most popular work. Johnston, who was Director of Corpus Christi Seminary Werribee, was a great supporter of Moreno and his music. Moreno had visited the Seminary in 1927, and considered it a place "unique in Australia" (SM to Rdmo P. Abad, 24 Nov. 1927, 02811). Johnstone was in New Norcia for most of January 1929 to study Gregorian Chant (CBC, 7, 30 Jan. 1929, WNN 00471), and it is likely that the dedication of the Mass came about as a result of this visit.

The earliest reference to this Mass in Moreno's correspondence was in early 1929 to Sister Francis of Mount Street, Sydney: "I am now composing another one in 2 voices; very easy, tuneful and short. This will be very useful for you" (SM to Sister Francis, 4 Jan. 1929, WNN 02976). The dedication to Father Johnston appears to have been made on Moreno's initiative: he wrote to Johnston as follows, shortly after receiving the published work:

I don't know whether it was right or wrong in my part to dedicate the Mass to you without asking you first your personal view. However, I meant it well (SM to Rev. Fr. Johnston, 30 May 1930, WNN 02978).

Progress on the Mass early in 1929 was evidently swift, as Moreno appears to have sent the completed work to Chenna on 4 February 1929 (SM to Chenna, 4 Feb. 1929, WNN 02976). His letter of this date is unfortunately illegible, but his next letter to Chenna, less than a fortnight later, informed the publisher that the Mass sent with his previous letter should be renamed *Missa nona* (SM to Chenna, 16 Feb. 1929, WNN 02976).

Chenna published the Mass in 1930, both as a score and as individual vocal parts. The first edition had clearly arrived in Australia by May 1930, when Moreno forwarded copies to Johnston (SM to Rev. Fr. Johnston, 30 May 1930, WNN 02978). The popularity of the work was such that it appeared in seven editions from 1930 onwards. The majority of these can be identified in New Norcia, while the others can be found in public holdings elsewhere (Table 4.2).

Table 4.2 **Location of *Missa nona* editions**

Edition	Date	Location of publication
I	1930 May	WNN 03000
II	1930 VIII	WNN 03001
III	---	---
Quarta	1933-XI	VACPJ
Quinta	Undated	Veech
VI	Undated	WNN 03006
VII	Undated	WNN Abbot's Archives

The work survives also in manuscript as fair-copy scores (Mss 00129, 00132-3, 00137), fair-copy individual vocal parts (Mss 00130-1), fair-copy correction pages (Mss 02032, 02671) and as working copies (Mss 00134-6). All but one of the copies (Ms 00137) was written by Moreno, and on this copy Ros made the following note: "This copy by Father Ramiro was made for Kalumburu Mission. The Mass was afterwards published by the serial Number of Missa Nona".

All of the fair copies written by Moreno, as well as one of the working copies (Ms 00134), were originally titled “Missa quinta”, but this title was changed by Moreno in each case to *Missa nona*.

Ros (1980, p. 78) states that this work was composed before 1930, whilst Revell (1990, pp. 70, 88) gives a suggested date of composition of 1930. He dates the first edition of the Mass to 1930, but does not refer to the other editions. On the basis of the evidence cited above, the work can be dated to January/February 1929.

Tarantella (March 1929)

Moreno’s first orchestral work in this middle period, a *Tarantella* in G minor, was conceived as part of a larger orchestral work, which Moreno called his “Symphony”. The first reference to the work appears in Moreno’s correspondence to Father Henry Johnston in February 1929, when he described the task at hand in the following terms:

You were right to suppose that I am working now at a “magnum opus”. But I turned the back to the Church for a while. It is a big Symphony (No 1) that I am composing now and precisely upon the Irish melody “The last rose of summer”. Do not suppose that although the motive is so simple the music will [---]. I have drawn a sketch of the whole thing, which will last about 3/4 of an hour; the scherzo is now quite finished.

Towards the end of the Finale the motive will be played by the violins with the mutes on and by a tremolo on the big drum (ppp) and other motives on several instruments and the Cello playing mournful chimes it will produce an awe- inspiring effect, the longing for a [loosening] and consoling thought which comes immediately and is played (in G) by the trumpets and trombones and that’s the end of the Symphony, or I may call musical tragedy.

I expect to finish it in a short time for this kind of music suits better my character and style...(SM to Fr Johnston, 27 Feb. 1929, WNN 02976).

Less than two weeks later Moreno wrote concerning the Symphony to Professor Bernard Heinze as follows:

I am glad to know about your return from home. Welcome then back to Australia.

I followed with interest the press giving information about your impressions in the different countries you were visiting. I wish I would be with you.

I’ll send you in a few days a “Tarantella” (score & instr parts) in the hope that you will have it performed some day. It is the 3rd Movement of a Symphony that I am now composing (SM to Prof. Heinze, 9 Mar. 1929, WNN 02976).

The name *Tarantella* for the movement sent to Heinze appears to have replaced the title “scherzo” or perhaps the entire movement, as is explained in a later letter to Heinze:

When I finish the whole Symphony I'll send the manuscript to our copyist, because it would be a terribly [demanding] on my time had I to do the whole thing.

I am using in the 2nd and 4th Movements that tuneful melody “The Last Rose of Summer.” I am sure you will like the 4th Movement which is rather romantic.

You will notice in the “Tarantella” that I distributed the motive after the classical composer.

My first idea was to compose a Scherzo for the 3rd Movement, but I decided on that form which belongs a novelty (SM to Prof. Heinze, 20 Mar. 1929, WNN 02976).

The Symphony appears never to have been completed, but a surviving manuscript (Ms 02734) contains what could be the sketch for the complete work.

The *Tarantella* survives in manuscript as a fair-copy open score (Ms 01435), fair-copy instrumental parts (Mss 01436-73) and as a working-copy open score (Ms 01434). A number of discarded fair-copy instrumental parts also survive (Mss 02509, 02516). Heinze conducted the Melbourne-based 3LO Studio Orchestra in the first performance of the work on 18 June 1930 (Percy Code to SM, 11 Jun. 1930, WNN 02896), and the folder containing the instrumental parts bears the University of Melbourne Library label and the date “24 October 1929”.

Ros (1980, p. 106, index p. 8) includes the work in his catalogue and he states that it was composed after 1931. Revell records two dates of composition for the *Tarantella*: 1929 (Revell 1990, pp. 69, 89) and, following Ros, he dates it simply to “after 1931” (Revell 1990, p. 21). The evidence outlined above clearly indicates that the *Tarantella* was completed by March 1929.

Dies irae (May 1929)

Moreno's published *Dies irae* is scored for three-part male choir (TTB), *a cappella* alternating plainchant with polyphony. This setting of the *Sequentia* from the Requiem Mass was composed in direct response to a request by Father Henry Johnston (SM to Fr Johnston, 27 Feb. 1929, WNN 02976), and possibly instigated by Johnston's visit to New Norcia in January 1929. Moreno had been ready to commence work on the composition in February 1929, but delayed doing so while seeking clarification from Johnston as to whether an accompaniment was required (SM to Fr

Johnston, 27 Feb. 1929, WNN 02976). Johnston's reply must have been swift, as he wrote to Johnston two months later about the completion of the work:

As a matter of fact I have just finished your "Sequentia pro Defuncti" which I am sending you to-day. I transposed the Gregorian a minor 3rd higher, this key supplying a better compass. I think I did more than you asked for but to the benefit of the composition!

You will see some small notes on the 2nd & 3rd parts. These are less affective, but they are the only ones that could be sung if the low notes of the basso are too deep. Otherwise the basso does not go lower than A^b and this only in pp or p; in other words the compass of the whole composition is within the limits of the average singer. Fr. O'Neil may think otherwise, but if he [examines] it he will find that I am right (SM to Fr Johnston, 1 May 1929, WNN 02976).

Moreno reported to Johnston in November 1929 that he had sent the completed *Dies irae* to Chenna, and that it included a "few minor alterations to the original setting; the principal one is a new melody for verses 6 and 12..." (SM to Fr. Johnston, 22 Nov. 1929, 02977). Chenna published the work as a score, dated "1930 Anno VIII", and as individual vocal parts. Whilst no fair copies survive, the work survives in a number of working-copy manuscripts (Mss 00545-9).

This work was later incorporated into Moreno's *Missa quinta* (October 1930) (SM to Fr Johnston, 31 Oct. 1930, WNN 02979). Ros (1980) and Revell (1990) do not date the *Dies Irae* independently of *Missa quinta*. The evidence cited above clearly indicates that it was completed as an individual work by May 1929, with minor revisions by November 1929 for publication.

XV Litaniae lauretanae (August 1929)

Soon after completing the *Dies irae* for Johnston, Moreno set about composing a set of Litanies, for two equal voices with organ accompaniment. These were for another Werribee Jesuit, Father George O'Neill (1863-1947) (SM to Fr. Johnston, 1 May 1929, WNN 02976). The work appears to have occupied Moreno over a period of three months. Writing to Johnston in September 1929, Moreno reported having sent "to Fr. O'Neil[1] 3 Litanies for two equal voices." He also explained that he had been ill during this period and described the Litanies as "the few little things that I have produced for the last 3 months" (SM to Fr Johnston, 5 Sep. 1929, WNN 02977).

The identity of the Litanies sent to O'Neill can be clarified to some extent from Moreno's "big explanation", made the following year, on the performance of the Litanies:

For fear that some of them will [be] spoilt by singing them in the wrong way I marked in a Metronome time. Those in 6/8 time (for which you seem to have a distaste) should be sung very slow (dotted crotchet=40) without making the style another [----]. If you try those three Litanies in the major you will get the [---] well known melodies: Stille Nacht! Heilige Nacht! or "Come to the Manger" which certainly do not suggest the idea of a Barcarolle.

I am of the opinion that a Litany should be of a light and flowing character, for reason of the repetition.

I hope that this explanation will stop all your difficulties regarding the fitting of the words to the music.

I thank you very much for your [enthusiasm] in my music (SM to Fr. O'Neill, 30 May 1930, WNN 02978).

The melodic descriptions given above clearly identify two of the Litanies for O'Neill as numbers one and eleven from the *XV Litaniae lauretanae*, published by Chenna. Number one is based on the "Stille Nacht" melody, whilst number eleven is based on "Come to the manger". Moreno's reference to 6/8 time could refer to numbers one, three and seven of the published set.

Although Moreno refers in September 1929 only to "3 Litanies" for Father O'Neill, it is clear that the complete set of fifteen (listed below) was ready for publication by August 1929 when the manuscripts were sent to Chenna (SM to Chenna, 16 Aug. 1929, WNN 02977). Chenna published the collection as a score, dated "1930 - VIII", and as individual vocal parts. The collection is dedicated to "Illmo ac Rdmo D. Ramiro Marcone O.S.B.". It survives also in manuscript as a fair-copy score (Ms 00272) and as working copies (Mss 00257-71). The working copies contain five unpublished litanies (Table 4.3) as well as a number of fragments and sketches.

Table 4.3 *XV Litaniae lauretanae, plus unpublished items*

Number	Title	Key
1	Sancta Maria	C maj.
2	Sancta Maria	C maj.
3	Sancta Maria	C maj.
4	Sancta Maria	Eb maj.
5	Sancta Maria	Eb maj.
6	Sancta Maria	Eb maj.
7	Sancta Maria	F maj.
8	Sancta Maria	F maj.
9	Sancta Maria	F maj.
10	Sancta Maria	G maj.
11	Sancta Maria	G maj.
12	Sancta Maria	G maj.
13	Sancta Maria	Bb maj.
14	Sancta Maria	Bb maj.
15	Sancta Maria	Bb maj.
Unpublished	Sancta Maria	Eb maj.
Unpublished	Sancta Maria	Bb maj.
Unpublished	Sancta Maria	F min.
Unpublished	Sancta Maria	F min.
Unpublished	Sancta Maria	F min.

Ros (1980, index p. 5) includes the published collection in his catalogue but he does not give any details regarding its provenance. He states incorrectly that the collection was published in 1931 (Ros 1980, p. 85). The evidence cited above clearly dates the completion of the collection to August 1929, confirming Revell's hypothetical dating of 1929 (Revell 1990, pp. 66, 87).

Ave Maria (August 1929)

Moreno's published setting of the Marian prayer *Ave Maria* is dedicated to "Rdmo D. Antonio M. Marcet" Abbot of Monsterrat, Spain. There are two published versions of this work: Version A, in F major, is scored for four-part choir (SATB) with organ accompaniment, and Version B, also in F major, is scored for three-part male choir (TTB) with organ accompaniment. There are also two other versions, unpublished, in G Major surviving in manuscripts: Version C, scored for three-part male choir (TTB) with strings and organ accompaniment, and Version D, also for three-part male choir (TTB), but accompanied by organ only.

The first specific reference to the work is in August 1929 when Moreno sent the manuscripts to the Chenna (SM to Chenna, 16, 23, 27 Aug. 1929, WNN 02997). It is possible, however, that the *Ave Maria* mentioned in the letter written to a Mr Hardwick in the previous March could be the same work:

I haven't finished yet that 'Ave Maria' because I got in the meantime the inspiration for a Symphony. I have written a rough sketch of same and curious enough I have finished the 3rd movement (Tarantella) and sent it to Bernard Heinze in the hope that he will have it performed in Melbourne (SM to Mr Hardwick, 20 Mar. 1929, WNN 03976).

Versions A and B were published as scores, dated "1930-VIII", and as individual vocal parts: a second edition of Version A was also printed, dated "1934-XIII" [*sic.*]. Version A survives also in manuscript as a fair-copy score (Ms 00419), as a fair-copy vocal part (00418) and as a working copy (Ms 00420). Version B survives also in manuscript as a fair-copy score (Ms 00399), as fair-copy individual vocal parts (Mss 00400-1) and as a working copy (Ms 00405). The latter working-copy manuscript (Ms 00405) includes, on the reverse side, a fair-copy individual bass part of Version C, in G major, suggesting that Versions A and B appeared later than Versions C and D.

Version C survives in manuscript as individual fair-copy vocal parts (Mss 00403-5, 00408-00410) and as an individual violin I and cello part (Mss 00406-7). It survives also as working copies (Mss 00402, 00411). Version D, for voices and organ only, survives in manuscript as a working copy (Mss 00412-3). The harmonic and rhythmic variations between this and the other versions clearly indicate that this version is an arrangement of Version C.

Ros (1980, index p. 5) includes Versions A and B in his catalogue, but he does not refer to the date of composition or to Versions C and D. Revell (1990, pp. 69-70, 87) suggests that Versions A and B were composed in 1930, presumably on the basis of the publication date. He notes also that Version C represents an earlier working of Version B, but does not refer to Version D. On the basis of the evidence cited above, Versions A and B can be dated with reasonable certainty to August 1929. Versions C and D were written before Versions A and B, but can be presumed to date from much the same time on the basis of the letter to Mr Hardwick.

Praised be Jesus Christ, our King & Hymn to the Little Flower (October 1929)

Two hymns that can be dated to 1929 are *Praised be Jesus Christ, our King*, scored for unison choir with organ accompaniment, and *Hymn to the Little Flower*, scored for solo voice, unison choir with organ accompaniment. Composed for the Novice Marist Brothers in Mittagong, these

hymns survive in manuscript in the Marist Brothers Archives, Hunters Hill. No other copies of these compositions are known to have survived. Moreno is clearly identified as the composer, although the manuscripts are not in his hand. Although the manuscripts are not dated, these compositions can be identified with reasonable certainty as those given by Moreno to the Marist Brothers in 1929. Moreno referred to the compositions in March 1930 as follows: “Some time ago I gave to Bro. Walstan a couple of pieces for the Novices. That was a promise that I made to Br. Edmund” (SM to Brother [B---], 13 Mar. 1930, WNN 02977).

The two Brothers mentioned in the letter can be identified as Brothers Walstan (Basil) Curtin (1887-1968) and Edmund (Francis) Pope (1876-1932). Brother Walstan visited New Norcia in early October 1929 (*St Ildephonsus’ College Magazine* 1929, p. 38) and it was probably at this time that Moreno gave him the hymns for Brother Edmund, who at that time was the Director of Novices for the Marists. Brother Edmund compiled a hymnal for use by the novices and this collection includes *Praised be Jesus Christ, our King* and *Hymn to the Little Flower* as well as *Adoro te devote* from the *Hymni eucharistici* (M Haughton FMS 2004, pers. comm., 31 January). Neither Ros (1980) nor Revell (1990) refers to these compositions.

Corona Mariae (December 1929)

The last collection of sacred music composed in 1929 was *Corona Mariae*, a collection of twelve motets in honour of the Blessed Virgin Mary (Table 4.4), scored for one or two treble voices with organ accompaniment.

Table 4.4 *Corona Mariae*

Title	Key	Scoring
Alma redemptoris Mater	D maj.	A, SA, org
Assumpta est Maria	C maj.	S, SA, org
Ave Maria gratia	F maj.	S, S (coro), org
Ave Maris stella	Eb maj.	S, S (coro), org
Ave Regina coelorum	A maj.	S, A, SA, org
Magnificat	Bb maj.	S, A, SA, org
Omni die dic Mariae	Bb maj.	S, SA, org
Regina caeli	G maj.	S, A, SA, org
Salve Regina	D min.	S, A, SA, org
Stabat Mater	A min.	A, SA, org
Sub tuum praesidium	D maj.	S, S (coro), org
Tota pulchra es	G maj.	S (solo), org

The first reference to the collection appears in Moreno's correspondence of October 1929 in a letter to the Jesuit Father O'Neill:

I am sending you a new publication of mine. This "Ave Maris Stella" will be one of the many pieces that I intend publishing. They all will be easy and melodic and not exceeding F in the top voice (SM to Rev. Fr O'Neill, 8 Oct. 1929, WNN 02977).

One month later Moreno wrote to Johnston telling him that "My new work 'Mariale', 14 pieces for the feasts of the Blessed Virgin is coming to an end" (SM to Rev Fr Johnston, 10 Nov. 1929, WNN 02977). The collection of twelve motets was completed a little over a month later, at which point Moreno sent it to Chenna (SM to Chenna, 20 Dec. 1929, WNN 02977).

The collection, dedicated to Reverend Mother Laurence O'Brien, Superior General of the Sisters of St Joseph, was published by Chenna as a score and as a voices only score: the Benedictine Community of New Norcia also published an undated voices only score. Five editions of the vocal score were published: the first which survives in the New Norcia Music Collection is dated "1930 VIII". The final edition, which is undated, survives in the Abbot's Archives. The publication dates of the other editions cannot yet be ascertained. The collection survives also in manuscript as fair-copy scores (Mss 00369-70) and as working copies (Mss 00371-81, 02654).

Ros (1980, index p. 5) includes the collection in his catalogue, but does not provide a date of composition or publication. The evidence cited above clearly dates the completion of the collection to December 1929, confirming the hypothetical dating of 1929 given by Revell (1990, pp. 67, 87). Revell does not refer to the date of publication.

Three compositions from the collection, *Magnificat*, *Tota pulchra es* and *Stabat Mater*, were published by Chenna, as individual items as a score, dated 1930, and as separate vocal parts. *Assumpta est Maria*, was subsequently arranged for TTB and organ and published as part of the *Offertoria totius anni* (April 1930) anthology.

Antiphonae finales B.V. Maria (A) & (B) (January 1930)

Soon after completing *Corona Mariae*, Moreno made two separate arrangements of four motets from the collection: *Alma Redemptoris*, *Ave*, *Regina caelorum*, *Regina caeli* and *Salve Regina*.

Published under the collective titles *Antiphonae finales B. V. Mariae (A) & (B)*, the sets are arranged for four-part choir (SATB) and three-part male choir (TTB) respectively. The first reference to these arrangements in Moreno's correspondence is in early January 1930 in a letter to Chenna (SM to Chenna, 3 Jan. 1930, WNN 02977). The manuscripts were apparently soon thereafter, because Moreno received the proofs of both versions (A) and (B) by August (Chenna to SM, 25 Aug. 1930, WNN 02913 2/6).

Both versions were published by Chenna as a score, dated "1931-IX", and as individual vocal parts. They survive also in manuscript as fair-copy scores (Mss 00382-6, 00395-7), fair-copy individual vocal parts (Mss 00391-4) and as working copies (Mss 00387-90, 00398, 01967). Ros (1980, index p. 5) includes this collection in his catalogue, but does not acknowledge that these are arrangements of earlier compositions. Revell (1990, pp. 67, 69, 87) suggests a composition date of 1929 for collection (A) and 1930 for (B), but provides no evidence in support of this dating. On the basis of the evidence cited above *Antiphonae finales BVM (A) and (B)* can be dated with reasonable certainty to January 1930.

Offertoria totius anni (March 1930)

The first five months of 1930 saw Moreno occupied with one of his largest collections of motets, the *Offertoria totius anni*, published by Chenna in the following year. The compositions are scored for three-part male choir (TTB), with organ accompaniment *ad lib*, and comprise the set of eighty-four (Table 4.5) offertories for all the Sundays of the liturgical year.

Table 4.5 *Offertoria totius anni*

Pars. & Fasc.	No	Title	Key	Scoring	Liturgical day
I:I	1	Ad te, Domine	C min.	TTB, org ad lib	Pro Dominica I Adventus, et pro Dominica X post Pentecosten
I:I	2	Deus, tu converses	G min.	TTB, org	Pro Dominica II Adventus
I:I	3	Benedixisti, Domine	Bb maj.	TTB, org	Pro Dominica III Adventus
I:I	4	Ave Maria	G maj.	TI, TTB, org ad lib	Pro Dominica IV Adventus, et in quibusdam Festis B. Mariae Virginis
I:I	5	Lætentur cæli	D maj.	TTB, org	In festo Nativitatis Domini Ad primam Missam
I:I	6	Deus, firmávit orbem	G maj.	TTB, org ad lib	In festo Nativitatis Domini Ad secundam Missam
I:I	7	Tui sunt cæli	C maj.	TI, TTB, org	In festo Nativitatis Domini Ad tertiam Missam
I:I	8	Confitébor tibi, Dómine	D maj.	TTB, org ad lib	In festo Ssmi Nominis Jesu
I:I	9	Reges Tharsis	Bb maj.	TI, TTB, org	In Epiphania Domini
I:I	10	Jubiláte Deo, Omnis	Bb maj.	TTB, org ad lib	Pro Dominica infra octava Epiphaniae
I:I	11	Jubiláte Deo, Universa	Eb maj.	TTB, org	Pro Dominica II post Epiphaniam, et pro Dominica IV post Pascha
I:I	12	Dextera Domini fecit	D maj.	TTB, org	Pro Dominica III-VI post Epiphaniam
I:I	13	Bonum est confitéri Dómino	A min.	TTB	Pro Dominica Septuagesimae
I:I	14	Pérfice Gressus meos	A maj.	TTB, org ad lib	Pro Dominica Sexagesimae, et pro Dominica VI post Pentecosten
I:I	15	Benedíctus es, Dómine	F maj.	TTB, org ad lib	Pro Dominica Quinquagesimae
I:I	16	Exaltábo te, Dómine	A maj.	TTB, org ad lib	Pro feria IV Cinerum, et pro Dominica XI post Pentecosten
I:II	17	Scápolis suis obumbrábit	D maj.	TI, TTB	Pro Dominica I Quadragesimae
I:II	18	Meditabor in mandates	G maj.	TI, TII, B, TTB	Pro Dominica II Quadragesimae
I:II	19	Justítiæ Dómini rectæ	C maj.	TTB, org ad lib	Pro Dominica III Quadragesimae, et pro Dominica IX post Pentecosten
I:II	20	Laudate Dominum	C maj.	TI, TTB, org ad lib	Pro Dominica IV Quadragesimae
I:II	21	Confitébor tibi, Dómine	D maj.	TTB	Pro Dominica Passionis
I:II	22	Improperium exspectavit	C min.	TTB	Pro Dominica Palmarum
I:II	23	Dextera Domini fecit	A min.	TTB	Pro feria V in Coena Domini
I:II	24	Terra tremuit	G min.	TI, TTB, org	Pro Dominica Resurrectionis
I:II	25	Angelus Domini	Bb maj.	TTB, org	Pro feria II post Pascha, et pro Dominica in Albis
I:II	26	Intonuit cælo Dominus	Eb maj.	TTB, org	Pro feria III post Pascha, et pro Feria II post Pentecosten
I:II	27	Deus, Deus meus	Eb maj.	TTB, org	Pro Dominica II post Pascha
I:II	28	Lauda, anima mea	Bb maj.	TTB, org ad lib	Pro Dominica III post Pascha
I:II	29	Bendícite, Gentes, Dóminum	D maj.	TTB, org ad lib	Pro Dominica V post Pascha
I:II	30	Ascendit Deus in jubilatione	Eb maj.	TI, TTB, org	In Ascensione Domini
I:II	31	Confirma hoc, Deus	F# min.	TI, TTB, org	In festo Pentecostes
I:II	32	Portas cæli apérui	A min.	TTB, org ad lib	Pro feria III post Pentecosten
I:III	33	Benedictus sit Deus	Eb maj.	TTB, org	In festo Ssmæ Trinitatis
I:III	34	Sacerdotes Domini	A min.	TTB, org	In festo Ssmi. Corporis Christi
I:III	35	Domine Convertere	D min.	TTB, org	Pro Dominica infra octavam Corporis Christi
I:III	36	Sperent in te omnes	G maj.	TTB, org ad lib	Pro Dominica III post Pentecosten

I:III	37	Illúmina oculos meos	A maj.	TTB, org ad lib	Pro Dominica IV post Pentecosten
I:III	38	Benedícam Dóminum	D maj.	TTB, org ad lib	Pro Dominica V post Pentecosten
I:III	39	Sicut in holocáustis	D min.	TTB, org ad lib	Pro Dominica VII post Pentecosten
I:III	40	Pópulum húmitem	E min.	TTB, org ad lib	Pro Dominica VIII post Pentecosten
I:III	41	Precátus est Móyses	C maj.	TTB, org ad lib	Pro Dominica XII post Pentecosten
I:III	42	In te speravi	Eb maj.	TTB, org	Pro Dominica XIII post Pentecosten
I:III	43	Immittet angelus Dómini	B min.	TTB, org ad lib	Pro Dominica XIV post Pentecosten
I:III	44	Exspéctans expectávi Dóminum	Bb maj.	TTB, org ad lib	Pro Dominica XV post Pentecosten
I:III	45	Domine, in auxilium	G min.	TTB, org ad lib	Pro Dominica XVI post Pentecosten
I:III	46	Orávi Deum meum	Bb maj.	TI, TTB, org ad lib	Pro Dominica XVII post Pentecosten
I:III	47	Sanctificávit Móyses	D maj.	TTB, org ad lib	Pro Dominica XVIII post Pentecosten
I:III	48	Si ambulávero in medio	G min.	TTB, org ad lib	Pro Dominica XIX post Pentecosten
I:III	49	Super flumina Babylonis	A min.	TTB, org	Pro Dominica XX post Pentecosten
I:III	50	Vir erat in terra hus	A maj.	TTB, org ad lib	Pro Dominica XXI post Pentecosten
I:III	51	Recordáre mei, Dómine	D min.	TTB, org ad lib	Pro Dominica XXII post Pentecosten
I:III	52	De profundis clamavi	E maj.	B, TTB, org	Pro Dominica XXIII post Pentecosten
II:IV	53	Diffusa est, gratia	F maj.	TII, TTB, org	In festo Purificationis B.V. Mariae
II:IV	54	Constitues eos principes	D maj.	TTB, org	In festo S. Matthiae Apostoli, et in festo SS. App. Petri et Pauli
II:IV	55	Veritas mea	C maj.	TI, TTB, org	In festo S. Joseph Sponsi B.V.M. et pro Martyribus et Confessoribus
II:IV	56	Lauda, Jerusalem	D maj.	B, TTB, org	In solemnitate S. Joseph sponsi B.V.M.
II:IV	57	Confitebuntur cæli mirabilia	F maj.	TII, TTB, org	In festo S. Marci Evangelistae, in festo SS Apostolorum Philippi et Jacobi
II:IV	58	Improperium exspectavit	E min.	TI, TTB, org	In Festo Ssmi Cordis Jesu
II:IV	59	Justus, ut palma	G maj.	TII, TTB, org	In festo Nativitatis S. Joannis Baptistae; in festo S. Joannis Evangelistae
II:IV	60	Calix benedictionis	B min.	TI, TII, TTB, org	In festo Pretiosissimi Sanguinis D.N.J.C.
II:IV	61	Beata es, virgo Maria	C maj.	B, TTB, org	In festo Visitationis B.V. Mariae, et in festo Nativitate ejusdem
II:IV	62	In omnem terram	G maj.	TTB, org	In festis SS. App. Jacobi, Simonis et Judae, et Thomae
II:IV	63	Filiæ regum in honore	D maj.	TTB, org	In festo SS. Joachim et Annae, et pro Virgine tantum, ex Missa: Dilexisti justitiam.
II:IV	64	Gloria et divitiæ	C maj.	TTB, org	In festo Transfigurationis D.N.J.C.
II:IV	65	Confessio et pulchritude	F maj.	B, TTB, org	In festo S. Laurentii Martyris
II:V	66	Assumpta est Maria	C maj.	TII, B, TTB, org	In Assumptione B.V. Mariae
II:V	67	Mihi autem nimis	Bb maj.	TTB, org	In festis SS. Bartholomaei, et Andreae App. Et S. Lucae Evangelistae
II:V	68	Recordáre, Virgo	A min.	TTB, org	In festo Septem Dolorum B.V. Mariae
II:V	69	Posuisti, Domine	C maj.	TII, TTB, org	In festo S. Matthaei Ap. Et pro Martyre non Pontifice
II:V	70	Stetit angelus juxta	D maj.	TTB, org	In Dedicatione S. Michaelis Archangeli
II:V	71	In me gratia	Bb maj.	TTB, org	In festo Sacratissimi Rosarii B.V. Mariae
II:V	72	Postula a me	F maj.	B, TTB, org	In festo D.N. Jesu Christi Regis
II:V	73	Justorum animæ	C maj.	TII, TTB, org	In festo Omnium Sanctorum, et pro

					Martyribus
II:V	74	Domine Deus	C maj.	TTB, org	In Dedicatione Archibasilicae Ssmi Salvatoris
II:V	75	Elegérunt apostoli Stephanum	A min.	TI, TTB, org	In festo S. Stephani Protomartyris
II:V	76	Anima nostra sicut	A min.	B, TTB, org	In festo Ss. Innocentium Martyrum
III:VI	77	Inveni David servum	Bb maj.	TTB, org	Pro Martyre Pontifice, ex Missa: Sacerdotes Dei
III:VI	78	Gloria et honore coronasti	C maj.	TTB, org	Pro Martyre Pontifice, ex Missa: In Virtute Tua
III:VI	79	Mirabilis Deus	G maj.	TII, TTB, org	Pro pluribus Martyribus, ex Missa: Intret in conspectu
III:VI	80	Exultabunt sancti in Gloria	D maj.	TTB, org	Pro pluribus Martyribus, ex Missa: Sopienta Sanctorum
III:VI	81	Lætamini in Domino	C maj.	TI, TII, B, TTB, org	Pro pluribus Martyribus, Tempore Paschali, ex Missa: Sancti Tui
III:VI	82	Invirtute tua, Domine	F maj.	TTB, org	Pro Confessore non Pontifice, ex Missa: Justus ut palma
III:VI	83	Desiderium animæ ejus	C maj.	TTB, org	Pro Abbatibus
III:VI	84	Afferentur Regi Virgines	F maj.	B, TTB, org	Pro Virgine et Martyre, ex Missa: Loquebar

Moreno's motive in writing these motets is not clear, but he did describe them as having been composed "in a new style" (SM to Fr. O'Neill, 30 May 1930, WNN 02977). The publication is dedicated to Dom Mario Pettorelli, with whom Moreno had corresponded since the time of the 1928 Eucharistic Congress in Sydney.

The first mention of the *Offertoria* in correspondence was made in a letter to Chenna in early January 1930 (SM to Chenna, 9 Jan. 1930, WNN 02977). A little over a month later in a letter to Pettorelli, Moreno noted that he intended to compose eighty-five motets of which fifty-two had already been completed (SM to Rev M Pettorelli, 24 Feb. 1930, WNN 02977). Moreno sent the manuscript to Chenna in late March and early April 1930 (SM to Chenna, 27 Mar., 4, 8 Apr. 1930, WNN 02977). The large-scale nature of the project was outlined by Moreno shortly after their completion:

I feel now a few tons lighter and I think that before taking again such an enterprise I'll think 84 times to make sure that I will not be tempted of forgetting even my most intimate friends" (SM to Rev Br Xavier, 30 Jun. 1930, WNN 02978).

Chenna published the collection as a score, dated "1931-IX", in one complete volume as well as in six individual volumes with the following divisions:

Table 4.6 *Offertoria totius anni volume sub-divisions*

Pars I. Proprium de Tempore	
Fasc. I. - N. 1-16:	A Dominica I Adventus usque ad Feriam IV Cinerum
Fasc. II. - N. 17-32:	A Dominica I Quadragesimae usque ad Feriam III post Pentecosten
Fasc. III. - N. 33-52:	A Festo Ss.mae Trinitatis usque ad Dominicam XXIII post Pentecosten
Pars II. Proprium Sanctorum (I et II Classis)	
Fasc. IV. - N. 53-65:	A Festo Purificationis BV Mariae usque ad Festum S. Laurentii Martyris
Fasc. V. - N. 66-76:	A Assumptione BV Mariae usque ad Festum SS. Innocentium
Pars III. Commune Sanctorum	
Fasc. VI. - N. 77-84	

The individual vocal parts were also published in six volumes. Apart from the published version, the collection survives also in manuscript as fair-copy scores (Mss 00851-3, 00860, 00936-9, 00944, 00949, 01971, 01872), fair-copy individual vocal parts (Mss 00848-50, 00931-3, 00940, 02273) and as working copies (Mss 00859, 00860-935, 01952, 01984, 02036, 02128, 02159, 02240, 02272, 02397, 02716). The working copies include three motets not published:

Table 4.7 *Offertoria totius anni, unpublished compositions*

Title	Key	Scoring
Dextera Domini fecit	C maj.	TTB, org
Lætentur caeli	C maj.	TTB, org
Meditabor in mandates	E min.	TI, TII, B, TTB

Ros (1980, p. 84) refers to the collection as being composed in the early 1930s, and Revell (1990, pp. 70-1, 89) correctly suggests a composition date of 1930. The date of completion can now be confirmed on the basis of the evidence cited above as April 1930.

Calix benedictionis, originally published as number 60, was also published separately as a score, dated “1930-VIII”, and as a voices-only score.

Five motets from the collection were later arranged by Moreno for four-part choir (SATB) with organ: *Assumpta est* (originally from *Corona Mariae*), *Confirma hoc Deus*, *Improperium expectavit*, *Postula a me*, *Terra tremuit*. Each of these compositions was published by Chenna individually as scores and as vocal parts/part books. Corrections for the publications were sent to Moreno in June 1930, which suggests the compositions were sent a few months earlier (SM to Chenna, 13 Jun. 1930, WNN 02986). The published score of *Assumpta est* is dated “1930-VIII”,

while the others are undated. The arrangements survive also in manuscript as fair-copy scores (Mss 00414, 00505, 00941, 00945, 00952), as individual vocal parts and part books (Mss 00415-6, 00506-7, 00942, 00946-7, 00950-1), and as working copies (Mss 00417, 00943, 00948, 00953).

There is no evidence to support Ros's assertion that six compositions from this collection were published in SATB arrangement. He does not name the compositions (Ros 1980, index p. 2). Revell (1990) refers to only three of these arrangements, and provides the various dates of composition and publication, as follows: *Calix Benedictionis* - composed 1928, published 1930 VIII; *Assumpta est* – composed 1939, published 1930 VIII; and *Postula a me* – composed 1930, published 1931.

On the basis of the evidence cited above, all five SATB arrangements can be dated also to April 1930.

One motet from this collection, *Laetentur caeli*, was later re-scored by Moreno for three-part male choir (TTB) with strings and organ, for use at St Patrick's Church Hill, Sydney, for Christmas 1933. This version survives in manuscript in the private collection of Mr Bernard Kirkpatrick. Neither Ros (1980) nor Revell (1990) refers to this setting.

Ecce sacerdos magnus (June 1930)

Moreno's only orchestral setting of the antiphon *Ecce sacerdos magnus*, published in alternative versions for SATB or TTB choir, is dedicated to Bishop James Patrick O'Collins (1892-1983), who was appointed Bishop of Geraldton on 11 February 1930. Geraldton was the adjoining diocese to the Abbey Nullius of New Norcia and O'Collins was consecrated to that See on 11 May 1930 (Bourke 1979, p. 232)

The first reference to the work in Moreno's correspondence is in June 1930, when he posted the manuscripts to Chenna (SM to Chenna, 30 Jun. 1930, WNN 02978). Later correspondence from Moreno to Father Joseph Halpin, at that time a priest of the Geraldton Diocese, confirms that the work was composed for the reception of the new Bishop in Geraldton:

Dom Theodore is sending you copies of my “Ecce Sacerdos” that I dedicated to Bishop O’Collins. My first idea was to wait until he comes back, but considering that you will have it sung at his reception I have decided to send it to you in anticipation.

I got yesterday news from your Bishop when he was in Sydney he stayed at the [---] and the Sisters of St Joseph, North Sydney [---]. He said that he liked very much that choir (they call it “my choir”), even more than the records (SM to Rev. Fr. Halpin, 14 Oct. 1931, WNN 02979).

Chenna published both versions of the work: Version A (SATB) in G major, and Version B (TTB) in A major. Only Version A was published as a full score, undated, a score with orchestral reduction for organ, dated “1930-IX”, and as individual vocal and instrumental parts. Version B was published only as a score with orchestral reduction for organ, dated “1930-IX”, and as individual vocal parts. A second edition of the Version B vocal score, was published in August 1935.

Version A survives also in manuscript as a fair-copy full score (Ms 00707), fair-copy vocal score (Ms 00708), fair-copy voices-only score (Ms 00716), fair-copy individual instrumental and vocal parts (Ms 00709-15). Version B survives also in manuscript as a fair-copy voices and organ score (Ms 00717), voices-only score (Ms 00719) and as individual vocal parts (Mss 00718). Individual instrumental parts (in G major) also survive in manuscript as fair copies (Mss 00709-14). The only surviving working copy (Ms 00931) is incomplete.

Ros (1980, index p. 6) includes both versions of this work in his catalogue, but does not discuss its provenance or give a date of composition. Revell dates Version A to 1937 and Version B to 1938 (Revell 1990, pp. 77-8, 87). It appears that Revell did not have access to any of the published material, because he records a publication date of 1931. On the basis of the evidence outlined above, both versions of the work can be dated to June 1930.

Te Deum laudamus (August 1930)

Moreno’s only setting of *Te Deum laudamus*, scored for four-part mixed (SATB) choir with organ accompaniment, is in G minor and was published with the dedication to “Al Rdo D Jose Artero, Pbro, Canonigo Perfecto de Musica de Salamanca”. It survives in two versions: Version A as already described, and Version B for two equal voices and organ accompaniment.

The earliest surviving reference to the work is in August 1930, when Moreno discussed the publishing details with Chenna (SM to Chenna, 14 Aug. 1930, WNN 02978). It is unclear from this correspondence whether Moreno sent the manuscripts at that time, but the work was certainly in production with Chenna by October 1930 (SM to Chenna, 10 Oct. 1930, WNN 02978).

Version A was published by Chenna as a score, un-dated, and as individual vocal parts, dated “1931-IX”. It survives also in manuscript as working copies (Mss 00518, 01952, 02081, 02452, 02697). The most comprehensive working copy (Ms 00518) includes the working of the vocal parts, but does not include a great deal of the organ part, implying that this manuscript, rather than being a new working, is an arrangement.

Version B, scored for two-part choir with organ accompaniment, survives as a working copy (Ms 00517) and as fragmentary fair-copy scores (Mss 01912, 02081). The working copy is complete, and shows that Moreno originally titled the work “Te Deum 2 voces blancas”, later erasing this title and replacing it with “Te Deum (B) a 2 voces iguales” (Ms 00517). This manuscript is clearly Moreno’s original working of the composition, rather than an arrangement. Further evidence that Version B preceded Version A can be found in the fact that one of the fragmentary fair copies of Version B (Ms 02081) includes also a working copy section of Version A.

Ros (1980, index p. 6) includes the SATB version (Version A) in his catalogue, but does not refer to the earlier two-part version. He does not date the work or note that it was published. He does, however, make the following comment on the quality of the composition:

This is one of the finest productions by the Benedictine composer. It is short, lively, majestic, very effective, easy to sing and eminently liturgical, the whole piece being entwined with Gregorian melodies. I am sure Dom Moreno was rightly proud of and quite satisfied with this remarkable composition (Ros 1980, p. 54).

Revell (1990, pp. 80-1, 89-90) suggests that the SATB version was composed in 1944. Although he notes that Chenna published the work, he does not provide a date of publication. He suggests that a “sketch only” survives for the two-part version, and that it was composed in 1945.

On the basis of the evidence outlined above, both versions of the *Te Deum laudamus* in G minor were composed by August 1930, and Version A was published in 1931.

Marche funebre [August/September 1930]

Following an early *Marche funebre* in C minor [1912-21] and the *Tarantella* (1929), Moreno's next orchestral work was another titled *Marche funebre*, written in F minor and on a larger scale than the earlier work of the same title. The first reference to the work is in Moreno's correspondence of August 1929:

I am working now at some pieces for orchestra; one of them being a Funeral March in G minor.

I started working at this piece just before I fell sick, which was rather ominous (SM to Mr Mann, 13 Aug. 1929, WNN 02977).

Moreno also provides a theme in this above letter, and although this is in G minor it is clearly the theme used in the F minor *Marche funebre*, currently under discussion.

The next apparent reference to the "Funeral March" was in September 1930 when Moreno gave an organ recital in honour of the Feast of Our Lady of Monsterrat and the Abbatial visitation of Abbot Antonio Marcet OSB and Father John Stephan OSB. The recital programme was as follows:

Programme	
1. Overture Semiramis [<i>sic.</i>]	Rossini
2. Rondo in G Major	Beethoven
3. Two Moments Musicaus [<i>sic.</i>]	Schubert
4. Funeral March	Moreno
5. The Merry Wanderer	Jensen
6. Prelude and Fugue in C minor	Bach
7. Solitary Traveller – Puck	Grieg
8. Barcarolle	Tschaikovsky
9. Two Bagatelles	Beethoven
10. Turkish March	Mozart
11. The Death of Ase	
In the hall of the mountain – King	Grieg
12. Spring Song	Mendelssohn
13. Intermezzo - Triumphal March	Grieg
(SM, 7 Sep. 1930, WNN 02978).	

The preponderance of transcriptions in this recital suggests the "Funeral March" was an arrangement of an orchestral work, presumably the one in F minor on which he had been working a year earlier.

There is no further reference to a “Funeral March” in Moreno’s correspondence until July 1932 when he posted the work, along with his *Festival overture*, to Mr Michael Lavan, in the hope that they would be performed by the Perth Symphony Orchestra in August that year. Moreno described the *Marche funebre* in the following terms:

This composition if well played, will leave a deep impression in the audience. It is very sad and pathetic as music of this kind ought to be quite a contrast to the joyous overture (SM to Mr Lavan, 8 Jul. 1932, WNN 02981).

The Perth performance appears not to have taken place and the first performance of the work was in a concert in Sydney on 16 April 1934, when Moreno conducted the Sydney ABC Concert Orchestra. One of the many published reviews of the concert made the following observations:

The next item was a “Funeral March,” in which is introduced a wide variety of subjects, all sad, but which are so interwoven that one’s interest is so absorbed in following them through that one overlooks the sad quality of the composition. The rhythmic construction appears to be a compromise between Beethoven and Chopin (*The Catholic Press* 23 April 1934).

The compositions survives in manuscript as a fair-copy open score (Ms 01340), as individual fair-copy instrumental parts (Mss 01341-92) and as a working copy (Ms 01928).

Ros (1980, index p. 8, p. 105) includes this work in his catalogue, and states that Moreno composed it “after he returned from the Eastern States in 1931”. Revell (1990, pp. 21, 75, 87) suggests that the work was composed in 1934, presumably on the basis of the first performance. On the basis of the evidence cited above, the *Marche funebre* was clearly completed by July 1932. Assuming that this work was also the one played by Moreno as a transcription in September 1930, however, a speculative completion date of August/September 1930 can be given.

Missa quinta pro defunctis (October 1930)

The Mass published in 1931 as *Missa quinta pro defunctis*, scored for three-part male choir (TTB) *a cappella*, was in fact the third Mass that Moreno numbered ‘quinta’. The first was the *Grand Requiem* of 1924, which was his only Mass remaining unpublished by this time, and the

second was the Mass re-titled *Missa nona* in early 1929. It would appear that Moreno was wishing to replace the unpublished work of 1924, thus completing the sequence of published Masses.

The first surviving reference to *Missa quinta pro defunctis* appears in correspondence of October 1930 when Moreno posted the manuscripts to Chenna (SM to Chenna, 30 Oct. 1930, WNN 02979). The work incorporated the *Dies irae* written in May 1929 for Father Henry Johnston, published in August 1930. The connection between the two compositions is made clear in Moreno's letter to Johnston soon after completing the Mass:

I take the liberty of sending you printed copies of the "Dies Irae" that I composed for you. I have composed also the whole Requiem Mass in the same lines as this sequentia. I have sent the MS to the printers, but they are very slow as you know; so I cannot promise to send you copies of same but after a very long time (SM to Rev. Fr Johnston, 31 Oct. 1930, WNN 02979).

Compared with the earlier *Grand Requiem*, this Mass was written on a much smaller scale. Writing in 1935 Moreno commented that the 1924 work had taken two years to complete, "whereas 'Missa Quinta' took only two days" (SM to Fr Murray, 8 Feb. 1935, WNN 02986).

Chenna published the Mass as a score, dated "1931 (IX)", and as individual vocal parts. The vocal score bears the dedication "In Memoriam Illmi ac Rdmi Fulgentii Torres". It survives also in manuscript as fair-copy scores (Mss 00066, 00071, 02473), fair-copy individual vocal parts (Mss 00067-9, 00073-4, 01128), a fair-copy fragment (Ms 02221) and as working copies (Mss 00065, 00070).

Ros (1980, index p. 2) includes this work in his list of Moreno's works composed between 1922-1953, but does not discuss its provenance. Revell (1990, pp. 68-9, 89) suggests it was composed in 1929, though he correctly dates the publication. There is no evidence to support Revell's assertion that "A 4-part setting of Graduale et Tractus exists which differs from [the] printed copy" (Revell 1990, p. 69).

Assuming that Moreno posted *Missa quinta pro defunctis* to Chenna soon after completing it, and given that it was written in the space of two days, the work can be dated with reasonable certainty to October 1930.

The *Responsorium* from the Requiem, *Libera me Domine*, was published separately by Chenna as a score, dated “1931-IX”, and as individual vocal parts. Neither Ros (1980) nor Revell (1990) refers to this separate publication.

Cantus sacri pro consecratione virginum (October 1930)

The second collection of motets composed in 1930 was *Cantus sacri pro consecratione Virginum*, scored for three-part treble choir with organ accompaniment. The published volume is dedicated to the “Novices of the Congregation of the Sisters of the Sacred Heart” and contains seven motets (Table 4.8) performed at the profession ceremony of religious women.

Table 4.8 *Cantus sacri pro consecratione virginum*

Number	Title	Key	Scoring
1	Veni Creator Spiritus	Bb maj.	SAA, org
2	Prudentes virgines	F maj.	S, SAA, org
3	Regnum mundi	A maj.	SAA, org
4	Veni electa mea	F# min.	SAA, org
5	Annulo suo	Eb maj.	SAA, org
6	Veni sponsa Christi	G maj.	S, SAA, org
7	Te Deum laudamus	C maj.	S, SAA, org

The contents of the proposed volume clearly underwent slight modification. Writing to Mother Laurence O’Brien, the Superior General of the Sisters of St Joseph, in August 1930 Moreno described the project at hand:

I am composing now some pieces for the ceremony of the profession of Sisters of any congregation; I wouldn’t like to omit anything that is sung at the profession of your novices, so please, let me know if you sing anything beside these:

Veni Creator
 Prudentes virgines
 Regnum mundi
 Veni electa mea
 Annulo sui
 Veni sponsa Christi
 (SM to Mother Laurence, 4 Aug. 1930, WNN 02978)

The Superior General’s reply has not survived, but the *Te Deum laudamus* was clearly added between August and October:

Regarding that book that I wrote containing hymns for the religious profession I did compose the "Te Deum" in order that this collection may be complete for your purposes (SM to Mother Laurence, 15 Oct. 1930, WNN 02978).

The collection was published by Chenna as a score in two editions, the first dated "1931 – IX" and the second "1932 – X", and as individual vocal parts. It survives also in manuscript as a fair-copy score (Ms 00508), fair-copy individual voices-only score (Ms 00509) and as working copies (Mss 00510-4, 01986). An alternative setting of *Veni Creator Spiritus* to that published is included in one of the working-copy manuscripts (Ms 01986). Ros (1990, index p. 6) lists the collection in his catalogue, but provides no further details. Revell (1980, pp. 71-2, 87) suggests a composition and publication date of 1931. The evidence cited above clearly indicates that the collection was completed by mid-October 1930.

Angelus ad pastores (November 1930)

Moreno's last work for 1930 appears to be the motet *Angelus ad pastores*, scored for four-part (SATB) choir, and sent in November 1930, along with a set of the Matins Responsories for Christmas, to "Rev. Dom Stone":

I must say that I feel a little bit ashamed of the fact that your two kind letters are still unacknowledged! Fr. Ildephonsus Garcia was right in supposing that I had a lower setting of the responsory "Angelus ad pastores"; but being unable to find it I wrote another setting, which by the description of Fr. John will suit your Choir.

I am posting you two parcels containing a few copies of the Responsories including the new setting of No. 8 - and also a few little things which maybe of interest to you. Everything is meant to be free of charge.

My compositions seem to be fairly well taken in England: Chester, of London is our agent.

By this time I suppose Fr. John will be back from his long trip and will feel again something like a Benedictine.

Thanks very much for the programme you sent me; it is quite interesting and shows a good taste on your part. With my best wishes to yourself and Fr. John (SM to Rev. Dom Stone, 14 Nov. 1930, WNN 02979).

It can be assumed that the set of responsories sent to Dom Stone was that published in 1928, as no other set of Christmas Matins responsories by Moreno was composed at that time. By this time the Abbey at New Norcia was distributing Moreno's publications and Moreno's reference to "a few copies...[sent]...free of charge" suggests a published item. From other correspondence

“Dom Stone” can be identified as Dom Raphael Stone (1897-1972) from Buckfast Abbey, England, which was also the home of Dom John Stephan (1886-1976) who had visited New Norcia in September that year as part of the Abbatial visit (SM to Mr Mann, 24 Sep. 1930, WNN 02978), and to whom reference is made in Moreno’s letter. No work by Moreno appears to have survived in Buckfast Abbey (F Straw OSB 2004, pers. comm., 22 November).

It is clear from Moreno’s letter that he composed at least two lower settings of the *Angelus ad pastores*, one of which was apparently lost and the other of which he sent to Stone. The only work matching Moreno’s description is the setting of *Angelus ad pastores* that survives as a working copy (Ms 01798): this setting uses the *Adeste fideles* melody, in the key of A major. This version is totally different from the published version which is set in the key of D major, and it uses a lower vocal tessitura than the published version. Neither Ros (1980) nor Revell (1990) refers to this setting.

4.1.3 New Norcia and further travels (1931-37)

Two motets and two chants for the Dominican Sisters (August 1931)

Moreno travelled to the eastern states between 29 November 1930 and 14 August 1931. Soon after his return to New Norcia, he composed two motets and two chant arrangements that survive together as a set. This set appears to be the only one provided by Moreno specifically for the Dominican Sisters. The two motets are hymns to St Dominic and St Catherine respectively: *Praedicatorum orius lux et Mater Dominic*, scored for two-part treble choir (SA) with organ accompaniment, and *Praedita exemplis Catherina*, scored for three-part treble choir (SSA) with organ accompaniment. The chants for which Moreno has supplied organ accompaniments are *Gaude Mater ecclesia* and *Haec tuae virgo*.

Moreno made no specific reference in his correspondence to these compositions, but the Hymn to Catherine is possibly the one mentioned in a letter to Rev. Mother Philippa in 1 September 1931, when Moreno commented on his latest compositions in the following terms:

In fulfilment of my promise I composed the Hymn to St. Catherine as requested by Mother Anthony. I am enclosing same, but I doubt very much if you would like it. It is a fact that I never produce my best when working by order. I did my best, however; but it is only when I compose spontaneously that I put some inspiration into my music (SM to Rev Mother Philippa, 1 Sep. 1931, WNN 02979).

Mothers Philippa and Anthony can be identified from Moreno's correspondence as Dominican Sisters from West Maitland. *Praedita exemplis Catherina* is Moreno's only setting of a hymn to St Catherine of Siena, and the nature of the text for the four compositions indicates clearly that they were intended for use by the Dominican Order.

The four compositions survive together in manuscript only as a working copy (Ms 02279). Ros (1980, index p. 6) includes a Hymn to St Dominic in his catalogue, but he does not discuss the work. His index entry may refer to the hymn to St Dominic in the *The Little Flower hymnal* (1932) rather than to the above setting, and he does not refer to the other compositions. Revell (1980) does not refer to any of these compositions.

On the basis of the evidence outlined above, these compositions can be dated with reasonable certainty to August 1931.

Lyra sacra (October 1931)

Moreno's largest collection of motets, scored for two or three treble voices with organ accompaniment, is his *Lyra sacra* collection. This collection contains forty-five hymns (Table 4.9), and Moreno appears to have commenced work on it soon after his arrival in New Norcia:

We have just ended our annual retreat. The voice of the priest was crocked. So my poor ears are still aching. On Sunday I got [---] spiritual indigestion. I was praying for 8 hours, [---] the record in my life. During the week was not so bad, as I had some time for myself and composed 12 pieces. After the retreat I composed two more pieces. All the tunes are intended for a book of some 50 numbers that I am going to publish soon. This book will be a work of my own compositions. It is intended to supply every need to convents and other small choirs. All the pieces will be extra easy and all in Latin. This great work will be dedicated to Rev. Mother Cyril, Superior General of the famous Sisters of St. Joseph.

Among the pieces that I have already composed there are two hymns to St. Joseph (there will be three of them). I am going to send you the two hymns. You will see that fresh inspiration has passed through my head. These hymns are "Salve Joseph" and "Caelitum Joseph". The last is one of my best (SM to Mother Cyril, 25 Aug. 1931, WNN 02979)

Over the next two months, Moreno charted the progress of the collection until, on 23 October 1931, he confidently proclaimed the completion of fifty pieces (SM to Rev. Sister Laurencia, 23 Oct. 1931, WNN 02980). Just one week earlier, Moreno had posted to Chenna a proposed table of contents comprising forty-five compositions (SM to Chenna, 16 Oct. 1931, WNN 02979). Moreno seems to have been negotiating with more than one publisher for this work as he sent a manuscript also to the English publishers, J & W Chester, in the following year (SM to Mr Harry Kling, 15 Apr. 1932, WNN 02980). Chester replied to Moreno on 29 June declining to take on the project, and in October Moreno asked them to forward the manuscripts to his Italian publisher (SM to Kling, 21 Oct. 1932, WNN 02981). Chenna similarly failed to publish the work, but what appears to be the intended collection survives in manuscript as a fair-copy score (Ms 00720) titled “A Collection of 45 Liturgical Compositions for 1, 2, and 3 Boy’s or Female voices (2nd and 3rd ad lib)”. The contents of this collection, and three other works composed as part of the collection but not included in it, are listed below (Table 4.9):

The collection survives in manuscript as fair-copy scores (Mss 00720, 00742-4, 02372, 02768, 02536), as working copies (Mss 00721-39, 02039, 02088, 02134, 02182, 02277), and a number of compositions survive as individual fair-copy vocal parts (Mss 01228, 02084-7, 02372-3, 02376)

Ros (1980) does not include the *Lyra sacra* collection in his catalogue and he does not discuss the work. The speculative date of 1950 given by Revell (1990, pp. 85, 88) can be dismissed on the basis of the evidence cited above.

Table 4.9 *Lyra sacra*

Number	Title	Key	1955 collection
1	Adoro te devote	G maj.	Vol III: 19
2	Ave verum corpus	G maj.	Vol III: 20
3	Domine non sum dignus	G maj.	Vol III: 21
4	O salutaris hostia	F maj.	Vol III: 7
5	Tantum ergo sacramentum	F maj.	Vol III: 8
6	O salutaris hostia	G maj.	Vol III: 9
7	Tantum ergo sacramentum	G maj.	Vol III: 10
8	O salutaris hostia	C min.	Vol III: 11
9	Tantum ergo sacramentum	Eb maj.	Vol III: 12
10	O salutaris hostia	Eb maj.	Vol III: 13
11	Tantum ergo sacramentum	Eb maj.	Vol III: 14
12	O esca viatorum	F maj.	Vol III: 15
13	O quam suavis	G maj.	Vol III: 16
14	O sacrum convivium	C maj.	Vol III: 17
15	Panis angelicus	A min.	Vol III: 18
16	Sacris solemniis	F maj.	
17	Ave Maria gratia	Eb maj.	Vol I: 6
18	Ave Maris stella	F maj.	Vol I: 7
19	Magnificat anima mea	Bb maj.	Vol I: 8
20	O gloriosa virginum	G maj.	Vol I: 9
21	O Maria Virgo	Eb maj.	Vol I: 10
22	O sanctissima o piissima	Bb maj.	Vol I: 11
23	Stabat Mater dolorosa	G min.	Vol I: 12
24	Tota pulchra es	G maj.	Vol I: 17
25	Alma Redemptoris Mater	Bb maj.	Vol I: 13
26	Ave Regina caelorum	Eb maj.	Vol I: 14
27	Regina caeli laetare	G maj.	Vol I: 15
28	Salve Regina Mater	D maj.	Vol I: 16
29	Adeste fideles laeti	G maj.	
30	Adoramus te Christe	E min.	
31	Crux fidelis inter omnes	B min.	
32	Dies irae	E min.	
33	Ecce sacerdos magnus	Bb maj.	
34	In paradisum deducant	E min.	
35	Jesu dulcis memoria	G maj.	
36	Jubilare Deo omnis	F maj.	
37	Laudibus cives resonent	A maj.	
38	O Deus ego amo te	E min.	
39	O cor amoris	Eb maj.	
40	Oremus pro Pontifice	G maj.	
41	Salve Joseph custos	Eb maj.	
42	Te Joseph celebrant	Eb maj.	
43	Tu es Petrus	G maj.	
44	Veni Sancte Spiritus	Eb maj.	Vol II: 5
45	Victimae paschali laudes	A min.	Vol II: 3
	Tu es Petrus	Bb maj.	
	Coelitum Joseph	B min.	
	O Cor amoris	Db maj.	
	Te Joseph celebrant	D maj.	

In 1955, two years after Moreno's death, the Benedictine Community of New Norcia published four small volumes of music, as scores and as voices only scores. Included in these volumes are a number of compositions from the *Lyra sacra collection* (see above):

- (I) *Hymns to Our Lady* – 'Lyra Sacra' collection
- (II) *Hymns of the Liturgy* - 'Lyra Sacra' collection
- (III) *Hymns to the Blessed Sacrament* – 'Lyra Sacra' collection
- (IV) *Occasional Hymns* – 'Lyra Sacra' collection (no copy appears to have survived).

The Divine praises (November 1931)

Moreno's next work after *Lyra sacra* was a setting of *The Divine praises* or "Blessed be God", scored for unison chorus with organ accompaniment. It is mentioned in a letter Moreno posted in November 1931 to Sister Francis, the organist at Mount Street, North Sydney, to whom he was also sending two more hymns from the *Lyra sacra* collection:

...well, all well, I am sending you (as I always intended to do) the hymn "Te, Joseph". It is not certainly my best composition, yet I hope that you will like it.

I'm sending you also an "Adeste fideles" in the hope that it will be of some use to your choir either for the chapel or for the traditional midnight procession.

I have just composed the Divine Praises (Blessed be God) for chorus in unison. Would it be any good to you? No joke this time (SM to Rev. Sister Francis, 30 Nov. 1931, WNN 02980).

The Divine praises was subsequently included in *The Little Flower hymnal* (discussed below), although there is no evidence that it was composed specifically for this collection. It survives alone in manuscript as a fair-copy score (Ms 01227) and as a working copy (Ms 01228), the latter appearing along with a fair copy of *Te Joseph celebrant*, which was sent to Sister Francis at the same time. Ros (1980) does not refer to this work. Revell (1990, pp. 73, 90) assumes the work was composed as part of *The Little Flower hymnal*, and accordingly dated it 1933, the publication date of the hymnal. The evidence cited above clearly shows that the work was completed in November 1931.

The Little Flower hymnal (March 1932)

Moreno's largest collection of English hymns was *The Little Flower hymnal: A collection of 50 hymns for church, school and home*, published in Sydney by Pellegrini & Co in 1933. All but one of the compositions use English texts and are scored for unison voices and organ accompaniment. The remaining hymn, *Vivat! Pastor bonus*, is scored for three-part treble choir with organ accompaniment.

The collection did not acquire its present title until around the time of publication. Ros provides the following explanation concerning the genesis of the volume:

In his travelling from one Capital city to another and when visiting churches, convents and schools, Dom Moreno had noticed the religious hymns sung everywhere to be of rather low musical standard. They were taken mostly from the American St. Basil Hymnal which had been in vogue for a good many years. So for that reason, and at the request of many choirmasters, Dom Moreno decided on composing and publishing a brand-new Hymnal (Ros 1980, p. 89).

In his *Preface* to the collection, Moreno reminded the Catholic faithful that hymns in the vernacular could be sung at certain liturgical celebrations, as outlined in No. 29 of the Regulations for Sacred Music issued by the Vicar of Rome, Pietro Cardinal Respighi. These rules on the use of the vernacular were explained further in the 1928 Apostolic constitution on Sacred Music, *Divini cultus sanctitatem*, which Moreno was undoubtedly responding to in composing this collection:

This Hymnal is published with a dual object and will help to meet a long felt need. It first provides a wide choice of artistic and easy melodies for congregational singing... all strictly in accord with liturgical regulations. Besides inspiring devotion, these musical gems cultivate a fine artistic appreciation as well.

Next, it offsets the deficiencies of many more voluminous publications by including hymns for new Feasts as well as those peculiar to Australia (SM, *The Little Flower hymnal* 1933, Preface).

The first reference to the collection appeared in January 1929, when Moreno made mention of the proposed work in a letter to Sister Francis of Mount Street:

Another question. People ask me often to compose a[n] English hymnal, Christmas Carols and the like. . . . Just tell me the names of the hymns and I look after the rest (SM to Rev. Sister Francis, 4 Jan. 1929, WNN 02976).

No advance appears to have been made on the hymnal until 1931 when it was noted in various media reports that:

Dom Moreno intends to compose a collection of English hymns for all festivals of the liturgical year. Through "The Advocate" he appeals to Catholic writers of verse to send him suitable poems to New Norcia (*The Advocate* 23 July 1931).

This request seems to have borne little fruit, for only three months after the public announcement the idea was dropped, owing to a lack of suitable Australian poetry (SM to Sr Francis, 12 Oct. 1931, WNN 02979). One item of poetry that Moreno had received was from a "Mrs Easten", to whom he wrote in December 1931 outlining the progress of the collection:

I have been keeping back your poems for quite a long time in the hope that I may have used them.

I must tell you that owing to the scarce material at my disposal I have given up the idea of publishing an "Australian Hymnal".

Your verses are really beautiful, and there is a great variety of subjects, but for the reason that I mentioned I cannot set them to music.

I will publish a Hymnal, but it will have nothing to do with Australia. I'm sorry that my idea has not been taken with more interest by the Australian public (SM to Mrs Easten, 29 Dec. 1931, WNN 02980).

Writing the same day to Sister Benedict, one of the Sisters of St Joseph at New Norcia, Moreno described the type of hymnal he intended to compile:

I am composing some English hymns to be published in Australia and for the Australians. Please, Sister, keep your eyes open and see if you can find suitable words for my imagination. In particular I want badly a hymn to Christ the King (SM to Rev. Sister Benedict, 29 Dec. 1931, WNN 02981).

Moreno's desire for a hymn to Christ the King was fulfilled with a text written and submitted to him by Patrick Brennan, a Redemptorist priest from Perth (Boland 1982, p. 112). Brennan's text 'Hail Redeemer, King divine' has proven to be of enduring worth, and Moreno's letter of thanks to Brennan sheds further light on his decision to abandon the Australian focus of the project:

Very many thanks for your letter and your hymn that I have just set to music.

I have given up the idea of an Australian Hymnal as people responded fairly well to my invitation as far as the quantity is concerned, but they only sent me rubbish. Your

Hymn is the only one worth printing; it is simply a master piece. The only word which gave me a bit of trouble was Calvary, but, I managed it alright.

The Hymnal which I have just finished comprises 45 numbers for all occasions. The words are taken only from classic writers (SM to Rev. Fr Brennan, 8 Mar. 1932, WNN 02981).

The hymn by Brennan is the only one in the collection for which the author of the text is identified. Moreno's correspondence does indicate, however, that Sister Mary Aidan Godd provided the chorus of one hymn: the Hymn to our Lady of Mercy (SM to Sr Mary Aidan, 2 May 1932, WNN 02981). It is also possible to identify a number of other authors as Moreno used a number well known texts.

Although Moreno had described the volume in early March as complete with forty-five hymns, it had clearly expanded to fifty by the end of the month, when he sent it to the proposed publishers and printers, A. Kynoch & Co Ltd of Melbourne. In his letter to Kynoch, the collection is for the first time titled *The Little Flower hymnal*. Moreno provided both a words-and-melody version and a full-accompaniment version (SM to The Manager, A. Kynoch & Co., 30 March 1932, WNN 02980). Four months later, after lengthy and detailed negotiations with Kynoch (SM to The Manager, A. Kynoch & Co, 19 Apr. 1932 WNN 02980, 4 May, 15 Jun. 1932, WNN 02981) Moreno halted the plan to publish the volume with that firm and requested that the manuscripts be returned to him (SM to The Manager, A. Kynoch & Co., 2 Aug. 1932, WNN 02981).

At some time after this, Moreno appears to have opened negotiation for publication of the volume with Pellegrini & Co of Sydney. Soon after his arrival in Sydney in July 1933, he reported to the Abbey Prior that he was finalising publication agreements for the hymnal with Pellegrini, whom he considered capable of selling it successfully (SM to P. Prior, 27 Aug. 1933, WNN 02821). The volume appeared shortly thereafter. The Pellegrini publications, both accompaniment book and a words-and-melody book, each dated 1933, were "on the shelves" and being promoted in the press by November 1933 (*The Advocate* 16 November 1933, p. 14). The collection contains the following fifty hymns (Table 4.10), presumably the same selection as had been proposed in earlier negotiations with Kynoch:

Table 4.10 *The Little Flower hymnal*

Number	Title	Liturgical season – theme
1	Creator of the starry frame	Advent
2	What lovely infant can this be	Christmas-Epiphany
3	Sleep holy babe	Christmas-Epiphany
4	Come all ye faithful	Christmas-Epiphany
5	Jesus, the only thought of Thee	Most Holy Name of Jesus
6	Thou loving maker of mankind	Lent
7	My Jesus say what wretch has dared	Passion tide and Holy Week
8	Christ is risen from the dead	Easter tide
9	Why is thy face so lit with smiles	Ascension day
10	Holy Spirit Lord of light	Whitsuntide
11	O all ye people God hath made	Holy Trinity
12	Jesus my Lord my God my all	Corpus Christi
13	I dwell a captive in this heart	Most Sacred Heart of Jesus
14	Hail Redeemer King Divine	Christ the King
15	Lamb most Holy	All Saints
16	Joy Joy the mother comes	Purification
17	Oft times when hemmed around	Our Lady Help of Christians
18	Sing Sing ye angel Bands	Assumption
19	Mary how sweetly falls that word	Our Lady's Holy Name
20	O Mother most afflicted	Compassion
21	Mother of Mercy day by day	Our Lady of Mercy
22	O Mother I could weep for mirth	Immaculate Conception
23	Ave Maria	---
24	Joy of my heart	---
25	Hail virgin dearest Mary	---
26	Uplift the voice and Sing	---
27	The vow is made and we belong to Mary	---
28	Daily daily sing to Mary	---
29	Grateful notes to heaven ascending	St. Patrick
30	With grateful hearts we breathe today	St. Joseph
31	O spouse of Mary	The Seven Dolours and Joys of St. Joseph
32	With joyful minds and willing hearts	St. Benedict
33	O saint of snow white purity	St. John the Baptist
34	It is no earthly summer's ray	St. Peter and Paul
35	Ye angels now be glad	St. Ignatius
36	Thou who hero like hast striven	St. Dominic
37	Saint Philomene fair star of morn	St. Philomena
38	O Virgin crowned with radiant glow	The "Little Flower"
39	Let alverno's holy mountain	St. Francis of Assisi
40	To the shores of distant Indies	St. Francis Xavier
41	Jesus in thy dear sacrament	Jesus in thy Dear Sacrament
42	When softly dawns the golden light	Hymn of consecration to the Sacred Heart of Jesus
43	Blessed be God blessed be His Holy Name	The Divine Praises
44	Stabat Mater dolorosa	Good Friday
45	Guardian angel from heaven so bright	The Guardian Angel
46	O Paradise	---
47	Lead kindly light	---
48	Jesus ever loving Saviour	Hymn for a Happy Death
49	Oh turn to Jesus Mother turn	A Prayer for the Faithful Departed
50	Vivat Pastor bonus	Reception of a Bishop

The Little Flower hymnal survives also in manuscript as a fair-copy score (Ms 00683), corresponding to the published full-accompaniment version and containing fifty hymns. The same fifty hymns survive also as working copies (Mss 00684-706, 02104, 02135), along with an additional seven hymns (Table 4.11) that were excluded by Moreno from the publication:

Table 4.11 *The Little Flower hymnal, unpublished compositions*

Title	Ms number
Hymn to St Benedict (II)	00694
The youth who wealth	00695
O purest of creatures	00696
Sweet Saviour	00696
Hymn to the Missions (II)	00697
O Lord [---]	00697
Soul of my Saviour	00698

Ros includes the work in his catalogue of Moreno's works, and makes reference to it as cited above (Ros 1980, pp. 88-92, index p. 6). Revell states variously that the collection was composed during 1932 (Revell 1990, p. 21) and in 1933 (Revell 1990, p. 73), and that it was published in 1933 (Revell 1990, p. 90). The evidence cited above clearly shows that Moreno had commenced composing hymns for the collection before the end of 1931 and that it was completed by late March 1932, prior to publication by Pellegrini in 1933.

Moreno later arranged the choruses of two of his own original hymns for four-part choir (SATB), *Come all ye faithful (Adeste fideles)* and *What lovely infant*. They survive in manuscript as fair-copy individual vocal parts (Mss 02418, 02506, 02537-48). The existence of multiple copies of the vocal parts for the carols suggests that the compositions were performed at Christmas in New Norcia. A four-part mixed choir version (SATB) of *Vivat Pastor bonus* also survives in manuscript as fair-copy voices-only scores (Mss 02280, 02285) and as fair-copy individual tenor and bass parts (Mss 02281-2).

Missa decima (April/May 1932)

Moreno wrote very little in his correspondence in regard to his next project, *Missa decima*, scored for three-part treble choir (SSA) with organ accompaniment. The work uses sections from *Missa de angelis* alternating with polyphony. Moreno's interest in chant at this time was also reflected

in a weeklong series of lectures on “Gregorian Chant” that he presented in Perth late in January 1932.

The earliest surviving reference to the work in Moreno’s correspondence was in May 1932, in a letter to a Brother Hughes, when Moreno described the work as complete (SM to Rev. Brother Hughes, 2 May 1932, WNN 02980). It is interesting that in another letter written the same day to a regular correspondent, “Sister Angela”, he did not mention the work, despite the fact that it would have been suitable for her community and school (SM to Rev Sr Angela, 2 May 1932, WNN 02980).

Moreno later sought a review of the Mass by Dom Gerard of Solesmes:

I hope that you will excuse me for the liberty I am taking in writing you in English. French is fairly familiar to me, but I find it rather difficult to write it correctly.

The object of this note is to ask you a great favour, viz: a short criticism on my latest Mass (Missa Decima) which is now in the press and will be published in a few weeks. I am sending you under separate cover the MS of same which goes to the printers for the production of the plates.

As you will see, this short and simple Mass is to be sung alternately with the Gregorian Missa de Angelis and since your name as a gregorianist is well known throughout the world I am sure a recommendation from you would go far and wide.

I hope that you will find the Mass in perfect accordance with the principles of your school. I hope also that this composition will meet with your approval as far as the artistic qualities are concerned. Your comment is meant for publication.

I am enclosing also a list of my liturgical compositions. If you are interested in any of those it would give me a pleasure to place them at your disposal.

Last year I gave a series of lectures on Gregorian Chant and had the opportunity of making known to the public your wonderful set of gramophone records.

I have produced a set of records of my own compositions. They are manufactured in Australia, England, Germany and Italy and seem to find a good market everywhere.

Perhaps you are not aware of the fact that I contributed largely to make known your works in Australia.

Although my musical activities are directed mostly to Church music, I have also composed quite a number of orchestral works, songs and some little things for piano.

Now I must conclude by thanking you most sincerely for your favour and would be pleased if I could do something for you (SM to Rev. Dom Gerard, 3 Feb. 1933 WNN 02982).

The Mass was published by Chenna as a score, dated “1933-XI”, and as a voices-only score. The Benedictine Community also published the voices-only score, undated, in two sizes. The work survives also in manuscript as a fair-copy score (Ms 00138) and as working copies (Mss 00139, 02018, 02275). In his discussion of the Mass, Ros (1980, pp. 79-80) states only that it was composed sometime after 1931. Revell (1990, pp. 72-3, 88) gives a suggested composition date of 1932, although he correctly dates the Chenna publication. On the basis of the evidence cited above, the completion date can now be given as April/May 1932.

Unnamed work (April/May 1932)

Moreno composed his next work, an un-named composition, now lost, in response to a request from a Mr Semmens. The only details known about this work are those provided by Moreno in the following letter to Semmens in May 1932:

I am sending you the music that I have composed for your verses.

I have to work rather hard to find a melody suitable for the two stanzas. My difficulty was that some of the verses have the accents in places that do not correspond with the general rhythm. I think that the best thing I could do was to write down in pencil only those verses which are most ideal for the music - no matter to which stanza they belong to - you have a great facility for writing and I think it would be an easy job for you to reconstruct the missing lines in such a way that the accents would fit exactly with those that I have written under the melody.

This difficulty has been the cause of the delay and I would be sorry if I put you into any inconvenience (SM to Mr Semmens, 2 May 1932 WNN 02980).

These details indicate that this was a vocal work, probably with piano accompaniment. Moreno wrote a second work using a text by Semmens in 1936, *Ave Maria (Hear us pray)*, at which time he is identified as Mr E G Semmens from the Perth Registrar’s Office (Semmens to SM, 27 Apr. 1936, WNN 02823).

Neither Ros (1980) nor Revell (1990) refers to this work.

Lauda Sion Salvatorem [June 1932]

Moreno’s only setting of the whole text of the Sequence for the Feast of *Corpus Christi*, *Lauda Sion Salvatorem*, is scored for four-part mixed choir (SATB) with organ accompaniment. The

first reference to this work in Moreno's correspondence is in February 1933, where it is included in the catalogue of works sent to P. Dios (SM to P. Dios, 17 Feb. 1933, WNN 02982).

The work survives in manuscript as fair-copy scores (Mss 00522-3, 00531), fair-copy individual vocal parts (Mss 00525-30, 01876) and as working copies (Mss 00532, 02147). A number of fair-copy fragments also survive (Mss 00524, 01795). The existence of multiple individual vocal parts implies that the work was performed at New Norcia, but there is no reference to this setting in the Abbey Chronicle.

Seven paper types are used for this work, the majority of which do not shed any light on the date of composition. The use of B & H. Nr. 47. E. for a working copy, however, does suggest a middle-period composition.

Ros (1980, index p. 2) includes this work in his catalogue of Moreno's works composed between 1922-53, but does not otherwise refer to it. Revell (1990, pp. 82, 88) suggests a composition date of 1947, but does not discuss the work. On the basis that Moreno included this work in his catalogue of February 1933, and does not otherwise refer to this composition, it can be dated speculatively to the Feast of Corpus Christi in June 1932.

Festival overture (June 1932)

The period following Moreno's return to the Abbey from Sydney in August 1931 saw him write a number of orchestral works, the first being the *Festival overture*. In December 1931 Moreno wrote to his great friend, Father O'Brien, describing the new work as follows:

The first two months after my arrival in New Norcia was a period of great activity on my part in the way of manufacturing music. I passed through different stages of the fire as the character of the compositions is concerned, ranging from the sombre "Dies Irae" to the merry "Overture" in which the well known "For he is a jolly good fellow" comes in as a leading motif (SM to Fr. O'Brien SJ, 12 Dec. 1931, WNN 02980).

No further mention of the work is made in correspondence until June 1932 when Moreno wrote to Mr Michael Lavan of the Perth Symphony Orchestra, in the following terms:

At last I have the pleasure of telling you that I have finished writing the piece that for [a] long time has obsessed my whole being. The "Festival Overture" is one of best production if not the best.

You will be pleased to hear that I have dedicated to you this composition. I hope that it will be played soon in Perth and that you will feel proud of the dedication. This overture is a far better composition than the Tarantella: it is worked in four subjects, one of them being the well-known melody in "for he's a jolly good fellow". You will be surprised [---] of the effects that can be obtained out of this simple tune, but the end harmony is given in its integrity with a thunderous effects. I wouldn't be surprised if the audience sing with the orchestra if it is well played.

I expect to have all the parts copied in a few days and then I'll send you the whole thing that you may arrange personally for the performance (SM to Mr Lavan, 23 Jun. 1932, WNN 02981).

The score and individual parts were posted to Lavan early in July (SM to Mr Lavan, 8 Jul. 1932, WNN 02981), providing time for the Perth Symphony Orchestra to prepare for the first performance of the work on 14 August 1932 (*West Australian* 15 August 1932). Moreno heard the concert via live radio broadcast and he wrote the following review of the concert to Professor Ross:

Kindly excuse me for not replying before yours of the 2nd August. I have been in bad health for many days and even now I don't feel too well.

I just got up from bed to write you this note.

In spite of my troubles I managed to listen in to the last concert of the Perth Symphony Orchestra. It was magnificent. The "Festival Overture" was perfect except the introduction and the finale; the former was taken too quick and the latter too slow. I know full well how difficult it is to interpret a new work to the complete satisfaction of the composer. I am sure that Mr. Reid wouldn't mind me to tell [him] that. He deserved the highest congratulations for what he has done. The orchestra has every chance to be shortly at the pinnacle of all the Australian orchestras. I hope that they will keep up their enthusiasm and that the public will patronise generally their efforts (SM to Prof. Ross, 17 Aug. 1932, WNN 02981).

Using the *nom de plume* "Jonathan Gozdowsky" Moreno entered the work in the 1949 ABC composer's competition held in honour of the proposed Royal Visit. On this occasion he renamed it "Ceremonial Overture". The work was not successful in the competition (W. G. James to SM, 18 Mar. 1949, WNN 02818).

The work survives in manuscript as full open scores (Mss 01615, 01618), a condensed score (Ms 01617), individual instrumental parts (01619-63) and as a working copy (Ms 01664). The condensed score bears the *nom de plume* and one of the open scores (Ms 01618) bears the dedication "To my dear Friend M. G. Lavan K. C."

Both Ros (1980, p. 106) and Revell (1990, p. 21) date the work to “after 1931”. Ros quotes the concert review of the first performance by “Fidelio”, the *West Australian* critic following the 1932 performance, but incorrectly dates this review to 1934 (Ros 1980, pp. 106-8). Revell (1990, pp. 76, 87) inexplicably suggests a composition date of 1935. On the basis of the evidence cited above, the *Festival overture* was completed by June 1932.

Triumphal march (July 1932)

The second orchestral work composed after Moreno’s return to the Abbey was the *Triumphal march*. The first surviving reference to the work in Moreno’s correspondence is in July 1932, when he noted that he had completed the work and was working on the individual instrumental parts (SM to Mr Lavan, 22 Jul. 1932, WNN 02981). Progress was evidently slow because it was not until three months later that Moreno posted the manuscripts to Professor A. D. Ross, who was then President of the ABC Symphony Orchestra, and to whom the work is dedicated (SM to Prof Ross, 6 Oct. 1932, WNN 02981). The first performance of the work was given by the orchestra on 20 November 1932, and the concert was reviewed by the Perth critic “Fidelio” as follows:

In the presence of an exceptionally large audience at His Majesty’s Theatre last night, the Perth Symphony Orchestra gave its final concert of the year, under the baton of Mr. G. J. Reid.

The occasion was noteworthy for the inclusion in the programme of compositions by two local musicians. Dom S. Moreno, some of whose music the orchestra had presented at an earlier concert, was re-presented by a Triumphal March (which is dedicated to the orchestra’s president, Professor A. D. Ross) and a “Valse Pathétique.” Both were effectively rendered and much applauded.

The March, which is laid out on ample lines, opens with a terse, fanfare-like theme that is put to considerable use, and with excellent results, in what follows. Further material includes a broader, vigorous theme in the major and a contrasting tune in the minor. All this is worked up skilfully and with, eventually, inspiring massiveness (‘Fidelio’ 1932, *West Australian* 21 November).

The work survives in manuscript as a fair-copy score (Ms 01474), fair-copy instrumental parts (Mss 01475-1513), discarded fair-copy pages (Mss 02040, 02223) and as a working copy (Ms 01515). The full score includes the dedication to Professor Ross.

As for the other orchestral works composed at this time, Ros (1980, p. 105, index p. 8) dates this work to “after 1931”. He also quotes the concert review by “Fidelio”, presumably cited as an undated newspaper clipping, and mistakenly dates it to 1934 (Ros 1980, pp. 107-8). Revell suggests that the work was composed in 1934, presumably on the basis of Ros’s dating (Revell 1990, pp. 21, 75, 90). On the basis of the evidence cited above, this work can be dated to July 1932.

Minuet & Valse pathétique (August 1932)

Moreno’s final orchestral works for 1932 are the *Minuet* and the *Valse pathétique*. The first reference to these works in Moreno’s correspondence is in the list of orchestral works sent to Professor Ross in August 1932, where Moreno describes the works as follows:

I expect that the directors will find the “Minuet” to be a delightful item. The “Valse pathétique” is just what the name promises; towards the end it becomes almost horrific (SM to Prof. Ross, 17 Aug. 1932, WNN 02981).

The *Valse pathétique* was performed on 20 November 1932 at the same concert as the *Triumphal march* (discussed above), and reviewed the next day by the critic, “Fidelio”, as follows:

The title of the waltz, a cheerful affair on the whole, remained something of a puzzle - at least until about the middle, when a brief section in more severe colouring character appeared.

The second local composer, Mr. C. Nelson Burton, a cellist in the orchestra, had in common with Dom Moreno the ability to lay his three pieces out orchestrally, in a competent, well-sounding manner (‘Fidelio’ 1932, *West Australian* 21 November).

The work survives in manuscript as a fair-copy full score (Ms 01393), fair-copy individual instrumental parts (Mss 01394-01432), a discarded fair-copy instrumental part (Ms 02520) and as a working copy (Ms 01433).

The first performance of the *Minuet* was given in April 1934 in Sydney, when Moreno conducted the National Broadcast Orchestra: the event was also broadcast nationally by radio 2FC (*The Catholic Press* 23 April 1934). The work survives in manuscript as a fair-copy score (Ms 01515), fair-copy instrumental parts (Mss 01516-46), discarded fair-copy pages (Mss 01236,

02255) and as a working copy (Ms 02223). The working copy also contains a fair-copy instrumental part of the *Triumphal march* (July 1932).

As for the other orchestral works composed at this time, Ros (1980, p. 105, index p. 8) dates both the *Minuet* and the *Valse pathétique* simply to “after 1931”. Revell discusses the works along the same lines as Ros, but dates the *Valse pathétique* to 1935 (Revell 1990, pp. 21, 75, 90) and the *Minuet* to 1934 (Revell 1990, pp. 75, 88). The evidence cited above indicates that both works were completed by August 1932.

XX Litaniae lauretanae (October 1932)

Following the earlier collections of Litanies to the Blessed Virgin Mary, Moreno’s *XX Litaniae lauretanae* was his third published collection of this type. Each litany is scored for unison voices with organ accompaniment. As in the *XV Litaniae lauretanae* (August 1929), the text for each of the twenty litanies comprises the following simple three-fold petition:

Sancta Maria, ora pro nobis
Sancta Dei Genitrix, ora pro nobis
Sancta Virgo Virginum, ora pro nobis

The litanies, each twelve bars in length, are published in the following order, grouped by key:

Table 4.12 *XX Litaniae lauretanae*

Number	Key
I	C maj.
II	C maj.
III	Eb maj.
IV	Eb maj.
V	Eb maj.
VI	Eb maj.
VII	F maj.
VIII	F maj.
IX	F maj.
X	F maj.
XI	F maj.
XII	F maj.
XIII	G maj.
XIV	G maj.
XV	G maj.
XVI	G maj.
XVII	Bb maj.
XVIII	Bb maj.
XIX	Bb maj.
XX	Bb maj.

There is no reference to this collection in Moreno's correspondence until October 1932 when the manuscripts were sent to Chenna (SM to Chenna, 28 Oct. 1932, WNN 02981). Corrections for the proofs were sent in February 1933 (SM to Chenna, 3 Feb. 1933, WNN 02982). Chenna published the collection as a vocal score, dated "1933 XI", and an undated second edition was also printed.

The collection survives also in manuscript as a fair-copy vocal score (Mss 00358-9), as voice-only fair copies (Mss 00360-2) and as a working copy (Ms 00363). The working copy also includes some rudimentary sketches and three complete litanies not included in the published collection or in the fair copies, two in E-flat major and one in C major.

Ros (1980, index p. 5) includes this collection in his catalogue, but does not give a date of composition. He states incorrectly that the work was published in 1931 (Ros 1980, p. 85). Revell correctly dates the first publication, and his suggested date of composition of 1932 can now be confirmed (1990, pp. 72, 87). On the basis of the evidence cited above, and the fact that Moreno normally sent material to the publisher soon after completion, this collection can be dated to October 1932.

Around the Boree log (December 1932)

Moreno's only published collection of secular songs, *Around the Boree log*, scored for voice and piano, comprises settings of twenty poems (Table 4.13) selected from the anthology of the same name by "John O'Brien". Angus & Robertson had published O'Brien's anthology in 1921. It comprises forty-six poems on Australian themes and was described in the publication itself as:

...the book of the Irish settlers in Australia. In its verses are enshrined the best and most characteristic of their ideals and their surroundings - the home life, full of intimate affection and instinct with true piety; the intercourse, gay or humorous or comradely, with neighbours and friends; the ties of religion and family unity that bind to the home hearth even those who wander farthest from it, and the "Church upon the Hill" that is the centre of all (*Around the Boree log* 1921, jacket cover).

"John O'Brien" was the pen name for Reverend Monsignor Patrick Joseph Hartigan (1878-1952), a diocesan priest from New South Wales.

Table 4.13 *Around the Boree log*

	Number	Title
Book I	1	Come sing Australian songs to Me (Come little one and sing to me)
	2	Around the Boree log (Oh stick me in the old caboose)
	3	The Church upon the hill (A simple thing of knotted pine)
	4	Six brown boxer hats (The hawker with his tilted cart)
	5	Calling to me (Through the hush of my heart)
Book II	6	The wiree's song (The wiree sang that Christmas Day)
	7	The little Irish mother (Have you seen the tidy cottage)
	8	Said Hanrahan (We'll all be rooned, said Hanrahan)
	9	The Presbytery dog (Now of all the old sinners)
	10	Laughing Mary (With cheeks that paled the rosy morn)
Book III	11	The Libel (The Flowers have no scent)
	12	The helping hand (When that hour comes when I shall sit alone)
	13	Ten little steps and stairs (There were ten little steps and stairs)
	14	The birds will sing again (She saw the helper standing near)
	15	Tell me what's a girl to do? (Tell me what's a girl to do?)
Book IV	16	Peter Nelson's fiddle (Do you ever dream you hear it!)
	17	Tangmalangaloo (The Bishop sat in lordly state)
	18	One by one (With trust in God and her good man)
	19	When the circus came to town (When the circus came to town)
	20	When old man Carey died (A night of wind and driving rain)
Unpublished		Ownerless (He comes when the gullies are wrapped)

There are conflicting accounts concerning the genesis of this collection, associated respectively with the Josephite Sisters of St Gertrude's College, New Norcia, and the Marist-operated St Ildephonsus' College, New Norcia. The association with St Gertrude's rests on slender evidence cited in the College Magazine of 1988:

Sister Rosendo asked Fr. Stephen Moreno to put the poems of "Around the Boree Log" to music.... He was very pleased with the idea. The manuscripts were brought up to St Gertrude's. Sister Rosendo taught the songs to the girls and Fr. Moreno decided about the value of the manuscripts. Some songs and parts of the other songs were written a second time (80th Anniversary St Gertrude's College, New Norcia 1988 p. 19).

Sister Rosendo Stephens was the music teacher at St Gertrude's College between 1925-35 (80th Anniversary St Gertrude's College, New Norcia 1988 p. 19), but there is no other evidence that Sr Rosendo instigated the project.

The association with St Ildephonsus' College is stronger: by 1923 Hartigan's collection of poems had been introduced as a class book for the sixth grade at the College, and it was apparently well received:

Having introduced the “Boree Log” as a class book, recitations from it were many and varied on the concert programmes, and found warm response from the audience who dearly love all that is Australian, especially what finds its way to the ear through song and verse. Not only are John O’Brien’s poems charmingly Australian, they are also religious and soul-inspiring (*St Ildephonsus’ College Magazine* 1923, pp. 79-80).

Reports in the St Ildephonsus’ College Magazine indicate that Moreno frequently participated in events at the College, and it is highly probable that he attended a number of occasions where poems were recited from Hartigan’s collection. At least one such concert is documented in 1924 as follows:

Sixth Class made a good impression in John O’Brien’s “Currajong.” Father Stephen Moreno obliged with the star item of the evening, for which the audience showed hearty appreciation....Eric Leaver rendered well “Could I Hear the Kookaburras once again,” John O’Brien (*St Ildephonsus’ College Magazine* 1924, p. 45).

It has already been observed that Moreno had set to music one of O’Brien’s poems, *Come sing Australian songs to me* (1928), and the first reference to setting a collection of the poems does not appear until November 1932. The instigation for this project appears to have come from Brother Brendan Hill, who taught at St Ildephonsus’ College between 1918-23 & 1932-4, and was Provincial Superior of the Marist Brothers at Mittagong between 1925-31 (Braniff 1984, p. 90, Appendix 4). Writing to Brother Brendan in 1932, at that time living once again at New Norcia, Moreno reported that he had selected fifteen of the poems, omitting numbers 4, 6, 12-3 and 17 of Table 4.13 (SM to Brother Brendan, 11 Nov. 1932, WNN 02981). Brother Brendan also appears to have been the initial contact between Hartigan and Moreno:

It is no trouble for any composers to find melodies and striking accompaniments for these verses. They are simply magnificent when [---] book will be well know the musicians will [---] to be my best production with the possible exception of my orchestral works.

I expect to be able to spend a few months in Sydney next year; there I will do my best to give some public demonstrations of these poems and also to produce a set of gramophone recordings.

I would be glad if Father Hartigan would send me some other verses (SM to Brother Brendan, 11 Nov. 1932, WNN 02981).

By 16 November 1932, Moreno had set sixteen of the poems, and he noted in a letter to Sister Francis that he intended to have the collection published (SM to Sister Francis, 16 Nov. 1932, WNN 02981). Moreno was soon in direct correspondence with Hartigan, discussing progress of the project, and even requesting modifications of the verbal rhythm in one of the poems:

For some weeks your incomparable book “Around the Boree Log” has been the [focus] of my meditations, as a result of which I have set to music 16 of your poems. I understand that Brother Brendan sent you a list of those 16 songs. He is going to send you a copy of our College Magazine in which will appear the “Wiree’s Song”.

With the exception of my orchestral pieces these Songs are to my mind my best productions. We are going to perform some of them next week. The children are very fond of them. Some like better the “Little Irish Mother” others the “Laughing Mary” but they all get thrilled when singing “The Presbytery Dog”.

[---] master-pieces [---] I had only a but only a bit of trouble with “When the circus came to town” as a matter of fact I had to arrange the melody separately for each of the three stanzas that I used. This of course is a serious [---] towards the possible popularity of the song.

I don’t know if I am asking too much if I propose that you would arrange for me three stanzas in perfect accordance with the following skeleton:

1. When the circus came to town
2. And we **feel** || that the **land**
3. And a **band** || and a **painted** clown
4. We took **quite** the full || **of** our shillings worth
5. We took **quite** the full || **of** our shillings worth
6. And our **health** bit **fast** || and our hope on high
7. And a **band** || and a **painted** clown
8. We took **quite** the full || **of** our shillings worth
9. We took **quite** the full || **of** our shillings worth
10. When the circus came to town

I mark the principal with ^ [bold] and the decision of the system with ||. There is still a possibility of improving the rhythm by accentuating the syllables that would correspond to **of** in the verses 4, 5, 8, 9.

As we are going to publish the songs at an early date I would like to know whether I can expect from you the favour. I will keep back the songs that will be printed.

Since I started writing this letter I have composed two more songs, “Six Brown Boxer Hats” and “Ten Little Steps and Stairs”. It took me only a few minutes...

I think that this is cheek enough to ask you so much not knowing you personally.

Hoping, however, that you will help me, and thanking you most sincerely in anticipation (SM to Father Hartigan, 29 Nov. 1932, WNN 02981).

None of Hartigan’s correspondence to Moreno appears to have survived, but it is clear from the published works that the poet heeded Moreno’s request for small alterations to various texts.

Moreno’s intentions to have the collection published were outlined fully in correspondence to Angus & Robertson in December 1932:

Brother Brendan Hill has informed me of your kindness in giving us permission to publish a song of mine "The Wiree's Song" taken from "John O'Brien's" book "Around the Boree Log".

I don't think that the publication of the songs would be in any way detrimental to the sales of your book because 1st I do not use (save a few exceptions) the whole poem but only a few verses, 2nd For most stanzas I refer to your book; 3rd The price of the songs will be much higher than the book with only the words. I have just given a demonstration of some of those songs and since then the poems are better appreciated in our small circle, and the book is passing hands.

I intend to produce some gramaphonic [*sic.*] records of these songs when I go to Sydney. The [Phonographic] Company will be very pleased to work with me once again in this respect.

Thanking again your favour and trusting that your generosity will extend to the long list of songs already mentioned (SM to The Manager Angus & Robertson, 5 Dec. 1932, WNN 02981).

Angus & Robertson apparently responded quickly to Brother Brendan's request as *The Wiree's song* was published in the 1932 St Ildephonsus' College Magazine (*St Ildephonsus' College Magazine*, 1932 pp. 48-9). In late February 1933, Moreno informed Hartigan that he had received permission from Angus & Robertson to publish his collection (SM to Father Hartigan, 28 Feb. 1933, WNN 02982).

The publication of this collection is very significant in Moreno's output, because it was the first collection by Moreno to be published by the Benedictine Abbey of New Norcia. It was also the first publication for which Moreno designed and made the printing plates and tools used in the printing process (Harvey 2000 & 2001). It is unclear why Moreno decided to move away from the Italian publishers Chenna, but in the following letter to Mr Williams of "The People's Printing and Publishing Company", Moreno outlined a number of the publishing issues concerning this collection:

This is to ask you some information regarding music printing.

I intend to get printed some of my latest compositions but since the usual way of producing the music is too expensive - the engraving of plates being a slow process - I have devised a method by which the hand engraving is not necessary. It consists of drawing the music in a very large size as in the accompanying sample, and then by means of an original printing block to have it printed like any other book.

The book that I intend publishing first is a collection of 20 songs. It takes 38 pages of actual music (37 blocks) and the front piece and covers of 4 pages. The blocks are to be 6 x 9 inches.

They will contain everything that will be printed, so there will be no work for the composition.

You will notice that in the enclosed specimen the materials they have been employed are: ordinary ink; rubber stamp ink and very dark pencil (SM to Mr Williams, 16 Jan. 1933, WNN 02982).

The importance of this publication in the development of Australia's publishing history cannot be underestimated. Ross Harvey, who has made a study of Moreno's publishing methods, makes the following observations on Moreno's contribution to publishing in Australia:

Moreno's process, then, was not novel, but it is nonetheless noteworthy. The process is very likely to have been unique in Australia. The process was once commonly used in some European countries, and at the hands of the monks of New Norcia it represents an adaptation to local conditions, an adaptation well suited to the monastic conditions then prevailing of plentiful labour but a lack of access to the technical skills (such as engraving) required to produce music copy in any other form (Harvey 2000).

The collection of twenty songs (Table 4.13) was published in 1933 as a single-volume score, and as four individual books, each containing five songs. The Peoples' Printing Press and Publishing Company, Perth, printed the collection in time for Moreno to send a number of complimentary copies to friends and the press in July 1933 (SM to Mother Laurence, 23 Jul 1933, WNN 02983, SM to Sister Julia, 24 Jul. 1933, WNN 02984). In 1966 Angus & Robertson also published a single-volumed "pocket size" edition (120x153mm).

The collection of twenty songs, along with a song not included in the published edition (listed above), survives also in manuscript as fair copies and as working copies (Mss 01788-01813, 01902, 01925, 01947, 01951, 01970, 02068, 02072, 02129, 02465, 02471, 02534). Eight songs also survive in a single printed volume containing melody and text for numbers 3-5, 7, 9 and 19, and SATB versions of the chorus of numbers 1 and 2 of Table 4.13 (Mss 01816-26). The existence of multiple fair-copy manuscripts suggests they were probably used at New Norcia.

Ros (1980, pp. 91-4) states that the collection was composed in 1933, presumably on the basis of the date of publication. Revell suggests variously a composition date of 1932 (Revell 1990, p. 21) and 1930 (Revell 1990, pp. 69, 87). The evidence cited above clearly indicates that the collection was completed in December 1932.

Moreno also arranged a number of these compositions for voice and orchestra (see January 1936) and brass band (see May 1947).

Incidental music to *The pied piper of Hamelin* (December 1932)

Moreno appears to have composed incidental music for several plays performed at St Gertrude's College, New Norcia, around the early 1930s. Very little of the music appears to have survived, but the title of some of the plays are recorded in a reminiscence by Sister Betty Brotherston RSJ, a student of St Gertrude's between 1929-34:

The plays put on during these concerts were more than light entertainment. I remember particularly "The Upper Room" a long play based on the Passion of Jesus. Father Moreno put parts of this play to music, which added greatly to its emotive appeal – the actual name of the play escapes me now. In a lighter vein, we dramatised "Rip Van Winkle", and sang our way through "Pied Piper of Hamelin". I wonder what became of the music to that one? (Brotherston 1988, p. 18).

The year in which the *The pied piper of Hamelin* was performed can be established as 1932 from a letter written by Moreno to "Peggy", another former St Gertrude's student:

The concert this year was excellent. I composed quite a lot of incidental music to the Play (The Pied Piper of Hamelin) which was a far better Play than the "Vision" (SM to Peggy, 27 Dec. 1932, WNN 02982).

The only surviving music for any of the above mentioned plays is a two-page incomplete working-copy manuscript (Ms 01969) containing two songs that can be identified by their text, including "great rats brown rats", as having been written for *The pied piper of Hamelin*. The working copy indicates that the music was scored for unison voices with piano accompaniment. Neither Ros (1980) nor Revell (1990) refers to these compositions, or to any other incidental music for plays.

The song of the shirt (May 1933)

Following the completion of his major collection of secular songs, *Around the Boree log* (December 1932), Moreno wrote a number of individual secular songs. Writing to a now-unidentified correspondent in May 1933, Moreno noted that he was putting the "finishing touches to [his] masterpiece", a setting of Thomas Hood's poem, *The song of the shirt*, for solo voice with piano accompaniment (SM to [---], 1 May 1933, WNN 02983). Two months later, he wrote that

this work was one of the few items he had “composed lately” (SM to Prof [---], 3 Jul. 1933, WNN 02984).

The evidence cited above for the dating of this work conflicts with the suggestion by Ros that it was composed in or around 1934. Ros believed the work to have been written for Franco Izal, a former class-mate of Moreno:

Fourteen years afterwards (1934) they met again in Sydney. One day Signor Izal told his friend Dom Moreno: “Since you compose so much music, why don’t you write something special for me too?” Dom Moreno told him: “I’ll see what I can do for you, you big rascal.” The outcome was “The Song of the Shirt” (Ros 1980, p. 104).

Izal did, however, give the first performance of the work, with Moreno at the piano, during a radio broadcast of Moreno’s music from St Patrick’s Church Hill, Sydney, in April 1934 (*Australian Radio Times* 9 March 1934).

The song survives in manuscript as fair-copy scores (Mss 01827a-d), fair-copy voices-only scores (Mss 01828-9) and as working copies (Mss 01832, 01932). Revell (1990 pp. 79, 90) suggests a date of 1940, both of which can be discounted on the basis of the evidence cited above, which clearly shows that the song was completed in May 1933.

The field of the cloth of gold (August 1933)

Moreno’s output of secular songs continued after his arrival in Sydney in July 1933, where he was employed by the Marist Fathers at St Patrick’s, Church Hill, to re-establish there a male-voices choir. The first of several works composed during this time is a setting of *The field of the cloth of gold*, another poem by Father James Hartigan (alias John O’Brien) the author of *Around the Boree log*. Ros (1980 p. 94) recorded that the text was written specifically for Moreno. Moreno’s setting is for unspecified solo voice with piano accompaniment.

Reporting to the Abbey Prior in August 1933, Moreno noted that he had received from Hartigan the words to the *The field of the cloth of gold*, and that his setting was complete (SM to P. Prior, 27 Aug. 1933, WNN 02821). A week later, Moreno informed Abbot Catalan that the song was to

be a compulsory vocal item in the 1934 Melbourne Music Eisteddfod (SM to P. Abad, 5 Sep. 1933, WNN 02821).

The song was published in 1934 by the Sydney firm, Chappell & Co, and what appears to be the only surviving copy is held in the Victoria State Library. The work survives also in manuscript as a fair-copy score (Ms 01767), melody-only fair copy (Mss 01768) and as a working copy (Ms 01769).

Neither Ros (1980) nor Revell (1990) refers to the publication. Ros (1980, index p. 7) includes this work in his catalogue, but does not give a date of composition. Revell gives 1934 as the suggested date of composition, and states incorrectly that “O’Brien” was the *nom de plume* of a “Fr Flanagan” (Revell 1990, pp. 75, 90). The evidence cited above clearly shows that the work was completed in August 1933.

Lochinvar hymn (September 1933)

Moreno’s next work composed in Sydney, and published there by Pellegrini, is his *Lochinvar hymn*, scored for unison voices and piano. The publication, which is dated 1933, indicates that the text was by Sister M. Gerard Long, a Lochinvar Josephite with whom Moreno had corresponded regularly. The work is dedicated to the “Pupils of Lochinvar College”, and it was used as their school hymn.

As there is no reference to the work in Moreno’s correspondence, it was likely that he composed it directly by request during his short stay at Lochinvar early in September 1933 (SM to P. Prior, 16 Sep. 1933, WNN 02821). During this visit he participated in a concert given to celebrate the Golden Jubilee of the foundation at Lochinvar of the Sisters of St Joseph. At the concert, he played a number of organ solos and accompanied a number of vocal items (Concert Programme, 6 Sep. 1933, WNN Newspaper Clippings Grey Spine).

No manuscript copies of the hymn appear to have survived, either in New Norcia or at Lochinvar. Ros (1980, index p. 6) includes this work in his catalogue, but does not date it or discuss its provenance. Revell (1990, pp. 74, 88) suggests a composition date of 1933, but does not cite the

date of publication. On the basis of the evidence cited above, the work can be dated with reasonable confidence to September 1933.

Coram sacramento (September/October 1933)

The genesis of Moreno's published collection of eleven motets to the Blessed Sacrament, *Coram sacramento*, scored for solo or chorus in unison, with organ accompaniment, (Table 4.14), remains unclear.

The first reference to these original Moreno compositions appears in a letter to the Abbey Prior in September 1933, when Moreno noted that he was "going to publish a small 'Benediction Manual' in a popular style" (SM to P. Prior, 16 Sep. 1933, WNN 02821). One month later, he outlined to Abbot Catalan the difficulties he was experiencing regarding the collection's copyright, royalties, Imprimatur and other publishing negotiations. At the same time, he endeavoured to allay the Abbot's fears regarding the possible harm that any new publication might have on the sale of other collections (SM to P. Abad, 11, 16 Oct. 1933, WNN 02821).

Table 4.14 *Coram sacramento*

Number	Title	Key
1	O salutaris hostia	Eb maj.
2	O salutaris hostia	F maj.
3	O salutaris hostia	G maj.
4	O salutaris hostia	G maj.
5	O salutaris hostia	Eb maj.
6	Tantum ergo sacramentum	Eb maj.
7	Tantum ergo sacramentum	F maj.
8	Tantum ergo sacramentum	G maj.
9	Tantum ergo sacramentum	Eb maj.
10	Tantum ergo sacramentum	F maj.
11	Adoremus in aeternum	C maj.

The work was published by Pellegrini, dated 5 October 1933, and dedicated to "Rev. D. H. Hurley, S.M. St. Patrick's Church Sydney", who was the Superior of the Marist community. No manuscript copies of this collection appear to have survived.

Ros (1980, pp. 115-6) states only that the work was composed during Moreno's stay in Sydney, and also that it was written "at the request of Mr. O'Connor, the Manager of the firm Pellegrini

and Co.”. Revell (1990, pp. 73, 87) gives a suggested composition and publication date of 1933. The evidence cited above indicates that the work was completed in September/October 1933.

Missa undecima (November 1933)

During his stay with the Josephite Sisters at Lochinvar in 1933, Moreno composed his *Missa undecima*, which is scored for two-part treble choir (SA) with organ accompaniment.

A complete working copy of the Mass, in Moreno’s hand, survives in the Archives of the Lochinvar Sisters of St Joseph at Maitland, and it is clearly dated “Nov 1933”. An incomplete photocopy of this manuscript is held in the Music Collection at New Norcia (Ms 00144). An annotation on the front cover of the manuscript, not in Moreno’s hand, reads as follows: “Composed at Lochinvar Convent 1933-34. Given to S. M. Angela. Loch. Choir gave first performance in Australia”.

The work survives also as a fair-copy score (Ms 00141), a fair-copy organ-only score (Ms 00142), as two fair-copy vocal parts (Mss 00140, 00143), and as a fragment containing three bars from the Kyrie (Mss 02447, 02690). There are no references to *Missa Undecima* in Moreno’s correspondence until 1935 (SM to Mr Pellegrini, 13 Sep. 1935, WNN 02988). Pellegrini published the work in 1935 as a score and as a voices-only score. Chenna also published the work in 1937.

Ros does not give a date of composition for the Mass, but he notes that Moreno “had the great pleasure of hearing his ‘Missa Undecima’ for the first time” upon his return to Lochinvar in 1934 (Ros 1980, p. 119). Revell (1990, pp. 74, 89) suggests a composition date of 1933. The evidence cited above clearly dates this work to November 1933.

Ipse Jesum erat [September-November 1933]

Another work that appears to have been composed for Sister Angela Baker and the Sisters of St Joseph, Lochinvar, is the short antiphon *Ipse Jesum erat*, scored for two-part choir (SA) with organ accompaniment. The work is the antiphon sung with Psalm 22, during the Reception Ceremony of the Sisters at Lochinvar (M A Geatches RSJ 2005, pers. comm., 5 December).

The only copy of the work survives in the Archives of the Sisters of St Joseph, Lochinvar. This copy, in Moreno's hand, also contains the annotation, by Moreno, "2nd edition", but no other edition appears to have survived.

The Lochinvar Archives has, as yet, been unable to determine when this work was first performed, but as Moreno composed a number of compositions in Lochinvar during the period September – November 1933, the work can be speculatively dated to this time.

Neither Ros (1980) nor Revell (1990) refers to this work.

The pioneers (November 1933)

Moreno's secular song, *The pioneers*, sub-titled "Australian National Song" is scored for two voices with piano accompaniment, and appears to have been written at the same time as his *Missa undecima* (discussed above). There appears to be no reference to this song in Moreno's correspondence at New Norcia. The complete working-copy manuscript of this work (Ms 02447) is followed immediately by the *Kyrie* fragment from *Missa undecima*, suggesting that the song was completed around the same time as Moreno was working on the Mass.

Further details relating to the dating of this work can be found in the National Archives of Australia, where a published copy of the work is held along with Moreno's application for copyright (NAA 24856). This copy lacks a title page, any ascription for the music or lyrics, and any details of the publisher. The accompanying copyright application, dated 22 December 1933, gives "P. J. Oliver" as the author of the lyrics, and Moreno working under the *nom de plume* "A. Loch Fisher" as the composer, then living at Church Hill. The identity of "P. J. Oliver" is revealed in a letter from Moreno in January 1934 to be Rev. O. S. J. O'Beirne, who had given permission for Moreno to use the text (SM to Registrar of Copyright, 20 January 1934, NAA 24856). The copyright was duly assigned to Moreno early the following month (Registrar of Copyright to SM, 7 February 1934, NAA 24856).

Two complete printed copies survive at the Archives of the Sisters of St Joseph in Lochinvar, Maitland, and the publisher is identified on these copies as Nicholson & Co. Ltd, Sydney.

Moreno inscribed on one copy “To Cessnock Convent. With compliments of Composer 1934” and the other “To Wauchope Convent”. This suggests the work was intended for use in schools, and confirms the publication date of early 1934. A fair-copy manuscript of the work survives in the Archives of the Sisters of St Joseph, Mount Street, Sydney.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, the work can be dated with reasonable certainty to November 1933.

O salutaris hostia (December 1933)

In preparation for Christmas 1933 at St Patrick’s Church Hill, Moreno revived earlier works as well as composing a new setting of *O salutaris hostia*, scored for bass solo, three-part male choir (TTB), strings and organ. The resources and the occasion made it possible to perform his *Missa prima*, published some years earlier and also scored for strings, organ and male choir. Moreno took the opportunity to provide motets using the same scoring. Writing to Abbot Catalan in early December 1933, Moreno described the Christmas programme he was organising:

We are working these days at fever heat in preparation for the big splash we’ll be making with the “Missa Prima” on Christmas night. At the offertory the “Laetentur Caeli” will be rendered with orchestral accompaniment. At the end of the Mass we shall perform (also with orchestra) a new “O Salutaris” that I composed lately. In spite of being rather sombre, they like it very much. I am sure that Mr. Izal (Alias “El Cristo”) will put on a good show that night (SM to P. Abad, 14 Dec. 1933, WNN 02821, trans. Ros 1980, p. 111).

This setting of *O salutaris* does not survive at New Norcia, and the only known copies of the work derive from St Patrick’s Church Hill, now in the Private Collection of Mr Bernard Kirkpatrick, Sydney. They comprise a working-copy full score, a fair-copy condensed score, and fair-copy individual vocal and instrumental parts. Neither Ros (1980) nor Revell (1990) refers to this work. Moreno’s correspondence, cited above, clearly dates the work to December 1933.

God bless our Pope [July 1933 - July 1934]

Moreno’s “Concert Hymn” *God bless our Pope*, scored for solo voice with SATB or SSA chorus and piano, was published by the Sydney-based company, Pellegrini & Co. No date of publication is given on the printed copy, nor is the author of the text identified. The author can, however, be

identified from other sources as Nicholas, Cardinal, Wiseman. The work is dedicated to “Rev. P. Piquet S.M.”, a Marist at St Patrick’s Church Hill. No manuscript copies of this version of the work survive, and there appears to be no reference to it in Moreno’s correspondence.

The dating of this work is confused by the fact that it appeared also in two later arrangements: one for brass band, included in Moreno’s *80 pieces for brass band* (1947), and the other for voice and organ, in his *Supplement to the Gregorian manual* (1953). Both these collections included a number of arrangements of earlier compositions by Moreno, supporting the fact that the original version of *God bless our Pope* dates from much earlier.

Ros (1980, p. 116) states that this work was composed whilst Moreno was in Sydney between 1933-34. Revell (1990, pp. 82, 87) suggests a composition date of 1946 and a publication date of 1948. The dedication to Piquet himself, rather than to his memory, suggests that the work was composed before Piquet died in 1936. On the basis of the evidence cited above, the work can be dated with reasonable confidence to Moreno’s time in Sydney between July 1933 – July 1934.

The spacious firmament (January/February 1934)

Moreno’s motet *The spacious firmament*, scored for SATB choir *a cappella*, is a setting of “Ode” by Joseph Addison (1672-1719). Moreno set Addison’s complete text, which is a paraphrase of Psalm 19: 1-6, first published in *The Spectator* in 1712. Apart from the surviving manuscripts, little evidence is available to date the work. A live performance of the work, along with others by Moreno, was broadcast by the Australian Broadcasting Commission on 27 February 1934 from St Patrick’s Church Hill, Sydney. Moreno conducted the combined St Patrick’s Liturgical Choir (men) and the Children of Mary Choir (treble) for this performance (*Australian Radio News* 9 March 1934). This concert was reportedly “the first national broadcast from a Catholic Church through the stations controlled by the Australian Broadcasting Commission” (*The Advocate* 14 February 1934).

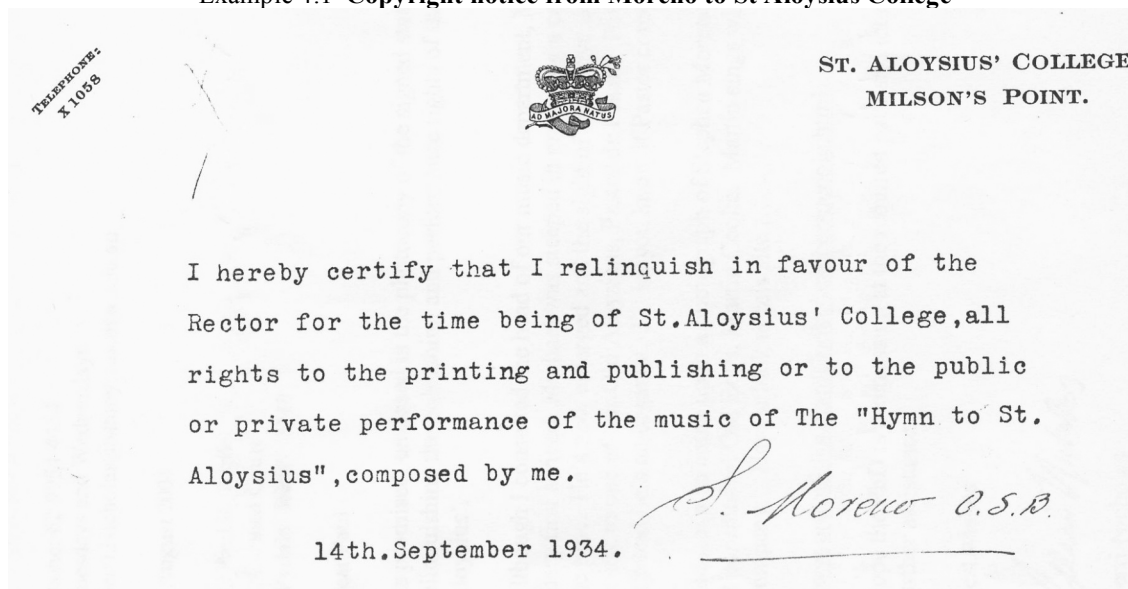
The work survives in manuscript as a fair-copy full score (Ms 01748), fair-copy individual vocal parts (Mss 01749-52) and as working copies (Mss 02221-2). One of the working copies also includes a fair copy of *Missa quinta* (October 1930), indicating that this song was composed after the Mass. Ros (1980, index p. 6) includes this work in his catalogue of Moreno’s “Miscellaneous

Sacred Songs”, but he does not otherwise refer to it. Revell (1990, pp. 53, 90) suggests a composition date of 1908. The latter can be dismissed on the basis that none of the surviving copies includes any of the characteristic notational devices used by Moreno before 1922 (see Chapter 1.3.3) and also the juxtaposition of works on one of the working-copy manuscripts (Ms 02221). Assuming the work was broadcast soon after it was written, the work can be dated with reasonable confidence to January/February 1934.

Hymn to St Aloysius (August/September 1934)

The *Hymn to St Aloysius* was the last of the works written by Moreno during his trip to Sydney in 1933-34. In a letter to Abbot Catalan in September 1934, Moreno noted that a hymn that he had composed for the School of St Aloysius had “made a very good impression” (SM to P. Abad, 5 Sep. 1934, WNN 02821). No copy of the work seems to have survived, in New Norcia or in the archives of St Aloysius’ College. The copyright notice (Example 4.1) has, however, been preserved in the Archives of the College:

Example 4.1 Copyright notice from Moreno to St Aloysius College



The provenance of the hymn suggests that it was probably scored for voices and piano. Neither Ros (1980) nor Revell (1990) refers to this work.

Missa duodecima (October 1934)

Moreno returned to New Norcia on 24 September 1934. Within days of his return, he began work on *Missa duodecima*, which is scored for three-part choir (SAB) with organ accompaniment (SM to Mr Fagan, 27 Sep. 1934, WNN 02984). By mid October, the “Kyrie, Gloria and part of the Credo” had been completed (SM to [---], 12 Oct. 1934, WNN 02984), and by the end of the month he declared the entire Mass finished (SM to Miss Shettle, 22 Oct. 1934, WNN 02984).

On at least two occasions, Moreno referred to this mass as a “wet Sunday mass”: first in October 1934 (SM to Father Bergen, 11 [Oct.] 1934, WNN 02984), and later in a letter to Father Moynihan of Melbourne, who can be identified as being on the staff of the *Advocate* newspaper:

...it has some practical advantages for most choirs in Australia. As a rule Church choirs have a good number of Sopranos and Altos but few men to sing the Tenor and Bass parts. Such is the case for example at St. Patrick's Cathedral. I have written in this mass only one part for all men in a choir and yet the harmony is complete and rich.

I have made a special effort to avoid any necessary difficulties and repetition of the text.

As a result "Missa Duodecima" is very easy and as short as it could possibly be. I'm fully convinced that this mass would prove a good acquisition for every choir of mixed voices for even in cases where men are in sufficient numbers one cannot always rely on them particularly on wet Sundays.

I would be very grateful to you if you could kindly write a paragraph in the "Advocate" about this musical publication. It is really unusual. So far as I know, no other mass has ever been written before of this particular description which offers innumerable difficulties to composers (SM to Rev. Fr Moynihan, 22 Feb. 1935, WNN 02986).

This was the first of Moreno's masses to be published by the Benedictine Abbey of New Norcia. It was printed as a score, dated “15 February 1935”, and as a voices-only score. It survives also in manuscript as two fair copies of the alto part (Mss 00145-6) and as incomplete working copies (Mss 00147, 02074). The absence of a complete fair-copy manuscript may be explained by the fact that Moreno posted to ‘Fred’ on 22 March 1935 “the MSS of Missa Duodecima”, instructing him to “keep them well” (SM to Fred, 22 Mar. 1935, WNN 02987). Ros (1980, pp. 120-21) and Revell (1990, pp. 74, 88) note that the work was composed in 1934, to which Ros adds that the work took “three weeks to compose” (Ros 1980, p. 121). Revell correctly records the date of

publication. These details support the evidence cited above, which clearly shows that the work was composed in October 1934.

Missa decima tertia (January 1935)

Moreno began work on his next mass, *Missa decima tertia*, scored for three-part male choir (TTB) with organ accompaniment, soon after completing the previous work. The first reference to the Mass in Moreno's correspondence was in December 1934 when, writing to his friend 'Fred', Moreno stated that he would soon begin work on the Mass (SM to Fred, 17 Dec. 1934, WNN 02985). Writing to another 'Friend' early in the new year - 1935, he reported that he had "finished already the Kyrie and Gloria, so far the inspiration is at its zenith yet till the end nobody is happy" (SM to Friend, 4 Jan. 1935, WNN 02985).

Inspiration evidently flowed at a great rate, as he suggested three days later to his 'little Friend' that the work would be complete within the week:

I am composing now "Missa decima tertia (No. 13) a rather unlucky number for some silly people. And yet I have considered this point; the Mass is for 3 male voices: it won't be suitable for Australian Choirs but it will become popular (I am sure) in Italy and other countries where such superstition does not exist. This [--] I was working at it very hard - about four-hours, with no result yet, I expect I will finish it next week (SM to Little Friend, 6/7 Jan. 1935, WNN 02985).

The "Verdi Superstition" seems to refer to the number thirteen, as he explained further in a letter to 'Mary':

Now I'll tell you something personal. You will be anxious to know what I am doing in the far west. Last month I finished a new Mass (no. 12) and it would be printed by now were it not that the printers took this holiday and left the composition in the press and the composer in the lurch. Never mind, in the mean time I am composing another one. Bearing this Mass makes No. 13, I have altered the combination of voices to suit the choir in other countries where the Verdi superstitions are not identical to those paid [---] in English speaking countries. I expect to finish this Mass sometime next week and then what? (SM to Mary, 6 Jan. 1935, WNN 02985).

At the end of a hot January Moreno reported the Mass complete:

For the last few weeks I had about 95% perspiration and the balance was steamed into inspiration. Even with this small percentage I did manage to compose another Mass (No. 13). Don't be frightened of that number: the number may be unlucky but the music is my very best (SM to Sister Francis, 31 Jan. 1935, WNN 02985).

The monks of New Norcia gave the first performance of the work on 21 March 1935 (CBC, WNN 00473). Although Moreno's correspondence suggests that he intended this Mass to be published, the work remains unpublished (SM to Mr [---], 10 July 1935, WNN 02988). It survives in manuscript as fair-copy scores (Mss 00148-9), fair-copy individual vocal parts (Mss 00150-5), fair-copy fragments (Mss 02061, 02078, 02519) and as working copies (Mss 00156-7, 01758, 02321).

Both Ros (1980 p. 124) and Revell (1990 p. 75) give a composition of 1935 for this mass. Elsewhere, Revell (1990 p. 88) gives a more specific date of "4/1/1935" presumably on the basis of Moreno's correspondence of that day cited by Ros (1980, p. 124). The evidence outlined above indicates that the work was completed late in January 1935.

Hymn to St Brigid (February/March 1935)

One of Moreno's many compositions for the Josephite Sisters was the *Hymn to St. Brigid*, scored for unison choir with organ accompaniment, written shortly after *Missa decima tertia* (discussed above). The only direct reference to the work appears in Moreno's letter of March 1935 to "Big Sister" who was without doubt a Josephite Sister at Lochinvar:

I am enjoying the little spell from composing. Since I finished Mass No 13. I have composed only a hymn to St Brigid. I work hard all the same and keep very well. I feel fit strong and young... The two little Jackson's and dear Patty King wrote me two nice letters which are replied as I always do. I am going to write to Renie R[---] as I want to keep her and everybody in touch with Lochinvar and its friends... I had a long talk with Brother Placid about you and everybody at Lochinvar. It is new to have at hand some body that will keep connection on Lochinvar topics. The placed Brother works hard and keeps very quiet (SM to Big Sister, 12 Mar. 1935, WNN 02986).

This hymn is presumably the one mentioned a month later by Moreno in a letter to "Mr Maher". Maher is the father of Sister Bernard, a Josephite Sister at New Norcia, who appears to have written the text for the hymn:

Your nice letter came to me as a surprise, a most agreeable one.

I showed the envelope to Sister Bernard and it didn't take a second to discover the writer. "Oh! that's Daddy's!"

There is nothing to thank me for setting the music of Sister Bernard's beautiful hymn. I do with pleasure whatever may give her a cause for amusement.

I have no objection to my contribution of the hymn (SM to Mr Maher, 8 Apr. 1935, WNN 02987).

The work survives in manuscript as a single working copy (Ms 02321), which also has workings of *Missa decima tertia* (see above). The hymn title is clearly given by Moreno on the manuscript. The music appears to be complete, but only the text for the chorus is evident on the manuscript.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, the work can be dated to February/March 1935.

Mass Propers for Our Lady of Perpetual Succour (7 June 1935)

Moreno composed two sets of Mass Propers around the middle of 1935 for the Sisters of St Joseph, Lochinvar. The first, is a setting of the Proper of the Marian Feast celebrated in 27 June for *Our Lady of Perpetual Succour* (Table 4.15), scored for two-part choir (SA) with organ accompaniment.

Table 4.15 **Mass Propers for *Our Lady of Perpetual Succour***

Our Lady of Perpetual Succour
Introit: Gaudemus omnes in Domino
Graduale: Tota formosa est
Alleluia: Ave, Maria, gratia plena
Tractus: Ego diligentes me diligo
Offertorio: Recordare, Virgo Mater
Communio: Regina mundi dignissima

There is no explicit reference to this setting in Moreno's surviving correspondence, although the following letter to Sister Angela Baker of Lochinvar almost certainly refers to it:

Just a few days after writing those little things for you I got sick and was confined to bed for over two weeks. I still feel very weak, but my health is returning to its normal condition.

I wonder whether you got the music early enough to have it rehearsed. I composed it as soon as I got your letter casting aside everything that I had in my hands (SM to Big Friend, 12 Jul. 1935, WNN 02988).

This setting survives at New Norcia in manuscript as working copies (Mss 02286-7): one of these (Ms 02287) is clearly marked by Moreno “Lochinvar 7/6/35”. A complete fair-copy score in Moreno’s hand, survives in the Archives of the Sisters of St Joseph, Lochinvar. Sister Angela made the following note on the score: “Proper of the Mass of “Our Lady of Perpetual Succour” prepared by Rev. Dom Moreno O.S.B. New Norcia, 1935, for S.M.A. S. M Angela”. Sister Angela requested this setting to commemorate the Diocese of Maitland being placed under the patronage of Our Lady of Perpetual Succour in June 1935 (M A Geatches RSJ 2005, pers. comm., 5 December).

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, the *Mass Propers for Our Lady of Perpetual Succour* can be dated to 7 June 1935.

Mass Propers Pro plus martyribus III (Common of two or more martyrs III) (16 July 1935)

Shortly after completing the work discussed above, Moreno apparently received a second request from Sister Angela to compose the Mass Propers for the Common of two or more martyrs, *Pro plus martyribus III* (Table 4.16), scored for two-part choir (SA) with organ accompaniment.

Table 4.16 **Mass Propers *Pro plus martyribus III***

Pro plus martyribus (Common of two or more martyrs III)
Introit: Salus autem justorum
Graduale: Clamaverunt justi
Alleluia: Te Martyrum candidates
Offertorio: Justorum animae
Communio: Quod dico vobis

There is no explicit reference to the setting of *Our Lady of Perpetual Succour* in Moreno’s surviving correspondence, although the following letter to Sister Angela Baker of Lochinvar in July 1935 when Moreno sent the manuscripts to her surely refers to it:

At the time when your second request entered my studio I was absolutely devoid of any musical ideas, since for about three weeks I had been doing nothing. Not feeling too well yet.

But when you ask me something what can I do but at least to try. The proper of the Mass has been posted to you. You will like only the Offertory; this is only an arrangement of one of the 84 Offertories that I composed and published some time ago. I was then in good form. All the rest is nothing but rubbish except the very last piece of writing (SM to Friend, 18 Jul. 1935, WNN 02988)

The first performance of the work was given at Lochinvar on 13 August 1935 in honour of the Golden Jubilee of Mother M. Evangelist Hyde (M A Geatches RSJ 2005, pers. comm., 5 December).

This setting, which includes the arrangement of *Justorum animae* from *Offertoria totius anni* mentioned by Moreno in the above letter, survives at New Norcia in manuscript as a working copy (Ms 02089). A fair-copy score in Moreno's hand, survives at the Archives of the Sisters of St Joseph, Lochinvar. The latter is dated by Moreno "16-7-'35", a date that is consistent with the evidence provided in Moreno's letter quoted above.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, the Mass Propers *Pro plus martyribus III* (Common of two or more martyrs III) can be dated to 16 July 1935.

Hymn to St Vincent (September 1935)

Another lost hymn dating from this period is the *Hymn to St Vincent*, composed for Vincentian Provincial Visitor Father Richard Macken (1881-1953) (Bourke 1980, p. 180). Moreno met Macken in Sydney during his 1927 trip, and from that time the two corresponded frequently. The hymn was written in response to a request from Macken, and the only details concerning the work are those given by Moreno in his correspondence to Macken. The first reference to the work was in early September 1935:

The next shot will now be the Hymn to St. Vincent. I will start today and hope that before you get this note the Hymn will be finished and copied out. I think I am in good form after the retreat (SM to Fr Macken, 6 Sep. 1935, WNN 02988).

Moreno worked quickly, and sent the work to Macken three days later, with the following description of the style and scoring of the work:

I have the pleasure of sending you by today's mail the Hymn for the Feast of your Founder. I have endeavoured to comply with your wishes in all details.

On the 3rd verse, 1st line, I find the word *honos*. I have written the word honour instead, as men common; well, do whatever you like best.

I have also written one copy of each vocal part to save you the trouble and send also same manuscript as I think you wont be able to get in Sydney anything suitable (SM to Fr Macken, 9 Sep. 1935, WNN 02988).

Moreno's description indicates that the composition had a number of vocal parts in harmony and included at least three verses of text. It is likely that the work had an organ accompaniment. No reference to this work survives in the archives of the Vincentian Fathers.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, this work, now lost, can be dated to September 1935.

Symphonic poems on Irish airs (July-November 1935)

Moreno's only major commission to come from outside Australia was for the *Symphonic poems on Irish airs*, a set of nine choruses, scored for male solo, four-part male choir (TTBB) with piano accompaniment. These choruses were composed at the request of a Father Michael Clarke of Dublin. Moreno's first letter to Clarke in September 1935 indicates that the Irish priest was already familiar with Moreno's music (SM to Fr Clarke, 28 Sep. 1935, WNN 02984), and Moreno's later correspondence indicates that their friendship endured for many years.

On 27 March 1935 a "selection from the sacred music of Dom S. Moreno... was broadcast for the first time in Europe from Dublin by the choir of St. Joseph's, Glasthule, Co. Dublin" under Clarke's direction (*The Irish Independent*, 28 Mar. 1935). The day after the concert Clarke wrote to Moreno outlining the success of the event and put to him the following proposal:

I do wonder could you ever arrange for four voices two tenors first and second, and two basses, first and second, some of our Irish airs. I think these would sell and be of great value musically. Airs like; - "Silent, Oh! Moyle, be the roar of thy waters", "Oh! Breathe not his name", "Has sorrow thy young days shaded", "Believe me is all those endearing young charms", etc. from Moore and the best known other Irish airs. If you think there is anything in this suggestion I could send you the music of twenty or so of them and if you arranged them and let me know something about the science of the arrangements I would certainly have no difficulty in having them broadcast, written up and possibly recorded (Clarke to SM, 28 Mar. 1935, WNN 02823).

Moreno took on the project and the first chorus, *Silent, oh! Moyle*, was posted to Clarke on 7 June 1935 (SM to Fr Clarke, 7 Jun. 1935, WNN 02987). Two months later, the third composition was posted, along with a list of twenty proposed song titles for the set (SM to Clarke, 16 Aug. 1935, WNN 02988). The compositions were sent individually as they were completed, and the final work was sent in late November 1935 (SM to Father Clarke, 6 Jul., 16 Aug., 30 Aug., 13 Sep., 11 Oct., 22 Nov. 1935, WNN 02987).

Of the twenty titles proposed in August it appears that only nine choruses (Table 4.17) were completed:

Table 4.17 *Symphonic poems on Irish airs*

Title	Key	Scoring
Silent, oh! Moyle	A min.	TI, BI, TTBB, pf
Oh! Breathe not his name	F maj.	TI, TTBB, pf
Has sorrow thy young days shaded	F maj.	TI, TTBB, pf
Believe me, if all those endearing	Eb min.	TII, BI, BII, TTBB, pf
The harp that one thro Tara's hall	Eb maj.	TI, TTBB, pf
Avenging and bright	B min.	TI, TTBB, pf
The last rose of summer	F maj.	TI, BI, TTBB, pf
The minstrel boy	G maj.	TI, BII, TTBB, pf
The meeting of the waters	A min.	BII, TTBB, pf

Moreno's choice of a collective title is explained in his letter to Clarke accompanying the final dispatch:

As a further experiment I have entitled the Collection "Symphonic Poems on Irish Airs" and I think it is very appropriate. The character of this music has much in common with the movement of a symphony and its development is also symphonic, particularly "The Meeting of the Waters" (SM to Fr. Clarke, 22 Nov. 1935 WNN 02989).

The collection survives in manuscript as fair-copy scores (Mss 01833-48), fair-copy individual vocal parts (Mss 01849-54), fair-copy fragments (Mss 01894, 02335, 02501) and as working copies (Mss 01855-63, 01917, 01923, 01953, 01957, 02021, 02112, 02132-3, 02140-4, 02146, 02298-9, 02301-2, 02307, 02379, 02440, 02568). A tenth work not included in the collection, *Has love to that soul*, is evident in one of the incomplete working copies (Ms 02301).

The monks of New Norcia, with Moreno at the piano, gave the first and only Australian performance of choruses 1-8 on 31 October 1935, and the event was broadcast via ABC radio

(*Daily News* 30 October 1935). In March 1936, Clarke wrote the following letter of thanks to Moreno:

I hope you will forgive me for not having written you all these many weeks to thank you for all the glorious music you have sent me. They all arrived and one is more lovely than another. If it were for nothing else than the accompaniments, your work on them would be well justified. In this country nothing like it has yet appeared.

I showed the Symphonic poems to Dr. Larchet and he was more than delighted with them. I think it did him good to know that there was such a musician alive today even though he was at the other end of the earth. If you should ever come to Dublin he is the first man you will have to see.

This Guide Organisation (Catholic Girls) has been taking up a lot of my time for the last six months and my choir has been neglected. We prepared "Oh! Breather not his name," and everyone that heard it was enraptured with it. We are just going to commence again and we have chosen: "Believe me if all," "Last Rose of Summer", and "Avenging and bright." When we have these ready, we intend broadcasting them together with some livelier ones like the "Rakes of Mallow". I needn't tell you I will send you all particulars. The men are most enthusiastic about them and I have not the slightest doubt they will create a sensation. It was most kind of you to do the "Meeting of the Waters", in fact, I feel very helpless at all your great kindness and don't know how to thank you. I wish you would ask me to do something for you so that all the debt wouldn't be on my side. I would love to have heard the broadcast.

Of all the arrangements you have sent I really don't know which I prefer. When we have got them up and seen all the beauties of them, I suppose I will tell you. At present, I think I like "Believe Me" and "The Harp that one", but I know when we have worked for awhile at the others it will be different (Michael Clarke to SM, 8 Mar. 1936, WNN 02823).

Ros (1980, pp. 95-98) refers to the collection as outlined above, and includes it in his catalogue. Revell (1990, pp. 78, 89) suggests a composition date of 1938. The evidence cited above shows that the collection was composed between July-November 1935.

New Norcia march (December 1935)

Moreno's *New Norcia march*, was composed for the Perth City Brass Band. The first reference to the work was in August 1933, when Moreno reported to the Abbey Prior that he was composing a "New Norcia March" for the Perth City Brass Band, and that it would be "light and lively" (SM to P. Prior, 27 Aug. 1933, WNN 02821). The work was evidently completed soon thereafter, as Moreno played the work to his friend, Sister Angela, during his visit to Lochinvar in September 1933 (SM to Big Friend, 20 Dec. 1935, WNN 02990).

No further reference to the work is made in Moreno's correspondence until December 1935, almost one year after he returned to New Norcia from the East, at which time he described the work as follows:

I have just finished a brass band arrangement of a "New Norcia March" which I composed last year [*sic*]. It will be played by the Perth City Band and I have dedicated it to a Jesuit old boy Mr Lavan, an intimate friend of mine who knows you well. The march is full of moods and I am sure it will be liked (SM to Fr O'Brien, 16 Dec. 1935, WNN 02990).

Moreno's association with Lavan can be dated back at least to 1926 (*St Ildephonsus' College Magazine* 1926, pp. 61-2), and the dedication "To my dear Friend Mr M. G. Lavan KC" appears on the fair-copy full score (Ms 01741), which is presumably the arrangement made for the Perth City Brass Band in 1935. It survives also as a working copy with brass indications (Ms 01929) and as a sketch (Ms 02412), presumably that used in the performance of the work given to Sister Angela. The only individual instrumental part surviving at New Norcia is a discarded fair-copy trumpet part (Ms 01746).

The work survives also in several other versions and arrangements, mostly undated: two solo-piano versions, one slightly simpler than the other, survive complete in manuscript as fair copies (Mss 01742-3). In addition to these, there is a piano four-hands version, which survives incomplete in manuscript as a fair copy (Ms 01744), and a version for two violins, which survives complete in manuscript as a fair copy (Ms 01745). A later simplified brass version of the piece was included in Moreno's collection *80 pieces for brass band* (1947).

Ros (1980, p. 172) states that the work was composed for the brass band of St Mary's, New Norcia, though he does not provide a date of composition. Revell (1990, p. 19) repeats Ros's assertion that the work was written for the band of St Mary's, and suggests a composition date of 1949 (Revell 1990, pp. 85, 89). Neither Ros (1980) nor Revell (1990) mentions the various versions of the *New Norcia march*. The evidence cited above clearly indicates that some form of the work had been completed by September 1933 and that the brass-band arrangement was completed in December 1935.

Songs from *Around the Boree log* - arrangement for voice and orchestra (January 1936)

Around half of Moreno's songs from his collection *Around the Boree log* (1932) appear in a later arrangement for voice and orchestra, apparently inspired by the possibility of the songs being used to accompany a "talkie" film. The dating of these arrangements is confused by conflicting evidence in Moreno's correspondence and elsewhere. The first reference in the correspondence was in October 1935, when Moreno referred to a visit to New Norcia by Mr John Kennebeck, the managing director of Paramount Pictures:

There is a probability that I will go to Sydney in the near future. The managing director of the Paramount people Mr. John Kennebeck (a fine catholic) was at New Norcia a couple of weeks ago and he told me that next year, being the silver jubilee of that firm, they have planned the production of several talking pictures: Mr Kennebeck, is most anxious of producing the "Boree Log" with my music. If the idea be approved by other people concerned then he will call me to Sydney to direct the musical section of the talkie (SM to Fr Macken, 15 Nov, 1935, WNN 02989).

Early in 1936, Moreno wrote directly to Kennebeck regarding the purpose of the orchestrations:

In case that the idea of producing the "Boree Log" as a talking picture [*sic.*], I am orchestrating the accompaniments. This is a pleasant work that I want to accomplish in order to be ready for emergencies of any kind (SM to John Kennebeck, 3 Jan. 1936, WNN 02990).

There is no further reference to these arrangements in Moreno's correspondence until 1950, when he sent one of them to his friend Jim. In doing so, he suggested that the arrangements had originated during his time in New Zealand, April to August 1934:

Some years ago when I was teaching in New Zealand during my spare time I orchestrated some of these songs. "When the Circus came to Town" may be of some interest to you (SM to Jim, 14 Dec. 1950, WNN 03011).

The above evidence, along with that in the surviving manuscript sources, reveals at least eleven arrangements as part of this project, but "When the Circus Came to Town" mentioned above, does not survive. Nine orchestrated songs (Table 4.18) survive as complete fair-copy full scores (Mss 01780-6). The beginning of a tenth song "Tell me what's a girl to do?" survives very incomplete in what appears to be a fair copy (Ms 01787).

Table 4.18 *Around the Boree log - Orchestral arrangements*

Title
Come sing Australian songs to me
Peter Nelson's fiddle
The Church upon the hill
Six brown boxer hats
The libel
The little Irish mother
The Presbytery dog
Calling to me
Laughing Mary
Tell me what's a girl to do? (incomplete)
When the circus came to town (missing)

Although Moreno's correspondence of December 1950 suggests that these arrangements dated from his time in New Zealand, this can be discounted on the grounds that he was ill for most of the short time he spent there in 1934. Furthermore, the correspondence of 1935-36 strongly suggests that the project was new at this time. The dating may be further confused by the fact that the orchestral manuscript paper used for the fair copies, Possum Brand No 7, was used by Moreno for only one other work, his *Australian fantasia*, which dates definitively from 1952. Little importance can be attached to this, however, as there are no other orchestral works between 1932 and 1952, and the fair copies could have been made at any time in the period 1936-50. The handwriting does not suggest a clear dating.

Ros (1980, index p. 8) refers in his catalogue to "nine poems from 'Around the Boree Log' arranged for full orchestra", without identifying the titles. He states that Moreno made these orchestrations "whilst in Sydney", that is 1933-34 (Ros 1980, p. 116). Revell (1990) makes no reference to these arrangements. On the balance of the evidence cited above, these arrangements can be dated with reasonable certainty to January 1936.

Responsories & Antiphons for Tenebrae (March 1936)

After spending his January holidays in Dalwallinu with his brother Henry, Moreno began composing new music for Holy Week, scored for four-part male choir (TTBB) *a cappella* (SM to Lorraine, 2 Feb. 1936, WNN 02991). The full round of Holy Week liturgies at New Norcia was celebrated with ceremonial splendour: Good Friday services for 1936 included the Mass of the pre-Sanctified in the morning, Tenebrae in the evening, and evening devotions. The music for

the day was outlined by Moreno in a letter of early March to Mr Basil Kirke of the Australian Broadcasting Commission:

On Good Friday morning we will sing the Passion, the Reproaches and different motets. At the Tenebrae Office we will sing all the Responsories (9) in four parts; this is something new. At the Lauds we will sing all the antiphons in polyphonic music. The Lauds will conclude with the singing of "Benedictus", "Christus" and "Miserere" all in four parts.

The evening devotions will offer this year one thing unusual. This consists in the singing of the "Seven Words" with a short sermon between the musical items. At the conclusion we will sing the Stabat Mater (SM to Mr Chipper, 9 Mar. 1936, WNN 02991).

The new settings of 1936 can be identified with reasonable certainty amongst Moreno's manuscripts as comprising two sets of Responsories for Tenebrae, for Holy Thursday and Good Friday nights respectively, and Antiphons for Lauds of Holy Saturday, sung as part of Tenebrae on Good Friday night.

All of these new compositions differ from the settings made in the early period in that they are scored for four-part male choir (TTBB) a cappella. The Responsories survive as fair-copy scores (Mss 00605-7, 00637, 00642) and as fair-copy individual vocal parts (Mss 00608-19, 00638-41, 00643-4) under the following collective titles of *Sabbato Sancto ad Matutinum responsoria pro I-II-III Nocturno*.

They survive also in manuscript as working copies (Mss 00620-1, 00645-6, 01917, 01998). The Antiphons survive in manuscript as a fair-copy score (Ms 00647), as fair-copy individual vocal parts (Mss 00648-51) and as a working copy (Ms 02454).

Ros (1980, index p. 4) lists these compositions in his catalogue, but does not discuss their dating. Revell (1990, pp. 79, 89) suggests that they were composed in 1940. The evidence cited above clearly indicates that the compositions were completed by late March 1936.

The seven last words (March 1936)

Along with the *Responsories and Antiphons for Tenebrae* Moreno's new music for Good Friday 1936 included his *The seven last words* performed at evening devotions. Moreno described the *The seven last words*, scored for four male soloists and four-part male choir (TTBB) with organ accompaniment, as "a cycle of choral items in oratorio form" (SM to Mr Chipper, 9 Mar. 1936, WNN 02991). At the first performance on Good Friday, 10 April 1936, each movement was "preceded by a short address by the Lord Abbot" (SM to Mr Chipper, 30 Mar. 1936, WNN 02991). The text of the oratorio is based on the seven last words of Christ from the cross and Moreno constructed a work with the following nine movements:

Table 4.19 *The seven last words*

Title
Introduction
In passione
Pater, dimitte
Mulier ecce filius
Hodie mecum eris
Eli, Eli lamma
Sitio: Postea
Consummatum est
Pater, in manus
Finale

The structure of the work and the choice of text is attributed by Ros (1980, pp. 126-29) to Moreno's powerful experience of "Las Siete Palabras" which was performed every year in his hometown of Corella:

He had been born in a country-town where the ceremony of "Las Siete Palabras" was performed every Good Friday with the utmost pomp and solemnity by a choir of male voices, small orchestra and organ accompaniment, and last but not least, with a florid and eloquent preacher. Dom Moreno used to play the flute on that special occasion until he was old enough to play the organ. All through his life he entertained fond memories of that unique happening and he even had a score of the music in his studio (Ros 1980, p. 127).

Moreno's copy of "Las Siete Palabras" by Garcia marked/stamped "Antonio Moreno" Corella, survives in the Music Collection of New Norcia.

Writing ten days after the first performance to his friend, Leo Finn, who succeeded Moreno as Director of Music at St Patrick's Church Hill, Sydney, Moreno spoke about the work and its performance:

The performance of the music takes about 45 minutes. I don't think I ever was so inspired in my life.

Although I demanded quite a lot from the singers they did all with pleasure. The choir as well as the big audience were particularly impressed with the last "Word" where the earthquake comes in (SM to Leo, 16 Apr. 1936, WNN 02991).

The oratorio survives in manuscript as fair-copy scores (Mss 01219), fair-copy individual vocal parts (Mss 0922-28, 1678-79) and as working copies (Ms 1929-30). Both Ros (1980, pp. 126-9) and Revell (1990, pp. 77, 90) record a composition date of Easter 1936 for the oratorio, and is fully supported by the evidence cited above.

Guide anthem (April 1936)

Amongst Moreno's lost works is an anthem written for the Irish Girl Guides at the request of Father Michael Clarke of Dublin. It was for Clarke that Moreno had provided his *Symphonic poems on Irish airs* in the previous year, and Clarke's letter of thanks to Moreno included his request for the anthem:

In view of all you have done I wonder would you think it very mean of me if I were to ask you to look over the Guide Anthem. It was given to us by Father O'Connor, Editor of the Far East, at Nebraska, U.S.A., and up to the present it has been used with an appalling air. Would you ever set it to music for us, both the Guides and myself would be eternally grateful. It would be more of an anthem than a march and yet not at all as gloomy as the old version.

You might know of some suitable melody or better still perhaps compose one. I am sure you will say he'll ask for the Southern Cross next! (Michael Clarke to SM, 8 Mar. 1936, WNN 02823).

In characteristic mode, Moreno responded quickly to Clarke's request, and the completed anthem was posted to Clarke in late April with the following description:

I was rather surprised at your long silence, however, I know that news from you would come sooner or later. Many thanks for your nice letter which gave me pleasure and amused me a good deal.

The cause of amusement was what you said about the Southern Cross. Well, if you would take the fancy of asking me that constellation I would send you a substitute.

But your request is very modest and the very day I knew your wishes the music was written. As you don't give me details in regard to the setting itself I have tried to interpret your mind and have composed the music for unison. If I am wrong, please, let me know and a second edition would soon flow from my pen.

I am sending you two copies of this little Anthem. Perhaps you would like to have a duplicate or maybe you would like to send a copy to the author of those beautiful verses.

As you will see, I have dedicated the music to the members of the Associations. I want to live with them in spirit and wish you all a great success in your noble work (SM to Father Clarke, 24 Apr. 1936, WNN 02991).

Moreno's explanation indicates that the work was written for a unison chorus. Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, it can be dated to April 1936.

Ave Maria (Hear us pray) [May/June 1936]

The second work composed by Moreno using a text provided by Mr E G Semmens is *Ave Maria (Hear us pray)* for soprano solo and orchestra (or piano). Semmens, of the Registrar's Office, Perth, first wrote to Moreno with regard to this project in April 1936 as follows:

I am sorry to trouble you after the lapse of some considerable time, but it has been my ambition to write an "Ave Maria", which I have now accomplished, and I am wondering if it would be asking too much of you to set it to music.

I am enclosing a copy of the words, and should be pleased to hear from you in due course (Semmens to SM, 27 Apr. 1936, Ms 0863).

No letter of reply appears to have survived, but it is clear from Moreno's later correspondence that the work was completed by 1942, when the two men discussed royalties and copyright (SM to Mr Semmens, 19 Jun. 1942, WNN 03004, Semmens to SM, 25 Jul. 1942, WNN 02826).

The work survives at New Norcia only as an incomplete working-copy manuscript (Mss 01758). It survives complete, however, in manuscripts held in the State Library of Western Australia (WLB), as fair-copy vocal scores and as fair-copy individual vocal parts (WLB-KFVEDH). None of the fair copies is in Moreno's hand, and each bears the stamp "Australian Broadcasting Commission", suggesting that the Perth orchestra may have performed the work.

Ros (1980) makes no reference to this work. Revell (1990, pp. 75, 90) states that it was composed in 1936 but that “only the sketch is in existence”. On the basis that Semmens’ letter to Moreno was in April 1936 and that it was his usual practice to compose a work soon after receiving the request, the work can be dated speculatively to May/June 1936.

Spanish serenade (June 1936)

The *Spanish serenade* is the first of two works Moreno composed for violin and piano in 1936. It was composed for the Perth priest and violinist, Father Albert Lynch (SM to Father Lynch, 25 May 1936, WNN 02991). Moreno and Lynch had been regular correspondents since 1935, and Lynch’s relationship with the New Norcia community was so close that he became a Benedictine oblate (SM to Mrs Justine Ward, 20 Dec. 1935, WNN 02990). The date of Lynch’s original request to Moreno is not known, but Moreno wrote as follows to Lynch in late May 1936 concerning the work’s progress:

Just a short note to assure you that I have not forgotten my promise of writing some music expressly for you.

The name of the piece is “Spanish Serenade” (in A minor) for violin and piano; both elements are very brilliant and I am sure that you will like the music.

It will take me a few days to finish the whole thing. I’ll post it to you next week (SM to Father Lynch, 25 May 1936, WNN 02991).

Progress was swift, and Moreno was able to send the completed work to Lynch two weeks later, remarking as follows:

I am posting to you by today’s mail the ‘Spanish Serenade’. I have taken the liberty of dedicating it to your good self as a token of true fraternal friendship.

This is a rather difficult piece, but nothing seems to be too hard for you.

I have noted all the harmonics as artificial, however, some could be played as natural.

I am looking forward to your concert as I suppose it will be broadcasted [*sic.*]; if not so, please, come as soon as possible and we will play together that lively Serenade (SM to Father Lynch, 5 Jun. 1936, WNN 02991).

Completing the work in early June left sufficient time for Lynch to master it before he gave the first performance on 11 July 1936. He was accompanied at the piano by Mr Edward Black, and it

appears that Moreno was present for the performance. “Fidelio”, music critic for the *West Australian*, provided the following review of the concert:

The palm for clerical musical accomplishment in Western Australia must now undoubtedly belong to the Roman Catholic communion. One has in mind, indeed, the sonorous contributions made to the programmes of a prominent choral society by a reverend gentleman of another persuasion who at the moment is absent from the State, and there was a time when one of the Nonconformist pulpits of the city was held by a Mus. Bac. But the combination of a skilled and famed composer at the New Norcia monastery and, in the metropolitan area, a reverend father who can, and on Saturday did - give a brilliantly successful public violin recital at His Majesty’s Theatre stands unrivalled.

The combination, incidentally, made graceful gestures, one member to the other. Dom S. Moreno had written a “Spanish Serenade” specifically for Father Albert Lynch, and dedicated it to him, and Father Lynch gave it a first performance. It is a brisk affair, for the most part, in several sections and characteristic in rhythms.

It is now nearly a year since Father Lynch (who, before his entry to the priesthood, was well known as a talented violinist) returned from Europe, and between that time and Saturday he had not given a public performance. Naturally the recital created much interest, so much so that at a time when local artists as a rule find it difficult to fill even the smallest of our halls for such ventures, Father Lynch drew a large audience to the biggest of them. Among those present was Archbishop Prendiville.

Father Lynch met with a very cordial reception, and his artistic success was convincing and impressive. His performances showed him firmly in control of a very considerable technique, enabling him to attack exacting music with elan and bring off its effects clearly and brilliantly. In this they were notable, but not less so in virtue of the beautiful singing tone he produced, which was an outstanding feature. In conjunction with sensitive phrasing (in which the slur was used with perfect judgment, never bearing down the melodic curves into sentimentality) this made his treatment of lyrical passages most appealing and satisfying.

The recitalist was fortunate in the admirable co-operation of Mr. Edward Black at the piano (‘Fidelio’ 1936, *West Australian* 13 July).

Three versions of this work have survived, and Moreno’s correspondence to Lynch records that he revised the work after the first performance in order to render it more practical:

Some time ago I posted to you the violin part of the Serenade after having made the alterations you suggested me. I hope that the piece is now quite practical. If you would send me the piano score I would make the alterations in the violin part as well as one little change in the accompaniment (SM to Fr Lynch, 7 Dec. 1936, WNN 02993).

Two of the surviving fair-copy violin scores (Mss 01735-6) have annotations in pencil, by Ros, to indicate that they represent “2nd” and “1st” versions, respectively. A complete working copy (Ms 01733) has similarly been annotated “last version”. A complete fair copy (Ms 01734) bears the dedication “Dedicated to my dear Friend Rev. Fr. Albert Lynch” and is annotated by Ros “First

version”. A detailed study of the manuscripts (Table 4.20) reveals that three versions have survived, as follows:

Table 4.20 *Spanish serenade versions*

	Version 1a	Version 1b	Version 2
Working copies	Ms 01737	Ms 01737	Ms 01733 (“Last version”)
Fair-copy fragments	Ms 01739		
Fair-copy (violin part)	Ms 01736 (“1 st version”)	Ms 01735 (“2 nd version”)	Ms 01732
			Ms 01731
Fair-copy (full score)	Ms 01734 (with dedication)		Ms 01730 (“2 nd version simplified”)

Version 1a differs from Version 1b in few respects: both are 256 bars in length, and the few differences between the two are evident in the violin part bars 20-1 and 253-4. Version 2 differs from Version 1 in several respects. Substantial cuts were made to Version 1, making Version 2 fifty-six bars shorter than the original. There is also significant re-working evident to the violin and piano parts. It can be deduced that Version 1 represents the work as it was performed in July 1936, and Version 2 the revised form of the work completed in December the same year.

Ros (1980, p. 108) includes the work in his catalogue, noting the dedication but giving no date. Revell (1990, pp. 73, 89) gives a suggested date of composition of 1932. The evidence cited above clearly indicates that the work was completed in June 1936 and revised later in the same year.

Hymn to Saint Anne (July 1936)

Moreno’s *Hymn to Saint Anne*, scored for soprano solo, two-part treble choir (SA) with organ accompaniment, was composed at the request of “Sister M. Peter” and posted to her in July 1936. In the accompanying letter Moreno wrote: “[I] hope that you and the children will like it” (SM to M. Peter, 3 Jul. 1936, WNN 02992). “Sister M. Peter” cannot be identified with certainty, but the text being for St Anne suggests that she may have been Mother Peter O’Connor PBVM of Geraldton, as the Presentation sisters had a particular devotion to St Anne.

The work survives in manuscript as a working copy (Ms 02180). Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, the work can be dated with reasonable certainty to July 1936.

Laudibus cives (July 1936)

Moreno's setting of the hymn *Laudibus cives*, for the Feast of St Benedict on 11 July, is scored for two-part treble choir (SA) with organ accompaniment. The Abbey Chronicler recorded that, during the Offertory at the Mass on the Feast in 1936, Reverend Eladio Ros directed the Aboriginal boy's choir in the first performance of the new hymn (CBC, 11 Jul. 1936, WNN 00473).

The work survives in manuscript as a fair-copy vocal score (Ms 01229) and as a fair-copy fragment (Ms 02503). No working copy appears to have survived.

Ros (1980) does not refer to this work. Revell (1990, pp. 80, 88) suggests a composition date of 1941. On the basis of the evidence cited above, the work can be clearly dated to July 1936.

Commune confessoris non pontificis (July 1936)

Another group of compositions associated with the Sisters of St Joseph at Lochinvar is Moreno's setting of the Mass Propers for *Commune confessoris non pontificis* scored for two-part choir (SA) with organ accompaniment.

No explicit reference to this work is given in Moreno's correspondence, but a reference of July 1936 indicates that he posted a set of compositions, which can be shown to be the Mass Propers, to one of the Lochinvar Sisters:

Again a wee note; this time to let you know that everything you asked me to do for you is on its way to Lochinvar and hope that it will do you a good service.

I know you always are terribly busy. With a view of simplifying your work I have written one vocal part of every piece included in the programme.

I am keeping well tho' short of inspiration as you will notice in the music I sent you.

Please, do not overlook the important note at the end of the Common.

Kind regards to your good self. Mother Alphonsus; Mother Aquin, all the Community and all the girls big and small (SM to dearest Friend, 27 Jul. 1936, WNN 02993).

The set posted can be identified with certainty from the manuscript sources as the *Commune Confessoris non Pontificis*, which consists of the following five movements (Table 4.21):

Table 4.21 **Mass Propers *Commune Confessoris non Pontificis***

Commune confessoris non pontificis
Introit: Os justi meditabitur
Graduale: Justus ut palma florebit
Alleluia: Beatus vir, qui suffert
Offertorio: Veritas mea et misericordia
Communio: Beatus servus quem

This setting survives at New Norcia in manuscript as a working copy (Ms 02186). It survives also at the Archives of the Sisters of St Joseph, Lochinvar, as a complete fair-copy score, and as individual vocal parts, all in Moreno's hand. The folder containing the fair-copy vocal parts is marked by Sister Angela " Proper of Mass, Commune confessoris non pontificis, St Stephen 2nd September, Dom S. Moreno, Golden Jubilee Mass 1936". This ascription implies that the collection was composed for the specific feast mentioned, and it accords with the details given by Moreno in his letter cited above.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, this setting can be dated clearly to July 1936.

Romance (December 1936)

Moreno's second work for violin and piano in 1936 was composed for a pupil of St Gertrude's College, Lorraine Basedon. Moreno tutored Basedon for her Licentiate Exam taken in October 1936, and he also arranged for her to have a number of lessons with Father Albert Lynch (SM to Mr Basedon, 28 Oct. 1936, WNN 02993). The first reference Moreno makes to the work was when he sent it completed to Lynch in early December 1936 (SM to Fr Lynch, 7 Dec. 1936, WNN 02993). In early February 1937, he sent the work to the publishers, Chappell & Co., with the hope that they might publish it (SM to Chappell & Co., 5 Feb. 1937, WNN 02994), a hope that was never fulfilled.

The work survives in manuscript as fair-copy scores (Mss 01691-2), fair-copy violin part only (Mss 01693, 01695), a fair-copy fragment (Ms 02381) and as a working copy (Ms 01696). The working copy and the fragment both contain workings of the *Spanish Serenade*. Ros (1980, index p. 9) lists the work in his catalogue, but does not discuss its provenance. Revell (1990 pp. 71, 89) suggests a composition date of 1930. As Moreno did not mention the work in correspondence earlier than that cited above, it can be presumed the work was not completed until December 1936.

Elegie, Humoreske, Rondino capriccioso & Spanish rhapsody (December 1936)

These four compositions are Moreno's only such items scored for solo cello and piano. It is unclear why he composed them, but it is possible that soon after completing the violin and piano works (discussed above) he decided to compose a set of instrumental works that could be played by members of his community.

In December 1936 Moreno wrote to Lorrie Basedon about his latest compositions:

At present my health is better than a month ago. This improvement allows me to work again on top gear. Since I saw you last time I have composed four pieces for Cello and Piano; the latest is a "Humoreske" and the best of all. Father Bernard and Fr. Eugene can play three of them but the other one is too difficult for them (SM to Lorrie, 18 Dec. 1936, WNN 02993).

Soon after completing the compositions, Moreno arranged three of them for piano quintet and subsequently string quartet: *Elegie*, *Humoreske* and *Rondino capriccioso*. The quintet version was first performed during the Offertory of the Mass of Christmas Day 1936, with Fathers Urbano, Bernard, Eugene and Ildephonsus as the string players and Moreno at the organ (SM to Lorrie, 28 Dec. 1936, WNN 2994). No indication is given by Moreno in his correspondence as to when the quartet version was made, but it is quite likely that all the versions were completed at around the same time. In January 1937, Moreno sent the cello and piano version of the *Elegie*, *Humoreske* and *Rondino capriccioso* to Chappell and Co with the intention of having them publish the compositions, but this did not eventuate (SM to Mr Lastmar, 4 Jan. 1937, WNN 02994).

The cello and piano version of the compositions survive in manuscript as fair copies (Mss 01690, 01697-01700, 01704-7, 01729) and as working copies (Mss 01703, 01938, 02043). The quartet version survives in manuscript as fair copies (Mss 01722, 01722). The quintet version also survives in manuscript as fair copies (Mss 01701, 01709-21, 01723-7, 01728).

Ros (1980, index p. 9) includes only the following four compositions in his catalogue: *Elegie* (cello and piano), *Allegretto (Spanish Rhapsody)* (cello and piano), *Rondino Capriccioso* (piano quintet) and *Humoreske* (piano quintet); and he does not discuss the dating of the compositions. Revell suggests composition dates for only the following five compositions:

- 1930 *Allegretto (Spanish Rhapsody)* (Revell 1990, pp. 69, 87)
- 1930 *Elegie* (piano quintet) (Revell 1990, pp. 70, 87)
- 1930 *Humoresk [sic.]* (violin and piano) (Revell 1990, pp. 70, 88)
- 1934 *Rondino Capriccioso* (piano quintet) (Revell 1990, pp. 75, 89)
- 1934 *Rondino Capriccioso* (cello and piano) (Revell 1990, pp. 75, 89)

There is no evidence to support Revell's assertion that the *Humoresk [sic.]* was scored for violin and piano (Revell 1990, pp. 70, 88). His claim that the cello and piano version of the *Rondino Capriccioso* is an arrangement of the piano quintet version (Revell 1990, p. 75) can similarly be dismissed on the basis of Moreno's correspondence. On the basis of the evidence cited above, the compositions for cello and piano and the subsequent arrangements can all be dated to December 1936.

Trio for violin, cello and piano (January 1937)

Moreno began work on the last of his works for strings and piano, the *Trio for violin, cello and piano*, while still composing the above-mentioned works. The first reference to the new work appears in a letter to Lorrie Baseden in December 1936, where he states: "it will consist of three movements" (SM to Lorrie, 18 Dec. 1936, WNN 02993). His disclosure in another letter, one day later, that he was "so far . . . only establishing the themes to be used" (SM to Mr Mann, 19 Dec. 1936, WNN 02993), indicates clearly that the work was in its initial phase at this time. The last surviving reference to the *Trio* appears in a letter to Leo Finn early the following month, in which Moreno states that he was "rapt up" in the work (SM to Lev, 4 Jan. 1937, WNN 02994).

Only the first movement of the work seems to have been completed, and this survives only as a working copy, followed in the same manuscript by sketches of the other two movements (Ms 01708). Ros (1980, index p. 9) lists the first movement in his catalogue of Moreno's works, but does not give a date of composition. Revell (1990, pp. 75, 90) gives a suggested date of 1934, without any explanation. On the basis of the evidence cited above, the work was commenced in December 1936. There is no reason to believe that Moreno continued working on it beyond January 1937, and no obvious explanation as to why it was not completed.

Offertory & Communion for the commemoration of St Paul the Apostle (June 1937)

A few months prior to leaving for the Eucharistic Congress in Maitland, Moreno composed the *Offertory and Communion for the commemoration of St Paul the Apostle*, scored for respectively three-part (SSA) and two-part (SA) choir with organ accompaniment, for his "Big Friend" – Sister Angela Baker of Lochinvar. When he posted the motets to her in June 1937, he outlined the circumstances of the commission:

This time it is your fault that I have failed to come to your rescue to the full extent. Your request to compose the Proper for the Golden Jubilee reached me a bit too late. Yet I have managed to do something: The Offertory and the Communion. I would be pleased to do everything!!

I have to hurry up to catch the mail or you won't get even in good time, even these little things. My best wishes to the [3] Jubilarians. Who are they? (SM to Big Friend, 18 Jun. 1937, WNN 02995).

The two compositions survive at New Norcia in manuscript as a working copy (Ms 02239). They survive also at the Archives of the Sisters of St Joseph Lochinvar, as a fair-copy score in Moreno's hand. The manuscripts are not dated, but one of the fair-copy individual vocal parts, not in Moreno's hand, contains the following notes by Sister Angela: "30th June 1937 (Golden Jubilee)" and "composed by Dom Moreno for me".

Neither Ros (1980) nor Revell (1990) refers to these compositions. On the basis of the evidence cited above the compositions can be dated to June 1937.

Unnamed motet for Fr Ahern (July 1937)

Moreno's next composition is an unnamed motet, which is now lost. It was composed in response to a request by a Perth priest "Fr. Ahern" and in late July 1937 Moreno posted the work to the priest with the following explanation:

I am posting you the first of your modest request.

In order to facilitate the placing of the words I have written the Soprano part of verse 3 to 1o. They are supposed to be harmonised exactly as verse No 2.

Trusting that you will be satisfied with my little contribution to the celebrations and wishing you a great success (SM to Fr. Ahern, 28 Jul 1937, WNN 02995).

No details are available to identify Fr Ahern or the work, but from Moreno's description it is clear the motet included at least three verses of text and was scored for a number of vocal parts. In keeping with Moreno's practice for such works it can be assumed the motet had an organ accompaniment. Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited, it can be dated to July 1937.

Laete quies magni (July 1937)

Moreno's only setting of the Sequence for the Feast of St Benedict *Laete quies magni* is scored for four-part mixed choir (SATB) with organ accompaniment. The Abbey Chronicler recorded that the first performance was given by the monks and the Aboriginal boys of St Mary's during the Offertory at the Mass on the Feast of St Benedict 11 July 1937 (CBC, 11 Jul. 1937, WNN 00474).

The work survives in manuscript as fair-copy vocal scores (Mss 00659-60), fair-copy tenor and bass parts (Mss 02289-93) and as a working copy (Ms 02294).

Ros includes this work in his catalogue, and states that it was composed after Moreno returned to New Norcia from Geraldton in 1938 (Ros 1980, p. 144, index p. 2,). Revell (1990, pp. 80, 89) suggests the work was composed in 1944. The evidence cited above clearly indicates that the work was completed by July 1937.

4.2 Other works of the middle period

O come and mourn [1922-37]

The short anthem *O come and mourn*, scored for three-part choir (SSA) with organ accompaniment, survives in manuscript only as a working copy (Ms 02130). Only six words survive on the manuscript “*O come and mourn.....is crucified*”. An investigation of these words and the melodic accents indicates, however, that the anthem is a setting of the hymn text by Rev. F. W. Faber:

Example 4.2 *O come and mourn*

O come and mourn with awhile;
See, Mary calls us to her side;
O come and let us mourn with her.
Jesus, our Love, Jesus, our Love, is crucified.

The paper type is B & H Nr 53 E 10 12, suggesting that the work dates from Moreno's middle period. The harmonic style, the scoring and the use of English text, suggest it was composed for a convent school choir, or for a choir of religious women.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, the work can only be dated generally to the middle period of Moreno's life.

Away to the cross [1922-37]

The short song *Away to the cross*, scored for soprano solo with piano accompaniment, survives in manuscripts only as a working copy (Ms 02073).

Example 4.3 *Away to the cross*

Away to the cross on the hill
Where every thing is sacred and still
And we will then laud thee as King
Loud praises for His mercy sing
Onto Calvary

The paper type can not be identified. The harmonic language, the scoring and the use of English text, suggest it was to be performed by a highly competent vocalist.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, the work can only be dated generally to the middle period of Moreno's life.

Requiem aeternam (Graduale) & Absolve Domine animas (Tract) [1922-37]

A setting of *Requiem aeternam* and *Absolve Domine animas*, respectively the Gradual and Tract of the Requiem Mass, scored for four-part male-choir (TTBB) *a cappella*, survives in manuscript as a fair-copy score (Ms 02214), as fair-copy individual vocal parts (Ms 02215-8) and as working copies (Ms 02219-20). The existence of individual vocal parts suggests that the Abbey monks performed the compositions, but there appears to be no record of such a performance.

The paper type is B. & H. Nr. 10. E. 6. 12., which suggests a date within the middle period, as does the scoring.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, the work can only be dated generally to the middle period of Moreno's life.

Prudentes virgines [1922-37]

Moreno's second setting of *Prudentes virgines*, the Antiphon from Vespers of the Common of virgins and martyrs, *De Virgine et martyre*, is scored for three-part choir (SSA) with organ accompaniment. There is no apparent reference to this work in Moreno's correspondence. It survives in manuscript as a working copy (Ms 02066), which Moreno has marked "Lochinvar". There is no reference to this work in the Archives of the Sisters of St Joseph, Lochinvar.

The paper type is Sölvona 54, which suggests a date within Moreno's middle period.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, the work can only be dated generally to the middle period of Moreno's life.

Good-bye Dismas dear [1922-37]

The text (given below) of the motet *Good-bye Dismas dear*, scored for three-part choir (SSA) with piano accompaniment, indicates that the work may have been written for performance during Holy Week. The harmonic language, the scoring and the use of English text, suggests that it was composed for a school choir. It survives in manuscript as a fair copy (Ms 01763) and as a working copy (Ms 01764).

Example 4.4 *Good-bye Dismas dear*

Good-bye, good-bye, Dismas dear,
Dismas dear, good-bye; we cry for thee.
When hanging on the cross,
When sharing Jesus' lot,
Ask Him with humble heart:
"Remember me, my Lord."
Thou shalt breathe thy last,
When flying through the skies,
May thy home ever be in Paradise.
Good-bye, good-bye, Dismas dear,
Dismas dear, good-bye; we cry for thee. Good-bye

The working-copy manuscript paper is B. & H. Nr. 24 E. 7. 12., which does not provide any clear dating indicator. The harmonic style, the scoring and the use of English text, suggest it was composed for a convent school choir

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, the work can only be dated generally to the middle period of Moreno's life.

Salve Montserratina [1922-37]

Moreno's *Salve Montserratina* is a setting of the *Salve Regina*. It is not clear why the Monsterrat attribution is given to this setting, scored for three-part choir (SAA) with organ accompaniment, but the structure of the work may explain the name. The verses are set alternately for plainchant and polyphony (given below) in the same structural practice that is used at the Abbey of Monsterrat (Estrada 1991):

Example 4.5 *Salve Montserratina* verse pattern

Plainchant	Salve Regina, Mater misericordiae
Through-composed	<i>Vita dulcedo, et spes nostra salve</i>
Plainchant	Ad te calmamus, exules filii hevae
Through-composed	<i>Ad te suspiramus, gementes...lacrimarum valle</i>
Plainchant	Eia ergo Advocata nostra illos tuos...ad nos converte
Through-composed	<i>Et Jesum benedictum fructum...hoc exsilium ostende</i>
Plainchant	O Clemens
Through-composed	<i>O pia</i>
Plainchant	O dulcis Virgo Maria

The manuscript paper type is Sünova 54, which suggests a date within Moreno's middle period.

Ros (1980, index p. 5) includes this work in his catalogue, but does not otherwise discuss it.

Revell (1990, pp. 71, 89) suggests a composition date of 1930. On the basis of the surviving evidence, the work can only be dated generally to the middle period of Moreno's life.

My Lord and my God & Star of the sea [1927-37]

Two compositions that survive in manuscripts not held in New Norcia are the motets *My Lord and my God* and *Star of the sea*. Both compositions survive at the Melbourne Diocesan Historical Commission (VRCA): the two compositions are in different hands, neither of them that of Moreno. Another copy of the *My Lord and My God*, also not in Moreno's hand, survives in the Archives of the Sisters of St Joseph, Mount Street, Sydney (NSSJ).

My Lord and My God is scored for three-part choir (SSA) with organ accompaniment. The author of the text (given below) is not identified, but Moreno is clearly identified as the composer. The harmonic language is consistent with Moreno's style and language. One feature of this setting which is extremely unusual for Moreno is the key signature: the work is in the key of G-flat major, a key he used in only two other vocal compositions.

Example 4.6 *My Lord and my God*

My Lord and my God! Thou art Christ the Son of the Living God!
 Thou art the King of Israel! I believe, Lord help thou my unbelief.
 Lord increase my faith! Jesus, Son of David, have mercy on me!
 Lord, that I may see! My Lord and my God! My God and my all!

The copy held at NSSJ was copied by Sister Jean Dunkin “about 50 years ago but I have no idea of the source, when I was about 15 years old” (J Dunkin RSJ 2005, pers. comm., 3 December). This copy of the work is in G major, and scored for solo voice and organ accompaniment. It is melodically the same as the copy in VRCA, although the accompaniments are different, with the former being considerably simpler than the latter.

Moreno is identified as the arranger of the second work, *Star of the sea*, and again the author of the text (given below) is not identified. The manuscript includes only the vocal parts, three-part (SAA) choir, and there is no indication on the score that the work was intended to be accompanied. The harmonic language and melodic writing, however, suggest that an accompaniment was intended.

Example 4.7 *Star of the sea*

Ave Maria,
Thou Virgin and Mother
Fondly thy children are calling on thee.
Thine are the graces unclaimed by another
Sinless and beautiful Star of the Sea.

The dating of these compositions is difficult. Neither Ros (1980) nor Revell (1990) refers to them, and there is no apparent reference to them in any other source. As Moreno travelled through Melbourne each time he travelled to the Eastern States (1927, 1931, 1933, 1937), the compositions can be dated speculatively to this middle period of Moreno’s life.

Christ’s pleading from the Tabernacle [1928-37]

The identity of the composer of the short song titled *Christ’s pleading from the Tabernacle* is not given on the sole surviving manuscript, a fair-copy score (Ms 00290). Scored for solo voice with piano accompaniment, the work is of sixteen bars only, and the author of the text is ascribed, on the manuscript, to Father R. Rios. The music bears Moreno’s melodic and harmonic hallmarks, and it survives on the second page of a manuscript the bears the *Passio* of 1928. This juxtaposition of compositions and the style of the work, suggests a composition of Moreno’s middle period, after 1928.

The text of the work is incomplete, and the surviving text is as follows:

Example 4.8 *Christ's pleading from the Tabernacle*

O come to me! Our gentle Saviour tells us, Here all a

Neither Ros (1980) nor Revell (1990) refers to this work.

Forever in our hearts [1929-37]

Very few details survive regarding Moreno's short song, *Forever in our hearts*, scored for solo voice with organ accompaniment. The text (given below) does not suggest any specific theme or liturgical association:

Example 4.9 *Forever in our hearts*

Forever in our hearts sweet Jesus lives
Thy strength'ning grace Thy weak ones
And lest we stray o'er thorny ways and fear!
Oh! may thy Shepherd voice speak in our ear

The work survives in manuscript as working copies (Mss 01936, 02067, 02428). One of these (Ms 02428) contains also a sketch of a work that appears to be from the *XV Litaniae lauretanae* collection (1929).

The identifiable manuscript paper type B. & H. Nr. 24 E. 7. 12. does not provide any definitive dating information. The harmonic style, the scoring and the use of English text, suggest it may have been composed for a convent school choir.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, the work can only be dated generally to the middle period of Moreno's life (1929-37).

4.3 Conclusion

The fifteen-year middle period was Moreno's most productive. The present study has identified eighty-three works composed during these years, comprising around four hundred individual compositions. Of these eighty-three, twenty-seven works are identified here for the first time. Five minor works of this period appear to have been lost, and four works survive only in locations outside of New Norcia.

There are fewer difficulties in dating works of the middle period than there are for the early period, owing to the information contained in Moreno's correspondence and other secondary sources. The present study has enabled specific dates to be assigned to sixty-eight of the eighty-three works of this period. A further six works have been assigned a speculative date of composition, with reasonable certainty in almost all cases, while the remaining nine have been dated more broadly to the period.

Ros (1980) provides a specific date of composition for seven works of the middle period, and all but one of these accord with the findings of the present study. Revell (1990) provides specific dates for six works of this period, three of which derive from Ros. Only three of Revell's specific dates accord with the dates established in the present study. For another forty-seven works, he suggests speculative dates, twelve of which have been confirmed by the present study.

It was during the middle period that Moreno embarked in earnest on the publishing of his own compositions. Thirty of the works composed in this period were published during these years, the vast majority by Chenna in Italy, but the Benedictine Community of New Norcia also began publishing Moreno's music from 1933 onwards. Apart from those published in the middle period, a selection of compositions from one of the works composed in this period was published in 1955. Only six of the works composed and published in the middle period are secular in nature, and all of these were published in Australia. Ros (1980) did not refer to specific publication dates for this period, whereas Revell (1990) provided publication dates for twenty-seven of the thirty works published, thirteen of them correctly.

Moreno composed the bulk of his large-scale orchestral music in this period which included two secular works for orchestra and choir/voice, a large-scale Mass, *Missa septima* (1927), two non-liturgical works *Grand Requiem* [1924] and *Te Deum* (1922), and seven works for symphony orchestra. This period also saw Moreno compose a significant quantity of instrumental music on a smaller scale: two works for violin and piano, works for cello and piano, other string music, a work for brass-band, and one solo piano work. During this period Moreno also composed and published the largest number of motet and hymn collections, such as *Offertoria totius anni* (1930) and *The Little Flower hymnal* (1932).

Of the eighty-three works composed in this period, fifty-six are sacred and twenty-seven secular. It appears that only six sacred and two secular works were composed specifically for the requirements of the Benedictine Community at New Norcia, and it is significant that the majority of the middle-period works were composed for performance outside of New Norcia. By the end of 1937, Moreno's influence and reputation as a composer of sacred and secular music had grown significantly throughout Australia, as shown by the favourable notice he received in the Australian press and by the number of works composed for people and organizations outside of New Norcia. The growing demand for his published materials and for his expertise as music director for various organizations outside of New Norcia also reflected his growing fame and authority in the Australian music scene.

Chapter Five

Chronology and Provenance of the Late Works (1938-1953)

The purpose of this Chapter will be to examine Moreno's works of the late period (1938-1953), which is framed by the 1938 Eucharist Congress in Maitland and his death in Marseilles in 1953. As in the previous two chapters, the aim is to determine the extent of his output, to establish a chronology within this period, and to examine the context and purposes of his output. The methodology for dating works continues to follow that outlined in Chapter 1.3, and the sources are similar to those used for the middle period (Chapter Four).

As in the previous two chapters, it will be convenient to deal first with works that can be dated, either precisely or speculatively, in chronological sequence (Section 5.1). Works that cannot be dated precisely, but which appear to come from this period, will be discussed separately (Section 5.2). Dates that are assigned only speculatively are enclosed in square brackets after the titles in the headings throughout the Chapter.

5.1 Dateable works of the late period

5.1.1 New Norcia and War years (1938-45)

Moreno's time in Maitland, NSW, between August 1937 and March 1938 was not a period in which he was engaged in much composition. As Music Director of the Eucharistic Congress held there between 16-20 February, his activities were focussed primarily on performance, but he returned to composing almost as soon as the Congress was over.

Festal greeting song (February/March 1938)

What appears to be the only complete secular work that Moreno composed during his time in Maitland is his *Festal greeting song*, scored for two-part choir (SA) with piano accompaniment. The only copy of this work is a fair-copy manuscript in Moreno's hand, which survives in the Archives of the Sisters of St Joseph at Lochinvar: it is dated "March 7, 1938" by Sister Angela Baker. The author of the text is Sister Gerard Long and the theme of the text (Example 5.1) and the date on the manuscript supports the case that the work was composed for the Feast Day (7 March) of the Superior of the convent, Mother Aquin (M A Geatches RSJ 2005, pers. comm., 5 December).

Example 5.1 *Festal greeting song*

Joyous words of loving greeting
On this happy Festal Day
While our voices gaily fleeting
Fro our hearts we fondly say:

May God bless the years repeating
Happy holy Festal Day.

Angels guard you Mother dearest
While the skies bright, on you smile
Friends surround you, love sincerest
All the merry hours beguile.

No reference is made to this work in any of Moreno's correspondence, and neither Ros (1980) nor Revell (1990) refers to it. On the basis of the date on the manuscript, the work can be dated with reasonable certainty to February/March 1938.

Motets for the dedication of a Chapel (June 1938)

The first compositions worked by Moreno upon his return to New Norcia from the Maitland Congress appear now to be lost. The earliest of these were written for the opening of the new Mother Mary Clare Memorial Chapel of the Sisters of Mercy in Parramatta (McGrath 1988, p. 133). The sole reference to them survives in Moreno's correspondence to a "Sister Aidan" in June 1938 before he travelled to Geraldton for the opening of the completed Cathedral:

In fulfilment of my promise I have arranged the accompaniments to the Proper of the Mass and also composed the pieces you required for the coming event at your new Chapel. I have posted everything by today's mail.

In order to facilitate your immediate use I have also written down the vocal parts. I am enclosing some manuscript in case that you require more copies of the vocal parts. It is very convenient to keep uniformity in the size of the manuscript and you wouldn't be able to secure in Sydney that particular kind of paper.

The Offertory gave me a bit of trouble, so much so that I had to compose several settings until I got an idea that - I hope - will suit you to the ground. I hate the idea of doing things in halves (SM to Rev. Sister Aidan, 15 Jun. 1938, WNN 02996)

Sister Aidan can be identified from other correspondence to be Sister Mary Aidan Godd, a Sister of Mercy from Parramatta. Enquiries made of the Parramatta Sisters of Mercy indicate that, whilst the Sisters remember Moreno composing music for this event, no music appears to have survived and no reference even to the titles of the compositions has survived (P Smith RSM 2004, pers. comm., December). Given the nature of the occasion for which the music was composed it is quite likely that the music was scored for female choir, probably SAA, with organ accompaniment, and used Latin text.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, these compositions, now lost, can be dated to June 1938.

Veritas mea (July-October 1938)

Another lost motet, *Veritas mea*, dates from shortly after that described above. Moreno wrote this motet during his time in Geraldton, but the only reference to the work appears in the following letter written by Moreno to his friend, Joe, in 1944:

I am sorry to say that I have no copy of the Offertory “Veritas mea” that I composed in Geraldton. Mother Peter must still keep the music. If you decide to ask her the loan of the MS you can add that it is also my wish that you should have it (SM to Joe, 9 Nov. 1944, WNN 03006).

Mother Peter can be identified from other correspondence as the Presentation sister, Mother Peter O’Connor (James, 1996). The text of the motet appears to have been that of the Offertory from the Common of a Confessor not a Bishop, and it is probable that the work was scored for treble voices with organ accompaniment, as were other compositions requested by Mother Peter. The date of the work can confidently be assumed to be July-October 1938 given that Moreno made his only trip to Geraldton in that year.

Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the surviving evidence, the work, now lost, can be dated to between July-October 1938.

Missa decima quarta (November 1938)

Moreno’s first mass in the late period was *Missa decima quarta*, his only mass setting for four-part mixed voices (SATB) *a cappella*. The genesis of the work occurred during the 1938 Maitland Eucharistic Congress when he composed a four-part *Agnus Dei* for mixed voices (SATB) *a cappella* for performance during the Liturgy on Wednesday 16 February 1938 (see Chapter 2.3). This movement became the nucleus for the new Mass. The earliest reference to the Mass in Moreno’s correspondence can be found in a letter to him from Sr Ursula, a Sister of St Joseph in Taree, written in late May, soon after his return from Sydney:

I am pleased you are writing another Mass, it will be something all your friends will look forward to hearing - I thought "New Norcia" would mean a little rest for you but evidently you are not going to rest this side of Heaven (Sr Ursula to SM, 23 May 1938, WNN 02817).

During the following month, Moreno recorded the slow progress of the work in his correspondence (SM to Sister Ursula 16 Jun. 1938, WNN 02996), as work was presumably interrupted by his trip to Geraldton from July to October 1938 for the opening of the Cathedral. It was completed soon after his return to New Norcia, and the Abbey Chronicler recorded that the first performance was given by the monks and the Aboriginal boys of St Mary’s at New Norcia

on 21 November 1938 (CBC, WNN 00475). The work was ready for the printer by the end of December, and Moreno rated it highly:

At last I feel like writing a letter. Ever since I arrived at the Monastery I have been rapt up in finishing and polishing my Missa Decima Quarta. Now it is ready for the printer.

I am posting to you some of the MSS of this Mass; it is decidedly my very best.

It is most unpleasant that while my compositions are selling everywhere like hot cakes, we hardly get any profit as our agents are nothing but a pack of thieves (SM to Joe, 27 Dec. 1938, WNN 02996).

The work was published by the Benedictine Abbey of New Norcia and printed by Carroll's Ltd of Perth. As indicated in the above letter, Moreno intended the work to be published in 1938, but it was not published until 1943. It appeared in two formats: organ *ad lib* score and vocal score. The work survives also in manuscript as fair-copy scores (Mss 00158, 00164-7), a fair-copy fragment (Ms 02484), fair-copy vocal parts (Mss 00159-63, 00168-73), and a fair copy of the "Agnus Dei" (Ms 00189) which was used at the Maitland Congress, and as working copies (Mss 00165, 00175-88, 02009-10, 02161, 02380, 02406, 02442, 02577).

The dating of this Mass presents few difficulties. Ros suggests that it was the "first thing that Dom Moreno did after returning from the Eastern States" (Ros 1980, p. 138), and Revell suggests a composition date of 1938 (Revell 1990, pp. 78, 88). On the basis of the documentation cited above, the completion date of November 1938 can now be confirmed.

Ave Maria (December 1938)

Ros describes the *Ave Maria* with Italian text, scored optionally for soloist, or unison choir, as "simple, devotional and very easy to sing" (Ros 1980, p. 145). He outlines its provenance as follows:

When posting it to the friend who requested the composition, Dom Moreno reminded him that the organ accompaniment should be played with the utmost delicacy and taste to get the desired effect; otherwise the Ave Maria will be badly impaired (Ros 1980, pp. 145-6).

Ros's description appears to refer to the following letter from Moreno to "Fr Moore" dated 27 December 1938:

In fulfilment of my promise I have composed the Ave Maria and have posted it to you. As in most of my works, the accompaniment of this little piece is a feature not overlooked. It must be well played or else the effect of the music would be spoiled (SM to Fr Moore, 27 Dec. 1938, WNN 02996).

Although the letter itself does not mention the use of the Italian text, the above concordance suggests very strongly that the *Ave Maria* with Italian text was the one sent to Fr Moore.

The work survives in manuscript as two fair-copy scores (Mss 01230-1) and as a working copy (Ms 01232), none of which is dated or signed. A copy of the Italian text is attached to the working-copy manuscript, and Moreno made a note on the page that "the work is for a girl 13 years of age" (WNN 01232). Neither the "girl" mentioned on the note, nor Father Moore can be identified at the present time.

Ros (1980, index p. 5) lists the *Ave Maria* in his catalogue, but does not give a date of composition. Revell lists the work in his catalogue, and provides a conjectural dating of 1945 (Revell 1990, pp. 80, 87), for which there is no supporting evidence. The evidence cited above suggests strongly that the *Ave Maria* with Italian text was composed in December 1938.

Celtic lament (March 1939)

The first work for solo piano in the last period is an arrangement of the *Celtic lament*. The work was composed at the request of Mother O'Donovan of the Convent of the Sacred Heart, East Malvern, Victoria. Moreno wrote to Mother O'Donovan in late February 1939, asking her for a copy of the melody, and stating that he was "never too busy when such a sincere friend requires my help" (SM to Mother O'Donovan, 27 Feb. 1939, WNN 02996). The completed work was posted to Mother O'Donovan on 5 April 1939 (SM to Mother O'Donovan, 5 Apr. 1939, WNN 02997). Shortly after receiving it, she wrote the following letter of thanks to Moreno:

Your kind letter written on Holy Saturday took twelve days to reach me, and the arrangement of the Lament, which I did not expect for two or three more months, has delighted me. A thousand thanks for all the thought and trouble put into it. I like it very well indeed as a piano solo. My idea was not a duet, as I could not see how it

could be so arranged without spoiling it, but a duo (two pianos). Now I have come to think with you that a solo is much more practical, and I am much more grateful to you than I can say for doing it for me. I am glad you call the melody ""lovely"" - to me it is so for it satisfies my Celtic soul (Mother O'Donovan to SM, 22 Apr. 1939, WNN 02817).

This work survives in manuscript as a fair copy (Ms 01679) and as an incomplete working copy (Ms 02038). Ros includes this work in his catalogue, and states that it was composed after Moreno's return from Geraldton in 1938 (Ros 1980, p. 144, index p. 6). Revell provides two conflicting dates for the work: in his list he gives a speculative composition date of 1930 (Revell 1990, pp. 69, 87), but in his general discussion of Moreno's compositions he gives it as "between 1936 and 1940" (Revell 1980, p. 30). On the basis of the correspondence cited above, the *Celtic lament* can be dated to late March 1939.

Invocation to St Joseph (Hail Joseph son of David) [March 1939]

Moreno's *Invocation to St Joseph* or *Hail Joseph son of David*, scored for soprano solo, and three-part choir (SAA) with organ accompaniment, is dedicated to Sister Angela Baker of Lochinvar.

The work survives in manuscript at New Norcia as a complete working copy (Ms 02038) and as a fair-copy fragment (Ms 01867). The working-copy manuscript also contains the working of the *Celtic lament* (see above). A complete fair-copy score as well as fair-copy individual vocal parts, all in Moreno's hand, survive in the Archives of the Sisters of St Joseph at Lochinvar. None of the manuscripts is dated, and there appears to be no reference to the work in Moreno's correspondence or in the Archives of the Sisters of St Joseph, Lochinvar. Unfortunately, Moreno's correspondence in early 1939 to Sister Angela and other Sisters at Lochinvar is largely illegible.

Neither Ros (1980) nor Revell (1990) refers to this work. It is difficult to date the work with certainty, but the juxtaposition of compositions in the working-copy manuscript, allows it to be dated speculatively to March 1939.

Hymno de Franco or ‘Patriotic Hymn’ (July 1939)

Moreno composed the *Hymno de Franco* or ‘Patriotic Hymn’, scored for solo voice and unison choir with piano accompaniment, in response to a “special and unexpected reason” (Ros 1980, p. 146). Although Moreno did not provide details for the provenance of the work, Ros gives the following description:

It happened that when Dom Moreno was staying in Newcastle in 1937-38, the local press at Maitland published one day an article against Generalissimo Franco, or at least some anti-Franco remarks. Dom Moreno was not happy at all about it, so he wrote his own article in the same paper in defence, in support, and in exaltation of the Spanish Candillo. Out of that writing there sprang up some strong polemics between the two writers, until the affair went so far that – for peace sake - it was abruptly stopped.

When Dom Moreno came back home in 1938, he composed this Hymn for Franco... (Ros 1980, p. 146).

The work was first mentioned by Moreno in his correspondence in July 1939, when in a letter to a New Zealand correspondent, Joan Bosworth, he noted that: “I have just composed a Hymn to Franco (words and music). I was in a good mood when I sketched this Hymn” (SM to Joan Bosworth, 20 Jul. 1939, WNN 02997). Writing the same day to Joan’s teacher, Mother de Montchenit, Moreno stated that the work was dedicated to General Franco, and that he intended to send the Spanish General a copy of the work (SM to Madre, 20 Jul. 1939, WNN 02997).

Moreno sent the work to a “Mr Neilson” in July 1939, with the intention of him printing copies (SM to Mr Neilson, 24 Jul. 1939, WNN 02997). A large copy of the anthem, presumably intended for printing, is stored in the Music Collection at New Norcia, but it is not known whether any copies were produced, as no printed copies appear to have survived. Moreno did, however, send a copy of the work to Franco in April 1940 (SM to Generalissimo Franco, 4 Apr. 1940, WNN 02999), and the General sent a congratulatory reply soon afterwards (Franco to SM, 21 May 1940, WNN 02180).

The work survives in manuscript as a fair-copy score (Ms 01762) and a working copy of the melody (Ms 02150). Revell suggests a composition date of 1937 (Revell 1990, pp. 30, 77, 88). The evidence cited above clearly indicates that the work was completed in July 1939.

Jota, Bacanal, Chivaton, Corazon Santo, Jota de la Dolores, La Alegia de la Hue, Canto de la Coerra (July 1939)

In July 1939 Moreno also composed and arranged seven compositions for Mother de Montchenit, a Spanish-speaking Josephite Sister living at that time in Auckland, New Zealand. The compositions (Table 5.1) were intended for a “Spanish Concert” and were sent to Mother Montchenit over the space of one month, along with the *Hymno de Franco* (discussed above) (SM to Madre Montchenit, 13 Jun., 8 Jul., 11 Jul., 20 Jul 1939, SM to Joan, 20 Jul. 1939, WNN 02997):

Table 5.1 Compositions for Mother de Montchenit

Title in correspondence	Scoring	Fair copy Ms number	Working copy Ms number
Jota para 4 manos	Piano four hands	02161, 01684	
Bacanal (Tin Tin)	SSA, piano	02161	02151
Chivaton	SSA, piano	01759	02123
Corazon Santo	Voices and piano	-	
Jota de la Dolores	Voices and piano	-	
La Alegia de la Hue	Unknown	-	
Canto de la Coerra	Unknown	-	

Only the first three compositions have survived in manuscript at New Norcia, though the text and dance instructions for *Corazon Santo* and *Jota de la Dolores* survive in Moreno’s correspondence to Mother Montchenit (SM to Madre, 8, 20 Jul. 1939, WNN 02997).

The piano four-hands composition, *Jota* (A), survives in manuscript as a complete fair copy (Ms 01684) as well as an incomplete fair copy (Ms 02161). A two-hands version of the same work survives as a fair copy (Ms 01680) and as a working copy (Ms 01686). A slightly simpler shorter two-hands version, *Jota* (B), also survives as fair copies (Mss 01683, 01687) and as working copies (Mss 01685, 02260). Moreno later arranged *Jota* (B) for brass band and included it in his *80 Pieces for brass band* (May 1947).

The setting of the popular children’s song *Bacanal* or *Tin Tin* is scored for three-part treble choir (SSA) and piano. It survives in manuscript as a working copy (Ms 02151) and as an incomplete fair-copy score (Ms 02161).

Moreno's setting of the Spanish Christmas carol *Chivaton* is scored for soprano solo, three-part treble choir (SSA) and piano. It survives in manuscript as a fair-copy score (Ms 01759) and a few bars of the song survive also as a sketch in the manuscript that includes a fair copy of *Jota* (A) (Ms 02161).

Ros (1980, p. 144, index pp. 6-7) includes only the *Jota* and *Chivaton* in his catalogue, and dates them to 'after 1938'. Revell (1990, pp. 79, 87) suggests that the *Jota* was composed in 1940, but does not distinguish between the various versions. He suggests that the *Chivaton* was composed in 1924 and states, incorrectly, that the work is scored for voice and piano (Revell 1990, pp. 61, 87). Neither Ros nor Revell refers to the *Bacanal*, or to the other compositions mentioned in the correspondence.

The evidence cited above clearly shows that Moreno completed the *Jota*, *Bacanal*, *Chivaton*, *Corazon Santo*, *Jota de la Dolores*, *La Alegria de la Hue* and *Canto de la Coerra* in July 1939.

Scherzo (July 1939)

Writing in July to his New Zealand correspondent, Joan Bosworth, a student of Mother de Montchenit, Moreno recorded: "At present I am composing a scherzo for piano. It is going to be a very difficult piece" (SM to Joan, 20 Jul. 1939, WNN 02997).

There is only one piano work titled *Scherzo* in the Music Collection at New Norcia and the title is in the hand of Ros. The complexity of the work does suggest that it could be the work described by Moreno. Only one manuscript survives for the work and this is a working copy (Ms 02045).

Ros (1980, index p. 6) lists this work in his catalogue, but does not discuss its provenance. Revell (1990) does not refer to the work. On the basis of Moreno's description of the piece and Ros's title, a composition date of July 1939 can be given with reasonable certainty.

Album leaf for children No I & II (October 1939)

The final piano compositions for 1939 were composed for children who were students of Sister Stanislaus of Geraldton. Sister Stanislaus can be identified as the Presentation Sister, Stanislaus Hanrahan (James, 1996). Moreno's earlier association with the Geraldton Presentation Sisters had already included a composition for Mothers Peter and Thomas (see July 1939). The earliest correspondence that appears to be relevant to these late piano compositions is in a letter to Mother Thomas in December 1938:

I have just arrived from Perth where I had the pleasure of spending some hours with Betty Edwards, Mary Burke, their parents and other children. They gave me a concert and you can imagine how delighted I was. It was the nearest place to heaven (SM to Mother Thomas, 19 Dec. 1938, WNN 2996).

In October 1939 Moreno wrote to "Mary", presumably Mary Burke, informing her that: "I have composed a little piece for piano. I have dedicated it to you and will post it to you tomorrow" (SM to Mary, 25 Oct. 1939, WNN 02997). The work for Mary was presumably amongst those sent to Sister Stanislaus the following day:

I am posting to you a parcel containing two little pieces that I have composed for my dear little pets. I am sure this will be appreciated by these lovely children.

Nothing seems to happen in Geraldton that would require my presence, much as I would like to be with you (SM to Sr Stanislaus, 26 Oct. 1939, WNN 02997).

One of the two compositions sent to Sister Stanislaus can be identified with reasonable certainty as an *Album leaf for children*, which survives as a working copy (Ms 02122). The title "Album leaf for children" is Moreno's second for this work, replacing an erased earlier title "Allegretto in E minor". No fair copy of the work has survived, but Moreno appears to have commenced one: it bears the dedication "To Mary Burke" and the title "Allegretto", but nothing of the piece itself was added (Ms 01674). The manuscript was subsequently used for other piano compositions in March 1944. A second composition titled *Album leaf for children* survives in manuscript only as a complete fair copy (Ms 01673) and as fair-copy fragments (Mss 00932, 02515). The piece is in C major, and bears the tempo indication "Allegretto grazioso".

Given the similarity of titles, together with the scope and complexity of these two compositions, the second *Album leaf for children* can be tentatively identified as the second work sent to Sister Stanislaus in October 1939.

Neither Ros (1980) nor Revell (1990) refers to these compositions.

The name above all names (February 1940)

One of the few compositions by Moreno to be published as a single sheet is his *The name above all names*, scored for voice with organ accompaniment. The text of the hymn is by Lieutenant Colonel James Charles Frederick Slane, who served in World War I and the work is described on the publication as “A Hymn for the Holy Name Society”.

The first reference in Moreno’s correspondence to a work for the Holy Name Society was in February 1940 when he sent the completed work to the Editor of the Holy Name Society under the following terms:

I have often been asked to compose a Hymn for the Holy Name Society but up to the present I have refrained from doing so as I had no suitable words at my disposal.

The February issue of the Holy Name Society has come to the rescue. By the very first [---] I have decided to comply with your wishes. I hope that you will like the music and its accompaniment. I am posting you the Hymn under separate cover (SM to The Editor, 8 Feb. 1940, WNN 02998).

Details of the publisher are not given on the printed sheet and there appears not to be any reference in Moreno’s correspondence to the printing of the work. It survives also in manuscript as fair copies (Mss 00515-6). Ros (1980, index p. 6) includes this work in his catalogue, but does not otherwise refer to it. Revell (1990, pp. 79, 90) suggests that the work was composed in 1940 and that the Abbey of New Norcia published it in the same year. Revell’s suggested publication details can be dismissed because, unlike all the other Abbey publications, this publication is a direct reproduction of a manuscript. It is not in Moreno’s hand and the method of reproduction is not clear.

On the basis of the evidence provided in Moreno’s correspondence, the work can be dated to February 1940, with a speculative publication date of the same year.

Gregorian manual (September 1941)

Moreno's *Gregorian manual*, published in 1941, is his largest musical undertaking in terms of both composition and publishing. The manual contains accompaniments for over one hundred chants (Table 5.2) in modern notation. It was the first publication of its kind in Australia, preceding by less than a year the Reverend Dr Percy Jones's *The Australian hymnal* (1942), which contained similar material using accompaniments by Musset Ferrier. Both men were undoubtedly responding to the perceived needs of the Australian church in attempting to restore the use of Gregorian Chant according to the directives of Papal legislation in the *Motu proprio* 'Tra le sollecitudini' (1903) and *Divini cultus sanctitatem* (1928).

Table 5.2 *Gregorian manual*

Sub-Division	Title	Liber Usualis page number
	Asperges me Domini	11
	Vidi aquam egredientem	12
The Ordinary of the Mass	I. Lux et origo	16-9
	II. Kyrie fons bonitatis	19-22
	III. Kyrie Deus sempiternae	22-5
	VI. Kyrie Rex genitor	34-7
	VIII. De angelis	37-40
	IX. Cum jubilo	40-3
	XI. Orbis factor	46-8
	XVII. In Dominicis Adventus	60-2
	Credo I	64-6
	Credo III	68-70
	Credo IV	71-3
The Proper of the Mass		
Nativity of Our Lord	Intr. Puer natus est	408
	Grad. Viderunt omnes	409
	Alleluia. Dies sanctificatus	409-10
	Offert. Tui sunt caeli	410
	Comm. Viderunt omnes	410
Easter Sunday	Intr. Resurrexi et adhuc	778
	Grad. Haec dies	778-9
	Alleluia. Pascha nostrum	779
	Seq. Victimae paschali	780
	Offert. Terra tremuit	781
	Comm. Pascha nostrum	781
Ascension	Intr. Viri Galilaei	846
	Alleluia. Ascendit Deus	848
	Alleluia. Dominus in Sina	848
	Offert. Ascendit Deus	849
	Comm. Psalite Domino	849
Pentecost	Intr. Spiritus Domini	878-9
	Alleluia. Emitte Spiritum	879
	Alleluia. Veni Sante Spiritus	880

	Seq. Veni Sancte Spiritus	880-1
	Offert. Confirma hoc Deus	552
	Comm. Factus est repente	882-3
Method of singing the Proper of the Mass to a psalm tone		
Motets of the Blessed Sacrament	O salutaris I	941
	O salutaris II	Tone VIII
	Adoro te devote	1855
	Ave verum corpus	1856
	Ecce panis angelorum	948
	O sacrum convivium	Tone I
	Panis angelicus	Tone VII
	Tantum ergo I	958
	Tantum ergo II	1852
	Tantum ergo III	Tone II
	Adoremus in aeternum I	Tone IV
	Adoremus in aeternum II	Tone I
Melodies in honour of BVM	Alma Redemptoris	277
	Ave Regina caelorum	278
	Regina caeli	278
	Salve Regina	279
	Ave Maria	1861
	Ave maris stella	1259-60
	Inviolata integer	1861-2
	Magnificat	208
	Salve Mater	Tone V
	Stabat Mater	1874
	Tota pulchra	1320
Seasonal melodies		
Advent	Rorate caeli	1868
Christmas	Hodie Christus	413
	Vidimus stellam	460
Lent	Attende Domine	1872-3
Easter	O filii et filiae	1875
	Victimae paschali	780
	Veni Creator	885
Occasional melodies		
Prayer for the Holy Father	Oremus pro Pontifice	1866
Solemn reception of the Bishop	Sacerdos et Pontifex	Tone I
Confirmation	Confirma hoc	1844
Forty hours adoration	Pange lingua	957-8
Holy hour	Cor Jesu sacratissimum	1853
	Parce Domine	1868
	Vexilla Regis	575
	Te Deum laudamus	1834-7
Mass for the dead	Intr. Requiem	1807
	Kyrie	1807
	Grad. Requiem	1808
	Grad. Requiem	Tone II
	Tract. Absolve	1809
	Tract. Absolve	Tone II
	Seq. Dies irae	1810
	Offert. Domine Jesu Christe	Tone II
	Offert. Domine Jesu Christe	1813
	Sanctus & Benedictus	1814
	Agnus Dei	1815
	Comm. Lux aeterna	1815
	Libera me	1767

	In paradisum	1768
	Ego sum	1769-70
Nativity of Our Lord	Intr. Dominus dixit	392
	Grad. Tecum principium	Tone VIII
	Alleluia. Dominus Dixit	394
	Alleluia. Dominus Dixit	Tono recto
	Offert. Laentur caeli	Tone VIII
	Comm. In splendoribus	395

The purpose of the *Gregorian manual* is described by Abbot Catalan in his foreword as follows:

I feel greatly confident that this new work will give a fresh and lasting impulse to the use of the Gregorian melodies in our churches and convents. May these beautiful melodies help our people to rise high above the things of this world, and grow in the love of the things of Heaven (A Catalan *Gregorian manual* 1941, p. i)

The first reference to the *Gregorian manual* in Moreno's correspondence is in a letter to Reverend Dr Gilroy, the then Archbishop of Sydney:

Some time ago I was asked by the Marist Brothers of the Archdiocese of Perth to publish a book containing the most used and useful [---] Gregorian chant. This is meant to be used in the schools and Churches...

This work is in course of publication and I feel confident that in three months time it will be available. It contains two parts to be printed in separate books. A book containing the organ accompaniments. The other book contains only the melodies. These are: Asperges me; Vide aquam; a good number of Masses; Benediction music; Motets and Antiphons to Our Lady and other seasonal pieces.

The melody book will be printed in small size with modern notation and [---] indications. It will be an attractive book with excellent print and good paper. It will also be cheap.

Could you let me know if such a book could find its way in your Arch-diocese? (SM to Rev. Dr. Gilroy, 11 Feb. 1941, WNN 03001).

The monks of New Norcia had used Gregorian chants since the earliest days of the foundation of the monastery (Ros 1980, pp. 30-5). As Moreno once wrote:

I am glad to hear that you have taken the Gregorian chant with interest. We as Benedictines sing quite a lot of Gregorian. This kind of music is a compulsory subject in our Order (SM to Mrs McKenzie, 21 Aug. 1936, WNN 02993).

For many years, Moreno had been involved in the promotion of Gregorian chant in schools, convents and churches. His passion and expertise was considered such that, in January 1932, he gave public lectures in Perth on the performance of Gregorian chant and its correct interpretation,

and he was the inaugural Adjudicator for the Plainchant Festival in Perth in 1939 (Carter 1997, p. 156).

Moreno described the purpose and editorial style of the publication in his “Preface” to the melody book:

Well aware of the unnecessary trouble that the distinctive notation of Plain Chant would create especially among children, I have used modern notation in this book.

The rhythmic flow of Gregorian chant is one of its greatest charms, a true understanding of the meaning and importance of which is essential for a rendering that will reveal the beauty of the Plain Chant melodies...to render it immediately clear to the singer where the “ictus” (or light rhythmic stress) falls, it has in every case been clearly indicated by a distinctive mark above or beneath the note involved, except in the case of the *crochet* which is always understood to carry an ictus. The horizontal *episema* which in Gregorian notation indicates a slight prolongation, has in this Manual been represented by a dot placed alongside of the note affected...

With a view to easier reading, and in order to keep the melody within the staff, certain pieces have been written in this book in a key different to that used in the Organ book (SM, *Gregorian manual melody book*, 1941, Preface).

It is unclear exactly when Moreno began work on this volume. The earliest reference to it was that made to Gilroy in the letter cited above, when Moreno reported, optimistically in hindsight, that the publication would be complete in three months time (SM to Gilroy, 11 Feb. 1941, WNN 03001). That the project was clearly advanced by February 1941 can be seen in Moreno’s reference to his friend ‘Jack’ stating that five proof pages of the *Gregorian manual* were ready for the printers (SM to Jack, 11 Feb. 1941, WNN 03001). Two months later, Moreno reported that he had “117 pages quite finished” (SM to Jack, 17 Apr. 1941, WNN 03001). By June he was able to report that he expected to “finish the whole thing in about seven days” (SM to Mr Hatch, 9 Jun. 1941, WNN 03002). Nevertheless, it was not until September 1941 that he declared the publication complete (SM to Mr Read, 4 Sep. 1941, WNN 03002).

The Benedictine Community of New Norcia published the *Gregorian manual* in two separate volumes: melody-only book and accompaniment book. The publication appears to have been well received, as four editions of the accompaniment, and five of the melody book, were issued during Moreno’s life. The accompaniment book was first published in 1941, a second edition in 1942, and the fourth (final) edition, with supplement, in 1953. There is no evidence currently available to date the third edition. The first edition of the melody-only book was published in 1941 and the fifth, with supplement, in 1953. A sixth edition of the melody-only book was

published after Moreno's death: it is undated, but the book is titled "Dom Moreno's Gregorian Manual" whereas it is called "Gregorian Manual" on the other editions.

Only the fourth (final) edition of the accompaniment appears to have survived, and it is still dated 1941. According to Moreno it was a different size from previous editions (SM to Fr O'Brien, 30 Dec. 1952, WNN 03016). The fifth edition of the melody book is physically larger in size than the previous editions and it also includes the items provided in the *Supplement to the Gregorian manual* (December 1952).

The *Gregorian manual* survives also in manuscript as working copies (Mss 01163, 01167-70, 01773-84, 02393).

Dating the *Gregorian manual* poses little difficulty. Ros describes the preparation and publication of the *Gregorian manual* in considerable detail in his study, and notes that the work was composed and published in 1941 (Ros 1980, pp. 146-52). Revell correctly dates the publication to 1941, but suggests variously that the *Gregorian manual* was written between "1931 and 1941", and 1941, (Revell 1990, pp. 21, 80). Moreno's correspondence cited above clearly indicates that the *Gregorian manual* was complete and published by September 1941. There is no basis on which to date the commencement of the work.

Clontarf march (October 1941)

The first work for brass band in this late period, the *Clontarf march*, was also Moreno's second commission in this genre. 'Clontarf' was the name given to a West Australian boys orphanage run by the Christian Brothers, and it was at the request of the school's Director, Brother Francis P. Kearney, that Moreno composed this work for the opening of their new Chapel (SM to Br Kearney, 9 Oct. 1941, WNN 03003). The consecration of the building took place on 20 December 1941, and Moreno directed the re-formed Clontarf Boys Band in the first performance of the work (*The Record* 25 December 1941) and in the performance of one of his own masses (P D Allen to Abbot Catalan, 10 Dec. 1941, WNN 01374).

The work survives in manuscript as a fair-copy full score (Ms 01747) and there is also a separate discarded page from the same score (Ms 02521). No working copy appears to have survived. A simpler version of the work was later included in the *80 pieces for brass band* (1947).

Ros (1980, p. 172) states incorrectly that this work was composed in 1946 for the brass band of St Mary's Aboriginal boy's school, New Norcia. Revell (1990, pp. 19, 87) gives two dates of composition for the work, both incorrect: 1946 and 1948, also stating that the work was composed for Mr Joe Jackson, the bandmaster at Clontarf Orphanage (Revell 1990, p. 84). It is true that Moreno composed a number of compositions for Jackson between 1946 and 1948, but there is no evidence currently available to indicate that Jackson was at Clontarf in 1941 (Coldrey 1993, pp. 144-5). The evidence cited above clearly shows that *Clontarf march* was composed in October 1941 for the Clontarf Orphanage brass band, and at the request of Brother Kearney.

Missa decima quinta (26 November 1942)

Moreno's *Missa decima quinta*, scored for three-part mixed voices (STB) and organ, was intended for performance at Christmas Mass 1942 (SM to Mary, 7 Dec. 1942, WNN 03004). The Abbey Chronicler recorded that the first performance of the work at New Norcia took place on Christmas Day 1942, and he noted that Moreno was satisfied with the performance (CBC, 25 Dec. 1942, WNN 00476). Moreno also documented in his correspondence that the first performance had occurred on Christmas Day (SM to Old Friend, 29 Dec. 1942, WNN 03004).

The work survives in manuscript as fair-copy scores (Mss 00190-1), fair-copy individual vocal parts (Mss 00192-3) and as working copies (Mss 00194, 02571). One of the working-copy manuscripts (Ms 00194) is clearly dated "26/11/1942". Ros (1980, index p. 2) includes this work in his catalogue of Moreno's works, and elsewhere dates this work simply to 'after 1938' (Ros 1980, p. 144). Revell provides a speculative composition date of 1945 (Revell 1990, pp. 81). The evidence provided in Moreno's correspondence, along with Moreno's date on one of the working copies, clearly indicates that the work was completed on 26 November 1942.

Missa decima sexta (December 1942)

A few days after completing *Missa decima quinta*, Moreno began work on his next mass *Missa decima sexta*, scored for three-part male choir (TTB) *a cappella* (SM to Mary, 7 Dec. 1942, WNN 03004). Just seven days before Christmas Day 1942, Moreno related to Sister Angela Baker that he had composed “two new masses” (SM to Big Friend, 18 Dec. 1942, WNN 03004). He clarified this four days after Christmas by saying “Since then [the composition of *Missa decima quarta*] I have composed two more Masses; one of them was sung here on Xmas Eve; the other one hasn’t been heard yet” (SM to Old Friend, 29 Dec. 1942, WNN 03004). The Abbey Chronicler recorded that the first performance of the *Missa decima sexta* took place on Palm Sunday 1943 (CBC, 18 Apr. 1943, WNN 00477).

Ros suggested that *Missa decima sexta* was intended for Holy Week, owing to the fact that it has no accompaniment. He further suggested: “as our monastic choir was gradually decreasing in numbers, Dom Moreno was almost compelled to restrict his composition to three male voices only” (Ros 1980, p. 145).

The work survives in manuscript as complete fair-copy scores (Mss 00195-6), incomplete fair-copy vocal scores (Mss 00201, 01611), fair-copy individual vocal parts (Mss 00197-200) and as working copies (Mss 00202, 02688).

Ros (1980, p. 145, index p. 2) lists *Missa decima sexta* in his catalogue, and dates the work simply to ‘after 1938’. Revell (1990, pp. 82, 88) gives a speculative composition date of 1946, without any supporting documentation. The evidence cited above clearly indicates that *Missa decima sexta* was completed in December 1942.

Andantino in A minor (January 1943)

The short solo piano work, *Andantino in A minor*, was composed for Patty Burke, the daughter of a long-term correspondent. Writing to Patty’s father, Fred, in January 1943 Moreno reflected on the composition in the following terms:

Just a few minutes ago I tried to collect my thoughts on a Mass I am composing. All in vain. I wasn't tuned that way. Then all in a sudden I thought of writing a little piece for Patty. That was better. This is a little Andantino in A minor not too difficult for Patty (SM to Fred, 14 Jan. 1943, WNN 03005).

The work survives in manuscript as a working copy (Ms 01800), and it includes the inscription 'P Burke' in Moreno's hand at its conclusion. Ros does not list this work in his catalogue, although he notes that Moreno composed "a short Andantino for Piano at the request of one of his friends" after publishing the *Gregorian manual* (Ros 1980, p. 154). Revell (1990) makes no mention of this work. Moreno's correspondence cited above clearly indicates that the *Andantino in A minor* was composed in January 1943.

Greeting song (May 1943)

The first half of 1943 saw very few works being completed by Moreno. He was certainly unwell for a time during this period (SM to Sr Gerard, 1 Jun. 1943, WNN 03005), although he presumably continued to work on *Missa decima septima*, which was not completed until November that year (see below). He was also engaged at this time in seeing to the publication of his *Missa decima quarta* (November 1938).

A minor work completed during this period was the *Greeting song*, scored for three treble voices (SSA) with piano accompaniment. This work was composed at the request of the Sisters of St Joseph at Lochinvar, for whom he had previously written several similar works in 1935-6 and 1938. The request in this instance came from Sister Gerard Long, who had written the text of the song (SM to Sr Gerard, 19 Apr. 1943, WNN 03005). Moreno stated that he intended to "burn the midnight oil" in order to write the piece (SM to Sr Cecily, 19 Apr. 1943, WNN 03005) and a set of parts including "vocal parts transposed to an easy key" was sent to Sister Gerard on 11 May 1943 (SM to Sr Gerard, 11 May 1943, WNN 03005).

The text of the song indicates that it was written to celebrate a Golden Jubilee of ordination to the priesthood, and the priest in question can be identified as Bishop Edmund James Gleeson C.S.S.R. of Maitland (SM to Sr Gerard, 1 Jun. 1943, WNN 03005), whose Golden Jubilee fell on 18 June 1943 (Boland 1982, p.123). The text reads as follows:

Example 5.2 *Greeting Song*

Welcome as the flow'rs of May, Thee we greet with love to-day!
All with one accordant voice, In Golden Jubilee rejoice!

Fifty years have seen thee stand, Priest with consecrated hand
In the fervour that is thine, Offering sacrifice divine.

Since Cross and Ring and Crozier blest, Signifying God's behest,
Stamped thee Shepherd, well we've known, All thy love for us thine own.

Knight, whose truth and valour bring, Homage fitting to thy King!
Shepherd, watchful, strong and kind, Lead! we follow close behind.

Welcome as the flow'rs in May! Hail! All hail to thee to-day!
In Golden Jubilee rejoice! Rejoice, Rejoice, Rejoice!

The work survives in manuscript as a complete working copy (Ms 01757) and as two incomplete fair copies (Mss 01756, 02517). The text of the song, as provided by Sister Gerard, also survives in the Music Collection (Ms 01757a). Ros (1980, index p. 7) lists the *Greeting song* in his catalogue, but asserts incorrectly that it was scored for four mixed voices and piano. Revell does not discuss the work, but suggests it was composed in 1940 and compounds the confusion concerning the scoring by stating that it was scored for voice and piano only (Revell 1980, pp. 79, 87). Examination of the manuscripts confirms that the work is scored for three treble voices (SSA) with piano accompaniment, and an accurate dating for the work can be given as May 1943 on the basis of the evidence cited above.

Missa decima septima (3 September 1943)

Moreno commenced work on *Missa decima septima*, scored for two-part (SA) choir and organ, in December 1942 – his third for mass for that year. Owing to the War, manuscript paper had become very scarce, and Moreno bemoaned the fact that he was using his last store of paper and might not be able to finish the composition (SM to Friend, 29 Dec. 1942, WNN 03004). A number of times over the next eight months, Moreno reported that he was working on the Mass, but it was not until August 1943 that he reported the work was near completion after much “inspiration (and perspiration)” (SM to Johnny, 16 Aug. 1943, WNN 03005).

The Benedictine Community of New Norcia published the Mass as a score, dated 1943, and as a voices-only score. It survives also as a fair-copy vocal score (Ms 00204), and as working copies (Mss 00205, 02377-8, 02429). One of the working-copy manuscripts (Ms 00205) is clearly dated by Moreno “3/9/43”.

Ros notes that *Missa decima septima* was composed when Moreno was 54, that is in 1943 (Ros 1980, p. 155). Revell cites the date given on the working copy (Revell 1980, p. 80). This date can be confirmed as the date of completion for *Missa decima septima* on the basis that Moreno’s date on the working copy accords with the evidence given in his correspondence.

Zanak (Russian dance) (October 1943)

A short piano work of 16 bars, titled *Zanak* or alternatively ‘Russian dance’ or *Gopak* [*Gopac*], appears to have had its genesis in a visit to New Norcia by a Russian Officer in October 1943. Moreno recorded the details of the visit in a letter as follows:

A Russian Officer, Captain Shaumotoff came to see me the other day. He danced for me and dictated a nice tune which I have written down for him (SM to Johnny, 18 Oct. 1943, WNN 03005).

The tune is not named in Moreno’s correspondence, but the description and the circumstances strongly suggest an association with the piano piece under discussion. It survives only as a working copy (Ms 01678), titled *Zanak: Russian dance*. The melody on which the piano piece is based is given separately in another, presumably earlier, working copy (Ms 02425), where it bears not only the title *Zanak* but also the words *Gopac* and *Allegro*. The latter manuscript gives the appearance that the melody has been dictated.

Ros (1980, index p. 6) lists this work in his catalogue of Moreno’s works, but he does not give a date or discuss its provenance. Revell (1990, pp. 77, p. 90) suggests that *Zanak* was composed in 1936, but does not provide any supporting evidence. On the basis of the details cited above, the work can be dated with reasonable certainty to October 1943.

Romance (23 November 1943)

The third work for solo piano composed in 1943, *Romance*, was composed for Mary Horan, a student at St Gertrude's College, New Norcia. Writing to Mary's mother in November 1943, Moreno described his plan for the work:

I have composed a "Romance" for Mary. She will get the copy when she leaves New Norcia. Before that I will take Mary in a quiet time and in a quiet place to give her an idea how the music goes. I don't want other girls to get jealous (SM to Kath, 25 Nov. 1943, WNN 03005).

For some reason, Moreno decided to send the music directly to Mary's mother the following day (SM to Kath Horan, 26 Nov. 1943, WNN 03005). The work survives in manuscript as a fair copy (Ms 01675) and as a working copy (Ms 01676). The fair-copy manuscript is dated by Moreno "23/11/43" and bears: "Dedication to Mary Horan".

Ros (1980, p. 6) lists the *Romance* in his catalogue, but does not give a date or discuss its provenance. Revell (1990, pp. 71, 89) provides a speculative date of 1930, apparently unaware of the dating provided by Moreno himself on the fair copy.

This is one of very few instances in which Moreno provided both a date and a dedication on a manuscript, and the work can be dated unequivocally to 23 November 1943.

Vals & Mazurca (March 1944)

Two piano compositions possibly composed in 1944 appear to have resulted from a request from someone in New South Wales. Writing in March 1944 to "Kath", presumably Kath Horan, Moreno identifies the compositions as waltzes: "Fancy, somebody in N.S.W. asking me just now to compose two Waltzes. What a combination!" (SM to Kath, 16 Mar. 1944, WNN 03006).

No other mention is made of waltzes in Moreno's correspondence, but the compositions in question appear in manuscript as a single working copy (Ms 01674). These are Moreno's only compositions in waltz style. The compositions are written consecutively in the manuscript and bear the titles *Vals* and *Mazurca*.

Ros (1980, index p. 6) includes only the *Mazurca* in his catalogue, but does not discuss its provenance. Revell does not include either work in his list. As it was Moreno's usual practice to be working on, or completing, compositions when he mentioned them in correspondence, these compositions can be assigned a composition date of March 1944.

Responsoria pro feria VI in Parasceve, Benedictus, Christus factus est & Miserere mei Deus, Improperia (March 1944)

In the months leading up to Easter 1944, Moreno composed a new set of responsories and motets for use in the Good Friday liturgies. These comprise the nine motets for Matins under the collective title *Responsoria pro feria VI in Parasceve*, together with the three motets for Lauds, *Benedictus*, *Christus factus est*, and *Miserere mei Deus*, and the *Improperia* for the Liturgy of the Passion (see Table 3.2). Matins and Lauds on Good Friday were combined under the title 'Tenebrae', and celebrated on the preceding evening.

Moreno describes these compositions simply as "a new programme" and he appears to have begun work on them in late February (SM to Big Friend, 27 Feb. 1944, WNN 03005). He provides an explanation for the project in his letter to Kath Horan the following month:

At present I am working in top gear in preparation for the Holy Week. The fact is that so far we have been singing in 4 parts (*a cappella*). This required a good number of singers but some of them have been scattered in different directions and there is no guarantee that the old times will come back in a hurry.

I have consequently to arrange a new programme in 3 parts. This is a tedious work. Composing, writing, practising, and now ruling the manuscript (SM to Horan, 16 Mar. 1944, WNN 03006).

The compositions received their first performance on the Thursday of Holy Week, 6 April 1944, when the Abbey Chronicler noted: "The lessons were sung, as were the Resp., these for the first time composed by P. Esteban. Also the Benedictus - Christus - and Miserere, were composed by him" (CBC, 6 Apr. 1944, WNN 00477). Moreno himself recorded that "the execution of all the music was as good as I could have expected" (SM to Firth, 11 Apr. 1944, WNN 03006).

The Tenebrae Responsories and motets survive in separate sets, corresponding to the Offices of Matins and Lauds. The Matins Responsories exist in manuscript as fair-copy scores (Mss 00623-

4), fair-copy individual vocal parts (Mss 00625-7) and as working copies (Mss 00629, 00631-6, 02020, 02697). The motets for Lauds exist in manuscript as fair-copy scores (Ms 00600-1, 01203), fair-copy individual vocal parts (Mss 00602-4) and as working copies (Mss 01209, 01213-6, 02691). The *Improperia* survives in manuscript as a fair-copy vocal score (Ms 00297), fair-copy vocal parts (Mss 00298-307) and as a working copy (Ms 00308). The manuscripts containing the *Improperia* also include Moreno's arrangement of Palestrina's *Crux fidelis* for three-part male (TTB) choir. None of the manuscripts is dated and the compositions were never published.

The catalogues of Ros (1980) and Revell (1990) include the *Responsoria* but not the three motets that are associated with them. Ros correctly notes that they were composed in 1944, and Revell's hypothetical dating of 1945 can now be dismissed. Ros (1980, index p. 4) includes the *Improperia* in his catalogue but does not give a date. Revell (1990) does not refer to the *Improperia*. The evidence cited above indicates that these compositions were all composed in March 1944.

Hymn to St Thomas Aquinas (May 1944)

Soon after the Easter ceremonies of 1944, Moreno was at work composing a *Hymn to St Thomas Aquinas* at the request of a 'Fr Fanning'. No copies of this work have survived, and the only evidence for its existence is to be found in the following letter to Fr Fanning:

In fulfilment of my promise I have composed the music to St. Thomas' Hymn, this I am posting to you herewith.

The music is very simple and its accompaniment easy enough for any player, even for you!

As St. Thomas is considered to be the Doctor of the Blessed Sacrament it would be fitting if this hymn be sung after Benediction. Please yourself (SM to Fr Fanning, 26 May 1944, WNN 03006).

Moreno wrote two other inconsequential letters to Father Fanning (SM to Father Fanning, 2 Nov. 1939, WNN 02997, 12 Dec. 1941, WNN 03004). The priest can be identified as Father James Fanning, who was for many years associated with Clontarf Orphanage. Moreno's description of the hymn suggests the work was scored for voice with organ accompaniment. The reference to Benediction may suggest that this was a setting of Aquinas' Benediction hymns, *O salutaris*

hostia or *Tantum ergo*, but if this were the case, Moreno would presumably have said ‘during’ rather than “after” Benediction.

Ros describes the work as a hymn to “St Thomas Aquinas [composed] at Father Fanning’s request” in 1944 and mentions it alongside Moreno’s Hymn to St Ignatius (see below), suggesting that this was a devotional hymn to St Thomas rather than a setting of one of his texts (Ros 1980, p. 156). Despite Ros’s passing reference to the hymn, he does not include it in his catalogue. Revell (1990) makes no reference to it. It can be assumed from the evidence cited above that the *Hymn to St Thomas Aquinas*, now lost, was completed by late May 1944.

Hymn to St Ignatius (May 1944)

According to Ros, Moreno composed a *Hymn to St Ignatius* around the same time as the *Hymn to St Thomas Aquinas* (see above). This is the sole reference to the work, and Ros notes that it was composed at the request of Jesuit Father Hallis (Ros 1980, p. 156). No copy of this work survives, and there is no reference to Father Hallis in Moreno’s surviving correspondence. Whilst it is possible that the hymn was a setting of a text by St Ignatius, Ros’s description suggests that this was a devotional hymn to St Ignatius, as it does for the *Hymn to St Thomas Aquinas* composed at the same time. Ros (1980, index p. 6) includes the work as the *Hymn to St Ignatius of Loyola* in his catalogue of Moreno’s works. Revell (1990) makes no reference to this work, which is now lost.

In Assumptione B. Mariæ, Virgine proprium ad Missam (July 1944)

In the latter half of 1944, Moreno completed two further sets of motets for major Feasts of the Church. The first was a set of six motets titled *In Assumptione B. Mariæ, Virgine proprium ad Missam*, scored for cantors, three-part mixed (SAB) choir in *falso-bordone* style, and organ. These comprise a complete setting of the Proper for the Feast of the Assumption of the Blessed Virgin Mary (15 August) as set out in Table 5.3:

Table 5.3 **Mass Propers for *In Assumptione B. Mariæ, Virgine proprium ad Missam***

Title	Key
Introit: Gaudamus omnes in Domino	F maj.
Graduale: Propter Veritatem	Bb maj.
Alleluia: Assumpta est Maria	Bb maj.
Offertorio: Assumpta est Maria	G maj.
Communio: Optimam partem	D min.

Moreno's correspondence shows that these motets were composed specifically for a correspondent named "Joe", and that they were completed and sent by airmail by 24 July 1944 (SM to Joe, 24 Jul. 1944, WNN 03006). The identity of Joe remains unknown.

The six motets survive in manuscript as a working copy (Ms 01435), a fair-copy score of the first movement (Ms 02058) and a fair-copy soprano part of the first two movements (Ms 02477). Neither Ros (1980) nor Revell (1990) refers to this work. The evidence cited above indicates clearly the motets were completed in July 1944.

Responsoria in festo Nativitatis D.N.J.C. (November 1944)

According to the monastic tradition at New Norcia, the Office of Matins was prayed daily. For specific feasts such as Christmas, when the Office was sung, new music was often provided. Moreno had already composed a four-part setting of the responsories for Matins of Christmas Day in December 1914, but the reduced number of monks now necessitated a new set, scored for three-part male choir (TTB) with organ accompaniment. The set of twelve *Responsoria in festo Nativitatis D.N.J.C.* (Table 3.11) comprises the usual nine responsories together with four specifically for the monastic office.

The earliest reference in Moreno's correspondence to the *Responsoria* of 1944 appears one month before Christmas, when Moreno wrote to his "Big Friend" as follows:

At present I am composing a series of pieces that will constitute the programme for Xmas Eve. So far I have composed the 12 Responses for the Matins. These are finished and ready for the practices. The different scores and duplicated parts represent nearly 200 pages and I am not half way yet with my programme (SM to Big Friend, 10 Nov. 1944, WNN 03006).

Other correspondence around the same date indicates that Moreno also intended to compose a new Invitatory for Christmas Matins (SM to Joe, 9 Nov. 1944, WNN 03006). As no fragment of

a three-part setting for the *Hodie Christus* survives, it can be assumed that none was written. This is supported by the Abbey Chronicle, which included details of the first performance of the *Responsoria* on Christmas Day 1944, but no reference to an Invitatory (CBC, 25 Dec. 1944, WNN 00477).

The *Responsoria* survive in manuscript as a fair-copy score (Ms 00473), fair-copy individual vocal and organ parts (Mss 00475-80, 02514) and as a working copy (Ms 00480). Ros (1980, index p. 3) and Revell (1990) list the collection in their catalogues. Ros does not provide a specific date of composition for the work, but notes that the collection was composed “to replace the ones for four mixed voices, which had been sung for a good number of years” (Ros 1980, p. 156). Revell provides two different dates of composition for the *Responsoria*: in his index he dates them to 1945 (Revell 1990, pp. 82, 89), whereas in his general discussion he states that “In 1944, for Christmas Night, Dom Moreno composed a new set of Responsories for 3-part male voice choir” (Revell 1990, p. 31). The evidence cited above clearly indicates that the *Responsoria* were composed in November 1944.

Stabat Mater dolorosa (March 1945)

Having composed a large set of three-part (TTB) music for the Good Friday liturgies of 1944, Moreno turned his hand, for Good Friday the following year, to writing a *Stabat Mater dolorosa* scored for three-part male choir (TTB) with organ accompaniment. The first reference to the work in Moreno’s correspondence is in March 1945:

The coming Feast has kept me very busy just now. [---] I have composed another ‘Stabat Mater’ very sad music, just suitable for the occasion: Good Friday (SM to Kath, 20 Mar. 1945, WNN 03006).

The Abbey Chronicler recorded that this “new” work received its first performance on Good Friday (CBC, 30 Mar. 1945, WNN 00477). Ros described the work in the following terms:

In the vast field of Dom Moreno's music, this Sequence [*sic.*] will ever hold a critical and controversial place. Why? Because it ostensibly deviates from the smooth, elegant classical and pleasant style of former Moreno. This new score abounds in dissonance and there is hardly a measure of orthodox harmony in it. That's why the first and only time it was sung, we were very much surprised at such cacophonous harmony. The usually pictorial and descriptive style of younger Moreno is replaced here by dissonant counterpoint and by bitter and experimental harmonies (Ros 1980, p. 187).

The work survives in manuscript as fair-copy scores (Mss 00673-4), as fair-copy individual vocal parts (Mss 00675-80) and as working copies (Mss 00681-2). Ros annotated a date on one of the scores (Ms 00673): firstly the date of 1949, which he later erased and replaced with 1950.

In line with his annotation on the score itself, Ros states that the work was performed for the first time on Good Friday 1950 (Ros 1980, p. 187). This date is repeated by Revell (1990, pp. 86, 89). The evidence cited above clearly indicates that the work was completed and first performed in March 1945.

Stella Maris: With faith and hope and charity (16 June 1945)

Moreno's next sacred work was a hymn titled *With faith and hope and charity*, scored for unison choir with piano accompaniment. Moreno's correspondence reveals that the work was written at the request of Geraldton Presentation Sister, Mother Peter O'Connor, and that the text was provided by Dom William Gimenez of New Norcia:

I am posting to you the first of your modest requests. Father William has written for me the words. He had added some stanzas for Solo work, but I think a short Hymn in the form and spirit of a National Anthem is more likely to take the fancy of the average child. It is thus also much easier to learn (SM to Mother Peter, 16 Jun. 1945, WNN 03006).

Moreno typically shows here his concern for the performing forces and his willingness to adapt his style to their needs.

The work survives at New Norcia in manuscript only as a working copy (Ms 02051). Enquiries made to the Archives of the Presentation Sisters of Western Australia has located Moreno's letter of 16 June 1945 and a copy of the hymn, also dated, with the following dedication: "'Stella

Maris' School Hymn for the use of the "Stella Maris" College Geraldton" (I Young PBVM 2005, pers. comm., 3 February).

A copy of the hymn text survives separately in typed written form (Ms 02051a), bearing Moreno's inscription "Finished and posted 16/6/45". Ros (1980) and Revell (1990) do not discuss this work, and it is not included in their respective catalogues. The work can be dated clearly to 16 June 1945 on the basis of the documentation cited above.

5.1.2 Post-war New Norcia and the final journey (1946-53)

Hymn arrangements for brass band (February 1946)

Over a two-year period Moreno, arranged a number of compositions for brass band. The first set of arrangements was one written in response to a request from Joe Jackson, the bandmaster at Clontarf Orphanage, Perth, whose identity can be deduced from the following letter addressed simply to "Joe", with which three of the compositions were sent in February 1946:

I have the pleasure of sending you some of the work you entrusted me for your band; Hail Queen of Heaven; Faith of our Father's and Sweet Sacrament Divine. The balance will follow very shortly. [---]

I had started giving two staves to the horns but in the course of the harmonisation I found that all horns can be reduced to one. These kind of compositions do not lend themselves to contrapuntal writing. The whole setting will sound O.K. of course the harmonisation is all mine so please blame me for all discords.

With good wishes to your good self, Br Crowley and all the Brothers (SM to Joe, 15 Feb. 1946, WNN 03007).

Brother Crowley can be identified as a Christian Brother teaching at Clontarf Orphanage in 1946, where Jackson was the bandmaster at the time (Coldrey 1993, pp. 143).

Each of the three hymns identified in Moreno's letter survives at New Norcia in at least two arrangements for brass band. Unfortunately, the state of Moreno's correspondence for this period, 1946-47, precludes any further identification of the compositions intended for Jackson from this source. The information in Moreno's letter to Jackson does, however, enable the

particular arrangements and the other compositions for Jackson to be identified with reasonable confidence as a set of eight that survive at New Norcia in manuscript (Table 5.4).

Five of these eight are scored for cornets, horns I & II, baritones I & II, trombone I & II, euphonium, bass in Eb, Bb & C; while the remaining three (marked * in Table 5.4) do not require Bass in C. These eight compositions are the only arrangements that use two staves for each of the horn, baritone and trombone parts, a configuration that appears to accord with Moreno's letter to Jackson. The scoring, score configuration and the use of the same type of manuscript paper for all eight compositions, thus suggest that these are probably the arrangements for Jackson.

Table 5.4 *Hymn Arrangements for brass band for Joe Jackson*

Title	Composer	Original Moreno vocal collection	Fair-copy score Mss number
Hail Queen of heaven	Hemy		02751
Lourdes Hymn	French melody		02760
Assumpta est Maria	Moreno	Corona Mariae	02765
Faith of our fathers	Traditional melody		02753
Hymn of the Assumption	Moreno	Little Flower hymnal	02757
Sweet sacrament divine*	Stanfield		02759
Tantum ergo*	Webbe	Laudes eucharisticae	02749
O salutaris hostia*	Webbe	Laudes eucharisticae	02752

Ros (1980) does not refer to these particular arrangements, although he does refer to the settings of these hymns contained in arrangements for St Mary's in May-December 1946 (see below). Revell (1990) does not refer to these arrangements. On the basis that it was Moreno's usual practice to complete works soon after receiving the request, these eight compositions can be dated with reasonable certainty to February 1946.

Missa decima octava (31 October 1946)

Moreno's next mass, *Missa decima octava*, scored for three-part mixed voices (STB) with organ accompaniment, appears not to have been mentioned in correspondence by Moreno during the time he was composing the work. The Abbey Chronicler recorded that the work was first performed on 8 December 1946, the Feast of the Immaculate Conception of the Blessed Virgin Mary, with the Aboriginal boys of St Mary's school singing the treble part. This performance,

according to the Chronicler, gave the Feast greater solemnity than in previous years (CBC, 8 Dec. 1946, WNN 00478).

The work was published by Chenna as a score, undated, and individual vocal parts, also undated. The publication date of 1948 can be suggested, however, from a letter from Chenna to Moreno in March 1949, when orders were placed at that time (Chenna to SM, 26 Mar. 1949, WNN 01416). It also survives in manuscript as a fair-copy score (Ms 00206), fair-copy individual vocal parts (Mss 00207-11), a fair-copy fragment (Ms 02097) and as working copies (Mss 00212, 01980, 02110). One of the working copy manuscripts (Ms 00212) is dated “31/10/46” by Moreno.

Ros records *Missa decima octava* as being composed after 1941 at his ‘special request’ for the Aboriginal boy’s choir (Ros 1980, p. 155). Revell, in his discussion on Moreno, suggested the work was composed by 1944 (Revell 1990, p. 30), but elsewhere lists correctly the date on the working copy as the date of composition. The evidence cited above clearly indicates that *Missa decima octava* was completed on 31 October 1946, with a publication date of 1948.

Arrangements for St Mary’s brass band (May-December 1946)

In the period May to December 1946, Moreno arranged a number of compositions, secular and sacred, specifically for the brass band of St Mary’s Aboriginal Boys Orphanage.

Father Eladio Ros was appointed the new Director of St Mary’s in March 1945, and at some time later that year, he was asked by Abbot Catalan to re-form the school brass band specifically in preparation for the 1946 Centenary celebrations of the Abbey. It was the Abbot’s hope that the brass band would provide musical accompaniment for some of the out-door activities, as well as perform concerts in their own right (Ros 1980, p. 171).

The first compositions arranged specifically for the band are evident in their first public performance given on 10 May 1946, when they and the Aboriginal Girls from St Joseph’s school gave a concert in celebration of “The Centenary of the Foundation of New Norcia Mission:

1. Advance, Australia Fair
2. Shearing Polka....Dom, R. Salvado, O.S.B.
3. The Brigadier. Quick March....Brepsant
4. Welcome Song....Troup
Star of the East....Kennedy
5. To the Bullfight! A los toros! Spanish Polka....Urgelle's
6. Violetta. Mazurka....Faust
7. Under the Double Eagle....Wagner
8. What can I do today?....Troup
Just Before the Battle, Mother....Root
9. Ase's Death....Grieg
10. Bibette. Schottische....Wieprecht
11. Novelty Number
Mary, Queen of Australia
12. Papal March

The band items of this concert, numbers 2, 5, 9 and 12, survive in manuscript as fair-copy scores, but not as individual parts. All of these compositions are scored for cornets, horns I & II, trombones I & II, baritones I & II, euphonium, Bass in Eb & C.

One of the surviving fair-copy scores, *A Los toros*, (Ms 02746) is clearly dated "4-4-1946". Another score (Ms 02745) contains two compositions performed at the concert: the *Papal march* and *Ase's death*. It contains four other items: *March from Tannhauser*, *Barney take me home again*, *Juanita* and *Won't you buy my pretty flowers*. The *Papal march*, *March from Tannhauser* and *The death of Ase* are the first three items in the score and these are clearly in Moreno's hand, whilst the remaining compositions are not. The second concert item, the *Shearing polka*, survives as a fair-copy score along with an arrangement of the *Jota* (Ms 02796): the *Shearing polka* includes drums. Two of the scores (Mss 02745, 02796) have an identical cover type and use the same manuscript paper type, which suggests the scores were arranged at the same time. Although the scores are fair-copy manuscripts, it is clear from the erasures that Moreno worked the arrangements on these copies.

Other compositions arranged by Moreno for the St Mary's band survive in manuscript, as fair-copy scores and as fair-copy individual instrumental parts (which remain un-indexed), in four collections. Each collection is titled "Brass Band Album for the use of St. Mary's Orphanage New Norcia Second Series", and all but one is given an individual subtitle which reflects the liturgical use of the contents. The subtitle aids in the dating of the individual collection.

The collection subtitled *First volume* (Ms 02742) contains six hymn arrangements (Table 5.5) scored for cornets, horns, baritones I & II, trombones I & II, euphonium, bass in Eb, C, & Bb. Three of these arrangements (marked * in Table 5.5) are minor re-workings of the same compositions intended for Jackson in February 1946.

Table 5.5 *Brass band album - First volume*

Title	Composer	Original Moreno collection
O salutaris hostia*	Webbe	Laudes eucharisticae
Tantum ergo*	Webbe	Laudes eucharisticae
Sweet sacrament divine*	Stanfield	
Jesus my Lord	Moreno	Little Flower hymnal
Soul of my Saviour	Maher	
Hail Redeemer King divine	Moreno	Little Flower hymnal

The collection subtitled *Corpus Christi procession hymnal* (Ms 02763) contains ten hymn arrangements (Table 5.6). The first two items in the collection are not given an individual number in the score, but the remaining compositions are number consecutively 1 to 8. The numbering is also reflected in the scoring: the first two items have the same scoring as the *First volume*, whilst numbers 1-8 include two, not three, bass instruments. Two of these arrangements (marked * in Table 5.6) are minor re-workings of the same work given to Jackson in February 1946 and three of the compositions (marked + Table 5.6) are the same as that in the *First volume*.

The Abbey Chronicler noted that, during the processions on the Feast of Corpus Christi, 23 June 1946 (CBC, 23 Jun. 1946, WNN 00478), the band performed a number of items. Although he does not name the compositions, it is highly probable that the compositions from this collection were performed on that occasion.

Table 5.6 *Brass band album - Corpus Christi procession hymnal*

Number in the collection	Title	Composer	Original Moreno collection
[pp. 1-3]	Hymn of the Assumption	Moreno	Little Flower hymnal
[pp. 3-7]	Assumpta est+	Moreno	Corona Mariae
1. [pp. 8-10]	Jesus my Lord	Moreno	Little Flower hymnal
2. [pp. 11-2]	Soul of my Saviour	Maher	
3. [pp. 13-4]	O salutaris hostia	Webbe	Laudes Eucharisticae
4. [pp. 15-7]	Tantum ergo+	Webbe	Laudes Eucharisticae
5. [pp. 18-20]	Hail Queen of heaven+	Hemy	
6. [pp. 21-2]	Sweet sacrament divine*	Stanfield	
7. [pp. 23-5]	Hymn to Our Lady of Fatima	Unknown	
8. [pp. 26-8]	Faith of our Fathers*	Traditional melody	

The collection subtitled *Christmas album* (Ms 02740) contains eleven compositions (Table 5.7) scored for cornets I & II, horns I & II, baritones I & II, euphonium, bass in Eb and C. Three compositions from this collection were performed at a concert held in 24 December 1946 (CBC, 24 Dec. 1946, WNN 00478), the program of which survives in the Abbey Archives (WNN 03198).

Table 5.7 *Brass band album – Christmas album*

Title	Composer	Original Moreno collection
What lovely infant	Moreno	Little Flower hymnal
Old Frensh <i>[sic.]</i> noel	Traditional	
Silent night	Gruber	
Adeste fideles	Moreno	Lyra sacra
Come all ye faithful	Moreno	Little Flower hymnal
The Lourde's hymn	French melody	
O sanctissima	Traditional	
Hark the herald	Mendelssohn	
Santa Lucia	Traditional	
O paradise	Moreno	Little Flower hymnal
Vivat Pastor bonus	Moreno	Little Flower hymnal

The collection subtitled *Our Blessed Lady's hymnal* (Ms 02743) contains eight hymn arrangements (Table 5.8) scored for cornets, horns, baritones I & II, trombones I & II, euphonium, bass in Eb, C, & Bb. Three of these compositions (marked * in Table 5.8) are minor re-workings to those intended for Jackson in February 1946, the *Hymn of the Assumption* being the same as that included in the *First volume*.

Table 5.8 *Brass band album – Our Blessed Lady's hymnal*

Title	Composer	Original Moreno collection
Lourde's hymn*	French melody	
Hymn of the Assumption*+	Moreno	Little Flower hymnal
Hail Queen of heaven	Hemy	
Hymn to Our Lady of Fatima	Unknown	
Assumpta est*	Moreno	
O sanctissima	Traditional	
Mary how sweetly	Anonymous	
Daily daily sing to Mary	Anonymous	

Ros (1980, pp. 170-2, index p. 9) dates the four collections to 1946, but does not refer to the other compositions. Revell (1990) does not refer to any of these arrangements or collections. On the basis of the evidence cited above, the four collections of music for St Mary's Brass Band arrangements can be dated to between May and December 1946.

80 pieces for brass band (May 1947)

Moreno's largest single collection of music for brass band is contained in his anthology titled *80 pieces for brass band*. All of the arrangements in this collection (Table 5.9) are of secular compositions: eleven works are arrangements of Moreno's own compositions, and two of these are new arrangements of his two brass-band commissions *Clontarf march* (1941) and *New Norcia march* (1935). All the compositions are scored for cornets I & II, horns I & II, baritones I & II, trombones I & II, euphonium, bass in Eb & C.

Although Moreno made no specific reference to compiling this collection, he made reference in a letter to Joe Jackson in May 1947 to arranging compositions that are included in this collection:

At present I am writing for you a beautiful collection of band music: The La Sensitiva, El Canario, God Bless our Pope, The Lourde's Hymn, Silent night, Waltzing Matilda, O Sanctissima, Santa Lucia, Killed by Peter Gray, Adeste Fidelis, and perhaps other pieces (SM to Joe, 8 May 1947, WNN 03007).

Four compositions mentioned in the above letter survive only in the *80 Pieces for brass band* collection: *God bless our Pope*, *La sensitiva*, *Waltzing Matilda*, *Killed by Peter Gray*. This suggests that the collection Moreno was "writing" in May 1947 is the *80 pieces for brass band*.

Table 5.9 *80 pieces for brass band*

Number	Title	Composer
1	God save the King	
2	He's a jolly good fellow	
3	Sobre las Olas (Vals)	Rosas
4	La paloma	Iradier (Alaves)
5	Viva Franco! Jota (simplificada)	Moreno
6	The death of Ase	Greig
7	Waltzing Matilda	Cowan
8	Marche militaire	Schubert
9	Advance Australia fair	
10	God save Ireland	
11	The last rose of summer	
12	Vals de la Remigia	
13	Polka de la Remigia	
14	Havanera de la Remigia	
15	Mazurka de la Remigia	
16	Pasodoble flamenco	
17	Himno de Corella	
18	Cara al sol	
19	Marcha Real Española	
20	El canario	Havenera
21	Vals	Verguilla
22	Mazurka	Verguilla
23	Schottisch	Verguilla
24	Funeral march	Diabelli
25	The church upon the hill	Moreno
26	Prelude	Chopin
27	Havanera	Verguilla
28	Jota	Verguilla
29	Pasodoble (I)	Verguilla
30	Pasodoble (II)	Verguilla
31	Polka	Merida
32	Pasodoble Corellano	
33	La sensitiva (Mazurka lenta)	
34	Havanera (Spanish school song)	
35	Pasodoble (Spanish school song)	
36	Spanish school song	
37	New Norcia march	Moreno
38	Clontarf march	Moreno
39	Pontifical march	Gounod
40	See the conqu'ring hero comes	Handel
41	Hunting chorus	Weber
42	Soldiers' chorus (Faust)	Gounod
43	Danube waves	Ivanovici
44	Pilgrims' chorus (Tannhauser)	Wagner
45	The dollar princess (Wir lanzen)	Fall
46	The field of the cloth of gold	Moreno
47	God bless our Pope	Moreno
48	Auld lang syne	
49	Minuet	Beethoven
50	Guernikako arbola (Zortzico)	Iparraguirre
51	The merry widow (Waltz)	Lehar
52	Barcarole (Tales of Hoffmann)	Offenbach
53	Gavotte	Moreno
54	When the circus came to town	Moreno
55	The rosary	Nevin

56	Ca Ca Geschmauset (Student's song)	
57	Song without words (No 9)	Mendelssohn
58	Ay Ay Ay	Perez-Freire
59	A los toros (Pasodoble)	Urgelles-Moreno
60	La golondrina	Serradell
61	Peter Gray (American song)	
62	Annie Laurie	
63	Killarney	Balfe
64	Juanita (Spanish Ballad)	
65	Funeral march (Los 3 Cuervas)	
66	Six brown boxer hats	Moreno
67	Barney take me home again	Persley
68	The joy ride lady (March)	Gilbert
69	Solveijg's song	Grieg
70	Integer vitae (Horace)	Flemming
71	Intermezzo (Cavalleria Rusticana)	Mascagni
72	Schottisch de la Remigia	
73	Clementine	
74	The song of Australia	Linger
75	O tempora! O mores!	Kronecker
76	Enjoy your life	Nageli
77	The Vagabond's song	
78	Won't you buy my pretty flowers?	Persley
79	John Brown's body	
80	When old man Carey died	Moreno

The collection survives in manuscript only as a fair-copy score (Ms 01740). Ros described Moreno's general attitude to the Brass Band and the provenance of the *80 pieces* collection in the following terms:

After the Centenary's event, Dom Moreno too became very enthusiastic with and very interested in the Mission's brass band. As a matter of fact, he himself used to go the Orphanage to coach the boys in the correct blowing of the instruments... Moreover he transcribed and harmonised 80 musical piece: classical, national, traditional, popular, and even folk-songs... This collection of the 80 pieces is kept at the Monastery in a bound book of 256 pages. It has the peculiarity of being written in pencil. A living proof, nevertheless, of Dom Moreno's staunch will-power for work (Ros 1980, p. 172).

Revell (1990, pp. 21, 84, 87) follows Ros in describing the provenance of the collection, and suggests it was compiled in 1948. The anthology is also included in Dom William Gimenez's 1948 composition list (Gimenez 1948, pp. 28-30). On the basis of the evidence cited above the collection can be dated with reasonable certainty to May 1947.

Missa decima nona (June 1947)

Moreno's second mass after the end of the Second World War was his *Missa decima nona*, scored for three-part male (TTB) voices with organ accompaniment. Upon its completion, Moreno wrote to Reverend Father Ryan in the following terms:

I still keep composing, and now more than ever, although I don't see when [many] works will be published, as first of all Europe must revert to sanity. I have just finished my Mass No. 19 for male voices and organ. I think I am like the vine, improving with age (SM to Fr. Ryan, 10 Jun. 1947, WNN 03007).

The Mass was performed at New Norcia for the first time on the Feast of All Saints 1947, and the Chronicler made the following comment on the performance: "Feast of All Saints - "Missa "Prioral" interpreted the latest Mass of P. Esteban and to tell the truth it did not please very much" (CBC, 1 Nov. 1947, WNN 00478).

The work was never published, and it survives in manuscript as fair-copy scores (Ms 00213-4), fair-copy individual vocal parts (Mss 00215-8), a fair-copy fragment (Ms 02488), and as working copies (Mss 00219-22, 02689). Ros records *Missa decima nona* as being composed in the latter part of 1947 (Ros 1980, p. 181), as does Revell (1990, pp. 81, 88). Moreno's correspondence clearly indicates that *Missa decima nona* was completed in June 1947.

Soul of Mary (July 1947)

In response to a request from Mother Margaret Mary Eaton, the Superior of the Convent and School at Goomalling, Moreno composed his next work, *Soul of Mary*, scored for two-part choir (SA) with organ accompaniment. Goomalling was one of the many parishes in the 'Abbey Nullius', thus falling under the direct care of the Abbot of New Norcia. Moreno's correspondence reveals that the words for the hymn were provided by Mother Margaret Mary, who was herself an accomplished musician (James 1996, p. 509):

In fulfilment of my promise I have composed the music to the words you gave me. By today's mail I am posting to you a copy of this little thing.

I thought that the best setting for your choir would be a simple thing in two parts. Both as equally important as unimportant, so please, divide the choir into equal number of

singers and you will get the effect (SM to Mother Margaret, 18 Jul. 1947, WNN 03007).

The work survives at New Norcia in manuscript only as working copy (Ms 02050). A copy of the original text and a fair-copy score, which can be presumed to be that sent to Mother Mary Eaton, survives in the Archives of the Presentation Sisters in Iona, Western Australia.

Neither Ros (1980) nor Revell (1990) refers to this work. The evidence cited above clearly indicates that the work was completed in July 1947.

Virgen de Fatima [December 1947]

Late in 1947, Moreno received a request from Dom Gerardo Sastre of San Beda, Manila, to compose a hymn to the *Virgen de Fatima*, with text provided by the respected Filipino poet Jesús “Batikuling” Balmori (1887-1948) (Sastre to SM, 11 Nov. 1947, WNN 02817). No other correspondence concerning the work has yet come to light, and the surviving manuscripts provide only a fragmentary picture.

The complete text of the hymn survives separately in type-written form (Ms 02055a), but without Moreno’s customary annotations. The chorus (refrain) only survives in manuscript as a fair-copy score (Ms 02055) and as a working copy (Mss 02427, 02056). Neither Ros (1980) nor Revell (1990) refers to this work. As it was Moreno’s practice to complete a commission soon after receiving the request, a composition date of December 1947 can be hypothesised.

Eight Litaniae lauretanae, Litanies for 4 mixed voices & Letanias a 4 voces [1940-7]

Moreno appears to have composed three new collections of Litanies in his latter years. They were clearly composed at three different times and they remain unpublished. The order in which the collections were composed is unclear and the surviving evidence does not provide any precise date of composition. The works are discussed here together because of the uncertain dating and their similar genre type.

The *Eight Litaniae lauretanae* collection comprises eight settings (Table 5.10) of the complete *Litaniae lauretanae*, six of which are scored for three-part male choir (TTB) with organ

accompaniment, and the remaining two for three-part mixed choir (STB) with organ accompaniment. The other two collections are both settings of the short litanic form (the same as the published litany collections of 1912, 1929 and 1932), one scored for four-part mixed choir (SATB) with organ accompaniment, and containing four compositions (Table 5.11) the other scored for four-part male choir (TTBB) with organ accompaniment and containing sixteen litanies (Table 5.12).

Table 5.10 *Litaniae lauretanae*

Title	Scoring	Key
Kyrie Eleison (I)	TTB, org	F maj.
Kyrie Eleison (II)	TTB, org	F maj.
Kyrie Eleison (III)	TTB, org	G maj.
Kyrie Eleison (IV)	TTB, org	D maj.
Kyrie Eleison (V)	TTB, org	C maj.
Kyrie Eleison (VI)	TTB, org	Bb maj.
Kyrie Eleison (VII)	STB, org	G maj.
Kyrie Eleison (VIII)	STB, org	C maj.

Table 5.11 *Litanies for 4 mixed voices*

Number	Title	Scoring	Key
1	Sancta Maria	SATB, org	F maj.
2	Sancta Maria	SATB, org	D min.
3	Sancta Maria	SATB, org	F maj.
4	Sancta Maria	SATB, org	D min.

Table 5.12 *Litanias a 4 voces*

Number	Title	Scoring	Key
1	Sancta Maria	TTBB, org	E min.
2	Sancta Maria	TTBB, org	E maj.
3	Sancta Maria	TTBB, org	G min.
4	Sancta Maria	TTBB, org	A maj.
5	Sancta Maria	TTBB, org	Eb maj
6	Sancta Maria	TTBB, org	D min.
7	Sancta Maria	TTBB, org	A maj.
8	Sancta Maria	TTBB, org	A maj.
9	Sancta Maria	TTBB, org	G maj.
10	Sancta Maria	TTBB, org	Bb maj.
11	Sancta Maria	TTBB, org	Bb maj.
12	Sancta Maria	TTBB, org	D min.
13	Sancta Maria	TTBB, org	C min.
14	Sancta Maria	TTBB, org	Eb maj.
15	Sancta Maria	TTBB, org	G maj.
16	Sancta Maria	TTBB, org	E min.

All three collections survive in manuscript as fair-copy scores (*Eight Litaniae* Mss 00758, 00764, 00770, 00775; *Litanies for 4 mixed voices* Mss 00784; *Letanias a 4 voces* Mss 00745) individual vocal and organ parts (*Eight Litaniae* Mss 00759-63, 00765-9, 00771-4, 00776-83, 00790-3;

Litanies for 4 mixed voices Mss 00785-9; *Letanias a 4 voces* Mss 00746-54) and as working copies (*Eight Litaniae* Mss 00364-68a; *Litanies for 4 mixed voices* Mss 00794; *Letanias a 4 voces* Mss 00755-7, 02113-4). The existence of individual vocal parts suggest these works were performed at New Norcia, but there appears to be no reference to such events in the Abbey Chronicle or in Moreno's correspondence. The manuscript paper types used do not provide any clear date of composition, and the notational indicators suggests that these are later period compositions.

Ros includes these works in his catalogue, and states that the "2 Litanies (in toto)" were composed for the St Mary's Orphanage. He does not, however, identify the litanies to which he refers (Ros 1980, p. 169, index p. 5). Revell (1990, pp. 80, 83-4 & 88) records the following details for the three collections:

Litaniae Lauretanae [3 male voices]	[1945]
Litanies for 4 Mixed Voices	[1947]
Litany No 7 & 8 [3 mixed voices]	[1948]
Letanias a 4 Voces [TTBB]	[1949]

Gimenez (1948) includes in his list of Moreno's compositions and entry for "over 200 litanies", and the entry in *Who's Who* for 1947 lists a total of 142 litanies. This number sees an increase in the number of litanies listed for the first time since the initial entry in 1935 (which listed 135 litanies). In the 1950 entry, the litany number is again increased, this time to 150. The increase in the number of litanies, first of 7 and then of 8, cannot be further broken down as there is no description of the type of litanies in the entry, and this increase of 15 does not match the any combination of the litanies currently under discussion. There is no surviving correspondence from Moreno to the publishers of *Who's Who in Australia* for the period 1941-8, in Moreno's letter to the publishers in 1949 the change in litanies is given (SM to The editor, 23 Feb. 1949, WNN 03010).

On the basis of the evidence cited above, the collections of Litanies can be dated only generally to the period 1940-7, and there is no evidence to support Revell's more specific speculations.

Te Deum laudamus (1947-8)

Moreno's last setting of the canticle *Te Deum laudamus* is scored for four-part male choir (TTBB) with organ accompaniment, and in the key of C major. The setting alternates between plainchant and *falso-bordone* style verses. The work is not mentioned either in Moreno's correspondence or in the Abbey Chronicle.

The work survives in manuscript as a fair-copy organ-only score (Ms 02093), fair-copy voices-only score (Ms 02092), as individual fair-copy vocal parts (Mss 02094-6) and as a working copy (Ms 02097). The working copy (Ms 02097) also includes a fair-copy fragment of *Missa Decima Octava*, a work that can be definitively dated to late October 1946.

Ros (1980, index p. 6) states incorrectly that this work is written in the key of E minor. He describes its provenance as follows: "rather later in life, the Benedictine composer wrote another *Te Deum* expressly for our own monastic choir and for a special reason" (Ros 1980, p. 55). The "special reason" is not explained. Revell (1990) does not refer to this work. The *Te Deum laudamus* was included in Dom William Gimenez's list of Moreno's compositions in late 1948 (Gimenez 1948), and can thus be dated to 1947-8 with reasonable certainty.

Missa vigesima (19 June 1948)

Owing to the illegibility of Moreno's correspondence, no contemporaneous reference to Moreno's last complete mass, *Missa vigesima*, scored for two-part choir (SBar) with organ accompaniment, is available. The Abbey Chronicle recorded that the first performance of this Mass was given by the monks and the Aboriginal boys on the Feast of St Benedict, 1948 (CBC, 11 Jul. 1948, WNN 00479).

The work was published by Chenna as a vocal score, dated 1948, and as individual vocal parts. It survives also in manuscript as a fair-copy score (Ms 00223), and as working copies (Mss 00224, 02394, 02739). One of the working copies (Ms 00224) is clearly dated "19/6/48" by Moreno.

Ros states that this Mass was composed "in the first quarter of 1948 and at Abbot Catalan's suggestion" (Ros 1980, p. 182). Revell (1990, pp. 83, 89) notes in his list of Moreno's works the

date shown on the working-copy manuscript, and correctly dates the publication also to 1948. The evidence cited above clearly indicates that *Missa vigesima* was completed on 19 June 1948.

Three aspirations (June 1949)

Moreno's longstanding relationship with the Sisters of St Joseph was again to bear fruit in late June 1949 (CBC, 23 Jun. 1949, WNN 00479), when he composed three motets for the visit of Reverend Mother Leone Ryan to New Norcia. Scored for three-part choir (SSA) with organ accompaniment, they are collectively titled *Three aspirations*, and the individual compositions are, *Master, where dwellest thou*, *Jesus Mary and Joseph*, and *Ave Joseph*. The event was recorded in St Ildephonsus' College Magazine, which also contains the magazine of St Gertrude's College, in the following terms:

We were honoured in June with an eagerly awaited visit from Mother Leone, the Mother General of the Sisters of St. Joseph. We are all delighted at the interest she takes in St. Gertrude's and we find her talks very inspiring. During Mother's visit, Father S. Moreno, O.S.B., composed a hymn to honour the occasion. The appealing charm characteristic of the work of New Norcia's famous composer is manifest in this beautiful hymn, "Master, Where Dwellest Thou?" and we are privileged in being the first choir to sing it (*St Ildephonsus' College Magazine* 1949, p. 84).

Soon after Mother Leone's visit, Moreno sent her the three compositions and made the following reflections on his work:

I am pleased to say that the 3 compositions are completed. I am also pleased to let you know that the last one is the best of the three. I am posting them to you by today's mail and will reach you safely as I packed them carefully.

This morning I went to the Convent to play them for Sr. Mary Terese. She was pleased with me in the appreciation of each one.

After your departure from N.N. I made a few alterations to the best of the ones the girls sang for you. The copy I send you is quite correct; the one you have wants mending. Please, Mother have the corrections made and if you prefer send the copy to me and I will do the job.

It was unfortunate that I was away when you came first here, otherwise you would have an opportunity of having the whole programme.

I am pleased at the opportunity of having done a small thing for you. This is but a poor [---] for all your kind attentions to me during my stays at Mount St (SM to Mother Leone, 5 Jul. 1949, WNN 03009).

Mother Leone responded swiftly to Moreno's musical gift:

Yesterday your kind letter and precious manuscript arrived safely, and I want to thank you most sincerely not only for the beautiful music, but also for the gracious kindness with which you complied with my regard.

I am sorry I did not have the pleasure of hearing you play your composition, but we had a very happy evening here yesterday when the sisters began learning the hymns. All were delighted with them, and of course old friends like Sr. Julia were particularly proud of you. The favourites so far are "Master Where dwellest thou" and "Ave Joseph." I am most anxious to present them to the Mount St. choir and to hear them do justice to them. St. Joseph will, I am sure, repay you generously for the honour you have shown him.

It was a great happiness, Father, to meet you again, and to have the pleasure of visiting your beloved Monastery with its grand traditions. My next visit will I hope be just as pleasant. Begging your blessing, Father, and with every best wish (Rev. Mother Leone Ryan to SM, 8 Jul. 1949, WNN 02817).

The *Three aspirations* survive in manuscript as a fair-copy score (Ms 01235), fair-copy individual parts of "Master, where dwellest thou" (Mss 02404, 02496-7) and as a working copy (Mss 01236). The fair-copy scores include the dedication "To Rev. M. Leone". Ros (1980, index p. 6) includes an entry for a set of "4 Aspirations" in his catalogue of Moreno's works, but there is no evidence of Moreno writing a fourth work as part of this set. He does not discuss the provenance of the compositions. Revell (1990, pp. 76, 87) gives a conjectural composition date for the *Three aspirations* of 1935. The evidence cited above incontrovertibly indicates that the *Three aspirations* were completed in June 1949.

Missa vigesima - Requiem [July 1949]

Moreno's final Mass is incomplete and dates from this time. Four years before his death, Moreno wrote:

I will soon start composing another Requiem Mass. This will be No. 22 and perhaps it will be my own Requiem. It will be an easy one to avoid waste of time at the choir practices (SM to Mother Leone, 5 Jul. 1949, WNN 03009).

The work survives in manuscript as working copies (Mss 01994, 02693-5). The work is scored for two-part male voices with organ accompaniment. The Mass number title on one of the working-copy manuscripts (Ms 02693) indicates that Moreno started composing the work as 'Missa 20'. This suggests that Moreno started composing the work probably in 1948, before the

complete Mass of the same number. The letter cited above, however, suggests the work he was working on the mass in July 1949. Owing to the illegibility of correspondence during 1949 there is no further evidence available from that source.

Ros does not date this work other than to say that it was conceived “in the sunset of his [Moreno’s] life” (Ros 1980 p. 83). Revell does not discuss this work or include it in his list. The available evidence indicates that the work was begun in 1948, and that Moreno was working on the Mass in July 1949: there is no evidence of Moreno working on this Mass after this point.

Nineteen motets for two male voices (June/July 1949), **Victimae paschali & Veni Sancte Spiritus** (September 1949)

During the latter half of 1949 evidence survives to indicate that Moreno composed a collection of *Nineteen motets for two male voices*, as well as the Easter Sequence *Victimae paschali* and the Pentecost Sequence *Veni, Sancte Spiritus*. All three are mentioned in his correspondence to Abbot Catalan of August 1949, who was travelling in Spain at the time:

Sometime ago I finished a new collection of 19 motets. Four of them are mine and the rest are arrangements. At present I am composing the Easter Sequence, for four mixed voices, and this one will be followed by that of Pentecost. In all my life I was never so inspired as during these few months. I find the work very easy because the technical part offers me no difficulties. I am still teaching solfeggio to the four novices, but their weak point is the inaccurate musical ear (SM to Catalan, 1 Aug. 1949, WNN 02180, trans. Ros 1980, p. 183).

The exact dating for the *Nineteen motets* (Table 5.13) remains uncertain. They are scored for two-male voices (TB) and organ, the texts for the motets are all Eucharistic in nature, suggesting they were for use at the service of Benediction. The scoring for two-part male voices, together with the fact that there are multiple vocal parts for the motets in the Music Collection at New Norcia, indicates that the compositions were intended for, and used by, the monastic community.

Table 5.13 *Nineteen motets for two male voices*

Number	Title	Scoring	Key	Theme
1	Ave verum corpus	T, B, TB, org	F maj.	
2	Tantum ergo	TB, org	D maj.	Perosi
3	O salutaris hostia	TB, org	F maj.	Ravanello
4	Tantum ergo	TB, org	G maj.	Anonymous
5	O salutaris hostia	TB, org	E maj.	Traditional melody
6	Tantum ergo	TB, org	G maj.	Traditional melody
7	Adoro te o panis	T, B, TB, org	F maj.	“Limburger Gesangbuch”
8	Tantum ergo	TB, org	G maj.	Ravanello
9	O sacrum convivium	TB, org	Eb maj.	Crove
10	Tantum ergo	TB, org	A maj.	Aiblinger
11	Ave verum corpus	TB, org	B min.	Victoria
12	Tantum ergo	TB, org	G maj.	Eslava
13	Sacris solemniss	TB, org	A min.	Bach
14	Tantum ergo	TB, org	F maj.	Bach
15	O salutaris hostia	TB, org	G maj.	Anonymous
16	Tantum ergo	T, TB, org	F maj.	
17	O salutaris hostia	TB, org	Eb maj	Chorale
18	Tantum ergo	T, TB, org	C maj.	
19	Adoremus in aeternum	T, TB, org	Ab maj.	

The motets survive in manuscript as fair-copy scores (Mss 01111-2), fair-copy tenor parts (Mss 01113-4) and as fair-copy bass parts (Mss 01115-7). Ros lists them in his catalogue of Moreno’s works, and records a composition date of 1949 (Ros 1980, p. 183). Revell includes the motets in his catalogue, and suggests that they were composed in 1946, without explanation (Revell 1990, pp. 83, 87). While the available evidence does not allow for an exact dating of these compositions, it is likely that they were written in June/July 1949 following Moreno’s previous report to his Abbot in May.

The dating of the two Sequences, *Victimae paschali* and *Veni, Sancte Spiritus* poses little difficulty. The correspondence cited above shows that Moreno had begun composing the Easter Sequence by 1 August, and his letter to his Abbot six weeks later records the completion of both Sequences, which are scored for four-part mixed voice choir (SATB) with organ accompaniment. Moreno believed that *Victimae paschali* was “impressive [in] style” but of the *Veni, Sancte Spiritus* he said, “In case my entire musical output should one day disappear, I would like at least this Sequence to be spared” (SM to Catalan, 16 Sep. 1949, WNN 02180).

Victimae paschali survives in manuscript as a fair-copy score (Ms 00652), as fair-copy individual vocal parts (Mss 00653-8) and as working copies (Mss 00658, 02323-4). The work was never published. Ros (1980, p. 2) records that *Victimae paschali* was composed in 1949. Although Revell quotes Moreno’s correspondence cited above, he suggests a composition date of 1950

(Revell 1990, pp. 86). On the basis of the evidence cited, it can be more precisely dated to September 1949.

The *Veni Sancte Spiritus* was published by Chenna as a score, dated 1951, and as vocal part books (SA & TB). It survives in manuscript as fair-copy scores (Mss 00661-2), as fair-copy individual vocal parts (Mss 00663-70) and as working copies (Mss 00671-2). It is unique in Moreno's entire *oeuvre* in that he recorded the date "3/9/49" on both the fair copy (Ms 00661) and the working copy (Ms 00671). Both Ros (1980, index p. 2) and Revell (1990, pp. 85, 90) list this work in their respective catalogues, dating it to 1949. On the basis of the evidence cited, it can be more precisely dated to 3 September 1949.

Wedding song [January 1950]

Moreno's only complete work expressly intended for a marriage is his *Wedding song*, scored for female voice and organ. The nature of the text (given below) suggests that the bride may have been the soloist. The author of the text remains unknown, and Moreno seems to have made no direct reference to this work in his correspondence. There is, however, a possibly relevant reference in a letter from a Mrs Veronica Russell to Moreno in January 1950, concerning his involvement in providing music for her wedding ceremony:

Just a line to thank you very much for the lovely music for our wedding. It was beautiful Father, and we count ourselves privileged.

I am sorry about the omission by Fr Gregory of extending our invitation to you. I hope you enjoyed yourself, and thank you so much for playing for our guests again afterwards (Veronica Russell to SM, 11 Jan. 1950, WNN 02827).

No other details about Mrs Russell's wedding are known and it is solely on the basis of the above reference to wedding music that this setting is associated with her.

Example 5.3 *Wedding song*

1. I bring you these flowers, O most holy Mary,
Before my wedding my bride groom gave to me:
I'll give you them because I love you;
Mother of God take this bouquet from me

2. I will ask a favour from you blessed Lady
 O pray for my husband and pray for me;
 Would you please take us beneath your protection.
 Bless us, O bless us my husband and me.

3. Please don't forget my dear parents on both sides,
 And also my brother and sister as well
 Shelter and always protect the whole family.
 Bless them, O bless them,
 O most holy Mary

The work survives in manuscript as a single fair copy (Ms 02462). Neither Ros (1980) nor Revell (1990) refers to this work. The paper type is Thick-9, which suggests that the work was composed in or after 1949, thereby supporting the speculative association with Mrs Russell. On the basis of the evidence cited, this work may be dated speculatively to January 1950.

Accompaniment to various Gregorian chants (25 January 1950)

One of the twenty-two manuscripts dated by the composer is his accompaniment to the Gregorian melodies contained in the collection titled *In festis BMV*. This collection of eleven accompaniments for Magnificat antiphons and hymns (Table 5.14) survives in manuscript as a working-copy manuscript (Ms 01171) which is dated by Moreno "N.N. 25.1.1950". What appears to be a collection worked at the same time, because of the similar writing style and chant themes, is that titled *Antiphon Finales*, (Table 5.15), which survives as a working-copy manuscript (Ms 00185a). These accompaniments were not included in the later plainchant collections.

Table 5.14 **Index to Ms 01171**

Title	AM page reference
Ave Maria stella	704
Nunc sancto	710
Te decet	1261
Urbs Jerusalem beata	694
Isto sanctus	639
Qui vult venire	644
Lux perpetua	632
Istorum est enim	647
Sacerdos et Pontifex	656
O Doctor optima	665
Similabo erum	669
Hic vic despiciens	675
Veni sponsa Christi	678
Beatam me dicent	711

Table 5.15 **Index to Ms 00185a**

Title	Reference
Alma Redemptoris Mater	LU p. 273
Ave Regina caelorum	LU p. 274
Regina caeli	LU p. 275
Salve Regina	LU p. 276
Benedicamus Domino	Temp. Paschali
Benedicamus Domino	Dominica in albis
Benedicamus Domino	In festis solemnibus I Vesp.
Benedicamus Domino	In festis solemnibus II Vesp.
Benedicamus Domino	Ad Laudes
Benedicamus Domino	In festis simplicibus
Benedicamus Domino	An adventus et Quadr.
Benedicamus Domino	In simplicibus
Benedicamus Domino	In feriis
Nunc sancto nobis	II Quadr.
Nunc sancto nobis	Temp. Paschali
Nunc sancto nobis	In Ascensione
Nunc sancto nobis	In Ascensione Sol.
Nunc sancto nobis	Pro Apostolis
Nunc sancto nobis	Pro Martyres
Nunc sancto nobis	Pro Martyres Temp. Paschali
Nunc sancto nobis	I Quadr.

Neither Ros (1980) nor Revell (1990) refers to these accompaniments. On the basis of the date of the evidence cited above the work can be dated to 21 January 1950.

Accompaniment to Missa pro defunctis (21 June 1950)

One of the twenty-two manuscripts dated by the composer is his accompaniment to the complete *Missa pro defunctis*. Although Moreno included the plainchant melodies for the complete Requiem Mass in his earlier published *Gregorian manual* (1941), no accompaniment was provided because “such accompaniments are either forbidden or not encouraged by the Church” (SM, *Gregorian manual* 1941, Preface).

There is no reference in Moreno’s correspondence to these accompaniments, but the surviving fair-copy manuscript (Ms 02854) is dated by Moreno “N.N. 21/7/1950”.

Ros (1980, index p. 9) includes this work in his catalogue of Moreno’s works, but he does not otherwise refer to it. Revell (1990) does not refer to this work. On the basis of the evidence cited above, the work can be dated to 21 July 1950.

Welcome song (March/April 1951)

Moreno composed the *Welcome song*, scored for three-part female (SSA) choir with piano accompaniment, to celebrate the visit to New Norcia of Sister Joan Redden, who was the regional Provincial of the Sisters of St Joseph (Foale 1995, p. 145). St Ildephonsus' College Magazine recorded the following details of the visit:

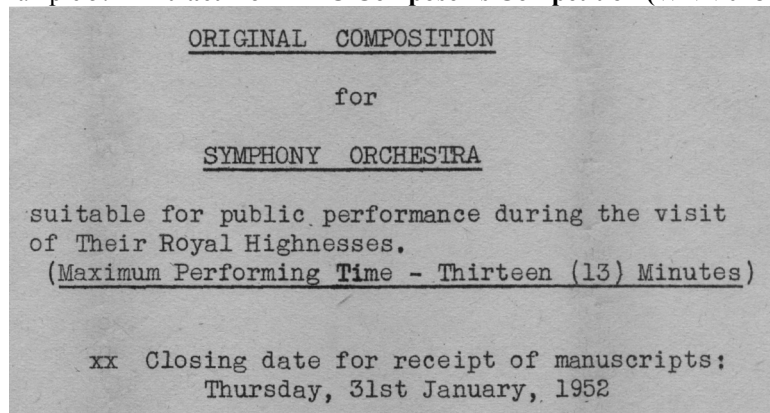
Shortly after Easter, we had the honour of having the Provincial of the Sisters of St. Joseph's visit us for a few days. To celebrate this great occasion, we greeted her with a concert, singing a "Welcome Song" specially composed by Father S. Moreno, O.S.B. (*St Ildephonsus' College Magazine* 1951, p. 30).

The exact date of the Provincial's visit is not known, but a date of late March/early April can be assumed as Easter Sunday fell on 25 March 1951. The work survives only as a working copy (Ms 02069). Neither Ros (1980) nor Revell (1990) refers to this work. Evidence provided in the St Ildephonsus Magazine cited above clearly shows that the *Welcome Song* was completed in late March or early April 1951.

Australian fantasia (January 1952)

Moreno's final orchestral work, and the only one composed in the last period, the *Australian fantasia*, was composed as a competition piece. To mark the intended 1952 Royal Tour of Princess Elizabeth and Prince Philip to Australia, the Australian Broadcasting Commission (ABC) initiated a composers' competition as follows:

Example 5.4 Extract from ABC Composer's Competition (WNN 02844)



The first reference in Moreno's correspondence to the work is in December 1951, when he wrote to his friend and patron, Miss Claire Garvan, that he was composing the work (SM to Miss Garvan, 18 Dec. 1951, WNN 03014). At that time it was evidently well advanced, because only a few weeks later, at the end of 1951, he wrote again to Garvan reporting that fifty pages of the work were complete and that the finished product would be posted to her "about the 25th Jan" so that she could take it to the ABC (SM to Miss Garvan, 30 Dec. 1951, WNN 03014). The illegibility of Moreno's correspondence from this time precludes a definitive date for him posting the completed work to Garvan, but there is a letter to her dated 25 January 1952, suggesting that his original intentions for posting the work had been executed.

Moreno did not win the competition, and the Royal tour did not take place, owing to the death of King George VI on 7 February 1952.

The title of the competition piece, as well as his nom-de-plume, were identified by Moreno in the following letter to Mr W. G. James, the then Director of Music for the Australian Broadcasting Commission:

I am one of the 31 disappointed competitors for the orchestral competition in honour of the proposed Royal Tour. Still the adjudicators had to be fair and I only wish good luck and offer my congratulations to the successful winner.

I would ask you the favour of returning my MS. The title of my composition is "Australian Fantasia" and the Nom de plume simply A.B.C.D. Please, charge to me this postage (SM to W. G. James, 28 Mar. 1952, WNN 03014).

James replied to Moreno in early April, returning the manuscript by the same post (W. G. James to SM, 1 Apr. 1952, WNN 02844).

The work survives in manuscript as fair-copy open scores (Mss 01574-5), together with fair-copy orchestral parts (Mss 01576-01615, 02508) and as working copies (Mss 01993, 02569). One of the fair-copy manuscripts (Ms 01575) is certainly the original sent to satisfy the competition mandate that the work must be "submitted in full (conductor's) orchestral score" (WNN 02844): it is evident the first few pages are replacements, and what can be presumed to be the discarded original pages from the latter manuscript, including Moreno's non-de-plume "A. B. C. D.",

survives as Ms 02499. Although fair-copy instrumental parts survive, there is no record that the work was ever performed.

Ros (1980, index p. 8) includes this work in his catalogue of Moreno's works, and he states that the work was composed "after 1931" (Ros 1980. p. 105). Revell (1990, pp. 74, 87) suggests that it was composed in 1934. The evidence cited above clearly indicates that the work was completed in January 1952.

Hymn to Our Lady's presentation (August 1952)

The *Hymn to Our Lady's presentation* was written for the Presentation Sister, Agnes Foley of the Iona Convent Mosman Park, Geraldton, who had earlier moved to Iona from Goomalling (James 1996, p. 503). In her letter to Moreno thanking him for the work, Sister Agnes refers to an earlier encounter during which Moreno had performed for the Sisters (Sr Agnes to SM, 15 Aug. 1952, WNN 02817).

Although the music for the work is now lost, a number of details have survived. The text exists in the Abbey Archives (WNN 02817), and the note in Moreno's hand "for two voices" appears on the typed text. Moreno said of the work: "I don't feel very proud about this little composition; the inspiration does not work by command. Anyhow I did my very best" (SM to Sr Agnes, 5 Aug. 1952, WNN 03015). To this sentiment Sister Agnes replied: "I'm delighted with the latter and I'm sure the girls will like it. The inspiration must have come at command after all" (Sr Agnes to SM, 15 Aug. 1952, WNN 03015). Neither Ros (1980) nor Revell (1990) refers to this work.

On the basis of the evidence cited above, the completion date of this work can be clearly given as August 1952. It can be surmised that the work, now lost, was written to be performed on or around Friday 21 November, the Feast of the Presentation of Blessed Virgin Mary, and that it was scored for two voices.

Kyriale (June 1952)

The *Kyriale* of 1952 was Moreno's second largest collection of accompaniments to Gregorian chant, being slightly smaller than the earlier *Gregorian manual* of 1941. All the arrangements in this volume are original, none of them is drawn from the *Gregorian manual*. It contains the accompaniments for the Ordinary Chants of the Mass as given in the first ninety-four pages of the *Liber Usualis* (Table 5.16).

The genesis and purpose of the work was outlined by Moreno in September 1950 in a letter to Dr. Percy Jones, the Melbourne Archdiocesan director of music and director of St Patrick's Cathedral choir:

I don't know how to thank you for your kindness of sending me the accompaniments to the Kyriale. I am writing these new accompaniments in a version which, from the artistic point of view, deviates greatly from those of Dom Desrocquettes. I come to the same conclusion as regards rhythms and cadences, but my harmony is not locked, for this is only an accident in my line of thought. Those accompaniments have a complete sense apart from the melody.

I have ordered a copy of the book (Desrocquettes) and hope it is available and that it will be soon be sent to me.

Many thanks for allowing me to keep the book for some months. I don't think I will keep it that long (SM to Rev. Dr. P. Jones, 29 Sep. 1950, WNN 03011).

The work of the *Kyriale* appears to have occupied Moreno over a period of some two years.

Writing to Jimmy Stobie Miller in 1951, Moreno noted:

Owing to my sickness I was unable to go on with the writing of a book: Organ accompaniment to Gregorian Melodies (about 200 pages) (SM to Jimmy, 8 May 1951, WNN 03013).

The envisaged scope of the project seems to have changed by May 1952, when he referred more specifically to the *Kyriale* as follows: "I am writing a big book. The accomp. to the whole of the Kyriale with every possible [---]. I have to write over 600 pages. I am not afraid (SM to Big Friend, 26 May 1952, WNN 03015). Moreno was still complaining of ill health and the lack of progress on the work one month later, when he referred to a "book of Gregorian chant" of which "147 pages [are] ready for the printer" (SM to Big Friend, 29 Jun. 1952). The later reference

most probably refers to the new edition of the *Gregorian manual* and *Supplement* rather than the *Kyriale*.

Table 5.16 *Kyriale*

Title	LU page reference
Asperges me	11
Asperges me	13
Asperges me	13
Vidi aquam	12
Missa I: Lux et origo	16-9
Missa II: Kyrie fons bonitatis	19-22
Missa III: Kyrie Deus sempiternae	22-5
Missa IV: Cunctipotens Genitor Deus	25-8
Missa V: Kyrie magnae Deus potentiae	28-31
Missa VI: Kyrie Rex genitor	31-4
Missa VII: Kyrie Rex splendens	34-7
Missa VIII: De angelis	37-40
Missa IX: Cum iubilo	40-3
Missa X: Alme Pater	43-5
Missa XI: Orbis factor	46-8
Missa XII: Pater cuncta	48-51
Missa XIII: Stelliferi conditor orbis	51-3
Missa XIV: Jesu redemptor	54-6
Missa XV: Dominator Deus	56-9
Missa XVI	59-60
Missa XVII	60-2
Missa XVIII: Deus genitor alme	62-3
Credo I	64-6
Credo II	66-8
Credo III	68-70
Credo IV	71-3
Kyrie I: Clemens rector	74-5
Kyrie II: Summe Deus	75
Kyrie III: Rector cosmi pie	76
Kyrie IV: Kyrie altissime	76-7
Kyrie V: Conditor kyrie omnium	77-8
Kyrie VI: Te Christe Rex supplices	78
Kyrie VII: Splendor aeterne	79
Kyrie VIII: Firmator sancta	79
Kyrie IX: O Pater excelse	80
Kyrie X: Orbis factor	80
Kyrie XI: Kyrie salve	81
Gloria I	81-2
Gloria II	83-4
Gloria III	84-5
Gloria IV: More ambrosiano	88-9
Credo V	90-2
Credo VI	92-4
Sanctus I	86
Sanctus II	86
Sanctus III	87
Agnus Dei I	87
Agnus Dei II	88

The *Kyriale* was never published. The volume is ordered and complete in its own right, although incomplete in terms of Moreno's earlier stated intentions. It survives in manuscript as a bound fair copy (Ms 01165) a separate fair copy of the first six chants (up to and including the *Gloria* from *Lux et origo*) titled "Organ Accompaniment to Kyriale Conforming to the Vatican Edition Harmonized by Dom S. Moreno, O.S.B." (Ms 02296), and as working copies of individual chants (Mss 01164, 01166). Ros states the *Kyriale* was composed in 1952, before Moreno began work on the *Supplement to Gregorian manual* (Ros 1980, p. 193-4). Revell's dating of 1949 for this volume is given without explanation and there is no evidence to support his assertion that the work was published in 1953 (Revell 1990, pp. 84, 88). The evidence cited above shows that Moreno worked on the *Kyriale* from at least September 1950 to June 1952. As there is no later reference to the work, a completion date of June 1952 for the work can be given with reasonable certainty.

Supplement to the Gregorian manual (December 1952)

Moreno's final sacred compositions were those in the *Supplement to the Gregorian manual*, published in 1953. The *Supplement* was published as a separate accompaniment book alongside the fourth edition of the *Gregorian manual*, but the melody version was incorporated into the fifth edition of the *Gregorian manual* melody book.

The earliest reference to the *Supplement* appears in August 1952 in a letter to a Sydney patron, Miss Clare Garvan, when Moreno wrote:

I have been very busy putting the finishing touches to a book to be published very soon. I will send you a copy as soon as it [is finished. It is a reprint (in new form) of the existing edition. All Gregorian chant and English Hymns (SM to Miss Garvan, 22 Aug. 1952, WNN 03015).

In hindsight, this statement proved rather optimistic. Moreno's correspondence indicates that during August a number of printer's blocks were ready for production. At this stage of development he seems not to have completed the English hymns, because he asked a Father McCudder in early September to list the English hymns he wanted included in the *Supplement* (SM to Rev. Father McCudder, 8 Sep. 1952, WNN 03015). Composition on the hymns must

have been completed by early December, as the printer reported to Moreno: “All blocks for the first book are ready & waiting for Manuel to pick up but he is not ready for them yet. The second book blocks will be finished quickly as soon as I get the corrected proofs back” (C. L. McShane to SM, 3 Dec. 1952, WNN 02818). Moreno continued to work on the project right up until he left Australia, and he never saw the finished product. Ros commented that “were it not for his endurance and tenacity, that new book would never have been printed” (Ros 1980, p. 197).

The *Supplement* came “in response to numerous requests” for Moreno to include hymns in English with the manual (SM to Fr. McEvoy, 12 Sep. 1952, WNN 03015). The impetus for the use of English hymns undoubtedly came in large part from the Papal encyclical *Mediator Dei* of 1947. This encyclical encouraged the participation of the congregation, particularly in the singing of hymns:

...in accordance with the rules of the liturgy, [the congregation] either answer the priest in an orderly and fitting manner, or sing hymns suitable to the different parts of the Mass (*Mediator Dei* #105, trans. Hayburn 1979, p. 338).

Parallel influences can be observed in the work of Rev. Dr. Percy Jones, who published *The Hymnal of St. Pius X* in March 1952, noting in his introduction that it had been compiled to satisfy the desires of the Church as laid out by Pius XII in his encyclical. Moreno certainly knew of Jones’ work, and his correspondence to Fr McEvoy, the Redemptorist Head of the Holy Name Society, shows that his choice of hymns may have been shaped by those included in the Jones publications:

Fr. Percy Jones has in his book “Australian Hymnal” an Italian melody (Noi vogliam Iddio) and it is given as the official Hymn of the Society. [---] the part I will use it. Please, let me know also if I would be allowed to use the words “We stand for God” by Rev. J. P. O’Daly O.P. (SM to Fr. McEvoy, 12 Sep. 1952, WNN 03015).

Moreno’s *Supplement* contains forty-seven hymns (Table 5.17). Sixteen of the forty-seven had been composed for earlier collections: six with English text from *The Little Flower hymnal* (1932), nine with Latin texts from *Coram sacramento* (1933), and one with Latin text “Salve Joseph” from *Lyra sacra* (1931). Of these, the nine Latin hymns from *Coram sacramento* appear here in new arrangements. The new hymns in Moreno’s *Supplement* include twenty-five that are arrangements by Moreno of melodies from other composers. Only five hymns are original to this

supplement, and of these only the *Ecce sacerdos* bears a dedication: “Composed for and dedicated to His Grace Most Rev. R. Prendiville, D.D., Archbishop of Perth.”

Table 5.17 *Supplement to the Gregorian manual*

Number	Title	Composer
1	Silent night	Grüber
2	Come, all ye faithful	Traditional
3	Angels we have heard on high	French Noel
4	O holy name	William Cardinal O'Connell
5	Holy God we praise thy name	Moreno
6	Jesus my Lord (I)	German melody
7	Sweet heart of Jesus	Anonymous
8	Jesus my Lord (II)	Anonymous
9	O sacred heart	Stevenson
10	Sweet sacrament Divine	Stanfield
11	Soul of my Saviour	Maher
12	To Jesus' heart all burning	Anonymous
13	Why is thy face (Ascension Day)	Moreno
14	Christ is risen from the dead	Moreno
15	Hail Redeemer King Divine	Moreno
16	O breathe on me	Irish melody
17	Sing sing ye angels bands (The Assumption)	Moreno
18	O sanctissima o piissima	Traditional
19	Mary how sweetly	Anonymous
20	Daily daily sing to Mary	Anonymous
21	Look down O Mother Mary	Richardson
22	Daily daily sing to Mary	Traditional
23	Hail Queen of heaven	Hemy
24	The Lourdes hymn	Traditional
25	I'll sing a hymn to Mary	Traditional
26	O Come to the throne (Our Lady of Fatima)	Unknown
27	Salve Joseph	Moreno
28	The Little Flower	Moreno
29	Hymn of repentant sorrow	Moreno
30	O my God (Act of Contrition)	Moreno
31	We adore thee O Christ	Moreno
32	Faith of our Fathers	Traditional
33	O turn to Jesus	Moreno
34	Ecce sacerdos magnus	Moreno
35	O salutaris hostia (I)	Moreno
36	Tantum ergo (I)	Moreno
37	O salutaris hostia (II)	Moreno
38	Tantum ergo (II)	Moreno
39	O salutaris hostia (III)	Moreno
40	Tantum ergo (III)	Moreno
41	O salutaris hostia (IV)	Moreno
42	Tantum ergo (IV)	Moreno
43	O salutaris hostia	Webbe
44	Tantum ergo	Webbe
45	Adoremus in aeternum (I)	Anonymous
46	Adoremus in aeternum (II)	Moreno
Appendix	Alleluia (Easter Vigil)	Plainchant with accompaniment
	Benedictus Dominus Deus	Plainchant with accompaniment
	Ite miss est	Plainchant with accompaniment

The melody-line book survives as a fair copy (Ms 02328), and individual hymns survive as working copies (Mss 02101-9), all undated. Ros (1980, pp. 194-6, index p. 9) dates the work to 1952, whilst Revell (1990, p. 35) states that the work was composed and published in 1952. Moreno's correspondence, cited above, clearly indicates that he had completed the *Supplement* by December 1952. The published versions are clearly dated 1953.

Miniature humoreske (14 January 1953)

Moreno's last piano composition, and the final work before his death, is a short piece for piano, the *Miniature humoreske*. The work was composed for Maureen Shortt, the daughter of Mrs Mollie (Nellie) Shortt, née Rainey, an ex-student of St Gertrude's College. Mollie Shortt made contact with Moreno in 1952 when she wrote to him in the following terms:

Please excuse my writing to you and my request.

As an ex "New Norcian" I thought you would be kind enough to grant the wish of my two youngest daughters, Isobel and Maureen.

They would like to get the autographs of some musicians and have asked me to write to you on their behalf. I have often told them of the happy years I spent at St Gertrude's College during "Sister Julia's" Term there, and I have given them a general knowledge of the place and of the lovely church and your music...

I have a family of four boys and four girls, the boys are grown up, the girls are youngest. Isobel is 13 yrs. Maureen 11 yrs. Isobel attends St Mary's College in Grafton and is sitting for her 2nd grade music examination next month. The books will be posted under separate cover and return postage enclosed. So I hope Father you will be able to sign them for the girls (Mollie Shortt to SM, 23 Aug. 1952, WNN 02813).

Moreno complied with Mrs Shortt's request by signing the books and returning them in September 1952 (SM to Mrs Shortt, 9 Sep. 1952, WNN 03015). Correspondence between Moreno and both Mollie and Maureen Shortt continued until just prior to Moreno's departure from Australia, when he wrote to Maureen about his latest composition:

I was very pleased to receive your nice letter. Your writing is very beautiful. Congratulations on your music exam. 89 marks is certainly something very extraordinary. Keep practicing all the time. You are a promising girl. But above all try to be a good girl all the time.

Although I am very busy I managed to find the time to compose a little piece for you. It might be my last composition in Australia (SM to little Maureen, 12 Jan. 1953, WNN 03016).

The work was posted to Maureen, via Mollie, on 14 January 1953:

I received your beautiful letter. I can see that although your body is far away from here your soul is still in New Norcia. I want to keep your and Maureen's company in the form of a little piece I have composed for her. I will think of you especially when I am in Ireland. Many thanks for your promised prayers. I need a lot of spiritual help, [--] that many troubles and priorities await me to [--] my difficult mission. The time for my departure is near and I am not yet ready (SM to Mollie, 14 Jan. 1953, WNN 03016).

The work survives in manuscript as a fair copy (Ms 01689) and as a working copy (Ms 01688). Both copies bear the dedication to "Maureen Shortt", and the fair copy is dated "14/1/53" by Moreno. Ros appears to have written over Moreno's date, and he added the following note on the manuscript: "This was the original sent over to Maureen. It was later recovered by New Norcia."

Both Ros (1980, pp. 199-200) and Revell (1990, pp. 37, 86, 88) provide a correct account of the provenance and date of composition for the *Miniature humoreske*, as outlined above.

5.2 Other works of the late period

Crucis eques [1938-June 1949]

The motet, *Crucis eques*, in A major and scored for vocal solo, unison chorus and piano, survives complete in manuscript as fair copies (Mss 01753-5). What is presumably an earlier working of this work survives incomplete in manuscript, in E major scored for voice and piano, as a working copy (Ms 02023). One of the fair-copy manuscripts (Ms 01755) can be dated to before June 1949 because it contains also workings of *Three aspirations* (June 1949).

The working-copy manuscript paper type is B. & H. Nr. 24 E. 7. 12., and the fair copies use B. & H. Nr. 53. E. 5. 09., and Boomerang No 2. These manuscript types, along with the harmonic language, suggest a date within Moreno's late period.

Ros (1980) does not refer to this work. Revell (1990, pp. 82, 87) suggests a composition date of 1940. On the basis of the evidence cited above, the work can be dated to the period 1938 to June 1949.

The Rosary (Ten little steps) [1945-53]

Another work for which no information appears to survive in any secondary source is Moreno's song, *The Rosary (Ten little steps)*, scored for voice (solo) and piano accompaniment. The work survives complete in manuscript as a working copy (Ms 02052). The text (given below) is devotional in style, but the author is not identified.

Example 5.5 *The Rosary*

Ten little steps, a resting place each one
One larger step Thy will be done
Ten little pillows on to rest my head
One larger pillow our daily bread
Ten little pearls of love our life to heaven
One larger pearl our hope of heaven
Ten little songs of [--] one longer [--]
Keep us in thy sight and [---]
Ten little rivers to cross one tranquil [--]
To kiss at last His Cross, who died for me.

The paper type used is CSA-10, which was used extensively after 1944. Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the evidence cited above, this work can be dated speculatively to the period 1944-53.

Crux fidelis & Benedictus Dominus Deus [1945-53]

There appears to be no reference in Moreno's correspondence, or in the Abbey Chronicle, to his *Crux fidelis*, scored for three-part male choir (TTB) *a cappella*, or to his *Benedictus Dominus Deus*, similarly scored.

The compositions survive in manuscript as individual vocal parts (*Crux Fidelis* Mss 00320-5; *Benedictus* Mss 00798-801). Both works survive in manuscript also as a fair-copy score (*Crux Fidelis* Ms 00326; *Benedictus* Ms 02777). The two works survive together in a single working

copy along with a sketch working of a *Passio D.N.J.C. secundum Matthaeum*, scored for three-part male choir (TTB) *a cappella* (Ms 00327).

The working-copy manuscript paper type is Sünova 6-16, which was used extensively after 1944. The fair-copy manuscript paper types do not suggest any conclusive date of composition. Neither Ros (1980) nor Revell (1990) refers to these compositions. On the basis of the paper type, together with the fact that Moreno had included a setting of the *Benedictus* and an arrangement of Palestrina's *Crux Fidelis* in his Holy Week 1944 settings (see *Responsoria por Feria VI* March 1944), these compositions can be speculatively dated only to the period 1945-53.

Untitled vocal work – Fr Saul [1938-53]

The only details known about the untitled vocal work, which survives in manuscript as a working copy (Ms 02403), are those provided on the manuscript itself. The work is titled simply “Fr Saul”: the music is complete, in the key of D major and sixteen bars in length. The work contains no words other than “Fr Saul” and “Chorus”, and it appears to be scored for unison voices with organ accompaniment.

The manuscript also contains a fragment fair copy of *The song of the shirt* (May 1933). Moreno appears to have written only one letter to “Fr Saul”, and this was in 1950 when Moreno posted “some instrumental pieces” to the priest (SM to Fr Saul, 16 Feb. 1950, WNN 03011). The eight compositions posted to Fr Saul included Moreno's *Elegie*, *Rondino capriccioso* and *Humoreske* (1936), but not this unnamed work which is clearly a hymn rather than an instrumental work (WNN 02825). “Fr Saul” can be identified from other sources as the Jesuit priest, William Saul (1910-76), who was a teacher of music at Xavier College, Kew during the 1950s (Strong 1999, p. 320).

The manuscript paper type does not provide any clear date of composition, nor does the handwriting. Neither Ros (1980) nor Revell (1990) refers to this work. On the basis of the letter to Fr Saul, and the juxtaposition of works on the manuscript, this hymn can be dated only to the period 1938-53.

The silver raindrops [1938-53]

The little song, *The silver raindrops*, is scored for solo voice, unison chorus and piano accompaniment. It survives in manuscript as a fair copy (Ms 01988), which does not include the text for the entire song. The nature of the song's text (given below), the scoring and the melodic simplicity suggest that the work was probably composed for a juvenile choir.

Example 5.6 *The silver raindrops*

The silver raindrops patter upon the earth to-day;
Tap! Tap!
They knock so gently and this is what they say:

She [---]

Oh little flowers waken and open wide your door
Come out in pretty dresses
For spring is here once more
Tap! Tap! Tap! Tap! Tap!

Ros (1980, index p. 7) includes this work in his catalogue, but does not discuss its date of composition or provenance. Revell (1990) does not refer to this work. The manuscript paper type used is CSA-10, which indicates clearly that the work was composed during Moreno's last period.

Benedictus Dominus Deus & Miserere mei Deus [1939-53]

Moreno's final setting of the *Benedictus Dominus Deus* and *Miserere mei Deus*, are both scored for four-part mixed choir (SATB) *a cappella*.

The compositions survive in manuscript only as a working copy (Ms 01867). This manuscript also includes a fair-copy fragment of *Hail Joseph son of David* (March 1939) indicating that these motets were composed after 1939. The lack of any fair-copy manuscripts suggests that the works were never performed at New Norcia.

The paper type does not provide any information to suggest a clear date of composition: the scoring for a mixed choir does, however, also suggest a late-period composition. Neither Ros

(1980) nor Revell (1990) refers to these compositions. On the basis of the evidence cited, the compositions can be dated to the period 1939-53.

5.3 Conclusion

The present study has identified sixty-two works composed in this late period (1938-53), comprising around two hundred individual compositions and numerous accompaniments to Gregorian chant. Four minor works of this period appear to have been lost, and one work survives only in a location outside of New Norcia. Of the sixty-two works discussed, twenty are identified for the first time in the present study.

As for the middle period, there are generally few difficulties in the dating of works for the late period owing to the information contained in Moreno's correspondence and secondary sources. The present study has enabled specific dates to be assigned to forty-nine works within this period. A further four works have been assigned a speculative date of composition, with reasonable certainty in all cases, while the remaining works have been dated more broadly to the period.

Ros (1980) provides a specific composition date for sixteen works of the late period, all but two of which accord with the findings of the present study. Revell (1990) provides specific dates for only six works, all but one of which accord with the findings of the present study. For another twenty-eight works he suggests speculative dates, only five of which have been confirmed by the present study.

Eight works were published during this period all sacred: only three of which were published by Chenna. Six publications can be dated with certainty whilst the other two can be dated speculatively with reasonable certainty. This reflects Moreno's continuing trend to publish his works, both sacred and secular, in Australia rather than overseas. Only three of the published works of this period are dated on the publications themselves, and Ros (1980) refers correctly to two of these dates. Revell (1990) refers to all eight publications of the period, and provides the publication date for six, one of which is given speculatively. All but one of Revell's six publication dates accord with the findings of the present study.

The fifteen-year late period saw Moreno once again provide the majority of his music for people and organizations outside of New Norcia. Apart from limiting Moreno's travels and restricting his supply of manuscript paper, the years the World War II appear not significantly to have

diminished his output: of the sixty-two works composed in this period, thirty-eight are sacred and twenty-four secular. Excluding the chant accompaniments, only eighteen sacred and eight secular works were composed specifically for use by the communities at New Norcia. Large-scale chant publications, the *Gregorian manual* (1941), *Kyriale* (1952) and *Supplement to the Gregorian manual* (1953) were all intended to serve the needs of the wider church in line with Vatican directives of the time.

Moreno composed only one orchestral work in this period, the *Australian fantasia* (1952), but his interest in instrumental music continued in other directions: it was during this late period that he composed a major work for brass band, *Clontarf march* (1941), and arranged over one hundred and twenty other compositions for the same forces. Most of this arose from the needs of the St Mary's Aboriginal Boy's school at New Norcia. Moreno also composed nine solo piano works in this period, most of them for pupils with whose teachers he had become acquainted in his travels.

Chapter Six

Compositional Method and Style

While the primary focus of this study has been to examine the extent, chronology, context and purposes of Moreno's output, the examination of primary sources has also shed light on his compositional method. The present Chapter will outline some of these findings, and will also provide some preliminary observations regarding Moreno's musical style, intended as a springboard for further investigation.

6.1 Compositional method

Moreno explained in his correspondence that composing music involved, for him, both 'inspiration' and 'perspiration'. He preferred to work under the influence of the former, but, more often than not, had to content himself with the latter:

It is a fact that I never produce my best when working by order. I did my best, however; but it is only when I compose spontaneously that I put some inspiration into my music (SM to Mother Philippa, 1 Sep. 1931, WNN 02979).

I have the pleasure to say that my health has greatly improved of late. I feel much younger and fresher than ever, the consequence being that now my work is carried on under the influence of inspiration rather than perspiration (SM to Mrs Mann, 29 Nov. 1935, WNN 02989).

I am keeping well tho' short of inspiration as you will notice in the music I sent you (SM to Friend, 27 Jul. 1936, WNN 02993).

At present I am full of inspiration in spite of a touch of flu which [is] an unfortunate privilege of most of our community. My inspiration (and perspiration) takes the shape of Mass No 17 and will be completed in a few days Deo volente. (SM to Johnny, 16 Aug. 1943, WNN 03005).

It is reasonable to presume that, as a Catholic and as a priest, Moreno believed his 'inspiration' came as one of the seven gifts of the Holy Spirit.

According to Dom Mauro Enjaules OSB (1908-2004), who arrived in New Norcia in 1925 (WNN), Moreno would be ready to bear the fruits of inspiration at any time of day. He observed that, on occasions, Moreno would have pencil and manuscript paper at hand during meals, and that he would write furiously whenever the inspiration occurred. At other times, Moreno's fingers would be constantly moving, as if playing through a particular work (M Enjaules OSB 2000, pers. comm., August).

Ros recorded the following comment by the composer concerning his inspiration:

I still remember him saying once that he felt addicted "As an inveterate alcoholic is craving day and night for a drink, so am I all the time thinking about composing something new" (Ros 1980, p. 56).

As intangible as Moreno's 'inspiration' is to describe, there is ample evidence to document Moreno's experience of composing as 'perspiration'. In 1931, he explained his compositional procedure as follows:

First I select my theme and study it, then endeavour to get two or three arias [*sic*], the motif of which I carry throughout my productions. Then I endeavour to keep within bounds (*Unnamed Newspaper* 1931, WNN 02854).

The manuscripts provide very clear examples of Moreno's working method: what he called the "perspiration" phase.

First, Moreno appears to have conceived and worked each composition progressively from beginning to end, reviewing and re-writing passages with which he was not satisfied. For small-scale works, such as motets and songs, this seems to have been a simple process. An example of this technique in small-scale compositions can be observed in the published Litany No 67 from *Collectio centum litaniarum* [1912], where the working copy (Ms 01149) demonstrates a number of features of Moreno's compositional method, including the use of pencil and the use of erasures (Examples 6.1a-b)

Nº 67.

Maestoso.

First system of musical notation for 'Litany No 67'. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Maestoso'. The first vocal part begins with a piano (*p*) dynamic, singing 'San - cta Ma - ri - a,'. The second and third vocal parts follow with the same text. The piano accompaniment also starts with a piano (*p*) dynamic. After a measure, the dynamics shift to mezzo-forte (*mf*) for all parts, singing 'San - cta De - i'.

Second system of musical notation. It continues the vocal and piano parts. The vocal parts sing 'Ge - ni - trix,' followed by 'San - cta Vir - go' and 'Vir - gi - num,'. The piano accompaniment provides harmonic support, starting with a piano (*p*) dynamic. The system concludes with the vocal parts on 'Vir - gi - num,' and the piano accompaniment.

o - ra pro no - - -bis, o - - -ra pro

o - ra pro no - - -bis, o - - -ra pro

o - ra pro no - - -bis, o - - -ra pro

f *pp*

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano is in grand staff. The lyrics are 'o - ra pro no - - -bis, o - - -ra pro'. The first measure is marked with a forte (*f*) dynamic, and the subsequent measures are marked with a pianissimo (*pp*) dynamic. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

no - bis, pro no - -bis.

no - bis, pro no - -bis.

no - bis, pro no - -bis.

p

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are 'no - bis, pro no - -bis.'. The vocal parts are in treble and bass clefs, and the piano is in grand staff. The dynamic is marked as piano (*p*). The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes, while the left hand provides a steady harmonic support.

[illegible]

Many details are incomplete in the working copies. Moreno rarely placed key signatures or clefs on every line of music. This causes no problem when only one composition is included on the page, but when a number of unrelated compositions are worked on a page, the identification of the individual works can become problematic. In compositions with text, Moreno often included only a few words on the working copies, and, for a significant proportion of surviving vocal works, he did not always include the full working of the accompanying part or parts.

Furthermore, a comparison between working copies and fair copies in many instances shows that details of the accompaniments were often re-worked at the fair-copy stage. As shown in the fair copy of the Litany above (Example 6.1) the final accompaniment is quite different from that evident on the working copy (Example 6.1b). As the differences are presumably deliberate, it can be observed that, for Moreno, the process of composition continued during the preparation of fair copies.

This can present problems where fair copies of a particular work have not survived. In the working copy of the *Incidental music to The pied piper of Hamelin* (1932), for example, it can be seen that not all of the text is given, and also that the accompaniment is incomplete (Example 6.2). The red-pencil markings here do not mean necessarily that Moreno discarded that particular page or work: other examples where such marking occurs show clearly that, in the majority of instances, this kind of marking indicated simply that the work had been copied to a fair copy. In this instance, no fair copy has survived, although it is clear from other sources that the work was performed. Any reconstruction of this work will now, therefore, need to rely upon an understanding of Moreno's working methods and his general musical style.

Example 6.2 *Incidental music to The pied piper of Hamelin*

This image shows a handwritten musical score on aged, yellowed paper. The score is written in ink and includes several staves of music. The notation includes notes, rests, and various musical symbols. There are prominent red annotations, including large loops and lines that cross multiple staves, possibly indicating a specific musical structure or a correction. The text "Great rats" is written in cursive below the first staff. The text "rats bellowing rats" is written below the second staff. The text "rats black rats" is written below the third staff. The text "gray rat tailing rats" is written below the fourth staff. The text "tails and" is written below the fifth staff. The score is a musical setting of the story of The Pied Piper of Hamelin.

For large-scale liturgical compositions, with the notable exception of the *Grand Requiem* (1924), Moreno also worked from beginning to end. *The seven last words* (1936), for example, is primarily contained in one bound working-copy manuscript (Ms 01226) with only a few sections worked in another source. As shown in Example 6.3, Moreno had clearly conceived the themes and schematic structure for the composition from the beginning of the compositional process. This page also shows that Moreno later used this book in performance, as evidenced by the performance time and the rehearsal numbers, in red pencil.

Example 6.3 *The seven last words*

Las Siete Palabras (4 1/2 min.)
Introduccion

Andantino

pp

In pas-si-o-ne Do-mi-ni

Aua da-lur sa-lus

pp

ho-mi-ni

sal-utem nos-tram re-fi-ge-ni-am

cor-dei

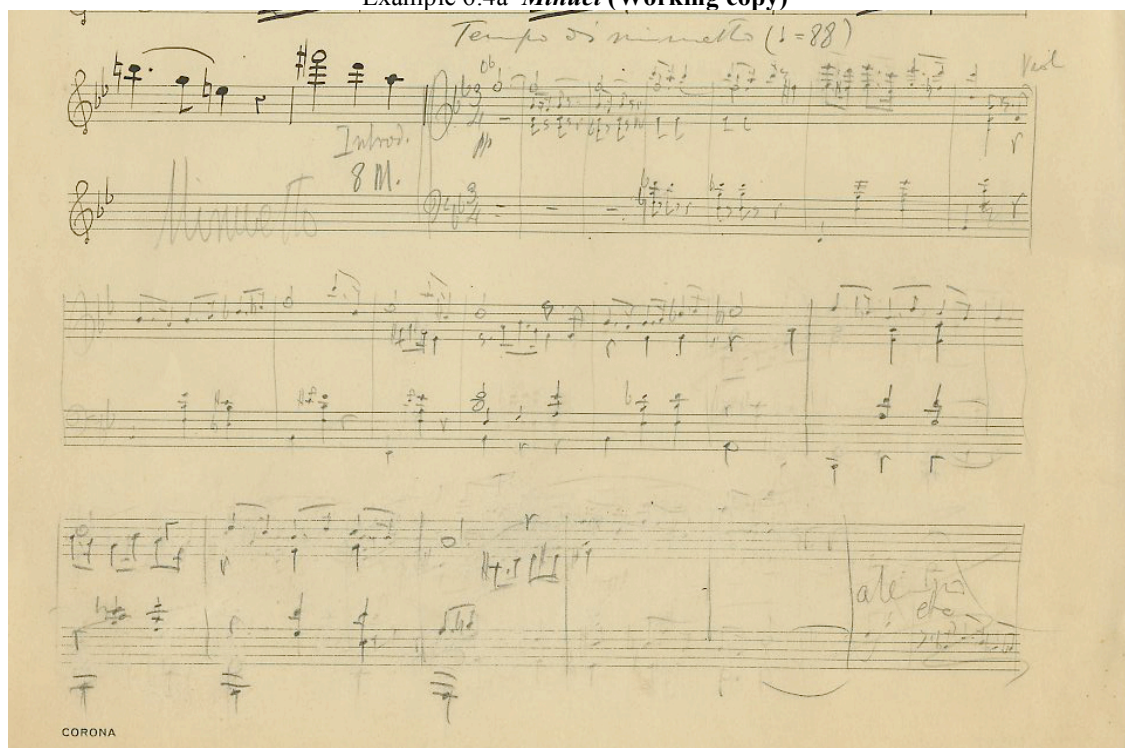
Et cor-dei

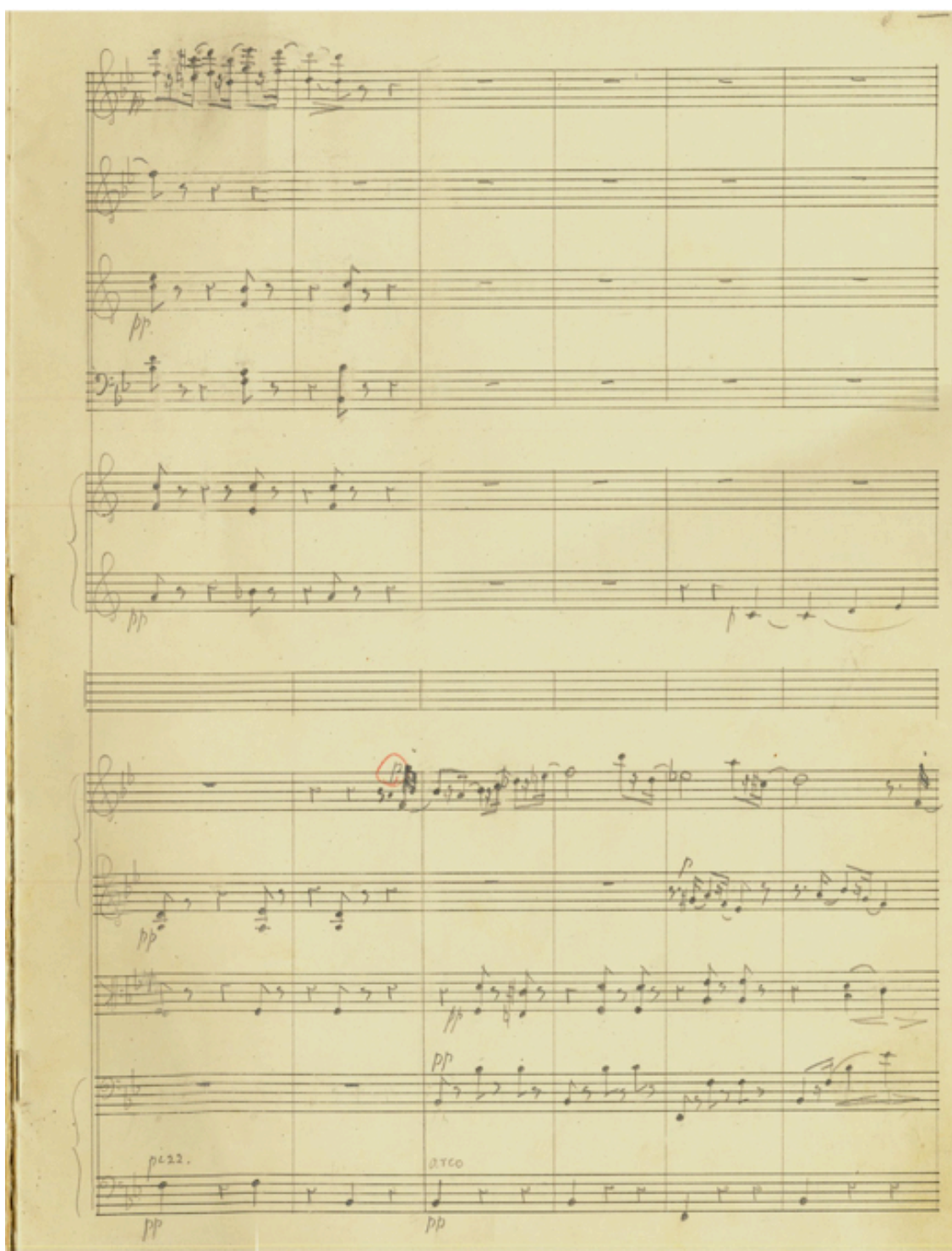
ben

Red.

Moreno's orchestral compositions show clearly that he conceived and designed a composition melodically before he completed the harmonisation and orchestration. For each of Moreno's orchestral compositions, one large working-copy manuscript survives which was then used by Moreno to prepare the complete full score. In the *Minuet* (1932), for example, he worked primarily on Ms 02223 (Example 6.4a), and there is no further working until the orchestration as a final fair copy (Ms 01515) (Example 6.4b).

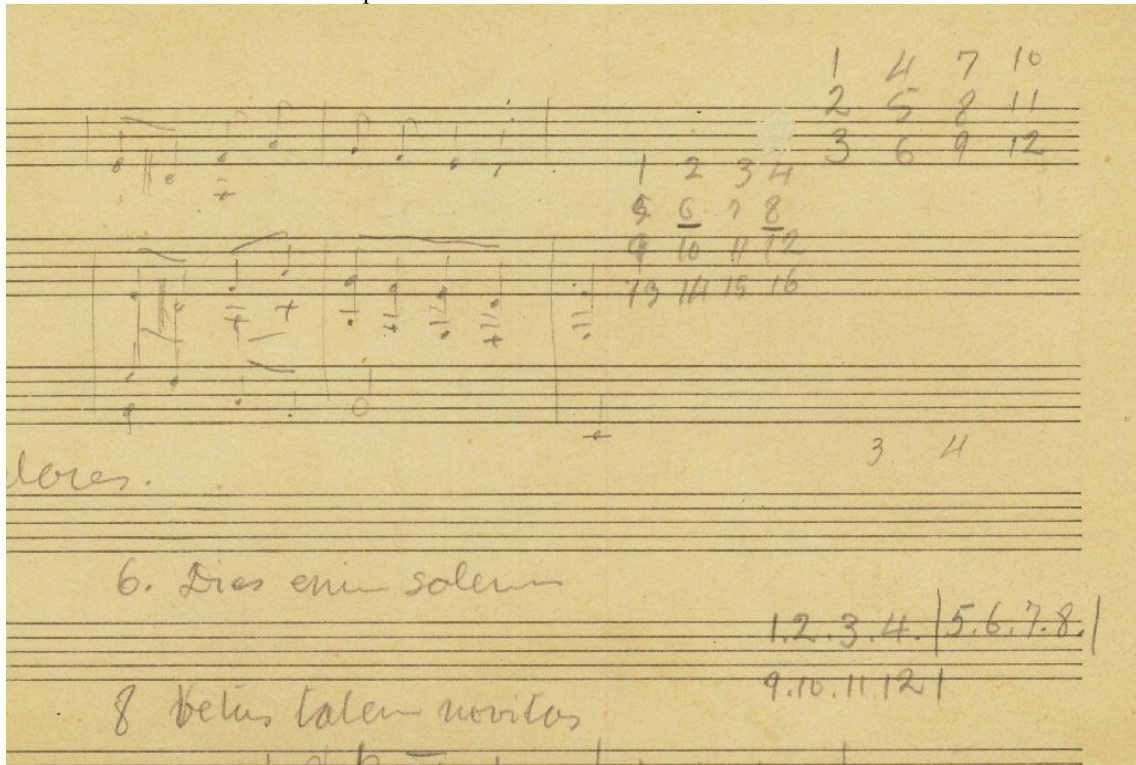
Example 6.4a *Minuet* (Working copy)





In vocal compositions where the structure and meter of the text is clear and regular, Moreno would sketch the verse pattern before composing it. A number of examples of Moreno designing the pattern survive in the manuscripts. On Ms 00532, for example, Moreno outlined three patterns he considered for his middle-period setting of *Lauda Sion Salvatorem*, settling finally on the 4x4 version (Example 6.5).

Example 6.5 *Lauda Sion Salvatorem* verse order



Moreno's correspondence indicates that he generally composed works quickly and over a short period of time, whatever the scale of the project. The work published as *Missa quinta* (1930), for example, took only two days to compose whilst his programme of music for Holy Week 1936, which included his oratorio *The seven last words* and the *Responsories and antiphons for Tenebrae* (1936), took around six weeks.

The evidence from the correspondence and manuscripts also indicates that, apart from the early-period works that were not published until the middle period, Moreno did not generally revise the harmonisation or structure of a work once it was completed. Notable exceptions include the *Te Deum laudamus* of 1922, which is a major re-working of an earlier 1912 setting, and the *Spanish serenade* of 1936, composed for Father Albert Lynch, which survives in two complete versions. Whereas wholesale reworking was rare, Moreno did, however, occasionally re-arrange the scoring of particular works from that originally used.

6.2 Use of pre-existing thematic material

While the majority of Moreno's compositions are based on original thematic material, there is a significant number that make use of pre-existing themes, either drawn from plainchant or from the works of other composers.

Moreno used plainchant as the thematic basis in many liturgical compositions, and its use is not restricted to any one particular genre. For instance, in the motet *Benedixisti Domine*, from the 1930 collection *Offertoria totius anni*, he explicitly used the plainchant hymn *Creator alme siderum* (LU p. 324) as the basis for the motet (Example 6.6):

Example 6.6a *Benedixisti Domine (Offertoria totius anni)*

Be-ne-di-xi - - sti, Do-mi-ne, ter - ram tu am:

Be-ne-di-xi-sti, Do-mi-ne, ter-ram tu - am:

Example 6.6b *Creator alme siderum* (chant)

Example 1100: "Cre-a-tor mihi suble-vum" (Latin)

Cre-a-tor-al-me si-der-um, Ae-ter-na lux ce-den-ti-um, Je-su, Re-dempt-or om-ni-um, In-ten-de votis supplicum.

In a number of other works, including *Alma Redemptoris Mater* (*Corona Maria No 1*) and *Terra tremuit* (*Offertoria totius anni No 24*) for example, a similar paraphrase technique is used by Moreno, commencing each work by quoting the beginning of the chant melody in a new rhythmic guise, before developing it further. The chants on which these two motets are based are *Alma Redemptoris Mater* (LU p. 277) and *Victimae paschali laudes* (LU p. 780) respectively (Examples 6.7a and 6.7b):

Example 6.7a *Alma Redemptoris Mater (Corona Maria)*

Al - ma Red-em-pto-ris Ma - ter, quae per-vi-a cae-li por-ta
 ma - nes, et stel - la ma - ris, suc - cur - re ca -
 den - ti, den - ti, sur - ge - re qui cu - rat, po - pu - lo:

Example 6.7b *Alma Redemptoris Mater (chant)*

Al - ma Red-em-pto-ris Mat-er, quae per-vi-a cae-li por-ta man-es.

Example 6.8a *Terra Tremuit (Offertoria totius anni)*

Ter - ra tre - mu-it, et qui - e - vit, ——— tre - mu-it,

et qui-e - vit, dum re - sur - ge-ret in - ju - di - ci-o De - us;

ter - ra tre - mu-it, et qui - e - vit, ———

The musical score for 'Terra Tremuit' is written in E-flat major (three flats) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, featuring a mix of eighth and quarter notes with some rests. The piano accompaniment is in a lower register, primarily using half and whole notes, often with a sustained bass line. The lyrics are in Latin and are placed below the vocal line. The score is divided into three systems, each with a vocal staff and a piano staff.

Example 6.8b *Victimae Paschali laudes (chant)*

Vic - ti - mae pas - cha - li lau - des im - mo - lent Chri - sti - a - ni.

Agnus re - de - mit o - ves: Chris - tus in - no - cens Pat - ri reconci - li - a - vit pec - ca - to - res.

The musical score for 'Victimae Paschali laudes' is written in E-flat major (three flats) and 4/4 time. It consists of a single melodic line in a soprano or alto register. The melody is a simple, stepwise line with some rests. The lyrics are in Latin and are placed below the melodic line. The score is divided into two systems, each with a single melodic staff.

The *Gloria* of Moreno's *Missa septima* (1927) uses the chant of the *Kyrie* from *Missa de angelis* (LU p. 37), retaining the phrase structure of the original melody, but paraphrasing it rhythmically so as to suit the text within a metrical framework. The movement culminates with the voices singing the theme in unison, further modified rhythmically to set the words *Cum Sancto Spiritu in Gloria Dei Patris*, concluding with a harmonised *Amen* (Examples 6.9a, 6.9c and 6.9b respectively).

Example 6.9a *Missa septima, Gloria*

The musical score for Example 6.9a, *Missa septima, Gloria*, is presented in two systems. Each system consists of four staves: two for voices (Soprano and Bass) and two for piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are in Latin.

System 1:

- Vocal Part:** The lyrics are "Et in ter-ra pax, — pax ho-mi-ni-bus bo-ne vo-lun-". The melody is a paraphrase of a chant, with a long note for "pax, —" and a dotted note for "ho-mi-ni-bus".
- Piano Part:** The accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, with some chords and moving lines.

System 2:

- Vocal Part:** The lyrics are "ta-tis Lau-da-mus-te, Be-ne-di-ci-mus te." The vocal melody continues with "Lau-da-mus-te," and "Be-ne-di-ci-mus te." The notes are more rhythmic and melodic.
- Piano Part:** The piano accompaniment continues with similar patterns, featuring chords and moving lines in both hands.

Example 6.9b *Missa septima, Gloria (Cum Sancto Spiritu)*

Cum San - cto Spi - ri tu

in glo - ri - a De -

i Pa - tris. A - men.

Example 6.9c *Missa de Angelis, Kyrie (chant)*

Ky-ri - e - - - e - - - le - i - son.

Moreno composed a number of works, large-and-small scale, sacred and secular, using, as their thematic basis, themes by other composers. Motets in the published collection *Laudes eucharisticae*, for example, use themes by the following composers and works:

Table 6.1 *Laudes eucharisticae*

Composer/work
Arcadelt, Ave Maria
Beethoven, Opus 81b
Bortniansky
Chopin, Opus 28 No 20
Eslava, Opus 57, Opus 174
Ett
Gounod
Handel
Heller Opus 16
Hummel Opus 49, Opus 89
Jensen
Liszt
Mozart
Palestrina
Pergolesi
Schubert, Deutsche Messe, Quartet in D minor, Opus 122,
Schumann, Opus 13, Opus 28 No 2, Opus 68 No 9
Tschaikovsky Opus 39 No 1 & 20
Many themes based on traditional melodies

A number of motets included in the *Offertoria totius anni* collection (1930) also use themes by other composers. Among them are the Epiphany motet *Reges Tharsis* (No 9), which uses the traditional melody of *Come come to the manger*, and the Christmas motet *Laetentur caeli* (No 5), which uses the melody of Franz Grüber's *Stille nacht* (Examples 6.10a and 6.10b respectively). Moreno used Grüber's melody again in the first Litany of *XV Litaniae lauretanae* (1929).

Example 6.10a *Reges Tharsis (Offertoria totius anni)*

Re - ges Thar - sis,

et - in - su-lae mu - ne - ra of - fe-rent, mu - ne - ra of - fe-rent:

Example 6.10b *Laetentur caeli (Offertoria totius anni)*

Lae-ten - tur cae - li, et ex-

sul - tet terr - ra an - te fa - ciem Do - mi-ni

Large-scale works that include themes borrowed from other composers include Moreno's orchestral *Festival overture* (1932), which uses as one of its themes the well known "He's a jolly good fellow", and the *Credo* from the orchestral mass *Missa septima*, which uses Francis Stanfield's hymn "Sweet Sacrament Divine" (tune Divine Mysteries).

6.3 Form, structure, orchestration and scoring

In each of the three periods of Moreno's life, he composed masses, motets, orchestral and instrumental pieces, and secular vocal works. There is little that is unique or innovative in the way Moreno structured his works. Owing to the volume of Moreno's output, however, it is important to record the general structures and orchestration he employed.

Moreno composed twenty complete liturgical masses as well as the non-liturgical *Grand Requiem* [1924]. Eleven of the masses were clearly intended for performance at New Norcia and the scoring reflects this provenance: all four masses composed in the early period (1889-1921), and five of the seven composed in the late period (1938-53), were scored specifically in response to the needs of the Monastic Community at New Norcia at the particular time. By contrast, all but two of the nine masses composed in the middle period, *Missae V* and *XIII*, were constructed for the use of choirs outside of New Norcia. The changing scoring needs at New Norcia have already been described in Chapter 1.3.4, and these are clearly reflected in the eleven masses for New Norcia.

Apart from the scoring, all of Moreno's masses, with the exception of *Missa septima*, can be seen to have been composed stylistically in strict accordance with the Vatican teaching on music in the liturgy as outlined in the *Motu proprio* 'Tra le sollecitudini' (1903) and reinforced in *Divini cultis sanctitatem* (1928). In setting the texts from the Mass, and in the motets, Moreno adhered strictly to the following 1903 directive:

The liturgical text must be sung just as it stands in the authentic books, without changing or transposing the words, without needless repetition, without dividing the syllables, and always so that it can be understood by the people who hear it (*Motu proprio* 'Tra le sollecitudini' #9, 1903, trans Hayburn 1979 p. 227).

The masses are constructed in the traditional form: three-fold *Kyrie*, *Gloria* in three sections, *Credo* also in three sections with the *Et incarnatus* section scored for smaller forces than the other sections, the *Sanctus* and *Benedictus* using the same *Hosanna*, and the *Agnus Dei* set as a three-fold petition. Two masses that were unusually structured are *Missa decima* (1932), which is set alternately plainchant and through-composed (SA, organ), and *Missa duodecima* (1934), which is scored for unusual combination, at that time, of three-part SAB choir.

Moreno's structural use of a plainchant verse, alternating with polyphony, is an important feature of his output. Not only did he use this device in the above mentioned mass, but he used it also extensively in his liturgical compositions of the early period. The first verse and the following odd-numbered verses are, typically, set to plainchant, while the even-numbered verses are set to polyphony. This applies particularly to motets and canticles, and the vast majority of the music in this style was composed for the use of the monastic community at New Norcia. Two works that use this style are the published *Stabat Mater* in C minor (1914), and the *Miserere mei Deus*, published in 1928.

Another use of plainchant as a structural device is its use in *falso-bordone* style writing. This style is used in three ways: first, setting the complete text in *falso-bordone* style; secondly, setting the *falso-bordone* alternately with unison plainchant; and thirdly, setting the *falso-bordone* sections alternately with polyphony. Moreno rarely used the first method, but the *Officium majoris Hebdomadae* (1910) collection includes a number of canticles constructed using this style. For the majority of compositions that use methods two and three, a verse begins in *falso-bordone* style and concludes with a polyphonic section. In the *Responsorium ad Matutinum feria VI in Parasceve*, published in 1928, Moreno used both the latter methods of writing.

Moreno's choral compositions follow consistently the imperative that the words be clearly heard and understood, as prescribed by the *Motu proprio* 'Tra le sollecitudini' (1903). This is evident in the general absence of melismatic writing, the avoidance of fugal textures, and in the preponderance of homophonic choral writing. There are very few examples of Moreno using fugal writing for voices, and in the case of the two largest fugues, the *Kyrie* from the *Grand*

Requiem and the *Tunc acceptabis* (verse 20) from the published *Miserere mei Deus*, Moreno provided a non-fugal alternative setting.

Moreno's secular vocal works follow the same trend as the sacred works in their avoidance of melismatic vocal writing, but the accompaniments are generally more complex than those used in his sacred compositions. Moreno's compositions intended for a secular audience generally required the expertise of more competent musicians than those who performed his sacred works. Moreno's two art songs on a religious theme, and the setting of *Come sing Australian songs to me* (1923), for example, imitate the styles and forms of popular works by Stephen Adams and May Brahe. In his collection, *Around the Boree log* (1932), Moreno clearly imitates the style and form of Schubert's *Leid*.

6.4 Harmonic language

Moreno used ostensibly the same harmonic language in both his sacred and secular compositions. There are, however, varying approaches to harmony evident in Moreno's composition that changed over the three periods of his life. The development and change of harmonic language is most marked between the early and middle periods, and more subtle with the transition to the late period.

Moreno's early-period compositions used a narrow palette of harmonies, often relying heavily on the progression of secondary dominants, dominant-seventh and diminished-seventh chords for colour and variety. Moreno also consistently uses pedal note figures, arpeggio motives, and syncopated writing as shown in the following examples from *Dolores* (1910), *Hodie Nobis* (1913) and the *Te Deum laudamus* (1910) (Examples 6.11a, 6.11b and 6.11c respectively):

Example 6.11a *Dolores* (1910)



Example 6.11b *Hodie Nobis* (1913)

The musical score for "Hodie Nobis" (1913) is presented in three systems. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat major), and the time signature is 2/4. The first system shows a vocal melody in the treble staff and a piano accompaniment in the bass staff. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in the treble staff and a sustained bass note in the bass staff.

Example 6.11c *Te Deum* (1910)

The musical score for Example 6.11c, *Te Deum* (1910), is a complex orchestral and vocal work. It is written for Strings, flute, voices, and Harmonium, cornet. The score is organized into ten staves. The top two staves are for Strings, flute, and voices, and the bottom eight staves are for Harmonium and cornet. The music features a high density of triplets, indicated by the number '3' above many notes. The harmonic language is chromatic, with frequent changes in pitch and harmony. The notation includes various musical symbols such as notes, rests, and accidentals, all set against a background of complex rhythmic patterns.

The change in harmonic language between the early and middle period was undoubtedly influenced significantly by Moreno's education in Munich. An important feature of the music worked after 1922 is the significant increase in the use of chromaticism. A simple illustration of this feature can be demonstrated in the re-working in 1925-6 of the following three early-period compositions: the harmonic language of the original 1913 version of the *Credo* from *Missa Secunda* (Ms 00039), for example, is considerably less chromatic than in the post-Munich published version of 1927 (Examples 6.12a and 6.12b respectively):

Example 6.12a *Missa secunda, Credo* (1913)



Example 6.12b *Missa secunda, Credo* (1927)



Similarly, Moreno's *Ave verum corpus* composed on a theme by Jensen was originally worked in 1916. A comparison of the original 1916 setting of the text *Cujus latus perforatum fluxit aqua et sanguine* (Ms 01021), with the version used at the Sydney 1928 Eucharistic Congress demonstrates again Moreno's change of harmonic language following his return from Germany (Examples 6.13a and 6.13b respectively):

Example 6.13a *Ave verum corpus*, 1916

ne. — Cu - jus na - tus, per fo - ra - tus, flu - xit

a - qua et san - gui - ne.

Example 6.13b *Ave verum corpus*, 1928

The musical score is written for voice and piano. It is in B-flat major (two flats) and 4/4 time. The tempo is marked 'Allegretto'. The score consists of four systems of music. The first system shows the vocal line and piano accompaniment. The lyrics are: 'ne. Cu - jus la - tus, per for'. The second system continues the vocal line and piano accompaniment. The lyrics are: 'ra - - tus flu - - - xit a - - qua,'. The third system continues the vocal line and piano accompaniment. The lyrics are: 'flu - xit au - qua et san-gui - ne'. The fourth system shows the final measures of the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, often using octaves.

ne. Cu - jus la - tus, per for

ra - - tus flu - - - xit a - - qua,

flu - xit au - qua et san-gui - ne.

A third example of the change in harmonic language before and after 1921 is the *Te Deum laudamus* composed in 1912 for three-part male (TTB) and organ (Ms 00246), and re-worked in 1922 for four-part male choir (TTBB) and orchestra (Example 6.14a and 6.14b respectively):

Example 6.14a *Te Deum laudamus*, 1912

The musical score for Example 6.14a, *Te Deum laudamus*, 1912, is presented in two systems. Each system consists of a treble staff and a bass staff. The music is in C major and 4/4 time. The first system shows a treble staff with a melodic line and a bass staff with a triplet pattern. The second system continues the melodic line in the treble and the triplet pattern in the bass.

Example 6.14b *Te Deum laudamus*, 1922

The musical score for Example 6.14b, *Te Deum laudamus*, 1922, is presented in three systems. Each system consists of a treble staff and a bass staff. The music is in C major and 4/4 time. The first system shows a treble staff with a melodic line and a bass staff with a triplet pattern. The lyrics "es - se ven - tu - rus." are written under the first system. The second system continues the melodic line in the treble and the triplet pattern in the bass. The lyrics "ju - dex - cre - re - ris, ju - dex" are written under the second and third systems.

Along with the *Te Deum Laudamus* of 1922, two other large-scale sacred choral-orchestral works, the *Grand Requiem* (1922) and *Missa Septima* (1927), provide ample evidence of Moreno's post-Munich style.

The use of chromatic triplet of quaver figures became a feature in almost all of Moreno's compositions of the middle period, although the frequency of use diminished as he aged. In the late period, the triplet figure was simplified and often replaced with a suspension and four-note quaver figure (Example 6.15):

Example 6.15 *Missa decima quinta* (1942)



One feature of Moreno's harmonic language that was used consistently throughout his life was that the opening chord of an introduction or interlude was frequently a 2nd inversion chord of the tonic, leading conventionally to the dominant. The following three examples, of introductions, are taken from each of the three periods of Moreno's life (Examples 6.16a-c):

Example 6.16a *Ave Maria Opus 22* [1911]



Example 6.16b *Around the Boree Log* (1932)



Example 6.16c *Greeting song* (1943)



Moreno's harmonic language was also shaped by the purpose of a composition. Music composed specifically for the use of children, such as *The Little Flower hymnal* and a number of piano works, was generally harmonically and melodically simple: Moreno seems to have wanted to please the listener rather than challenge their musical tastes. On the other hand, compositions designed for a more sophisticated musical audience, such as the *Spanish rhapsody* or the *Te Deum laudamus* (1922), saw Moreno's adventurous harmonic tastes given full reign.

The harmonic language used in Moreno's chant arrangements is quite different from that of his other compositions. In keeping with the chants themselves, he retained a modal basis, making only occasional use of suspensions and pedal points. Two further parts usually accompany solo/cantor sections within a chant, whilst choir sections are usually accompanied by three parts (Examples 6.17a-c).

Example 6.17a *Puer natus est* from *Gregorian manual* (1941)

The musical score is presented in three systems, each with a vocal line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#).

- Ant. (Antiphona):** The vocal line begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note A4. The basso continuo line begins with a half note G3, followed by a quarter note A3, a half note B3, and a quarter note A3. The system ends with a half note G4 and a quarter note A4 in the vocal line, and a half note G3 and a quarter note A3 in the basso continuo line.
- Ps. (Psalm):** The vocal line begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note A4. The basso continuo line begins with a half note G3, followed by a quarter note A3, a half note B3, and a quarter note A3. The system ends with a half note G4 and a quarter note A4 in the vocal line, and a half note G3 and a quarter note A3 in the basso continuo line.
- Choir:** The vocal line begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note A4. The basso continuo line begins with a half note G3, followed by a quarter note A3, a half note B3, and a quarter note A3. The system ends with a half note G4 and a quarter note A4 in the vocal line, and a half note G3 and a quarter note A3 in the basso continuo line.

Example 6.17b *Missa de Angelis – Sanctus* from *Kyriale* (Unpublished)

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody with more complex rhythmic patterns. The third system features a more active bass line with eighth notes. The fourth system concludes the passage with sustained notes in the bass and a final melodic phrase in the treble.

Example 6.17c *Gaude Mater* (Unpublished)



Conclusions

The aim of the present study has been to define the extent of Moreno's output, to establish its chronology, and to examine the contexts and purposes for which he composed. The importance of Moreno as a composer of Australian Catholic church music was fully acknowledged in his lifetime and immediately afterwards, although his music has been relegated to relative obscurity following the Vatican reforms of the 1960s. His significant corpus of secular instrumental and vocal music, however, has been largely ignored, perhaps because it remained unpublished, or perhaps because of its unlikely association with a Spanish born Benedictine priest.

Previous studies that have attempted to provide a comprehensive account of Moreno's work have been limited, to varying degrees, by the extent to which the primary source materials have been consulted. The majority of these materials, both musical and biographical, are located at the Benedictine Abbey in New Norcia, and the present study has involved ten trips to New Norcia, totalling some forty weeks of full-time research into these materials.

Outside New Norcia, a search has been made of various public libraries and archives, both in Australia and overseas: this covered various Australian Diocesan Archives and Commissions, State and Federal Archives and Libraries, as well as the Archives of the various religious orders with whom Moreno was known to have had contact. Two trips were made to search archives and libraries in Spain, and other locations in Italy and the United Kingdom were investigated. The archives and unique locations of music outside New Norcia are described fully in Chapter 1.1.2.

The state in which the primary musical sources have been preserved at New Norcia is described in detail in Chapter 1.2.1 and 1.2.2. As part of the present study, it was necessary to re-organize the Moreno manuscripts at New Norcia in a four-stage process. First, the relevant items from three separate collections of manuscripts were combined, with the Abbot's permission, into a single collection. Secondly, the physical description of every manuscript was recorded in an electronic database. Thirdly, each manuscript in the Music Collection was assigned a unique number and the contents of each page were indexed. These manuscript numbers are those to

which reference is made throughout the present study. Finally, every page of the published material, was digitally archived.

The primary biographical sources, notably Moreno's correspondence and the Chronicle of the Benedictine Community, also reside at New Norcia. Only limited reference to these has been made in the previous major studies by Ros (1980) and Revell (1990). While Ros made general reference to these sources, all references to them in the study by Revell clearly derive directly from Ros. As part of the present study, it was necessary to index Moreno's copy-book correspondence, and other relevant correspondence held in the Archives of New Norcia. The details have been indexed and electronically recorded in a database.

The results of this research have enabled the present study to provide an accurate and detailed biographical account of the composer, correcting even such fundamental details as his dates of birth and death, which have been incorrectly reported in a number of secondary sources. Apart from establishing biographical details, Moreno's correspondence and the Chronicle of the Benedictine Community have been used extensively in the course of the present study to establish and verify composition titles, scoring and chronology of works.

A further tangible result of the present study has been the production of a complete Thematic Catalogue of Moreno's works, which includes manuscript and printed sources as well as dating. This will be made available separately as a reference tool. While the Thematic Catalogue is essentially a by-product of the present study, it is one upon which this study has relied for the identification of works and the collation of sources, and for assessing the extent of Moreno's output. Conversely, the Thematic Catalogue rests upon the study presented here as the foundation for the dating of the works.

Using the sources described in Chapter 1, the present study has identified 210 works composed by Moreno (Table 7.1), which equates to some 1100 individual compositions, and around 200 accompaniments to Gregorian chant. Of these 210 works, 112 are sacred and 98 are secular. Of the 210 works, 74 are identified here for the first time. The present study has enabled specific dates of composition to be assigned to 148 works. A further 30 works have been dated speculatively within a narrow band, with reasonable certainty in almost all cases, while the remaining 32 works are dated more broadly to a particular period of Moreno's life. Ros (1980)

provided 29 specific dates of composition, and he assigned a further 39 works to a broad period. 43 of Ros's 68 dates are upheld by the present study. Revell (1990) provided 18 specific dates of composition, and assigned a further 70 dates speculatively. All but 23 of Revell's 88 dates are disputed by the present study.

Table 7.1 **Chronological list of Moreno compositions**

Title and date of composition
<i>Early Period (1908-21)</i>
Salve Regina (January 1909)
Benedictus Dominus Deus, Christus factus est, & Miserere mei Deus (March 1909)
Magnificat & Adoremus in aeternum (July 1909)
Els Segados (Los Segadores) (October 1909)
Rorate caeli desuper – Ne irascaris Domine [1909]
Rosari á Maria Santissima para Montserrat [1909-10]
Trisagio [1909-10]
Officium Majoris Hebdomadae (March 1910)
Te Deum laudamus (July 1910)
Stabat Mater dolorosa (September 1910)
Dolores: Errante y Solitaria, Opus 17 (October 1910)
Misa a 4 voces [1908-11]
Missa prima, Opus 31 (April 1911)
Dos ave Maria (sine Sancte Maria) et gloria Patri, Opus 11 [April 1911]
Dos ave Maria (sine Sancte Maria) et gloria Patri, Opus 12 [April 1911]
Sex cantica sacra, Opus 14 [April 1911]
Ave Maria, Opus 22 [April 1911]
VI Cantiones in honorem BVM, Opus 24 [April 1911]
IV Cantica eucharistica, Opus 25 [April 1911]
Collectio V cantionum sacrarum, Opus 48 [April 1911]
Suscipe me Domine, Opus 18 [1910-12]
Bone Pastor, Opus 19 [1911]
Tantum ergo, Opus 20 [1911]
Laudate Dominum omnes gentes, Opus 26 [1911]
Veni sponsa Christi, Opus 28 [1911]
Meditazione per organo No 1 and II, Opus 23 [1911]
Collectio centum litaniarum BVM, Opus 1-9 (April 1912)
Regina caeli, Opus 10 (April 1912)
Te Deum laudamus, Opus 50 (December 1912)
Missa secunda, Opus 51 (September 1913)
Salve Regina Opus 52 (October 1913)
Cantata Sagrada – Hodie Nobis (December 1913)
Responsoria ad Matutinum feria VI in Parasceve (March 1914)
Missa tertia (C - September 1914, A and B - August 1926)
Stabat Mater dolorosa (September 1914)
Subvenite Sancti Dei, Lectio ad Matutinum: Nocturno I Opus 29 (October 1914)
Responsoria ad Matutinum in Festo Nativitatis (December 1914)
Laudate Dominum omnes gentes [1910-14]
Australia's rally (August 1915)
Australian anthem [September 1915]
O sacrum convivium [December 1915]
Mercy (Heart of my Saviour), Opus 68 [1915]
Fidelis servus et prudens (January 1916)
Crux fidelis (April 1916)
Laudes eucharisticae (July 1916)

Invitatory: Venite exsultemus Domino (Psalm 94) (October 1916)
Missa quarta (March 1917)
Pueri Hebraeorum, Lamentatione, Popule meus quid feci (Improperia) (March 1917)
O sacrum convivium, O quam suavis & Ave verum corpus (June 1917)
Heart of my Redeemer (Hymn to the Sacred Heart) (1918)
The angel of peace (July 1919)
Invitatory antiphon, Hymn for vespers, Introit & Gradual of Christmas [1918-21]
Song of welcome (April 1920)
Our Father, Hail Mary & Glory be to the Father (1909-17)
March [1909-21]
Ecce sacerdos magnus [1909-21]
Two untitled songs in Eb major [1909-21]
Untitled song in A major [1909-21]
He was of no age (Vast the heritage) [1909-21]
Della Rando [1909-21]
Io soy cul pable [1909-21]
Two hymns: Oh M— God & Hail holy Joseph [1909-21]
Funeral march (Marche funebre) [1912-21]
Stabat Mater dolorosa [1912-21]
God save the King (Hymno Ingles), French and Spanish anthems [1912-21]
<i>Middle Period (1922-37)</i>
Te Deum laudamus (December 1922)
Grand Requiem [1924]
Gavotte (April 1926)
Missa sexta (May 1926)
Elf call (November 1926)
Missa septima (April 1927)
Hymni eucharistici (January 1928)
Benedictus Dominus Deus (January/February 1928)
Passio D.N.J.C. secundum Matthaeum et secundum Joannem (February 1928)
Ave verum & Tantum ergo (April 1928)
Come sing Australian songs to me (October 1928)
Missa octava (November/December 1928)
Missa nona (January/February 1929)
Tarantella (March 1929)
Dies irae (May 1929)
XV Litaniae lauretanae (August 1929)
Ave Maria (August 1929)
Praised be Jesus Christ, our King & Hymn to the Little Flower (October 1929)
Corona Mariae (December 1929)
Antiphonae finales B.V. Maria (A) & (B) (January 1930)
Offertoria totius anni (March 1930)
Ecce sacerdos magnus (June 1930)
Te Deum laudamus (August 1930)
Marche funebre [August/September 1930]
Missa quinta pro defunctis (October 1930)
Cantus sacri pro consecratione virginum (October 1930)
Angelus ad pastores (November 1930)
Two motets and two chants for the Dominican Sisters (August 1931)
Lyra sacra (October 1931)
The Divine praises (November 1931)
The Little Flower hymnal (March 1932)
Missa decima (April/May 1932)
Unnamed work (April/May 1932)
Lauda Sion Salvatorem [June 1932]
Festival overture (June 1932)
Triumphal march (July 1932)

Minuet & Valse pathétique (August 1932)
XX Litaniae lauretanae (October 1932)
Around the Boree log (December 1932)
Incidental music to The pied piper of Hamelin (December 1932)
The song of the shirt (May 1933)
The field of the cloth of gold (August 1933)
Lochinvar hymn (September 1933)
Coram sacramento (September/October 1933)
Missa undecima (November 1933)
Ipse Jesum erat [September-November 1933]
The pioneers (November 1933)
O salutaris hostia (December 1933)
God bless our Pope [July 1933 - July 1934]
The spacious firmament (January/February 1934)
Hymn to St Aloysius (August/September 1934)
Missa duodecima (October 1934)
Missa decima tertia (January 1935)
Hymn to St Brigid (February/March 1935)
Mass Propers for Our Lady of Perpetual Succour (7 June 1935)
Mass Propers Pro plus martyribus III (Common of two or more martyrs III) (16 July 1935)
Hymn to St Vincent (September 1935)
Symphonic poems on Irish airs (July-November 1935)
New Norcia march (December 1935)
Songs from Around the Boree log - arrangement for voice and orchestra (January 1936)
Responsories & Antiphons for Tenebrae (March 1936)
The seven last words (March 1936)
Guide anthem (April 1936)
Ave Maria (Hear us pray) [May/June 1936]
Spanish serenade (June 1936)
Hymn to Saint Anne (July 1936)
Laudibus cives (July 1936)
Commune confessoris non pontificis (July 1936)
Romance (December 1936)
Elegie, Humoreske, Rondino capriccioso & Spanish rhapsody (December 1936)
Trio for violin, cello and piano (January 1937)
Offertory & Communion for the commemoration of St Paul the Apostle (June 1937)
Unnamed motet for Fr Ahern (July 1937)
Laete quies magni (July 1937)
O come and mourn [1922-37]
Away to the cross [1922-37]
Requiem aeternam (Graduale) & Absolve Domine animas (Tract) [1922-37]
Prudentes virgines [1922-37]
Good-bye Dismas dear [1922-37]
Salve Montserratina [1922-37]
My Lord and my God & Star of the sea [1927-37]
Christ's pleading from the Tabernacle [1928-37]
Forever in our hearts [1929-37]
<i>Late period (1938-53)</i>
Festal greeting song (February/March 1938)
Motets for the dedication of a Chapel (June 1938)
Veritas mea (July-October 1938)
Missa decima quarta (November 1938)
Ave Maria (December 1938)
Celtic lament (March 1939)
Invocation to St Joseph (Hail Joseph son of David) [March 1939]
Hymno de Franco or 'Patriotic Hymn' (July 1939)
Jota, Bacanal, Chivatón, Corazón Santo, Jota de la Dolores, La Alegria de la Hue, Canto de la

Coerra (July 1939)
Scherzo (July 1939)
Album leaf for children No I & II (October 1939)
The Name above all names (February 1940)
Gregorian manual (September 1941)
Clontarf march (October 1941)
Missa decima quinta (26 November 1942)
Missa decima sexta (December 1942)
Andantino in A minor (January 1943)
Greeting song (May 1943)
Missa decima septima (3 September 1943)
Zanak (Russian dance) (October 1943)
Romance (23 November 1943)
Vals & Mazurca (March 1944)
Responsoria pro feria VI in Parasceve, Benedictus Dominus Deus, Christus factus est & Miserere mei Deus, Improperia (March 1944)
Hymn to St Thomas Aquinas (May 1944)
Hymn to St Ignatius (May 1944)
In Assumptione B. Mariæ, Virgine proprium ad Missam (July 1944)
Responsoria in festo Nativitatis D.N.J.C. (November 1944)
Stabat Mater dolorosa (March 1945)
Stella Maris: With Faith and hope and charity (16 June 1945)
Hymn arrangements for brass band (February 1946)
Missa decima octava (31 October 1946)
Arrangements for St Mary's brass band (May-December 1946)
80 pieces for brass band (May 1947)
Missa decima nona (June 1947)
Soul of Mary (July 1947)
Virgen de Fatima [December 1947]
Eight Litaniae lauretanae, Litanies for 4 mixed voices & Letanias a 4 voces [1940-7]
Te Deum laudamus (1947-8)
Missa vigesima (19 June 1948)
Three aspirations (June 1949)
Missa vigesima - Requiem [July 1949]
Nineteen motets for two male voices (June/July 1949), Victimae paschali & Veni Sancte Spiritus (September 1949)
Wedding song [January 1950]
Accompaniment to various Gregorian chants (25 January 1950)
Accompaniment to Missa pro defunctis (21 June 1950)
Welcome song (March/April 1951)
Australian fantasia (January 1952)
Hymn to Our Lady's presentation (August 1952)
Kyriale (June 1952)
Supplement to the Gregorian manual (December 1952)
Miniature humoreske (14 January 1953)
Crucis eques [1938-June 1949]
The Rosary (Ten little steps) [1945-53]
Crux fidelis & Benedictus Dominus Deus [1945-53]
Untitled vocal work – Fr Saul [1938-53]
The silver raindrops [1938-53]
Benedictus Dominus Deus & Miserere mei Deus [1939-53]

(Works in bold type face indicates published works).

Moreno's efforts to publish his own works began around 1912. Until 1933, he dealt exclusively with the Italian publishing firm, Leandro Chenna of Torino. After this he began also to have

works published in Australia by smaller organizations, such as Pellegrini & Co. of Sydney and the Benedictine Abbey of New Norcia. Only 52 works were published during Moreno's lifetime, the majority sacred. Only 8 secular works were published, including *Around the Boree log* (1932) which became Moreno's most widely known secular work. Of the 52 published works, 20 were composed originally for use by the Benedictine Community at New Norcia, and 16 were composed for the specific use of convent choirs or schools. Four publications are identified in the present study for the first time, and all published works are indicated in Table 7.1 in the Conclusions to the present study. The present study has been able to establish the date of publication for all the published material: 43 works specifically, the remaining 9 speculatively, with reasonable certainty in all cases. Of the approximately 40 dates of publication provided by Revell, 30 have been upheld by the present study.

The detailed study of the biographical primary sources, especially Moreno's correspondence and the Chronicle of the Benedictine Community, has enabled the present study to establish, more clearly than has previously been possible, the context and purposes for all but a few of Moreno's works. Moreno composed his music in response first to the needs and requirements of his Benedictine community, secondly for the broader Australian Church, particularly for religious friends and their schools, and finally for the wider Australian community. The present study has established that, although Moreno composed a considerable number of works as a result of specific requests, he also took every available opportunity to respond to the needs of the market. In the early 1930s, for example, following his third trip to the Eastern States of Australia, Moreno composed *The Little Flower hymnal* (1932) in response to the need for hymns in English that were accessible to children. As far as church music was concerned, the market was driven largely by Vatican legislation.

Moreno was first and foremost a Benedictine priest. His musical and liturgical formation were grounded in the religious traditions of Spain, but they were further developed and informed by the various Vatican reforms of Popes Pius X, Pius XI and Pius XII respectively. The *Motu proprio* of 1903 had espoused new ideals concerning what was considered suitable in sacred music, and stressed the importance of singing Gregorian chant, especially in schools. These ideals were further reinforced by the Apostolic Constitution, *Divini cultis* (1928). This legislation, along with the later Papal Encyclical *Mediator Dei* (1948), allowed for the use of vernacular hymns at certain liturgical services. Moreno's publications such as *The Little Flower*

hymnal (1933), the *Gregorian manual* (1941) and the *Supplement to the Gregorian manual* (1952) all responded to the demands and nuances of the changing legislation.

The scope and purpose of Moreno's music changed over the periods of his life: the majority of his works composed in the early period (1908-21) were for the liturgical use of the Benedictine community at New Norcia, including instrumental works for the monks' orchestra. He continued in the middle and late periods to provide music for the liturgical requirements of the Abbey, and full sets of music for Holy Week were produced in each of the three periods of his life. Moreno's sense of large-scale order was such that he often provided music that exceeded the immediate requirements, and only a portion of each of these sets of Holy Week music was performed at the time of composition.

The middle and late periods saw Moreno composing mostly for people and organizations outside New Norcia, and even his sacred music now tended to be written for a wider audience.

Significant sacred works of the middle period (1922-37) included collections of motets and hymns such as his *Offertoria totius anni* (1930) which contains 84 offertories for the liturgical year, and *The Little Flower hymnal* (1932) which contains 50 hymns for the use in schools.

Large-scale chant publications of the late period, the *Gregorian manual* (1941), *Kyriale* (1952) and the *Supplement to the Gregorian manual* (1953) were all intended to serve the needs of the wider church.

The bulk of Moreno's large-scale orchestral music was also composed during the middle period, including the *Tarantella* (1929), and the *Minuet* and *Valse Pathetique* (1932). The orchestral idiom also infiltrated the sacred output of the middle period, resulting in such works as *Te Deum laudamus* (1922), the *Grand Requiem* [1924] and the *Missa septima* (1927), in which he clearly departed from the usual liturgical norms. The *Grand Requiem* is possibly the first orchestral setting of the Requiem Mass written in Australia.

By the late period (1938-53), the number of secular works account for almost half of Moreno's total output. It was during this period that he produced numerous works for brass band, mostly arising from the needs of the local schools at New Norcia. Moreno also composed nine solo piano works in this period, most of them for pupils with whose teachers he had become acquainted in his travels. It is interesting that in this late period Moreno's output of new sacred

music decreased, although the Abbey Chronicle of the period, and his correspondence, shows that his works continued to be performed. Presumably the availability of his earlier works both published and manuscript reduced the need for new sacred works. It is also the case that the shortage of manuscript paper during the war years curtailed his output, as did his general ill health in the final years of his life.

The scope of the present study has not permitted a detailed stylistic examination of Moreno's work, although the opportunity has been taken to provide preliminary observations on his compositional method and musical style. Moreno's music was influenced, in succession, by Spanish, Italian and German traditions: his earliest teachers in Spain were his father and the local organist Resa, who grounded Moreno in the musical traditions of the Church and in the music and theories of Eslava and Richter. In Rome (1906-07) Moreno came strongly under the influence of Lorenzo Perosi, *maestro di cappella* of the Sistine Chapel, whose influence on Moreno is borne out not only by the number of Perosi's works performed by the monastic choir at New Norcia, but also in Moreno's musical language and style of his early period compositions. The third and greatest musical influence was that of Walter Braunfels during Moreno's studies in Munich in the early 1920s. Braunfels' influence was evident especially in Moreno's increased use of chromaticism. This is particularly evident in three major works composed following his return to New Norcia from Germany: *Te Deum laudamus* (1922), *Grand Requiem* [1924] and *Missa septima* (1927). Although Moreno's use of extreme chromaticism moderated in later years, Braunfels' influence on Moreno's orchestration is evident throughout his whole life.

Moreno's high standing in his own time within the Australian musical context can easily be gauged from the numerous contemporary articles and reviews of his works. Although he spent the majority of his life at New Norcia, Moreno was conscious of his own ability and comfortable with self-promotion. He cultivated and developed networks of friends and colleagues throughout the world, and it is obvious from these that he was held in the highest regard, both in ecclesiastical and musical circles. His acquaintances in the Catholic Hierarchy included Pope Pius XII, whom he had met in Germany, and numerous Australian bishops and heads of religious Orders. Conductors such as Heinz, Pekarek, Foote and Orchard all performed Moreno's secular music, along with artists such as Dolores, Backhaus, Joyce, Mann, Pettorelli and Lynch.

While Moreno may be compared with others in individual aspects of his work, few have ever encompassed the enormous range and diversity of his achievements. Apart from fulfilling his duties as a Benedictine monk Moreno was, and possibly remains, the most prolific composer of Catholic Church music in Australia. But, he was also a composer of secular vocal music and instrument music, most of which is largely forgotten.

As a promoter of liturgical-music reform Moreno edited and compiled hymnals for use in schools and parishes, and was the editor and arranger of comprehensive volumes of Gregorian chant for popular use. In this respect he might be compared with the Melbourne-based Rev Dr Percy Jones (1914-92), although Moreno's publications of English hymns (1932) and chant (1941) proceeded those of Jones and generally contained more original material. Jones's counterpart as Diocesan Director of Sacred Music in Perth, the Rev Fr Albert Lynch (1900-76), cooperated with Moreno in promoting reform and used Moreno's publications in such activities. As part of this, and his other musical activities, Moreno developed printing and publishing processes that were designed specifically for his own conditions and purposes.

As a performer Moreno gave numerous organ recitals throughout Australia and New Zealand, he conducted various diocesan and other choirs at major events, and was a guest orchestra conductor in Sydney on more than one occasion. He instigated and participated in a number of very successful radio broadcasts of his own music in Sydney and Western Australia, and the 1931 recordings made by Moreno with the Sisters of St Joseph in Mount Street, Sydney, are a testament to his musical ability, entrepreneurial spirit and dedication to excellence.

It is hoped that the present study will provide an impetus for further research into, and reassessment of, Moreno's music. Each of the areas of his achievement outlined above calls for further investigation, which can now be based on a more clearly defined understanding of his output. Moreno was clearly a significant contributor to the Australia music scene in the first half of the twentieth century, and in the words of James Penberthy "We shall do ourselves a disservice if we allow his music to die here in the land where with so much love and talent he applied himself to his appointed task" (Penberthy, J 1953, *West Australian*, 9 March).

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| 1916, p. 52. | 1949, p. 84. |
| 1917, p. 10. | ----- p. 92. |
| 1919, p. 44. | 1951, p. 30. |
| 1923, pp. 79-80. | |
| 1924, p. 25. | |
| 1925, pp. 33-4. | |
| 1925, p. 43. | |
| 1926, p. 26. | |
| ----- pp. 61-4. | |
| 1928, p. 28. | |
| ----- p. 38. | |
| 1929, p. 60. | |
| ----- pp. 62-3. | |
| ----- pp. 72-3. | |
| 1931, p. 55. | |
| 1933, pp. 26-8. | |
| ----- pp. 43-5. | |
| ----- pp. 54-5. | |
| 1934, pp. 31-2. | |
| 1935, p. 16. | |
| ----- p. 49. | |
| 1938, p. 14. | |