

The Gaecilia



Founded A. D. 1874

SEPT. 1933 By John Singenberger

MAGAZINE of CATHOLIC CHURCH
and SCHOOL MUSIC

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Scandicus and Climacus

MARTIN G. DUMLER

Fifty years ago, as a boy, Mr. Dumler resigned a job paying him \$5 a week, a munificent sum at that time for a boy, to accept a position as office boy with the Chatfield & Woods Sack Co., at \$4. The reason given for his change was that he felt his new position "offered him more of an opportunity."

The wiseness of Mr. Dumler's foresight is proved today by the modern plant that was built in depression years and his position as President of the company that he has served so long.

The history of Mr. Dumler from his humble beginning to his present status in the business world would be sufficient to insure him a place among Cincinnatians. He was not content with this, however, and reached out into the art fields.

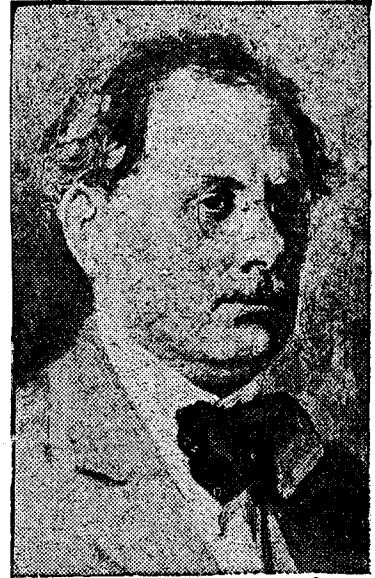
He was graduated from the College of Music in 1900, and since then has served it as Trustee, Secretary and is Vice President now. The honorary degree of Master of Music was conferred upon him by his Alma Mater in 1925.

As tenor soloist Mr. Dumler has been a member of the choir of the St. Francis de Sales Church for more than 40 years. At Easter and Christmas high mass services his compositions are often heard. He is also widely known as a composer of works for piano, songs, chamber music and orchestral works.

Mr. Dumler sang for a number of years in the May Festival Chorus under Theodore Thomas, and at present is a Director of the Cincinnati May Musical Festival Association. He is a charter member of the Orpheus Club and sang in the chorus for a number of years.

The practical support he has given to the Cincinnati Symphony Orchestra, as well as nearly all musical undertakings in the city, has made him a prominent figure in this field. He is Honorary Chairman of the Bruckner Society of America, and a member of the Executive Committee of the Cincinnati Chamber Music Society, and a life member of the Cincinnati Musicians' Club.

In the field of painting Mr. Dumler has been almost equally prominent. He has been a member of the Cincinnati Art Club and served for some time as a Director and Vice President. He is also Chairman of the Art Com-



DR. MARTIN G. DUMLER, M.M.

mittee of the Cincinnati Club and it was largely through his efforts that the club obtained the examples of E. H. Potthast, Henry E. Snell and Guy Wiggins.

Mr. Dumler is an active member of the Art and Musical Culture Committee of the Chamber of Commerce and of the Salmagundi Club in New York City. He is Chairman of the Art Committee of Xavier University and that institution conferred on him the honorary degree of Doctor of Laws in 1927. He is also a life member of the Cincinnati Art Museum Association.

PRICES GOING UP

Buy your church music early. Pustet has just sent out notice that all prices of their Catholic Church Music, has been advanced one third due to changed value of the dollar in foreign exchange. Other foreign publishers will have to raise prices too. M & R Edition of Singenberger's Masses are still 35¢. Foreign editions are 65¢. See if you have enough copies for the coming season, prices are bound to rise.

Music publishers cannot run forty hours a week for employees and maintain present prices. We believe in the N. R. A., as do other publishers, but cooperation means higher prices. Buy now.

Church Music in Switzerland

By Professor Frederick Frei, Luzern

There is no Church Music, individual in form and national in character, so fundamentally Swiss as is the literature of Switzerland, the songs of Schoeck or the symphonies of Hans Huber.

Switzerland is surrounded by four different countries, and each one has had more or less influence upon this nation. It has no uniform language, but side by side with the great majority of German-speaking people, the French and Italians speak their own distinctive dialects. These varied cultures naturally affect Church music as well. Neither have the relations between Church and state, more numerous than the twenty-two cantons, a beneficial influence upon Church music. The authorities do not seem to be concerned about an intensive cultivation of singing in the schools; and neglect of choral training in school, has disastrous effects upon the church choirs.

Considering the lack of financial and moral support, those Catholic circles are to be highly commended, in which, at the cost of personal sacrifice, effort is being made to cultivate liturgical music. The people of Switzerland are willing and ready to make sacrifices for music, and maintains no paid choirs of singers. City and country parishes glory in their flourishing and well-conducted volunteer choirs. Even in Protestant cities like Basel, Bern, Chur, St. Gall and Zurich, choirs have won recognition from non-Catholics. Women's voices supply the Soprano and Alto parts almost exclusively. There was general resentment when the *Motu Proprio* ordained the substitution of boys' voices for those women. To replace the women by boys was impossible; to prepare for that the entire system of school music would have to be reorganized. Great joy and gratitude were evinced when the Holy Father conceded that women might continue to sing in the choirs. A notable exception are the male choirs in the German-speaking section of Graubunden.

The Bishops of Basel and Chur have specifically outlined the rules of the *Motu Proprio* to meet the peculiar conditions and circumstances of their dioceses. The "German High Mass" (*Deutsche Amt*) has disappeared, and

no one longs for its return. Instrumental music is permitted in these dioceses; but the performance of the Masses of the Viennese classicists is rigidly prohibited because they do not conform to the requirements of the liturgy. The other Bishops are of the same opinion.

The Cecilian Society, introduced at the time of Witt, its founder, has active organizations in the bishoprics of St. Gall, Basel, and Sitten. The diocese of Chur, unfortunately, lacks the necessary consolidation, though the separate unions of Uri, Chur and Zurich possess a workable foundation for such solidarity. If there are no such organizations in the Italian and French districts, it is because these people do not fancy anything stabilized or too much restricted. Wherever the Cecilian Society makes contact with a choir, response is immediate. Though there may be some who acknowledge rather patronizingly that the Cecilian Society "has been of some service", there is no denying the fact, that except for the Cecilian Society, Church music in Switzerland would not have attained its present state of development. Comparison with those localities where the society has not been established, gives sufficient proof. Exceptions prove the rule.

"The Choir Sentinel" (*Der Chorwaechter*) is the official magazine of Church Music in Switzerland. Established fifty-six years ago by the immortal Stehle, in St. Gall, it has recently been entrusted to the guidance and protection of the Benedictines at Einsiedeln.

Switzerland points with pride to the Gregorian Academy at the Catholic University of Freiburg. Under the direction of Dr. P. Wagner, it is the center from which activity radiates far beyond the confines of Switzerland. The many scientific publications are evidence of the splendid research work that is being accomplished. It is largely due to the influence of Dr. Wagner, substantiated as it is by the many courses in Gregorian which he conducts, that the Vatican edition of the chant found such a ready reception in Switzerland. Apart from a few isolated instances, there is no sign as yet, of A Gregorian Renaissance. But the will to action is increasing, as may be noted from the fact that the district unions

select Gregorian Chant for their performances. The Chant feels more at home in the non-German districts where Gregorian has ever been the song of the people.

Prominent in figured music is the "Organ Mass" while Polyphony maintains a precarious existence except in the cathedral choirs of Chur and Solothurn. Encouraged by the lecture courses of Dr. Widmann and Prof. Berberich, motets of the old masters are occasionally attempted, but one looks in vain for a worthy consideration of the 16th century Masses. As was previously stated, instrumental music is allowed in the churches of Switzerland. For that reason orchestral accompaniment to the Mass is not at all rare. It is to be regretted that the wise direction of the Bishop, requiring that the orchestra may be used only when professional musicians can be engaged, is disregarded, and as a result, the superficial performance of these Masses renders liturgical art a questionable service. Switzerland has also felt the influence of the Viennese masters. A restricting of the number of orchestrated Masses in educational institutions for the young would exert a wholesome influence upon the entire country.

Regarding congregational singing in the vernacular, German Switzerland alone is deserving of notice. To them as to the French-speaking Swiss, Gregorian Chant has been the song of the people for years. In the diocese of St. Gall the Gregorian tradition was never interrupted; the venerable chant continues to flourish as of old; and they have always had their own hymn-book. During a century congregational singing was dormant in the diocese of Basel. It was revived in 1908 when Bishop James Stammeler compiled the first diocesan hymn book. Notwithstanding many difficulties, it is now making some progress. There are a number of Swiss composers of church music who have offered their art to the service of the Church, Dietrich, Frei, Huber, Bovet, Meister, Hilber, Montillet, Mueller, Rehm, and others are among the most distinguished. They have produced works far above the average, and they are very promising, achievements like those of Stehle in his day.

What a mighty impulse would be given Church music should a school of liturgical music be established in Switzerland, and time and opportunity be given for liturgical study in our seminaries, in compliance with the wishes of the Holy Father.

CENTENARY OF JOHANNES BRAHMS

"The Philosopher of Music."

Brahms was born in 1833 and died in 1897. This year the major musical organizations of America have observed the hundredth anniversary of this composer's birth, by featuring his works.

His music stands beside that of Bach and Beethoven. Schumann was the master who first, and most continuously, publicly proclaimed the genius of Brahms.

Hamburg, Leipsic and Vienna, were the scenes of his life in music. While his biggest successes were in orchestra music, he wrote 230 songs, and among choral organizations his "Requiem" remains today a great favorite on festival programs.

CARLO PERONI TO DIRECT GRUENDER MASS AT ST. IGNATIUS CHURCH, CLEVELAND

The adult male choir and boy choristers, organized by Rev. Dr. Stuber, and directed by Carlo Peroni of the San Carlo Opera Company, have added to their repertoire for the coming season, Father Gruender's classical composition, Missa "cum júbilo". This mass was the subject of much controversy among the elite, when it was first published, but Father Gruender proved his right, musically and theoretically to use consecutive fifths and octaves. Examples from the masters was advanced, which won the day.

Thus a classical work, will be heard as rendered by one of the most famous choirs of our Catholic churches—the St. Ignatius Choristers, with the Men's Chorus added.

COMPOSER OF WHELAN'S REQUIEM DEAD

The funeral of James Whelan, former director of music at the Boston Cathedral, and composer of the popular Requiem Mass, was held in Dorchester, Mass., August 23rd.

Music was rendered by a mass choir directed by Leonard S. Whalen, A.M.

The deceased was one of the leaders in the Catholic church music affairs of Boston, fifty years ago, and his Requiem Mass is still sung daily in most of the Boston churches.

Mr. Whelan had been in ill health for several years prior to his death.

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Mrs. Justine Ward Received At The Vatican

ROMAN NEWS.

(Under this heading the following item was published in the current issue of "Revue Gregorienne" from which it was translated.)

March 28 last, on the occasion of the dedication of the organ offered by Mrs. Justine Bayard Ward to the Pontifical School of Sacred Music, our Holy Father the Pope graciously received in private audience the generous donor who was presented by the Reverendissimo Paolo Abbate Ferretti, O.S.B., the director of the Pontifical Institute of Sacred Music.

His Holiness was pleased to recall that He had expressly desired to participate in the dedication of the new organ, and that, in fact, thanks to the radio, He was able to have this pleasure. The Holy Father thanked Mrs. Ward for her generous gift, saying how glad He was that the new instrument was offered in memory of Dom Mocquereau. The Pope spoke at length and with much affection of the sweet and treasured relations He had had with Dom Mocquereau, and of the correspondence exchanged between Himself and the Dom, when he was librarian of "The Ambrosian" at Milan. He recalled in particular, how, on the occasion of the centenary of St. Ambrose, there was published, with the collaboration of numerous savants, a "Numero unico", to which Dom Mocquereau had contributed a very original and learned study—indeed quite remarkable—on "The Influence of the Cursus in Ambrosian Melodies".

The Pope then took into his hands, benevolently and joyfully regarding in detail, a chart of Italy showing the extent and development of the work undertaken by Mrs. Ward for musical and liturgical teaching in the primary schools of the different provinces of Italy. Then, recalling the beautiful Gregorian concert given at the Vatican by pupils of the diocese of Arrezzo in 1930, (under the direction of Miss Caroll from Bishop Dunn's parish, New York City), His Holiness blessed this work of first importance, together with its teachers and pupils. Finally, as a mark of His special gratitude for the work undertaken in Italy and in other countries, (Holland and the United States), He offered Mrs. Ward the "Medaille d' Or"—a medal commemorative of the restoration of the

"Biblioteca Pinacoteca Vaticana"—a medal of art, if not of music, for are not all the arts but different rays of the Divine Unique Beauty?

The evening of the same day, the collegiate academy of the Pontifical Institute of Sacred Music gave a reception to manifest their gratitude to their signal benefactress. On this occasion the Reverendissimo Palo Abbate Ferretti, Director of the Institute delivered a discourse, the principal ideas of which we take pleasure in summarising here.

Mrs. Ward desired to dedicate the organ "To her Venerable Master, Dom Mocquereau." Dom Ferretti took occasion to say that the learned and holy monk was the venerated master of all the professors at the Pontifical School of Music. Recalling past events Fr. Abbot was pleased to call attention to the fact, that from its very inception, the School has been under the leadership of Solesmes. Its founder, Fr. de Santi, S.J., a devoted friend of Dom Mocquereau, had founded at Rome the review, "Rassegna Gregoriana" to defend the ideas of Solesmes and its champion, long before the enlightening Motu Proprio of the Holy Pope, Pius X. And when in accordance with the wish of Pius X, he established the Advanced School of Sacred Music, he wished it to follow faithfully the doctrine of Dom Mocquereau. Since that time, the teaching of Solesmes has always been, and still is, the fundamental doctrine of the School; all the Italian and foreign pupils who have come to study, find no other doctrine there; so that now the Solesmes method has been adopted and is being taught in all the Seminaries of Rome. If then, after the monastery of Solesmes, there is any place where this memorial organ would be perfectly well at home, it is right here in this Institute where Dom Mocquereau is surrounded by sincere, devoted and faithful friends. (The portrait of Dom Mocquereau is found in the place of honor, between those of the founder, Fr. di Santi, S.J., and those of the three Popes: Pius X, Benedict XV and Pius XI, all of whom have given effective support to the School.)

Then Dom Ferretti felicitated Mrs. Ward on the work undertaken by her for the teaching of Gregorian Chant to children: these, said the Abbot, will give us a generation of the faithful who will take an active and in-

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telligent part in the liturgical ceremonies. Finally, the Abbot gave Mrs. Ward, as a remembrance of the occasion, a richly bound copy of the "Numero unico" edited for the dedication of the organ and signed by all the professors of the School.

There is no need of further proof of the loyalty of the Roman Pontifical School of Sacred Music to the doctrines of Solesmes. We rejoice nevertheless that a solemn occasion has permitted the learned Director of the Pontifical Institute to assemble all those who, under the eyes of the Pope, like to call themselves faithful disciples of Dom Mocquereau in their teaching. This unanimity is a pledge of peaceful victory for the doctrines of Solesmes of which the humble and learned monk, Dom Mocquereau was the champion during his whole life and receives still under his name, as we have just seen, a new vigor. *Mortuus adhuc loquitur.* (The dead still speaks!)

**VEN. SISTER CHERUBIM O.S.F.
ACTIVE IN MUSIC DEPARTMENT AT
ST. JOSEPH'S CONVENT, MILWAUKEE**

The Sisters of the St. Francis, who conduct large choirs of a number of parishes in various states, and who are identified with the music activities in a number of the largest parishes in Chicago and Milwaukee, have a particularly fine music department at St. Joseph's Convent in Milwaukee.

There, the training of good organists, in a technical sense, is supplemented by an all-around training in Plain Chant and Liturgy. Five electric action, Schaefer Organs are installed as regular equipment for the pupils, in addition to the large four manual organ in the Chapel.

The Convent choir, has rendered many notable programs in public, and was requested to sing at the Solemn Requiem Mass of Archbishop Messmer, Milwaukee's illustrious patron of Church Music, and incidentally patron of THE CAECILIA. This choir also sang at the funeral of John Singenberger, whose musical reputation in church music was of international rank.

The Wisconsin Chapter of the American Guild of Organists, petitioned the choir for an exclusive audience, and in response a special program of Catholic music was put on for the Guild members. Recently an organ teacher of the Wisconsin Conservatory, who is also in charge of a large Protestant church choir asked permission to have the church choir attend one of the rehearsals at St. Joseph's.

Rehearsals are held daily, and a group of fifty to sixty new members are developed each year. At the end of each season the best voices leave for the Mission Schools, so that the new voices are continually being developed. The average choir membership is from 100 to 120.

The Ven. Sister M. Cherubim O.S.F., who is a regular contributor to THE CAECILIA is Director of this choir, and Ven. Sister M. Clarissima, O.S.F., is the Organist. The high type of music rendered by the Convent Choir, the influence on the singers and their attitude towards music in subsequent locations, is of tremendous value to the reform movement in the middle west.

This space is given over to the pointing out of these things to show the high calibre of contributors who grace the CAECILIA pages, and the zealous efforts they are actually putting into the field. You may be sure that our writers know what they are talking about, and that they have accomplished something themselves before appearing in an advisory capacity.

**DEDICATION OF LAST ISSUE TO
DOM GREGORY HUGLE, O.S.B.
POPULAR**

It is difficult to count the number of congratulatory messages which showered down on this office after the appearance of last month's issue, with its dedication to the modest and beloved Dom Gregory Hügle, O.S.B. We are very happy to think that this memorial number met with such popular approval, because the honor fell to one so richly deserving of such notice.

*Renew Your Subscription Now
For the 1933 Copies of the Enlarged,
Improved CAECILIA, \$2.00 per year.*

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

Fr. Justin Jr., C. P. submits
IMPORTANT DOCUMENTS ON FREE RHYTHM

LETTER OF CARDINAL MARTINELLI, PREFECT OF THE CONGREGATION OF RITES TO MONSIGNOR FRANCIS XAVIER HABERL, DOMESTIC PRELATE AND PRESIDENT OF THE ASSOCIATION OF ST. CECILIA IN GERMANY, RATISBON, BAVARIA.

"His holiness has learned that, particularly in Germany and among the Germans of the United States, a view concerning the Vatican edition of the liturgical chant is being spread which is absolutely false in itself and very prejudicial to the uniform restoration of the said chant in the whole world. It is insinuated that the Holy Father in publishing the aforesaid edition did not intend to embody in it a special form of rhythm, but to leave to the individual music directors the right to apply to the series of notes, taken materially, any rhythm they deem most appropriate.

How erroneous this opinion is may be deduced from a simple examination of the Vatican edition in which the melodies are evidently arranged according to the system of the so-called free rhythm, for which also the principal rules of execution are laid down and inculcated in the preface to the Roman Gradual in order that all may abide by them and that the chant of the Church be executed uniformly in every respect. Moreover, it is well known that the Pontifical Commission, charged with compiling the liturgical Gregorian books, had expressly intended from the beginning and with the open approval of the Holy See to mark the single melodies of the Vatican edition in that particular rhythm. Finally the approbation which the Sacred Congregation of Rites bestowed upon the Roman Gradual by order of the Holy Father extends not only to all the particular rules by which the Vatican edition has been made up, but includes also the rhythmical form of the melodies, which, consequently, is inseparable from the edition itself. Therefore, in the present Gregorian reform it has always been and still is absolutely foreign to the mind of the Holy Father and of the Sacred Congregation of Rites to leave to the discretion of the individuals such an important and essential element as the rhythm of the melodies of the Church is.

By reason of the great authority which your Reverence enjoys as President General of the worthy Association of St. Cecile, you are requested to make the present communication known to all the members of the afore-

said Association, exhorting at the same time the patrons of Church Music to desist from all attempts, which in the present state of archeological, literary, and historical studies, cannot have a serious and gratifying result. They only serve to confuse the minds of the less experienced and to alienate the hearts from the Gregorian reform, as it was intended by the Holy Father, and which, also with regard to the rhythm, has not only been accepted and more and more elucidated thru new and useful researches by the most renowned Gregorian theorists, but is now actually rendered with complete and consoling success by innumerable schools in all parts of the world.

It was my Duty to communicate this to you by special commission of His Holiness.

With sentiments of sincere esteem and devotedness,

Cardinal Fr. Sebastian Martinelli.
 Rome, 18 February, 1910."

In response, Dr. Haberl immediately in March, 1910, published the above letter in his magazine, "Musica Sacra" appending thereto the following edifying letter of submission.

"The Undersigned declares that he yields perfectly to the will and wish of His Holiness and the Cardinal Prefect of the Congregation of Rites. He has given orders that the many contributions which are sent in concerning the rhythm, and the essays which have been composed by various authors in purely scientific form regarding this subject, will no longer be published either in the "Musica Sacra" or in the official organ of the "Caecilienverein" (Fliegende Blaetter). And he urgently admonishes the members of the "Caecilienverein" to submit obediently to the wish and declaration of the Holy Father."

(F. X. Haberl.)

Commenting on this correspondence in June 1910, Monsignor H. T. Henry, now of Catholic University, (where by the way the "Free Rhythm of the Chant is taught according to the Solesmes Method), wrote:

"The questions in dispute are now authoritatively settled by this letter of Car-

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

dinal Martinelli. . . The letter indicates clearly, that it is no longer allowed to the choirmaster to have the chant sung according to his own fancy, which would result in having as many kinds of rhythmic rendition as there are tastes (or minds) of choirmasters. The vague method adopted by Haberl and his followers obviously left much to the taste and caprice of each director of a choir. . . On the other hand, the extreme mathematical exactness indicated by a mensuralistic transcription of a plainchant melody is similarly placed under the ban of competent ecclesiastical authority. Much has been written—and much might still be written—about the meaning of certain medieval theorists in their theoretical works. Mgr. Haberl, in a spirit of filial submission, promises to omit such discussions from the pages of his magazine; and doubtless the same course will be pursued everywhere. They can serve no other practical purpose than to darken counsel, to hold minds in suspense, to place obstacles in the way of the realization of the devout hope of the Holy Father in respect of Gregorian Chant.”

Regarding Dom Jeannin, (R.I.P.), the following notice published in the “Osservatore Romano”, Feb. 22, 1933, will be of interest: “Some years ago, the Holy See granted a subsidy to the Rev. Dom D. Jeannin, toward the publication of liturgical Chants of the Syrian Oriental Church, transcribed by the same Father in modern musical notation.

“At the same time, the since-deceased Dom Jeannin published a second volume in which, after having commented on the character of the Syrian Liturgical Chants, he began to discuss the rhythm of Gregorian Chant, maintaining that this rhythm was originally “measured”. From this, some people have concluded and have so expressed themselves in Magazines, that the Holy See, by reason of the said subsidy, had implicitly given support to the mensuralistic system of the deceased.

“We, on the contrary”, continues the “Osservatore”, “are informed that the subsidy granted by the Holy See was uniquely and exclusively for the publication of the Liturgical Chants of the Syrian Church, and not for the divulgence of particular theories of the traditional Rhythm of Gregorian Chant.”

Fr. Justin, Jr., C.P.

Dunkirk, N. Y., June 6, 1933.

PROGRESS IN DUBLIN

His Eminence the Cardinal Primate at Armagh presented the prizes for the final Plain chant competitions for the Archdiocese, in which 46 choirs took part. The adjudicator was Dom M. D. Willson, O.S.B., of St. Anne's Priory, Edge Hill, Liverpool, who congratulated the choirs, as the cream of the deanery competitions, and said they had an indication of the great work being done in carrying out the wishes of the Holy Father with regard to the chant.

Dom Willson was very helpful in his criticisms. The Cardinal, in presenting the Cups to the winning choirs, said it had been a splendid competition, and said it was very gratifying to him and to the priests and to every one who wished to see the liturgical services properly and devoutly carried through.

On behalf of the clergy and the competitors he wished to thank the reverend adjudicator, who had come at great inconvenience from England. He had never heard an examiner give, as he had, his reasons for awarding the marks. He had shown them by his remarks how much he was immersed in his work. His Eminence also said he took that for granted before he heard him there, because months previous Fr. Pentony told him he would get the best man possible. When they knew that Dom Willson had charge of the music for the immense ceremonies in connection with the great celebrations in Liverpool they could imagine the authority he was, and how much they were indebted to him for having come to judge the finals of their competition.

At the Tipperary Feis 11 choirs competed for the Harty Cup and the Dermot O'Hurley Shield in the Plain chant competition for the Arch-diocese of Cashel. The Dr. Harty Cup was won by the Convent of Mercy choir, Doon, with 84 marks. The Angels' Choir (junior) Presentation Convent, Cashel, won the Dermot O'Hurley Shield with 82 marks. The Presentation Convent (senior) Choir, Cashel (81), were highly commended.

The adjudicator, Mr. Herbert Rooney, of Dublin, said he had expected, and not been disappointed, a high standard of singing. That was, he said, only to be expected in a county where even in primary schools Plain chant was part of the curriculum. The patronage of the Archbishop and the presence in the county of an Abbey of the Benedictines, which had retained the best traditions of the chant throughout the ages, were of immense value.

“We recommend THE CAECILIA to our clergy and our sisterhood” — Cardinal Mundelein.

Reminder of Testimonial from The Vatican To Father Bonvin, S. J.

Having seen in the 9th edition of the hymn book "Hosanna" the letter which Cardinal Secretary of State Merry del Val wrote to Fr. Bonvin in the name of Pope Pius X, the desire arose to have this letter photographed and presented to our readers. With us, the latter will be pleased to have their memory refreshed, that the work of the zealous and oldest collaborator of our magazine is not without recognition from Rome. In his answer to our request the Rev. Father wished to emphasize that he did not send his hymn book to Rome on his own initiative, but was asked from Rome to do so, as they had there the wish to send him on this occasion such a letter in recognition of his interest and efforts concerning Gregorian chant. We add that the Cardinal's letter shortly after its date was published, without the knowledge of Fr. Bonvin, in the Bolletino Ceciliano, Roma, Settembre 1914.

TRANSLATION:

Be assured that your "Hosanna" has given great pleasure to the Holy Father. This book shows the great efforts which, as we were informed, you are making to improve the chants of the Church* and to restore the sacred music according to papal prescriptions. These endeavors give great pleasure to the Holy Father and are worthy of a religious, who, as it is proper, should have very much at heart the beauty of God's house. Accept then both the congratulations and the thanks of the August Pontiff; receive also the Apostolic blessing, whereby he graciously commends you and your labors to God.

I, too, feel a like gratitude for the copy of the same work which you presented to me, Believe me, Reverend Father,

Yours most devotedly

R. Card. Merry del Val

* *Ecclesiae concertus* = Chants of the Church, liturgical chants, Gregorian chant. (See this expression in the last paragraph of the "De Ratione Editionis Vaticananae Cantus Romani" in the Graduale Romanum.)

McLaughlin & Reilly Co.



N° 70962

DAL VATICANO... die... 5. 2. Majo 1914

Reverende Domine

Per acceptum scito Beatissimo Patri "Hosanna" tuum fuisse. Studium enim volumen illud prae se fert quod plurimum, ut allatum est, impendit in recollendas Ecclesiae concertus atque in instaurandam, ex pontificiis praescriptis, musicam sacram. Pergratum sane, Beatissimo Patri studium, idemque supremum dignum religioso viro, cui maxime, ut oportet, cordi sit deus domus Dei. Habebat igitur Pontificis & Augusti cum gratulationes tum gratias habito et Apostolicam Benedictionem, qua te tuosque labores Deo benigne commendat.

Paras et ego tibi habeo gratias pro allato et michi eiusdem voluminis exemplari, meque Paternitati tuae et credas et habes.

Reverendi Domini Indovici Bonvin. Adhucissimum

Bujjalam

From this letter, we can better appreciate Fr. Bonvin's standing and the worth of the following article on hymns.

Fifty of the Best Hymn Tunes

(Continued)

Their Sources and Texts with an Explanation of the Letter
By Ludwig Bonvin S.J.



Key to abbreviations: M=Melody; T=Text; E=Explanation.
Hymnbooks: H=Hosanna; CH=Catholic Hymnal; SM=St. Mary's Manual; A=Ave Maria Hymnal.

GENERAL HYMNS TO GOD

H. 77, CH. 230, SM. 26. Holy God, we praise Thy name.

M: The oldest source of this popular melody is the hymn book of the Empress Maria Theresia, 1774.

T: The text generally found in hymn books is improved in H. and CH., thus the pleonastic "infinite Thy vast domain" is replaced by "boundless ranges Thy domain", "All on earth Thy sceptre claim" by "... Thy rule acclaim, "undivided God we claim Thee" by "undivided we proclaim Thee", etc.

THE HOLY EUCHARIST

H. 85, CH. 120. Praise, my soul, thy Lord and Master.

M: from Cologne Psalter 1638.

T: London Tablet and J. G. Hacker. (a free translation of the Lauda Sion.)

E: 1. *Pastor* = Shepherd, Christ the Good Shepherd. *lays* = hymns.

2. *biding guest* = in the holy Eucharist Christ remains with us to the end of the world.

3. *supper* = Last Supper before His Passion.

4. *Manna* = spiritual food, holy communion.

5. *homeward winding* = going to our eternal home, Heaven.

H. 86, CH. 97, A. 70. Humbly I adore Thee, hidden Deity.

M: This very devotional tune is contained in Ed. Stehle's "Motettenbuch" 1887 — and composed by E. Frey.

T: by P. J. Cormican S.J. (see the Latin "Adoro te").

E: 1. *for in musing on Thy love it faints away* = for in meditating on Thy love my heart is overcome with astonishment and responsive love.

2. *the hearing* etc. = here faith alone can guide, (*fides ex auditu*) faith based on divine revelation. *word of Truth* = word of God who is Truth itself.

5. *Memorial* = Christ at the Last Supper left us the holy Eucharist as a memorial.

6. *Pelican* = Christ called here Pelican, the bird of that name being the symbol of the Redeemer, because to it the practice is fabulously attributed of wounding her breast in order to nourish her young with her blood. Christ's blood is the spiritual food of man.

H. 87. Humbly I adore Thee, hidden Deity.

M: Oldest source: Cologne Hymnal (Brachel) 1623.

T: (and E) as 86 with added refrain.

H. 90, CH. 110, SM. 60, A. 61. Jesus, my Lord, my God, my All.

M: the oldest source is the "Roemisch kathol. Gesangbüchlein" of Chrysanth Jos. Bierbaum, Cologne, 1826. This melody does not properly come up to the title of our list, because it cannot be reckoned among the *best* hymns; for all that it is of medium quality and well liked. It was selected that those of our readers who are gifted with musical discernment and sensitiveness might become conscious of the difference between medium goods and the truly best with their pregnant original and inspiring motives.

T: by F. W. Faber (with changes).

E: 3. *searchless* = inscrutable.

H. 92, CH. 106, SM. 58. O food of men wayfaring.

M: This heartfelt and devotional tune is the simplified melody of the folk-song "Innsbruck, ich muss dich lassen" first met in a four part setting by Heinrich Isaack (1450-1517) imperial court composer in Vienna. (In regard to its secular origin see the remark about H. 50.)

T: translation of the Latin hymn "Oesca viatorum" from Woodward's Songs of Syon, No. 144, with changes.

E: 1. *men wayfaring* = we are on earth pilgrims journeying to the world beyond.

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manna = miraculous food on which the Israelites subsisted in the wilderness, hence spiritual nourishment. *we hunger sore* = we ardently desire this spiritual food.

3. *Whom . . . as bidden, we magnify* = whom, as we are commanded by Christ, we exaltingly receive in the holy Eucharist. *to see Thee eye to eye* = to see Thee face to face in Heaven.

THE SACRED HEART

H. 103, CH. 101. Hear the Heart of Jesus pleading.

M: by Karl Jaspers (1835-1882) in a collection of motets in hon. of the S. Heart and the Bl. Virgin edited by J. Singenberger (Pustet).

T: by Eleanor C. Donnelly in "The League Hymnal" by Wm. Walsh S.J.

THE BLESSED VIRGIN MARY

a) For the Seasons of the Ecclesiastical year

H. 139, CH. 15. Ave Maria, gratia plena. (Advent)

M: Oldest source: Paderborn hymnal, 1617.

T: delightful archaic translation of a Latin hymn, by G. R. Woodward (Songs of Syon No. 247) with changes. Dialogue between the Angel and the B. Virgin.

E: 1. *spake* = spoke. *What time* = at the time when. *adown* = down.

2. *Thy Babe (whom) man and angel shall bless.*

3. *O for a token!* = grant me a token. *Because a man I do not know* = because I vowed virginity.

5. *cannot vary* = is not subject to change.

H. 141, CH. 34. A wondrous twig hath sprouted (Christmas).

M: A tune of the greatest simplicity, but how substantial and beautiful! "The wonderful melody keeps this hymn alive forever!" (Hoffmann von Fallersleben) "One never gets tired of singing it." (Jos. Mohr.) "The melody, a sweet flower, much older than the oldest source from which we can hitherto draw it." (S. Meister). This oldest source is the Cologne Hymnal (Quentel) 1599. However the song is already mentioned in the Mainz Cantual, 1605, as "the old Catholic Christmas hymn of Treves." Also Michael Praetorius, who gave the melody a beautiful four part setting in his *Musae Sioniae*, Wolfenbuettel, 1609, calls it "Catholic", in the table of con-

tent; from that fact we must conclude that its origin reaches farther back than 1599. Originally it had only a few stanzas, but, in the course of time, as the people never had had enough of it, stanza after stanza was added, so that in the Speyer (1599) and Konstanz (1600) hymnals this hymn contains not less than 23 stanzas.

T: by Roesler in "Psallite".

E: 1. *twig from stem of ancient fame* = the Bl. Virgin is a descendant of Jesse, the father of David. *it bore a blossom* = the Christ Child. *in the dead of night* = in the middle of the night (the most quiet or death-like time).

3. *my soul's request* = see this request in the last verse: "That my heart may never from Him depart."

H. 144. O! what dolours and what sorrows (Lent)

M: source: Mainz hymnal, 1661, 1665.

T: A. Roesler, Psallite No. 138, with changes.

H. 145, CH. 66. What a sea of tears and sorrows (Lent).

M: by Gregor Richter, in Wuelffer's "Zwoelf Andachten", 1648.

T: Roesler, Psallite No. 139, with changes.

E: 11. *torn from the cross* = taken from . . .

4. *dolours sore* = very great sorrows. *which did quicken* = which moved thine (heart).

H. 146, CH. 80, SM. 224, A. 50. The clouds of night have rolled away. (Easter)

M: in the Konstanz hymn book 1600.

T: after G. R. Woodward (Songs of Syon) who translates a Latin hymn.

E: 1. *gaude, Maria* = Rejoice, Mary. *the offspring* = child. *Virgin tomb* = the tomb in which Christ was laid had not been used for another dead.

2. *though heaviness endure a night* = the affliction of the Bl. Virgin lasted but a night, on the next morning her risen son appeared to her.

4. *His cross now is made His sceptre* = has become His sceptre. *Sceptre* is a staff worn by a sovereign as emblem of authority (and surmounted generally by a cross).

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OUR MUSIC THIS MONTH

ORGAN MUSIC

Catholic organists have difficulty getting appropriate organ music, so we have decided to proceed with the publication of good, easy organ music, in these pages each month. The music will be suitable for small organs, and while simple in style will be by recognized masters. Thus the organist with a large modern instrument at his disposal will be able to take the piece, if he desires, and elaborate upon it. Hereafter you will get an organ piece a month in THE CAECILIA.

This month we give as an example of the modern French style of composition, these brief pieces by Raffy. There is just enough here for an organist to use at a morning service, in conjunction with the regular mass. The composer's works are extremely popular in France and this country, among the best organists. If you like these pieces, watch for the coming issues, that eventually you may have a representative and practical library of organ music by the best Catholic composers.

KYRIE FROM NEW MISSA DEI AMORIS

By Dr. Martin G. Dumler, M.M.

Today many choirmasters, have realized how much easier it is to teach a three part mass, than a four part mass. They are asking for three part masses, that can be sung by Boy Sopranos, and Men's Voices, or by Women Sopranos and Men's Voices. The training of Boy Altos is a constant source of concern to the choirmaster, usually the best boys have to be put into that section at the expense of the Soprano section. By having women sing in unison, and the men in two part harmony, choir conducting becomes easier, and the music more like that heard in Roman churches. After trying a three part mass, most choirmasters have said to themselves "Why didn't I think of that before?" Up to now one of the difficulties has been in getting satisfactory music for such a combination of voices.

Here is a sample of a new mass, just published, by a composer who only last month was awarded the Bruckner Medal, for his musical accomplishments. It signifies the best in composition along modern lines, as applied to church requirements. We know of the modernistic symphonies, we have heard music of the type of Debussy. Dr. Dumler has adapted modern classical symphonic style to church music, in a masterful manner. The harmonies achieved by the composer are striking, and the most attractive part of his composition as far as the listener is concerned.

This is not Dr. Dumler's first published composition. His other masses have already proven themselves. We give you this Kyrie, as an example of his style of writing. It is to be sung at the Christmas Mass this year, at the Cincinnati Cathedral, under the capable direction of Joseph J. Fehring, with organ accompaniment augmented by string players from the Cincinnati Symphony Orchestra.

AVE VERUM by WRIGHTSON

The composer is well known in Chicago Music Circles. This easy choral number, dedicated to Father Finn and his Paulist choir, by Mr. Wrightson, may be identified as a melodic number. It will brighten the rehearsal, and please the singers in its harmonic evolutions.

The text will be found liturgically correct, and in conformity with authentic books. Mr. Wrightson was educated in England and Germany. He has been on the faculty at Wheaton College (Ill.), Philadelphia Musical Academy, and is now at the Sherwood Music School in Chicago. He has many published works in the secular field.

SCHOOL SONGS

Sister Cherubim continues her series, practical in design, and constructed for the voices found in designated grades. If anything they are too melodic to suit the classicists, but they get results. They get the children singing, and they are enjoyed by the children, as testified by actual class use, and class experience (which is more than some of the critics can say about their own compositions.)

Entrée

LOUIS RAFFY, Op. 21

Moderato (♩ = 92)

ORGAN

Élévation

Récit. or Swell: Gambo 8, Flûte harm. 8, Bourdon 8
 Positif or Choir: Montre et Bourdon 8 (Réc. acc.)
 Grand Orgue or Great: Flûte 8, Salicional, Bourdons 8, 10
 Pedale: Flûte 8

LOUIS RAFFY

Moderato (♩ = 76)

ORGAN

Pos. *p*

p

S. Ped. Ped.

Tempo I.

poco rit.

p G.O.

S. Ped.

(Voix humaines 8 et Tremblant au Récit.)

Récit.

Pos.

S. Ped.

Récit.

molto rit.

Pos.

Récit. *dim.* *p*

Ped.

Sortie

LOUIS RAFFY

ORGAN

Tempo di Marcia

8 *simile*

mf

8 *simile*

8^a sempre

mf

loco

loco

f

ff

allargando

fff

Missa Dei Amoris

Kyrie

MARTIN G. DUMLER, M. M.
Opus 36

Andante

CANTUS

TENOR

BASS.

ORGAN
)

p Ky - ri - e e -

p Ky - ri - e e - le - i -

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

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

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

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

*) Special Accompaniment for Strings and Organ may be obtained from the Composer
M. & R. Co. 706-32 Copyright MCMXXXIII by McLaughlin & Reilly Co., Boston

mf
 Ky - ri - e, — Ky - ri - e e - le - i -
mf
 Ky - ri - e, — Ky - ri - e e - le - i -
mf
 Ky - ri - e — e - le - i -

son.
son.
son.
 cre - - - scen - - - do

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

mf
le - i - son, — Chri - ste e - le - i - son.
mf
le - i - son, — Chri - ste e - le - i - son.
mf
le - i - son, — Chri - ste e - le - i - son.

p
Ky - ri -

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

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

The first system of the score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the text 'Ky - ri - e — e - le - i - son, Ky - ri - e, —'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The second system continues the vocal and piano parts. The vocal lines are more active, with the text 'Ky - ri - e e - le - - i - son. —' and 'e, — Ky - ri - e — e - le - i - son. —'. The piano accompaniment features a more rhythmic and melodic texture.

The third system shows the vocal parts with sustained notes and the piano accompaniment with a more complex harmonic structure. The text 'Ky - ri - e — e - le - - i - son. —' is repeated. The piano part includes dynamic markings: *dim.*, *rit.*, and *pp*.

To Fr. W. J. Finn and the Paulist Choristers, Chicago.

AVE VERUM

Con divozione

HERBERT J. WRIGHTSON

Soprano *p* *cresc.* *cresc.* *dim.*
A - ve ve - rum cor - pus na - tum ex Ma - ri - a Vir - gi - ne
 Hail! true bo - dy of the Sav - ior, Spot - less Mary's vir - gin birth,

Alto *p* *cresc.* *cresc.* *dim.*
A - ve ve - rum cor - pus na - tum ex Ma - ri - a Vir - gi - ne
 Hail! true bo - dy of the Sav - ior, Spot - less Mary's vir - gin birth,

Tenor *p* *cresc.* *cresc.* *dim.*
A - ve ve - rum cor - pus na - tum ex Ma - ri - a Vir - gi - ne
 Hail! true bo - dy of the Sav - ior, Spot - less Mary's vir - gin birth,

Bass *p* *cresc.* *cresc.* *dim.*
A - ve ve - rum cor - pus na - tum ex Ma - ri - a Vir - gi - ne
 Hail! true bo - dy of the Sav - ior, Spot - less Mary's vir - gin birth,

Con divozione

p *cresc.* *cresc.* *dim.*

mf
Ve - re pas - sum, im - mo - la - tum In cru - ce pro ho - mi - ne
 Slain up - on the cross to cleanse us By his pains from sins of earth.

mf
Ve - re pas - sum, im - mo - la - tum In cru - ce pro ho - mi - ne
 Slain up - on the cross to cleanse us By his pains from sins of earth.

mf

mf

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A - ve ve - rum cor - pus na - tum ex Ma - ri - a Vir - gi - ne.
Hail! true bo - dy of the Sav - ior, Spot - less Ma - ry's vir - gin birth.

A - ve ve - rum cor - pus na - tum ex Ma - ri - a Vir - gi - ne.
Hail! true bo - dy of the Sav - ior, Spot - less Ma - ry's vir - gin birth.

p
Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne
From whose side for sin - ners piercèd Wa - ter flowed and min - gled blood,

p
Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne
From whose side for sin - ners piercèd Wa - ter flowed and min - gled blood,

mf cresc.
Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne
From whose side for sin - ners piercèd Wa - ter flowed and min - gled blood,

mf cresc.
Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne
From whose side for sin - ners piercèd Wa - ter flowed and min - gled blood,

mf cresc.
Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne
From whose side for sin - ners piercèd Wa - ter flowed and min - gled blood,

f
Es - to no - bis prae - gus - ta - tum mor - tis in ex - a - mi - ne,
 Mayst thou, dear - est Lord, be giv - en, In death's hour to be our food,

Es - to no - bis prae - gus - ta - tum mor - tis in ex - a - mi - ne,
 Mayst thou, dear - est Lord, be giv - en, In death's hour to be our food,

Es - to no - bis prae - gus - ta - tum mor - tis in ex - a - mi - ne,
 Mayst thou dear - est Lord be giv - en, In death's hour to be our food,

dim. molto *mf*
mor - tis in ex - a - mi - ne. O Je - su dul - cis, O Je - su.
 In death's hour to be our food. Hear us, mer - ci - ful and gracious,

dim. molto *mf*
mor - tis in ex - a - mi - ne. O Je - su dul - cis, O Je - su.
 In death's hour to be our food. Hear us, mer - ci - ful and gracious,

dim. molto *mf*
mor - tis in ex - a - mi - ne. O Je - su dul - cis, O Je - su.
 In death's hour to be our food. Hear us, mer - ci - ful and gracious,

mf *p*
Pi - - el O Je - su Fi - li Ma - ri - - ae.
 O sweet Je - su, O sweet Je - su Ma - ry's child!

mf *p*
Pi - - el O Je - su Fi - li Ma - ri - - ae.
 O sweet Je - su, O sweet Je - su Ma - ry's child!

mf *p*
Pi - - el O Je - su Fi - li Ma - ri - - ae.
 O sweet Je - su, O sweet Je - su Ma - ry's child!

The Lord is Near^{*}SISTER M. CHERUBIM, O.S.F.
Op. 47, No. 5

Andante



1. When the stars at set of sun Watch you from on high, _____
2. All you do and all you say, He can see and hear; _____
3. All your joys and griefs He knows, Counts each falling tear; _____

Know the Lord is nigh,
Know the Lord is near,
Know the Lord is near,

Andante



know the Lord is nigh! _____ When the morn - ing has be - gun,
know the Lord is near! _____ When at work and when at play,
know the Lord is near! _____ When to Him you tell your woes,

know the Lord is nigh When the morn - ing has be - gun, Know the Lord
know the Lord is near When at work and when at play, Know the Lord
know the Lord is near When to Him you tell your woes, Know the Lord

When the morn - ing has be - gun, Know the Lord is nigh, know the Lord is nigh!
When at work and when at play, Know the Lord is near, know the Lord is near!
When to Him you tell your woes, Know the Lord is near, know the Lord is near!

is nigh, When the morn - ing has be - gun, _____ know the Lord is nigh!
is near, When at work and when at play, _____ know the Lord is near!
is near, When to Him you tell your woes, _____ know the Lord is near!

* Words taken from the New Normal Music Course, and used with the permission of the publishers, Silver, Burdett & Co.

The Water-Mill*

SARAH DOUDNEY
Animato

SISTER M. CHERUBIM, O.S.F.
Op.47, No.6

1. Lis - ten to the Wa - ter - Mill; Thro' the live - long day _____
2. Learn to make the most of life, Lose no hap - py day; _____

leggiere

How the click - ing of its wheel Wears the time a - way! _____
Time will nev - er bring thee back Chanc - es swept a - way. _____

Flows the ruf - fled stream - let on, _____ Tran - quil, deep, and still, _____
Work while yet the day - light shines, _____ Man of strength and will! _____

rit.

a tempo

Nev - er glid - ing back a - gain _____ To the Wa - ter - Mill.
Nev - er does the stream - let glide _____ Use - less by the Mill.

a tempo

*) Words taken from the New Normal Music Course, and used with the permission of the publishers, Silver, Burdett & Co.

Music Appreciation

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



"Music is a stimulant to mental exertion."
—DISRAELI.

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

—BREWER.

MUSIC APPRECIATION FOR THE SIXTH GRADE INTRODUCTION

At this school age when the average child is on the threshold of adolescence and his social instinct is in the process of developing, the habits and customs of the people of other countries, through the study of geography and history, are of especial interest to him. Therefore, the presentation of the folk music of these people at this time will prove a most helpful means to vitalize the study of history and geography. Folk music gives a more vivid impression of the people than do mere words of explanation and study, for the songs and dances that have sprung up from the simple folk of a nation express the feelings of a people and reflect the ideals, customs, beliefs, and historical background of the nation that has brought them into being.

The folk dances, as well as the folk songs, have, besides their historical and traditional interest, also important cultural value. Elizabeth Burchenal tells us that the folk dances are "the wild flowers of the dance world, unspoiled by the hand of man. They have sprung up naturally from the hearts of simple, wholesome country-folk in response to the human need for self-expression." The dances, therefore, when performed by children, should primarily be wholesale, healthy play and recreation, and not a display for onlookers that stimulates the appetite for applause.

It is suggested, therefore, that the following lessons, as outlined for Grade Six, be correlated with the geography or history lessons, and that these lessons be selected as needed to coincide with the lesson that is being discussed in the geography or history class. However, Chapter One must be studied before any of the other lessons can be pursued. To children of this school age the words of the folk songs often have little meaning. Therefore, instrumental presentations of some of

the tunes may be used instead of vocal selections.

In the subsequent lessons a great variety of folk-music material has been suggested for purposes of illustration. However, it is understood that this fund of material is listed to give the teachers a choice in making selections, and also to obviate the purchase of new material if a sufficient number of the folk songs, folk dances, and phonograph records suggested in the given list are already to be found in the school library. In other words, not all the material suggested for purposes of illustration is necessary to present a lesson successfully. However, at least one copy of the books given below should be purchased.

Americanization Songs

(Edited by Anne Shaw Faulkner, published by McKinley Music Co., Chicago)
140 Folk Songs (Concord Series No. 7 — published by E. C. Schirmer Music Co., 221 Columbus Ave., Boston.)

A Book of Songs (Concord Series No. 14— published by E. C. Schirmer Music Co.)

Folk Dances and Singing Games

(Edited by Elizabeth Burchenal, published by G. Schirmer, New York)

Dances of the People (Collected by Elizabeth Burchenal, published by G. Schirmer, New York, or Boston Music Co., Boston)

OTHER REFERENCE BOOKS:

Folk and Art Songs—Armitage, Book I
(Published by C. C. Birchard & Co., Boston)

Folk and Art Songs—Armitage, Book II
(Published by C. C. Birchard & Co.)

Junior Laurel Songs—Armitage (published by C. C. Birchard & Co.)

CHAPTER ONE FOLK MUSIC

By Folk Music we understand songs and dances that have sprung up from the simple

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folk of a nation. Through folk music much has been learned about the different races, for folk music is the natural expression in song and dance of the feelings, habits, and individual characteristics of a nation or people. Although there is often a striking similarity in folk music of different nations caused by migration or by geographical and political conditions, yet the music of each nation possesses certain characteristics which makes it absolutely its own.

People living in northern countries where the climate is cold, the nights long and dark, and where they find it hard to make a living, are likely to have sad and lonely music. People, although residing in a mild climate, with favorable living conditions, but who have suffered much through wars and oppression from other nations and foreign rule, usually have sad and melancholy music. Among people that live in countries where the climate is mild, where the sun shines most of the time, and outdoor living is common, and where political and governmental conditions leave the people free and independent, happy and cheerful music has sprung up among the folk.

The music of people that dwell in valleys is also usually happy and gay, while people living among hills and mountains have many tunes that constantly rise and fall in pitch, as though the singer were following the designs of the mountain peaks in his melody. People living near water have many songs that reflect the rhythm of the waves and the rocking motion of the gondolas or boats.

Folk Music may be divided into two classes:

Class A—the composer unknown

Class B—the composer known.

Class A are the traditional songs of the early centuries.

Class B were composed at a later period, in true folk song style, the words and the music being inspired by the folk-lore of ancient days.

For centuries folk music has been handed down to us by word of mouth, for no music was written in the early days. Almost every nation had its wandering musicians, who traveled about the land spreading the music of the folk of their own country and acquainting the peasants with tunes that they had learned from neighboring people. They sang the legends and stories of ancient heroes, of mythical gods and goddesses, and as there were no newspaper nor radios at that time, these wandering musicians often sang the latest news and happenings, for which they themselves invented the tunes, or else adapted

their words to popular folk tunes. Thus, much of the history of various nations has been learned by present-day people through folk music which has come down to us from many centuries ago.

Although the music of each nation has its own characteristic qualities, mostly all people have certain kinds of songs and dances,—such as songs and dances for religious ceremonies, for weddings and other festivals, Christmas carols, cradle songs, war songs, funeral songs, songs of work and trade, love songs, drinking songs, dance songs, historical songs, ballads, and legendary songs.

H. E. Krehbiel, a distinguished American critic and author who died in 1923 in New York, remarked that folk songs and dances are the “very heart-beats of the folk, and in them are preserved feelings, beliefs, and habits of vast antiquity.” It will, therefore, be of great interest to us to come in touch with the feelings and sentiments of the people through their own tunes which have come down to us through the years from singer to singer, until they were collected and written down as a priceless inheritance of the people of today.

Let the children hear CRADLE SONGS OF VARIOUS NATIONS, and note the difference in character. Play V. R. 20395. This record presents a cradle song of each of the following countries: Norway, Sweden, Germany, Bohemia, Japan, China, France, and Italy. The words, as recorded, follow:

NORWEGIAN—

ROW TO THE FISHING GROUND

Row to the fishing ground.

How many fishes were there found?

One for father, one for mother,

One for sister, one for brother;

One for him who pulled the fish,

And that was little baby.

SWEDISH—

HUSH, O HUSH THEE

Hush, O hush thee, baby mine;

Mother's watching o'er thee;

Pussy climbs the big green pine;

Dreamland lies before thee;

Brother turns the milling stone;

Pa to feed the pig is gone;

Sleep, my darling baby!

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GERMAN—

SLEEP, BABY, SLEEP

Sleep, baby, sleep,
Thy father watches the sheep,
Thy mother shakes the dreamland tree,
Down falls a little dream for thee,
Sleep, baby, sleep.

BOHEMIAN—

Hush-a-bye, Angel, my babe, go to sleep;
Mother's nigh, rock-a-bye, eyes must not
peep;
Sleep there, rest fair, no fear, my dear.
Mother's nigh, rock-a-bye, babe go to sleep.

JAPANESE—

SLEEP, SLEEP, DEAR CHILD

Sleep, sleep, dear child, now slumber,
After resting, awake;
Fine red beans without number,
Thou shalt have with cake.

CHINESE—

JASMINE FLOWER

See this branch of sweetest flow'rs,
Pluck'd at morn from dewy bow'rs,
Sent to me by friendly hand,
Bearing love and sweet command,
With companions thee I'll bind,
And at home contentment,
at home contentment find.

FRENCH—

SLUMBER, BABY, MY LITTLE BROTHER

Slumber, baby, my little brother;
Sleep, my dearest little Pierrot;
Mama is out there, the mush to prepare;
Slumber, baby, my little brother;
Sleep, my dearest little Pierrot.

ITALIAN—

SLUMBER, SLUMBER, OH, MY DEAREST

Slumber, slumber, oh, my dearest,
Lovely off-spring of my heart,
Near to thee thy mother, nearest,
Oh, her love and joy thou art.
Wholly mine thou art and only,
Wholly mine, my heaven thou,
Darling, lest I should be lonely,
Comfort and console me now.
Slumber! Slumber!

CHAPTER TWO

FOLK MUSIC OF SCOTLAND, WALES, IRELAND AND ENGLAND

I. FOLK MUSIC OF SCOTLAND

PRE-REQUISITE; Chapter One.

Scotch folk music expresses love of home-life, patriotism, and that sturdiness of character which has always been considered a distinguishing characteristic of the Scot.

The tunes of Scotch folk songs possess unusual melodic beauty and a fascinating characteristic rhythm. This rhythm is called the Scotch "snap" or "catch". It consists of a note of short duration, followed by a dotted note of longer duration.

Let the children sing "Comin' Thro' the Rye", and note the rhythm:

If a bo-dy | meet a bo-dy |

com-in' thro' the | rye |

Let children recognize the phrase pattern—a a b c—and the pattern by periods—A A B—or a two-part song form. The first phrase ends in a complete cadence, and hence is a period, even though consisting of only four measures. This same period is repeated in the next four measures. When a piece of music has for its pattern, by sentences, A B, it is a Two-part Song Form, even should Period A or Period B be repeated successively—for example: A A B, or A B B; but, if the pattern has Period B between Period A and its re-appearance—for example: A B A, or A A B A, or A B B A, then it is a Three-part Song Form. The deciding factor of the Three-part song form is that Period A reappears entirely or in part after Period B has occurred.

Another feature which places Scotch music in a class of its own is the use of the bag-pipe. Although the harp, fiddle, pipe, and crwth (pronounced krooth, a fore-runner of the violin) were also used, yet the Scots chose the bag-pipe as their national instrument, for to the ears of a Scot no other instrumental music sounds so sweet as that of the bag-pipe, though to our ears it sounds harsh and raspy. It is an instrument of great antiquity, and was

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almost universally used. Gradually its use became less and less, but it is still heard in Scotland, Ireland, England, Poland, Italy, Sicily, and in some countries in the East. (Show picture of a bag-pipe.)

Let children hear the bag-pipe play a **MEDLEY OF SCOTCH AND IRISH TUNES**,—V.R. V-49, noting the characteristic sound and also the drone bass (the constant sound of a low-toned pipe.)

The scale "do re mi fa so la ti do" was not possible on the bag-pipe. Only the five-tone (Pentatonic) scale, which sounds like "do re me so la do" when compared with our Major scale could be played; and therefore, many of the Scotch songs are based on the five-tone scale—that is, they are made up of the tones of that scale.

Let the class sing the Pentatonic scale with the syllables "do re mi so la do". Then let them sing the Scotch folk tune "Auld Lang Syne" with syllables, and find that it does not contain the syllables "fa" nor "ti". Next, have them analyze the pattern by periods as A B, a Two-part or Binary song form. Then let children hear it played on V.R. 20808.

Much of Scotland's history can be learned from the Scottish folk songs, for the Scots commemorated in song all important events of their country.

"Scots' Wha' Hae' Wi Wallace Bled" is considered one of the greatest patriotic songs of the world. It is said that the tune was first sung by Robert Bruce's troops on their march to Bannockburn in 1314. It is a fact that it was used in 1715 with the title "Hei Tutti Taiti". The words "tutti taiti" were an attempted imitation of the martial notes of the trumpet. Lady Carolina Nairne, a Scottish baroness and poet, used this same tune to her verse "I'm Wearin' Awa', Jean." But the most fitting words are the ones now used. They were written by Robert Burns, the great poet of Scotland, and published in 1794. The tune is a Two-part (Binary) Song-form, having periods A B.

Play **SCOTS' WHA' HAE' WI WALLACE BLED**—V.R. 4083, and have the class note both the bold and patriotic spirit of the song, and the form as being a Binary Song form (Periods A B).

Robert Burns added suitable words to many of the old Scotch melodies, thus keeping these beautiful tunes alive, which otherwise would have become extinct. Some of Burns's verses to Scotch folk tunes are:

Auld Lang Syne
Comin' Thro' the Rye
Flow Gently, Sweet Afton
Ye Banks and Braes o' Bonnie Doon.

Let the class hear **FLOW GENTLY, SWEET AFTON**—V.R. 4083*.

If books are at hand containing this song, the children may analyze the phrase pattern. It is—a b a' b' c c' a" b'. (The apostrophe after a letter stands for the word modified.)

Let the class also hear from the same record:

Ye Banks and Braes o' Bonnie Doon
(Phrase pattern: a a' b a'. Periods: A B)

John Peel
(Unitary Song-form. Period A, only)

Jock O'Hazeldean
(Period pattern: A B; phrase pattern: a a' b b', each phrase having two distinct short musical ideas.)

("John Peel" is a borderland song, belonging both to Scotland and to England.)

LOCH LOMOND is a legendary Jacobite air. From the words we assume that it is the song of a fugitive trying to reach his beloved native land by hidden paths.

Have the class sing "Loch Lomond" or hear it—V.R. 20808*. From the notation children analyze the phrase pattern—a b c d a b c d. It is a Unitary Song-form, for Period A with phrase succession, a b c d, is merely repeated in the chorus.

OTHER SCOTCH FOLK SONGS ARE:

Annie Laurie

Blue Bells of Scotland

Bonnie Laddie, Highland Laddie

Bonnie Charlie's Now Awa' (Words by Lady Nairne. Tune based on five-tone scale)

Hush-a-bye, Baby (Words adapted to Scotch tune)

Hush Ye, My Bairnie (Traditional)

Jack and Jean

Leezie Lindsay (Traditional)

Nae Mair We'll Meet Again (Traditional)

Oh, Charlie Is My Darling (Words by Lady Nairne)

Praise of Islay (Translated)

Robin Adair (Scotch-Irish—Note the Scotch "snap" in the third and in the second last measure of the song. The great composer Handel loved this tune so much that he

once said he wished to have written this tune rather than all his own compositions.)
Sunrise Song (Words adapted. Tune based five-tone scale)

Skye Boat Song (Based in five-tone scale)

Summer (Words adapted)

There Grows a Bonnie Briar Bush (Words by Lady Nairne)

My Ain Kind Dear, O (Words by R. Ferguson)

The Campbells are Comin' (Based on five-tone scale)

The Laird O'Cockpen (Words by Lady Nairne)

O Logie O'Buchan (Words by G. Halket)

Let children hear the Medley of Scotch Airs from V.R. 35878, and have them name the the songs and also state from which songs certain fragments of melody are taken. Have the pupils raise their hand each time a Scotch "snap" occurs. This Medley presents the following tunes, either in whole or in part:

Scots' Wha' Hae' Wi Wallace Bled

Blue Bells of Scotland

Loch Lomond

Comin' Thro' the Rye

Here's Health to Bonnie Scotland

Annie Laurie

The Campbells are Comin'

Will Ye No Come Back Again

Auld Lang Syne

The dance called "Reel" is the national dance of Scotland. For directions, see "Dances of the People" by Elizabeth Burchenal, p. 26.

OTHER SCOTCH DANCES:

Highland Fling—The dancer performs by dancing on each leg alternately, and "flinging" the other leg now front, now behind. For directions, see "Folk Dances and Singing Games" by Elizabeth Burchenal. The music is also recorded on V.R. 21616.

HIGHLAND SCHOTTISCHE—This is a Scotch dance similar to the Bohemian Polka. Music also recorded on V.R. 21616*.

SCOTCH SWORD DANCE—See "Dances of the People", Burchenal, p. 31.

ECOSSAIE—Scotch Country Dance.

The great Beethoven wrote a delightful composition which he entitled "Eccossaises" (Scotch Country Dances.) The class will enjoy hearing it. In one of the Music Appreciation

lessons in Grade Four, the children learned to recognize the returning dance tune in this composition, and, therefore, should recognize this piece.

Play—Eccossaises, Beethoven V.R. 4192*

(NOTE: Record numbers marked * indicate that these records have been previously used.)

BODY OF LAVALLEE MOVED TO CANADA

Calixa Lavallee, who composed the Canadian National Anthem, "O Canada", and whose Catholic church compositions (notably a Vespers and Tu Es Petrus) were popular a generation ago, is to be reclaimed by his mother country.

His body has rested nearly fifty years, in Mt. Benedict Cemetery, Boston, but was re-interred on July 13, in Canada with great civil ceremony. He was one time President of the Association of American Musicians, and the Music Teachers National Association. He studied in Paris, under Marmontel, Bazin, and Boildieu. When the Marques Lorne, and Princes Louise, visited Canada some years ago, he composed a Cantata, trained a choir of 500 voices, and engaged 80 musicians for an orchestra. He was at one time Organist at the Cathedral of St. Hyacinthe, and had toured Brazil and the West Indies, as well as the United States.

A national committee, officiated at the re-interrment headed by J. A. Paulhus and members of Parliament, and a choir of 300 voices assisted at the Memorial services. Msgr. Gauthier, Coadjutor Archbishop of Montreal presided at the services.

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COMMUNICATIONS

A REQUEST FOR PROOF

For more than three quarters of a century Mensuralists have been presenting proofs for their contention that, like every other kind of music, the Gregorian melodies were composed and performed in notes of various proportional time-value. They have never been refuted. If Solesmes fights shy of entering into a discussion with Mensuralists, she should at least furnish some positive proof for her own thesis.

Solesmes teaches that in Gregorian Chant all notes have the same value, and that this is an essential and characteristic feature. Music of that sort undoubtedly forms a great exception from the general practice in music. Such an exception must be proved. Time and again European periodicals have called for a proof. In vain. The Equalists have always and everywhere contented themselves with mere assertion. No wonder, if people conclude that there are no proofs or documents from the best Gregorian era, that is to say, from the time before the decline of rhythm. And the fact that this decline of rhythm really took place has, as we know, been conceded and lamented even by the lately deceased head of the Equalistic School (See *The Caecilia* 1933, p. 158 an 178).

May we perhaps have better success, if we lay our request before American Gregorianists and ask them to give us a proof for the Equalistic thesis? Right here and now we make this request. If they can give us a clear, objectively satisfying proof from the Gregorian authors of the Golden Era and from the rhythmical neume-codices, they will greatly oblige me,—and with me, no doubt, countless other lovers of Gregorian Chant.

LUDWIG BONVIN S.J.

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Question and Answer Box

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

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



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Questions submitted in June and July

Q. "What is the meaning of the words 'All on earth Thy sceptre claim'—in the festive hymn *HOLY GOD WE PRAISE THY NAME?*"

A. The word 'sceptre' signifies a staff, borne by a sovereign ruler, as emblem of royal or imperial power. The word 'claim' is here used in the sense of 'proclaim'. Thus the meaning will be: All men on earth proclaim Thy supreme power.

Q. "What is meant by the last line: 'While we own the mystery?'"

A. The verb 'own' has here the meaning 'to acknowledge, to admit'. Hence the line means: While we acknowledge or confess the mystery" (of the Blessed Trinity).

Q. "What difference is there between a song and a hymn?"

A. A song, being a generic term, means anything to be sung; a hymn signifies a song of praise addressed to God.

Q. "What qualities should a good hymn have?"

A. It should have simplicity, freshness, and reality of feeling, a consistent elevation of tone, and a rhythm easy and harmonious.

Q. "What, then, is wrong with the hymn 'Holy God we praise Thy name?'"

A. It lacks clearness and simplicity in its poetry. It also lacks dignity and elevation of melody.

Q. "On Mothers' Day the Rev. Pastor wanted me to play *HOME SWEET HOME* as an Offertory. I bluntly refused, saying it was forbidden to play such stuff in Church. Was I right in doing so?"

A. You ought to have respectfully remarked that the song in question was a profane song, and from all you had learned as a Catholic organist such things should not be played in Church. By so doing you would have safeguarded the necessary respect towards your pastor, and still given utterance to the rights and duties you have as organist.

Q. "Suppose the Pastor commanded me either to play what he demanded, or to quit the post of organist: what was I to do in that case..?"

A. If you are depending on the organist's salary for a livelihood, you are at liberty to carry out the pastor's command. If you are not depending, you are free to accept the invitation to quit.

Note.—Here we are dealing with a moral case. It is at once evident that the pastor is in the wrong. On the other hand, the pastor's orders must be carried out "unless they are evidently sinful". In the present case no theological sin is involved; a regulation of propriety is at stake. It lies with the Bishop to censure liturgical transgressions of such type when they are brought to his notice.

Q. "Kindly tell me if we may sing English hymns when the children receive their first Holy Communion during High Mass?"

A. It is absolutely forbidden to sing English hymns during High Mass. You may sing Latin hymns of a Psalm; preferable Psalm 33, in a psalm-tone of your own choice.

Q. "Your solution of singing or not singing the Proper of the Mass (January, 1933) does not suit me. According to my interpretation the Proper simply must be sung in every High Mass, the world over."

A. When we read the text of ecclesiastical legislation we are at first tempted to interpret the law with such rigor. But when we begin to investigate who they are to whom the liturgical laws are addressed we find that only such churches come directly under rigor of the law where liturgical choirs have been established. In other words: the Roman legislation is not addressed to a handful of singers in a country — or city — parish, who know no Latin, who cannot read the Ordo, nor handle the Missal, Gradual or Vesperal. The liturgical laws are binding on liturgical choirs of canons, beneficiaries, monks or nuns, or such organizations where the canonical Office is daily performed; the obligation works directly, without intervention of the Bishop. But the case is different when a whole diocese is involved: the Bishop is sole

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judge; he knows the conditions of all the parishes; he declared that from a given date on there can be no High Mass celebrated in his diocese without the Proper of the Mass being sung or recited.

Q. "In my opinion the Pastor is obliged to give the choir the necessary help: to explain the Ordo, to explain the Proper chants for the coming Sunday or Feastday, and to give such assistance as may be necessary to get the choir started properly."

A. There cannot be any obligation placed on the Pastor as far as practical training of singers is concerned. There have been priests who have trained their choirs; they deserve credit for their work, but their number is small; the bulk of our priests are heavily burdened with pastoral work. Every Pastor, however, ought to encourage the singers to make headway in their sublime work; a particular help is given to the singers by means of liturgical sermons. It is truly wonderful what even an unmusical priest can accomplish by manifesting a lively interest in the sacred hymns of the liturgical seasons. For instance, when the pastor in October or November tells the whole congregation from the pulpit how anxious he is soon to hear again the RORATE COELI and the beautiful hymns of Advent, if he will explain a few stanzas in advance, the attention of young and old will be roused, and all will combine to prepare a musical treat for their beloved pastor.

Q. "Can you tell me what is meant by 'ictus'? For twenty years I have read about it and cannot form a clear definite idea."

A. The ictus is a vertical sign, in appearance resembling an accent (^). The School of Solesmes employs this sign to set off the smallest divisions of rhythm. It is a technical term which applies equally to music, poetry, and dancing. In music, the ictus marks the downbeat; in poetry it controls and binds the syllables; in dancing, it marks the touches of the floor, from which a new swaying movement arises. The arts of movement present themselves to our ear (in music), our mind (in poetry), and our eye (in dancing) in waving lines. There is a constant rising (arsis), and falling (thesis) of waves and wavelets. The ictus represents in speech and song a 'dip' of the voice, sought by the rhythm at intervals of every two or three syllables or tones, in order to renew its flight until it reaches its final resting place. The following points will help in forming an idea of the ictus: 1) the ictuses mark the binary and ternary groupings which constitute the smallest divisions of the

rhythm; 2) they are not placed at random, but according to strict rhythmical and modal* laws; 3) they are quite independent of the word accents, hence they may run counter to them; 4) in many instances they are employed to keep out the hiatus (the gaps and breaks from any idea of force or lengthening out; 6) in itself the ictus may be strong or weak; it only gains its dynamic or quantitative value from the note which happens to correspond to it.

* Note.—"Modal" means dictated by the respective mode. There are eight modes in Gregorian chant; in each mode the relative importance of the intervals changes; the ictus marks the tones of special importance.

Remark:—We cannot too highly recommend to interested readers a recent work on chant rhythm such as taught by the Monks of Solesmes. The book was originally written in Spanish; subsequently it went through six French editions, and was finally translated into English by G. M. Durnford, Oblate of Solesmes; it bears the title: TEXT BOOK OF GREGORIAN CHANT, by Dom Gregory Suniol O.S.B.—Desclee and Co., Tournay, Belgium, 1930. Can be procured at The McLaughlin & Reilly Co., Boston, Mass. (\$1.25)

Q. "How was the ictus-theory received by the musical world?"

A. No sooner the first volume of LE NOMBRE MUSICALE had been published (1908), when numerous articles appeared. It was admitted that the horizontal episema (—) which denotes a slight allargando, i.e. a broadening of the tone, and the mora vocis (.), the dot added to the note, which calls for a doubling of the time-value, were in keeping with the rhythmic codices of old. These rhythmic signs were heartily welcomed as decided helps in the rendering of the ancient chant. The ictus on the other hand was considered "a nuisance" since it was "neither accented nor atonic, neither loud nor soft, neither long nor short, but merely an analytical sign".

Q. "How did Dom Mocquereau meet those criticisms?"

A. Dom Mocquereau replied that the sole office of the ictus was to keep open an unimpeded march-route for rhythm itself. Like the up-to-date signs along the high-way by detailed directions and cautions enable a rapid and safe transit for the traveller, so the ictus-marks remove uncertainties, halts, hesitations, doubts, and all other barriers that might obstruct the onward march of the sacred chant. The single ictus, like the single chant note is neither accented nor atonic, neither loud nor soft, neither long nor short, it can be all those things; what takes place in the individual case depends on the nature of the syllable or neum over which it happens to alight.

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 Psalm—Quam dilecta Sister M. Cherubim
 Litany of All Saints Gregorian
 Regnum Mundi P. Griesbacher
 Veni Sponsa Christi Rev. L. A. Dobbblesteen, O. Praem.
 Veni Electa Mea M. Haller
 O Deus, Ego Amo Te Sister M. Cherubim, Op. 36

SOLEMN HIGH MASS

Proper of the Mass Gregorian
 Ordinary of the Mass—
 Kyrie and Gloria from
 "Missa Regina Pacis" A. Wiltberger
 Credo, Sanctus, Benedictus, and Agnus Dei
 from "Missa i. h. S. Raphaelis Archangeli"
 P. Griesbacher, Op. 41
 Insert at Offertory—
 Cor Jesu, Te Laudamus P. Griesbacher, Op. 115

SOLEMN BENEDICTION:

Jesu Rex Admirabilis Sister M. Cherubim, Op. 20
 Tantum Ergo Sister M. Cherubim, Op. 20
 Holy God Traditional melody with organ
 accompaniment by Sister M. Ch.

PROGRAM OF MUSIC AT

Pro-Cathedral

LIVERPOOL, ENG.

Elgar's "Ecce Sacerdos" for the Legate's Arrival

Followning is the programme of music to be rendered by the Liverpool Pro-Cathedral Choir under the direction of Mr. Alfred Raff, choirmaster, on the arrival at the Pro-Cathedral to-day (Friday) of the Papal Legate.

1.—*Ecce Sacerdos* (Elgar).

2.—Motet, *Veritas Mea* (Cervi).

At the conclusion of the service the Papal March will be played by Mrs. Raff, organist.

On Whit-Sunday, at the Pontifical Mass sung by His Grace the Archbishop of Liverpool at the Pro-Cathedral.

Kyrie (Jos. Vranken).

Gloria (Jos. Vranken).

Credo (Jos. Vranken).

Offertory, *O Esca Viatorum* (Zöllér).

Sanctus and Benedictus (Perosi).

Agnus Dei (Perosi).



PROF. OTTO SINGENBERGER

Milwaukee Parochial School Children to Give an All Roman Music Program In Spring of 1934

Otto A. Singenberger, will direct an All-High School Chorus, in Milwaukee next spring, performing Perosi's "Transitus Animae Mea" with several motets by Perosi and Refice. A new edition of John Singenberger's "Oremus pro Pontifice" for children is being prepared as an opening number for this program.

Rev. Fidelis Meier, O.M. Cap. Composes Turba Parts for Passion Sunday

A very good musical arrangement of the Turba parts, from the Passion of St. Matthew and St. John, is in manuscript. Composed by Father Meier, O.M. Cap., it has been highly endorsed, and may be published in time for use next season.

New Ave Maria for Sacred Concerts, Graduations, Etc.

A new Ave Maria, by Augusto Vannini, late of the Boston Symphony orchestra, with an organ accompaniment by Homer Humphrey of the New England Conservatory, has been issued. It is for Medium-high voice, and has a violin obligato part that is very effective.

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ITEMS COLLECTED HERE AND THERE

1) *The Concept of Rhythm.*—In the Jan.-Feb. issue of the "*Revue du Chant Grégorien*," (1925) the periodical edited by Dom David O.S.B., former secretary of Dom Pothier, Guy de Lioncourt writes concerning Dom Mocquereau's "Le Nombre Musical": "This treatise considers rhythm as a cinematic procedure, an order of motion existing outside all the modifications of the sounds. That is merely a bold abstraction, placed alongside the reality: for rhythm is nothing else but the order of the modifications in the qualities of the sounds (duration, intensity). Beyond that there is only non-entity or imagination."

2) *An Interesting Reminiscence.*—Compare the Pater noster, qui es in caelis of the Mass with the former Austrian national hymn and the German "Deutschland, Deutschland ueber Al-les":

g a b a c a a (fsharp) g
Gott erhal - te Franz den Kai - ser
Deutschland, Deutschland ue - ber Al - les

3) *Re-distribution of Syllables.*—The Vatican Edition sometimes changes the distribution of the syllables found in the old Gregorian codices. See, for instance, the Alleluia-Versicle: *Veni, Domine, et noli tardare* (Domin. IV. Adventus). The codex of Einsiedeln has here a long vocalise, 60 notes upon the sonorous but unaccented vowed *o* in *facinora*. The Vaticana corrects this wrong accentuation by having the melisma sung on the accented syllable *ci* and giving to the syllable *no* only five notes. But a short *i* (in *ci*) is an unfavorable sound for a melisma of 53 notes. Did not perhaps the old Gregorian composer, just because of the favorable sound *o*, offend against prosody and accentuation? A middle course could here be taken: Have the vocalise sung to the syllable *fa* and distribute the remaining seven notes in the following way: *ci- no- ra*. Separating the last two notes of the Vatican neum-group that comprises five notes and giving them to a new syllable is musically well-sounding without being anti-Gregorian; the Gregorian composers themselves having very often done the same, when new texts demanded it.

4) *The Gregorian measure begins with the down beat.*— "Rhythmic motion in the Greek-Latin measures or feet has a twofold

direction: *posé-levé*,—*levé-posé*; down-beat—up-beat, up-beat—down-beat. In the Orient, on the contrary, the rhythmic feet in the music of the Jews, Christians, Arabs, East Indians, *always begin with the down-beat*. "The *arsis* (up-beat) is the end of the measure" says the Byzantine theoretician Stephen Lampadarios. As also the Gregorian measure and the *perfectio* (measure) of the *ars mensurabilis* started with the down-beat, one sees that the bar of the measure (against which our modern musicologues continually fulminate their anathemas) is the manifestation of a fact that is connected, not with the Greek tradition (which alone our modern musicologues have in view in their discussions), but with the Oriental tradition, which continues to live up to the present, after having passed through the Gregorian art and the medieval art. For a number of centuries, first the Gregorian art, then the *ars mensurabilis* and later the polyphony of the 14th, 15, and 16th centuries marked their measures by starting with the down-beat of the hand. Then when the day came, where musicians bethought themselves of depicting in their notation what existed in practice, they marked the boundaries of the musical groups as the East Indians marked theirs, namely by placing a bar, and that always before the down-beat." (Dom Jeannin O.S.B., *Etudes sur le Rythme Grégorien*, p. 148).

5) *Musical Ornaments and the Old Gregorian Chant.*—"When perusing the works of our older musical masters, the great Sebastian Bach not excepted, we sometimes wonder at meeting so many signs of ornament. Whence did this strange predilection originate? Perhaps simply from the traditional usage of Gregorian Chant (*Oriscus*, *franculus*, *quilisma*, etc.)." (Dom Jeannin).

6) *Priests and Music.*—St. Charles Borromeo writes: "*Extrema talium rerum (musicarum) imperitia ecclesiastico homini indecora esset. Great ignorance concerning music would be unbecoming in an ecclesiastic.*"—"Sacerdos non musicus est sacerdos dimidius. A priest who is no musician is only half a priest" was a medieval adage.—"Music is an essential element of education" wrote the greatest Greek philosophical genius, Aristotle.—And if we go farther back and listen to Holy Writ, we hear Ecclesiasticus (Chap. 32, 1—5) say: "*Rectorem te posuerunt, . . . non impedias musicam.*"

7) *Value of Music, both secular and sacred, which has proved its worth in the past.*—
 “If I do not espouse the cause of the moderns more extensively, it is because I cannot find in them the greatness of substance, the qualities of enduring significance I do in older masters. When I first heard Ravel’s “Jeux d’Eau”, I was transported with the fascination, the novelty, the color of it. But in measure as I grew to know it the charm wore off. I grew tired of it. Beneath its color there is nothing. It is the same with most other contemporary piano composition. It paints pictures, it suggests or delineates with much charm. But music, being an expression of spiritual values, an unfoldment of things that often transcend the power of words to convey, should, I believe, offer us more than the clever, the pretty, the delicately suggestive. Play Ravel or Debussy repeatedly and see how satiety supervenes. But play a Beethoven sonata and behold how vaster and vaster significance and beauties rise to the surface and address themselves to the consciousness with every repetition. The grandeur of the one increases by familiarity. The allurements of the other lessens”. (Mischa Levitzki in Musical America, May 11, 1918.)

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