

The Gaecilia



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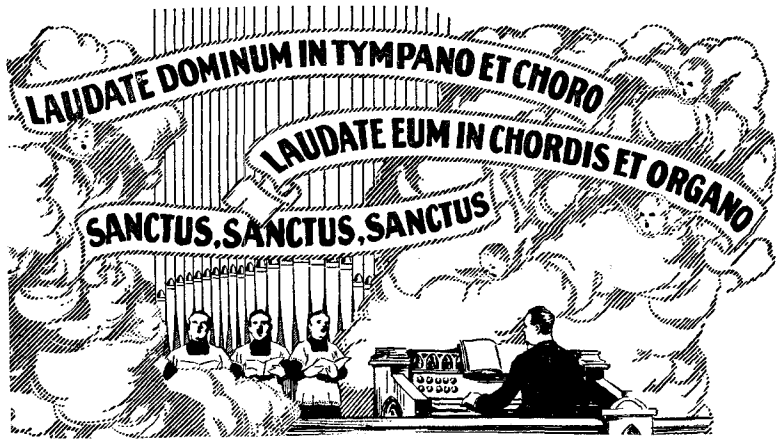
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Editor
OTTO A. SINGENBERGER
 Professor of Gregorian Chant
 St. Mary of the Lake
 Seminary
 Mundelein, Illinois

Manager
WM. ARTHUR REILLY
 Chairman
 Boston School Committee

Contributors
LUDWIG BONVIN S.J.
 Buffalo, N. Y.
GREGORY HUGLE, O.S.B.
 Conception Abbey
 Conception, Mo.
JUSTIN FIELD, O.P.
 Diocesan Director of
 Church Music
 Alexandria, Ont.
SR. M. CHERUBIM O.S.F.
 Milwaukee, Wisc.
SR. M. GISELA, S.S.N.D.
 Milwaukee, Wisc.
REMY ZADRA, D.D.
 Jamestown, N. Y.
M. MAURO-COTTONE
 New York City
PAUL C. TONNER
 Colledgeville, Ind.



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Scandicus and Climacus

J. Lewis Browne, Mus. Doc. (1866-1933)

World Famous American Convert Catholic Musician



Chicago, Oct. 23 (A. P.) — Dr. J. Lewis Browne, internationally known organist, composer and director of music in the Chicago public schools, died at his home today. He was born at London in 1866 and came to this country at the age of six. He was organ soloist at the Royal Academy of St. Cecilia in Rome, and at various times was concert organist at Philadelphia, the Carnegie Concerts in Pittsburgh, the St. Louis and Jamestown World's Fairs, a faculty member at Notre Dame University, and for three years conducted the Atlanta festival. In 1926 he was official organist of the Eucharistic Congress in Chicago. He composed more than sixty sacred and secular pieces and the opera "La Corsicana."

* * *

Dr. Browne was a contributor to THE CAECILIA on many occasions. As organist at the 1926 Eucharistic Congress, he was helpful to Otto Singenberger, Director of the tremendous children's chorus, which sang on that occasion. In fact Dr. Browne, assisted in the rehearsing of the various units. Several of his compositions have appeared in recent issues of THE CAECILIA.

His compositions for Catholic church services are chiefly in the McLaughlin & Reilly catalog. His wedding hymn (one of the few composed for Catholic use) appears in this catalog along with its appearance in the St. Gregory Hymnal. His Missa Solemnis was once a favorite of Father Finn's Paulist Choir. His famous Ecce Sacerdos and Divine Praises, will live for generations. The first is for large choirs, and the second for average choruses. In fact these Divine Praises are regularly sung by the congregation at St. Patrick's Church in Chicago.

Another outstanding work is an Ave Verum by Bach as arranged by Browne. Also his arrangement of the Veni Jesu by Cherubini.

Dr. Browne was known musically in almost every city of America. He was one of the outstanding Catholic Musicians in the country, and as the Associated Press News carried the report of his death throughout this country and Europe, extreme regret was expressed wherever the news was received.

For many years Dr. Browne's fame will live in Chicago, the scene of his later years. He had become beloved among his fellow musicians in the classical and church fields. As Director of Music in the Chicago Public Schools, he had the second largest Public School music post in the country. Yet he did not neglect his writing for periodicals, his church work, his instrumental work, or his choral work. He was a figure connecting the old generation with the new.

When Dr. Browne appeared on the scene in his capacity as Choirmaster at St. Patricks, a spirit of awe came over the choir members. He had all the musical flare of the great directors of Europe. He was kindly but exacting. Gentle but determined to secure the best. Of commanding size, and of radiant personality, his place in the music life of Chicago, will not be quickly filled.

Many of his pupils are distinguished musicians now.

Among his other interests "Who's Who in America" shows him to have been one time Dean of the Illinois Chapter of the American Guild of Organists, Member of the Faculty at the Fine Arts Conservatory, Member of the Royal Philharmonic Academy, Rome, etc.

It would be fitting and appropriate if our churches would set aside a Sunday for the remembrance of Dr. Browne's death, in a universal tribute to him musically. Many choirs have some of Dr. Browne's works or arrangements. By agreement on a chosen Sunday, one of his compositions might be sung as part of the mass services in the leading cities of America. It needs but an expression of co-operation to make such a testimonial possible.

There are few Catholic musicians in this country today, who are as much respected by non-Catholic musicians as was Dr. Browne. His experience had been broad, he had been well educated and widely travelled, he had composed and performed with distinction, secular as well as sacred music. His is really a great loss, to music, to Catholic church music, and the musical profession. W. R.

R. I. P.

CHURCH MUSIC

Dom Adélard Bouvilliers, O.S.B., M.A.
Mus. Doc.



There are two kinds of ecclesiastical music, properly so called. The first, both by age and by its perfect adaptability to the liturgy, is the Gregorian or Plain Chant; the second is vocal polyphony, also called the chant "a cappella" without instrumental accompaniment. However the Gregorian chant holds its pre-eminence.

Someone has justly said "The Gregorian is not only a form of religious music, it is the only one adopted and prescribed by authority." It is the chant of the Church. Though there can be different chants, different forms, usages and tastes, though there are exceptions approved by the Church, there is but one chant of the Church, the Gregorian.

The Gregorian art is but song. The melody of human lips is the music that least weighs down the words, that least restrains and alters them. The nature of things and the surroundings themselves favor this purely vocal conception of liturgical art. The acoustic properties of the nave are infallibly fatal to the solo as well as to the symphony. Only two instrumental voices worthy to be mingled with those of the faithful, the grand organ in the loft and the bells in the steeple.

The second characteristic of Plain Chant is the importance given to the words. It is not "words set to music" but music flowing from words. The words are not the slave of music, but the mistress of it.

The third characteristic is the unison of voices. This unison of voices, namely chorus, is perhaps the form of music most capable of creating and expressing unity, not only among the faithful but in each soul. Far from dissipating the soul, it concentrates all its forces upon God. Ekkerard in his chronicles, writes: "By merely listening to this heavenly music, prayer rises spontaneously in our bosom, the heart expands and is enraptured. When the gift of prophecy seemed to be leaving him, Elisius had recourse to his musicians, whose sacred songs again inspired him. The sweetness of harmony placates and inundates us with the most intimate joys. The more deeply rooted love is the more the chant penetrates and agitates our soul and the more it stirs up

in her a mysterious sensation which transforms, transports and ravishes her . . ."

Plain Chant is consoling and joyous; it has the faculty of leading sinners to repentance. Captivated by the sweetness of a sacred melody, sinners become aware of their sins and shed copious and fruitful tears. This wonderful change is not the result of preaching but the effect of the great power of a sacred song. Saint Augustine credited his conversion to the influence of Christian music. He says in his ninth confession, "Oh my God when the sweet voice of the congregation broke upon mine ear, how I *wep*t the hymns of praise! The sounds poured into my ears and Thy truths entered my heart. There glowed within me the spirit of devotion; tears poured forth and I rejoiced."

Plain Chant existed long before Gregory the Great. Pope Sylvester in the Fourth century founded at Rome a school for singers. St. Ambrose with his system of melody, while it fell short of the excellence of its subsequent Gregorian method, possessed the enduring qualities of remaining unchanged for two hundred years. Pope Gregory the Great simply gathered together this creation and reformed it. This reform had the effect of making all church music Gregorian. Under Pope Adrianus, from a request of Charlemagne to establish sacred music in the empire, two chanters formed at the Gregorian school of Rome were sent, each with an exact copy of Gregory's antiphony, which was constantly exposed to the veneration of the people near the epistle side of Saint Peter's. Both singers directed their steps towards Metz which was to be the center of the new movement. The course of events, however, brought about the establishment of another center at St. Gall, a worthy rival of Metz. It happened in this manner. Roman, one of the two chanters, while passing by St. Gall, was stricken down by a fever. The hospitality he met with there induced him, upon recovery, to ask permission to remain at the abbey. Here he did what he was to do at Metz. St. Gall, has rendered invaluable services to music, particularly to sacred music. Her monks nobly seconded Charle-

magne's efforts to reestablish the Gregorian Chant. The monk Radpert, strong-willed, yet very gentle, possessed remarkable talents. He composed some hymns and canticles. His chronicles from St. Gall have preserved his name to this time. Tutilo was a genius, being a poet, a singer, a composer, a musician, a professor, an architect, a painter, a sculptor, etc. St. Notker, a descendant of Charlemagne, was remarkable for his devotion and his unruffled gentleness, which according to his confrères Radpert and Tutilo, was rather angelic than human. In his compositions he was original. To him especially is the Gregorian cantilena indebted for its unique position and for its long and zealous, intelligent cultivation at St. Gall.

The religious scholars were universally considered the source of all human sciences. A demand for them existed everywhere. It was St. Gall that was called upon to produce masters for the monastic schools and cathedral choirs. And a little later it was she who produced the two great musicians of the middle ages, Berno and Hermann Contractus, monks of Reichnau.

Gregorian held sway until the ninth century. But it was eclipsed in the twelfth century by the new-born polyphony which reached its triumph in the sixteenth century. The fall of Gregorian Chant dates from the coming of Polyphony. This is true, but to be more exact, I would say the most efficacious cause was the appearance of Mensuralism, the 'ars nova', Polyphony itself hit it first. It was Pierre Aubry who established the affiliation of Polyphony with the ars nova. The delicate sentiments of the free plain chantal rhythm gradually disappeared before the invasion of the measure preceded and determined polyphony. This is confirmed by history and is not an opinion. First the measure attached itself to free the plain song, ending by harvesting it. At this time diaphony was born:—The embryo of polyphony. The cantus firmus hardened by the weight of polyphony bearing this false title, had become the cantus infirmus of the Gregorian melody poisoned by the measure. Then the Gregorian art fell into an excess of dryness and rigor, and during the 17th, 18th, and first part of the 19th centuries was neglected.

But towards the middle of the 19th century the sons of St. Benedict, particularly the French, followed by the German Congregation of the Beuronese, presented anew the Gregorian Ideal. To assure the triumph of this ideal, required the initiative of Dom Guér-

anger and his disciples, Dom Jussions, Dom Pothier, Dom Schmidt, Dom Mocquereau, the Gregorianists, and Dom Delpech and Dom Legeay, the organists. Under the guidance of their Abbot, Dom Pothier with his pioneers went to St. Gall, Oxford, Einsiedeln, Montpelier and London, in every place where codex of Gregorian melodies had left traces of its passage. The antiphony of Gregory the Great was lost without hope of finding. But copies had been carefully made, later, under the eyes of Popes Stephen and Paul the First, to satisfy the pious wish of Pepin the Short for that typical antiphony. Charlemagne also, complaining of the alteration in the liturgical chant, sent his chanters to search for the original text at Rome. "Return to the source of St. Gregory" he said, "for it is evident that you have corrupted the song of the Church". Other copies in the course of time had been given out by the Popes to Governors of cities and choirs of abbeys.

It was these multiple copies whose neumatic and enigmatic signs had to be deciphered, and whose notation had to be fixed in *Punctums* and *Virgas* by comparing it with that which Guido d' Arezzo the Benedictine Camaldolese, made later in modern characters on the staff, which he invented.

Twenty years were passed in the reconstructing of the original text. To serve as a proof of the correctness of the melodies transcribed, two hundred manuscripts were photographed, which reproduced without variation, the text of the original antiphony.

The authentic text of the Gregorian melodies was refound and the pioneers could return to their abbey at Solesmes, certain of having given to the Catholic world the original expression of the primitive chants, and to art itself, the rarest treasures of music, at whose source the masters drew their best inspiration.

To the reconstruction of the ancient text was added the interpretation of this religious music. D. Mocquereau and Dom Fernand Cabrol, in their turn, travelled through Europe to photograph manuscripts which Dom Mocquereau embodied in his "Paléographe Musicale".

The study of Gregorian has always been fostered at the abbeys of Solesmes and Beuron, where schools of music were founded. Since the publication on Nov. 22, 1903, of the Motu Proprio of Pope Pius X, the reformed Chant has been adopted in many monasteries, where schools of music have been opened, as

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at Maredsous in Belgium and Montserrat in Spain.

Though the first in rank and in excellence, the Gregorian does not exclude another mode of liturgical music, namely polyphony, whose most illustrious representative was Palestrina. After establishing the supremacy of Gregorian the "Motu Proprio" goes on to say that the classic polyphony lends itself perfectly as ecclesiastical music, and that the polyphony has been associated with the Gregorian in the most solemn ceremonies of the church. Gregorian possesses in the highest degree the religious character. The two kinds differ in

form and in expression, but beauty and excellence are common to both. Though younger than its rival, or rather its mistress, the great men who founded and developed it, Després, Lassus, Cimarosa, the masterpieces which it has produced, especially those of Palestrina and the geniuses who have not disdained its lessons have given her a glorious fame. If polyphonic counterpoint does not elevate our souls as Gregorian does, it is nevertheless expressive of sympathy and unanimity. The solo being interdicted, the union of voices is an admirable expression, not only of faith but of charity also.

Hymn Playing--Good or Bad

By *Everett V. Spawen*

Have you ever attended a church service and come away disappointed feeling that there was something lacking? Possibly you wondered why the hour had seemed so "tedious and tasteless." The prayer had been fervent—had given your soul the refreshment it needed. The sermon had been carefully thought out and eloquently presented. Yet the service had left you cold. The disappointment must have come from the music.

O, yes, the organist played a fine prelude of a religious nature (perhaps), and played it well. Then a hymn, "The Son of God Goes Forth to War," was announced. The organist dragged out the introduction, using some sentimental combination of stops. What an inspiration to the congregation! And how they did sing! The organ accompaniment was so weak it was hardly heard. How the organist did enjoy *following* the congregation! Inspiring, wasn't it? Small wonder that the young people were conspicuous by their absence!

Then again, the other Sunday I attended a church where the organist kept time with the pedals. I began to feel as though I were in the wilds of Africa, and could almost see the natives beating their tom-toms.

On the other hand, I recently heard an elderly man, not a musician in any way, compliment an organist, saying, "That young man makes me sing, even though I can't and don't want to." Why did he say that? Because the organist employed a good combination of foundation stops, loud enough to be heard; he established a good tempo, and maintained

it; and he played rhythmically. He did not die between verses, nor did he have a crepe on the Amen.

The young people of today don't care to attend a church where there is no spirit to the service. Yet they must be held, for they are to be the church of tomorrow. I feel just as responsible for keeping the young people interested in my church as the minister. But I cannot keep them by "murdering" the hymns I play. I must play loudly enough to lead them. I must play in a spirited but dignified manner.

We organists who strive so desperately to interpret Bach should certainly give the same amount of thought to the playing of the hymn.

(*The Diapason*)

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Concerning The Hymn "Holy God, We Praise Thy Name"

BY LUDWIG BONVIN S.J.

Much has been written about the hymn "Holy God, we praise Thy name", as well in Europe as in our country. It has been attacked, and consequently eliminated in many a hymnal, then re-adopted in later editions. Its three-four time was for some a scarecrow, as if a good number of beautiful, even of the most beautiful songs of the hymn repertory, and also the first (i.e. Ambrosian) liturgical Latin hymns had not been written in this kind of measure.

Our hymn has taken root, it will not be eradicated, and sung according to the better version and in the right tempo it always makes an imposing and dignified impression. Nevertheless it has been lately again condemned as lacking dignity in its melody. I should like to champion the cause of this worthy 18th century hymn, as experience proves it to be effective, elevating and, at the same time, welcome to singer and congregation.

The following suggestions might contribute to a still more worthy and aesthetically higher form both as concerns its *melody* and its *text*.

I. The oldest source of the *melody* is the hymn book of the Empress Maria Theresia (1774), where it is found, we must admit, in a form that needed improvements. These improvements were gradually allotted to it by various hymnals, in an exemplary manner, especially in the "Melodies to Bone's Cantate", 1852. (See this version in No. 77 of the hymn book "Hosanna"). Unfortunately some European as well as American hymnals disfigure the melody in the first and third measures of its last part by inserting tasteless little flourishes, (at the second syllable of "infinite" and the first of "domain" in the text hitherto generally used).

The oldest source for these little scrolls is, to my knowledge, a hymn using this melody and dedicated to the Blessed Virgin in Dittfurth's "Fränkische Volkslieder" (1855). Its doggerel verses, as the readers that master the German language will readily admit, show themselves fully worthy of the tasteless flourishes:

Endlich sind wir kommen an,
Mit vergnügt' sten Herzensfreuden
Vor Mariee Gnadenthron.

Jetzt verschwindet alles Leiden,
Weil wir bei Maria rein
Jetzt gesund ankommen sein.

Let it be remarked that the original composition in the hymn book of Maria Theresia does not repeat the last portion of the song, a repetition met with in many hymnals. Neither does the Bone and Hosanna version have the repeat.

As to the *kind of time*, all the German and American hymn books use the $\frac{3}{4}$ measure, and have therewith abandoned the original form. This latter has the $\frac{6}{8}$ time, which I found preserved in a French hymnal [Louis Bouhier, 300 Cantiques (1916)], but with an arsic (up-beat-) beginning that places the first bar line already after the second note: 6/8 f f | f e f g a g | f. The original thetic $\frac{6}{8}$ time, appropriately replaced by the $\frac{6}{4}$ measure, imparts to the melody greater fluency and nobility, as through it, compared with the $\frac{3}{4}$ time, there occur fewer principal theses and the metric accentuation, therefore, proceeds less obtrusively.

II. The German original *text* is by the Silesian priest Ignaz Franz. J. B. Young's "Roman Hymnal" offered probably the first English translation of it. The hymnal "Hosanna" has an improved version that found the approval of Msgr. H. Henry, a competent critic in this field. Thus in the first stanza the obsolete use of *claim* in the sense of *proclaim* or *acclaim* is avoided by writing: "All on earth Thy rule acclaim," instead of "All on earth Thy sceptre claim", further the pleonastic verse "Infinite Thy vast domain" is replaced by "Boundless ranges Thy domain", whereby, at the same time, the musical accent, which, in the former version, disagreeably fell on the atonic last syllable of *infinite*, rests now upon the accented first syllable of *ranges*.

The original verse of the second stanza: "Fill the heav'ns with sweet accord", where the phonetically unfavorable word "heav'ns" creates difficulties in singing, becomes: "Sing, exult in sweet accord".

In the third stanza the word *claim*, again obsoletely used, gives way to *proclaim*, and "While we own the mystery" to "Wond'ring at the mystery", as *own*, in the sense of *confess*, is liable to be less readily understood by school children.

These are the improvements which have been made from the linguistic and vocal standpoint. Of course a real poet versed in hymnology and imbued with ecclesiastical spirit could bring the text to a higher æsthetic level.

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Even Great Musicians Find Hymn Tunes Hard To Write

BY SIR RICHARD TERRY, *Mus. Doc.*

"How can one explain to the average person the difference between a good and a bad tune?"

To a cultured person the issue is so simple that an answer is hardly required; he *knows*. But to the average man (timid about his own critical faculty) the answer is not so easy, since it all depends on the angle from which you approach the subject; e.g., its melody, its harmony, its rhythm, its balance of phrase, or (most debatable of all) its aesthetic or devotional appeal.

Five Essentials

Firstly then: If the melody is strongly and clearly defined, free from triviality, banality or trite clichés; if it is readily picked up by a congregation *without a note of its harmony being played*, it is (other things being equal) a good tune. If on the contrary its melody is weak and sentimental, if it is reminiscent of the "drawing-room song" (as too many 19th century hymn tunes are), if its intervals are awkward (necessitating the use of an instrument to make them intelligible), if a congregation finds difficulty in "picking up" the melody from merely hearing it sung (unaccompanied) by a single voice, then it is a bad, or at best, an unsuitable tune.

Secondly: If the vocal harmonies or the organ accompaniments are bold, straightforward and diatonic it is good. If they are meretricious, "sugary" or sensuous it is bad.

Thirdly: If its rhythms are broad and dignified and free from that form of vulgarity known as "patter" it is good. If they are jerky, "jumpy," square-cut or vague or rambling, it is bad.

Fourthly: If its phrases are ill-balanced it is not a good tune. This point is not so easy to demonstrate in print; it is quite easy if one has a pianoforte with which to illustrate it. With a pianoforte one can demonstrate to the most indifferently-musical audience how phrases can be well or ill balanced by (a) contrast (b) repetition or (c) rhyme. These three cases may be illustrated respectively (from the "good" point of view) by hymns 206, 4, and 258 in *The Westminster Hymnal*. A case of ill-balanced phrasing

(from the melodic point of view) is that of Dykes' popular tune to the equally popular hymn "The King of Love my Shepherd is." The first and third lines of the melody are very similar but not sufficiently alike to suggest repetition (for the sake of emphasis) or sufficiently unlike to suggest contrast (for the sake of variety); the second and fourth lines are identical save that an additional note is added to line four which just upsets the balance. And so, this tune which opens so beautifully in its first two lines, grows weaker in the third and peters out lamely in the fourth.

Fifthly: In the matter of æsthetic or devotional appeal—two points so subtle in essence, so real in effect; so unsusceptible to definition, so compelling to the sense—nothing short of a bulky treatise could do justice to the subject. So much depends on a variety of circumstances and occasions. A tune eminently suitable to one set of circumstances may be quite out of place in another. To take one example: Sullivan wrote a rousing tune (I am aware that highbrows call it "vulgar") to "Onward Christian Soldiers." It fulfils the idea of soldiers on the march and from that point of view it is inspiring. But by singing that tune to another hymn of *exactly the same metre* (e.g. Caswall's "Come ye little children" or — worse still — Faber's "Mary dearest Mother") the result is grotesque in the first instance and outrageous in the second. And yet it is *precisely the same tune*. Which only goes to show that tunes intrinsically good in one case may prove shockingly bad in others.

The truth is that in judging hymn tunes we seem to get "no forrader" for lack of a common denominator to our varying standards.

A hymn tune is such a *simple* form of musical composition that most people seem to think it must necessarily be an *easy* one. The reverse is the case. That is why hymn tune composition has such a fascination for the amateur and the *dillettante*. It is they—with their half-baked musicianship and their unerring instinct for the second-rate—who are the greatest obstacle to any progress in the vernacular hymnology. It is they who are the

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most dogmatic in the way they lay down the law to the musician and the multitude alike. It is they who cling obstinately to a type of tune (with its weak melodies and saccharine harmonies) which was the (mid-Victorian) invention of a non-Catholic religious body and which is now repudiated even by them.

Thoughtful Catholics may reasonably ask why they should be held under the yoke of that deplorable passing fashion when the non-Catholic denomination which gave it birth has shaken that yoke from off its own neck.

These well-meaning and misguided *dilettanti* would do well to make an historical study of hymnology. They would then find (possibly to their surprise) that it is not sufficient to put a few notes together with pleasing and "correct" harmonies and call the result a hymn tune. A vernacular hymn tune is (I repeat) not an *easy* thing to write; it is a specially *hard* one.

A Surprising Feature

Mere musicianship is not necessarily a qualification. That is the "surprise" which I promise the *dilettanti* who do make a serious study of the subject.*

Bach is regarded as the hymn-tune writer *par excellence*. But how many of our *dilettanti* are aware that (with a few exceptions) he merely added his gorgeous harmonies to *melodies written by lesser men*? Only one of Handel's hymn tunes has survived the test of time. Mozart wrote only two hymn-tunes and even they have never had a real vogue. Haydn is known by only one tune, and it is now doubted if the *melody* was really his. Beethoven had no flair for this form of composition. Mendelssohn's hymns are like those of Bach—fine harmonisations of other people's melodies.

No, my good and dogmatic *dilettanti*, the great composers have shown us that the flair for hymn-tune composition is a special one and by no means the possession of even the greatest musician.

What, then, are we going to do about it? Ah, there's the rub! But being an incorrigible optimist I am convinced that we shall soon see daylight if we honestly look for it, and—having found it—keep our eyes turned always to the light.

Our present difficulty is the lack of any standard, criterion, touchstone (or whatever you like to call it). At present we have (a) the non-musical person who says he knows nothing of the subject, (b) the *dilettante* who says he does, and (c) the musician who says

that hymn-tune composition is not necessarily a concomitant of musicianship.

Until we get some sort of fusion between these three types of mind little can result; but I am hopeful still.

If I had the wit of a Bernard Shaw or a Chesterton I might say something to the effect that when it comes to assessing the values of hymn-tunes there are two classes specially unqualified for the task — the musical and the unmusical.

Think this over. It is not such a paradox as it looks.

(*The Universe*)

A LAST WORD ON VERNACULAR HYMNS

BY SIR RICHARD TERRY

"We should rid ourselves of the 19th century illusion that hymns are meant for the choir."

—Sir Richard Terry.

Some little while back Sir Thomas Beecham (the only competent operatic director this country possesses) proposed a scheme for all-the-year-round opera at a cost to subscribers of ten shillings per annum, i.e., at tenpence per month or twopence a week.

His scheme was done to death by the very people who had professed their love of opera and had ceaselessly clamoured for it. Sir Thomas might have quoted the old couplet:

"No doubt you did well to dissemble your love;

But why did you kick me downstairs."

But he didn't. He contented himself with saying it seemed that the effect of opera on his countrymen was only comparable with the effect of all the red rags purchasable in Oxford street upon all the wild bulls of Adalusia.

Mr. D. B. Wyndham Lewis (in his priceless "Crazy News" column) took up Sir Thomas's parable and drew a delicious picture of half the British public staring at Sir Thomas with dilated fawn-like eyes and then bolting for cover, while the other half struck an attitude of truculent defiance and dared him to come on.

I could not help being struck—at the time —by the startling similarity of attitude between British (professed) opera lovers and British (professed) hymn lovers.

When anyone proposes amplification, emendation, improvement or readjustment of our scanty flock of vernacular hymns the result is the same. Half the populace bolt for the nearest cover and the other half dare the innovator to come on.

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

And the comical side of the affair is that the obstructionists are recruited solely from the ranks of those who profess the greatest enthusiasm for hymns.

Well, it takes all sorts to make a world and less-vocal hymn-lovers must be content to take the world as they find it and make the best of it.

I find abundant evidence that they are adopting this very sane and prudent course. I could tell of parishes where the most meretricious of our hymn tunes are being scrapped in favour of nobler music; where the congregations are encouraged to meet and practise the new tunes; or—failing that—where the schoolchildren are being trained to sing them.

I have also noted that amongst recent vernacular hymn collections there is at least one (to which the Archbishop of Birmingham has given his imprimatur) which contains (*mirabile dictu*) not one bad tune. Further than that, every tune can be sung in unison without detriment to its character; or even without organ, the truest test of *melodic* value).

I am more than ever convinced that if—instead of disputing as to which are the best tunes—congregations would meet together (under competent direction) and increase their present limited repertoire, we should lay the foundation of a sound tradition in vernacular hymn-singing.

The thing is done with success abroad. Why not here?

During a recent Mediterranean cruise I heard sounds of music inside a church at Cannes. On entering I found a churchful of children rehearsing some new vernacular hymns for a forthcoming corporate Communion. One priest (in cassock and cotta) conducted from the pulpit and several others walked up and down the nave helping the thing along. During the short time I stayed, they had learned four new hymns.

Examples like this show that the alleged difficulties attending congregational hymn-singing are quite imaginary. They also show the silliness of composers who write down to what they deem is the inferior intelligence of children. Children may not have as much book learning as their elders, but they have temperament equally developed, and unspoilt by bad traditions. They react more readily to noble music than to banal jingles written "for children."

* * *

I had not intended to revert to this vernacular hymn question, but some letters from choirmasters (received since my last article)

raise pertinent points which are worth considering.

The choirmaster of one important church (where successful "congregational practices" are held) would like to know how to treat those hymns (too many, alas) where the scansion of verbal lines varies with different verses. He says that even when the tune is learnt, there is always confusion at these points. I am afraid that I can think of only one remedy. Anglican hymn-book compilers were faced with the same difficulty years ago. They therefore appointed sub-committees of literary distinction to straighten out the tangled scansion of careless poets, so that the metrical feet should be identical in each verse. Short of this drastic remedy I see none that would prove rather effective. It is not a task for amateurs, but in this connection it would be possible to name off-hand quite a number of Catholic writers who would be competent to adjust poetic texts to the exigencies of any tune of definite metre.

* * *

One thing has been forced upon me since I started to write about vernacular hymns. I do not believe that we can hope for any real reform until we rid ourselves of that 19th-century illusion that hymns are meant for the choir.

Vernacular hymns have always, in every country, been the property of the congregation. As such, they were always *in unison*. The addition of four-part vocal harmonies (for the use of choirs) is a modern innovation confined to English Protestants. It does not obtain in Scandinavia or the Protestant part of Germany and Holland. The Catholic tradition has been the same; vernacular hymns have been sung in unison, with or without organ accompaniment. A return to that tradition will be the first step to making vernacular hymn-singing the vital thing it was to our forefathers.

I am prepared to have the harmonised tunes of Bach and also those of the *Laude Spirituale* of Renaissance Italy quoted against me, but the *facts* of this superficial argument (if examined closely) will be found to prove—not disprove—my point.

(*The Universe*)

Give A Subscription To
The Caecilia
As A Christmas Present

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

Fifty of the Best Hymn Tunes

(Concluded)

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.

H. 148, SM. 133. O Virgin, we hail thee (Month of May).

M: composed by Jos. Mohr, who has deserved well of the hymnology of the 19th century by compiling a number of good hymnals.

T: from Roesler's Psallite. In the 4th stanza the clients of the Bl. Virgin make their May offering (love, purity and humility) under the emblem of a wreath of flowers (rose, lily and violet).

b) General Hymns in honor of the Bl. Virgin

H. 104, CH. 175. Hail, Immaculata!

M: composed by Dr. Ludwig Stark, professor at the conservatory of music in Stuttgart, for the college Stella Matutina, Feldkirch (middle 19th cent.).

T: written for Sacred Heart College in Prairie du chien. (Changes by Frs. Cormican and Harker.)

H. 106. Hail, Mary full of grace, flower pure.

M: This melody resembles a tune in the Einsiedeln hymnal 1773 and in the Glatz hymnal 1894.

T: Unknown author.

E: *Portal... Tower of David... House of Gold* = invocations in the Litany of the Bl. Virgin.

H. 107, CH. 177, SM. 104^a, A. 91. Maiden most beautiful.

M: A. G. Stein's (1869) excellent elaboration of the tune "Ganz inbrünstiglich will ich lieben dich" (Corner's "Geistl. Nachtigall", 1649). As Dreves remarks, "this melody exhibits the venerable old form of the strophe, antistrophe and epode and is most symmetrically constructed, first swelling more and more mightily and then subsiding with more and more charm."

T: by P. J. Cormican S.J. with the exception of the two last verses of the second stanza. It fits beautifully the rhythm of the music difficult as it is for the English tongue.

E: 1. *worshipful* = worthy of honor.

2. The whole creation is here represented as bowing to the Queen of Heaven = the *sun*, golden, majestic and brilliant (the *nobler* luminary), the silvery *moon* (the *gentler*), the *earth*, in our eyes scarcely a luminary, the *humbler*, etc.

3. *Empress magnificen* = glorious Queen of Heaven. *beneficent* = kind.

H. 117, CH. 181. I'll sing to thee, O Mary.

M: This lovely melody was composed by Hamma (whose Christian name and biography are unknown to the writer).

T: from Roesler's Psallite No. 117, which has it (with changes) from A. Police's "Parochial Hymn Book", No. 195. Hosanna introduced new changes.

E: the 2nd stanza begins with various invocations from the Litany of the Bl. Virgin.

H. 129. O say, what blissful vision.

M: this stirring and rhythmically well cut melody can be traced to the St. Gall hymnal 1705 (1769) and that of Martin of Cochem 1712.

T: is partially a translation of the German "Sagt an, wer ist doch diese." It begins with an allusion to Canticles 6, 9: "Who is she that cometh forth as the morning rising, fair as the moon, bright as the sun, etc."

H. 136, CH. 186, SM. 118. Maiden most meek and mild.

M: A delightful melody beautifully constructed, rhythmically effective, found in J. G. Braun's Echo Hymnodia^e coel. 1675 with the words "Ave, Maria zart, du edler Rosengart."

T: This text by P. J. Cormican S.J. adapts itself perfectly to the musical rhythm.

E: 2. *Exemption* = the Bl. Virgin, the Immaculate, being alone conceived without original sin. *redemption* = our Redeemer Jesus Christ.

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H. 138. Hail, Mary, star of morning.

M: Source: N. Beuttner's hymn book 1602, 1660 and Corner's *Geistl. Nachtigall* 1625, 1631. A lovely, also well constructed and spirited melody.

T: by G. R. Woodward (Songs of Syon, No. 246) translating the hymn "Ave, Maria klare".

E: 1. *Ere time began its course* = before the creation of the world, from all eternity.

2. *from throne supernal* = from heavenly throne. *Sped (hastened) ... to tell the glad tidings (news) of God the Son.*

3. *Maiden lowly* = humble maiden. *No ending to his throne* = "of whose kingdom there shall be no end" (the Nicene Creed).

San Carlo Peroni

Choirmaster of St. Ignatius Church, Cleveland
Famous Conductor of San Carlo Opera Co.
(Editorial—The Cleveland Press, September 16, 1933)

IT becomes more and more apparent to the thousands who throng into Public Hall for performance after performance of the San Carlo Opera Co. season this week, that the distinguished character of these presentations is the handiwork of Maestro Carlo Peroni, the company's producing conductor whom good fortune and the perspicacity of the Rev. Fr. A. B. Stuber of St. Ignatius Church have made a Clevelander.

The prime characteristic of these performances is that they are integrated in a fashion that few operatic performances are; and that they are integrated on the music.

Maestro Peroni will permit nothing—not even a soloist in a great aria—to dominate the music.

From the opening sound of the overture until the final chord of the last curtain, the opera's music under Peroni's baton follows a clear contour line without break or fault, marking the rise, fall and progress of dramatic emotion in a single unflinching sweep.

Thus the great songs become emotionally greater because they are not stage-managed by a preliminary of dull recitative, a stop, a star out on the stage under a spotlight, and then a concert-style singing all over the stage. That sort of thing is implicit in the star system.

Under Peroni's direction, the great songs are emotional peaks in a sensitive continuous whole. That is as it should be. Opera is dra-

matic but it is dramatic music. It is music or it is nothing. Action, costumes, scenery, underscore the music. Singers are instruments like, though more effective than, the individual instruments in the orchestra. There is even less place for a singer who acts all over the stage than there is for one who sings all over the stage, in an isolated break vaudevilized by a spotlight.

The more tattered, by much singing, the tune the surer that under Peroni's baton it will sound as though it had been written the day before yesterday.

Greatest proof of the proverbial astuteness of Fortune Gallo, "the grand little man of grand opera," is that he has made absolute as producing conductor of his San Carlo Opera, Maestro Carlo Peroni.

Father Coughlin's Shrine To Have New Kilgen Organ

Reverend Charles E. Coughlin, who has become widely known throughout the country, because of his Sunday afternoon Radio Sermons broadcast over his own chain from his Church, The Shrine of the Little Flower, Royal Oak, Michigan, a suburb of Detroit, has ordered a new organ for the new Church which he is building.

The organ purchased was designed by D'-Avignon Morel, internationally famous artist of Detroit, in collaboration with the Kilgen Brothers. The new instrument will be of the classical "chorus organ" type with 128 ranks, and will embody a vast variety of tonal color, and will be among the largest organs in the United States.

The builders, Geo. Kilgen & Son, Inc. of St. Louis, are unique in that their business has been under the same family management for over three hundred years. Some of their work has won for them international recognition.

Father Coughlin plans to have regular recitals given on this organ, but it will also play an important part in his broadcasting. It is planned to have a famous organist dedicate the organ.

HYMNS

"Hymns have, and doubtless always will have, a power over men's minds; and I don't wonder at it, for I think—against the usual literary opinion—that hymns are very beautiful, and that their authors made literature without knowing it."—ALICE MEYNELL.

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

OUR MUSIC THIS MONTH

The organ music by Raffy, has been so well liked that we are continuing this series, this month and next. Thereafter other composers will present examples of easy devotional church organ music, that can be played on small reed organs, or used as the themes for larger works on big instruments.

Exulta Filia Sion, by Sr. M. Cherubim O.S.F.

This fine Christmas piece for three voices, may be used as a festival chorus upon other occasions as well. Arthur C. Becker, Dean of the De Paul University Music School in Chicago, heard this recently and termed it "from a melodically inspired aspect, most exceptional". The program on which it first appeared will be found elsewhere in this issue. The composer, is one of the foremost Catholic women musicians giving attention to Catholic church music compositions, at the present time. She is part of a finely organized music department at St. Joseph's Convent in Milwaukee, and has a very large following, won by her musicianship and understanding of practical needs. This piece is presented instead of the usual school series by this composer, which group will be continued in the next issue.

Hodie Christus Natus Est by James A. Korman.

Some of the old readers, will gasp at the presentation of this piece, but it takes all kinds of music to reach the various types of readers, who have increased the CAECILIA circulation, and made possible its continuance.

Suffice to say that Korman's new Christmas piece here presented is one of the most popular publications issued in recent years. It is simple, jubilant, and effective to the "nth" degree for use before the Midnight Mass. It is representative of what the average American choir wants. It is not the ideal, and yet it is not offensive. It is in the Christmas spirit, robust, but so beautiful in effect when the humming chorus comes in, that it immediately becomes singularly appropriate. That is why 70% of the Catholic churches in the East have it programmed. It is a very unique composition, perhaps that is why the critics and the criticized like it.

Silent Night—Gruber-Singenberger.

Here is the old favorite, set for school use, by Otto Singenberger, Supervisor of Music, in the Milwaukee Parochial Schools. It is appropriate in this issue, because of the proximity of the Christmas observances. Mr. Singenberger has recently edited a series of Gregorian Masses, and is at work on some other compositions which will appear in these pages during the next few months.

Adeste Fideles—Fr. Koenen.

This was published many years ago, in the old CAECILIA. It seems odd that another setting of this text would be successful. Yet this setting was reprinted because of the number of requests for it. It is thoroughly Catholic, and Father Koenen's music has always been popular in Convents. For a girl's college glee club this number would provide a most interesting number. Notice the repetition of the words "Venite Adoremus" by this approved Caecilian writer. The occasion and the festive nature of the service make this tolerable. It would not be recommended for an ordinary Sunday mass.

Domine Jesu Christe—D. Lorenzo Perosi.

This piece appeared in the CAECILIA, some months ago in its original form—for Contralto and Baritone. Since then it has been revised for use by one voice by James A. Reilly whose skill at revision is well known.

The composer's name is sufficient recommendation for any church composition, and during this month of November it will be found practical at Requiems, and services in memory of the Holy Souls. It is in the liturgical idiom and its presentation will answer the question as to what is acceptable as a church solo, when only one singer is available for a service.

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Messe

ENTREE

LOUIS RAFFY

Maestoso

ORGAN

ff

Hodie Christus Natus Est

Christmas Chorus for S. A. T. B., Introducing
The Traditional Hymn Melody, "Silent Night"

J. A. KORMAN

Allegro Moderato

Organ

(Today the Christ is born)

Soprano

Alto

Tenor

Bass

Organ

f

tutti

Chri-stus na - tus est,

Ho - di - e Chri-stus na - tus est,

Chri-stus na - tus est,

Ho - di - e

(Today hath a Sav-

No - ë, no - ë (Chri - stus) no - ë no - ë (na - tus est)

No - ë, no - ë (Chri - stus) no - ë no - ë (na - tus est) Ho

No - ë, no - ë (Chri - stus) no - ë no - ë (na - tus est)

No - ë, no - ë (Chri - stus) no - ë no - ë (na - tus est) Ho

-iour appeared

Sa - lva-tor ap - pa - ru - it, al-le-lu -
 - di - e, Sa - lva-tor ap - pa - ru - it, al-le-lu-ia, al-le-lu-ia

ia al-le-lu ia, al-le-lu - ia, al-le-lu - ia,
 al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,
 ia, al-le-lu - ia, al-le-lu-ia, al-le-lu-ia,
 lu ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

rit. *Moderato*

al-le-lu-ia.
 al-le-lu-ia.
 al-le-lu-ia.
 al-le-lu-ia.

rit. *Moderato* *mf*

al-le-lu-ia.

mp (Today on earth, Angels are singing)

Ho - di - e in ter - ra ca - nunt a - nge - li,

Humming

pp Ah Ah Ah

pp Ah Humming Ah

Flute Solo.

mp

Ad.
(Archangels rejoicing)

Lae - ta - ntur ar - cha - nge - li.

Ah Ah

Ah Ah

p. *p.* *p.* *p.*

(Today the righteous exult and say)

Ho - di - e e - xul - tant ju - sti di - ce - ntes.

Ah Ah

Ah Ah

rit. *rit.* *rit.* *rit.*

Allegro Mod^{to}

Glo - ri - a, Glo - ri - a, in e - xce - lsis De - o.

Glo - ri - a, Glo - ri - a, in e - xce - lsis De - o.

Allegro Mod^{to}

Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia,

rit. al - le - lu - ia, *accel.* al - le - lu - ia, *ff rit.* al - le - lu - ia, *ff rit.* al - le - lu - ia.

rit. al - le - lu - ia, *ff rit.* al - le - lu - ia, *ff rit.* al - le - lu - ia, *ff rit.* al - le - lu - ia.

rit. *accel.* *ff rit.* *fz*

Adeste fideles

For Christmas

FR. KOENEN

M. M. $\text{♩} = 76$

mf

SOPRANO I & II
A - de - ste fi - de - les, a - de - ste fi - de - les

ALTO I
A - de - ste fi - de - les, —

ALTO II
A - de - ste fi - de - les, a - de - ste fi - de - les

ORGANUM

ff ve - ni - te, — ve - ni - te, *mf* ve -

lae - ti tri - um - phan - tes, ve - ni - te, ve -

ff lae - ti tri - um - phan - tes, *p* ve - ni - te, ve - ni - te, ve -

ff lae - ti tri - um - phan - tes, *p* ve - ni - te, ve - ni - te, ve -

p ni - te in Beth - le - hem, *f* na - tum vi - de - te, *ff* re -

p ni - te in Beth - le - hem, *f* na - tum vi - de - te, *ff* re -

f ni - te in Beth - le - hem, *ff* re -

p - gem an - ge - lo - rum! Ve - ni - te a - do - re - mus, ve - ni - te a - do -

p - gem an - ge - lo - rum! ve - ni - te a - do -

p - gem an - ge - lo - rum! ve - ni - te a - do -

f re - mus, ve - ni - te a - do - re - mus, *pp* ve - ni - te a - do - re - mus, *pp* ve -

re - mus, ve - ni - - - te, ve - ni - te a - do - re - mus, ve -

re - mus, ve - ni - - - te a - do - re - mus,

ve - ni - te a - do - re - mus, ve - ni -

ni - te a - do - re - mus, ve - ni - te a - do - re - mus, ve - ni - te a - do -

ni - te a - do - re - mus, ve - ni - te a - do - re - mus, ve - ni - te a - do -

pp a - do - re - mus,

- te, ve - ni - te a - do - re - mus,

re - mus, ve - ni - te a - do - re - mus, ve - ni - te a - do - re - mus, ve -

re - mus, ve - ni - te a - do - re - mus, ve - ni - te, ve -

ve - ni - te a - do - re - mus, ve - ni - te a - do - re -

do - - - re - mus, ve - ni - te a - do

ni - te a - do - re - mus, ve - ni - te a - do - re - mus, ve -

ni - te a - do - re - mus, ve - ni - te a - do - re - mus, ve - ni - te

mus, ve - ni - te a - do - re - mus, ve - ni -

re - mus, a - do - re - mus, *f* *ff*
 ni - te a - do - re - - - mus, ve - ni - te, ve - *f* *ff*
 ve - ni - te a - do - re - mus, ve - ni - te, ve - *f* *ff*
 te, ve - ni - te, ve - *f* *ff*

ni - te a - do - re - mus Do - mi - num.
 ni - te a - do - re - mus Do - mi - num.
 ni - te a - do - re - mus Do - mi - num.

Silent Night, Holy Night

J. MOHR
Translated

FRANZ GRUBER
Arr. by Otto A. Singenberger

SOP.
I & II
ALTO

pp 1. Si - lent night, pp Ho - ly night, All is calm, all is bright
mf 2. Si - lent night, mf Ho - ly night, Shep - herds fear at the sight,
3. Si - lent night, pp Ho - ly night, Son of God, love's pure light,

TENOR

pp 1. Si - lent, si - lent night, pp ho - ly night All is calm, — all is
mf 2. Si - lent, si - lent night, mf ho - ly night Shep - herds fear — at the
pp 3. Si - lent, si - lent night, pp ho - ly night, Son of God, — love's pure

BASS

pp 1. Si - lent night, pp Ho - ly night, All is calm, all is bright
mf 2. Si - lent night, mf Ho - ly night, Shep - herds fear at the sight
pp 3. Si - lent night, pp Ho - ly night, Son of God, love's pure light

mf Round you Vir - gin mo - ther and child. Ho - ly In - fant so ten - der and mild,
Glo - ries stream from heav - en a - far f Heav'nly hosts sing ff al - le - lu - ja!
Ra - diant beams from Thy ho - ly face, mf With the dawn of re - deem - ing grace,

bright Round you mo - ther and child. Ho - ly In - fant so ten - der and mild,
sight Glo - ries stream from heav - en a - far f Heav'nly hosts sing ff al - le - lu - ja!
light beams from Thy ho - ly face, mf With the dawn of re - deem - ing grace,

Round you Vir - gin mo - ther and child. Ho - ly In - fant so ten - der and mild,
Glo - ries stream from heav - en a - far Heav'nly hosts sing ff al - le - lu - ja!
Ra - diant beams from Thy ho - ly face, With the dawn of re - deem - ing grace,

Sleep in heav - en - ly peace, — Sleep in heav - en - ly peace. —
ff Christ, the Sav - iour is born, — ff Christ, the Sav - iour is born. —
p Je - sus, Lord, at Thy birth, — p Je - sus, Lord, at Thy birth. —

Sleep in heav - en - ly peace, — Sleep in heav - en - ly peace. —
ff Christ, the Sav - iour is born, — ff Christ, the Sav - iour is born. —
p Je - sus, Lord, at Thy birth, — p Je - sus, Lord, at Thy birth. —

EXULTA FILIA SION*)

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FOR THREE EQUAL VOICES

Sister M. CHERUBIM, O.S.F. Op. 57

The musical score is written for three equal voices (Soprano, Alto, and Tenor) and piano. It begins with a piano introduction marked "Animato" in the key of B-flat major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with the word "E-xul - ta" in the first system. The second system contains the lyrics "ta, e - xul - ta, e - xul - - - - ta" for the Soprano, "xul - ta, e - xul - ta, e - xul - - - - ta," for the Alto, and "E - xul - ta, e - xul - ta, e - xul - ta, e -" for the Tenor. The third system continues with "fi - li - a Si - - - on, e - xul - - - ta," for the Soprano, "e - xul - - - ta fi - li - a Si - on, e - xul -" for the Alto, and "xul - - - ta fi - li - a Si - on," for the Tenor. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

*)To be used as insert at Offertory during the Christmas season

TRANSLATION: Rejoice greatly, O daughter of Sion, shout for joy, O daughter of Jerusalem; behold thy King comes, holy and the Savior of the world.

e - xul - - - ta fi - li - a
 - - ta fi - li - a Si - - on, Lau - -
 e - xul - - - ta fi - li - a Si - on,

Si - on, Lau - da fi - li - a Je - ru - - - sa -
 da, lau - da fi - li - a Je - ru - sa - lem, lau -
 Lau - da, lau - da fi - li - a Je - ru - sa - lem, lau - da,

lem, lau - - da - fi - li - a Je - ru - sa - lem.
 - da, lau - - da - fi - li - a Je - ru - sa - lem.
 lau - - da fi - li - a, fi - li - a Je - ru - sa - lem.

1. rit.
rit.
rit.
rit.

2.
fi - li - a Je - ru - - - sa - lem

espressivo
p

mf

Moderato

p espressivo

cres. molto

Man.

Ped.

ce
ce Rex ve - nit sa - -

cresc. molto *p*

cresc. molto *p*

netus, et Sal - va - tor mu - ndi, Sal -

mp *p*

mp *p*

va - tor, Sal - va - tor mu - - ndi. E -

L'istesso tempo *Tempo I* *f* *D. S. al Fine*

Sal - va - - tor mu - - ndi.

L'istesso tempo *Tempo I* *f* *D. S. al Fine*

p *D. S. al Fine*

Domine Jesu Christi

Offertory, Requiem Mass, for Medium Voice

D. LORENZO PEROSI

Arranged for 1 Voice by J. A. Reilly

Andante
mf

VOICE
Do-mi-ne Je - su Chri-ste, Rex glo - ri - æ, li - be-ra a - ni-mas.

ORGAN

Ped. Ped. *pp*

o-mni-um fi - de-li-um de-fu - neto - rum de pæ-nis in - fer-ni, et de pro-

fu-ndo, de pro - fu - ndo la - - - cu: li-be-ra e - as de o - re le-

o - nis ne ab - so-rbe-at, ne ab - so-rbe-at e - as ta - rta - rus, ne

ca-dant in o - bscu - rum: sed si-gni-fer sa-netus Mi-cha-el re-pre-

mf *mf* *p*

sen - tet e - as in lu - cem Sa - nctam: Quam o - lim A - bra - hae

pro - mi - si - sti, et se - mi - ni e - - - jus.

FINE

Più Adagio

Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu su - sci - pe

II. Org.

pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus: fac

e - as Do - mi - ne, de mo - rte tran - si - re ad vi - tam. Quam

D. S. al Fine

Music Appreciation

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



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

*The seasons change, the winds they shift and
veer;*

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

—BREWER.

MUSIC APPRECIATION IN THE SIXTH GRADE (Continued) CHAPTER TWO (Continued)

4. FOLK MUSIC OF ENGLAND

PRE-REQUISITE: Chapter One.

English folk songs are mostly practical accounts of the customs and doings of the people. Unlike the Irish and the Scotch, whose songs reflect their love of nature, the English appeared to be more interested in human beings and human affairs. Their folk songs possess great melodic beauty and dignity.

Let the class sing "Drink To Me Only With Thine Eyes" and note the beauty and dignity of the tune.

Have the class analyze the form. The pattern by phrases is *a a b a*. The pattern by periods is *A A B*, period *A* having only four measures. Hence the tune is a two-part (Binary) song form. The above song is also recorded on V.R. 20807*.

The Christmas carols of England are the finest type of English folk song. Almost every village had its own Christmas carol. The song "God Rest Ye, Merry Gentlemen" is a very good example of English carols. It is based on the diatonic scale—*la ti do re mi fa so la*,—which is the ancient pure form of the minor scale. Let the children sing this scale, and then listen to the song and note its minor key.

Play "God Rest Ye, Merry Gentlemen". V.R. 35788.

(See "Americanization Songs"—Faulkner).

Among English folk music nearly five thousand occupational songs have been found. We find songs of the milkmaid, the dairymaid, the shepherd, the carpenter, the miller, the hunter, the sailor, and songs of every imaginable occupation. English ballads, songs that tell stories, are also numerous. Many are of a humorous character, but we also find bal-

lads that tell of the country's criminals, murderers, and hangmen. One of the oldest and most beloved ballads of the English people is the one telling of "Barbara Allen".

Play "Barbara Allen" V.R. 4023
(For complete text see "Americanization Songs"—Faulkner).

The same Victor Record also presents the humorous old English folk song or ballad, "O No, John". It is a form of a dialogue song. This form was very popular among the English in early days. (See "A Book of Songs", Concord Series, No. 14, published by E. C. Schirmer & Co., Boston).

Play "O No, John" V.R. 4023*

Let the class hear the ballads "The Frog and the Mouse", "The Tailor and the Mouse", and "The Frog He Would a-Wooing Go"—V.R. 19830. (The first two of the above ballads are also found in "A Book of Songs", Concord Series, No. 14).

If books containing other English folk songs are on hand, let the class examine them and note their character. The ballads especially are fascinating.

Many folk songs now attributed to the English people are adaptations to the English style of what were originally Irish, Welsh, or Scotch tunes.

From V.R. 4083* let the class hear the songs "John Peel" and "Sally in Our Alley". ("John Peel" is a borderland hunting song, belonging both to England and to Scotland.)

In England the folk tunes were mostly accompanied by the harp, but the early outdoor dances were accompanied by the pipe and the tabor (small drum.) Both instruments were played simultaneously by one and the same person.

The singing of rounds was also popular in England. "Sumer Is Icumen In" is the oldest written round in the world. It dates back to

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the year 1240, and from it historians conclude that the English bards (singers) used harmony at a very early period. The fact that St. Augustine brought the Gregorian Chant to Briton in the sixth century, and that through the influence of the music of the Church a great school of counterpoint was established in the early centuries which developed more part singing, accounts for the early use of rounds. (See "A Book of Songs", Concord Series No. 14).

Now let the pupils sing one of the rounds from the list given below:

At Summer Morn

Going to Church (From Shakespeare's day)

Merrily, Merrily (Recalls English hunting scenes)

Row the Boat

When the Rosy Morn Appearing

Catch: Chairs to Mend (*)

Catch: Hold Thy Peace (Words from Shakespeare's "Twelfth Night")

Catch: My Dame Has In Her Hutch

(*) A "Catch" is a round in which more skill is required in order to "catch" up the tune at the cue. Usually the effect is humorous. (See "A Book of Songs", Concord Series, No. 14).

The English people created many happy singing games which were performed not only by children, but were sung and played with childlike simplicity and gayety by grown folks as well. Examples are "London Bridge", "Mulberry Bush", "Looby Loo", and "Oats, Peas, Beans". "The Farmer in the Dell" and "Shall I Show You How the Farmer" are also of English origin.

During the recess period, let the class perform some of these singing games. The music to "Looby Loo" and "Oats, Peas, Beans" is recorded on V.R. 20214; "London Bridge" and "Mulberry Bush", V.R. 20806.

Dancing was also a very popular form of recreation in early England. The most popular dances are known as "hey dances" or "heys". The name may come from the French word "Haie", a hedge, as the dancers stand in two rows forming a hedge. There are several kinds of "heys", but all are danced more or less like the reel, which is a lively dance in four-beat measure.

"Sellinger's Round" and "Gathering Peascods" are two old Maypole dances. "Sellinger's Round" is an ancient round dance. It was very popular among the folk. It still forms a part of the May-day Festival in rural England. Both dance tunes are recorded on V.R. 20445.

"Ribbon Dance" is a joyous Maypole dance. (See "Dances of the People", by Elizabeth

Burchenal.) The music of his dance is also recorded on V.R. 21619.

Another Maypole dance is entitled "Bluff King Hal". (For directions and music, see "Folk Dances and Singing Games" by Elizabeth Burchenal.) The music of this dance is also recorded on V.R. 20990.

The "Horn-Pipe" is a dance common among English sailors even of today. It is a lively dance performed by a single dancer. (See "Dances of the People", by Burchenal.) The music is recorded also on V.R. 21685.

The "Morris Dance", which is the general name of various English country dances, was brought into England by Spanish invaders, which, however, may have originated from the Moors. The English sometimes called it "bell" dance, because the performers wore ankle-bells.

Morris Dance — Country Gardens V.R. 20642.

Morris Dance—Bobbing Joe. (See "Dances of the People", Burchenal.) Tune also recorded on V.R. 20642*.

Morris Dance — Laudnum Bunches (See "Folk Dances and Singing Games", Burchenal.)

"Green Sleeves" was a favorite dance of Queen Elizabeth. Shakespeare refers to this dance in "The Merry Wives of Windsor", and at present the dance tune may still be heard on the streets of London. It was once as popular as the "Sellinger's Round".

Play "Green Sleeves" V.R. 21619*.

ENGLISH FOLK TUNES:

A Capital Ship

Amid the New-Mown Hay

A-Scouting

Begone, Dull Care

Blow Away the Morning Dew

Cornish May Song

Come Lasses and Lads

Dabbling in the Dew (Song about a milkmaid)

Driving Away at the Smoothing Iron (Washerwoman song)

Daniel Boone

Early One Morning

Flowers in the Valley (English ballad)

Golden Slumber Kiss Your Eyes (Cradle song)

Good Morrow, Gossip Joan

Hark, the Tiny Cowslip Bell

Hymn of St. Francis

In the Gloaming

Keys of Canterbury (Dialogue Song)

Lavender's Blue

Little Bingo

May-Day Song (To a dairy-maid)

Morning Song
 Over the Sea (Sailor song)
 Oh, Dear! What Can the Matter Be
 O Willow, Willow!
 Prettye Bessie (About a beggar's daughter)
 Robin Hood, Robin Hood, Said Little John
 Rumsty-ho! (Song about a beggar and a thief)
 Saint Valentine's Day (Words by Shakespeare)
 Song of the Watch (About a night watchman)
 Strawberry Fair (Ballad)
 The Hunt Is Up
 The Jolly Miller
 The Keeper
 The Cuckoo
 The British Grenadiers
 The Coasts of High Barbary
 The Tree in the Wood
 The Wraggle Taggle Gypsies, O!
 Widdecombe Fair (Ballad)

Most of the above songs are contained in the books suggested in the Introduction to this course. (See "The Caecilia", September, 1933)

ENGLISH CAROLS: (From Father Finn's Carol Book, published by C. C. Birchard & Co., Boston).

All in a Stable Cold and Bare
 Christmas Is Here
 Happy Christmas Morning
 I Saw Three Ships
 The Christmas Tree
 The Host and His Guests
 There Were Whisperings in the Heavens

* * * * *

CHAPTER THREE

FOLK MUSIC OF SWITZERLAND, ITALY, GERMANY, AND AUSTRIA

I. FOLK MUSIC OF SWITZERLAND

PRE-REQUISITE: Chapter One

The Swiss are, like the Americans, a mixed people. They are a blending of three different races — namely: of Germans, French, and Italians. On the borderland of France the common language is French; on the edge of Germany to the north and east, the people speak German; and over the divide, with Italy as the neighboring country, the current language is Italian; but most of the Swiss people can speak both German and French, while many are well versed in Italian also.

As the language, so also the folk music is that of the nearest neighboring country. In southern Switzerland we find songs like those in Italy; in the West, on the edge of France, the songs are French in character; and in the North and East they are German.

The Yodels, although common in all mountainous countries, are an important feature with the Swiss. The word "yodel" is applied to a song, the melody of which changes rapidly from a low to a high pitch, necessitating sudden changes from the chest-register to the high- or falsetto-register. Sometimes the yodel is used as a refrain to a song and is then not sung with words, but merely vocalized.

Let the class hear the yodels, "Rigilied" and "s'Berneroblerland", performed by real Swiss yodlers. The "Rigilied" praises the life on the Mountain Rigi, and tells of an Alpine girl selling flowers to a stranger. The song "s'Berneroblerland" tells how beautiful the Berner Alps are. Both songs have accordion accompaniment. Show a picture of this instrument. If possible, let the class see a real accordion. The accordion was invented in 1829 by Damian of Vienna. It is constructed on the principle of a mouth harmonica, of which it originally was an extension. In German it is called "Zieh-harmonika." "Zieh" means "pull". Since the bellows of the instruments are "pulled" open and compressed alternately by the hands, it was given the name "Zieh-harmonika".

Play "Rigilied" and "s'Berneroblerland" V.R. 78623.

A very old Swiss song and dance that is still performed at golden weddings and other family gatherings on special occasions is "Grossmutter Will Tanzen", (Grandmother Wants to Dance). For music and directions see "Dances of the People", Burchenal.

We also find Swiss May dances and Alpine dances, but the only really distinctive Swiss music is the Kuhreigen or Ranz des Vaches. These are dance songs based on the cowherd's call. (See "The Alpine Rose", Americanization Songs—Faulkner).

Then play "Kuhreigen"—V.R. 78412. This "Kuhreigen" is a most beautiful Alpine Yodel. The class will enjoy hearing it.

V.R. 78412* presents another Alpine Yodel called "Heimatsklaenge" (Melodies of Home). Let the class hear it..

OTHER SWISS SONGS:

The Jolly Switzer
 The Lucky Number (Alpine Song)
 The Mountain Boy (Alpine Song)
 Afterglow (Alpine tune)
 Daybreak in the Alps

Most of the above songs are contained in the books suggested in the Introduction to this course. (See "The Caecilia", September, 1933).

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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(Submitted in September and October 1933)

Q. "How in the world can you say that 'Holy God we praise Thy Name' lacks dignity and elevation of melody?"

A. Dr. Franz Witt, the founder of St. Caecilia Society, toward the end of his life had this to say concerning the hymn in question: "Make every possible effort to keep that melody out of the hymnal since it has absolutely no value." (*Letter to Rev. Joseph Mohr*). In his "Einleitung und Quellennachweis zum Psalterlein" (Pustet: 1891), on page 146, Mohr says: "It is difficult to keep out that melody. Ever since we were children we sang it on festive occasions; little wonder that it became so dear to us. Of course, by much singing the melody did not become better. But all musicians of a liturgical frame of mind, as far as I know, agree with the late President of the Society, that the melody is worthless and ought to be eliminated."

Q. "I am anxious to know some intrinsic reasons why this appealing melody should be eliminated?"

A. The main reason (*in our estimation*) lies in the fact that the melody lacks the prayerful spirit of the hymn-tune. We grant that it is a festive song with plenty of pathos and with a leaning to pompous display, containing a subconscious invitation to try one's lung-powers to full capacity. In the recollection of all of us this hymn of thanksgiving is remembered principally by its overpowering grandeur. In consideration of this fact it has been suggested that this melody be set aside as a "festive song" for reunions and extraordinary occasions where bands and orchestras can be called upon to lend their support for the singing by the masses. It has likewise been suggested that for prayerful singing in churches, a real hymn-tune be employed.

Note.—By special request Rev. Patrick Cummins O.S.B. has written three stanzas, drawing his inspiration directly from the TE DEUM. We offer in the present issue of Caecilia for inspection and careful study this ver-

sion together with the hymn-tune written by Rev. Joseph Mohr. When Dr. Franz Witt saw this hymn-tune, he said to Father Mohr: "Why go in quest of another melody? Yours has the ear-marks of a real hymn-tune."

Q. "How did it come that the difference between a hymn-tune and a mere song has been stressed only in recent years?"

A. With the liturgical revival there has come also a better understanding of hymnology. The Catholic World has begun to realize that hymns should not differ from the spirit of the sacred chant; both have been admitted into the sanctuary of the liturgy; both must bear the stamp of sanctity and austerity; mere grandeur and pathos will not satisfy the demands of sacred liturgy.

Q. "Is Solesmes fighting shy of entering into a discussion with the mensuralists?"

A. Solesmes has stood from the beginning on the ground of the oratorical rhythm. The followers of the oratorical rhythm (*sometimes called "Equalists"*) behold in the structure of the prose text the very source of the ecclesiastical melody. As the free alternation of binary and ternary syllabic feet (*i.e. of words of two or three syllables*) constitutes the essence of prose, so also the free alternation of binary and ternary note-groups constitutes the essence of chant melody. The spoken syllable serves as standard unit for text and melody so much so that in full justice plainchant can be called "spoken music"; here lies the essential difference between chant and the other forms of music which rest on the divided beat for their basis. Here also lies the secret of the chant melody and the reason of its universality. European musical culture is not the basis of plainchant; it is human language itself that lies at the bottom of it. The "Mensuralists" depart from this view by adopting unequal note-values; by a mental process of their own they introduce a variety of note-values: quarter notes, eighth notes, sixteenth notes, dotted notes, triplets, etc. Thus the chant melody becomes complicated and difficult to render. In 1910 Pope Pius X officially

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rejected this complicated rhythm and imposed silence on the adherents of the mensuralistic theory, saying "it was evident that the Vatican Books were arranged according to the oratorical rhythm". The Solesmes Monks hold the same attitude which they always held, viz. that 1) Mensuralism is merely a scientific problem residing in the mind of theoreticians; 2) that it is a dead issue, having no practical value; 3) that it is useless, and since 1910 forbidden, to enter into further discussions.

Q. "What relation is there between the sacred music and the cardinal virtues?"

A. Man, as a rational being, has a serious and most solemn obligation to praise God, His maker and greatest benefactor. The cardinal virtue of Justice demands the tribute of praise and thanksgiving, as we say in every Holy Mass: "It is truly meet and just, right and availing unto salvation that we should at all times and in all places give thanks to Thee, O holy Lord, Father almighty, everlasting God: through Christ our Lord". Those who neglect this duty to praise God during their sojourn on earth will be excluded from the privilege of praising God in Heaven.

Q. "Under what consideration does the Roman Pontiff legislate in musical matters?"

A. The Roman Pontiff is the infallible teacher in matters of faith and morals. Having the supreme care of souls, he eliminates from divine services whatsoever might contaminate the purity, sanctity, beauty—and consequent efficacy of the divine worship. From the very beginning of Christianity the use of sacred music has been a matter of constant solicitude of the Supreme Pontiffs. The Pope does not legislate as a musician, but as a responsible custodian whose duty it is to keep out what is worldly, profane, or unsuitable for the purpose of liturgy.

Q. "Why work so hard to reinstate things now out of date? Our modern popular devotions have been well tried, they are adapted to the times in which we live; they are approved by the Church; why attempt to root them up again and to replace them by devotions of bygone days?"

A. The liturgy is the official worship of the Church; it is the prayer and sacrifice offered by our Lord Jesus Christ on Calvary for the salvation of the whole world and offered to God on the altar by the Catholic hierarchy invested with the priesthood of Christ. It is *par excellence* a social work.

Our modern popular devotions when compared with holy liturgy are poor substitutes. Pius X declares (*in his Motu Proprio*) "that active participation in the most holy mysteries and in the public and solemn prayer of the Church is the primary and indispensable source of true Christian spirit".

Q. "Which is correct, to sing the repetition in a melody, e.g. in the solemn 'Ite missa est', pianissimo, like an echo, or to sing it like the first part? Dom Suniol in his text book (page 123) says: "He (the choir director) must never tolerate those sham echoes sung pp. etc. What does he mean?"

A. Echo effects are beautiful in part music; they are almost a necessity in homophone settings, in order to keep out monotony. Plainchant does not call for similar dynamic shadings. The prime purpose of plainchant is to carry the sacred words to the faithful "to be understood by them". Binary and ternary tonal waves in free rhythm are instrumental in exciting the hearts of the faithful to greater devotion; they prepare them to receive the gifts of heavenly graces. It would sound theatrical if a priest when reading the Gospel from the pulpit or when singing the Preface at the altar would let out his voice in roaring fortissimo and forthwith fall into a whisper; stage-effects are out of place in divine worship. By this we do not exclude the beautiful, manly, wavelike rhythm with its oratorical crescendos and diminuendos.

Q. "Should the Responses 'Amen', etc. be sung with or without organ? I noticed some choirs do without accompaniment."

A. The Responses should be sung by the whole congregation without organ. The Responses are acclamations, answers to greetings, parts of dialogues, etc. which should be sung briskly. By singing them unaccompanied, many hardships on the part of the priest as well as of the organist are eliminated. In many dioceses the bishops have forbidden the use of the organ with the responses. But when there are only a handful of singers, it may be advisable to use the organ.

ERRATA

On Pg. 302: Appendices (October issue) should be at end of "Gregoriana" Pg. 301.

REVIEW

By Rev. Msgr. LEO P. MANZETTI

Graduale Sacrosanctae Romanae Ecclesiae De Tempore Et De Sanctis

Quod Ex Editione Typica In Recentioris Musicæ Notulas Translatum SOLESMENSES MONACHI Rhythmicis Signis Diligenter Ornauerunt. Desclee et Socii, Tornaci, 1933.

This Edition of the Roman Gradual, in modern notation with rhythmic signs, will be welcomed by those who are unable to sing the Chant from the Gregorian notation.

Although translated in the key of C, as in former publications of the kind, it is not meant to be always played and sung in that key.

In fact, it has ever been open to question whether the key of C is the most practical for a translation of Gregorian Chant into figured music. It may be so from the standpoint of the printer and the appearance of the book, as it does away with all signatures in sharps and flats.

As to the organist, most of the time he will have to transpose the melodies in different keys to accommodate the average voices of the singers. If he is unable to do so, no one will see of what use the translation in the key of C can be to him, unless he has a written accompaniment ready to take its place. As to the singers, whose aural sense of perception now-a-days is so accustomed to a more or less absolute pitch, the reading of the Chant in one key and singing it in another, will create a rather distressing confusion in their minds, all to the detriment of a flowing and perfect performance.

The printing is clear with rather black, medium sized notes on a paper, not too white but thin and a little transparent.

The general disposition of the single and group notes of the melody is the same again as that in former editions. However, while the latter are not printed so closely together, their arrangement is little conducive to a perfectly plastic rendition. A more even disposition of notes would unquestionably promote a smoother reading. Quarter notes are recognizable only through the absence of the eighth note hook. They are followed by a space hardly larger than that between eighth notes, so the eye of the singer will have to exert itself a great deal to see the difference. On the other hand, an unnecessarily large space is allowed between groups of eighth notes, which are already sufficiently marked by the heavy transverse bar that connects their stems.

In a word, the notation of the melody seems to have been made somewhat subservient to an a priori arrangement of the syllables of the text, or something not well thought out. It is hard to imagine a convincing reason for such a procedure. No doubt, the music in recitatives must accommodate the text, written straight out without interruption, until a melodic note is met with; but when the text is applied to a melody, in which there are many notes to one word or even a syllable, the text should accommodate itself to the melody, previously arranged in a rational and artistic way, in order to show, through differential spacings, the various time values of the preceding notes.

The contents of the book is the same as that of the Liber Usualis with the exception of the Vespers part, which is not supposed to be a feature of this volume, and probably will be published separately. The Ordinarium Missæ, Missa and Absolutio Pro Defunctis and the Toni Communes have, therefore, been correctly placed after the Missæ Votivæ. A short Appendix, containing a few of the hymns most commonly used for Vespers and the Benediction of the Blessed Sacrament, ends the volume.

The work contains some 1300 pages and is published in paper, cloth and leatherback binding. In the paper edition, according to a tenacious European usage, the sheets are not cut. Prospective American buyers would rather pay a few cents more and be spared the time lost in cutting them.

LEO P. MANZETTI.

**Next month Review of Translation of
H. Potiron's Treatise on Accompaniment
will appear.**

ERRATA

(Questions and Answers. Pg. 325.—meaning of Dom. October issue) Dom Gregory Hügle.

Domus, means "House".

Domnus, means "Master". (Earthborn, not divine).

Dominus, in liturgy, means the "one Lord and Master" i.e. God Himself. Thus at Compline the hebdomadarian says, "Jube *Domne* Benedicere, when he asks the blessing of the presiding superior, but when a Priest says Compline privately he must say, "Jube *Domine* Benedicere" because he asks the blessing of God.

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THE CHRISTMAS ROSE

A Christmas Playlet for Grade Children

by

Sister M. Edwina O.S.B.

[Time—forty minutes]

CHARACTERS

Herald Angel *Tall girl with golden trumpet*
 Miriam *Jewish maiden*
 Rebecca *Miriam's little sister*
 Nathan *A gayly dressed youth*
 Revellers *Two or more dancing girls*
 Ruben *A tall shepherd boy*
 Lame shepherd *Ruben's little brother*
 Shepherds *Several boys*
 Gift Bearers *As many children as desired*

VI. See Amid the Winter's Snow
 (Christmas Carols)

VII. While Blossoms Flowered 'mid the
 Snows

* PRELUDE

"Blessed are the clean of heart for they shall see God"—*Beatitudes.*

When hearts are steeped in sin and worldliness the heart strings become hardened and cannot respond to the gentle touch of the Master-hand. Moreover the light of the Holy Spirit is extinguished in the soul, leaving it in darkness. But when hearts are chaste and delicately strung, "like the strings of a well-tuned harp", they bring forth the sweetest music and the eyes of the soul penetrate the deepest darkness.

In this evening's presentation of "The Christmas Rose" we find Nathan and the revellers deaf to the songs of the angels and blind to the light of heaven, while Rebecca and her friends rejoice in the angelic chorus, and their eyes are not dazzled by the brilliant light issuing from the Crib of the Infant Saviour—"The Christmas Rose."

*(To be given before the play by someone not in costume.)

Herald Angel

(In recitative before the curtain)

"A light shall shine upon us this day: for the Lord is born to us: and He shall be called Wonderful, God, the Prince of Peace, the Father of the world to come: of Whose reign there shall be no end . . ."

(Isaias. Ix. 2, 6.)

(Miriam and Rebecca enter before the closed curtain, which represents a cave. Miriam is carrying a large basket of food. They talk as they walk along.)

Miriam.—It was kind of mother to send this basket of food to poor blind Sarah. (She stops to arrange the basket.)

Rebecca.—Yes, and she put in some of the sweet cakes and honey that Samuel's mother sent us yesterday. (They walk on.)

THE CAVE

I Scene *A group of angels*
 II Scene *Angels, crib scene, and shepherds*

SUGGESTIONS

Angel robes can be made very attractive by fastening ornaments made with colored tinfoil and tassels of tinsel across the front of the gown, or at the waist line.

Crushed cellophane sewed on angel wings gives a very beautiful effect.

The dressing of the gift bearers can be made very simple by using kimonos for tunics and colored drapes for head wear. The drapes can be fastened with a bright colored band across the forehead. The ends of the drapes may be brought around the front and tucked under the waist-band, or girdle.

A subdued light should be used for the vision of angels. In the second scene a spotlight should be reflected on the central group.

If the stage is large the angels might be arranged on tiers, giving the effect of entering from above.

The speaking throughout should be very slow, also the movements should be reverent, giving plenty of time for reflection.

The hymns suggested may be substituted with others suitable for the occasion.

MUSIC SUGGESTED

- I. Come, O Come Emanuel
- II. Silent Night
- III. O Sing a Joyous Carol
- IV. Nazareth
- V. While Shepherds Watched Their Flocks (Christmas Carols)

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

Miriam.—Mother loves the sick and poor.

Rebecca.—We are poor, Miriam; are we not?
(They rest before the cave.)

Miriam.—Yes, Rebecca, but we must share with those in greater need than we ourselves. (She sets her basket down.)

Rebecca.—Didst thou hear father tell of his meeting with the aged Simeon while he was in Jerusalem?

Miriam.—No, tell it me, child! What saith he?"

Rebecca.—Father met Simeon at the gate of the temple and laying his wrinkled hand on father's shoulder, in his trembling voice he uttered these words: "The day of our redemption is at hand; the prophesies of Isaiah are about to be fulfilled." Dost thou understand what these words mean, Miriam?

Miriam.—(With hands clasped and eyes raised to heaven.) Yea, child, yea! (pause) Would that it were true! We have waited so long for the coming of the Redeemer. (She takes up her basket and prepares to go.) I must hurry on now. We shall speak of this again on the morrow, little sister. Farewell.

Rebecca.—(Laying her hand on Miriam's shoulder to detain her.) Take me with thee, Miriam. I would love to see poor blind Sarah.

Miriam.—Thou wouldst weary, little one. The way is rough and the night is dark. Wait here near this cave till I return, and God keep thee!—Farewell. (Placing her hand on Rebecca's head she kisses her forehead.)

Rebecca.—May angels guide thy footsteps, sweet sister mine. (She watches her sister until she disappears then she sits down to rest. After a few moments she sings—"Come, O Come Emanuel". In the middle of the second stanza the angel chorus sing—"Silent Night". At the second stanza the curtains open. A very subdued light is used for this scene. During the singing Rebecca becomes frightened, then as the beauty of the vision ravishes her soul she is filled with holy joy; with her hands clasped upon her breast she stands as one entranced.)

Nathan.—(Entering in boisterous gait.) "Hail, Rebecca! What art thou doing here at this late hour?"

Rebecca.—Oh, Nathan! Didst thou not hear the angel's singing, and canst thou not see yonder wondrous star?

Nathan.—(Disgustedly.) Child, thou art dreaming; I see and hear nothing but thee, here in the darkness. But do not detain me longer, I must away. (Hurries off stage.)

Rebecca.—Oh, Nathan! do stay.

Nathan.—Nay, child, nay.

Rebecca.—Whither art thou going in such haste?

Nathan.—(He stops and turns toward Rebecca.) Whither?—Ah, this I dare not tell thee, my pretty maid; but 'tis not to say my prayers. Ha! ha! ha! (Laughing as he walks away.)

Rebecca.—(Sits down, supporting her head in her hands for a few moments then says sadly:) "Poor Nathan hath blinded his soul with sin and he hearkeneth not to the things of God. He saddens my very soul!" (Angel-chorus sing "O Sing a Joyous Carol")—But hark! Again those voices! (After the hymn the revellers enter. They may dance in upon the stage and continue their dancing for some time before becoming aware of the presence of Rebecca. Upon seeing her—)

I Reveller.—Ho! Ho! so this is the dreamer Nathan told us about.

II Reveller.—Where is that wondrous star and where the singing angels little beggar? (This last scornfully.)

Rebecca.—(In surprise.) Canst thou not see the star, and didst thou not hear the song? It tells of a new-born King, a King born in a stable. O, 'tis wonderful!

III Reveller.—Baa, baa! Whoever heard of a king born in a stable?

IV. Reveller.—Come, girls, leave the silly child to her dreaming. We shall be late for the merrymaking. Ta, ta, foolish one! (Dance off stage.)

(Rebecca's sorrow-laden glances follow the departing dancers.)

Angel-chorus sing "Nazareth".

(As the singing floods her consciousness, all remembrance of the revellers leaves Rebecca and her face lights up with awe and reverence.)

Rebecca.—(After the singing ceases.) I understand it all now, — those mysterious words of the aged Simeon. "The time of waiting is over, our Redemption is at hand!" (Rebecca stands with hands folded and bowed head.)

Rebecca.—Oh, would that Miriam were here. Together we would search Bethlehem until we found Him—the King born in a stable.

Oh, how my soul longs for Him—the “Holy One of Israel”!

(Recitative voice in wings)

“ . . . Fear not; for behold I bring you good tidings of great joy, that shall be to all the people: for this day is born to you a Saviour, Who is Christ the Lord, in the city of David, and this shall be a sign unto you: You shall find the Infant wrapped in swaddling clothes, and laid in a manger . . .”

(*St. Luke*)

(Angel-chorus sings “While Shepherds Watched Their Flocks”.)

(Draw curtain at the end of the first stanza.)
(Shepherds enter in haste.)

Ruben.—Oh, Rebecca! we saw a wondrous star in the East and followed it, and even now we heard angels singing. What doth it all mean?

Lame Shepherd.—(Drops his crutch and skips about exclaiming:) Look, Ruben, look, the star; the star made me well. See! (Running towards his brother, he throws his arm around him.)

Ruben.—(Embracing his brother tenderly he exclaims:) Thanks be to God! Come, children, let us follow the star. (They leave the stage in opposite direction from their entrance. Angel-Chorus sings “See amid the Winter Snow”.)

Miriam.—(Carrying a bouquet of roses.) Look, Rebecca! I gathered these beautiful roses amid the snow-drifts. (Looks about.) The sky is filled with a strange light and celestial music. Methought I heard angels singing as I entered the gate.

Rebecca.—You did, Miriam; listen!

(Curtain opens revealing the Crib scene—The Blessed Mother with the Divine Babe, St. Joseph, and the shepherds. The first stanza of the hymn, “When Blossoms Flowered ’mid the Snows”, is played to the end before the singing begins. While the playing is going on Miriam and Rebecca kneel down near the Crib in loving adoration. They offer their roses to the Babe in the manger. Children then enter, each child bearing a gift which she lays at the Feet of the Infant Saviour. The music should be so arranged as to have the last stanza sung with everybody in repose and in graceful attitude. The children must enter slowly and reverently.)

(Curtain)

(No applause)

An Open Letter To Composers of Sacred Music

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

We all know that among the many rules for mastering speech, there is one fundamental which must be observed. That is the rule which demands that we unite all phrases properly, so that there will be no apparent break in a sentence.

A pause, more or less long, always presupposes a relative written sign, such as a comma, colon, period, etc.

Therefore an orator is expected to observe such a rule, and one would be subject to criticism, who did not stop or pause, where punctuation was indicated in the original manuscript. *Likewise, he would be subject to censure if he stopped, or paused where there was no punctuation.* If he separated or dis-united words, he would be ridiculed. Syntax teaches us the rules for the arrangement of words, therefore we would not expect to have the subject and predicate distorted, or the direct object separated from its transitive verb.

Yet it is often a fact in church music, (even in those compositions written by Priests), that words are separated in a way that offends the above rules. The music may follow the rules of harmony and counterpoint, but the textual treatment is not so proper.

For example a recently published mass at hand has the music of the “et in terra pax hominibus” flowing along smoothly, then comes a long pause, and the phrase is completed with “bonæ voluntatis”.

Another older, and very well known mass, has the “et unam sanctam catholicam” then a rest of two measures, followed by “et Apostolicam Ecclesiam”. Further on we find, “et exspecto” — (Rest, Rest) “resurrectionem” (Rest, Rest) “mortuorum” (Rest, Rest, Rest) “et vitam” etc. all following in measures immediately succeeding one another.

Still another has the following sequence of measures, “Qui sedes ad dexteram Pa --- tris. (Rest, Rest) “miserere nobis”. This mass is by a celebrated Roman composer.

Also “Et incarnatus est” (Rest, Rest) de Spiritu Sancto, (Rest) ex Maria, etc.

The words in these (and many other examples which I have) are not subservient to the music. According to the rules of enunciation and prosody, the pauses mentioned are un-

Continued on the last page

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

Schweitzer Mass Reissued by Popular Demand

The first mass McLaughlin & Reilly Company ever published was the Mass in B flat, in honor of St. John the Baptist, by Johann Schweitzer op. 18 (60¢).

During the late world war, when metal was at a premium, many music plates were melted, including the plates of this mass. Thus when the old stock of these masses, was exhausted, subsequent demands had to be turned away by the publishers. Recently however, for one reason or another, there has been a succession of requests for this easy, liturgical mass. Accordingly the work has been republished. It is in the Caecilian style, slightly more tuneful and difficult than the easy Singenberger Masses. It is approved on the St. Gregory White List. It is one of the few masses, which have gone out of print, and which had to be reprinted because of demand.

Voice Part Issued for Popular Masses

The Mass of the Sacred Heart by Joseph Smith, Mus. Doc., published in England, has long been a favorite among choirs of ladies voices (S.S.A.). Unfortunately many were prevented from buying this mass, as voice parts were not available, and the complete scores were too expensive. Now, however, the voice parts are obtainable, and Girls College Choirs, Convent, Communities and others will welcome the new low priced edition.

Dr. Dumler's "Missa Dei Amoris" for S.T.B., just issued, has been so well received, that a separate "Cantus" part has been issued. The greater portion of choirs using this combination of voices, is in the Soprano section, so that purchase of this mass is now made economical.

Beginners Piano Course by H. S. Wilder Reprinted

Professor Wilder has been for more than 25 years a member of the faculty at the famous New England Conservatory of Music. He is now giving Normal courses to the Sisters of St. Joseph in Boston, also.

In 1928 he put into print his piano method, after his long experience, and his recognized success as a teacher. Mr. Wilder, stresses discipline, without the child's being conscious of the fact. Privately published, this course is

now being reprinted for the fourth time, in a very large edition. It is especially effective for children about the age of nine years. (Price 60¢)

New Desclee Books In Preparation

Desclee et Cie, Tornai, Belgium, announce that they have in preparation the GRADUALE ROMANUM, (No. 696c) in an edition conforming entirely to the most recent Roman decrees. The best edition will be about \$3, and the ordinary cloth binding \$2.

Also in preparation, a new issue GRADUEL PAROISSIAL, to appear in three parts. It will contain the Accompaniment to the chant of the Sunday Masses, and the Principal feasts, by Henri Potiron, Professor of the Gregorian Institute. Part I will have the Proper of the Time from Advent to Holy Week.

Traditional Principles in the Execution of the Gregorian Chant, According to the Solesmes School, by L'Abbe Laroche. (No. 796, Gregorian notation) (No. 799 modern notation) French text, in reading passages. Now in preparation.

Treatise on the Accompaniment of Gregorian Chant, by Henri Potiron (Preface by Dom Desroquettes). Translated into English by Ruth C. Gabain. No. 723). Price about \$1.25. Now in preparation. 180 pages.

Just published is No. 702. Le Nombre Musical Gregorien, a study of Gregorian Musical Rhythm, by Dom Mocquereau, O.S.B., Vol. I, Part I. 140 pages, paper covers. (\$1.25)

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**MARSH CHORAL MASS SUNG AT
INSTALLATION CEREMONIES OF
ARCHBISHOP OF SANTA FE**

The popular Choral Mass, by William J. Marsh which appeared in *THE CAECILIA*, a year or two ago, was recently given a fine performance at the installation ceremonies of the new Archbishop of Santa Fe.

It is interesting to note that this easy mass was well received by the clergy present, and it is added to the ranks of more difficult works, such as McGrath's, Predmore's and other McLaughlin & Reilly masses, which have been found on the programs of Pontifical ceremonies. During the last two years many Consecration ceremonies and Installation observances, have been graced by McLaughlin & Reilly Co., masses.

CHOIR CODE IN McALESTER, OKLA.

A choir code published on October first, in McAlester, Okla., conforms to the general trend throughout the country for liturgical music. Mr. J. A. Shearn is a leader in the liturgical movement in this section and he has announced that observance of the new code, requires, elimination of solo singing at Mass, the establishment of approved programs for Wedding and Funeral Services, and only approved music at other ceremonies.

Secular and operatic music is forbidden specifically, and all programs must be rehearsed and approved before the date of rendition.

FOR THE HOLY SOULS

November being the month of the Holy Souls many choirmasters find good use for Singenberger Vespers of the Dead, during this month, and also use the pamphlet of Hymns to the Holy Souls, issued in McLaughlin & Reilly Co., Edition No. 334. There are three standard favorite hymns in this octavo collection.

NECROLOGY

KATE VANNAH

Composer of Eucharistic Hymn

At the age of 70, Kate Vannah, prominent composer, died in Boston, October 13th. Many of her compositions became world famous, and in 1926, in competition with over 400 others, she won the contest for an official hymn to be used at the Eucharistic Congress in Chicago.

ADAM GEIBEL

**Prominent Composer of Protestant
Church Music**

At the age of 77, in Philadelphia, Dr. Adam Geibel, blind organist died, August 3rd.

His music was sung universally in Protestant churches, and he had over 3000 published compositions. At the age of 10 he became blind through an accident, but became proficient as a violinist and organist, in spite of his infirmity.

C. J. STEIN

Fort Wayne, Ind. Choirmaster

On October 7th, C. J. Stein, died in Fort Wayne, Indiana, at the age of 66. He was at one time a pupil of the late John Singenberger, and had served as a church organist for 46 years.

For many years he had been at the Church of the Most Precious Blood in Fort Wayne, and he also taught in the Parochial schools, in Northwestern, Ohio. At one time he was County School Examiner in Celina, and Ottawa, Ohio.

His life had been one of devoted and useful service in Catholic church music. He was familiar with the best traditions of the music liturgy, and enjoyed a fine standing in local music circles. His death marks the passing of an elder in church affairs of the west, and his loss was the source of much regret among friends and pupils in many distant parts of the state.

JOHN KERN

John Kern, for forty-seven years organist of Catholic churches in Milwaukee, died at his home in that city Aug. 31 after a brief illness. He was born in Germany sixty-seven years ago. After studying music in Aschaffenburg, Bavaria, he moved to Milwaukee in 1883. He was organist at St. Matthias' Catholic Church from 1886 to 1889, at St. Joseph's Church from 1890 to 1917 and at St. Michael's from 1917 to 1933. Mr. Kern is survived by his widow and twelve children.

An Open Letter to Composers of Sacred Music

Continued from Page 369

reasonable. Translation from the Latin will indicate this. I do not mention the composers names, because they are very fine writers, and they would be the first to correct such mistakes if they had noticed them. They occurred probably in the process of composition, and passed unobserved in later reviews by the composers.

The proper construction of words should be observed in all music composition. This is clearly recommended in the Motu Proprio, which states that the words must never be distorted.

Progress in church music composition, should embrace such slight details as those emphasized in this article. As true art, our music must be faultless in textual form as well as musical form.

Watch the distribution of the words, according to meaning, and according to punctuation. To separate words which should be together in a sentence, is to err as badly as did the older writers, (now condemned) who used to *repeat* words in ludicrous manner. One would not think of saying "Lamb of God"

(Pause — —) "who takest away" (Pause — —) "the sins of the world" (Pause —) "Have mercy on us". Devotional emphasis is one thing, but distracting delay is another. Yet this is found in many of the current masses now popular, and considered as approved church music.

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