

CAECILIA

Hymn Texts
pg 69



A CATHOLIC REVIEW OF MUSICAL ART

Vol. 78 — No. 2
Jan.-Feb., 1951

MEMBERSHIP OF DIOCESAN CHURCH MUSIC COMMISSIONS OF THE U. S. A.

(Compiled from *The Official Catholic Directory* — 1950)

ARCHDIOCESES

BOSTON, MASS.
Rev. Francis S. Shea, Director

DETROIT, MICH.
Rev. Frank J. B. Flynn, Director
Rev. Edward J. Majeske, Asst. Director

DUBUQUE, IOWA
Rt. Rev. William H. Schulte, Chairman
Very Rev. Emmett G. Kelly

INDIANAPOLIS, IND.
Rt. Rev. Msgr. Raymond R. Noll, Moderator
Rev. Edwin Sahn
Mr. Elmer A. Steffen, Director
Rev. Richard Mueller

LOS ANGELES, CALIF.
Very Rev. Msgr. Robert Brennan, Director
Very Rev. Msgr. John J. Devlin
Very Rev. Msgr. Patrick J. Dignan
Rev. Louis V. Buechner
Rev. Peter T. Hanrahan
Rev. James Hourihan

NEWARK, N. J.
Rev. John E. Kiernan, Chairman
Rt. Rev. Msgr. James A. Hughes
Rev. Adrian Maine
Rev. Harold Dilger
Rev. Joseph Jaremczuk

NEW ORLEANS, LA.
Very Rev. Joseph J. Boudreaux
Rev. Robert Stahl
Rt. Rev. Msgr. Paul Lohmann
Rev. Paul Gauci

NEW YORK, N. Y.
Rev. William T. Greene, Director
Rev. Richard B. Curtin
Rev. John W. Ziemak

OMAHA, NEB.
Rt. Rev. Edward M. Gleeson
Rev. Patrick W. Burke
Very Rev. Clement J. Nacke

PHILADELPHIA, PA.
Rev. William J. Sailer
Rev. James A. Boylan
Rev. John A. Murray

PORTLAND, ORE.
(Liturgical Commission)
Rev. Austin Johnson, Director
Rev. George O'Keefe

ST. LOUIS, MO.
Rt. Rev. Nicholas W. Brinkman, Chairman
Very Rev. Daniel J. Daly
Rev. Ernest J. Blankemeier
Rev. Alphonse E. Westhoff
Rev. William F. Mullally
Rev. Aloysius F. Wilmes

ST. PAUL, MINN.
Most Rev. John G. Murray, Chairman
Rev. Francis A. Missia
Rev. Edward Gleason
Rev. Leonard Cowley
Rev. John C. Abbott
Rev. Marion Casey
Rev. Joseph Kunch
Rev. Richard Schuler

SAN ANTONIO, TEX.
Rt. Rev. F. O. Beck, Chairman
Rt. Rev. F. X. Wolf
Very Rev. Nicholas Tanaskovic
Rev. Lee Zimmermann

SAN FRANCISCO, CALIF.
Most Rev. John J. Mitty, Honorary Chairman
Rev. Joseph S. Martinelli, Chairman
Rev. Robert F. Hayburn, A.A.G.O.
Rev. John S. Duryea
Rev. Joseph T. Pritchard
Rev. Andrew Forster
Brother Columban
James J. Ward

DIOCESES

ALTOONA, PA.
Most Rev. Richard T. Guilfoyle, President
Rt. Rev. William E. Downes, Vice-Pres.
Very Rev. Joseph D. O'Leary, Secretary
Rev. Joseph Krishock, Chairman
Rev. John F. Cullinan
Rev. Thomas E. Madden
Rev. Alfred Schendel

BELLEVILLE, ILL.
Rt. Rev. Christopher Goelz
Very Rev. Msgr. Fred White
Rev. Joseph B. Stenger

BISMARCK, N. DAKOTA
Rev. Francis J. McKanna, Chairman
Rev. Bede Dahmus
Rev. Raymond Aydt

BROOKLYN, N. Y.
Rev. Cornelius C. Toomey, Chairman

CAMDEN, N. J.
Rev. Marco Martorelli,
Director of Diocesan Priests' Choir

CLEVELAND, OHIO
Very Rev. Msgr. Francis P. Johns

COLUMBUS, OHIO
Rev. F. Thomas Gallen, Director

CORPUS CHRISTI, TEX.
Rt. Rev. Daniel A. Laning, Director

CROOKSTON, MINN.
Rev. August L. Zellekens, Chairman
Rev. Wm. Francis Lemen
Very Rev. A. I. Merth

DES MOINES, IOWA
Rev. Byron O. Nail

EVANSVILLE, IND.
Rev. Roman Vollmer
Rev. Lawrence Moll
Rev. Sylvester Schroeder

FARGO, N. CAROLINA
Very Rev. Msgr. Howard Smith
Rev. Lawrence Strandenaes

GALVESTON, TEXAS
Rev. Victor A. Di Primeo, Chairman
Rev. George Beck
Rev. James Nelson
Rev. Homer E. Perkins

HARRISBURG, PA.
Rev. Leo J. Krichten, Chairman
Rev. F. L. Conrad
Rev. Joseph G. Gotwalt

HELENA, MONTANA
Rev. Matthias A. Weber, Chairman
Rt. Rev. D. P. Meade
Rt. Rev. F. X. O'Farrell
Rt. Rev. M. M. English
Rt. Rev. M. J. Halligan
Rev. Frank J. Burns
Rev. Joseph B. Oblinger

KANSAS CITY, MO.
(Liturgical Commission)
Most Rev. Joseph M. Marling
Rev. James A. Moffatt
Rev. V. A. Schroeger
Rev. Arthur M. Tighe
Rev. Thomas J. Crowell
Rev. R. J. Schumacher
Rev. J. W. Brophy

LA CROSSE, WIS.
Rt. Rev. Peter Pape

LINCOLN, NEB.
Rev. Frank L. Sherman

MOBILE, ALA.
Rev. George W. Keyes

NASHVILLE, TENN.
Very Rev. Joseph E. Leppert
Rev. Francis R. Shea
Rev. William B. Grannis

(Continued on inside back cover)

CAECILIA CATHOLIC REVIEW + MUSICAL ART

DOM ERMIN VITRY, O.S.B., Consulting Editor

VOLUME 78 No. 2

JANUARY-FEBRUARY 1951

TABLE OF CONTENTS

THIS ISSUE

Editorial	42
Sacred Texts Sacred Songs	43
(Season of Lent)	
Observing the Sunday In Song	45
The Spiritual Content of the Lenten Melodies	
Ramblings of an Organist	48
Reminiscences of Dr. Caspar Koch, Pittsburgh, Pa.	
Our Music This Month (Review)	52
Hymn Texts	69
Revolution in a Country Parish	70
by Dom Lucien Duesing, O.S.B.	
National Catholic Music Educators Convention Announced	73
The American Guild of Organists What It Is	73
Sample Questions Catholic Choirmasters Examination	74
Instituta Patrum An Old Treatise On Choir Training by Dom Alphege Shebbeare, O.S.B.	75
Some Questions: Gregorian Chant	77
Reviews of Organ Music	79
by Dr. Mario Salvador	

Father Vitry's pen will be recognized when reading "Sacred Texts and Sacred Songs" and "Observing the Sunday In Song."

Dr. Caspar Koch, revered organist teacher of Pittsburgh, Pennsylvania, and son-in-law of the immortal German-American pioneer in liturgical music John Singenberger, presents reminiscences which will be of interest to those who have been active in church music for any length of time.

Dom Lucien's article entitled "Revolution in a Country Parish" should give courage to those who want to sponsor Congregational singing.

Instituta Patrem is a reprint of an almost forgotten document which contains directions of value to present day choirmasters.



COMING

The concluding section of Dom Lucien's article, and two articles of interest to Music Educators:— Church Music for Delinquents, and The Creative Approach To Learning, will be in the March-April issue.

Timely and useful music also will be found in this coming number to be released just before the National N.C.M.E.A. Convention in Cleveland.

Established in 1873, with Ecclesiastical approbation, by John B. Singenberger, K.C.S.G.; K.C.S.S.; (1849-1924). Now issued six times a year (bi-monthly) by McLaughlin & Reilly Company, 45 Franklin Street, Boston 10, Massachusetts. Each volume begins with the November-December (Advent) issue. Prior to 1941 volumes began with the January issue each year.

Entered as second class matter at the Post Office at Boston, Massachusetts.

Material submitted for publication in the CAECILIA is welcome, but no responsibility is assumed for loss of, or failure to return safely, any unsolicited manuscripts.

Theodore N. Marier, reviewer of musical supplement. Maureen O'Shea, coordinator of the youth column. Francis A. Brunner, C.Ss.R., reviewer of liturgical and musical questions.

Editorial, Subscription and Business Office: — 45 Franklin Street, Boston 10, Massachusetts. Advertising rates on request. Subscription rates: — \$2.50 per year in the U. S. A. \$3.00 — Canada and all other countries. Remit by Money Order or check, payable at par in U. S. funds. Single copies 50¢.

When reporting change of address, give old and new address in full, and allow one month for change to become effective in our mailings.

THE EDITOR WRITES

William Arthur Reilly still standing in as a Guest Editor.

At last we have caught up on our publication dates. This issue is coming to subscribers in January the beginning of the bi-monthly period, and future issues will be scheduled for delivery in March, May, July, September, November, and again in January unless war conditions prevent, of course. CAECILIA has been through several wars now, since its founding 78 years ago, and it is truly remarkable that such a paper has lived through all these years in spite of its shortcomings and various vicissitudes. Almost all of the European papers devoted to Church Music have disappeared one by one, and now only a few remain through various consolidations. Practically every church musician feels that such periodicals are worthwhile, but because only a "faithful few" subscribe, such papers have to depend upon voluntary contributions of material and a publisher's subsidy to survive. Wherever magazines dealing with the subject of Catholic Church music have had a long and continuous existence, the continuity has been supplied by a publisher of church music.

We have just passed through another crisis in our existence brought about by the illness of our devoted and generous Editor, Dom Ermin Vitry. Father Vitry was taken ill during the summer of 1950 and as a result copy for the late issues of 1950 had to be picked up and coordinated with the result that they were late, very late, in final issuance. For almost ten years Father Vitry had single handed composed material for our columns, or cajoled others to join him in a gratuitous effort to present a genuine message in behalf of liturgy and artistic standards through the medium of CAECILIA.

His efforts were widely applauded and mark a high point in the career of this paper. We are pleased to be able to announce that he will be able to continue in an advisory capacity and as a contributor, as will several others of our recent illustrious contributors. Hence there will be no deviation from the principles which Father Vitry has expounded during the past decade. Other church music authorities have been invited to undertake

the work of sustaining our columns and thus a variety of views will be expressed insofar as they are consistent with the underlying policy of the periodical, namely, to promote the art of Catholic church music according to liturgical standards. Material from various foreign Reviews will be reproduced here, and miscellaneous current news items of interest to Catholic church musicians will be accompanied by music pages to provide practical aids and information to the students and practitioners of music in the choir and at the church organ.

It is a pleasure to be able to say also that our subscription list is now at its highest point, since the magazine was founded — a testimonial that what we are trying to do here is of interest and value to many "working in the field."

From the many who correspond with us during the year we feel that we know what the readers want to find in CAECILIA. Our growing subscription list supports that feeling. None of the secular school music papers, or non-Catholic church music Reviews, gives any comprehensive amount of space to the problems of the Catholic choirmaster-organist or the parochial school music teacher. This ever growing field encourages us to continue our efforts to provide material of special interest to Catholic church and school musicians. To get the Catholic view we need a Catholic review, whether it be in music, or any other subject related to the church and its ceremonies. The survival of CAECILIA indicates a vitality in the thinking of Catholics on the subject of church music and nourished by this lifeblood we commence the second half of the twentieth century.

.....

The National Convention of the National Catholic Music Educators will be held in Cleveland, Ohio, this spring. Those who recall the last convention in Cleveland will remember how well attended it was and how profitable were the sessions. This year there will be a clinic on Liturgical Polyphony, and approved modern music. There will also be a presentation of the National High School Chorus, and the National College Orchestra among other high lights to be announced in detail later.

W. A. R.

SACRED TEXTS SACRED SONGS



AMONG ALL THE ASPECTS OF Christian life, asceticism is perhaps the one to which the youth of today remains adamant. To say this is not to cast an unkind look upon the good will or the generosity of young people. One would hardly blame them for ignoring the necessity of spiritual mastery. Obeying only their responsiveness to whatever desirable objective is presented to them, they open curious ears, as can be expected, to the leadership of a newly-paganized world which preaches a life outlook contrary to the Gospel of Christ. From early morn to late evening, they are insidiously taught the philosophy of earthly success. The latter, supposedly, is the reward assured to those alone who, far from repressing the least of their human appetites, give them free sailing. Regardless of the objective character of these appetites, such an uncontrolled release of all human forces is labeled as "self expression." Young Catholics, still restrained from actual sin by the salutary influence of a Christian upbringing in their teens, too often unconsciously absorb this pernicious trend and, short of sin, surrender their tender wills to the dictates of a worldly spirit. Very soon indeed the lure of money and the tentacles of excessive pleasure replace the quest for inner happiness, whose price is Christian mortification. And if, per chance, the exercise of the will is recommended, it is only in order that success may be reached more securely.

The season of Lent is now at hand. The Church, the only one who has the right to possess the soul of youth and to mould it, preaches to all

Christians, young as well as old, that true success belongs to those who subdue the natural tendencies of a sinful nature, and submit them to the order that God Himself has established. There, and there only, youth may conquer happiness. Such an outlook, seemingly too austere, cannot but be a shock to young people accustomed to a leisurely enjoyment of all that comes along their path. Yet, the Church, who loves them more than a mother can love, is impervious to any compromise. During the long weeks of Lent, the daily instructions contained in the Missal will incessantly depict to young people a life wherein hardship is the means of attaining self-fulfillment, wherein penance is the gate to holiness, and wherein even apparent failure may become, according to the example of our Lord, the assurance of achievement. This is a matter of supreme importance. Not only do the daily prayers at Mass ask for the grace without which all our efforts remain futile, but the Eucharistic sacrifice is offered that God's strength may compensate for youth's natural weakness. Lastly, the songs which abound in Divine services will spur on in youth the courage which it greatly needs, that they may not only believe the challenging message of the Church, but that they may also generously adopt the practice of Christian virtue. Young people may find the spirit of Christian fortitude and, as it were, the summit of "self-expression" in three chant melodies which are particularly expressive. Let them learn these songs, and find in the soulful singing of these sacred melodies the will to persevere in forming in themselves a truly Christian character.

THE SEASON OF LENT

To enjoy a long life is the desire of all; and it is the promise made to all Christians in the Introit of the first Sunday: "Longitudine dierum replebo eum." Longevity, in the sense meant here by the sacred text, is not necessarily a long score of years. It is rather measured by making of the years granted to us by the Goodness of God a series of achievements, the culmination of which will be eternal happiness. Living a long life is, as it were, living constantly for the hereafter. Is this not the greatest desire of youth? At every step, young people think of life, not of death. This is a most legitimate desire; so legitimate that, at the onset of Lent, the Church herself prompts us all to look for this assured reward of a generous penance. The secret of the promised longevity, that

is, of a full life, resides in a well directed youth; for it is very likely that a right orientation of our young years will give us stability in a more mature age. Difficult as it may look during the years exposed to dissipation, leading our way to God is the straight path to a long life. In order to secure our steps while we are young, we must submit constantly to Divine grace. Hence, we hear in the Introit: "Invocabit me, et ego exaudiam eum; eripiam eum, et glorificabo eum." Let young people, particularly during Lent, retrace their steps towards God with a clearer view and with a stronger desire. May their highest ambition be to form in themselves a strong Christian character. This objective demands spiritual discipline.

Invocabit me

Invocabit me, et ego exaudiam eum:
eripiam eum, et glorificabo eum:
longitudine dierum adimplebo eum.

He shall cry to me, and I will hear him:
I will deliver him, and I will glorify
him: I will fill him with length of days.

Introit of the First Sunday

No sooner is youth learning control of self than an invincible weakness mars its efforts, and a danger of falling back is lurking. Prayer, and prayer alone can impart to spiritual exercise the consistency which is obviously wanting in young people. Through prayer, youth learns to depend not on one's strength but on the grace of God. And although relying on someone else is somewhat distasteful to the young, they must learn to rest all upon God. If prayer is to develop spiritual strength, it must be constant. To pray is less a passing expression of piety than a permanent attitude which makes the soul rely on God at all times. Prayer, thus understood, is neither an expression of fear or of selfish asking. It is rather pleading with utmost confidence for the companionship of God, and submitting our actions to His glorification. Hence, we pray in order to make God ever present in our living, to be one with Him in all our efforts, to make spiritual discipline a constant expression of our agreement with His holy will. It is to this kind of prayer that the Communion song of the Second Sunday invites young people. It asks God to "sympathize" with our endeavors: "Intellige clamorem meum." And, we know that, if God looks favorably upon young souls' submission, the success of their Lenten penance is assured. Winning a victory over dissipation and over neglect, they will feel that inner happiness which comes from knowing where their precious youth is going.

Intellige clamorem meum

Intellige clamorem meum: intende
voci orationis meae, Rex meus, et
Deus meus: quoniam ad te orabo,
Domine

Understand my cry: hearken to the voice
of my prayer, O my King and my God; for
to Thee will I pray, O Lord.

Communion of the Second Sunday

Youth is much inclined to limit its efforts to individual achievement, and to give small consideration to efforts made in common. This is the result of the selfish environment in the midst of which young people grow. In a world of competition, there is no place left for collaboration. The Communion Song of the Fourth Sunday opens to youth a larger field for the formation of their character. The whole Church is now intensely engaged in spiritual exercising. Hence, it is neither one or the other who is working towards spiritual growth; it is the whole Catholic youth which is united as a body. Thus, the efforts of everyone benefit all. It is indeed comforting to know that the Church, as a "New Jerusalem", is the "well built city" wherein Christ forms the Christians of the future. If young people understand this encouraging truth, they will prefer the sacramental means of sanctification to their own personal efforts. Or rather, they will convert these efforts into a participation to the current of grace which runs into the souls of their companions. Constantly borrowing from the very sources of the Church, they will pray and work as one body. They will thus share in the building up of the greatest spiritual achievement; namely, the formation not of a few scattered Christians, but of a truly Catholic Youth.

OBSERVING THE SUNDAY IN SONG

THE IMPORTANCE OF SACRED SINGING during the season of Lent could hardly be over-emphasized; the intense devotion demanded of the faithful during this period of spiritual reform needs the support that song infallibly lends to human endeavor.

What is the function of the Lenten melodies? To radiate among all Christians a mystery which is unfolded in every one of them, namely, their individual incorporation to the redemption of Christ Jesus. Every member of the faithful, at this time, is submitting himself, freely and willingly, to an inner transformation. In a greater or lesser measure, he is gradually passing from the sinfulness which keeps the soul away from God to a fuller participation in divine life. And, because there is between sinfulness and life in God an immeasurable distance, this changing of the soul is an unfathomable mystery which reaches into the very core of the life of every Christian. It is supremely intense, as all are bound to find out every year; for, it stirs up and leads the intimate powers of both our minds and our wills in the opposite direction. The aim of this spiritual enterprise is nothing less than making sinners the "redeemed" of Christ.

To second this undertaking is the mission of sacred song; and rarely is music called to a more exacting role. However legitimate the solemnity of worship may be, it is insufficient to shoulder the thriving of souls in labor. During Lent, the lyric power of song must arouse men to act and to persevere in their efforts. Is it necessary to recall again that the Choir is invested with the serious duty to bring home to its brethren the portentous meaning of the music of Lent? This is no time for "loafing" with sarcastic or apathetic disgust, as if the melodies offered by the Church in this holy season were but an unwelcomed imposition. Such an attitude, (all too prevalent, alas) not only shows a lack of artistic taste, but it reveals a secular trend which estranges singers from a grave religious mission. How much more edifying it would be if members of the Choir, fully aware that their participation in sacred song as a powerful agent in the spiritual progress of the parish, would obediently devote more time to rehearsal and thus prepare themselves to lavish upon their correligionists the riches of courage and of devotion which the melodies of the Church contain in abundance. If the Choir itself is to make a profitable Lent, let it be sincere and exemplary in the discharge of its duty.

The Spiritual Content of the Lenten Melodies

WE NEED NOT FEAR A SCARCITY EITHER in quantity or in quality. The repertoire of Lent is so abundant and rich that we can but sum up our appreciation in a few suggestions. But even then, these suggestions only provide the singers with a lead into the impressive possibilities of many melodies which, until now, remain totally unknown. The Introits and the Communios are the solid frame of Eucharistic singing in Lent. They in turn open the door to the sacred mysteries and they conceal the soul in personal contact with Christ in the Divine Banquet.

1. Christian warfare is hopeful. To arouse this unassailable hope is the general theme

of the Introits of the four Sundays. Christians are hopeful because the warfare is but the realization of a plan designed by the wisdom of God himself, and their enterprise is the unfolding of a design of God. Furthermore, the warfare is not a lonely endeavor, for it is conducted by Christ who experienced it before us, in order that He might give us an example to emulate. Lastly, the warfare of Lent is a fraternal undertaking, equally shared by all, regardless of their personal dignity, within the Church herself. In all, it is a work of eternal planning, of divine action, of united response.

This spirit of confidence in the success of a spiritual enterprise is spurred on every Sunday of

Lent by the Introit of the Mass. The powerful lyric accent of their melodies rallies the faithful as it were, around some particular aspect of what a prayer of the liturgy of Ash Wednesday calls "a sacred warfare." Following this hardy comparison, the Introit may rightly be interpreted as the battle cry with which military leaders are accustomed to arouse in the ranks of their soldiers the heroic courage which is often the secret of victory. Every Sunday, the flaming call to battle takes on another aspect, though its theme remains the same. On the first Sunday, the spiritual campaign of Lent is clearly outlined as a step forward in the fulfillment of a vocation, the exemplar and the security of which is found in the mission given to Christ Himself by the Father. On the second Sunday, the Christian clearly sees, at every turn of his spiritual undertaking, the merciful hand of God, fulfilling the unbreakable promise of His covenant, and sustaining the smallest effort of our good will. On the third Sunday, the faithful is gaining in spiritual assurance, because the eyes of God, by their penetrating look, make God Himself, as it were, present in the struggling souls. With the dawn of the fourth Sunday, called Laetare, the warfare is turning into joy, because the new man, the Christian man, is gradually replacing in each individual soul the old man, the man of sin.

2. *An animated piety.* The source of a devotion which is able to withstand a continuous effort towards God is found in the participation in the Eucharistic Banquet. It is to this source of perseverance that the Communion songs lead us with an admirable discretion. On the first Sunday, as we march on to the sacred Table, the grace of Christ is called a "shoulder", a "wing", and a "shield." These images assure us, in vivid terms, that in the Eucharist one finds protection against failing in its efforts and a growing desire to ascend

towards being closer to God. These, then, are the qualities of a true spiritual reform: it shall be resistant and progressive. The Communion Antiphon of the second Sunday is an insistent cry, a prayer rising from the depths of man's heart. The Christian realizes how the success of a fervent Lent wholly depends upon a close relationship with God. It is in prayer, and in prayer only, that the soul reaches this closeness with God. And the best prayer is that which rises from the heart, when Christ Himself is abiding in us by His sacramental presence. On the third Sunday, the Eucharist is compared with a "house" and to a "nest." It is as if the Church would indirectly suggest that, even though we are fighting the battle for establishing God's kingdom within ourselves, we may constantly return to the communion with Christ whose love enkindles the courage which nothing can weaken. On the fourth Sunday, the end of the battle is in view. In the far distance, the city of Heaven, our lasting abode, appears as the reward for our good works. And yet, the city is here, even now; the city of the faithful, all partaking as one in the Body of Christ.

Three times a week, these Eucharistic songs shall be interrupted by a sort of battle slogan, namely, the great Tract of Atonement sung on Mondays, Wednesdays and Fridays, "Domine, ne memineras." It is a short epic wherein the spiritual warfare of every soul is expressed with unsurpassed realism. Every Christian will find in it the most adequate expression of his own spiritual history. The text itself is expressive of the two sentiments which make up the true spirit of penance: first to recognize the plight of our guilt; then, to summon, even daringly, the saving power of God. With the words "ne memineras, ne retribuas," opposed to the words "adjuva, libera", our constant rising from the depths of sinfulness in order to be incorporated to Christ's redemption, is verily expressed.

General Remarks:

1. The Psalm formula selected for the choirs using a psalmodied Proper is that of the 2nd mode, with the ending "D", as found in the Liber Usualis, page 114.
2. The calendar is purposely maintained within restrained limits for each group. The main objective is to provide such a repertoire as will at least develop the atmosphere proper to each season, and thus make each Sunday a new spiritual and musical experience.

LENT

3. Capital letters indicate the approximate degree of difficulty of the melodies: D difficult MD — medium difficult ME, relatively easy, and E — easy. The director shall, of course, take into account the actual ability of his choir.

4. Simplified Introits are offered for less advanced choirs. These are authentic Gregorian melodies, but so simple that any group of singers can learn them rapidly.

These may be purchased for 2¢ each, in bundles of no less than 6. Orders are payable in advance, and postage will be charged to the customer. Please order from CAECILIA, Editorial Office, 3401 Arsenal Street, St. Louis 18, Missouri. Choirs may subscribe for the entire series of 8 leaflets for the liturgical year for 15¢ per set.

5. Pages indicated refer to the last edition of the Liber Usualis (No. 801).

Choirs with no experience of the Proper may use such books as the following: Proper of the Mass by:

Fathers Koch and Green (McLaughlin & Reilly Co., Boston), Father Carlo Rossini (J. Fischer & Bro., New York City), Very Rev. Theo. Labouré, O.M.I. (McLaughlin & Reilly Co., Boston), Father Campbell (St. Anthony Guild Press, Patterson, N. J.), Mrs. Justine Ward (Catholic Education Press, Washington, D. C.) Cyr de Brant (McLaughlin & Reilly Co.).

Simple

1st Sunday:

1. Introit "Invocabit me" sung with a simple Antiphon *or*, psalmody the entire Proper on the formula of the 2nd mode.

L.U., P. 114

2nd Sunday:

Psalmody the Proper on the formula of the 2nd mode (L.U., P. 114), with the exception of the Communio "Intellige"

L.U., P. 549

MD: Should be attempted, in spite of its difficulty for an inexperienced choir, for its melody is striking even to unaccustomed ears.

3rd Sunday:

The entire Proper psalmodied on the formula of the 2nd mode

L.U., P. 114

Because of serious technical difficulties involved, psalmody the entire Proper on the formula of the 2nd mode, with the exception of the Communio.

The psalmic formula is found in

L.U., P. 114

Advanced

1. Introit "Invocabit me" L.U., P. 532

MD: This melody requires firmness and a general brightness in tone quality.

Psalmody the long Tract "Qui habitat" on the formula of the 2nd mode

L.U., P. 114

Psalmody the Proper on the formula of the 2nd mode (L.U., P. 114), with the exception of the Communio "Intellige" L.U., P. 549

MD: A virile invocation with a broad sweep and flexible intensity. Can be learned without difficulty by an eager choir.

The entire Proper psalmodied on the formula of the 2nd mode L.U., P. 114

This will give a week's time in order to prepare the melodies of the next Sunday.

Introit "Laetare" L.U., P. 559

D: In spite of its inherent difficulty both in construction and expression, this melody is a "must" because it is the most daring outburst of confident rejoicing found in liturgical song.

(D. E. V.)

*RAMBLINGS OF AN ORGANIST

(A Series of Reminiscences)

by Dr. Caspar Koch



IN A FORMER OCCASION WHEN I spoke before this body, the subject "The Catholic Influence on Bach" was assigned to me. Objectivity was provided by the import of the subject. In the present assignment, "Ramblings of an Organist," pitfalls present themselves at every step. I am confronted with the necessity of resorting to the use of the first personal pronoun more frequently that would ordinarily become a gentleman. "A gentleman," says Cardinal Newman, "never speaks of himself except when compelled." I trust that, on the plea of necessity, I may escape without incurring the censure of the learned Cardinal.

Carnap, Germany

My first recollection of something happening in this world goes back to my first conscious visit from our Rhineland village to the big city to participate at Mass. The immediate attraction was the organ music rolling down from the loft, and I turned toward the source of those wonderful sounds. Then my mother took me in her gentle hands and turned my face toward the altar. That was my first lesson in liturgy — liturgical art must not attract attention toward itself but focus it on the altar.

Alton, Illinois

A few years later I was brought into closer contact with the organ. I was permitted to do the pumping and I became conscious of the effect of fluctuation in wind pressure on tone and pitch. The organist, Henry Timper, who was also our school teacher, had come to Alton fresh from college, the Catholic Normal School in St. Francis, near Milwaukee. He spoke with profound respect of one Professor Singenberger, in whom the great man and the great musician were combined, so that no one stepping into his presence could escape his overpowering personality.

*Address delivered at Synod Hall, Pittsburgh, Pennsylvania, May 8, 1950. Reproduced with the permission of the Author and the Pittsburgh "Observer."

St. Francis

In St. Francis, Singenberger taught choir technique, harmony, counterpoint, composition, music history, Church Latin, liturgy, Gregorian, piano, organ — and he was a master in every department of the art. His lectures were delivered in classic German. His improvisations on a two-manual, ten-stop organ, usually on themes from the Proper of the Mass, were never to be forgotten. His training with the Jesuits in Switzerland and with Dr. Franz Witt, the founder of the German St. Caecilia Society, provided a gilt-edge education. He was a strict disciplinarian, but the fine artist sparkled from every fiber of his being.

He founded the American St. Caecilia Society and for 50 years was its president and the editor of its organ, "The Caecilia." In summer he gave Gregorian courses in various cities, punctuated with so-called Caecilian festivals.

Covington, Kentucky

I attended one of these church music conventions in Covington, Kentucky. Here Father Henry Tappert held forth with a choir of 85 voices. Palestrina's "Tu es Petrus" Mass was the highlight of festival. Some 30 or 40 organists who had come far and wide were given a rehearsal under Singenberger which excited the widest comment. For a full hour he kept them at the response on one tone (*recto tono*) of the "*et cum spiritu tuo*," which few organists ever thought worthy of even a minute's attention at choir rehearsal. Amusement gave way to amazement as the hour progressed. It was a *tour de force*.

I must not neglect to mention Father Tappert's organist, Edward Strubel. When the Holy Father decorated him a few years ago I could in all sincerity tell him that I knew of no one in America more deserving of the honor. His predecessor at the Covington church was Hellebusch, the well-meaning compiler of a notorious hymnbook.

The chant used by Singenberger was the Regensburg, or Ratisbon, edition, which had been given papal sanction, in fact, made obligatory by Rome. It was a temporary solution in a difficult situation. We know now that the edition was corrupt, and the great work in chant research by the Benedictines of Solesmes had to await a more propitious moment. But this is significant: Singenberger was a frequent visitor at the Benedictine Abbey of Beuron, and he, as far as it proved feasible, adapted the Solesmes form of chant rhythm to the official melodies. Haberl's "Magister Choralis" was replaced at the school with Dom Kienle's "Choralschule" some 15 years before the *Motu proprio* made its appearance.

Singenberger's task was not an easy one, but a deep faith in his mission and the unflinching support given him by the Bishops of Milwaukee helped to sustain him. Rome gave him the highest honors accessible to laymen. He was four times decorated by three Popes.

Pittsburgh

On a call from the Carmelite Fathers at Holy Trinity Church, Singenberger sent me to Pittsburgh. Gradually the prevalent choir music was supplanted by the so-called Caecilian style and, of course, Gregorian chant. I think that the proper of the Mass found its first local introduction at Trinity.

A few years later Hans Glomb came to St. Mary's, Sharpsburg, Father Otten, the pastor, having applied to Singenberger for an organist. His outstanding musical gifts, his fire and zeal soon gave St. Mary's a high musical rating in the Pittsburgh Diocese.

With the support of a few other organists we organized a Catholic Guild of Organists, complete with a state charter. With a choir of some 120 singers we gave a program of classics from Palestrina and Lasso to Ett, Witt, Haller and Singenberger at St. Philomena's Church, April 24, 1898.

But we were not the first to produce Palestrina here. Harry Archer, organist of the Grant St. Lutheran Church, had performed Palestrina and Gregorian Chant, Ratisbon version, at his church, and had edited the Gregorian Chant, both the Graduale and the Vesperale, with an English translation for the use of Lutheran churches in America. Before departing for the west he presented the complete works of Palestrina, in 33 magnificent volumes, to Carnegie Library.

All of this took place in the 1890's. At a Catholic convention in Pittsburgh we were invited to provide a strictly liturgical program for the Pontifical Mass in St. Paul's Cathedral. Since the organ loft in the transept of the old cathedral could not accommodate the choir of 100 men, we were given permission by Bishop Phelan and Father Canevin, the pastor, to employ an orchestra along with the choir in the large rear loft. The Mass, by Adler, was sent us by Singenberger, and the Proper of the Mass was sung by Brothers of Mary from St. Mary's on the North Side and St. Michael's, on the South Side; Charles Guthoerl, of St. Peter's, South Side, played the organ accompaniment.

A few years later Joseph Otten came here as organist of St. Paul's Cathedral. His seriousness and integrity as a church musician became a welcome force in clearing the choir loft of unecclasiastical music.

(A staunch adherent of the Ratisbon chant, Mr. Otten but reluctantly accepted the new Vatican version, and he steadfastly rejected the Benedictine form of rhythm. In Ratisbon itself — I am somewhat anticipating the tempo — Dr. Haberl invited the Beuron Benedictines to teach the chant at the school, and he publicly declared that the rhythmic principles of Ratisbon were incompatible with the Vatican melodies. Mr. Otten, however, a martyr to the cause, undertook the impossible and applied the Ratisbon form of rhythm to the Vatican chants. (No one, of course, could question his sincerity.)

Berlin

At the turn of the century I was with Dr. Reimann, noted Bach player in Berlin. He was organist of the fashionable Kaiser Wilhelm Memorial Church — Protestant, of course. One day I found him occupied with the Bach choral preludes and he told me that Da Motta, the court pianist, was being married at the church and that he and his bride had made a request for three Bach preludes. So I said: "Do they not know that Mendelssohn and Wagner have written wedding marches?" He threw up his hands: "Do you mean to say that in America they play such things in church?"

In this church also, the Protestant Dom (or Cathedral) choir of 40 men and 60 boys gave a sacred concert, the program including compositions by Palestrina and Lasso, in addition to the usual Bach. On the way home with Dr. Reimann

I expressed my amazement at the prominence given by a Protestant choir to the 16th-century Catholic masters. I have never forgotten his rejoinder: "But what else is there in the realm of church music that is worth singing? Moreover, if you wish to hear Palestrina you must go to Regensburg."

Regensburg (Ratisbon)

In addition to the Regensburg Dom, a jewel among medieval cathedrals, its equally famous choir and the role it played in the history of church music, there is the *Kirchenmusikschule*, or School for Church Music, which was founded by Rev. Dr. Haberl at the suggestion of Franz Liszt, the piano wizard, and Rev. Franz Witt, the reformer of church music and founder of the St. Caecilia Society. They also sent the first contribution toward the building fund.

At this school — the course lasted from January to July — only 16 students were admitted. They were provided with a faculty of eight teachers, each a specialist in his field. There was one layman among them, Josef Renner, the cathedral organist. Being a married man, he was paid one mark (24 cents) per lesson. The other teachers, priest-musicians, donated their services. A student paid for tuition, room, board, and the use of practice organs about \$23 per month.

In 1903 there were 17 students; they came from Prussia, the Rhinelands, Bavaria, Silesia, Russia, Croatia, Italy, and America. Five were priests, newly ordained, among them Father Manzetti, from Italy, and Father Petter from Rochester, New York. These two became founders of the St. Gregory Society of America, and, respectively, its first president and vice-president. A few years earlier, Don Lorenzo Perosi had attended the school. He had been sent by Pope Leo XIII to study Palestrina.

Modeled after the Ratisbon School were: the music department at St. Francis', Wisconsin; the Schola Cantorum of Paris; the Pontifical School of Rome; the music department of St. Patrick's College, Maynooth, Ireland; the Pius X School of New York.

Among the faculty at Ratisbon there was Dr. Haberl, a man of vast erudition, the outstanding authority in the field of church music, discoverer of the works of Dom Dunstable, editor of the official chant books, editor of three music periodicals, editor of the complete edition (from volume

10 on) of the works of Palestrina, editor of the complete edition of Orlando Lasso up to the last volume (volume 21) to appear, and so on and on.

Then there was Canon Michael Haller, known as the "Twentieth-century Palestrina," whose book on counterpoint we had studied under Singenberger. Palestrina had written six motets, each for twelve-part triple chorus, that is, for three choruses of four voices each. The third choruses had been lost, and the publishers called upon Haller to recompose them.

He said to me one day: "It took all of my summer vacation. The critics wrote that, if they had not been told that the third choruses were involved, it would have been impossible to detect it. Had they but looked a little more closely they would have discovered that, while Palestrina had committed some parallel octaves, in the restored version of the third choruses I avoided them!" It was, and remains, a masterpiece of craftsmanship.

By a peculiar quirk of circumstance, there were among the students four first tenors, four second tenors, four baritones, and four basses. That left one to play the organ, a post to which he whose voice it was found, could most readily be dispensed with was appointed!

At the close of the school year I suggested that Haller's "Non nobis, Domine," a fugue for four voices of men with organ, be performed. Haberl had never heard it and sent to Pustet, the publisher, for copies. Haller told us afterward, that some 20 years earlier, Singenberger had passed through Ratisbon and asked for some new compositions for "Caecilia." "So I gave him the 'Non nobis,'" said Haller, "on which the ink was hardly dry. He sent me a printed copy, I forgot all about it, and today I heard it for the first time."

The last day of the school year was also the first day of the Caecilia festival. There was also the program for Holy Week by the Cathedral choir. Musicians from all parts of Europe and elsewhere came to Ratisbon for these events.

All these programs were sung practically without special rehearsal. Rehearsals were devoted in the main, to solfeggio and sight singing. Thus the performances themselves took on the character of inspired improvisations. Now I understood what Dr. Reimann had in mind when he said that to hear Palestrina one must go to Ratisbon.

There is a characteristic story told by Dr. Haberl. He was producing Liszt's "Saint Elizabeth."

At rehearsal the prima donna balked at the tempo, saying that at such a speed it was impossible. Haberl said he regretted that she could not meet the tempo and called on a ten-year-old choir boy and, to the delight of Liszt (who was singing along with the basses) the boy sang the aria at sight and at full tempo.

Beuron

Before leaving Ratisbon, Father Petter insisted that I visit the Benedictines of either Beuron or Solesmes. I had read a remarkable book by Dom Raphael Molitor of Beuron, "Chant Reform after the Council of Trent." The author had shown that the so-called Medicean edition of the chant (16th century), upon which the Ratisbon chant was based, had not been edited by Palestrina, as had generally been believed; also, that the edition had not received papal approbation. The findings wrested the halo from the Ratisbon edition and cleared the way for the official recognition of the traditional chant. So, at the Abbey I asked for Dom Molitor. A young priest of 30 came to tell me that Dom Ferdinand Molitor was absent and would regret not to have been able to greet me. I asked whether I could pay my respects to Dom Raphael Molitor. With a smile he told me that he was Dom Raphael.

A daughter and a son of Singenberger's had joined me in Beuron. Otto Singenberger and I were invited by the Archabbot to break bread with the monks, and at the same time came an invitation for me to give an organ recital for the whole community. The organ, a beautiful instrument of some 60 registers, had been built by the monks themselves. Everything we saw breathed beauty; beauty, of course, not for its own sake but for a nobler, higher purpose, for the Benedictines are good Catholics.

(Otto Singenberger succeeded his father at St. Francis, but he died at too early an age. Singenberger's daughter graces our meeting with her presence today.)

In Paris we attended the Pontifical Requiem High Mass in Notre Dame Cathedral. Pope Leo XII had died, and the great of Paris had gathered to do him reverence. A magnificent mixed choir with full sympathy orchestra, Vierne at the great organ, performed the Requiem Mass by Gabriel Faure. It was a far cry from the chorus of angels at Ratisbon and the chorus of penitents at Beuron.

New York

In New York we were met by a representative of the firm of Pustet. He informed us that Cardinal Sarto of Venice had been elevated to the papacy. "He is a fine musician and a patron of Don Lorenzo Perosi. So we shall no doubt hear something of genuine significance on church music."

A few months later, as you know, that most profound document on church music, the *Motu proprio*, appeared. The rest is modern history.

Pittsburgh Again

Bishop Canevin immediately ordered the dismissal of women from the choir lofts, setting Easter of 1904 as the deadline. And he meant it. When Holy Trinity Church, which had banished women long before the deadline, celebrated its Golden Jubilee some months after, the Bishop was presiding in the sanctuary. No sooner did the choir begin the *Kyrie* than the Bishop beckoned the pastor:

"Father, put those women off the choir at once."

"But, Bishop, we have no women in the choir."

"But I hear them singing."

"Oh, you are hearing the choir boys."

It was the first time that our Bishop had heard a boy choir.

With the women went the Masses by Wiegand, Farmer, Haydn, Mozart, and Beethoven. By the time Father Rossini came, and Bishop Boyle placed him at the head of the Diocesan Commission, the soil had been prepared. With genuine pride, and in all humility, we can say that what has since been accomplished in the Diocese of Pittsburgh is without parallel in the history of church music in America.

Today

And today, at this hour, can we say that progress is being made, forward and onward and upward, even after what we witnessed at the Ratisbon convention? We may answer that in the affirmative. This morning at High Mass we heard antiphonal singing, the schola and the voices in the Common of the Mass. That is one of the high objectives of the *Motu proprio*, an objective inspired by the motto of Pius X to restore all things in Christ.

(Continued on Page 72)

OUR MUSIC THIS MONTH

ALVERNO HYMNAL, PART II. *For Two Equal Voices and Organ; Compiled, Edited and Arranged by Sister Mary Cherubim Schaefer, O.S.F.; Edition Number 1700 A; 126 Pp.; Price \$1.25.*

The complete Alverno Hymnal is being published in separate large sections. Last year Book I containing music for Advent, Christmas, Holy Name, and Epiphany was issued. Part II is now in print and includes music for Lent, Holy Week (complete morning services), Easter, Ascension, Pentecost, Holy Trinity, Corpus Christi, Christ the King, and All Saints.

Sample pages of the Voice Edition of Part II are printed in the present supplement.

Under the editorship of Sister Mary Cherubim, O.S.F., founder of the Alverno College of Music, Milwaukee, Wisconsin, the Alverno Hymnal has been prepared with musical skill and with an eye to the practical phases of two-part choir work. The editor contributed many original compositions to the book where such were felt to be needed. She made revisions of English translations of German texts and arranged, according to the requirements of the book, the music of a large number of representative church music composers. In addition, Sister Cherubim wrote original introductions for the hymns as well as organ interludes for each verse of the hymns. These original organ phrases appear in the Accompaniment Book only.

Part III of the Alverno Hymnal, now in preparation, will include for special services, hymns in honor of Saints, The Sacred Heart, Blessed Sacrament, Benediction Music, and Hymns in honor of the Blessed Virgin Mary.

When completed, the Alverno Hymnals will comprise as practical and complete a repertoire of two-part music for equal-voice choirs as is available in this country at the present time.

REGINA CAELI by *Antonio Lotti; Transcribed for S.T.T.B.B. Voices by Caspar Koch; Edition Number 1620; Price 16¢.*

The Lotti setting of the Eastertide Antiphon of the Blessed Virgin Mary is perhaps one of the best-known part settings of this text. Dr. Caspar Koch of Pittsburgh, Pennsylvania, whose musical reminiscences appear on other pages of this issue, prepared the present transcription for Unison boys' voices and four-part men's voices. In this five-voice setting, Lotti's composition sounds rich and sonorous and should fall well within the technical grasp of the average choir.

RESPONSORIES FOR TENEBRAE SERVICES by *Joseph McGrath; First Nocturne, Last Three Days of Holy Week; Two and Three-part Men's Voices, Unaccompanied; Edition Number 1749; Price 80¢; 20 Pages.*

This new publication answers the needs of many seminary and parish choirs who would like to sing harmonized settings of the Holy Week Responsories as a supplement to the chants of the remainder of the office.

Three pages from the 20-page folder have been selected for the supplement. The nine Responsories — three for each of the nights of Tenebrae — are simply designed and musically effective.

NOW READY

THE 1951 CATHOLIC CHOIRMASTER'S DIARY

Compiled by Cyr de Brant

Rubrics and historical notes for each day. Designed especially for Catholic choirmasters. Published annually. Price 80¢.

LENT

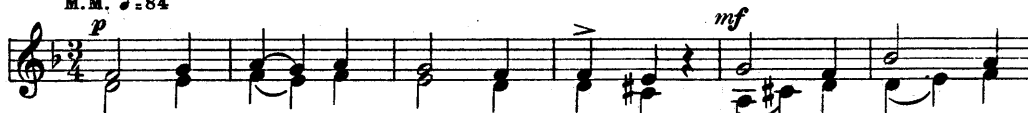
5. See Th'Eternal Word Descending

(Aspice ut Verbum Patris)

Friburg Breviary
Tr. W Wallace

Aug. Wiltberger (1850-1928)

M.M. ♩ = 84



1. See th'e - ter - nal Word de - scend - ing From the throne of
2. Oh, what an - guish what af - flic - tion Hem Him round on
3. 'Neath that load of an - guish sink - ing, Drops of blood fall
4. Wak - ens in His des - o - la - tion, Wea - ry Pe - ter,



1. bliss su - preme, Love con - strained, His way now wend - ing
2. ev - 'ry sidel Who can tell His der - e - lic - tion
3. from His brow; Won - d'ring earth in si - lence drink - ing,
4. John, and James; "Watch and pray lest in - temp - ta - tion



1. Ad - am's chil - dren to re - deem. To re - pair the world's dis -
2. While His sup - pliant ac - cents cry: "O My Fa - ther, O My
3. One by one the drops that flow. But an an - gel, swift - ly
4. Ye shall fall" He rep - re - hends. Saf - f'ring Je - sus, by Thine



1. as - ter And a - mend its trag - ic fall, Prone up -
2. Fa - ther, Let this chal - ice pass a - way; Yet not
3. glid - ing, Comes from heav - en to His aid. Je - sus
4. an - guish, By Thy bit - ter ag - o - ny, Grant that



1. on the earth, our Mas - ter Prays for par - don for us all.
2. My will, Thy will rath - er Be ac - com - plish'd on this day."
3. then, God - head hid - ing, Com - fort seeks from those He made.
4. we the temp - ter van - quish, Ev - er pray'r - ful, watch - ful be.

(C. 51-2)

M. & R. Co. 1700A-B2

LENT

6. With Sorrow Deep Oppressed

Friburg Breviary
Tr. T. T. Potter

(Maerentes Oculi, Spargite Lacrimas)

Sister M. Cherubim, O.S.F.

Lento M.M. ♩ = 69



1. With sor - row deep op - press'd, our sins let us de - plore, That
2. Be - hold the ruth - less hand with dead - ly hate draw nigh; See,
3. A pil - lar they de - scry, and jeer - ing, lead Him there; With
4. O Chris - tian, mourn and weep! more tor - ture man con - trives; For
5. Then, black - est, dead - liest sin! with rude and cut - ting cords They
6. To Him Who free - ly died up - on the cross of shame, To



1. fill our ver - y hearts with bit - ter grief and shame, While
2. how with sword and spear the Lord they ap - pre - hend: They
3. ropes they tie Him fast, His bod - y to de - fame: They
4. en - vious Jews not yet their dead - ly hate have stilled: Up -
5. drag our bless - ed Lord un - to the place of death. Up -
6. gain for sin - ful man God's mer - cy, peace, and grace, Be



1. pon - d'ring o'er the wounds, the pain and tor - ments
2. mad - ly strike His face, they bind His sa - cred
3. lash and flog His flesh, they scourge the gen - tlest
4. on His brow di - vine a thorn - y crown they
5. on the cross He dies, a vic - tim of His
6. hon - or, fame, and praise, be glo - ry ev - er



1. dread, Which cru - el man for God did frame.
2. hands, And smite His limbs with sav - age strength.
3. Lamb, Who ut - ters not a word of blame.
4. press, While Je - sus' soul with grief is filled.
5. love, For - giv - ing man with dy - ing breath.
6. sung In grate - ful hymns by ev - 'ry race.

(C. 51-2)

M. & R. Co. 1700A - B2

LENT

14. Behold Thy Savior on the Cross

Tr. by W. Wallace
(Freely revised)

Raffaele Casimiri (1880-1943)
Arr. by S. M. Ch.

M.M. ♩ = 72

1. Be - hold thy Sav - ior on the cross, The Lamb for sin - ners
2. What bar - ren tract pro - duced those thorns? What hand did plait that
3. O Christ, the thorns that wound Thy brow Were sown by our great

1. slain; — How pa - tient - ly He hangs there - on In
2. crown? — It was man's proud, dis - dain - ful mind, His
3. sin; — Pluck from our — hearts the dead - ly thorns And

1. bit - ter grief and — pain. Oh! gaze up - on His bleed - ing brow The
2. ruth - less hand of — scorn. Each thorn now steeped in — Je - sus' blood, May
3. plant Thy love there - in, That in Thy pierc - ed — brow we find The

1. wounds are deep and red; — There see the pierc - ing crown of thorns They
2. turn to love's red rose; — Its scent draw us to Je - sus' Heart, Where
3. seed of vir - tue's pow'r, — And nur - ture well its sprout - ing root Un -

Lento

1. pressed up - on His Head, — They pressed up - on His Head.
2. yearn - ing fire e'er glows, — Where yearn - ing fire e'er glows.
3. to love's beau - teous flow'r, — Un to — love's beau - teous flow'r.

(C. 51-2)

M. & R. Co. 1700A-B2

LENT

26. What a Sea of Tears and Sorrow

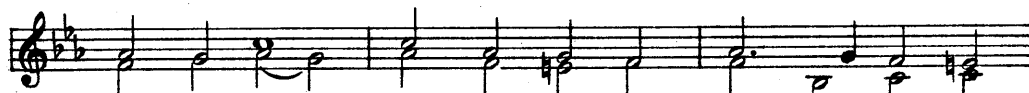
Tr. Fr. Caswall

(O quot undis lacrymarum)

R. R. Terry (1865-1938)

M.M. $\text{♩} = 76$ 

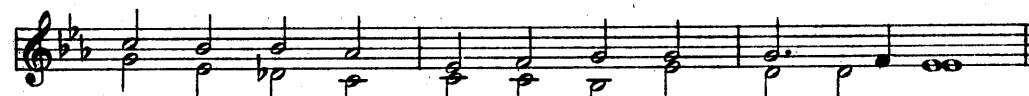
1. What a sea of tears and sor - row Did the soul of
2. Oh, be - hold that mourn - ful Moth - er, See the tears that
3. Griev - ing Moth - er, we be - seech thee By thy tears and
4. Moth'r of Sor - rows, hear our plead - ing! From thy Son do



1. Ma - ry toss_ To and fro up - on its bil - lows,
2. free - ly flow_ Down up - on His man - gled bod - y,
3. sor - row deep,_ By the sa - cred wounds of Je - sus,
4. thou ob - tain,_ Through thy grief and through thine an - guish,



1. While she wept her bit - ter_ loss,_ As she held in
2. O - pen side, and thorn - pierced brow,_ While His hands and
3. By His death for stray - ing_ sheep, Help us that with
4. That His death be not in_ vain;_ But that we, our



1. arms her Je - sus, Tak - en from the rug - ged cross.
2. feet she kiss - es, Del - uged in a sea of woe!
3. true con - tri - tion For our fail - ings we may weep -
4. sins be - wail - ing, Par - don and sal - va - tion gain.

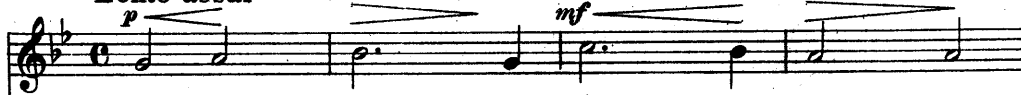
27. O Vos Omnes

Divine Office

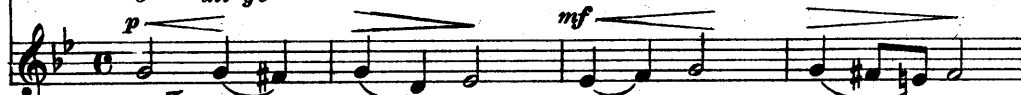
(Suitable for Offertory Insert)

Sister M. Cherubim, O.S.F.

Lento assai



O vos o - mnes, O vos o - mnes,
O all ye



O vos o - mnes, O vos o - mnes,

(C. 51-2)

M. & R. Co. 1700A-B2

LENT

qui tran - sí - tis per vi - am, at - tén - di - te
that pass by the way attend

qui tran - sí - tis per vi - am at - tén - di - te

et vi - dé - te si est do - lor sí - mi - lis si - cut
and see if there be any sorrow like to

et vi - dé - te si est do - lor sí - mi - lis si - cut

do - lor me - us si - cut do - lor me -
my sorrow.

do - lor me - us si - cut do - lor me -

- us, si - cut do - lor me - us.

- us, si - cut do - lor me - us.

Recessional: HOSANNA TO THE SON OF DAVID

Sister M. Cherubim, O.S.F.

Allegro maestoso

1. Ho - san - na to the Son of Da - vid, Ho -
 2. The He - brews bear - ing ol - ive branch - es, Went
 3. O Je - sus Christ, our Lord and Sa - vior, May

1. san - na to the Son of Da - vid!
 2. forth their King in tri - umph greet - ing:
 3. We in hom - age join the sing - ing:

1-3. Bless - ed is He that
 1-3. Bless - ed is He that com - eth in the Name of the

com - eth in the Name of the Lord,
 Lord, bless - ed is He that com - eth in the

Name of the Lord! O King of Is - ra - ell

Ho - san - na in the
 O King of Is - ra - ell Ho - san - na in the high -

high - est, ho - san - na in the high - est!
 est, ho - san - na in the high - est!

(C. 51-2)
 M. & R. Co. 1700A-B2

EASTER

47. Our Lady in Eastertide

Rev. John O'Conner (Revised)

17th Century melody



- M.M. ♩ = 112
1. Re - jice all ye that sor-rowed sore, Al - le - lu - ial For
 2. Where, bless - ed Moth - er, is thy pain? Al - le - lu - ial 'Tis
 3. Ah, Ma - ry, pur - est maid - en, say - Al - le - lu - ial From
 4. From wounds He suf - fered man to save, Al - le - lu - ial Now
 5. That glo - rious sea hath ne'er a shore, Al - le - lu - ial Its



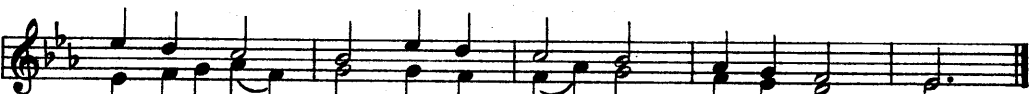
1. Ma - ry weeps and sighs no more; Al - le - lu - ial The
2. gone and com - eth not a - gain. Al - le - lu - ial O
3. Je - sus hast thou heard to - day? Al - le - lu - ial It
4. is - sues forth in ra - diant wave, Al - le - lu - ial A
5. ris - ing bil - lows whelm thee o'er. Al - le - lu - ial Ah,



1. clouds are driv - en far a - way, Al - le - lu - ial And
2. bro - ken heart, 'tis well with thee, Al - le - lu - ial Thy
3. must be so. Such joy di - vine, Al - le - lu - ial Comes
4. sea of joy! and from His Side, Al - le - lu - ial Flows
5. La - dy, lis - ten to our prayer, Al - le - lu - ial And



1. sun - shine glo - ri - fies the day. Al - le - lu - ial
2. grief is turned to ec - sta - sy. Al - le - lu - ial
3. on - ly from that Son of thine. Al - le - lu - ial
4. o'er thy heart the bliss - ful tide. Al - le - lu - ial
5. in thy plen - ty let us share. Al - le - lu - ial



1-5. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

(C.51-2)

M. & R. Co. 1700A-B2

EASTER

54. Regina Caeli, Laetare

Pope Gregory V. (d. 998)

Sister M. Gilana, O.S.F.

Allegro moderato M.M. ♩=108-112

Re-gi-na cae-li lae-tá-re, lae-tá-re,
Queen of Heaven rejoice,

al-le-lú-ia: Qui-a quem me-ru-i-sti por-
alleluia, For He whom thou wast meet to bear,

tá-re, al-le-lú-ia, al-le-lú-ia, al-le-lú-ia,
alleluia,

- ia: Re-sur-ré-xit, si-cut di-xit, re-súr-
Has risen as He said,

re-xit, si-cut di-xit, al-le-lú-ia, al-le-lú-ia.
alleluia,

O-ra pro no-bis De-um, pro no-bis

O-ra pro no-bis, O-ra pro no-bis De-
Pray for us to God,

De-um, al-le-lú-ia, al-le-

- um, al-le-lú-ia, al-le-lú-ia, al-le-

alleluia.

(C. 51-2)

M. & R. Co. 1700A-B2

EASTER

lú - ia, al - le - lú - ia,
 lú - ia, al-le-lú-ia, al-le-lú-ia, al-le-lú-ia.

ASCENSION

55. Open Wide the Portals

From Psalm 23

J. Conze, (1875-)

M.M. ♩ = 92

1. O - pen wide the por - tals, Princ - es, an - gels fair, —
2. Swing a - jar, give en - trance, Gates of Heav - en bright, —
3. All ye tribes and na - tions Here be - neath the sky, —

1. For the King of glo - ry Comes to en - ter there! —
2. O - pen to the Vic - tor, Who as cends in might! —
3. Hail the Lord and praise Him Who as - cends on High; —

1. Who is he that com - eth To the Heav'n - ly gate? —
2. Who is he to en - ter As the right - ful king? —
3. For He rules in pow - er, And in maj - es - ty —

1. He, the Lord Al - might - y, King of roy - al state.
2. He, the Lord, Whom an - gels End - less prais - es sing. 1-3. Al - le -
3. King of - kings through a - ges, And e - ter - ni - ty.

1-3. lu - ia, al - le - lu - ia, al - le - lu - ia.

(C. 51-2)

M. & R. Co. 1700A-B2

PENTECOST

59. Come, O Creator, Spirit Blest

Veni, Creator Spiritus

From "Tochter Sion," 1741

M.M. ♩ = 84

1. Come, O Cre - a - tor, Spir - it blest, And
 2. Great Par - a - clete, to Thee we cry: O
 3. O Fin - ger of the hand di - vine, The
 4. Then to our souls Thy light im - part; With
 5. Our soul's dread - foe do Thou re - pel; Thy

1. in our souls take up Thy rest. Come with Thy grace and
 2. heav'n - ly gift of God most high! Come, Fount of Life, come,
 3. sev'n - fold gifts of grace are Thine. And touched by Thee, the
 4. love en - kin - dle ev - 'ry heart; And turn our weak - ness
 5. peace pro - found with - in us dwell. Up - held by Thee, our

1. heav'n - ly aid, To fill the hearts that Thou hast made.
 2. Fire of Love, Come, sa - cred Unc - tion from a - bove.
 3. lips pro - claim All praise to God's most ho - ly Name.
 4. in - to might, O Thou, the source of life and light
 5. strength and guide, No e - vil shall our ways be - tide.

6. The light of grace on us bestow,
 The Father and the Son to know,
 And Thee, of both the Spirit blest,
 Eternal Three, by faith confessed.

7. To God the Father praise we sing,
 To God the Son, our risen King,
 And equally with These adore,
 Thee, Spirit, God forevermore.

60. Holy Spirit, Lord of Light

Pope Innocent III, (d. 1216)

Tr. by Fr. Caswall

(Veni Sancte Spiritus)

Rev. Fr. Koenen

M.M. ♩ = 100

mf

1. Ho - ly Spir - it, Lord of light, From the
 2. Thou of all con - so - lers, best, Thou, the
 3. Light im - mor - tal, Light di - vine, Vis - it
 4. Heal our wounds, our strength re - new; On our
 5. Thou on those who Thee a - dore - Thee con -

(C. 51-2)

M & R Co 1700A-B2

PENTECOST

1. clear — ce — les — tial height, — Thy — pure
 2. soul's — de — light — some guest, — Dost — re —
 3. Thou — these hearts of Thine, — And — our
 4. dry — ness pour Thy dew, — Wash — the
 5. fess — for ev — er — more, — In — Thy

1. beam — ing ra — diance give. Come, Thou Fa — ther
 2. fresh — ing peace be — stow. Thou in toil art
 3. in — most be — ing fill. If Thou take Thy
 4. stains of guilt a — way. Bend the stub — born
 5. sev'n — fold gifts de — scend. Give them com — fort

1. of the poor, — Come with trea — sures that en — dure; —
 2. com — fort sweet, — Pleas — ant cool — ness in the heat, —
 3. grace a — way, — Noth — ing pure in man will stay, —
 4. heart and will, — Melt the froz — en, warm the chill, —
 5. when they die; — Give them life with Thee on high; —

1. Come, — Thou light of all — that live,
 2. Sol — ace in the midst — of woe,
 3. All — his good is turned — to ill,
 4. Halt — the steps that from — Thee stray,
 5. Give — them joys that nev — er end,

1. Come, — Thou light of all — that live.
 2. Sol — ace in the midst — of woe.
 3. All — his good is turned — to ill.
 4. Halt — the steps that from — Thee stray,
 5. Give — them joys that nev — er end.

(C.51-2)
 M. & B. Co. 4700A-B2

REGINA CAELI

(For Unison Treble Voices and T.T.B.B.)

ANTONIO LOTTI.

Transcribed by

CASPAR P. KOCH.

Vivo.

TREBLE.
Boys. *f*

Re - gi - na cae - li, lae - ta - re, al - le -

TENORS.
I. & II. *f*

Re - gi - na cae - li, lae - ta - re, al - le -

BASS
I. & II. *f*

p

lu - ia, lae - ta - re, al - le - lu - ia: Qui - a quem

p

lu - ia, lae - ta - re, al - le - lu - ia: Qui - a quem

p

f

me - ru - i - sti por - ta - re, al - le - lu - ia, al - le - lu -

f

me - ru - i - sti por - ta - re, al - le - lu - ia, al - le - lu -

f

p

ia: Re - sur - re - xit, si - cut di - xit,

p

ia: Re - sur - re - xit, si - cut di - xit,

p

al - le - lu - ia; al - le - lu - ia:

pp

al - le - lu - ia, al - le - lu - ia: 0 - -

pp 0 - ra pro

pp

0 - - ra pro no - bis De - - um,

pp

- ra pro no - bis De - - um,

no - - bis, pro no - bis De - - um,

ff

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

ff

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

ff

(C.51-2) *K* Gaude et laetare Virgo Maria, alleluia.
 (C.49-8)
 (C.12-4) *R* Quia surrexit Dominus vere, alleluia.

Responsories for Tenebrae Services

For Two and Three-part Men's Voices

First Nocturne—Holy Thursday Matins (Wed. Evening)

I—In Monte Oliveti

He prayed to his Father on Mount Olivet: Father, if it be possible, let this chalice pass from me: The spirit indeed, is willing, but the flesh is weak. Watch and pray, that ye may not enter into temptation. The spirit indeed, is willing, but the flesh is weak.

JOSEPH J. McGRATH
Op. 33, No. 1

Andante M.M. ♩ = 70

TENOR I and II
In mon - te O - li -

BASS
In mon - te O - li - vé - ti, O - li -

vé - ti o - rá - - vit ad Pa - - trem:

vé - ti o - rá - - vit ad Pa - - trem:

Pa - - ter, si fí - e - ri po - test, tráns - e - at a

Pa - - ter, si fí - e - ri po - test, tráns - e -

me ca - lix i - - - - ste.

at a me ca - lix i - - - - ste.

Movendo M.M. ♩ = 96

TENOR I
Spi - ri - tus qui - dem prom - ptus est, ca - - - - ro

TENOR II
Spi - ri - tus qui - dem prom - ptus est, ca - - - -

BASS
Spi - ri - tus qui - dem prom - ptus est, ca - - - -

(C.51-2)

M. & B. Co. 1749-19

Page 66

Copyright MCMLI by McLaughlin & Reilly Co., Boston, Mass.

International Copyright Secured

Made in U.S.A.

rall.

au - tem in - fir - ma.

rall.

- ro au - tem in - fir - ma.

rall.

- ro au - tem in - fir - ma.

Calmò M.M. $\text{♩} = 72$

p TENOR I and II

Vi - gi - lá - te, et o - rá - te, ut non in -

mf

Vi - gi - lá - te, et o - rá - te, ut non

rall.

tré - tis in ten - ta - ti - ó - nem.

rall.

in - tré - tis in ten - ta - ti - ó - nem.

Movendo

f TENOR I

Spí - ri - tus qui - dem prom - ptus est, ca - ro

f TENOR II

Spí - ri - tus qui - dem prom - ptus est, ca -

f BASS

Spí - ri - tus qui - dem prom - ptus est, ca -

rall.

au - tem in - fir - ma.

rall.

- ro au - tem in - fir - ma.

rall.

- ro au - tem in - fir - ma.

First Nocturne—Holy Thursday Matins (Wed. Evening)

II—Tristis Est Anima

My soul is sorrowful even unto death: stay here and watch with me: now shall ye see the crowd that shall surround me: Ye shall take flight, and I shall go to be offered up for you.

Behold the time draweth nigh, and the Son of man shall be delivered into the hands of sinners: Ye shall take flight, and I shall go to be offered up for you.

JOSEPH J. McGRATH
Op. 33, No. 2

Lento M.M. ♩:72

TENOR I and II *pp*
Tri - stis est á - ni - ma me - - a us - que ad

BASS *pp*
Tri - stis est á - ni - ma me - - a us - - -

mor - - - - - tem: *mf quasi declamato*

que ad - - - mor - - - - - tem: Su - sti - né - te

et vi - gi - lá - te me - cum. Nunc vi - dé - bi - tis tur -

hic, et vi - gi - lá - te me - cum. Nunc vi - dé - bi -

- bam, quae - - - cir - cum - dá - bit me: -

tis quae - - - cir - cum - dá - - - bit me:

Deciso M.M. ♩:88

TENOR I *f*
Vos fu - gam ca - pi - é - tis, et e - go - va - - dam

TENOR II *f*
Vos fu - gam ca - pi - é - tis, et e - go - va - - dam

BASS *f*
Vos fu - gam ca - - - pi - é - tis, et e - go -

★ HYMN TEXTS



AN INTERESTING BOOK WAS PUBLISHED in England recently, entitled "Revolution In A City Parish, by Abbe Michonneau (Blackfriars, Oxford). It is devoted to shedding some light on the great task of re-Christianizing the world, and the author spends some time in discussing the need for good Church hymns. In doing this he contributes something to a cause that is near and dear to the hearts of all serious Church musicians.

THE PROBLEM, AS THE ABBE SEES IT, IS twofold. First, we must remove the cheap, meaningless type of hymn, and second, provide hymns that are liturgical, artistic and understandable. "We often hear," he writes, "people regretting the passing of the 'good old hymns', even though most of them are the product of the last century." That is a thought that has been repeated *ad infinitum* by all who are seriously interested in music reform.

The Abbe continues with this condemnation: "Most of them are trash, with words so sweet and sickly that we would be ashamed to ask normal adults to sing them; even the melodies are affected and dreamy." "Look through a hymn book," is his challenge, and criticize its contents from the triple viewpoint of doctrine, taste and realism; see how many will pass this test."

He gives examples. 'To call Our Lady, 'O, Our Only Hope' is a terrible exaggeration, for that title is Christ's. To use phrases like 'languid glances' is mawkish. To call Jesus in the Tabernacle the 'Divine Captive' is heresy. To ask anyone to sing after Communion 'O Ineffable Sweetness,' or 'I Taste the Sweetness of Holy Love,' is to ask of them what a saint might feel once in a lifetime. . . . Certainly it does not correspond to the feeling of most communicants, and it only serves to make them think that they are not so as they should be. That is wrong!"

We do not know where the author of this book found his examples, but it is highly probable that similar ones could be found in many hymnals still enjoying popularity in some parts of this country.

THE ABBE URGES THAT THE WORDS OF hymns be such words as are used every day by the

people. Words that the people use in their vocabulary each day are the ones that are most effective in expressing their true feeling in song. "The really regrettable thing," he says, "is that we are making the people use words which are meaningless. They certainly do not profit much from using words like 'Cherubim,' 'the Sanctuary,' 'a holy transport,' a 'transgression,' a 'foretaste of heavenly joys,' or a 'safe haven.' All these words are in the dictionary, but not in their vocabulary."

People, the Abbe says, "connect these words with unearthly, illusory things — and that is what does harm. Because these hymns do not sound true, because they cannot feel these sentiments, because they express things completely foreign to life, it too often follows that religion to them must also be untrue, unfelt, and foreign." The author furnishes many more examples of the type of words and phrases to which he objects.

The Abbe reaches a definite and unequivocal conclusion concerning the use of poorly written and cheap music. "We firmly believe in a merciless eradication of such unhealthy, unsafe hymns." In his own parish at Colombes, in France, he has made some effort to substitute a different type of hymn, and speaks of that work.

"When we talk about hymns at Colombes, you can be sure that they are not like any of the above examples. It certainly is possible to compose splendid vernacular hymns, with words that are simple and prayerful, with tunes that are neither dances, marches, or wails. We could mention a few that we had made up over the last five years, but we do not wish to set them up as models. We tried to express real Christian sentiments in words that can be understood; anyone can do as much. They are powerful and moving, when a whole church is singing the liturgy of a particular ceremony in terms that are exact, and yet familiar."

These observations on music by the author of this unusual and sincere book are most interesting. It is very encouraging to observe that more and more, thinking men and women are becoming interested in the reform of church music. Such interest will eventually lead to the development and use of more music that is liturgical, artistic and meaningful.

*From *The Pittsburgh Catholic*, May, 1950.

REVOLUTION IN A COUNTRY PARISH

(With apologies to Abbe Michonneau)

by Lucien Duesing, O.S.B.

Prefatory Note



ALL IT A REVIVAL, RESTORATION, revolution or whatever you will, a definite change for the better has been experienced in the past year and a half by an extremely backward country parish in these United States. That the program pursued met with any success at all is attributable to the fact that the life of the church is property of the laity as well as of the professionally religious; that the program has not electrified every member of the parish is due to a variety of circumstances which will be elucidated in the following. The project was intended primarily for the good immediately involved, and then also as a "test case" for the benefit of those who would draw inspiration from the successes and would learn the obvious lessons from the reverses. Should the reader be sympathetic with what follows in this account of a "Revolution in a Country Parish," then for the sake of restoration all things in Christ, go and do likewise.

THE ISSUANCE OF "MEDIATOR DEI" BY providential design coincided with the coming to sacerdotal and monastic maturity of two men, one a "major in liturgy and a minor in music," the other the same in reversed order, who were suited to work together as a "team" in introducing congregational participation at the Missa Cantata and other liturgical functions. These men because of their mutual understanding and enthusiasms were recently likened to a "podatus." Perhaps "bistropa" would have been better, technically speaking.

Upon receipt of the mission from our religious Superior we immediately set to the formation of a careful plan of campaign. We realized from the start that failure in any degree would be largely attributable to faulty technique. From actual observation and reading of "revolutions" in other parishes the words "potuerunt hi, potuerunt haec, quare non nos" came to our attention as a possible indictment.

Everything pointed to fairly ideal situation: a cooperative pastor who eagerly seized upon the

plan, intelligent and enthusiastic nuns who conducted the grade school, and an abundance of technical ability through the grace of God on our part. However, on the other side of the picture, we realized that we were not the pastor of the parish and for that reason much of our radicalism (in the good sense) would be tempered by the one in authority.

BUT THE PARISH WAS A NOTORIOUSLY difficult group! If our plans worked here *a fortiori* they'd work anywhere and that is just what we wanted for the sake of a test case. For there was anything but a parish "group" to work with from the beginning. Numbering some four hundred and fifty souls, exclusively Catholic except for the town tavern owner who from external appearances, at least, is the best Christian in the locality, the parishioners branch out in four or five very distinct family groups. So there exists the anomaly of a number of different social communities attending the same parish church. Since the altar did not effect the necessary solidarity of the Christian community, the condition was aggravated by the absence of a parish hall for meetings and recreational purposes which in turn hindered the formation of social gatherings for any cooperative enterprise whatsoever. To be sure there is a privately owned "shack" that serves as a dance hall once or twice a year for wedding parties and also as a meeting place for the P.T.A. organization, attended only by the teachers and the children's grandparents. But this place contributed nothing toward the community as such.

Another problem posed by the parishioners was their extreme rural crudity. Removed at least three or four generations from their immigrant forefathers, strange to say they still spoke with the accent and hesitation of their forefathers and coupled this with a quality of voice that could be generated only by shouting commands to mules, or yelling over the noises of farm machinery. However, it must be said and completely to their credit that they suffer none of the inhibitions or consequent sophistications of their urban brethren in large cities.

A preliminary meeting with the pastor revealed that a very limited repertoire of Benediction hymns was sung congregationally in a bit less than the usual fashion, and that the rosary, litanies, etc., were responded to in the ordinary half-vocal, half-hearted manner. It was good to learn what little there was to begin with.

But the picture was not altogether a discouraging one. The propers were sung from the Rossini simplified chants by the choir of five men (with considerably fewer voices), and so the problem of the mixed choir was not to be encountered. Some of the women were still smouldering from being ousted from the gallery a few years previously, but as we were soon to realize, this group proved to be the nucleus for the congregation downstairs.

And the children! Here was our hope of the future for there were seventy, and with very few exceptions, all full of the exuberance and freshness proper to their kind the world over.

Though the picture did not glow with roseate hues, failure in this our mission of giving back to these people the Christian birthright, taken away from them so many centuries ago, would be attributable only to our own errors in pursuing the program. What is right must be possible, and who would gainsay its correctness in the light of sound theology, tradition and recent papal pronouncements?

The parish had just "undergone" a mission in the traditional style. It was very well attended by young and old alike, but the two or three lapsed Catholics were still lapsed, the one non-Catholic in the town was still non-Catholic, and the rest were mainly satisfied with working out their salvation by confession and communion on their assigned Sunday, gathering in the church for their own individual prayer hours which happened to coincide with Sunday Mass, and in general living as they had done before, now that a mission confession had "squared" their past lives.

In the Sunday announcements the pastor invited the parish to come to the church on Thursday evening for something *very* special. Chant practice or participation in the liturgy was not alluded to, being too forbidding to the ordinary lay person. The following Thursday we began giving the message, characterized later by one of the parishioners as more revolutionary than anything since Pius X's directive on children's communion.

A CROWDED CHURCH GREETED US AT this session. First, an introductory talk was given in which the people were informed of the wishes of the Holy Father expressed in *Mediator Dei*, of the choice of this particular parish with the concurrence of their pastor in spearheading this great movement in this section of the country, etc. That was the first mistake. Since realizing that the modern Catholic cares little for the wishes of the Holy Father, and still less for anyone else's recommendations, we have since then concentrated solely on the fact that the privilege and duty of participation is theirs, it always has been and only through the machinations of the devil have the laity been separated from the functions at the altar. The veil of the temple between priest and people was rent when Christ died on the cross. Jansenism and individualism in modern times has reconstructed that veil of separation.

After the preliminary talk a short practice in singing the responses *Amen* and *Et cum Spiritu tuo* took place. Naturally the meaning was explained in various ways and a contact between the nave of the church and the altar was hereby attempted. However, looking back on this procedure, it would seem that the more fundamental preparation would have been a practice of the various bodily attitudes to be maintained at the various parts of the Mass. Standing, kneeling and sitting at the proper times is the elementary phase of corporate participation and this should have been explained and practiced as well.

The reactions were various. Few, even complimentary ones reached our ears first because of the lack of personal contact between ourselves and the people and second because of their natural reticence toward the strange priests, especially since in age they were under the half century mark.

We were soon to realize that harmful features of the lack of contact. Living with the people would have made ourselves one of their community. In this situation we were merely two "ictus pushers" attempting to perform weekly hypodermic injections of liturgical formulae and modal melodies, and this served to divorce our work from the integrated whole of life. More about that later.

The program, as previously planned, divided the parish in three groups: grade school children who could be contacted in the class room, 'teen agers

or rather the young unmarried group, and the adults. The problem of contacting the latter two sections presented difficulties. No youth organization whatever existed and parish devotions in the evening were so poorly attended that a fairly representative group could not be gathered for our purpose.

CHILDREN IN THE GRADES NEVER PRESENT a problem at least as far as means of contact is concerned. For the intermediates we organized a club similar to the C.Y.O., popular in this part of the country, and what with weekly meetings and an astonishingly regular attendance, it is admirably serving its purpose to this day. Rapidly diminishing attendance at the Thursday evening sessions in church for the adults abundantly demonstrated that this means of contact was not long to be maintained.

The Sunday program was calculated to supply for the deficiencies of the week day contact. At the 7:30 Missa Cantata, one of us standing in the center aisle near the communion rail and facing the congregation would encourage response by indicating directions verbally or with simple gestures. While the celebrant vested for Mass after the Asperges, a few words in explanation of the day's Mass would serve as an orientation for some, a fervorino for others and a disturbance for the rest. The other one of us would take care of the choir loft and would help bolster the congregation's morale by generously supporting their singing with his own voice.

RAMBLINGS

(Continued from Page 51)

Is there a still higher objective before us? That too can be answered in the affirmative. As was done in the past, some future convention will use in place of the figured music, such as this morning's, the original chant of the Church, the unsurpassed melodies to which the early Church gave birth, the highest form to which church music has attained. By this means Mother Church takes us in her gentle hands and turns our face toward the altar.

At 9:30 the dialogue Mass was introduced and is still in existence. The people were encouraged to respond with the servers at all times except for the prayers at the foot of the altar during which time many of the prayers were read in the vernacular. Besides reading the proper of the Mass in English (incidentally saving the preacher the time and effort of reading the Epistle and Gospel) a commentary on the various prayers and ceremonies took place throughout the Mass. This created such a strange atmosphere on the first Sunday that the pastor from the pulpit said something to this effect: "You might not think you're in a Catholic Church today, but you are if you think so or not." Then he proceeded to explain the great advantages of such a method for the time being at least, or until the parish as a group could act sympathetically with the action of the Mass.

IT WAS DURING THE SECOND WEEK OF November that this program began, and so we had the great Advent Season to plan and prepare for. But our policy was not to practice anything for a future show or demonstration. We wanted our work to be immediately functionable. Before Advent, however, Thanksgiving day intervened, and the community celebration of this was to open our eyes to new methods of attaining our end.

(To be continued)

FOR CHORAL SOCIETIES AND COLLEGE GLEE CLUBS

AN EASTER TRYPTICH

Cantata by Jack Byron Grove (Soprano, Tenor and Baritone solos, SATB chorus with Organ, Harp and 3 Trumpets.)

An original and unusually fine new composition. For Easter-tide concerts.

McLAUGHLIN & REILLY CO.
Boston, Mass.

NATIONAL CATHOLIC MUSIC EDUCATORS 1951 CONVENTION

The 1951 National Convention of the National Catholic Music Educators Association, has been announced. It will take place in Cleveland, Ohio, March 26th to 30th, 1951.

One of the outstanding features of the Convention will be the National Catholic High School Chorus, which will rehearse in a three-day Clinic and appear in a public concert — all under the capable direction of Mr. Robert Hufstader of the Juillard School of Music.

The chorus will be made up of 200 to 300 voices, selected from the various High Schools of the nation. Persons attending the Convention will be given an opportunity to attend these rehearsals as well as the concert.

The following selections will be sung by the chorus:

- I. Alleluia (an arrangement), Bach.
- II. Sacred Polyphony: O Jesu Christe, Van Berchem; Ave Verum, des Pres; Sicut Cervus,

Palestrina; Exaltate Deo, Palestrina.

III. American Songs (Titles not selected at time of this news release.)

IV. Compositions by Contemporary Composers: Antiphon (From "5 Mystical Songs", Vaughan Williams; Let True Love Among Us Be, Wm. Bergsman; Holiday Song, Wm. Bergsman; (a fourth piece to be selected.)

V. Halleluia Chorus: Beethoven (Mount of Olives)

Father Lawrence Heiman, C.P.P.S., is in charge of the organizing and supervising of this activity.

Lectures, Panel Discussions, Orchestra, Band Music, Classroom Teaching, Demonstrations, Vocal and Organ music will all have a place in the five-day session. Based on the success of the last Convention, this National Assembly will attract a large number of Catholic school and church musicians in what may be the outstanding Catholic musical activity of the year 1951.

WHAT IS THE AMERICAN GUILD OF ORGANISTS ?

Objects of the Guild. To advance the cause of worthy church music; to elevate the status of church organists; to increase their appreciation of their responsibilities, duties, and opportunities as conductors of worship. To raise the standard of efficiency of organists by examinations in organ playing, in the theory of music, in general musical knowledge and in choir training; and to grant certificates as Fellows, Associates, or Choir Masters to members of the Guild who pass such examinations. To provide members with opportunities for meeting for the discussion of professional topics, and to do other such lawful things as are incidental to the purposes of the Guild.

Membership in the Guild. Those who enjoy and appreciate organ and choral music, and wish to help in furthering the objects of the Guild, may become Subscribers of the American Guild of Organists, upon the payment of the annual dues of \$2.00. (Organists and Choirmasters are not eligible for this class of membership.)

All organists and choir directors are cordially invited to join the Guild as Colleagues. The Guild is non-sectarian. No examination is required for membership as Colleague. The initiation fee is \$2.00. Annual dues are \$4.00. Membership includes a subscription to the Diapason, the official magazine of the Guild.

Preliminary tests, and examinations for Associate, Choir Master, and Fellow are held annually. The Choir Master "B" examination is for Catholic choirmasters. Meetings of the Guild include noted speakers, discussions, organ recitals and choral programs, and are of great interest.

The pamphlets "Are you a member" (containing application blanks), "Brief Sketch of the A.G.O.", and current examination requirements will be sent gratis upon request. Write for price list of Examination Booklet, previous test papers, solutions of both Associateship and Fellowship examinations, and other helpful material, to American Guild of Organists, National Headquarters, 630 Fifth Avenue, New York 20, N. Y.

SAMPLE QUESTIONS AMERICAN GUILD OF ORGANISTS

CATHOLIC CHOIR MASTER EXAMINATION (B). QUESTIONS

Section I (a)

(Held on May 23, 1950)

PRACTICAL

- CB 1 — Accompany the following at sight on the organ: Qui post me — Liber Usualis, page 1083.
- CB 2 — Improvise briefly on the opening theme of the Kyrie from: Missa de Angelis — Liber Usualis, page 37.
- CB 3 — Conduct the choir in rehearsal of:
 (a) Vida aquam (complete) — Liber Usualis, page 12.
 (b) Credo III (one of the following portions) — Liber Usualis, page 68.
 1. Patrem omnipotentem — descendit de caelis.
- CB 4 — Accompany on the organ a performance of one of the following:
 1. Ave Maria — Elgar.
 2. Lauda Sion — Calaharra.
 3. Sequentia from the Mass for the Feast of Pentecost — Liber Usualis, page 880.
2. Et incarnatus est — cujus regni non erit finis.
 3. Et in Spiritum Sanctum — Amen.
 (c) Also one of the following:
 1. Diffusa est — Nanini.
 2. O Bone Jesu — Palestrina.
 3. Communio from the Mass for Sexagesima Sunday — Liber Usualis, page 508.

Section 1 (b)

VIVA VOCE

- CB 5 — Read the following Latin passage:
 (a) Lugebat autem Judam Israel planctu magno, et dicebat: Quomodo cedidisti, potens in proelio, qui salvum faciebas populum Domini?
 (b) Recite the two verses of the Tantum Ergo.
- CB 6 — Answer the following questions:
 (a) What in chronological sequence, is required to be sung at High Mass?
 (b) Explain the musical requirements for Benediction of the Blessed Sacrament and for the Forty Hours Devotion.
 (c) 1. How are the Feast days classified?
 2. Explain how and when a Feast may affect a prescribed Proper.
 3. Name Feasts of the highest degree.
 4. What is a Feria?
- (d) Explain procedures for the following instances during Holy Week:
 1. Procession for Holy Thursday.
 2. Gloria (Mass) for Holy Thursday.
 3. Procession for Good Friday.
 4. Gloria (Mass) for Holy Saturday.
 5. The function of the organ during Holy Week.
- (e) Discuss what is prescribed in the Motu Proprio of Pope Pius X regarding:
 1. The kind of style of music recommended for use in all liturgical functions.
 2. The attitude of the Church toward modern music.
 3. The view of the Church on sacred polyphony.
 4. The use of Latin versus vernacular.
 5. The place of the organ in liturgy.

*Section 2 — Paper Work (3½ hours) **

*See pamphlet issued by the American Guild, 630 5th Avenue, New York City

INSTITUTA PATRUM AN OLD TREATISE ON CHOIR TRAINING

by Dom Alphege Shebbeare, O.S.B.



THIS SMALL TREATISE ON CHOIR training is quoted in The Introduction to the Vatican Gradual, and is several times referred to in the Solesmes publications. Its inaccessibility to the general reader — combined with its great importance to all who are obliged to the performance or direction of liturgical music — seems more than to justify its translation into English. The Latin text is found in Gerbert's *Scriptores* Vol. I, and in Thomasi (ed. Vezzosi Vol. IV, p. 353), the versions given in these works being practically identical. The original MS. of St. Gall has not been consulted for the purpose of this translation. So far as the present writer is aware, no complete English translation has yet been published. The document was assigned by Mr. Edmund Bishop to the ninth or tenth century. M. Gastoué in *Les Origines du Chant Romain* placed it at the end of the ninth century. The claim (made in the *Revue du Chant Grégorien*) for its having a fourth century origin is manifestly untenable, were this only from the fact of its mentioning Sequences. The later date suggested above would seem far more probably to be in accordance with truth; and if this is so, we may regard this treatise as coming down to us from the golden age of plain-song.

The author, though his name is unknown to us, was evidently a Benedictine monk and those who are acquainted with the Holy Rule will observe its influence at work in these instructions, and will not fail to remark that while careful obedience to the strict rules of musical performance is urged as necessary even on the merely negative grounds of avoiding scandal, yet positively, and as its true end, such obedience aims at nothing less than the loftiest reaches of the spirit.

¹ This article, which first appeared in the *Downside Review*, was re-printed in the fourth number of *Music and Liturgy*, July 1930, and again in October 1950) Reprinted here by permission.

Rules of the Fathers as to the Method of Chanting and Singing

1. Our holy Fathers of former times taught and trained their subjects to observe this manner of chanting, and to follow in their Choirs this method of song and psalmody, asserting and affirming that through this the sacrifice of our praise was most grateful and agreeable to God, acceptable and pleasing to the Angels, and to all those who attend and listen both edifying and delightful, stirring up devotion and compunction, exciting the soul to search the meaning of the Scriptures, and raising the mind to the contemplation of those heavenly and divine things which are above it.

For in choirs where many want to be master, one on account of his piety another in virtue of his high office, another through his possessing a sonorous voice, and another because he thinks himself somebody and wishes to be seen and heard, not one of them knows how to use his voice in moderation, and quite possibly none of them has any technical knowledge. Naturally enough mistakes must arise which lead to discord both of souls and voices; and not merely are the singers in choir troubled among themselves by this evil rivalry, but even outsiders who hear them are scandalized; and they are convicted of mutual strife and vexation in that very place where they should be praising God.

Let him therefore who contributes and nourishes discord and error in choir, be he superior or subject, know that he sins gravely against God, Angels and men, whether he do so by singing correctly or the reverse. In order to prevent this abuse, we make the following decrees, and enjoin their careful observance on all.

2. We should have three kinds of melody at three different times; for example, on high feasts with full heart and voice and with all warmth of devotion; on Sundays, and on those feasts or

Saints' days on which the people are at work for part or whole of the day, with less solemnity; and, on ordinary days, let the psalmody at the night hours and the singing during the day be so performed that everyone may be able to recite and sing devoutly and accurately with proper feeling and without shouting.

3. At every season in summer and in winter, by night and day, whether solemn or ferial, the psalmody should be chanted always with even, well-balanced voice, without dragging, or precipitation, not with full voice, but with round manly tone, and with life and precision.

All must keep together in beginning and ending syllables, words and inflexions, whether medial or terminal, i.e., in the intonation, the mediation and the termination of the Psalm-tones.

Let all keep the same unity of speed. In every text of Lesson, Psalm or Chant, the accent and grouping of the words should as far as possible be taken into account, because in this way the meaning is more fully brought out.

Every Cantor ought to know that the letters which are liquescent in prosody are liquescent in musical neums.

Therefore we enjoin that the Psalms be rhythmically sung in one breath from cadence to cadence; after the mediation we should make a good and suitable pause: after the pause, that which remains of the verse should be finished off by a *ralentando* more or less slight according to the tone; and thus let all singing of Psalm or Chant be so rounded off and finished that the end may lead up to its proper beginning; as the saying goes: 'A wheel rolls by being drawn, and by rolling is drawn again to its first position.'

In Psalm-verse or Psalm-tone let none presume to begin before or after the other, to repeat words already sung, to hurry in a very discordant fashion, to sing either with too keen or high a tone, or in a tone too slack or deep — that is above or below the true pitch — at a pace too slow or too rapid, to draw out the phrases too long after the others, or to hold the note beyond its true value. Let us all sing alike, and all pause together, always listening to one another.

When we sing slowly, a proportionately longer pause is made; if more quickly, a shorter one. In Psalmody prolongations and pauses must always be observed.

Now we must discuss the method of pointing the tones according to different accents. For every pointing of the tones in the cadences whether medial or terminal, must be made not according to the accent of the word, but according to the musical melody of the tone, as Priscian says: 'Music is no more subject to the rules of Donatus than are the Sacred Scriptures'. However, if accent and melody coincide, let them so be pointed. But if not, the Chants or Psalms should be ended accordingly to the melody of the tone. For in the pointing of nearly all the tones, the music in the endings of the verses overrides the syllables in its melody and falsifies the accents, and this especially in Psalmody. And so if the end of a verse is pointed according to tone, it is often necessary to violate the accent thus; for example, as there are six syllables in the words 'Saeculorum Amen', so in the musical pointing, let these six syllables be fitted to the last six notes or groups of the tone.

4. In offices for the Dead we ought throughout to sing in a mournful and somewhat slower way, so that the words in this case may express nothing but devout grief and lowliness.

In the hymns 'Te Deum Laudamus', 'Gloria in excelsis', and 'Credo in unum', let the punctum and pauses be so made as to render the meaning clear, and let them not be sung at full voice.

While as to the Hymns, Responsories, Antiphons or Alleluia, 'Kyrie eleison', 'Sanctus', or 'Agnus Dei', or any other pieces of tender and pleasing character, let us sing out the notes, enunciating each clearly, and making a pause at the closes let us wait awhile, and this especially on Feast Days.

Let care be taken not to join connected neums too slackly, nor separated neums with clumsy haste, but let us make the pause at the end of the phrases all together . . . and when Sequences are sung either antiphonally or by all together, they should be finished with strict unity of time and tone.

The Jubilus should be rendered with melodious grace, and the different neums well marked.

Every piece of Chant or of Psalmody, therefore, whether we take it briskly or slowly, should be performed with vocal skill and roundness, and should sound melodiously smooth (i.e., *legato*). But Responsories, Antiphons, Graduals, Tracts, Alleluias, Offertories and Communions, and all chants laden with many notes, must be sung more lightly and quickly.

On Feast Days let us not overlook phrases or pauses in any piece; but on common days let us chant and sing in such a way that no lukewarm or slothful person may have ground to excuse himself with plausible sophistry. If two sing together, they should start and finish the syllables and pause at the cadence together, and the stronger voice should condescend to the weaker one; but if the voices are uneven and do not blend, let the poorer one be changed, and so let them be blended.

Whoever sings or reads by himself, should begin softly, and with such volume that he may end without shouting, may distribute the words intelligently, and finish the neums with musicianly grace, that the hearers may be edified.

6. When anyone gives out an Antiphon, Responsory, Psalm, or Hymn, Introit or Gradual, Tract or Alleluia, or whatever else he has to give out, let him intone two or three syllables or notes slowly by himself, while the others are silent; and at the place where he has left off intoning let the others begin, carrying on without repeating what he has sung. Similarly it should be observed that when the Cantor gives out something or starts it afresh, or intones any chant, the choir with one voice should follow with concordant melody.

But the Cantor should beware lest the choir alter a chant from one pitch to another, so as to begin it at a different pitch from that in which he himself has intoned it: because this is a great musical blunder, save only when the change is to the octave, either above or below.

7. These instructions have been collected from the bosom of the Holy Fathers; some of whom learnt this manner of singing from the Angels, while others gathered it through contemplation, the Holy Ghost in their hearts making investigation. If we try with great care to follow this method, we also shall chant in hymns and spiritual canticles, singing in our hearts to God, in spirit and in mind. He therefore, who shall rashly presume to disobey and to break this rule that we have instituted, shall be so severely punished that others may fear and amend. Voices that smack of the stage, of the Alps or mountains; voices that chatter, thunder, or hiss; that bray like a donkey, that moo or bleat like cattle; womanish voices, and such as are affected, ostentatious or singular, we hate and forbid in our choirs; because they savour more of pride and foolishness than of religion, and voices of this kind are unbecoming spiritual men

in the presence of God and His Angels in the holy country of the Saints. For such as have voices of this kind, and are destitute of any natural modesty (since they have never been trained in the art of any musical instrument) cannot possess the flexibility of voice required for neums. However, it is such persons as these, uncouth in manner and voice, ignorant, and content with their ignorance, who yet (under the cloak of Religion) presume to act and to pass for Cantors and choir-rulers, in which capacity meanwhile they furnish discord and disorder, and upset the others. For with excessive levity they hurry the chant, or with clumsy heaviness they pronounce the syllables as if they were dragging up a mountain a mill-stone which keeps falling down again. So, unwilling to follow any direction, they fail to perceive the subtle sweetness of understanding, and rarely attain to virtuous delectation; much less do they ever aspire to the contemplations of divine mysteries, and the searching out of heavenly secrets.

Music, however, knows how to make good use even of bad voices in their proper place — a thing which the possessors of such voices do not understand.

Let us, then, hold fast to the right tradition of singing, that in accordance with the Rule of Blessed Benedict our Father, minds and voices may perfectly agree, since it is in the presence of the Holy Trinity and all the Angels that we both chant and sing. So with compunction of heart, with lowly fear, with devout mind, with fervour of spirt, inflamed by inmost longing for the things above, raised by the words which we employ to the contemplation of heavenly mysteries — with sweetness of feeling, with purity of soul, with pleasing gravity, with befitting cheerfulness, in suave melodies, in delicious passages, with musical voices and gladness ineffable, let us sing joyfully to God our Maker; so that at last admitted to the company of the saints, moving with them in the chorus of never-ending bliss, we may be found worthy to praise Him who hath called us there where He liveth and reigneth for ever and ever. *Amen.*

SOME QUESTIONS

by Anon

“Some even of the most intelligent observers of modern ecclesiastical music have lately expressed opinions that ‘Gregorian music is beyond the un-

derstanding of the ordinary worshipper'. One of the most brilliant of the younger writers on music in Holland, of whose Catholicity there is no question, recently went so far as to suggest that 'it would be better were Gregorian Music entirely abolished!'

A fair reply to these people would be to ask if they themselves understand it as well as a great many ordinary worshippers, and particularly whether they have seriously studied Gregorian Music especially in those examples of it to which Pope Pius evidently referred in his *Motu proprio* when he ordered that this chant should 'be restored to the use of the people, so that they may take a more active part in the services, as they did in former times?' And do 'the people' understand the many feeble, sentimental hymns which so often they are urged to 'sing heartily', and which our organists play in a manner that suggests they are disgusted with and so wish to drown the voices? Do these same organists 'understand' the fugues and fancies that they play so brilliantly or so stolidly, before and after Mass and Devotions? Did the clever organist one heard recently, for instance, playing in a Church not a hundred miles away from Westminster, understand what he was doing, when after a Solemn High Mass he played 'Ein feste Burg' as an outgoing voluntary? Or the young man in the North of England when he played part of the overture to 'Tannhauser' at the same point? Does the lady who gets 'such a pious feeling' as she half-sleeps through the music of Palestrina or Perosi understand what has been such an excellent soporific? And does the ambitious choir member who sings the Bach-Gounod (or Schubert) 'Ave Maria' understand how disobedient she is to the injunctions of the Holy See?

How many even of the youngest among us, let alone those who have been studying these and kindred subjects for half a century or more, really understand what we are doing as we sing or play or listen to music in Church — so often, alas, not the music of the Church?

It may well be asked also whether understanding is the most essential thing with regard to the 'accidents' of our religion. Even in our art — in the subject in which by talent and training we are

best able to arrive at an opinion that is worth while — there are a few things we have known and many things we have to believe, while there are very few indeed which we really understand. One thing the present writer, after a long lifetime of practice in *all kinds*, good and bad, authorized and unauthorized, of Church music is sure of. This is that there is no music more easily learned and more readily appreciated than *simple* plainsong. He has heard it sung not only by children brought up to it, but by farm labourers who could just read the words and who were taught the music by the local Parish Priest or by the school ma'am. And they have sung it as to the manner born and in a way that would be no discredit to a monastic choir with long traditions. Not quite the same thing can be said of one's experience in the towns, but some, both poor and rich parishes have shown that Gregorian music can be sung with devotion and legitimate pleasure both to the singers and those who cannot or do not wish to sing.

How far prejudice affects our opinions and feelings in this matter it is difficult to say. Not long ago, in a different matter, to wit, that of the formation of a Parish library the energetic and enthusiastic librarian was asked quite seriously, 'Why cannot we go on in the sweet old way?' In another parish a singer objected to this 'new-fangled' music and asked to be given the 'good old-fashioned kind', that good old-fashioned kind being written mostly in her own lifetime by people who knew little or nothing about Church music. In these cases the question is how sweet and how old? To the more learned who object to Gregorian music on the ground that it is not 'understood of the people', as the Erastian reformers wished everything in religion to be, we must ask again and again, 'do *you* understand what you are talking about?' If we urge the sort of questions put at the beginning of these notes, and if the objectors are honest, they will be bound to admit that they know as little about it as most of us, and possibly less than the Papal authorities who studied the matter in many lands in order to advise His Holiness on this matter." Music and Liturgy (October 1950.)

REVIEWS OF ORGAN MUSIC

by *Mario Salvador, Mus. Doc.*

TREASURY OF EARLY ORGAN MUSIC edited by E. Power Biggs — Music Press, Inc., New York, N. Y.

Probably the most interesting and yet practical collection of pre-Bach music. It is certainly varied, starting with Dunstable and ending with Daquin. The editing is authentic, in good taste; the student of organ will find this book serviceable for church and valuable for concert.

TWELVE CHORAL PRELUDES on Gregorian Chant Themes by Jeanne Demessieux — McLaughlin & Reilly Co., Boston, Mass.

These twelve short and very practical compositions should be in the library of every Catholic organist. Though simple, these choral preludes are very meaningful to those who appreciate the liturgy. Evidently the composer thoroughly understands the text of the Gregorian Chants on which these pieces are based for the latter reflect the words. We are glad that an artistic and not stereotyped form prevails throughout the collection for is it precisely this same form which has molded a beautiful expression into these preludes. We do raise an objection to the rhythmical content of the fourth choral prelude which is not conducive to a devout meditation in church. However, the defect is more than compensated for in the remainder of the collection.

CAMPBELL-WATSON, FRANK — Praeludium No. 1 "Rorate Caeli" and Praeludium No. 2 "Puer Natus Est Nobis" — M. Witmark & Sons, New York, N. Y.

Here is real Catholic organ music. The true spirit of the Gregorian melodies and their texts are admirably clothed in refreshing harmonies and flowing rhythm. We await more of this kind of writing which reflects the real meaning of musical art in Catholic liturgy.

BROWN, ALLANSON G. Y. — Three Religious Pieces for Organ — McLaughlin & Reilly Company, Boston, Massachusetts.

An easy and tasteful collection for those looking for something new without having to work too hard. These pieces prove that beauty can be simple but that the simple is not always necessarily beautiful as some will have us believe.

ALPHENAAR, GERARD — Chapel Voluntaries Book Five — Edward B. Marks Music Corporation, New York, N. Y.

The author has merely compiled and edited works by other composers supposedly appropriate for Catholic Church Service. We know that the compiler could have done better as this collection shows bad taste and lowers the standard of good organ music.

WALTON, KENNETH — Chorale Prelude on "O Come, Emmanuel" and Postlude on "Lo, He Comes" — Leeds Music Corporation, New York, N. Y.

The composer has handled very nicely and briefly these well known themes. They should prove very serviceable for the average organist.

DIGGLE, ROLAND — Scherzo and Fugue for Organ — M. Witmark & Sons, New York, N. Y.

Probably the best work by this composer. It reveals clean cut form and interesting development of a musical idea. For concert use only.

LANGSTROTH, IVAN — Toccata and Fugue for Organ — M. Witmark & Sons, New York, N. Y.

The Fugue is an anti-climax to the brilliant and worthy Toccata which possesses quite some originality. For concert use only.

FISCHER, IRWIN — Recitative and Aria for Organ — M. Witmark & Sons, New York, N. Y.

A quiet contemplative piece which has inherent possibilities of varied expression. Useful for church services.

- IN HIGHLAND, ILLINOIS

WICKS ORGANS

... set the pace!

*Here is satisfying performance,
artistically, and materially.
A Great PIPE ORGAN for
those accepting Only the finest!*

NEW PUBLICATIONS

FLOR PEETERS, one of the foremost European Catholic composers of church music and organ music has just released a set of separate organ pieces which are of practical value for Catholic organists. They consist of a "Largo"; "In Memoriam" "Final" "Hymn" and "Monastic Piece." These compositions reflect the composers characteristically "modern" style, suitably restrained for ecclesiastical surroundings. For church or recital they may be considered exemplary for the serious organist.

What is considered by some to be his best Mass composition has also been released in this country. The Mass of St. Lutgard for two equal voices, — a worthy companion to his recently released *Missa Reginae, Pacis*, also for two voices.

J. ALFRED SCHEHL'S setting of The Lord's Prayer, which has appeared in CAECILIA in two arrangements continues to be the leading musical version of this text among Catholic musicians and is now available in arrangements for SSA; for SATB; and for TTBB. A solo arrangement is on the press, and is suitable for graduation programs.

JOSEPH J. McGRATH our renowned American composer of modern liturgical music, devoted the year 1950 to the preparation of a variety of compositions for SAB voices. A *Missa Dominicalis*; *Ego Sum Panis*; a *Benediction Service*; and an *Ave Maria*, have already been published, and adopted for use in the Diocese of Syracuse, New York. TTBB settings of a *Benediction Service*, and the *Responsories for the First Nocturne for Matins for Holy Week Tenebrae Services* are on the press now for January 1951 publication.

JULIAN ZUNIGA, organist at the Shrine of the Blessed Virgin Mary of Guadalupe in Mexico, answers the need for a singable Mass for three men's voices with the presentation of his Mass in honor of the Holy Trinity. Professor Zuniga's music is melodic in a liturgical sense and of genuine musical worth.

ACHILLE BRAGERS latest contribution to the field of modern American church music is his Mass in honor of the Sacred Heart, for SSA voices, already in print. An edition for SATB voices will appear in the fall.

THE GREGORIAN MASS X has been published in modern notation on a card for the many congregations and schools which prefer this format for use by singers.

SISTER M. FLORENTINE has a new set of hymns to the Blessed Virgin Mary to be issued under the general title of *Rosary Collection*. The first decade has just been issued containing titles such as *O Heart of Mary*; *Memorare*; *Hail Mary — A Greeting*; *Mother of God Remember Me*; *O Mary Queen Immaculate*, etc. These are for unison singing and are timely for use the year round.

Very few new hymns have been published in recent years and because Sister Florentine's style is well and favorably known to many Convent choirs this group of hymns will interest many Religious Communities and schools.

THE NEW OFFICIAL CYO BAND BOOK published in December 1950, apparently has filled the need of parish bands for Catholic marches and service music. The number of public appearances made by CYO units at various civic, patriotic and outdoor Religious ceremonies are many and heretofore such units have had to rely upon the standard school band collections for material. Already dioceses such as Chicago, New York, and Boston have purchased the new CYO Collection in large quantities, as have many of the best known Catholic College Bands.

THE NEW PIUS X SCHOOL HYMN PAMPHLET SERIES already being well received has ready for January release, *Hymns for Lent*, and a set of *Hymns for Easter*. These extracts from the manuscript of a new hymnal in preparation are notable for the dignity of their musical form and the excellence of the selected texts. The last issue of CAECILIA contained some pages from the recently published *Benediction pamphlet*. Also in print is a pamphlet of *Hymns to Our Lady* as part of this new series.

ALVERNO HYMNAL BOOK II is probably the most compact and complete manual for Lent, Holy Week and Easter which any choir can obtain. Sister Cherubim certainly knows what school and parish choirs need and what they can sing. There are no awkward vocal lines in any of the pieces contained in this repertoire, and the service music for Ash Wednesday and Holy Week is worth more than the price of the complete collection. (For Unison or 2 Voices).

FATHER JOSEPH MUSET of the Cathedral at Barcelona, Spain, has a famous collection of original compositions for the organ entitled *LITANY*. This large volume prepared for concert organists is highly respected in Europe and America. From this collection three pieces have been drawn for separate publication. Entitled "*Mother of Good Counsel*"; "*Mother of Our Creator*"; and "*Mother Most Admirable*"; these compositions will find their way into many church and recital programs during the coming year. Each is in classical form well worth playing and hearing.

ON THE PRESS for Lent and Easter are some arrangements of well known Motets For TTBB voices Theodore Marier has arranged Nibelle's *Christus Vincit Terra Tremuit*; Lotti's *Regina Coeli*; and Dubois' *Adoramus Te*. For SSA voices he has done the Dubois piece and Edgar Tinel's *Regina Coeli*. Paul Tonner has a new chorus "*Beneath The Cross*". This piece for medium voice, SATB chorus and organ will be well liked. Mr. Tonner has also made a setting of "*Pater Pater Fiat Voluntas Tua*" for Baritone and TTBB chorus.

MEMBERSHIP OF DIOCESAN CHURCH MUSIC COMMISSIONS (Cont'd)

- OGDENSBURG, N. Y.
Rt. Rev. John L. Plunkett
Rev. Arthur M. Gilbert
Rev. Patrick O. Thompson
- PATERSON, N. J.
Rev. Emil R. Suchon,
Moderator and Director of Priests' Choir, St.
Cecilia Guild and Diocesan Choir Guild
Professor John Hemmerling
- PITTSBURGH, PA.
Rev. Charles Rossini
Very Rev. Clarence A. Sanderbeck
Rev. Leo A. McCrory
Rev. Richard Hamilton
Very Rev. John J. McDonough
Rev. Joseph L. Lonergan
Rev. Thomas F. Henninger
- PITTSBURGH, PA. — Greek Rite
Rev. Michael Staurovsky
Rev. Silas Tretiak
Rev. Michael J. Miyo
- PORTLAND, ME.
Rev. Henry A. Boltz, Chairman
- RALEIGH, N. CAROLINA
Rt. Rev. Michael A. Irwin
Rev. Charles J. O'Connor
Rev. Arthur J. Racette
Rev. Edward T. Gilbert
- RICHMOND, VA.
Rev. Francis J. Blakely
- ROCHESTER, N. Y.
Most Rev. James E. Kearney, Chairman
Rt. Rev. J. F. Goggin
Rev. George V. Predmore
Rev. Leo C. Mooney
Rev. Francis B. Burns
Rev. John M. Duffy
Rev. Benedict Ehman
Professor Philip Kreckel
- SACRAMENTO, CALIF.
Most Rev. Robert J. Armstrong, Chairman
Rt. Rev. P. J. O'Sullivan
Rev. A. Gavin
- SALINA, KANSAS
Rev. Emmett J. Coler, Director
- SAN DIEGO, CALIF.
Rt. Rev. Francis Ott
Rev. Patrick H. Linneman
Rev. John F. Purcell
- SCRANTON, PA.
Rev. James P. McAnurew,
Chairman and Secretary to Priests' Choir
Rev. Edward S. Manikowski
Rev. Edmund F. Byrne
Rev. John J. Gorman
Rev. Joseph J. Ferrara
- SEATTLE, WASH.
Most Rev. Thomas A. Connolly, President
- SILOUX CITY, IOWA
Rev. N. Flanagan
Rev. L. J. LaVelle
Rev. H. Karhoff
- SILOUX FALLS, S. DAKOTA
Rt. Rev. B. Weber
- SPOKANE, WASH.
Rev. Armand LaVerdiere
Rev. Joseph Knecht
Rev. John E. Prince
- SYRACUSE, N. Y.
Rt. Rev. James P. McPeak
Rt. Rev. Charles F. McEvoy
Rt. Rev. Howard C. McDowell
Rev. Alexis L. Hopkins
Rev. James E. Callaghan
Professor Joseph J. McGrath
- TOLEDO, OHIO
Rt. Rev. M. J. Walz, Chairman
Rev. I. T. Kelly
Rev. T. F. Marlborough
Rev. M. C. Herman
Rev. C. C. Heringhaus
- WHEELING, W. VA.
Most Rev. John J. Swint, Chairman
Rt. Rev. Msgr. James F. Newcomb, Vice-chairman
Very Rev. Leopold Hermanna
Rev. M. O'Reilly
Rev. Frederick J. Schwertz, Secretary
- WICHITA, KANSAS
Rev. Quinton J. Malone
- DIOCESE OF THE BYZANTINE RITE**
(Ukrainian Greek Catholic)
Rev. Wladimir Lotowycz
Rev. Anthony Borsa
Rev. Dimiter Gulyu

1950 — OFFICERS AND STATE SECRETARIES OF THE NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION

OFFICERS

- Rt. Rev. Msgr. Edmund J. Goebel, Ph.D., President, Milwaukee, Wisc.
Mr. Harry W. Seitz, Ph.D., First Vice-President, Detroit, Mich.
Mr. Robert Hufstader, Second Vice-President, New York, N. Y.
Sister Alice Marie, O.S.U., Secretary, Cleveland, Ohio
Sister Mary Luke, S.C., Treasurer, Pittsburgh, Pa.

STATE SECRETARIES

- CALIFORNIA — Rev. Joseph Martinelli, San Francisco
COLORADO — Rev. William Kelly, Colorado Springs
CONNECTICUT — Sister Mary Helena, R.S.M., Milford
INDIANA — Rev. Lawrence Heiman, C.P.P.S., Collegeville
IOWA — Sister Annunciata, B.V.M., Des Moines
KANSAS — Sister Dorothy, S.C.L., Xavier
ILLINOIS — Sister Madonna, O.P., Springfield
LOUISIANA — Sister M. Letitia, S.B.S., New Orleans
MICHIGAN — Sister Agnes Regina, I.H.M., Detroit
MISSOURI — Sister De La Salle, C.S.J., Kansas City
MONTANA — Sr. Mildred Dolores, F.C.S.P. Great Falls
NEBRASKA — Mother M. Virginia, O.S.F., Alliance
NEW YORK — Sister Miriam Therese, I.H.M., Syracuse
OHIO — Sister Frances Borgia, O.P., Columbus
OKLAHOMA — Sister M. Regina, O.S.B., Tulsa
PENNSYLVANIA — Sr. Mary St. Clare, I.H.M., Pittsburgh
TENNESSEE — Rev. William B. Grannis, Memphis
TEXAS — Sister Mary Laurence, C.C.V.I., Amarillo
WASHINGTON — Sister Mary Joseph, Seattle
WISCONSIN — The Rev. Francis Rose, Shiocton

MOTETS FOR LENT AND GOOD FRIDAY

x at end of number indicates piece is part of a double number or collection.

L before a number indicates Liturgically Approved.

Adoramus Te Christe	
—L 694xBischoff, J. C. SSA & TBB15
—L1119xCherubim, Sr. M. 2 voices	.15
—L 558xConstantine, George ..	SATB .15
—L1238 Dubois, Theo.	SATB .15
—L1266 Dubois, Theo. 2 voices	.15
—L1181 Lassus-Marier	SSA .15
—L1006xMarsh, W. J. (No.1) TTBB	.15
—L1248xMarsh, W. J. (No.2) SATB	.15
—L 683xMauro-Cottone 3 equal vcs.	.15
—L1013xMettenleiter	TTBB .15
—L1560xMettenleiter	SATB .16
—L 52 Palestrina-Rotoli	SATB .15
—L 398xPalestrina-Reilly	TTBB .15
—L1252xPalestrina-Borucchia ..	SATB .15
—L1043xPalestrina (Roselli)	
3 equal voices	.15
—L1170 Pitoni-Marier	TTBB .15
—L1192 Stahl, Robert 3 equal voices	.15
Attende Domino	
—L1248xMarsh, W. J.	SATB .15
Benedictus (Cant. Zachariae) (Tenebrae)	
—L 628 Neubauer	TTBB .15
Christus Factus Est (Tenebrae)	
—L1252xHandl-Borucchia	SATB .15
—L 935xWitt, F. X.	TTBB .15
Crux Ave Benedicta (Good Friday)	
—L 830 Endres, O. P.	SSA .15
Crux Fidelis (Good Friday)	
—L 940xCherubim, Sr. M.	SSA .15
Adoramus Te Christe	
—L 882 Mauro-Cottone, M.	SATB .15
—L1118 Tonner, P.	SATB .15
Ecce Quomodo Moritur (Tenebrae)	
—L 732 Handl (Gallus)	SATB .15
In Manus Tuas (Tenebrae)	
102xNovello	SATB .15
Improperia (See "Popule Meus")	
Jerusalem (Tenebrae)	
—L1252xChant	SATB .15
Jesu Salvator Mundi (Good Friday)	
—L1252xCordans-Borucchia	SATB .15
Lamentations (Tenebrae)	
—L 619 Gruender, H.	TTBB .50
Laudes Crucis (Good Friday)	
—L 842xMohr, J.	SATB .15
Memento Mei Domine	
—L1189xHerzog-Borucchia	SATB .15
—L1265xHerzog-Borucchia 2 voices	.15
Miseremini Mei	
— 333 Stoecklin	2 or 4 voices .25
Miserere Mei (Tenebrae)	
—L 697 Allegri-Manzetti	TTB .20
—L1139 Allegri-Strickling (Abridged)	
SSATB	.20
—L1129 Ett. K.	TTB .20
Miserere Nostri Domine	
— 1242 Yon, Piero (from Te Deum)	
SATB	.15
O Bone Jesu	
—L 736 Becker, R. L.	SATB .15
—L1228xBecker, R. L. 3 equal voices	.15
—L.284 McDonough, F. J.	SATB .15
—L 398xMcDonough, F. J.	TTBB .15
—L 76 Palestrina, G.	SATB .15
—L 398xPalestrina, G.	TTBB .15
—L1337xPalestrina, G.	SAB .15
—L1250 Tatton, J. M. 3 equal voices	.15
O Cor Amoris Victima	
1113 Marsh, W. J.	SATB .15
O Crux Ave (Good Friday)	
—L 936xPalestrina	SATB .15
O Domine Deus	
—L1386 Goldsworthy, W. A.15
O Domine Jesu	
—L1006 Palestrina	TTBB .15
O Jesu Christe	
—L1049 van Berchem	TTBB .15
—L1116 van Berchem	SATB .15
O Vos Omnes (Tenebrae)	
—L 940xCherubim, Sr. (No.1) ..	SSA .15
—L1119xCherubim, Sr. (No.2) 2 vcs.	.15
—L 575xSingenberger, J. 2 or 4 voices	.25
—L1189 Topfer-Borucchia	SATB .15
—L1265xTopfer-Borucchia 2 voices	.15
—L 828 Vittoria	SATB .15
—L 935xWitt, F. X.	TTBB .15
Parce Domine	
—L1192xStahl, Robert 3 equal voices	.15
Pange Lingua	
—L 26xGregorian15
—L 578xGregorian-Singenberger20
—L 116 Gregorian (on card) 2 voices	.12
—L1374xMohr, J.	2 voices .15
Popule Meus (Improperia — Good Friday)	
—L 935xBernabei, G. A.	TTBB .15
—L 936xPalestrina	SATB .15
—L1056 Vittoria	SATB .15
Respice Me	
—L 879 Gahagan, T. J.	TTBB .15
Seniores Populi (Tenebrae)	
—L 856 Walter, Rev. F. T.	TTBB .15
Seven Last Words (Good Friday)	
—L 911 Johnston, J. Philip	Unison or TTBB .12
Silentio et Devotione (Tenebrae)	
—L 737 Becker, R. L.	SATB .15
—L1374xBraun	2 voices .15
Stabat Mater	
—L 26xSrs. of Mercy Arr. Unison	.20
—L 116 The same (on card)12
—L1013xNanini	TTBB .15
—L1560xNanini	SATB .15
—L 628xSingenberger	Arr. TTBB .15
—L 833 Singenberger	Arr. SATB .15

McLAUGHLIN & REILLY COMPANY

45 FRANKLIN STREET

BOSTON, MASSACHUSETTS