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The Chants of the Mass

By P. A. Weiss

Their History and Liturgical Significance.

Introduction

The active zeal which has been manifested in Catholic Church Music, especially since the memorable day on which Pope Pius X issued his judicial codex Motu Proprio of Nov. 22, 1903, and gave ecclesiastical music of every description solid, immutable standards will fill every Catholic who is enthusiastic for the venerable liturgy of his Church with heartfelt joy. The chant with its antique melodies breathing deep and sincere faith is daily more admired and cultivated; the polyphonic classicists, models of serious, dignified Church music, continually gain a wider circle of students; and the modern composers endeavor to come up to the requirements of the Church. The object of all these efforts is the musical form of sacred music. Since the first requirement for a musical form befitting the liturgy is an accurate comprehension of the text, certain journals of Catholic Church Music endeavor by short explanations to elucidate the meaning of the individual texts. These explanations are intended primarily for the choir-members. They should be artists in the true sense of the word. The singer must breathe life into the musical ideas which the author could only express by means of lifeless notes,—not life merely, but a life issuing from the spirit and meaning of the text, and born of the great heart and spirit of the Church. Therefore the singer must understand what he sings in order to know how he should sing.

Besides a comprehension of the text, a zealous singer will take an interest in the historical connection and development of the liturgy and its individual parts. With this understanding of the glorious history of the liturgy and its chants, a deeper appreciation of their beauty and value will be awakened, and thus all the members of the choir will, with a better understanding, fulfill the duties of their calling, which is a divine one, and devote themselves with greater interest and zeal to the vocation which enables them to begin upon earth what they will continue in Heaven for all eternity.
**Introit**

In the first centuries of the Church the commencement of Mass was preceded by readings from the Holy Scripture; entrance chants to the Mass were unknown. In the fifth century, by order of Pope Celestine I, psalms were substituted for the readings, the respective psalm being sung antiphonally in common, while the initial antiphon was repeated after every verse and at the end of the psalm. From the time of St. Gregory the Great (590-604) this antiphonal psalmody was divided between two choirs singing the verses alternately while the antiphon was rendered by the united choirs. These introductory chants were called Antiphona ad Introitum, Antiphons to the entrance of the celebrant into the church; later the whole chant was called simply “Introit.”

The form of the present day Introit—Antiphon, Psalm-verse, Gloria Patri and repetition of the Introit—originated in the Middle Ages when, the Roman rite being introduced into churches outside the city of Rome, the ceremonies which were customary at the Papal Mass being too long and too numerous, an abbreviation of the various chants became necessary. The “Ps.” placed before the verse reminds of the Psalm which was formerly sung before the Introit. Before the Vatican edition of the Graduale was issued the Introit began when the Priest commenced the prayers at the foot of the altar as the Medicean version prescribed, to the detriment of its original signification; the Vatican, however, has again resumed the ancient custom of singing it while the Priest goes to the altar, (accedente Sacerdote ad altare). The Mass of Holy Saturday and the solemn Mass of the Vigil of Pentecost have no Introit; it is substituted by the preceding Lessons, Litany and other chants, which, together with the Mass, form a whole.

According to the character of the feast, number of singers, and acoustics of the church, the present custom is to have the Antiphon intoned by two or more singers as far as the asterisk, when the entire choir joins the chanters and finishes the Antiphon. Then the some chanters sing the first half of the Psalm verse and of the Gloria Patri, the second part being rendered each time by the choir or half-choir. The repetition of the Antiphon by the whole choir follows without any intonation by the chanters.

There is no doubt that the Introit was not ordained merely as an ornament to fill up the time till the beginning of the Mass proper; it should lead us into the spirit of the festival being celebrated, for in the Church of Christ everything is spirit and life. The Introit is designated to familiarize the singers and the people with the thoughts and sentiments of each day and feast, so that, penetrated with these sentiments, they may celebrate the sacred mysteries with the Priest in a becoming manner and with profit for their own souls. The hearts and minds of the faithful are so often disturbed by worldly cares and business that it is difficult for them to banish all distractions as soon as they enter the church; the Introit, however, gradually diverts their minds from these thoughts and elevates them to heavenly desires and aspirations. Thus the Introit becomes a beautiful entrance, a richly adorned portal through which we enter the Holy of Holies—the Mass.

**Kyrie**

The Kyrie is one of the most ancient chants of the Mass and is common to all the Latin liturgies, and, as Wagner explains, already existed in Rome when the Greek was the liturgical language. The Church has retained the Greek text for these chants for the reason, no doubt, of its great antiquity and the frequent use that was made of it outside of Mass, whereby it was universally known and loved. Since the Hebrew words Amen, Alleluja, Sabaoth and Hosanna are likewise employed, we find three languages, Hebrew, Greek and Latin united in the Mass,—the same in which the inscription on the Cross was written. The number of times that the Kyrie was repeated in the Mass depended upon the will of the celebrant or upon the amount of time available. The Christie eleison was added by St. Gregory the Great. The present manner of singing the Kyrie, three Kyrie, three Christie, and three Kyrie was customary already about the year 800. In Rome it was originally chanted by the clergy and the people, and was therefore, a simple syllabic chant; later it was performed antiphonally by two choirs of singers when the melodies became more elaborate.

(Continued on page 14)
The present visit of the Roman Singers, that remarkable group of professionals recruited from the important churches of Rome under the wonder-working baton of Msgr. Casimiri should have a far reaching influence upon the music of all churches in America. Quite regardless of sect and creed, with only the thought of the important function of music in worship, this choir should inspire every church musician to concern himself with the noble literature which they exploit and to observe closely the model of beauty which they present in their performances.

Beauty is a part of worship. It is expressed in the impulse that lifted Gothic arch and spire in adoration to the heavens. It has formed the noble prayers of the Church and it has invoked the skill of artist’s brush and sculptor’s chisel. When song is joined to prayer, however, all may say with Massenet’s dying Juggler before the Virgin’s shrine, “Now I understand Latin!”

My own Latin is grown a bit rusty. But when recently in the Auditorium theater in Chicago Msgr. Casimiri’s singers set forth the splendor of Palestrina and Victoria I felt no need to seek a literal translation of the texts. They were translated into the language of the heart by the genius of these matchless masters of Italy and Spain whose art to the multitude in America is but a name.

Their’s is, of course, the greatest music that the world has known: greatest because most perfectly suited to its purpose and that purpose the most exalted. It expresses every impulse of prayer, adoration, supplication, the pathos and the splendor of the mass’ mighty drama. How sadly has this noble art been permitted to decline! Especially in America.

The day of its restoration, however, is at hand. But it is not to be achieved without a vast amount of hard work intelligently directed. Thanks to the Roman singers a model is no longer lacking for the ambitious and pious church musician.

He must note, first of all, the balance of this remarkable choir. Unlike most choirs in America its sonority develops chiefly in the lower voices. Sopranos are used like the first violins of a fine symphony, for the altitudes of pitch, for clarity and purity of tone but not for volume as is our unfortunate habit. These Italians have gorgeous basses who descend to almost Russian profundities of pitch; and they have tenors able to sing alto parts. I heard more tenor high C’s in this concert than in a whole season of opera.

Difficulties of transportation probably caused Msgr. Casimiri to bring with him fewer sopranos than might profitably have been used, especially in the more brilliant moments. But he is musician enough to turn even this handicap into an asset.

He showed us, that there are many more important things in choral art than volume. He showed how the range of dynamic contrast might be kept narrow and yet made the more effective by subtle differentiation. He underscored that neglected classic nuance, technically known as the forte-piano; that sudden accent at the beginning of a sustained tone or passage which continues softly.

This nuance, alone, lent to his definition of polyphony a peculiar vitality. It became vivid, exciting, dramatic. One no longer followed the complexities of voice leading with conscious pride in good ears and intelligent musicianship but rather with a spontaneous delight in the living texture of the tonal mass. This great conductor of chorus has imagination as well as technic. Psychologists tell us that what we call imagination is only memory. They would deny man all creative capacity. But they don’t know music. Casimiri re-creates these masterpieces drawing from his own heart and mind those impulses that make this vast heritage of tradition a living force, not a dead letter.

How is America to follow this exalted example? How may we profit by the inspiration which the performance of the Roman singers has kindled?

First, spiritually, by yielding to the eloquent plea of its incomparable beauty; by
filling heart and mind with its impulse; by keeping alive in memory each technical means employed by this master. He has solved the problem of intonation. How? By drill and solfeggio. He has solved the problems of balance and proportion, of nuance. It is for us to remember how. It is for every choir director in America who can come within reach of this glorious example to tax his memory with its lessons.

Second, America must go about the establishment of choir schools. Patently its leaders must drill other leaders. Every parish must be drained of its vocal material, young and old, and contrapuntal idioms. These Italian singers wrought their miracles of art because they have spent their lives in the music of the Church.

America must find singers who will dedicate themselves similarly.

The Music of the Bible*

by G. Kirkham Jones

THE JEWS

The Jews of old were probably the most musical race of people living in the then-known world. We read their history in that wonderful library of books which we call the Old Testament. A great love of music runs through the whole of this part of the Bible—Miriam and Deborah sing victory songs, David with his music charms away the madness of Saul, Elijah the prophet calls for a minstrel:

And it came to pass that when the minstrel played that the hand of the Lord came upon him. And the Jewish religious service were remarkable for their singing, dancing, and ‘all kinds of music.’ Now these books were first written more than two thousand years ago, and they are historical accounts by simple-minded men of far distant ages, giving their own story, so far as they knew it, of men and events going back a thousands of years, long before books were written or printed. No wonder, then, that we cannot unfathom all the mysteries of this period, dimly perceived through the mists of antiquity, and that our knowledge is small and sometimes uncertain. Remember, also, that our Bible is a translation made more than three hundred years ago, and that the wonderful men who turned it into the ‘mother’ tongue gave us a priceless treasure-house of English literature. Sometimes, however, as in the case of musical instruments, the translators did not fully understand the old Hebrew names, and so gave in the language of their own day a description of what they thought the words meant. I must warn you most strongly that when you read the Bible you simply must try in imagination to put yourself back in those ancient days among those primitive tribes who lived in a totally different kind of land, with different manners, customs, habits, climate, clothing, and ideas from ours to-day. However large and magnificent things appeared to those early chroniclers, you may be sure they were ever so much smaller and simpler than those of the present day, and you must make due allowance for this when you read about the Music of the Bible.

*From “The School Music Review”
This article has been prepared for young people, to be read either by them or to them.
For our information we have to rely upon the Bible; upon ancient manuscripts written upon papyrus or skins of animals upon pictures and drawings upon old walls, statues, monuments, or old pieces of pottery; and upon pictures and inscriptions on very old coins and medals. Clever men and women have given long hours of patient toil to digging and delving among the ruins of ancient towns, where these treasures have lain hidden under the dust of generations, and to deciphering the mystic marks which carry to us, down the age-long corridors of Time, the message of long ago. With each addition to our knowledge we gain more facts, correct old mistakes, and freshen ideas; but still our store is scanty, and we must take great care when thinking of these early forms of music as described in the Bible.

We can be sure, after making every allowance, that Jewish music was well ahead of that of any other race of the times, although a great deal of it can be better described as 'making a joyful noise unto the Lord' than as music as we know it today. It is very hard indeed to know exactly what tunes, if any, were first sung or played, for there was nothing like Old Notation or Tonic Sol-fa in those days, so far as we can find out. So whatever tunes were used, must have been short and simple, for they had to be handed down and carried on from one musician to another 'by ear'. This also means that plenty of mistakes were made (for print tends to fix words and tunes), and there could have been no harmony or blending together of notes into pleasant sound-mixtures.

The instruments must have been very simple and crude, and used only to 'imitate' the voice which was naturally the 'first musical instrument' ever used. It is quite the right idea to think of vocal or voice-music as the most important part of the music, such as it was, of bygone days.

**BIBLE VOICE-MUSIC**

From the earliest Bible times, singing was an important part of the Jewish national life, not only in the home where very simple folk-songs were probably sung, but also at celebrations of great events—such as religious worship, public rejoicings in times of victory, wedding feasts, funerals, harvest-homes, vintages, and so on.

Often the sung-music was accompanied by dancing and hand clapping, and on very special occasions by bands of the simple instruments then used. When Pharaoh and his host were drowned in the Red Sea, we read:

> Miriam—and all the women—after her with timbrels and with dances.

And Miriam answered them, 'Sing ye to the Lord!' Probably they sang their victory song to some well known chant (perhaps learned from the Egyptians).

When David conquered the Philistines:

> The women came out of all cities of Israel, singing and dancing.

Isaiah the great prophet begins one of his wonderful poems thus:

> Now I will sing to my well-beloved a song of my beloved touching his vineyard; and in another place he bids some sad people:

> Break forth into singing and cry aloud.

Psalm 47 commences:

> O clap your hands, all ye people; shout unto God with the voice of triumph.

In the glorious reign of King David who was himself a great poet and musician.
there was a special sacred choir at Jerusalem.

Heman and Jeduthun, and the rest that were chosen, who were expressed by name, to give thanks to the Lord. (I. Chron. XVI., v. 41.)

And his singing school was the largest known in history:

And four thousand praised the Lord.

In King Jehoshaphat's reign by royal command on one occasion there were:

Appointed singers unto the Lord, and that should praise the beauty of holiness, as they went out before the army.

THE GREAT CAPTIVITY

After these great kings there followed a dreadful time for the Hebrews. Except for short periods when Hezekiah and Josiah were kings, they had, both in Juda and in Israel, a succession of weak and wicked rulers, and they were sorely troubled by their great enemies the Egyptians and the Assyrians. Their cities were laid waste, their wealth and treasure captured, their chief men slain, and the best of their men and women taken captive and made to work as slaves. Then, no happy music was heard in the land. Sad dirges were crooned in ruined towns and plundered villages, and silent sadness reigned among the captives:

By the rivers of Babylon, there we sat down; yea, we wept—we hung our harps upon the willows.

How shall we sing the Lord's song in a strange land?

The prophet Jeremiah lamented the miseries of slavery and famine which the Hebrews bore so many years:

We are orphans and fatherless—we labour and have no rest—they took the young men to grind—the elders have ceased from the gate, the young men from their music. The joy of our heart is ceased; our dance is turned into mourning.

THE RETURN

The children of Israel and Juda helped by King Cyrus, of Persia, who conquered the Assyrians, returned with joy to their native land after years of fearful suffering:

When the Lord turned again the captivity of Zion we were like them that dream. Then our mouth filled with laughter and our tongue with singing—They that sow in tears shall reap in joy.

Led by Zorobabel, about fifty thousand souls went back to Jerusalem, taking with them the gold and silver vessels of the Temple.

With them also were two hundred 'singing men and women.'

After settling down, they rebuilt the Temple of the Lord, and held a great service of thanksgiving when its foundation-stone was laid. You can picture that scene:

Ancient men, that had seen the first house—wet with a loud voice; and many shouted aloud for joy—and the noise was heard afar off.

At last the building was finished, after many trials and tribulations, the services were carried on regularly, and music again became an important part of Jewish life, especially in Temple worship.

We learn much from the writings of Ezra, Nehemian and Ezechiel, and it is probable that the two hundred singing men and women mentioned by Ezra sang alternately. The singers were highly favoured—they had special residences and allowances:

For it was the King's commandment—that a certain portion should be for singers, due for every day.

So—the singers—dwelt in their cities—and special rooms in the Temple.

And without the inner gate the chambers of the singers.

THE PSALMS

The finest collection of Songs of Praise of which we have record is called the Psalms. In the original Hebrew they were probably in the form of poem. In our own (1610) bible we get the direct translation from the Hebrew; in our prayer book we have the words taken from an earlier translation (Cranmer's Bible). They have been sung or said in all kinds of churches for generations, and they are simply saturated with music and poetry. It is difficult to know exactly who wrote each Psalm. Although we can be sure that King David wrote some of them, many people, e.g., the Levites or the Prophets, may have joined together to compose them.
You can well think of them as a music-poetry history of the Hebrews, for they treat, in word-pictures founded on the scenery, fauna, and flora of Palestine, of a period of about a thousand years of Jewish history. The headings many of which refer to King David, give us some clue to their musical settings. Again I must warn you, that we cannot be absolutely certain about these matters. Fifty-three are headed “To the chief musician”—this may mean that David dedicated the Psalms to another man, called the Chief Musician, who composed music for them, or that the King himself composed both words and music.

Some headings probably refer to accompaniments by instruments, and of these I will speak later.

Psalm 6.—“Sheminith” means “upon the eighth,” and is said to mean “a bass solo.

Psalm 8.—“Gittith” may mean a tune brought by David from Gath.

Psalm 9.—“Muthlabben”: “a dirge.” Probably a well-known tune to be sung by “male-trebles”; i.e., boys.

Psalm 22.—“Aijeleth Shahar:” “the hind of the morning.” Maybe the name of a melody sung at morning sacrifice.

Psalm 45.—“Shoshannim”: to the tune of “Lilies.”

Psalm 46.—“Alamoth”—“virgins.” That is, to be sung by treble voices.

Psalm 56.—“Jonath - elem - rechokim:” “mute dove among strangers.” Very likely the name of a sad tune.

Psalm 119 is very interesting, as you can see by looking at your Bible. It is divided into sections, each of eight verses, and over each part there is the name of a Hebrew letter. This was done to help the memory. It was the marching song of the Hebrews, composed by Ezra, and sung by them on their return from the great captivity. Psalms 120 134, “Malahoth”—a song of degrees, or steps—are pilgrim songs to be sung on the steps of the inner Temple court by pious Jewish pilgrims visiting Jerusalem.

Another interesting musical word, used seventy-one times in the Psalms, is ‘Selah,’ which means ‘for ever and ever.’ It may have meant ‘sing softly, (or loudly)’ or it may have indicated the key-note, or a pause when a blast of trumpets sounded, or most probably ‘go back to the beginning and sing again.’

It would be good to know exactly how the Psalms were sung in Temple days. Probably they were first accompanied by solemn dancing and hand-clapping, and later instruments. According to a very ancient book—the Talmud—first, a loud clash of cymbals having given the signal to commence, a group of Levites, upon the outer-steps, stood playing their musical instruments and began to sing the Psalms helped by singing-boys, while the Priests, amid the smoke of incense, offered up the sacrifice in the inner and sacred parts of the Temple. Pauses in the singing were filled in by the loud blowing of trumpets and by the din of cymbals. On special occasions, when the numbers of singers and players were largely increased the noise must have been deafening—and rather barbaric. Never-the-less, it sounded, I have no doubt, very beautiful and musical to the people of that time, and from it, very slowly and gradually, has come the music of the present day. Who knows but that in another two thousand years our present day music may not sound quaint and crude to the people then living.

One thing I want you to notice about the Psalms is that they are chiefly ‘one-idea’ pieces—as early music was. The Air with Variations is just one musical idea sounded in many musical ways. The Fugue is mainly one musical idea weaving its musical way, interlacing and intertwining, in a moving pattern or design in sound. So a Psalm is something like a Fugue, or Air with Variations. Sometimes the idea is the greatness of God, or the glory of Jerusalem, or the sadness of captivity, and so
on. I purposely said 'something like,' for remember that literature and music can never be exactly alike, although it is sometimes very useful to think of them together.

I wish I could give you some of the actual melodies sung or chanted by the Hebrews; but, as I have told you, that is scarcely practicable. Maybe most of them were short and simple tunes, sung over and over again, such as we find now among native races in various parts of the world. Some few were, most probably, like our folk-tunes and songs, and possibly some of the tunes used today in the Jewish synagogues are founded on ancient Hebrew melodies.

One learned writer says that the tune below—found in a very ancient Spanish book on the Jews in Spain—was the very same song as that sung by Miriam and the women; but, again, we cannot be quite sure:

Whatever these Jewish Temple songs were in their original form, it is certain that they were the basis or foundation of the early Christian Church music. They were surely altered and adapted to suit the new religion and people. Probably the least alteration took place in that part of the Christian Church afterwards known as the Roman Catholic Church—especially in what we call Plainsong.

(To be Continued)

School Operettas and Their Production*

By Kenneth R. Umfleet

I. Introductory

ERHAPS the greatest amount of joy experienced in human life is the joy and happiness that comes from self-expression.

There is a natural desire within man to express in some outward form his inner thought and feeling. Evidences of this instinctive tendency are on every hand in the form of architecture, art, the drama, literature, and music, the dramatic tendency being most general among them all. This desire is universal; it is found to be characteristic of all ages, and is common to all races. Ancient Greece went to the theatre for diversion; Rome declared a holiday in order to lose her emotions in the play; Mediaeval Europe staged her pageants for the love of expression; one and all went to see life as it ought to be, and not as it really is—and so, the world over.

This instinct manifests itself early in life in the make-believe play of the child. So powerful is this dramatic tendency that the child not only transforms objects, but persons, including himself, into whatever his fancy dictates or his dramatic play demands. The small boy assumes the part of an Indian, or a soldier. His imitative instinct, combined with his vivid imagination, recreates for him real fighting and actual battles. He not only goes through the typical motions, but adds many accompanying vocal expressions to satisfy his own ideal of complete reproduction. The little girl very naturally plays house, imitating in a truly fascinating manner those manifold duties of true homelife. These creative activities are beneficial to all young children. It is through this kind of imitative play that Nature cleverly and skillfully proceeds to educate the child long before the school begins its formal process of training and preparing the child for the needs of life. To the observing adult this play activity affords one of the most delightful of all pleasures—that of relieving the happiness and beauty of child life.

As these same children grow into maturity, this tendency for self-expression combines with the social instinct and forms one of the most distinct characteristics of the adolescent. One of the most noticeable tendencies of the youth is his desire for association in his activities. There is that longing to perform in the presence of others, and to seek for the approval of the group. It is also at this time that the emotions come into prominence and grow steadily

*Reprinted from "School Music."
into a powerful force for good or ill. Modern psychological thinking points out the need of careful consideration of this important behavior called emotion. Some recognized and safe outlet for these pent-up feelings of intense joy or unbearable vexations must be found. Many conflicting circumstances in our modern civilization tend to restrain and suppress the voluntary expression of these emotions, and it is all the more imperative that some form of expression be permitted and encouraged, especially for the growing youth.

The same urge for self-expression, slightly modified by experience, is likewise evident in adults, but in a less active manner. The passive form predominates, as evinced in the act of attending theatres, the movies, or the game, where the emotions of the scene are relieved along with the actors on the stage or screen.

Accepting this tendency for self-expression as a fundamental principle of life, and acknowledging the educational value of this instinct, it can be seen why dramatics have a definite place in school life and growth, and should be fostered in view of its direct appeal to youth. There is an actual need for establishing among the youth of our schools the ideal of joy of effort, in work and play, as the highest satisfaction anyone can find in life. The school operetta as a form of dramatics owes its popularity to this very principle of life, and proves very satisfying to the youth because of the various mediums, through which the expression may be given—through music, by acting, in the dance, and in the pictorial scene.

There is no other activity in school, athletics not excepted, which offers greater opportunity to the students for all-round character development and training for social service and efficiency than participation in the musical and dramatic events of the school. It develops the mind and the memory; it gives poise to the body; the emotions come under helpful direction; the natural development of the instincts are encouraged, all of which must surely correlate with the modern aims of education. Taking part in an operetta brings the pupil in contact with all the desirable attributes of life: courage, health, patriotism, joy, reverence, sincerity, friendship, and a true refinement that comes from constant effort to express the ideal. There is no more effective way to teach history or to instill patriotism than through the presentation of an historical or patriotic operetta. And no one will deny the fact that the intricacies involved in the use of good English will become less terrifying to the boy or girl who has been in one of these school activities.

To every progressive and ambitious music supervisor or teacher the operetta presents a welcome motivation for the music department, and at least once a year the responsibility of producing one presents itself. It is a real undertaking, having its accompanying strain and stress, and trying situations, but there is perhaps nothing in all school music so universally enjoyed by pupils and patrons as much as a well-staged operetta, and after it has been given, there is always a satisfaction that the music of the school has functioned in the life of both the school and the community.

The renewed interest in this country in the opera and the drama, the new theater movement to democratize this art as a thing of the people, the development of community spirit, the new trend of education in its attitude towards the training of the emotional side of the individual life, the rapid advancement of music in the public schools during the past ten years, have all contributed their influence upon the operetta as a school project. Many would-be authors and composers have dashed off literally hundreds of operettas, both meritorious and mediocre, and publishers have rushed their pressers to supply the new demand. Many of them are worth while. Many are popular and ephemeral in quality, and there is much sentimental twaddle and meaningless jingle being used. Those of worth are well known and appreciated. The utmost care should be taken in the choosing, for supervisors have a tremendous power for good at their command, and the education of taste for the best in our future citizens should be considered as a duty imperative. When the supervisors demand the best in operettas and will be satisfied with nothing less, the composer and publisher will unite and answer that demand with works of genuine merit.

It is not presumed by the writer that he can set forth in the following pages, by formula or rule, all the requisites in the production of a school operetta. A great part of the success of any supervisor or teacher in the capacity of stage manager depends so much upon the personal equation. But it is believed possible, at least, to enumerate the principles on which a good stage production is based, and to make generally available some of the elementary points of the technical knowledge vitally necessary to the average supervisor, who has to assume the role of director, trainer and manager. And to this end the following chapters are written.
The teaching in our schools is in the hands of the Religious Communities—the Sisters. Considering the wonderful progress our Sisterhoods have made in music of late years, it will be an easy matter to supply our schools with well trained school music teachers. If it can be brought to the attention and realization of the Mother Houses of the various communities, we are certain that necessary arrangements will and can be made for further instruction in school music.

However, the crux of our present situation is that we have no superintendent and supervisor of school music. To be a superintendent or supervisor means just a little more than the teacher himself. Not every good music teacher will make an efficient superintendent or supervisor. This again means special training—and we may add special gift. A superintendent or supervisor in order to carry on his work successfully, must not only possess the full knowledge of the music teacher—but he must be endowed with executive ability and leadership. Many teachers may be excellent in training children, but cannot supervise the work of other teachers.

Music is essential in the lives of our people. Educators have realized this, hence the credit given to music in public schools.

To the public schools, teaching of music means but one thing—that of educating the child’s taste to a better music. To our Catholic Schools it not only means that, but—more so the understanding of that which is most beautiful in that art which is now, and later to be employed in the service and praise of God in our services.

The first step to be taken is to procure competent teachers. This as stated will not offer much difficulty. With this the question of supervision arises.

Scandicus and Climacus

Music in our Catholic Schools

It is a deplorable fact that music in our schools is woefully behind that of the Public Schools. In other matters of education this cannot be said.

This condition is due 1) to a lack of efficient music teachers trained especially in school music, and 2) where competent teachers are located the absence of systematic superintending and supervision.
Graduale et Tractus:
1. Dominica in Septuagesima
2. Dominica in Sexagesima
3. Dominica in Quinquagesima
(For 1, 2, 3 or 4 mixed voices.)

Sopr. Alto.

I. GRADUALE:

1. Dom. in Septuag. Adjutor in opportunitatis in tribulati
   2. Dom. in Sexag. Scient gentes quoniam nomen tibi
   3. Dom. in Quinquag. Tu es Deus, qui facis mirabilia
   (For 1, 2, 3 or 4 mixed voices.)


J. SINGENBERGER.

SOLI.

1. V. Quoniam non in finem oblivio erit pauperis:
   patietia pauperum non peribit in æternum:
   2. V. Deus meus, pone illos ut
   3. V. Liberasti in brachio tuo populum

1. exúrge Dómine, non præváleat homo.
2. et sicut stipulam ante fáciem ven-
ti.
3. fílios Israel et Joseph.

II. TRACTUS. UNISONO.

I. Dom. in Septuag. 1. De profundis clamávi ad te, Dó-mí-ne: Dómine exáudi vocem me-am.
3. Si iniquitátes observáveris, Dó-mí-ne: Dómine, quis sustine-bit?

II. Dom. in Sexag. 1. Commovísti Dómine ter-
ram, et contur-
-básti e-
am.
3. Ut fúgiant a fácie ar-
cus, ut liberén-
tur ele-
ci tu
i.

III. Dom. in Quinqua
g. 1. Jubiláte Dómino omnis ter-
ra: servite Dómino in laetí-
ti-a.
3. Scit6te quod Dó-
nus ip-
se est De-us.

Sopr.
Alto.

I. 2. Fiant aures tuae inten-
dén-
tes in orationem serv-
i tu
i.
4. Quia apud te propitia
tio
est, et propter legem

II. 2. Sana contrítionies e-
jes, qui-a mo-
ta est.
III. 2. Intráté in conspéctu e-
jes, in exsus-
ta-ti-
ó-ne.
4. Ipse fecit nos, et non ipsi nos:
nos autem pópu-
lus ejus, et oves
pás-
cu-ae e-
jes.

Tenor
ad lib.
Bass.
Graduale et Tractus:

1. Dominica in Septuagesima.
2. Dominica in Sexagesima.
3. Dominica in Quinquagesima.
   (For 4 male or female voices.)

I. GRADUALE:

Ten. I & II,
Sop. I & II.

1. Dom. in Septuag. Adjútor in opportunitáibus, in tribulatí
   ó - ne:

2. Dom. in Sexag. Sciant gentes quóniam nomen tibi
   De - us:

3. Dom. in Quinquag. Tu es Deus, qui facis mirabilia
   só - lus:

Bass I & II,
Alt. I & II.

1. sperent in te, qui novérent te: quóniam non
   derelínquís quaeréntes te, Dó - mi - ne.

2. tu solus Altíssimus super omnem
   ter - ram.

3. notam fecísti in géntibus virtútem
   tu - am.

SOLI.

1. K. Quóniam non in finem oblívio eért páuperis:
   patiéntia páuperum non peribit in ae - tér - num:

2. K. Deus meus, pone illos ut
   ro - tam,

3. K. Liberásti in bráchio tuo pópulum
   tu - um,
I. De profundis clamavi ad te, Domine: Domine, exaudi veniam meam.

II. Commovisti Domine terram, et conturbasti eam.

III. Intrate in conspectu ejus, in exultatione.

I. Jubilate Domino omnis terrae: servite Domino in laetitia.

II. Sana contritiones ejus, qui aut a morte est.

III. Ipse fecit nos, et non ipsi nos: nos autem populus ejus, et oves pasceae ejus.
1. GRADUALE:

1. Dominica I. in Quadragesima; 2. Dom. II. in Quadr.
3. " III. " 4. " IV. "
5. " de Passione.

For 4 equal voices.

(For 1, 2, 3, or 4 mixed voices see Caecilia 1927 No.1)

J. SINGENBERGER

1. Angelis suis mandavit de te,
2. Tribulationes cordis mei dilata sunt:
3. Exsurge Domine, non praevaleat homo:
4. Laetatus sum in his quae dicta sunt mihi:
5. Eripe me, Domine, de inimicis meis:

1. ut custodiant te in omnibus viis tuiris.
2. de necessitatibus meis eripe me, Domine.
3. judicentur gentes in conspectu tu o.
4. in domum Domini ibimus.
5. doce me facere voluntatem tu am.

Soli.

V. 1. In manibus portabunt te, ne unquam offendas ad lapidem pedem tu um.
V. 2. Vide humilitatem meam; et dimittite omnia peccata mea.
V. 3. In convertendo inimicum meum retrorsum, infirmabuntur et peribunt a facie tu a.
V. 4. Fiat pax in virtute tua: et abundantia in turribus tu is.
V. 5. Liberator meus, Domine, de gentibus iracundis: ab insurgentibus in me exaltabis me; a viro iniquo eripes me.
2. TRACTUS: Dominica I. in Quadragesima.

Cantores.

1. Qui habitat in adjutório Altis-si-mi, in protectione Dei coeli commo-rá-bi-tur.
2. Dicit Domino: Suscéptor meus es, et refúgium meum, Deus me-us; sperábo in e-um.
5. Scuto circúmdabit te véritas e-jus: non timébis a timóre no-ctúr-no.
7. Cadent a latére tuo mille, et decem millia a dextris tu-is: tibi autem non appro-pinquá-bit.
8. Quóniam Angelis suis mandávit de-te, ut custódiant te in omnibus vi-is tu-is.
10. Super aspidem et basiliscum ambulábis, et concúlcabis leónem et draco-nem.
11. Quóniam in me sperávit, liberábo e-um: prótegám eum, quóniam cognóvit no-men me-um.

Chorus.

3. Quóniam ipse liberávit me de láqueo ve-nántium, et a verbo ás-pe-ro.
6. A sagíitta volánte per diem, la négo-tio perambulante in té-nebris, a ruína et daemonio meridi-á-no.
9. In máni-bus por tábunt te, ne unquam offéndas ad lápidem pedem tu-um.
12. Invocábit me, et ego exáudi-am e-um: cum ipso sum in tribuláti-ó-ne.
A. Dominica II. in Quadragesima.

B. TRACTUS III. , " "

C. IV. , " "

D. de Passione.

Cantores.


B. 1. Ad te levavi oculos meos, qui habitas in coelis.
3. Et sicut oculi ancillae in manibus dominae sua: ita oculi nostri ad Dominum Deum nostrum, donec misereatur nostri.

C. 1. Qui confidunt in Domino, sicut mons Sion: non commovetur in aeternum, qui habitat in Jerusalem.

D. 1. Saepe expugnaverunt me a juventute in saeculum.
3. Etenim non potuerunt mihi: supra dorsum meum fabricaverunt pecatorem.

Chorus.

A. 2. Quis loquentur potentias Domini: auditas faciet omnes laudes e jus?

B. 2. Ecce sicut oculi servorum in manibus dominorum suorum: Dmine, miserere no bis.


D. 2. Dicat nunc Isra-el: saeppe expugnaverunt me a juventute.
4. Prolongaverunt iniquitatem si bi: Dominus justus concidet servos pecatatorem.
1. GRADUALE.
Dominica in Palmis.

Te-nu-í-sti manum dexteram meam: et in voluntáte tua dedu-

xi-sti-me: et cum glória assum-

psi-sti me.

SOLI.

V. Quam bonus Israël Deus rectis corde! mei autem pene moti sunt pedes,

pene effúsi sunt gressus mei: quia zelávi in peccatóribus, pacem peccatórum vi-
dens.
2. TRACTUS.

Cantores.

1. Deus, Deus meus, réspice in me: quâre me dere - li-qui-sti?
2. Longe a salúté me - a verba delictórum me-ó-rum.
4. Tu autem in sancto há-bi-tas, laus Is-ra-el.
5. In te sperávérunt patres no - stri: sperávérunt, et líberá - sti e - os.
7. Ego autem sum vermis, et non ho - mo: oppróbríum hóminum,
et abjècti - o ple-bis.
8. Omnes qui vidébant
me asperna-bántur me: locúti sunt lábiís, et mové - runt caput.
10. Ipsi vero considerávérunt,
et conspe-xérunt me: divisérunt sibi
vestímenta mea, | et
super vestem
meam misé - runtsortem.
11. Líbera me de ore le - ó - nis: et a córni-bus
unicornuorun humilitá - tem me-am.
13. Annuntiábítur
Dómino generátio ven-tú - ra: et annuntiábunt,
coeli justítí - am e - jus.

Chorus.

3. Deus meus clamábo
per diem, nec ex - áu-di- es: in nocte, et non
ad inspíéntiam mi - hi.
6. Ad te clamavérunt, et salvi facti sunt; in te sperávérunt,
et non sunt con - fú - si.
9. Sperávit in Dómino, erípiat e - um: salvum fáciet eum,
quóniam vult e - um.
12. Qui timetis
Dóminun, laudate e - um: univérsum semen
Jacob magníficáte e - um.
A LENTEN HYMN.
(By Rev. M. M. Gerend.)

A. For 1, 2, 3 or 4 voices.

J. SINGENBERGER.

Je-sus on the cross sus-pend-ed, Pierced with nails and crowned with thorns,
Filled with shame and dread confu-sion, We be-hold Thy sacred wounds,
Mo-ther Ma-ry crush-ed with sorrow, As thou stoodst beneath the cross,
Who can tell the pain and anguis-h That as-sun-der tore thy heart,

Thou hast died for us poor sin-ners, Who have oft of-fend-ed Thee.
Filled with sor-row we implore Thee To for-give us ere we go.

Look-ing up at Thy son Je-sus—Watch-ing ev-ry move He makes,
When thy lov-ing child, the Saviour, Closed His eyes in wicked death!

O Je-sus full of love, Do par-don us we pray you!
O Ma-ry full of love, Do moth-er us we pray you!

O Je-sus full of love, Do par-don us we pray you!
O Ma-ry full of love, Do moth-er us we pray you!
A LENTEN HYMN.
(Rev. M. M. Gerend)

B. For 4 male voices.

J. Singenberger.

Ten. I.

Ten. II.

Bass I.

Bass II.

1. Jesus on the cross suspended Pierced with nails and crowned with thorns,
   Filled with shame and dread confusion We behold Thy sacred wounds,

2. Mother Mary crushed with sorrow As thou stoodst beneath the cross,
   Who can tell the pain and anguish That a-sun-der tore thy heart,

Thou hast died for us poor sinners We have oft offended Thee.
Filled with sorrow we implore Thee To forgive us ere we go.

Look-ing up at thy son Je-sus Watching ev'-ry move He makes.
When thy loving child, the Saviour, Closed His eyes in wicked death!

1. O Jesus full of love, Do pardon us we

2. O Mary full of love, Do mother us we

1. pray you, Do pardon us we pray you!

2. pray you, Do mother us we pray you!
The Seven Words of Christ on the Cross.

BY REV. M. M. GEREND

J. Singenberger.

1. When Jesus on the cross did hang, And
2. To teach me how to treat my foes, He
3. With eyes of mercy then He looks To-
4. His mother too, He does entreat To
5. And when His time of death draws nigh, And
6. While sore His hands and feet with nails, And
7. Have we no tears to shed for Him, While
8. Come then and stand beneath the cross! See,

1. bowed His head in throes of death, He
2. pleads for those who wronged Him much; “For-
3. ward the thief poised at His right, And
4. watch o’er me poor sinful man, “Be-
5. pangs untold en gore His heart, In
6. His dear eyes are shot with blood, His
7. soldiers scoff and jews deride, And
8. Mary calls you to her side; And
I spoke these words to give me cheer, The words that tell
give," He says, "they do not know The pain they cause
thus He speaks with tender voice, To day thou shalt
hold thy son," He calls to her, and then to John
plain-tive tones He cries aloud, "My God, My God,
sacred mouth is fever-parched, And with an ef -
He in accents that must pierce The hard-est heart
when the summons comes to part, With Jesus say,
1. comfort, The seven words of
2. pray you, For give them, God,
3. heaven, In paradise, in
4. mother, O son behold thy
5. sake, Why hast Thou me for-
6. thirsty, In anguish, "I am
7. finished!" Sends forth the groan, "It's
8. spirit, O God, I give my
O vos omnes, qui transítis per viam, attén-di-te, et vi-

O all ye that pass by the way! attend and see,

si est dolor simi-lis sic-ut do-lor me-us.

if there be any sorrow like to my sorrow.

At-tén-di-te, un-i- vér-si pó-pu-li et vi-dé-te do-lorem me-um.

K Attend, all ye people! and see my grief.

Si est do-lor si-mi-lis sic-ut do-lor me-us.

If there be any sorrow like to my sorrow.
Adoramus te.

We adore thee, O Christ, and we bless thee: because by re-deeming thee, Christ, and we bless thee

sanctam crucem tuam et passionem tuam redemisti mundum, redemisti mundum.

Thy holy Cross thou hast redeemed the world.
Since there are different communities—especially in the larger cities—each community should have its own supervisor. But the entire system to be carried on successful must be under one superintendent. In cities, as well as smaller towns where there are at least three Catholic Schools, this can be done. With some effort a capable superintendent can be procured. But by all means, for the sake of uniformity and success, the entire system of school music should be under one head—the music superintendent.

THE CAECILIA realizes the necessity of systematic music instruction in our schools—hence our plan of making this magazine for church—and School Music.

If Church Music is to be elevated to the standard, where it should be, and so ardently desired by the authorities, it can only be done through the music teaching in our schools.

Richard Wagner's idea of an invisible orchestra in the opera was meant to insure an undisturbed effect for the principal part of the operatic performance, i. e., for the dramatic representation on the stage. The principle involved in this plan is, in effect, that what is of primary importance shall not be eclipsed by what is, in the premises, of a secondary, subordinate and subservient natures. If we try to apply this principle to the liturgical drama as it is enacted in many of our fashionable churches, we are at once confronted with interesting alternatives.

Assuming on the other hand, that the liturgical service at the altar is of prime rank and importance with the musical part of the service, we shall be compelled by Wagnerian instinct, if indeed by no other considerations, to render the whole musical aggregation in the organ loft not only invisible but inaudible as well.

But it we take it (as any unsophisticated person who pays his first visit to a Catholic Church when such a fashionable service is in progress) that the "big show" is in the organ loft and the "side show" is in the sanctuary, then we cannot but insist that the seating accommodations be so installed in these churches that the audience can face the other way without danger of contracting cervical lesion in its effort to witness the gallery show.

A. L.

Investing five or ten thousand dollars in a new pipe organ and then hiring a pedal-shy organist to manipulate it at farm-hand wages is like trying to capture prize-money with a full-blooded racer that is piloted by the stable-boy.

A. L.

Vanity and ignorance are fully displayed when persons avow their dislike of music of which they know nothing; knowledge is necessary to just criticism—(Pease)

We often do more good by our sympathy than by our labors, and render to the world a more lasting service by absence of jealousy and recognition of merit than we could ever render by the straining efforts of personal ambition—(Farrar)

A well-disposed group of notes in music will sometimes make you weep and sometimes laugh. You can express the depth of all affection by these dispositions of sound; language to the lover, consolation to the soul, more joy to the joyful, more humility to the devout. Can you do as much by lines and colors?—(Ruskin)

Commerce supplies what people want—art what they need.
II. A Preliminary View of the Problem

The operetta, similar to the opera, is a combination of many arts, all of which contribute their part in conveying the meaning of the story to the audience. The three mediums through which the spirit of the performance is conveyed are: sound, by means of spoken lines, and vocal and instrumental music; movement, manifested through acting, dancing and grouping; and color, portrayed through the medium of light, costumes and scenery.

The factors that go into the making of a successful operetta production are many, perhaps more than may at first be apparent. And so a comprehensive survey of the possibilities entering into the production of such a show would resolve itself into the gathering of information regarding the following very necessary points:

1. Available Characters and Performers

Since the principal characters in an operetta do both singing and acting, a limitation presents itself because this combination makes extra demands upon that person. An immediate duty is to “spot” those who might be eligible. These persons must have the ability to sing pleasingly, with that added quality of strength sufficient to be heard over the footlights, especially when an orchestra is to be used for accompaniment. Such voices are usually very scarce in the average high school. The scarcity or abundance of such voices should serve as a guide to choosing a suitable operetta. Of equal importance are the dramatic possibilities of these persons. Perhaps you have never seen them act in a play, but if you will carefully watch their natural reactions during recess periods you will be able to make a fair guess of their abilities along that line.

Too often the chorus is overlooked with the assumption that anyone in a group of extras will do for the chorus. But the chorus should have more consideration than this, for it is often just this with its lively action, colorful costumes, and snappy ensemble singing that really makes the production successful. It is usually customary to combine the boys’ and girls’ glee clubs to carry this part of the operetta, since they are trained organizations, unless a separate organization in the nature of an operetta club is formed. Equal numbers of boys and girls balances in appearance, but this is not so necessary for balance in chorus singing because of the stronger voice of the boy. The number you are to have in the chorus should be carefully considered, remembering the space needed for necessary action. Allowing plenty of room for action adds materially to the effectiveness of any chorus group.

The accompaniment facilities should be measured also. The use of an orchestra to accompany the singers complicates matters, and should not be attempted by an amateur director unless the orchestra has been thoroughly drilled to follow soloists and can be made to play so as not to overshadow the singers. It would be better to use a good, capable pianist who can play full chords in supporting the chorus, and lightly for the solos, adding perhaps a violin or two to assist, than to undertake a production with a young, inexperienced orchestra.

2. Available Accessories

A suitable place to give the operetta is the next consideration. With each succeeding year, as new and improved school buildings are erected, containing auditoriums with adequate stage facilities, such as fixtures, scenery, and lighting, this problem will be less troublesome, but there are still many places over this country where these things must be carefully taken into account, since the lack of them means more effort to meet this handicap. Some of the questions to be answered in this preliminary survey are: Is the stage large enough? Are the exits handy and large enough to accommodate large groups like the exit of a whole chorus? What are the dressing room accommodations? Are there adequate fixtures to hang scenes or drops from? Can any of the present scenery be used for future productions?

Look at the stage lighting, the footlights, the overhead lighting and the spotlight equipment. If these are lacking some provision must be made to install such aids either by buying, borrowing from some local theater, or by a temporary homemade construction, to be made by some capable student.

The question of properties and costumes usually does not present such a difficult problem, yet it should be considered whether they are to be rented, made, or borrowed. Renting seems to be the easiest method, but it is expensive. Time and ingenuity on the part of a few can produce very effective results.

3. Available Assistance in Rehearsals, Staging, Coaching, and in the Performances

We have known of supervisors putting on an entire performance with little assistance, but such an undertaking sometimes leads to a physical breakdown and therefore defeats any pos-
possible gain. There are ways to gain aid and cooperation from other departments of the school that will help to give a more finished performance. When other departments aid it gives them all a participating interest in the project. The public speaking department can help in coaching the lines; the physical department can be asked too aid in the dancing scenes; the art department enjoys designing special scenery; the domestic arts department may lend aid in the costuming; the manual training department can make properties or build scenery frames, while boys from the physics department may take keen delight in working out the lighting effects. In approaching the heads of these departments, a note of warning is suggested to the novice. To secure aid from these departments, who have their own aims and regular plans for the year, often demands the utmost tact. To ask them to stop their regular planned work to contribute to your "show" is much to ask. Therefore, careful forethought on the entire procedure of asking their aid is advisable before approaching them on the subject. One should never fail to make a public recognition of these contributing departments on the house programs. This creates better feeling on the part of all, as well as insures cooperation for future productions.

As a coda to this division it may not be amiss to suggest that the supervisor weigh himself or herself in the balance also. Mere enthusiasm is not sufficient. Some fair knowledge of play production, a passion for carefully worked out details, the possession of health and physical endurance to stand long hours of rehearsals, in addition to the carrying out of a regular schedule, and a genial optimism that will counteract any importance, a tact that anticipates difficult situations before they are encountered and has a dignified solution for them, an ability to enlist the interest and cooperation of all other department heads as well as the school executives, and a genuine willingness to award each a fair share of the glory in the success of the operetta,—all of these are things to be considered by the supervisor in estimating his own capability for the task.

III. The Selection of An Operetta

After making a comprehensive survey of the entire possibilities for the production of an operetta, the next problem is the selection of a suitable operetta to meet the requirements of the situation. Here arises the question of fitness of purpose and the patronage expected, and in answering this the supervisor must use his own good judgment, for requirements and standards are so diverse and various.

While one can only suggest with a certain sense of diffidence, it is believed that there is one principle, at least, which should color and shape all the work of selecting the right kind of operetta for school children. We must not forget that all we do in the name of the public schools should aim towards a certain educational value that will be above question. Therefore, our first admonition is to select an operetta worthy of production, one that will enlarge the interest in life itself, that will instruct and deepen the sympathies, and lead to a better insight into the motives of men. The raising of the standard of any dramatic undertaking, from an educational standpoint, is a worthy end for any teacher to work towards.

Of the many hundreds of school operettas available there is an increasingly large number that are worthwhile. Unless one has already made a selection, reference should be made to the many selected lists of the publishers, or by studying lists made by persons capable of judging such material. A list has been appended to the present volume, with a few indications as to the kind of operetta and its suitability to the various types of school groups.

Here are a few more obvious considerations which should enter into the choosing of an operetta to be given:

1. The kind of group producing. (a) The age; children in the grades; junior high or senior high students. (b) Training and ability of the group. If the group has taken part in a previous production, they can present a better one the second time because of the previous training. If you are to deal with beginners only, guard against your ambition to want to give a pretentious selection. It is not good judgment to try to give a Gilbert and Sullivan type just a pretentious showing. A good performance of a simple operetta tastefully staged and well trained is far better than a partial or complete failure in a difficult one as reckoned from an artistic viewpoint.

2. Remember your prospective audience in the choice of an operetta. General; selected; young or old, or both; highly cultured or average. (Historical subjects are acceptable to most any audience, and more of them should be written.)

3. Ends desired. For entertainment or pleasure only; for money, as in a benefit; to motivate the music department, or only to satisfy the personal vanity of someone.

4. Production considerations. Place of staging; size and equipment of stage; lighting and scenery facilities; property and costume possibilities.
In reviewing an operetta it is suggested that the reading of the words, including the lyrics, should precede the playing of the tunes. This is not easy for the supervisor of music, who is naturally interested in the musical part, but so often the melodic setting camouflages the inferior type of poetry. See that the lyrics have the distinguishing marks of good literature. Does it appeal to the imagination? Has it true dramatic value? We can, I think, as an ideal insist that the verse have in it the genuine worth of poetry. The situations should be free from unduly emotional conditions. Such situations, when introduced, should be within the comprehension, if not the experience, of the young people who are to enact the parts. All questionable situations or lines are better left out. Humor is an important element, but see that it is of the right kind.

Select an operetta that will give fairly equal opportunities to each of the principal characters. Try to avoid any with "star" characters. It is better for many reasons to have several main characters. The emphasis should be upon the operetta itself, thus avoiding any feeling of individual importance that sometimes develops among adolescents and handicaps the director. No adolescent should be allowed to carry a heavy load. There is a certain risk in straining the voice, and if we as supervisors are to maintain that ideal of duty in the public schools which is to preserve the voice and not overstrain it during this period of readjustment, then we must not overtax any voice in the cast.

The Kyrie is an oft-repeated, fervent, pleading cry for grace and mercy. Each invocation is repeated three times in honor of the Most Holy Trinity. The position of the Kyrie between the Gloria and the Introit may be explained thus: The Introit suggests the sentiments with which we should assist at the holy sacrifice. Conscious of our unworthiness to participate in these great mysteries, we feel impelled repeatedly to call upon God for mercy, so that we may celebrate the holy Sacrifice with becoming recollection and devotion. We know, too, that God gives His grace to the humble, therefore after we have humbled ourselves may we presume to sing the following hymn of praise with pure joy and gladness.

Gloria

This very ancient hymn of praise is introduced with the words which were sung by the angels at the birth of Christ. Who the author of the additional text is cannot be determined with certainty. It originated in the Greek Church, and the translation into Latin is ascribed to St. Hilary of Poitiers (366). In olden times the Gloria was used as a hymn of praise until it was replaced by the Te Deum. In the fifth century it was brought from the Greek Church to Rome where it was originally sung only at Christmas. Pope Symmachus (514) extended the use there-of to feasts of our Lord and the martyrs, but only for the Pope's Mass. Up to the ninth century Priests were only allowed to sing it at Easter. Since the eleventh century it has been in general use. Since the sixteenth century, when by command of Pope Pius V, a detailed abbreviation of the Missal was undertaken, the following regulation was formulated regarding the Gloria: On the days when the Te Deum is recited at Matins of the Divine Office the Gloria is to be sung or recited in the Mass corresponding to the Office. Exceptions to this rule are the Masses of Holy Thursday and Holy Saturday in which the Gloria is retained, although the Te Deum is not recited at Matins, for, apart from the mournful character of the Office, these Masses are of a joyful, festive nature. Previous to the ninth century the celebrant turned towards the people while intoning the Gloria as he now does when he intones Dominus vobiscum. The chant was then continued by the assisting clergy. In later times the Gloria was sung by the choir, the former simple melodies becoming more elaborated in the course of time.

The entire arrangement of our hymn calls for an antiphonal mode of rendering, which is likewise recommended in the Vatican Graduale. The Gloria is the jubilant hymn of praise which the Church sings to honor the triune God, in thanksgiving for the inestimable benefits of redemption. Although in the midst of this
sion of jubilation she pleads for mercy, because she beseeches Him Who alone is holy, Who alone is the Most High, and Who will at all times hear the prayers of His Spouse, the Church. Would that this hymn might be for the faithful of the present day what it was for the primitive Christians, a most beautiful, elevating and significant morning song, and it is likewise to be desired that all the prayers employed by the Church in her functions might again become the property of the people, so that they may follow the Divine services with a better understanding and appreciation, and thereby derive greater benefit from the liturgy of the Church.

Gradual
Various chants are inserted between the Epistle and Gospel to form the connection between these readings. Of these the Gradual is used most frequently, and at the same time is the most ancient of the variable chants. It is found in all Masses with the exception of the one for Holy Saturday, and the time from the Saturday before Low Sunday until the Octave of Pentecost. It is a remnant of the whole psalm which in the fifth century was sung in this place, (psalmus responsorius). After each verse, which was sung by one of the chanters, the congregation responded with a refrain called “responsorium.” After the twelfth century the Responsorium was rendered by two singers. Abbreviating the psalm to a single verse may have originated when the refrain or response of the people was given over to the singers, who then elaborated the simple melodies melismatically, thus extending the performance over the time that was required for the whole psalm. After this abbreviation which, according to Wagner, must have occurred between the year 450 and 550, the mode of rendering was the following: The chanter sang from the beginning to the verse; the choir repeated the Verse rendered by the chanter after which the response was repeated. Before the thirteenth century, however, the repetition after the verse was omitted when some other chant followed, until it gradually fell into disuse. The Missal of Pius V approved the rendering without repetition of the Responsorium for all Masses, and thereby the former designation as responsorium graduale was displaced, since every repetition (response) fell away, and the term Graduale substituted, from the place from which it was sung. The singer of the Responsorium Graduale, namely, stood on the steps (in gradibus) of the ambo, a species of reading desk, from which steps this portion of the service derives its peculiar characteristic name. The Vatican version of the Graduale as a responsory chant by allowing the first part (responsorium) to be repeated after the verse. The Vatican Graduale gives the following directions for the rendition of the Graduale: The first part (Responsorium) is intoned by one or two chanters as far as the asterisk, and is then continued by a few singers or by the whole choir down to the Verse. Two chanters then sing the verse as far as the asterisk, the choir then finishes the Verse, or it is sung to the end by the chanters, and thereupon the Responsorium is repeated by the whole choir to the Verse.

The Graduale may be regarded as an echo of the Epistle and as an appropriate transition to the Gospel. In it, as in the preceding readings, the peculiar characteristics of the ecclesiastical season or of the feast being celebrated are presented to our minds, so that the thoughts suggested by the Introit may be renewed or extended, thus stimulating us to recollection and devotion. While in the readings, God descends to manifest His will to us, in the Gradual chant we raise our hearts and minds to Him and show by our disposition and resolutions that we will ever be ready to fulfill His holy will.

Alleluia
During the year, except from Septuagesima Sunday to Easter, the gradual is followed by the Alleluia (Praise God), and the verse called the Alleluia Verse (versus allelujaticus). It consists of two Alleluia, a verse and another Alleluia. This chant originated at the time when there were three readings in the Mass, the prophecy, followed by the Graduale Responsorium, the Epistle, followed by the Alleluia, and the Gospel. In the Oriental churches the Alleluia was early admitted into the Mass liturgy, while the Roman liturgy, by order of Pope Damasus (388-384) adopted it only for Easter Sunday; but in the fifth century its use was extended to the Paschal season, until St. Gregory the Great prescribed it for all Sundays and festivals except during Lent.
The Church retained the Alleluja after the first Lesson (prophecy) was abolished, and it was immediately joined to the Graduale Responsorium. At what period one or more verses were added to the Alleluja cannot be determined with any certainty; but this did not occur later than the time of St. Gregory, for his liturgy specifies a verse for every Alleluja, consequently, these verses are not remnants of an entire psalm formerly sung as in the Introit and Gradual, but were chosen "ad libitum." The subjoining of the verse may have been occasioned by the melismatic extension of the Alleluja jubilus. Besides the Alleluja after the Gradual from the Saturday before Low Sunday until the octave of Pentecost, one Alleluja is substituted instead of the Gradual. When this Alleluja originated is not known; it was most probably adopted after the time of St. Gregory the Great. It may have been occasioned by the desire to give a more vivid expression to the Easter joy. During Paschal time, therefore, two Alleluja occur simultaneously.

The Vatican Graduale prescribes the following mode of rendering the Alleluja: One or two singers intone the Alleluja, the choir repeats the intonation and sings the neum (jubilus) with the syllable "a," whereupon the chanters sing the verse, of which the last word, or the last word but one from the asterisk or double bar, is sung by the choir, which then continues the neum melody to the end. The chanters thereupon repeat the intonation, and the choir the neum. This is done when the Alleluja is sung after the Gradual and holds good from Trinity Sunday to Septuagesima and during the Easter week. From Low Sunday to Trinity Sunday two Alleluja are sung as explained above. The last word having been sung by the choir, the chanters intone the second Alleluja; the choir adds the neum at once. From the Verse on, all is done as explained for the Alleluja after the Gradual.

Even in the most ancient times of Christianity the Alleluja was sung with great assiduity; it resounded not only in the temple of God, but also in the homes of the Christians, in the fields and meadows; mariners sang it during their perilous voyages, and even the children were taught to sing it. No word appeared better adapted to declare the praise of God and the interior joy of the soul. It never occurred to anyone to translate it into other languages. In this one word, therefore, all Christian nations of the universe announce the praises of God.

The Alleluja of the Mass is a hymn of praise and thanks from hearts overflowing with gratitude for the glad tidings of the Gospel, the expression of exalted happiness for the salutary teachings of Jesus, which will lead us to Heaven. In Paschal time this Alleluja mood (double Alleluja) voices our joy at the thought of the conquest of the glorious Victor over death. Who opened Heaven for us. Why the Gradual is retained in Easter week, during which the Easter jubilation certainly should predominate, is explained by the fact that formerly the Divine Service during Easter week referred mainly to the neophytes who had received Baptism on Holy Saturday, and during this week we were instructed more at length in the truths and obligations of the faith. Since the Gradual represents the determinations to lead a life in accordance with the teaching of Christ, it was designed to strengthen the neophytes in their good will and resolutions, to remind them of the hardships and persecutions awaiting them on account of their faith and virtue, and to encourage them to perseverance until the day of their liberation from this earthly pilgrimage. Saturday of Easter week symbolizes the day on which they laid aside their white garments; on this day and during the whole week the Gradual was substituted for the Alleluja to remind them that their joy will not be complete until they sing the everlasting Alleluja before the throne of God.

**Tract**

The Tract (Tractus) is sung from Septuagesima Sunday to Easter, in Requiem Masses, and on certain penitential days in place of the Alleluja. Wagner says that most of these Tracts were in reality gradual responses and retained this characteristic mode of rendering for a long time, after it was rendered by one singer "tractum," that is "in a drawn way"—without interruption by other chants, as was the case with the Gradual. While formerly an antiphon was inserted between the psalm verses, now the Tract is also defined by some as a drawing, prolongation, slow movement, which should be given to these chants, according to their character as chants of penance and mourning.
Nevertheless, according to the statement of Wagner, this word is a Latin translation of the Greek word “Hirmus,” by which, in the Middle Ages, the Greeks designated an extended chant composed according to certain formulae.

The texts for the Tract are in many instances quite extensive, frequently comprising whole psalms. This extension of the Tract is an evidence of its great antiquity. From its annexation to the Gradual we may conjecture that it represents the last remnant of the Gradual psalm, and that its melodies are extremely old and venerable memorials of Latin Church music. The texts for the Tract consist of several verses of a psalm, sometimes a whole psalm, or a portion of a Biblical canticle, which is sung to an elaborate psalm tone.

Relative to its liturgical significance, the Tract is a further development of the Gradual. As a penitential chant it expresses humble petition, contrition and purpose of amendment; but it is not devoid of hope and confidence in God’s mercy, and not infrequently gives us a view of God’s goodness and faithfulness to His promises; for we do not address our petitions and sighs to lifeless images made by the hands of men, as the heathens do, but we beseech the living, omnipotent God with full confidence, to grant us His grace, forgiveness and His love, even as He manifested His love for us by sending His Son for our redemption.

(To be continued)

Musical Programs

Christmas Day, 1927
Chicago, Ill.


ST. PAUL’S CHURCH. 5 o’clock High Mass: Stille Nacht—Gruber; Introit and Communion—Gregorian Chant—Gradual “Tecum” (Witt); Offertory “Laetentur” (Kornmueller); Ordinary of the Mass—Tantum ergo (Weirich); Hodie Christus natus est (L. Kramer); Rev. J. M. Schutte, pastor; Rev. John N. Weiler, assistant; Miss Martha Luedtke, organist and choir director.


ST. RAPHAEL’S CHURCH.—5 00 o’clock High Mass—Introit and Communion—Gregorian Chant; Gradual “Tecum” (Witt); Offertory “Laetentur” (Kornmueller); Ordinary of the Mass—5th Mass in F in A. Faist op. 16; during communion—Ades te (Novello); after Mass—Ehr sei Gott (Griesbacher) Solemn High Mass at 11 o’clock—Introit and Communion—Gregorian Chant; Gradual “Viderrunt” (Molitor); Offertory “Tui sunt coeli” (Witberger) male voices; Ordinary of the Mass—Griesbacher “Missa stella maris”; Benediction after Mass—Ave verum (Bungard-Wasen op. 9); Tantum ergo (A. Weirich); Hodie Christus natus est (L. Kramer); Rev. J. M. Schutte, pastor; Rev. John N. Weiler, assistant; Miss Martha Luedtke, organist and choir director.
ST. PATRICK'S CHURCH.—Solemn High Mass—3:30 o'clock A. M. At this service a finely appropriate ordre of music given by the junior choirs of the Church, directed by the Rev. Brother Josiah, F. C. S., with Margaret O'Malley at the organ. Solemn High Mass—10:45—Processional—“Hark! What mean those holy voices” (Browne); Kyrie and Gloria from Missa Festiva (Montani); Credo from Missa Conceptionis (Browne); Offertory insert—Jesus redemptor (Yon); Sanctus and Benedictus from Sacred Heart Mass (Griesbacher); Veni Dei (Browne); Recessional—Adeste (Novello) 11:30 High Mass—boy's choir under the direction of Brother Josiah, F. C. S., Miss Margaret O'Malley at the organ. 12 o'clock noon the usual High Mass by the choir, the entire congregation assisting in the singing of the “Gloria” and “Credo.” This service was followed by Benediction. Mr. Lewis Browne, Mus. Doc. organist and a choirmaster.

SEMINARY—ST. MARY OF THE LAKE

Processional—Silent night (Gruber); Ordinary of the Mass—Carnevali's Missa Rosa mystica with organ and orchestra accompaniment; Premiers of the Mass—Gregorian Chant; Offertory insert—Adeste Fideles sung by the entire community.

ST. FREDERICK'S CHURCH—Cudahy, Wis.—Midnight Mass—Stille Nacht (Gruber); Adeste (Novello); Ordinary of the Mass—Festiva Mass (Gruber); Offertory—Laetentur (Stebel); Veni Creator (Witt); Glory to God (Stebel); Praise ye the Father (Gounod); Adeste (Novello); Ordinar of the Mass—Gregorian; Gradual—Viderunt (H. Tappert) male choir and organ; Offertory—"Tu sunt" (Piel) male choir; Communion—Gregorian; Ordinary of the Mass—Missa "Salve Regina pacis" (Huber-Donatello) male choir and organ; after Mass—Stille Nacht (Gruber). 3 o'clock P. M.—Solemn Vespers. Xmas Vespers (J. Singenberger) male choir; Alma Redemptoris (Suriando); O esca (H. Tappert); Tantum ergo (H. Tappert); Mr. E. Strubel, organist, Rt. Rev. Msgr. H. Tappert, Choir Director.

MOTHER OF GOD CHURCH—COVINGTON, KY.—First High Mass—Stille Nacht (Gruber); Introit, Gradual, Offertory, communio (Gregorian); Offertory insert—Adeste—male choir; Ordinary of the Mass—Missa in hon. S. Caroli Borromei (Filke), male choir. Second High Mass—Heiligste Nacht (arr. H. Tappert); Introit (Gregorian); Gradual—Viderunt (H. Tappert) male choir and organ; Offertory—"Tu sunt" (Piel) male choir; Communion—Gregorian; Ordinary of the Mass—Missa "Salve Regina pacis" (Huber-Donatello) male choir and organ; after Mass—Stille Nacht (Gruber). 3 o'clock P. M.—Procession with the Blessed Sacrament—Adeste (Choir); Pange lingua (Gregorian); Gesu Bambino (Yon); Te Deum (Gregorian); O sacramento Pietatis (Griesbacher); Tantum ergo (Koenen); Puer natus est (Scheidemann) Ven. Sr. M. Clara, organist. Ven. Sr. M. Agneta, Choir Directress.

ST. ROSE CONVENT, LA CROSSE, WIS.—First Mass—Stille Nacht—Chorus; Introit and Communio—Gregorian; Gradual—Tecum (Lipp); Offertory—Laetentur (Griesbacher); Ordinary of the Mass—Missa Rosa mystica (Carnevali); Third Mass—Asgreges (Gregorian); Introit and Communio—Gregorian; Gradual—Viderunt (Eber); Offertory—"Tu sunt coeli" (Haller); Ordinary of the Mass—Missa Stella Maris (Griesbacher). 10:30 A. M.—Procession. Ven. Sr. M. Cherubin, O. S. F. directed.

ST. FRANCIS CHURCH, MILWAUKEE, WIS.—Midnight Mass—Stille Nacht (Gruber); Introit and Communio—Gregorian; Offertory—Laetentur (Koenen); sung by the Sanctuary Boys Choir; Gradual—Tecum (Mitterer) male choir; Ordinary of the Mass—Missa S. Caecilia (Kaim) mixed choir; after Mass—Adeste (Koenen). 10 o'clock High Mass—Introit and Communio—Gregorian; Introit and Communio—Gregorian; Gradual—Viderunt (Tappert); Offertory—"Tu sunt" (Wiltberger) male choir; Kaim St. Caecilia Mass—Mixed choir. During Benediction—Jesu dulcis (J. Singenberger); Tantum ergo (J. Singenberger). Mr. J. J. Meyer, Organist, and Choir Director.
SACRED HEART CHURCH, DUBUQUE, IA.—Silent night—organ and chimes; Silent night (Gruber); O lovely Infant; Angels from the realms of glory; Come, come to the manger; Dear little one; Angels we have heard on high. 10:00 A. M. High Mass the midnight Mass program was repeated. Mr. Jos. H. Tabke, Director, Mrs. F. Armstrong, organist.

CATHEDRAL OF THE HOLY NAME, SHEBOYGAN, WIS.—10:15 A. M. High Mass—Proper of the Mass (Tozer) mixed choir; Ordinary—S. Gregory Mass (J. Singenberger) mixed choir; Offertory “Tui sunt” (Stehle). On New Year’s Day Proper of the Mass (Tozer) mixed voices; Ordinary—Fest Messe (Stein) mixed voices; Offertory insert “Adeste” (Gounod). On the Feast of the Holy Name—Proper of the Mass (Gregorian) male voices; Ordinary—Missa Choralis (Reête) choir of Boys and Men in the Sanctuary; Offertory insert “Asperges me” (Gounod); Mr. August Zohlen, organist and Choir Director.

MISCELLANEOUS PROGRAMS

CATHEDRAL OF THE IMMACULATE CONCEPTION, PORTLAND, ORE.—St. Caecilia Day celebration Nov. 20, 1927.—Splendete de Deus (W. A. Mozart); Jesu dulcis (B. O. Klein); Ave Maria (Cherubini—Saar); Lead kindly light (Jenkins); Exulto Sion (St. Saens); Psalm 150 (Cae- gorian Chant); Benediction—Panis angelicus (Ga- Franck). Mr. Frederick W. Goodrich, Organist and Director.

ST. ANTHONY’S MONASTERY, MARATHON, WIS.—Nov. 24, 1927. Calif of Bagdad (Boldeig) Orchestra; Duo seraphim (Vittoria) Frates Choir; Serenade (Moszkowski) orchestra; Offertory in Festo S. Caecilia (Witt) Proprium Choir and Orchestra.

ST. BENEDICT CHURCH, CHICAGO, ILL.—Nov. 20, 1927. Choral Fantasia for organ (R. Bartmoss) Sr. M. Waldimira, O. S. F.; Adjuc- tory mass (Gregorian Chant) Boys’ Choir; Jut- tif (Griesbacher) Sop. and Alto Solo and mixed choir. Rosenkranzkoenigin (F. X. Engelhardt) mixed choir; Agnus dei from Missa Rosa mystica (Griesbacher) Boys’ Choir; Stabat mater (Gries- bacher) mixed choir; organ solo—Toccata and Fu- ture in d (Bach) Sr. M. Waldimira; Veritas mea (J. Singenberger) mixed choir; Memoraire (Gries- bacher) female choir; Schwarz Nacht (F. X. En- gelhardt) mixed choir; Organ solo—Pregheria (Ravanello) Canticium (Ravanello) Sr. M. Waldimira O. S. F.; Kyrie from Missa Gregoriana Potens (Griesbacher) mixed choir; Sanctus (Griesbacher) mixed choir Abendgebet (F. X. Engelhardt) Boys’ choir and chorus of mixed voices. Benediction— O salutarius and Tantum ergo, Congregational singing; Laudate Dominum (Grupta, A. Singenberger six part mixed choir; Organ Postlude—(Shelley) Sr. M. Waldimira, organist, Rev. Wm. H. Dett- mer, Choir Director.

ST. MARY OF THE LAKE SEMINARY, MUNDELEIN, ILL. Dec. 8, 1927—Patronal Feast: Ecce sacerdos (John Singenberger) In- trout, and Communio (Gregorian); Gradual “Ec- dita es tu” (Otto A. Singenberger) Regular off- ferty of the day—(recited) Offertory insert “Ave Maria” (Vittoria); Ordinary—Missa Liturgica by Rev. H. J. Greunder S. J. the students choir sing- ing the schola part and the entire student body the polus; Otto A. Singenberger, director, Rev. E. Hoover of the Quigley Seminary at the organ.

Solemn Pontifical Mass on Nov. 20, 1927—Processional (Gounod) Trumpets, trombones and organ; Etce sacerdos (Gruber) Cathedral Choir; Introit, Gradual, Communion (Plain Chant) Antiphonal and Cathedral Academy Choirs; Ordinary—Missa "Dona nobis pacem" (Erb) Cathedral Choir; Credo from "Missa Regina Pacis" (Montani) United Choirs; Offertory—"Domine Deus "Recitative; Offertory insert "Tu es Petrus" (Russo) Cathedral Choir; Te Deum (arr. J. D. B.) Falso Bordone and Gregorian—United Choirs; Recessional—Christus vincit (Arnoldo) United Choirs, trumpets, trombones, strings and organ.

Nov. 21, 1927—Solemn Requiem Mass—Gregorian; Libera me—traditional; Recessional—Pie Jesu (Dubois) Cathedral Academy, Antiphonal and Sanctuary Choirs.

Nov. 22, 1927—Children's Day—Propers of the Mass—Gregorian; Missa de angelis—Gregorian Chant—combined Cathedral Academy, Antiphonal and Sanctuary Choirs. Offertory insert—Panis angelicus (Cesar Franck) Antiphonal and Cathedral Academy Choirs; Recessional—Let the deep organ swell the lay (Montani) United Choirs. Mr. Jos. D. Brodeur, organist and Choirmaster; Dennis Kinsley, conductor; John J. Conway, conductor of the combined Antiphonal, Cathedral Academy and Sanctuary Choirs.

ST. FRANCIS SEMINARY, ST. FRANCIS, WIS. Jan. 8, 1928 the seminary choir will sing Wiltberger's St. Caecilia Mass; On Jan. 15, Tappert's Missa in hon. B. Matris Dei; Jan. 22, Missa jubilo (Gregorian) by the entire student body. Jan. 29—Patronal Feast—Missae in hon. S. Galli by Rev. T. Walter; Offertory "Justus et palme" (Deiengesch); Jan. 30, Public celebration of the Patronal Feast—Cantantibus Organis (Haller); Offert: Justus ut palma (Haller); The choir is composed of select voices chosen from among the seminarians.—Rev. F. T. Walter, organist and choirmaster.

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