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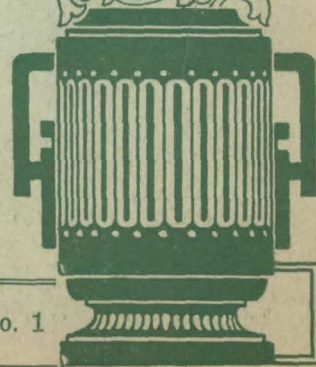
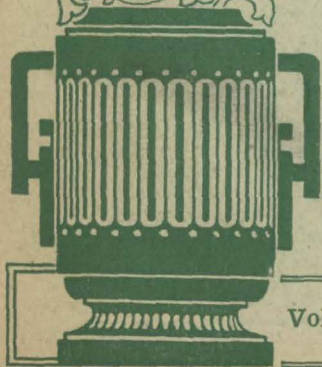
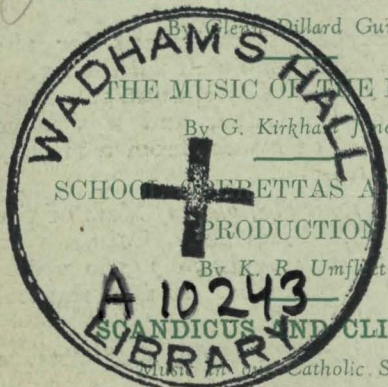
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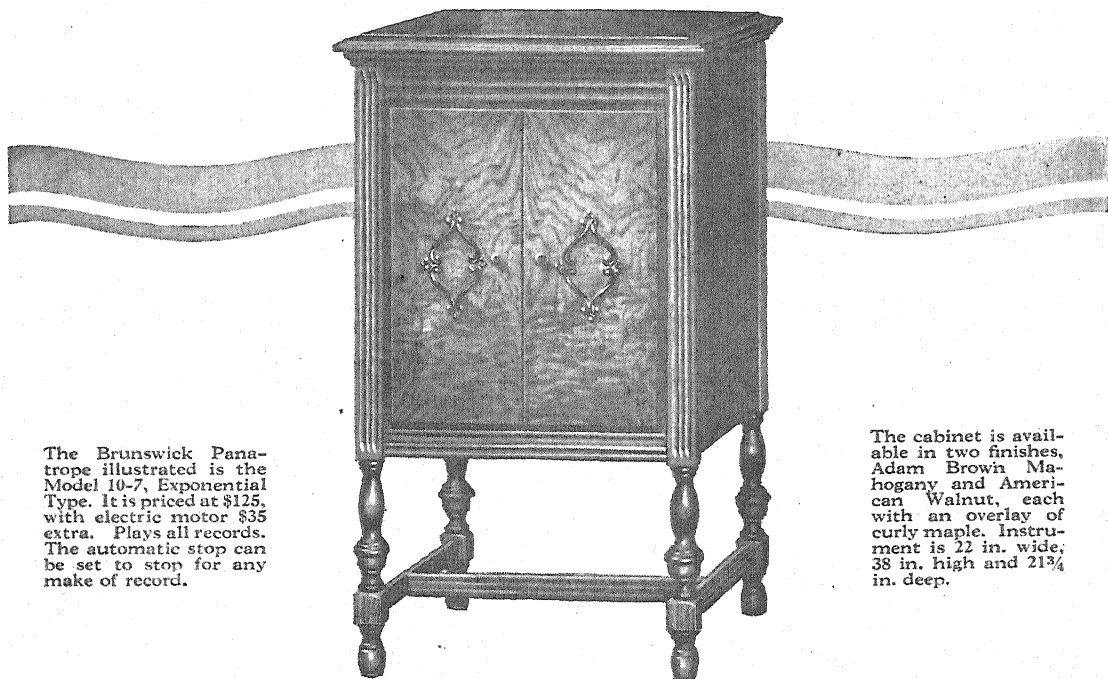
Vol. 55

January, 1928

No. 1



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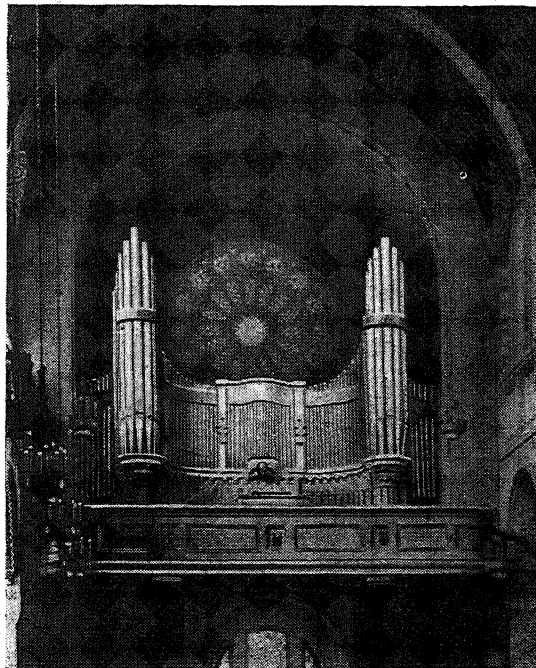
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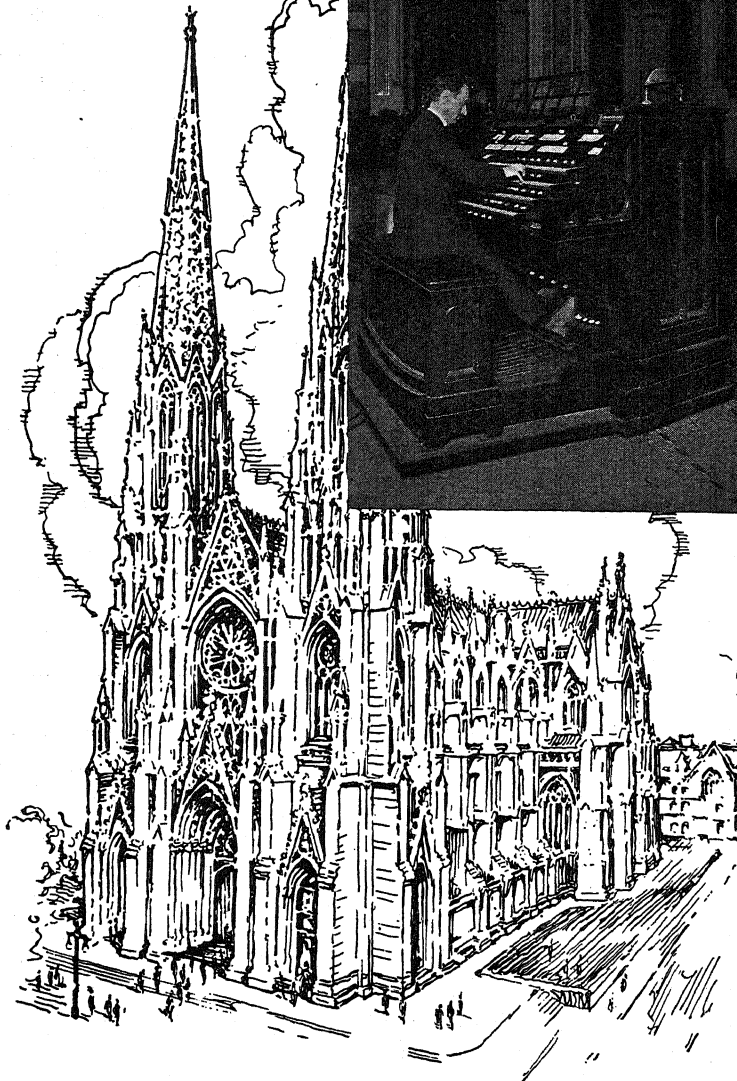
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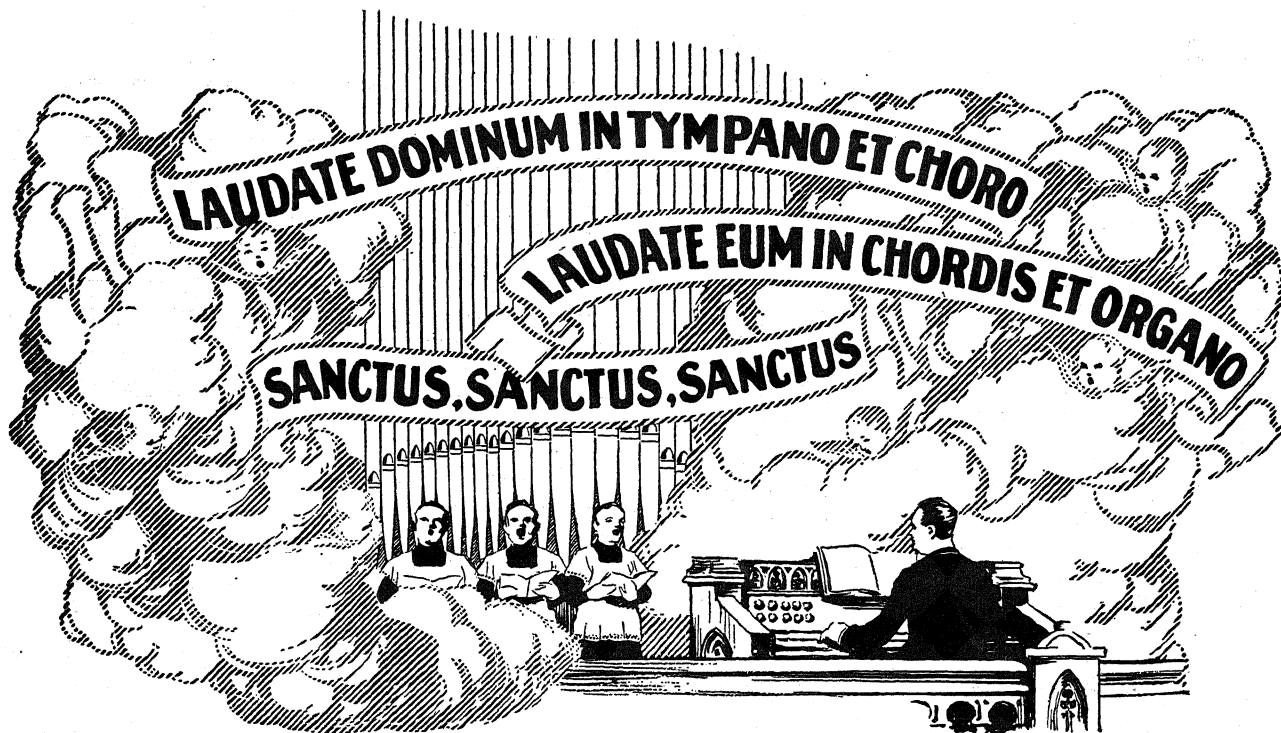
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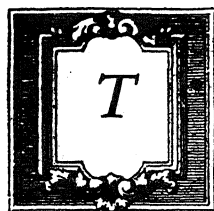
Number 1

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

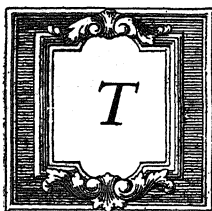
The Kyrie is one of the most ancient chants of the Mass and is common to all the Latin liturgies, and, as Wagner explains, already existed in Rome when the Greek was the liturgical language. The Church has retained the Greek text for these chants for the reason, no doubt, of its great antiquity and the 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 *Christe eleison* was added by St. Gregory the Great. The present manner of singing the Kyrie, three Kyrie, three *Christe*, 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 Roman Polyphonic Choir

their singing an inspiration and a lesson

By Glenn Dillard Gunn



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 Vittoria 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.

Theirs 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.

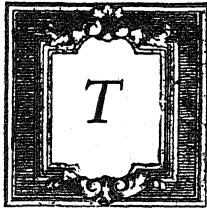
Second, America must go about the establishment of choir schools. Patiently its leaders must drill other leaders. Every parish must be drained of its vocal material, young and old, and contrapuntal idiom. These Italian singers wrought their miracles of art because they have spent their lives in the music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

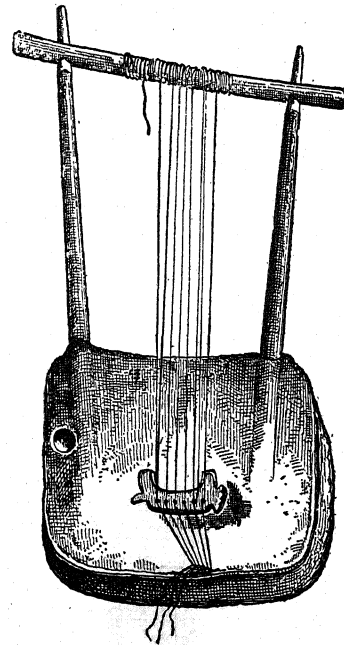


Figure No. 1

*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,



Figure No. 2 and No. 3

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 Jehosphaphat'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 serv-



Figure No. 4

ice of thanksgiving when its foundation-stone was laid. You can picture that scene:

Ancient men, that had seen the first house—wept 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, Nehemiah 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.—"Aijelet 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, "Mala-loth"—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.'



Figure No. 5

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:



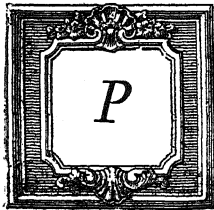
Whatever these Jewish Temple songs were in their original form, it is certain that they were the basis or foundation of the early Christian Church music. They were surely altered and adapted to suit the new religion and people. Probably the least alteration took place in that part of the Christian Church 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



PERHAPS 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 loose 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 as-

sumes 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 pentup 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 presses 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 Caecilia

OTTO A. SINGENBERGER.....Editor

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His Eminence, George Cardinal Mundelein,
Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"... We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary . . .

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it . . . we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

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

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.

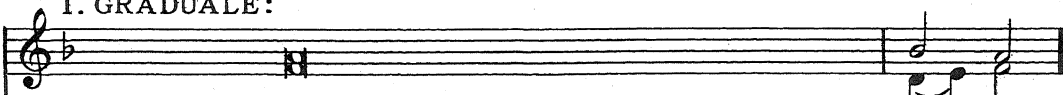
Graduale et Tractus:

1. *Dominica in Septuagesima*
 2. *Dominica in Sexagesima*
 3. *Dominica in Quinquagesima*
- (For 1, 2, 3 or 4 mixed voices.)

J. SINGENBERGER.

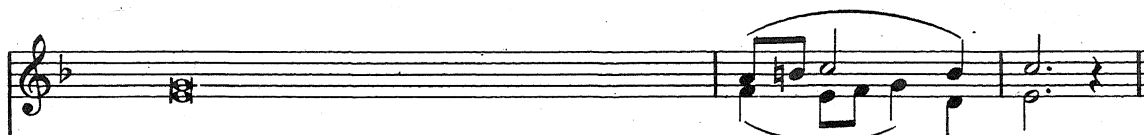
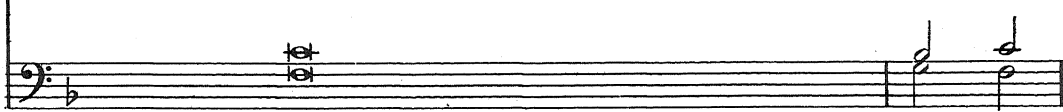
I. GRADUALE:

Sopr.
Alto.

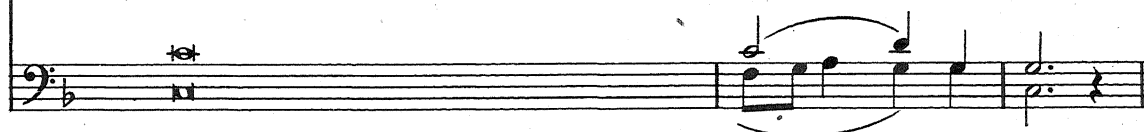


1. *Dom. in Septuag.* Adjútor in opportunitatibus, in tribulati - ó - ne :
2. *Dom. in Sexag.* Sciant gentes quóniam nomen tibi De - us :
3. *Dom. in Quinquag.* Tu es Deus, qui facis mirabilia so - lus:

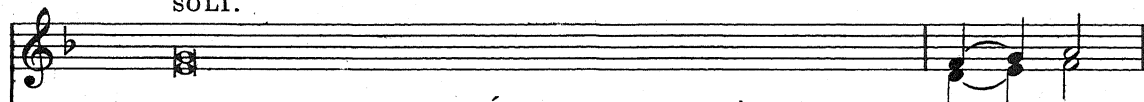
Tenor
ad lib.
Bass.



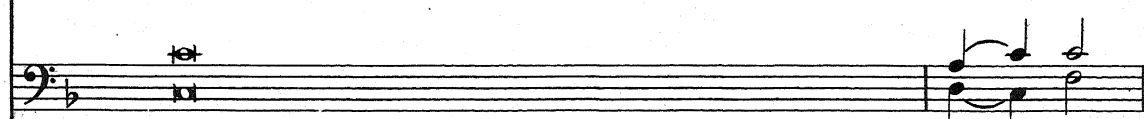
1. sperent in te, qui novérunt te :|
quóniam non derelínquis quaerénteste, Dó - - mi - ne .
2. tu solus Altíssimus super omnem ter - - - ram.
3. notam fecísti in géntibus virtútem tu - - - am.



SOLI.



1. *K.* Quóniam non in finem obliúio erit páuperis :|
patiéntia páuperum non períbit in ae - tér - num :
2. *K.* Deus meus, pone illos ut ro - tam,
3. *K.* Liberásti in bráchio tuo pópulum tu - um,



1. exúrge Dómine, non praeváleat ho - - mo.
 2. et sicut stípulam ante fáciem ven - - ti.
 3. filios Israel et Jo - - seph.

II. TRACTUS.

UNISONO.

I. *Dom. in Septuag.* 1. De profúndis clamávi ad te, Dó-mi-ne: Dómine exáudi vocem me - am.
 3. Si iniquitátes observáveris, Dó-mi-ne: Dómine, quis su-sti-né - bit?

II. *Dom. in Sexag.* 1. Commóvisti Dómine ter - ram, et contur - - bá-sti e - am.
 3. Ut fúgiant a fácie ar - cus, ut liberéntur e - lé-cti tu - i.

III. *Dom. in Quinquag.* 1. Jubiláte Dómino omnis ter - ra: servite Dómino in lae-tí-ti-a.
 3. Scitóte quod Dó-mi-nus ip - - se est De - us.

Man.

TUTTI.

Sopr.
 Alto.

I. 2. Fiant aures tuae inten - dén-tes in oratiónem ser-vi tu - i.
 4. Quia apud te propitiátió est, et propter legem tuam sustínu - i te, Dó-mi - ne.

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

Tenor
 ad lib.
 Bass.

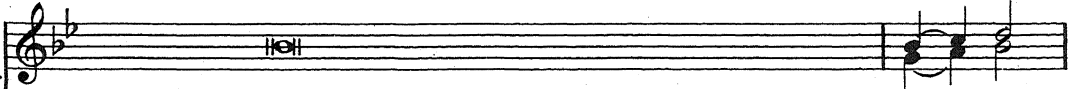
Graduale et Tractus:

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

J. SINGENBERGER.

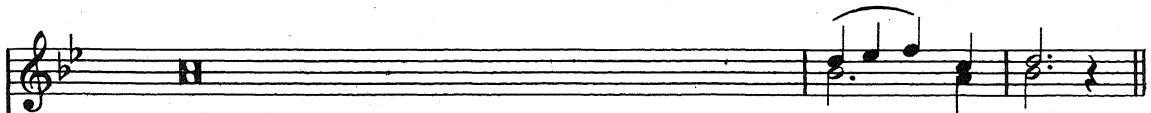
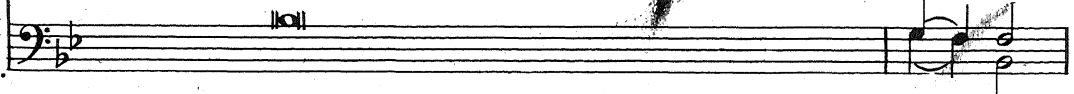
I. GRADUALE:

Ten. I & II
or
Sop. I & II.

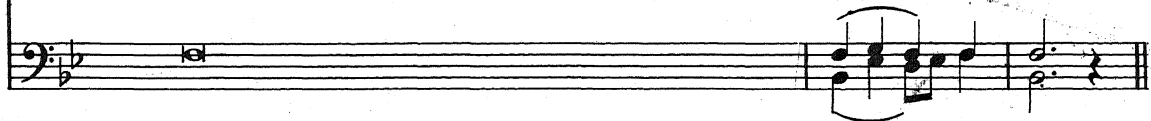


1. *Dom. in Septuag.* Adjutor in opportunitatibus, in tribulati - - o - ne:
2. *Dom. in Sexag.* Sciant gentes quoniam nomen tibi De - us:
3. *Dom. in Quinquag.* Tu es Deus, qui facis mirabilia so - lus:

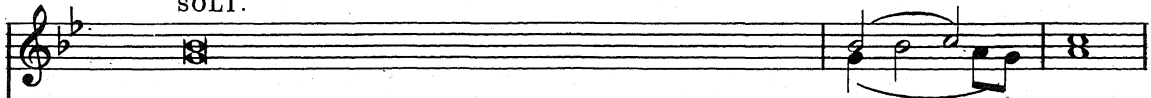
Bass I & II
or
Alto I & II.



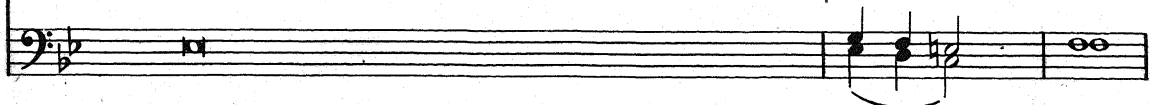
1. sperent in te, qui noverunt te: | quoniam non derelinquis quaerentes te, Do - mi - ne.
2. tu solus Altissimus super omnem ter - - ram.
3. notam fecisti in gentibus virtutem tu - - am.



SOLI.



1. K. Quoniam non in finem oblivio erit pauperis: | patientia pauperum non peribit in ae - ter - - num:
2. K. Deus meus, pone illos ut ro - - tam,
3. K. Liberasti in brachio tuo populum tu - - um,



1. exúrge Dómine, non praeváleat ho - - mo.
 2. et sicut stípulam ante fáciem ven - - ti.
 3. fílios Israel et Jo - - seph.

II. TRACTUS.

UNISONO.

I. *Dom in Septuag.* 1. De profúndis
 clamávi ad te, Dómi-ne: Dómine, exáudi vocem me - - am.
 3. Si iniquitátes
 observáveris, Dómi-ne: Dómine, quis su-sti- - né - bit?
 II. *Dom in Sexuag.* 1. Commovísti
 Dómine ter - ram, et contur - - bá-sti e - - am.
 3. Ut fúgiant
 a fácie ar - cus, ut liberéntur e - lé-cti tu - i.
 III. *Dom in Quinquag.* 1. Jubiláte
 Dómino omnis ter - ra: servite Dómino in lae-ti-ti - a..
 3. Scitóte quod Dó-mi-nus ip - - se est De - us.

Man.

TUTTI.

Ten. I & II
or
Sop. I & II.

- I. 2. Fiant aures tuae inten-dén-tes in oratiónem ser-vi' tu - i.
 4. Quia apud te
 propitiáto est, et propter legem
 tuam sustínu-i te Dó-mi-ne.
 II. 2. Sana contritiónes é - jus,
 qui-a mota est.
 III. 2. Intráte in conspéctu e - jus, in exul - - ta-ti- - ó - ne.
 4. Ipse fecit nos,
 et non ipsi nos: nos autem pópu-
 lus ejus, et oves páscae e - jus.

Bass I & II
or
Alto I & II.

1. GRADUALE:

1. Dominica I. in Quadragesíma; 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

Ten. I & II
or
Sop. I & II.

1. An-gelis suis mandávit de te,
 2. Tri-bulatiónes cordis mei dila - - - tá-tae sunt:
 3. Ex-súrge Dómine, non praeváleat ho - mo:
 4. Lae-tátus sum in his quae dicta sunt mi - hi:
 5. E - ripe me, Dómine, de inimícis me - is:

Bass I & II
or
Alto I & II.

1. ut custódiat te in ómnibus viis tu - - is.
 2. de necessitátibus meis éripe me, Dó - mi - ne.
 3. judicéntur gentes in conspéctu tu - - o.
 4. in domum Dómini i - bi - mus.
 5. doce me fácere voluntátem tu - - - am.

Soli.

V. 1. In mánibus portábunt te, ne unquam offéndas tu - - um.
 ad lápidem pedem
 V. 2. Vide humilitátem meam; et dimítte ómnia peccáta me - - a.
 et labórem meum:
 V. 3. In converténdo inimícum infirmabúntur, et peri- tu - - - a.
 meum retrórsum, bunt a fácie
 V. 4. Fiat pax in virtúte tua: et abundantia in túrribus tu - - - is.
 V. 5. Liberátor meus, Domine, ab insurgéntibus in me
 de géntibus iracúndis: exaltábis me; a viro
 iníquo erípies me.

2. TRACTUS: Dominica I. in Quadragesima.

Cantores.



1. Qui hábitat in adjutório Altís-si-mi, in protectióne Dei coeli
com-mo-rá-bi-tur.
2. Dicet Dómino: Suscéptor
meus es, | et refúgium
meum, Deus me - us; sperábo in e - um.
4. Scápolis suis obumbrábit ti - bi, et sub pennis ejus spe-rá - bis.
5. Scuto circúmdabit
te véritas e - jus: non timébis a timóre no-ctúr - no.
7. Cadent a latére tuo mille,
et decem míllia a dextris tu - is: tibi autem non appro - pin-quá - bit.
8. Quóniam Angelis suis
mandávit de - te, ut custódiant te in
ómnibus vi-is tu - is.
10. Super áspidem et
basilíscum ambu - lá - bis, et conculcábis leónem et dracó - nem.
11. Quóniam in me
sperávit, liberábo e - um: prótegam eum,
quóniam cognóvit no-men me - um.

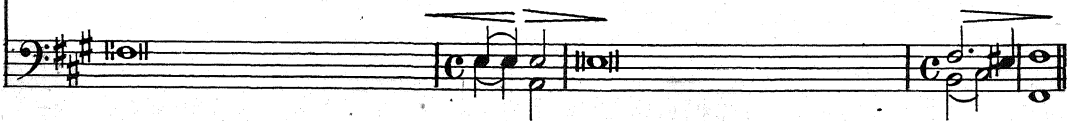
Chorus.

Ten. I & II
or
Sop. I & II.



3. Quóniam ipse liberávit
me de láqueo ve - nántium, et a verbo ás-pe-ro.
6. A sagítta volánte per
diem, | a negótio
perambulante in té-nebris, a ruína et daemónio meridi-á - no.
9. In mánibus por
tábunt te, ne unquam offéndas
ad lápidem pedem tu - um.
12. Invocábit me,
et ego exáudiam e - um: cum ipso sum in tribuláti - ó - ne.
13. Eripiam eum, et glorificábo e - um: longitúdine diérum ad-
implébo eum, | et
ostendám illi salutáre me - um.

Bass I & II
or
Alto I & II.



	A.	Dominica II. in Quadragesima.
TRACTUS	B.	III. „ „
	C.	IV. „ „
	D.	de Passione .

Cantores .



- A. 1. Confitemini Dómino,
quóniam bo - nus: quóniam in saéculum
misericórdi - a e - jus.
3. Beáti qui custódiunt ju - dí - ci - um, et faciunt justítiam in om - ni témpo - re.
- B. 1. Ad te levávi óculos me - os, qui hábitas in coe - lis.
3. Et sicut óculi ancillae in
mánibus dóminae su - ae: ita óculi nostri ad Dómi -
num Deum nostrum, |
donec misereá - tur no - stri.
- C. 1. Qui confidunt in
Dómino, sicut mons Si - on: non commovébitur in
aetérnum, qui habitát in Je - rú - sa - lem.
- D. 1. Saepe expugna - - vérunt me a juventú - - te - me - a.
3. Etenim non potuérunt mi - hi: supra dorsum meum
frabricavérunt pec - ca - to - res.

Chorus .

Ten. I & II
or
Sop. I & II.

A. 2. Quis loquétur poténtias Domini: audítas faciet omnes laudes e - jus?
4. Meménto nostri, Dómine,
in beneplácito pópuli tu - i: vísitá nos in salutári tu - o.

B. 2. Ecce sicut óculi ser - vó - rum, in mánibus dominórum su - ó - rum:
4. Miserére nobis, Dómine, miserére no - bis.

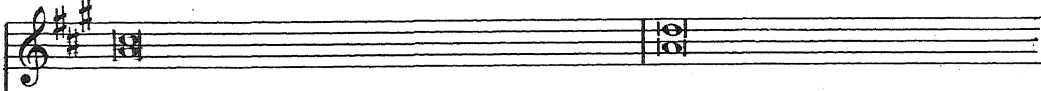
C. 2. Montes in circúitu ejus, |
et Dóminus in
circúitu pópuli su - i, ex hoc nunc et usque in sae - cu - lum,
D. 2. Dicat nunc Is - ra - el: saepe expug navérunt
me a juventúte me - a.
4. Prolongavérunt
iniquitátem si - bi: Dóminus justus
concidet cervíces pecca - to - rum

Bass I & II
or
Alto I & II.

1. GRADUALE.

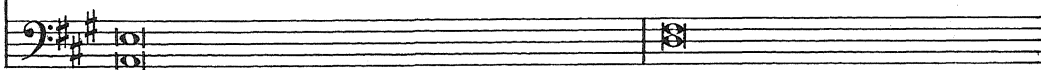
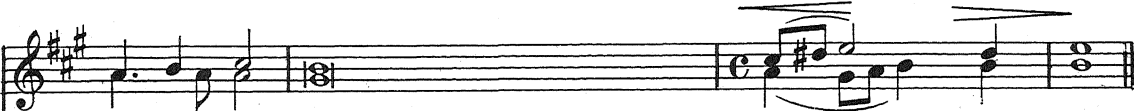
Dominica in Palmis.

Ten. I & II
or
Sop. I & II.

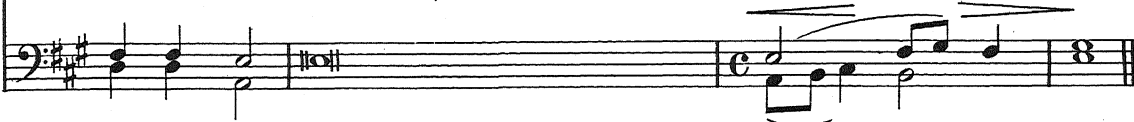


Te-nu-i-sti manum d xteram meam: et in voluntate tua dedu -

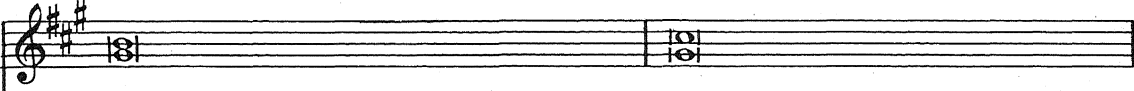
Bass I & II
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Alto I & II.

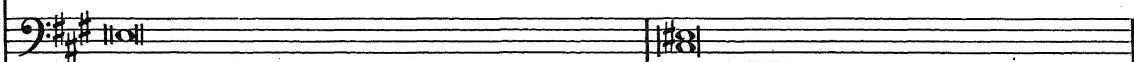
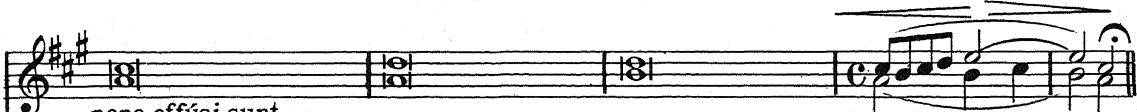
x  - sti - me: et cum gl ria assum - - psi - - sti me.



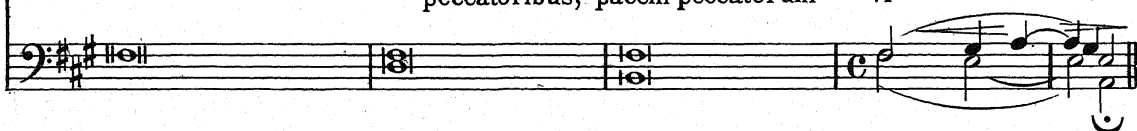
SOLI.



V. Quam bonus Isra el Deus rectis corde! mei autem pene moti sunt pedes,

pene eff si sunt
gressus mei: quia zelavi in
peccatoribus, pacem peccatorum vi - - dens.



2. TRACTUS.

9

Cantores.



1. Deus, Deus meus, respice in me: quare me dereliquisti?
2. Longe a salute mea verba delictorum meorum.
4. Tu autem in sancto habitas, laus Israhel.
5. In te speraverunt patres nostri: speraverunt, et liberasti eos.
7. Ego autem sum vermis, et non homo: opprobrium hominum, et abjectio plebis.
8. Omnes qui videbant me aspernabuntur me: locuti sunt labiis, et moverunt caput.
10. Ipsi vero consideraverunt, et conspexerunt me: diviserunt sibi vestimenta mea, et super vestem meam miserunt sortem.
11. Libera me de ore leonum: et a cornibus unicornuorum humilitatem meam.
13. Annuntiabitur Domino generatio ventura: et annuntiabunt coeli iusti - - a me - jus.

Chorus.

Ten. I & II
or
Sop. I & II.



3. Deus meus clamabo per diem, nec exaudies: in nocte, et non ad insipientiam mihi.
6. Ad te clamaverunt, et salvi facti sunt: in te speraverunt, et non sunt confusi.
9. Speravit in Domino, eripiat eum: salvum faciat eum, quoniam vult eum.
12. Qui timetis Dominum, laudate eum: universum semen Jacob magnificate eum.
14. Populo qui nascetur, quem fecit Dominus.

Bass I & II
or
Alto I & II.



A LENTEN HYMN.

(By Rev. M. M. Gerend.)

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

J. SINGENBERGER.

Sop.
Alto.

mf

Je-sus on the cross suspend-ed Pierced with nails and crowned with thorns,
1. { Filled with shame and dread confusion We be-hold Thy sa-cred wounds,
2. { Mo-ther Ma - ry crushed with sorrow As thou stoodst beneath the cross,
2. { Who can tell the pain and anguish That a - sun - der tore thy heart,

Ten.
(ad libitum)
Bass.

mf

1. { Thou hast died for us poor sinners Who have oft of-fend - ed Thee.
1. { Filled with sor-row we implore Thee To for-give us ere we go.
2. { Look-ing up at Thy son Je-sus-Watching ev - 'ry move He makes,
2. { When thy lov-ing child, the Saviour, Closed His eyes in wicked death!

1. O Je - sus full of love, Do par-don us we
2. O Ma - ry full of love, Do moth-er us we

1. pray you, Do par-don us we pray you!
2. pray you, Do moth-er us we pray you!

p *rit.*

A LENTEN HYMN.

(REV. M.M. GEREND)

J. SINGENBERGER.

B. For 4 male voices.

Ten. I.
Ten. II.
Bass I.
Bass II.

mf

1. { Je-sus on the cross suspended Pierced with nails and crowned with thorns,
Filled with shame and dread confusion We be-hold Thy sa-cred wounds,

2. { Moth-er Ma - ry crushed with sorrow As thou stoodst beneath the cross,
Who can tell the pain and anguish That a-sun-der tore thy heart,

1. { Thou hast died for us poor sin-ners We have oft of - fend-ed Thee.
Filled with sor-row we im - plore Thee To for-give us ere we go.

2. { 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!

1. O Je - sus full of love, Do par-don us we

2. O Ma - ry full of love, Do moth-er us we

1. pray you, *p* Do par-don us we pray you!

2. pray you, *p* Do moth-er us we pray you!

rit.

The Seven Words of Christ on the Cross.

BY REV. M. M. GEREND

J. Singenberger.

$\text{♩} = 60$

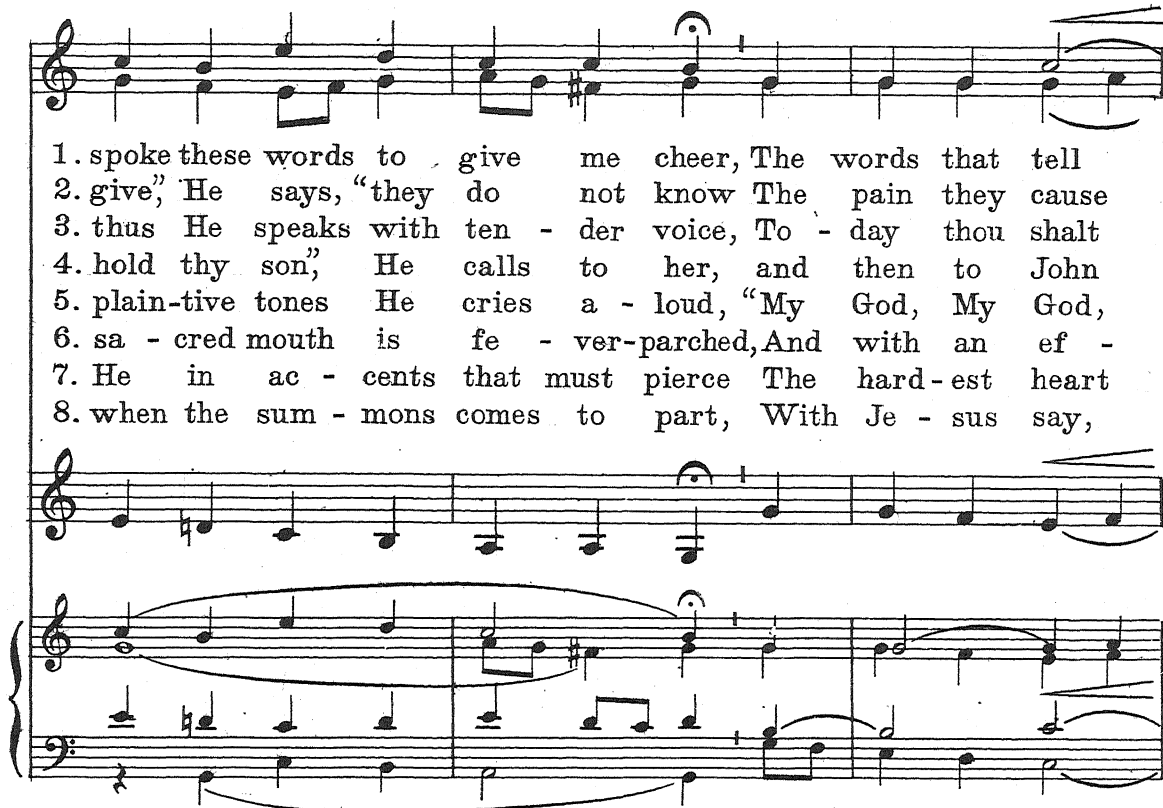
SOR. I.
II.

1. When Je - sus on the cross did hang, And
2. To teach me how to treat my foes, He
3. With eyes of mer - cy then He looks To - -
4. His moth - er too, He does en - treat 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 be - neath the cross! See,

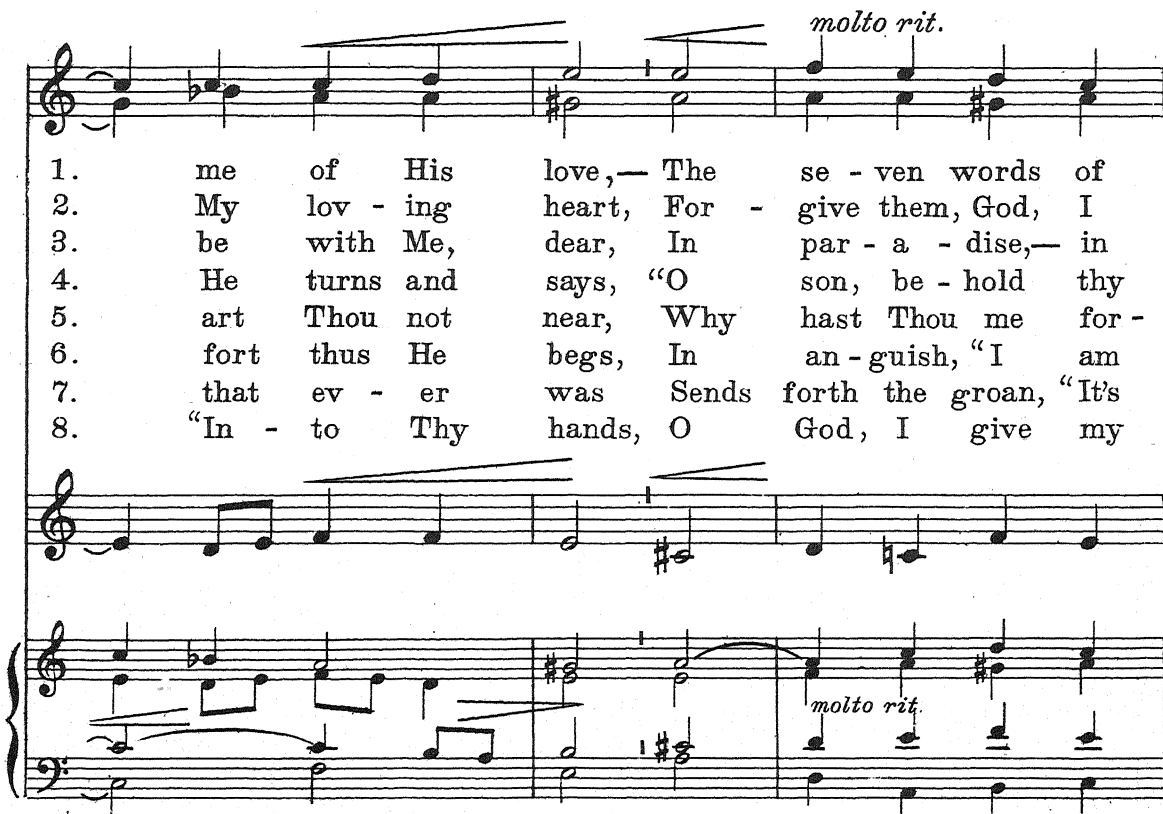
ALTO.

ORG.
ad
lib.

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 sin - ful man, "Be -
5. pangs un - told en - gore His heart, In
6. His dear eyes are shot with blood, His
7. sol - diers scoff and jews de - ride, And
8. Ma - ry calls you to her side; And



1. spoke these words to give me cheer, The words that tell
 2. give," He says, "they do not know The pain they cause
 3. thus He speaks with ten - der voice, To - day thou shalt
 4. hold thy son," He calls to her, and then to John
 5. plain-tive tones He cries a - loud, "My God, My God,
 6. sa - cred mouth is fe - ver-parched, And with an ef -
 7. He in ac - cents that must pierce The hard - est heart
 8. when the sum - mons comes to part, With Je - sus say,



molto rit.

1. me of His love, — The se - ven words of
 2. My lov - ing heart, For - give them, God, I
 3. be with Me, dear, In par - a - dise, — in
 4. He turns and says, "O son, be - hold thy
 5. art Thou not near, Why hast Thou me for -
 6. fort thus He begs, In an - guish, "I am
 7. that ev - er was Sends forth the groan, "It's
 8. "In - to Thy hands, O God, I give my

molto rit.

1. com - fort, The sev - en words of
 2. pray you, For - give them, God, I
 3. heav - en, In pa - ra - dise,— in
 4. moth - er, O son be - hold thy
 5. sak - en, Why hast Thou me for -
 6. thirst - y," In an - guish, "I am
 7. fin - ished!" Sends forth the groan, "It's
 8. spir - it, O God, I give my

rit.
 1. com - fort.
 2. pray you!"
 3. heav - en."
 4. moth - er."
 5. sak - en!"
 6. thirst - y."
 7. fin - ished!"
 8. spir - it."

rit. *p* *Slow.* *rit.* *pp*

Resp. O vos omnes.

Fr. WITT

$\text{♩} = 66.$

TEN. I.
II.

O vos omnes, qui trans- i- tis per vi- am, at- tén- di- te, et vi-

mf

BASS I.
II.

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

sempre cresc. string.

dé - te, si est do- lor si- mi- lis sic- ut do- lor me - - us.

f *pp*

sempre cresc. string.

if there be any sorrow like to my sorrow.

At- tén- di- te, u- ni- vér- si pó - pu- li et vi- dé- te do- lórem me - um.

f *pp*

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

cresc. string.

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

f *pp*

cresc. string.

If there be any sorrow like to my sorrow.

Adoramus te.

WESSELACK.

mf $\text{♩} = 69.$

SOPR.
ALTO
TEN.
BASS

A-do-rá-mus te, Chri-ste, et bene-dí-cimus ti-bi, qui-a per
A-do-rá-mus te, Chri - - ste, et bene-dí-cimus ti - bi, qui-a per
Chri - ste,
We adore thee, O Christ, and we bless thee: because by

re - demístimun.

sanctam crucem tuam et passí-onem tu-am re-demísti mun - dum, redemísti mun - dum.
sanctam crucem tuam et passí-onem tu-am redemísti mun - dum, redemísti mun - dum.
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 musi-

cal aggregation in the organ loft not only invisible but inaudible as well.

But if 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.

(Continued from page 9)

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 in any community or school 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 nec-

essary 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-

sible 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 lead. 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.

Last, but tremendously important, of course: Is the music good? Presupposing that the training of the music supervisor has fixed a high standard, further comment upon this is needless, except to remind you that the voice parts should be confined to the range of notes within the staff. Both the tenor and soprano parts are destructive when they have to sing above the top line of their respective staves.

(Continued from page 2)

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

song of jubilation she pleads for mercy, a feeling of joy and delight pervades all this pleading and beseeching, 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 melodically, 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 dis-

placed, 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 condescends 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.

Alleluja

During the year, except from Septuagesima Sunday to Easter, the gradual is followed by the Alleluja (Praise God), and the verse called the Alleluja Verse (versus allelujaticus). It consists of two Alleluja, a verse and another Alleluja. 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 Alleluja, and the Gospel. In the Oriental churches the Alleluja was early admitted into the Mass liturgy, while the Roman liturgy, by order of Pope Damasus (368-384), 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 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 "trac-tim," 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.

HOLY NAME CATHEDRAL.—Processional—Orchestra; Gesu Bambino—Yon; Puer natus est (F. leBel)—Roman Polyphonic Choir; Introit—Gregorian; Kyrie and Gloria from Missa "Te Deum"—Yon; Credo from Palestrina "Missa Papae Marcelli"—Roman Polyphonic Choir; Offertory "Tui sunt coeli"—Ravanello; Offertory insert—Adeste fideles; Sanctus, Benedictus, Agnus Dei from Missa "Te Deum"—Yon; Communio—Gregorian Chant; Exultate Deo (Palestrina)—Roman Polyphonic Choir; Rev. Wm. Mahoney D. D., director of the Cathedral Choir. Rev. Ed. Hoover, director of the Quigley Seminary choir who sang the Propers of the Mass. Rt. Rev. Msgr. Casimiri, director of the Roman Polyphonic Choir. Mr. Albert Sieben, organist, assisted by a Symphony orchestra.

ST. GREGORY CHURCH.—5 o'clock Mass:—Organfantasie—Silent Night; Children's Choir—Silent Night; Procession and Christmas Songs; Proper of the Mass—Tozer; Ordinary—Jubilee Mass, Gruber; Offertory insert "Adeste", Novello; after Mass Hallelujah Chorus—Rheinberger; Second Mass:—Jesu Bambino—Yon; Christmas songs. 11 o'clock High Mass—Processional—Organ; Propers—Tozer; Ordinary—Third Mass in E flat—J. Faist, organ and orchestra accompaniment; Offertory insert—Gesu Bambino—Yon; after Mass—Hallelujah Chorus—Rheinberger. Rev. M. Klasen, pastor.

ST. PAUL'S CHURCH. 5 o'clock High Mass: Stille Nacht—Gruber; Introit and Communio—Gregorian Chant; Gradual "Tecum" (Witt); Offertory "Laetentur" (Kornmueller); Kyrie, Gloria, Sanctus, Benedictus (Rinck); Credo from Missa solemis (Mitterer); Agnus Dei from St. Joseph Mass (Zangl); "Adeste arr. Wm. Dressler; Pastoral Symphony (Handel)—Organ. 6:30—Low Mass—"Lasst uns die Kindlein gruessen" harm. by J.

Singerberger; Kind Jesu Lied (C. Greith) ladies chorus; "Blick hin O Christ" (Molitor) Solo and Chorus; "Menschen die ihr wart verloren" (H. F. Mueller) 7:30 High Mass:—Propers of the Mass—Gregorian Chant: Ordinary:—Missa de angelis sung by the children of the eighth grade: Offertory insert—"Adeste". 9:30 Low Mass—Christmas Hymns sung by the children choir. 10:45 solemn High Mass:—Introit and Communio—Gregorian Chant; Gradual "Viderunt" (Molitor) Offertory "Tui sunt coeli" (Stehle); Ordinary of the Mass—Missa Exultet (Arens); after Mass—Grosser Gott sung by the entire congregation. Mr. Louis Jacobs, organist and choir-director.

ST. FRANCIS XAVIER CHURCH. 5 o'clock High Mass:—Stille Nacht; Ordinary of the Mass—Jubilee Mass (Gruber); Offertory "Laetentur" (O. Deis) Adeste fideles (Novello) 10:30 High Mass Ave verum (Mozart); Ordinary of the Mass—Gruber's Jubilee Mass organ and string orchestra; after Mass—Adeste (Novello). Rev. Ed. T. Goldschmit, pastor.

ST. RAPHAEL'S CHURCH.—5:00 o'clock High Mass—Introit and Communio—Gregorian Chant; Gradual "Tecum" (Witt); Offertory "Laetentur" (Kornmueller); Ordinary of the Mass—5th Mass in F in A. Faist op. 16; during communion—Adeste (Novello); after Mass—Ehre sei Gott (Griesbacher) Solemn High Mass at 11 o'clock—Introit and Communio—Gregorian Chant; Gradual "Viderunt" (Molitor); Offertory "Tui sunt" (Wiltberger) 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. Kramp); Rev. J. M. Schutte, pastor; Rev. John N. Weiler, assistant; Miss Martha Luedtke, organist and choir directress.

ST. PATRICK'S CHURCH.—Solemn High Mass—3:30 o'clock A. M. At this service a finely appropriate order 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—Jesu redemptor (Yon); Sanctus and Benedictus from Sacred Heart Mass (Gounod); Agnus 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 student orchestra accompaniment; Propers 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—Festival Mass (Gruber); Offertory—Laetentur (Stehle); Veni Creator (Witt); Glory to God (Stehle); Praise ye the Father (Gounod); Second High Mass same program as the Midnight Mass. Rev. J. P. Herbst, Pastor.

ST. MARY'S ACADEMY—MILWAUKEE, WIS.—Midnight Mass—Holiest Night (Koenen) Introit and Communion—Gregorian Chant; Gradual "Tecum" (Griesbacher); Offertory "Laetentur" (Griesbacher); Ordinary of the Mass—Mass in honor of St. Ann (Piel); Hark the herald angels sing (Lohmann). Third Mass:—Asperges (J. Singenberger); Introit and Communion—Gregorian Chant; Gradual "Viderunt" (Griesbacher); Offertory "Tui sunt" (Piel); Ordinary of the Mass "Missa Ave Maria stella" (Griesbacher); Sei willkommen (Koenen); Postlude (Hosmer). Vesper Service—Gregorian Vespers; Alma redemptoris Verbum caro (Griesbacher); Postlude (Hofman). Ven. Sr. Anthony, organist and choir directress.

ST. JOSEPH'S CONVENT—MILWAUKEE, WIS.—Midnight Mass—Stille Nacht (Gruber); Introit, Offertory and Communion—Gregorian Chant; Gradual arranged by Sr. M. Cherubim, O. S. F.; Ordinary of the Mass "Missa Stella Maris" (Griesbacher); Offertory insert—"Verbum caro" (Griesbacher); after Mass "Adeste". Ven. Sr. M. Cherubim, O. S. F. directress.

ST. LAWRENCE CHURCH—MILWAUKEE, WIS.—Midnight Mass. Stille Nacht (Gruber) Introit "Dominus"—eight part chorus (Stehle); Gradual "Tecum" (Witt); Offertory "Laetentur", five part chorus (Witt); Communion, Gregorian; Ordinary of the Mass—Holy Cross Mass (J. H. Dietrich op. 15); Sanctus and Benedictus from Palestrina's Missa Papae Marcelli; Ehre sei Gott (Stehle). New Year's Music—Asperges (Gregor-

ian); Introit (Stehle); Gradual (Molitor) Offertory (Stehle); Communion (Gregorian); Ordinary of the Mass—Missa Festiva (Salve Regina) by H. J. Greunder, S. J.; Glory to God (Griesbacher); Rev. B. Dieringer, Pastor.

SACRED HEART CHURCH—HUBBARD WOODS, ILL.—Processional—Silent Night—Boys Choir; Stille Nacht—male choir; Solemn High Mass—Ordinary of the Mass—Gruber's St. Peter's Mass; Offertory insert—"Hodie Christus" (Mitterer) male choir; Recessional—Adeste (Novello). During the 8 o'clock Mass the children sang Christmas Carols, and the men during the 9 o'clock Mass. 10:30 High Mass—Asperges (Mitterer); the mixed choir sang the ordinary of the Mass, and offertory same as first Mass; Benediction—O salutaris (Wiltberger); Tantum ergo (J. Singenberger); Divine Praises (Otto A. Singenberger); Adeste (Novello); Miss Erma Lauer, organist and Choir Directress.

MOTHER OF GOD CHURCH—COVINGTON, KY.—First High Mass—Stille Nacht (Gruber); Introit, Gradual, Offertory, communion (Gregorian); Offertory insert—Adeste—male choir; Ordinary of the Mass—Missa in hon. S. Caroli Borromaei (Filke), male choir. Second High Mass—Heiligste Nacht (arr. H. Tappert); Introit (Gregorian); Gradual "Viderunt" (H. Tappert) male choir and organ; Offertory "Tui 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 (Suriano); O esca (H. Tappert); Tantum ergo (H. Tappert); Mr. Ed. Strubel, organist, Rt. Rev. Msgr. H. Tappert, Choir Director.

ST. ROSE CONVENT, LA CROSSE, WIS.—First Mass—Stille Nacht—Chorus; Introit and Communion (Gregorian); Gradual "Tecum" (Lipp); Offertory "Laetentur" (Griesbacher); Ordinary of the Mass—Missa Rosa mystica (Carnevali); Third Mass—Asperges (Gregorian); Introit and Communion (Gregorian); Gradual "Viderunt" (Ebner); Offertory "Tui sunt coeli" (Haller); Ordinary of the Mass—Missa Stella Maris" (Griesbacher). 3 P. M.—Procession with the Blessed Sacrament:—Adeste (Choir); Pange lingua (Gregorian); Gesu Bambino (Yon); Te Deum (Gregorian); O sacramentum Pietatis (Griesbacher); Tantum ergo (Koenen); Puer natus est (Scheidemann) Ven. Sr. M. Clara, organist. Ven. Sr. M. Agnetis, Choir Directress.

ST. FRANCIS CHURCH, MILWAUKEE, WIS.—Midnight Mass—Stille Nacht (Gruber); Introit and Communion (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 Communion (Gregorian); Introit and Communion (Gregorian); Gradual "Viderunt" (Tappert); Offertory "Tui 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) mixed choir; Introit and Communion (Gregorian); Ordinary of the Mass—Missa Rosa mystica (Carnevali); Gradual (F. Gruber) mixed choir; Veni sante spiritus (Mitterer); Laetentur coeli (Gruber); Adeste (Elsenheimer) mixed choir and organ; Mr. J. J. Dreher, organist and Choir Director.

CATHEDRAL OF THE IMMACULATE CONCEPTION, ALBANY, N. Y.—Processional—The snow lay on the ground (Pifferari—Dumouchi); Introit and Communion (Chant); Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei from Missa dona nobis pacem (Erb); Gradual and Offertory (Recitative); Offertory insert—Tollite hostias (St. Saens); Credo (Deschermeier) during communion—Adeste (traditional); Recessional—Joyful Christmas (Gevaest). 11 o'clock High Mass:—Propers of the Mass (Chant); Offertory "Tui sunt" (Obersteiner). Ordinary same as the earlier Mass. Mr. Jos. D. Bredeur, organist. Dennis B. Kinsley director of the Cathedral Choir, Mr. John J. Conway, director of the Sanctuary Choir.

CHURCH OF THE NATIVITY, DUBUQUE, IA.—Silent night (Gruber); Propers of the Mass (Gregorian); Tui sunt coeli (Stehle); Ordinary of the Mass—Mass in C (Rheinberger op. 169); after Mass "Glory to God" (I. Mueller). Rev. W. H. Schulte at the organ, Mr. B. W. Schulte, director.

MARIA IMMACULATA CONVENT, WILLMETTE, ILL.—Midnight Mass—Organ prelude—Silent night (Rudwick), Pastorale (Monar); Introit and Communion (Gregorian); Gradual (Lipp); Offertory "Laetentur" (Sr. Alacoque, S. C. C.); Ordinary of the Mass—Missa Americana (Griesbacher). Second Mass:—Heiligste Nacht (Koenen); O selige Stunde (Engelhart). Third Mass:—O child divine (Schoellgen); Angels from the realms of glory (Keenen). Benediction 4 P. M.:—Organ Prelude (Rink); O esca viatorum (Griesbacher); Hodie Christus (Mitterer); Tantum ergo (Griesbacher); Erde singe (Swensen). Ven, Sr. Mary Alacoque S. C. C., Choir Directress.

HOLY ROSARY CHURCH, MILWAUKEE, WIS.—Processional—Silent Night (Gruber); Gloria (French Carol); O lovely Infant (Traditional) sung by the vested boy's choir. O holy night (Adams); Proper of the Mass (Gregorian); Ordinary of the Mass—Missa Rosa Mystica (Carnevali); Offertory insert Adeste (Novello); Recessional "Gesu Bambino" (Yon). Miss Mayme Gruber, organist and Choir Directress.

ST. LIBORIUS CHURCH, ST. LOUIS, MO.—Midnight Mass—Processional—String Quartette and Organ; Silent night (Gruber); Introit, Gradual and Communion (Gregorian); Offertory "Laetentur" mixed choir; Ordinary:—St. Peter Mass (Gruber); during communion—O esca (Schubiger); Recessional—Adeste (Novello). Mr. Jos. H. Anler, organist and Choir Director.

ST. MARY'S CHURCH, LINCOLN, ILL.—Midnight Mass—Glory to God (Griesbacher); Silent night (Gruber). Ordinary:—Missa Festiva "Salve Regina" (H. J. Greunder S. J.) Offertory insert "Adeste"; Propers of the Mass (Tozer). During the second (low) Mass—the children under the

direction of the teachers of St. Mary's School accompanied by Miss Marguerite Knochel sang the following:—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.

CHURCH 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 (Refice) choir of Boys and Men in the Sanctuary; Offertory insert "Adeste" (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 te Deus (W. A. Mozart); Jesu dulcis (B. O. Klein); Ave Maria (Cherubini—Saar); Lead kindly light (Jenkins); Exulto Sion (St. Saens); Psalm 150 (Caesar Franck); Benediction—Panis angelicus (C. Franck). Mr. Frederick W. Goodrich, Organist and Director.

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

ST. BENEDICT CHURCH, CHICAGO, ILL.—Nov. 20, 1927. Choral Fantasie for organ (R. Bartmus) Sr. M. Waldimira, O. S. F.; Adjuutor noster (Gregorian Chant) Boys' Choir; Bitterruff (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 (Griesbacher) mixed choir; organ soli—Toccata and Fugue in d (Bach) Sr. M. Waldimira; Veritas mea (J. Singenberger) mixed choir; Memorare (Griesbacher) female choir; Schwarz Nacht (F. X. Engelhardt) mixed choir; Organ solo—Preghiera (Ravanello) Canticum (Ravanello) Sr. M. Waldimira O. S. F.; Kyrie from Missa Virgo Potens (Griesbacher) mixed choir; Sanctus (Griesbacher) mixed choir Abendgebet (F. X. Engelhardt) Boys' choir and chorus of mixed voices. Benediction:—O salutaris and Tantum ergo, Congregational singing; Laudate Dominum (Otto A. Singenberger) six part mixed chorus; Organ Postlude—(Shelley) Sr. M. Waldimira, organist, Rev. Wm. H. Dettmer, Choir Director.

ST. MARY OF THE LAKE SEMINARY, MUNDELEIN, ILL. Dec. 8, 1927—Patronal Feast. Ecce sacerdos (John Singenberger) Introit, and Communion (Gregorian); Gradual "Benedicta es tu" (Otto A. Singenberger) Regular offertory of the day—(recited) Offertory insert "Ave Maria" (Vittoria); Ordinary:—Missa Liturgica by Rev. H. J. Greunder S. J. the students choir singing the schola part and the entire student body the populus. Otto A. Singenberger, director, Rev. E. Hoover of the Quigley Seminary at the organ.

CATHEDRAL OF THE IMMACULATE CONCEPTION, ALBANY, N. Y. Celebration of the Diamond Jubilee, Nov. 20, 21 and 22, 1927. Solemn Pontifical Mass on Nov. 20, 1927—Processional (Gounod) Trumpets, trombones and organ; Ecce 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" (Recitativo); Offertory insert "Tu es Petrus" (Russo) Cathedral Choir; Te Deum (arr. J. D. B.) Falso Bordone and Gregorian—United Choirs; Responses—Sanctuary Choir; 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

B. 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 júbilo (Gregorian) by the entire student body. Jan. 29—Patronal Feast—Missa in hon. S. Galli by Rev. T. Walter; Offertory "Justus et palme" (Deigendesch); 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 choir-master.

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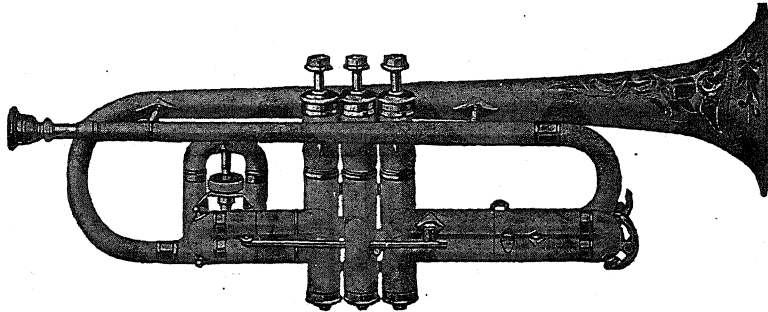
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Hymns for Monthly Devotions

Compiled and Edited by

RT. REV. JOSEPH SCHREMBES, D. D.
Bishop of Cleveland

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organ accompaniment

CONTENTS

Feasts, Saints' Days and Devotions included:

Sacred Heart of Jesus, Bl. Sacrament

Holy Name, Holy Family

Precious Blood

Blessed Virgin Mary

St. Joseph, St. Patrick

All Saints, Holy Souls

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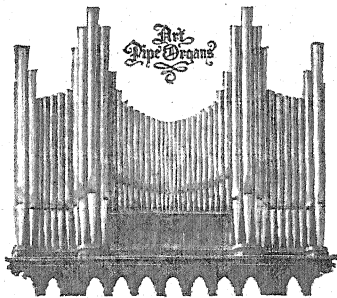
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- 359 Ave Regina S. A. T. B.
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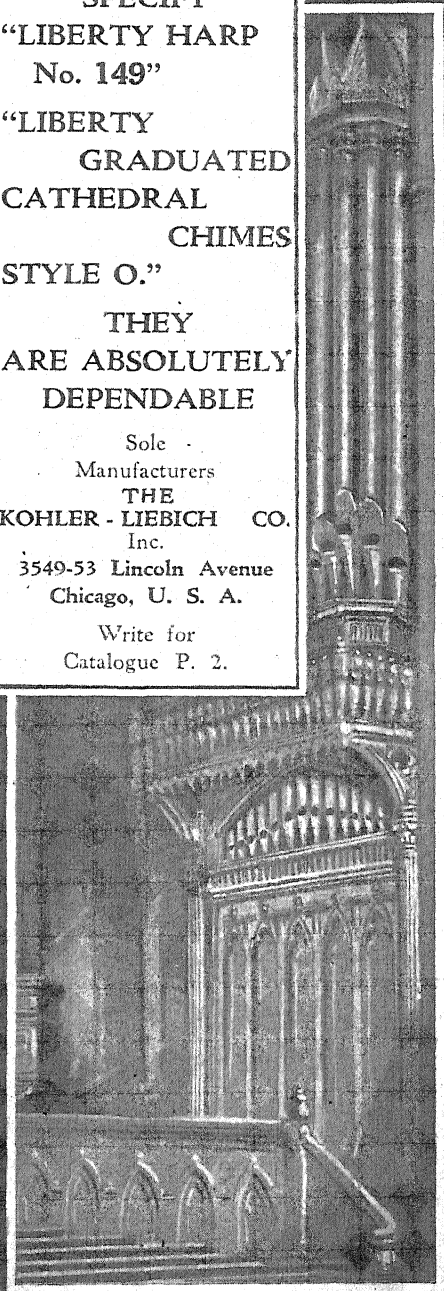
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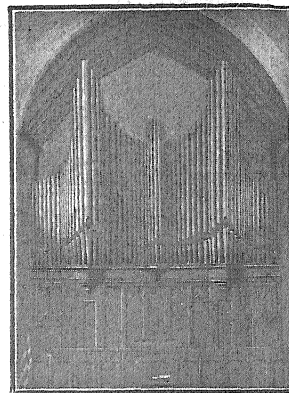
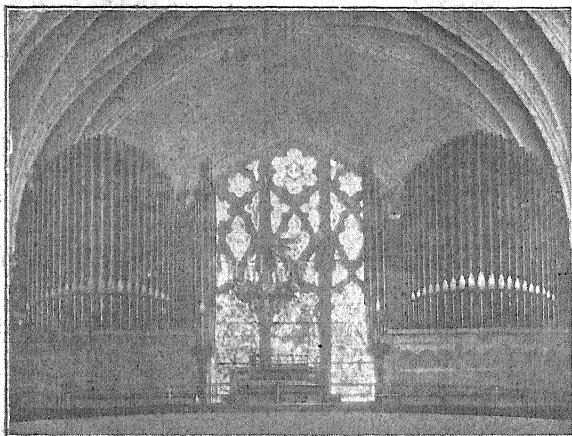
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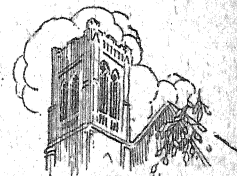
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