Current Comments

(Editors Note: News for this section is welcome from subscribers and choirmasters in various dioceses. Notice of anniversaries, special ceremonies and other interesting activities solicited.)

PARIS, FRANCE.
Monsignor Perruchot, Vicar General and choirmaster of the Cathedral of Monaco, whose compositions are known in many countries, died October 22nd, at the age of 78 years.

ROME, ITALY.
The manuscripts of all the works of Don Lorenzo Perosi are to become the property of the Vatican through a provision of the will of the composer’s brother, the late Cardinal Carlo Perosi.

The works of John Singenberger are among those found in common use at the American College, in the choir work of student seminarians.

The Augustinian Fathers of the Parish of Our Lady of Consolation in preparation for the 15th Centenary of St. Augustine of Hippo, have given special emphasis to music. A mass of St. Augustine has been especially composed by Signor C. Dobici. Caesare Dobici was born in Viterbo in 1873, studied in Rome under Maestro Metuzzi then director of the Sistine Choir. Dobici became director of the Choral Chapel and School at Viterbo, and later joined Ernesto Bozzi to form the Superior School of Music in Rome where he teaches today. Critics acclaim the new mass as a symphony of exaltation worthy to be placed with the best. It will be heard for the first time, however, during the Augustinian celebration.

FERNDALE, CONNECTICUT.
Father Eugene Phelan, Provincial of the American Province of the Fathers of the Holy Ghost, celebrated his golden jubilee this year, on October 7th. The McDonnell Memorial High School in Chippewa Falls, Wisconsin, was erected by him, and Duquesne University in Pittsburgh received its charter under his guidance. A definite observance of the liturgy has always accompanied Father Phelan's work. 25 years ago we find chronicled, the fact that the boys of his Sodality sang the Gregorian Masses and Vespers, and that a men's chorus flourished on solemn and majestic liturgical music. All this in a parish of 3,000 Irish and French people, under his direction, in addition to his regular parochial duties.

NEW YORK, N. Y.
A recent article in the N. Y. Times by the Rev. Fr. Joseph Rostagno, choir director of St. Patrick's Cathedral, stated that there is a modern trend in the music of the Roman Catholic Church, that one person cannot serve as both organist and choirmaster, and that the average choirmaster is one who turns his mind towards religion but once a week.

These statements have aroused much comment among church musicians of all denominations. Father Rostagno recently came to the Cathedral from Rome and was commissioned by Cardinal Hayes to take charge of the choir. His impressions of American church music are therefore most interesting.

(Please Turn to Page 192)
The New Victor Recording of Gregorian Chants
Sung by the Monks of the Abbey of Saint-Pierre,
Solesmes, France

UNDER THE DIRECTION OF DOM JOSEPH GAJARD, O. S. B.

A REVIEW and a SUGGESTION

By William Arthur Reilly

(A. B., Boston College, Member of Boston School Committee, Associate Editor of Caecilia.)

It is difficult to find words to express adequately the perfection and beauty evident in the Gregorian Chants sung by the monks of Solesmes in their monastery chapel and recorded by the Victor Company recently. Perhaps the most worthy praise, because it would include everything, would be to say that they measure up completely in every detail: tone, smoothness, clearness of diction, etc., to all the eulogies that we have been accustomed to hear for years, of the unearthly beauty of Gregorian in its Solesmes setting. Truly, taken all together these records furnish the clearest, simplest, most direct, pleasing, entertaining, captivating and fascinating course of study in Gregorian singing that could be imagined, and will probably supplant all others.

Our expectations were high, but they have been met perfectly. The monks of Solesmes, their director, Dom Joseph Gajard, O. S. B., and the Victor Company deserve the congratulations and thanks of the musical and devotional world for these splendid exemplifications of art and prayer.

If there is anything unsatisfactory about the records it is merely that some which we anticipated most, and which we think would have been a more acceptable and useful selection both to specialists and to the public, are not included in the list: notably the Pange Lingua, the Dies Irae, the Lauda Sion, in fact there are no sequences recorded at all. We hope that the success of these records will warrant the making of the others.

* * * * *

A very interesting and enlightening brochure from the pen of the Director of the Choir accompanies these albums of Musical Masterpieces. It contains historical notes on the Abbey of Saint-Pierre de Solesmes and upon the labors of Dom Gueranger, Dom Pothier and Dom Mocquereau in the restoration of Gregorian Chant. But in another way it is deserving of attention and praise. It gives as clear, brief and comprehensive a description of the art of Gregorian singing as we have ever seen. It forms an excellent introduction to an intelligent appreciation of the records. It touches upon Modality, Rhythm and the most important principles underlying the Solesmes tradition or method, in a way that is very understandable, even by the ordinary non-musician. Later the author goes into discussions where only a musician can follow him. In the last part of the brochure Dom Gajard proceeds to a detailed description of each individual record. It is of course around these descriptions that any popular interest will center.

This section of the presentation we believe leaves something to be desired. In view of the magnitude and success of the contribution as a whole, it may seem petty or presumptuous for us to offer any criticism at all. Nor would we be so ungracious as to do so, unless we felt that it were both constructive and helpful.

We wish that the Reverend author had not made his comments upon each record so very scanty. The booklet being a semi-commercial thing, the writer may have been limited as to space. A second reason which may explain this deficiency, might be that Europeans generally do not feel the need of explanations of Latin as much as we Americans do. It would be a complete waste of time and type to tell an Italian, for instance, that “Pater noster qui es in coelis, sanctificetur nomen t ... means: Padre nostro che sei ne’ coeli sia santificato il tuo nome ... etc. He already recognizes it from his own tongue. Not so, with us. We Americans as a people lack any great familiarity with Latin and appreciate the translations of even the most common expressions of the Liturgy. And the clearer and simpler they are, the more we appreciate

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them. If these be the reasons for his omission of the thought content of the records, we trust that he may favor us later with a fuller explanation of the records. We would gladly offer him our pages for that purpose. We know of no one whose comments we would welcome more.

Here in Boston, for a year or more now, our Catholic Truth Radio Period has been devoting an entire hour every two or three months to just the sort of explanation of Catholic Church Music which we hoped would accompany the records. If there is one thing which these local instructions of ours have taught us, it is that the true route to an appreciation of Gregorian lies through a complete understanding of the particular thought which is about to be interpreted in music. At much pains, just before it is sung, the thought is thoroughly presented to the radio audience, both in Latin and in English, along with any other liturgical or musical comment which may contribute to its better appreciation. In fact, those in charge of this feature of our Boston programs even go so far as to print ahead of time, in the Diocesan Organ, the Boston Pilot, all the Latin texts to be sung in the hour's program, with their literal English translations, so that the eye as well as the ear may drink in the meaning of the music while it is being rendered by an exemplifying choir.

Being quite accustomed to this method of explanation, we were distinctly disappointed that the Reverend Director of the Solesmes Choir did not continue for all the records, the very adequate presentation of the music and texts as he started to do with the first two records described.

We can readily foresee the natural answer to our complaint, viz., that those who are sufficiently interested to want to follow each record thoroughly and completely probably possess the official liturgical books in which both texts and music may be found.

As a matter of fact we tried to find them and discovered that it was quite a task. Most of the texts we did locate in the Liber Usualis, without any further difficulty than a rather tiresome chasing all over the book. But even then, all the texts and melodies did not correspond to our findings: e.g. the Jubilate Deo (7349.b) Offertry for 2nd Sunday after the Epiphany and Urbs Jersusalem (7357.a) Hymn for the Feast of the Dedication of a Church. We had to consult another book to locate the Responsories of Holy Week, Tenebrae, and still another, (which we do not possess), for other Responsories, and then had to give up the search when informed that others were from the monastic Antiphonary. For the benefit of those of our readers who may not be familiar enough with it to find them easily, we have indicated in the following list, the location in the Liber Usualis of all the texts contained therein. We would be grateful for information leading to the discovery of the others.

Now our contention is as follows. Enthusiasts will perhaps go to all the trouble indicated above, in order to satisfy their desire to learn all that these records teach. But what about the vast public who have only a momentary cultural curiosity about this strange music? There is, we believe, a very large number of persons really eager just now to understand wherein lie the peculiar charm and lavishly praised merit of this style of music. But it must be shown to them quickly and in a way which they can grasp easily. There is no way to do this, comparable with a direct presentation of the thought. Hence we regret that the writer of the brochures missed such a splendid opportunity to educate a little further, the vast audience of the interested public; (to say nothing of the opportunity of salesmanship of the records which was also present.)

After all, the secret of Gregorian's superiority for liturgical use is its perfect expression of the thought. Especially when this thought is in an unfamiliar tongue, the wed­ding of it to the music is difficult to appreciate. But nevertheless it is the only way to see the beauty of the music. Otherwise it is merely a succession of unusual sounds which, after the novelty has worn off, becomes tiresome because meaningless. The simplest, most direct and practical means of showing plainly the perfect blending of thought and music is, in our opinion, to place before the eyes, while the music is sounding in the ears, the text with its literal translation, the more literal the better. Besides revealing the English meaning right in the Latin, this method concentrates attention upon the real heart of the whole matter. This seems to us to be the very first and most necessary step in any attempt to demonstrate the art, beauty and musical excellence of the records, a step without which all other comment is more or less irrelevant.

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.
The Italian Pronunciation of Latin

Latin, being the language of the church, is used in the musical portions of the liturgy. The correct pronunciation therefore, is most imperative if one would give the melody all its beauty and value. The church employs the Italian method of pronunciation, and the following information will prove helpful to those who wish to convey the proper information to singers.

The Pronunciation of Vowels
a .... as in father: e. g. fama (fahmah)
e .... as in they: telum (tayloom)
i ..... as in machine: via (veeya)
o .... as in Rome: Roma (Roema)
u .... as in rude: tutus (tootoos)

The Pronunciation of Diphthongs
ae .... as ai in rain: taedae (tayday)
au .... as out in out: aurum (ouroom)
ei ..... as in eight: Pompeius (Pawmpayoos)
eu .... as in “ay oo”: Euge (Ayoojay)
oe .. .. as ei in reindeer: foedus (Faydoos)
ui ... . . as “oo ee”; cui (kooee)
Other examples: aqua (ah-qua), fabula (fah-boo-laah), diligentia (dee-lee-jain-tsee-ah), Miles (mee-lays), flumen (floo-mane).

The Pronunciation of Consonants
c—before e, i, or y, or before the diphthong ae, oe, and eu, is pronounced like “ch” in cheer; practice this until the sound becomes familiar: e. g. decem (daychem), loci (lochee), cygnus (chinjus), caedes (chaydays), coepi (chaypee), ceu (chayoo), etc.
cc—before e, i, ae, eu, and oe, is equal to “tch”; (thus ecce is pronounced ayt­shay), (Sacerdos is pronounced sahsherdos), hence Ece Sacerdos is pronounced Aytshay sasherdos. (Note: where these interpretations seem extreme in reading, it will be found that in singing they will be modified to the natural pronunciation, which only practice can achieve).
g—this letter is always as in English, except before e, i, ae, oe, when it is pronounced like the g in general.
gn—is pronounced like “n-y” E.G. Aguus (Anyoos), dignus (dinyoos) indignus (indinyoos).
h—pronounced as in English. E.G. hostis, homo, hosanna.
j—pronounced like y. In Latin it is often written like i, thus iuuenis is sometimes iuuenis (both pronounced yoovness), jura (iura), pronounced yoorah.

s—pronounced with the sharp sound of s in “case”. Never given the sound of z (as in “raise”). E.G. res (race), es (ace), Caedes (chay-dayce).
ti—the syllable “ti” is sounded “tsee”, [Pretium (praty-see-oon), gratia (grahth—see-yah)] if it stands before a vowel in the same word, and is unaccented. Otherwise the t is given its natural sound as is the t in table. E.G. “t” in natio is pronounced nahl-tsee-yo but in nativitatis it is pronounced nahl-tiv-i-tatis.
th—is pronounced like “t”. Thus Catholicam is pronounced kah-toh-lee-kahm.

Accent of Words
Words of two syllables are accented on the first syllable. Porta, nauta, homo.
Words of more than two syllables are accented on the next to last syllable (penult) if that syllable is long, otherwise on the syllable before the next to last (anteponult). E.G. audire, videre, homines, milites.
Every syllable in Latin must be sounded.

CURRENT COMMENTS
(Continued From Page 189)

DENVER, COLORADO.

St. Thomas Seminary is to have a new organ. The donor has specified that Msgr. Joseph Bosetti, noted director of boy choirs, administer the fund, write the specifications, and select the builder.

PITTSBURGH.

More than 100,000 Catholic Men of the Pittsburgh diocese, assembled in Eucharistic Congress in October. A solemn procession was held in which 2,400 altar and choir boys attired in cassock and surplice, 400 priests in vestments of white and gold, monks in somber black and brown, also took part. A male choir of 800 voices sang the Veni Creator, the boy choir sang Pange Lingua, and the assembled thousands chorused O Salutaris and Tantum Ergo.

It was a glorious Eastern counterpart of the National Eucharistic Congress held in Omaha, in September.

BALTIMORE.

The fall number of Cantate Deo, containing diocesan news and instructions, has a list of disapproved music to be added to the diocesan black list. With the additions this disapproved list is the most extensive and up to date catalog yet issued.

“We recommend THE CAECILIA to our clergy and our sisterhood”—Cardinal Mundelein.
Our Supplements This Month

(Note: Hereafter compositions appearing as supplements in the CAECILIA will be published separately, or as listed in the review appearing in the same issue.

Previously, in order to obtain one composition it was necessary to purchase the entire supplement, some of which cost 35 and 40 cents. Now you can get the piece you want for 12 or 15 cents, or at the price marked in the review. Order from McLaughlin & Reilly Co., Boston, to obtain prompt service.

**Ave Verum**, Alexandre Guilmant.......12c

This setting truly ranks as a classic. It is by an organist of world renown, and splendidly interprets the Latin text. You will find it on all comprehensive "White Lists", and it will serve as an illustration that liturgical music does not have to be "dull". Try it! It is well worth the efforts of any choir.

**Miseremini Mei**, P. L. Stoecklin.........25c

For 2, 3, or 4 voices, this piece comes in two arrangements and two keys in the one edition. We print herewith one of the arrangements. It was first introduced at Requiems by the Priests Choir in Boston, and has been programmed during the month of November by Father Finns Radio choir during their weekly broadcast on WEAF, and by the Ecker quartette on WNAC.

No better piece is available for Requiems, as a supplementary motet than this text...

"Have pity on me, at least you my friends, for the hand of the Lord hath touched me.

**Adoramus Te Christe**, G. P. da Palestrina

**O Bone Jesu**, G. P. da Palestrina

**O Bone Jesu**, F. J. McDonough.........15c

These compositions are for four men's voices, or four women's voices. They represent the type of dignified and practical music which colleges and glee clubs as well as church choirs should program. These are two of the most popular of Palestrinas hymns, and the McDonough composition will be found to be in imitation of the Palestrina style, and extremely effective.

**Jubilate Deo**, T. Francis Burke.......12c

For three part choirs of girls or women's voices. Just off the press, composed by the former director of music at Boston College, and the Holy Cross Cathedral, Boston. It reflects musicianship as well as melodic appeal, and will be welcomed by the growing number of girls choirs.

**Little Flower Hymn**, Rev. John G. Hacker, S. J. ..........................15c

This is one of two settings of a verse by the composer, who is now located at Loyola College, Baltimore. It reveals a devotional prayer to the newly canonized St. Therese of Lisieux, in a simple but effective setting for solo, or choir. Another setting of the same poem also by Father Hacker comes with this piece.

**Good Night Sweet Jesus**, "Father Curry" ..........................25c

50% discount if 12 or more copies are bought at one time. Arranged for unison, for mixed choir, and male choir, in different keys—all in the one number.

This is the original authorized edition, of a hymn which has taken its place permanently in the hearts of the American Catholics. It was written by the composer while he was stationed as chaplain at "The Tombs", New York's famous jail. In manuscript the piece spread through New York City churches, to Philadelphia, Boston, and intervening cities.

Then we obtained permission from the writer (Monsignor James B. Curry of Holy Name Church, New York City) to print the hymn. Since then it has sold in thousands. Father Finn now uses it as a regular feature of his broadcast during the Catholic Truth Hour each week over WEAF New York, and the hymn has been commended by Rt. Rev. Bishop Dunn, and His Eminence Cardinal Hayes of New York, as well as by many other church dignitaries.

Its very simplicity, and its appeal serve to bring to child and adult alike—a definite, worthy, elevation of thought, at the close of day.

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

OTTO A. SINGENBERGER .......... Editor

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THE CAECILIA is approved and recommended by His Eminence, George Cardinal Mundelein in two letters dated Dec. 12, 1924, and Ascension Day, 1925.

His Grace, the Most Reverend Archbishop Sebastian G. Messmer, recommends THE CAECILIA in a letter dated Nov. 22, 1924.

Scandicus and Climacus

A Thrice Joyful Christmas
and
A Happy New Year!

Music is the harmonious voice of creation.—Massini.

Music is the medicine of the breaking heart.—Hunt.

The highest graces of music flow from the feelings of the heart.—Emmons.

Of all earthly music that which reaches farthest into heaven is the beating of a truly loving heart.—Beecher.

Music is the child of prayer, the companion of religion.—Chateaubriand.

O give me the man who sings at his work. —Carlyle.

We love music for the buried hopes, the garnered memories, the tender feelings it can summon at a touch.—Landor.

Music wakes the soul, and lifts it high, and wings it with sublime desires, and fits it to bespeak the Deity.—Addison.

Music resembles poetry; in each are numerous graces which no method teach, and which a master-hand alone can reach.—Pope.

Music is the mediator between the spiritual and the sensual life (life of senses).—Beethoven.

Music, in the best sense, does not require novelty; nay, the older it is, the more we are accustomed to it, the greater its effect.—Goethe.

Music can noble hints impart, engender fury, kindle love, with unsuspected eloquence can move and manage all the man with secret art.—Addison.

The direct relation of music is not to ideas, but to emotions; in the works of the greatest masters, it is more marvelous, more mysterious than poetry.—Giles.

A good ear for music, and a taste for music are two very different things which are often confounded; and so is comprehending and enjoying every object of sense and sentiment.—Greville.

Through every pulse the music stole, and held sublime communion with the soul; and rung from the coyest breast the imprisoned sigh, and kindled rapture in the widest eye.—Montgomery.

It (music) recreates my mind, and so not only fits me for after business, but fills my heart at the present with pure and useful thoughts.—Beveridge.

Music, once admitted to the soul, becomes a sort of spirit, and never dies. It wanders perturbedly through the halls and galleries of the memory, and is often heard again, distinct and living, as when it first displaced the wavelets of the air.—Bulwer.

Music, of all the liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement.—Napoleon.

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AVE VERUM

Andante Religioso $d = 72$

ALEXANDRE GUILMANT

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McLaughlin & Reilly Co. Boston.
Supplement to the Caecilia Vol. 57, 1930. No.12
Vere passum, immolatum in cru-

Cejus latus perforatum

Cejus latus perforatum

M & R '46 - 4

Ped.

O Jesu pi! O Jesu, Jesu! O Jesu, Jesu! O Jesu pi!

O Jesu pi! O Jesu dul-cis! O Jesu dul-cis!

O Jesu pi! O Jesu dul-cis!

dim. Jesu fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae.

dim. Jesu fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae.

dim. Jesu fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae.

dim. Jesu fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae, fili Mari ae.

rall. rer rall.

rall. rer rall.

rall. rer rall.

rall. rer rall.

rall. rer rall.

rall. rer rall.

a tempo
Adoramus Te, Christe

Lento

Adoramus te, Christe: et

Piu vivo

Qui a per Sanctum crucem tuam redemptionem,...

Dim.

Domine, Domine, miserere nobis.

M. & E. Co. 398-3
O Bone Jesu

G.P. da PALESTRINA

O bone Je - su! mi - se - re - re no - bis;

Qui - a tu cre - a - sti nos, tu re - de

mi - sti nos san-qui-ne tu-o pre-ti-o-sis-si-mo.

O Bone Jesu

F. J. McDonough

O bone Je - su! O bone Je - su mi-se-re-re

1st & 2d TENOR

no-bis, Qui-a tu cre-a-sti nos, tu re-de-mi-sti

qui-a tu cre-a-sti

nos san-qui-ne tu-o pre-ti-o-sis-si-mo.
Adagio

MISEREMINI MEI
For 1, 3 or 4 Voices

P. L. STOECKLIN

Copyright MCMXXIV by McLaughlin & Reilly Co. Boston

Introduced by Priest’s Choir of Boston for Requiem.
Featured by Father Finn’s Paulist Choir during Catholic Truth Period Nov. 1930.
Jubilate Deo
Chorus for S.S.A.
Composed for Golden Jubilee of the Sisters of St. Joseph

Allegro maestoso

T. FRANCIS BURKE

1st Soprano

2d Soprano

Alto

Organ

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis

Jubilate Deo o-mnis
A Hymn to the Little Flower

(1st Setting)

Andante

Rev. JOHN G. HACKER S.J.

Voice

1. Dear Little Flower of Jesus, In Carmel's garden grown, Oh
2. Teach us like thee to serve Him In every deed we do, A-

hear our fervent pleading, And make our prayers thine own.
like in joy and sorrow To Him remaining true.

Teach us the simple secret That made thee what thou art: The
Plant in our homes the virtues That flourished in thine own; Send

constant love of Jesus That burned within thy heart.
down a shower of roses From thy brightheavenly throne.
Good Night, Sweet Jesus
(For Mixed Voices)*

Words and Music by
"FATHER CURRY"
(Arr. by J. G. H.)

As sung during Catholic Truth Radio Period. (N. Y.)
by Father Finns Paulist Choristers

Prayerfully

Soprano
Alto

Tenor
Bass

1. Good-night, sweet Jesus, guard us in sleep,
2. Good-night, sweet Jesus, grant that each day
3. Grant, gracious Jesus, when sets the sun

Our souls and bodies in Thy love keep,
Of our lives, mortal, thus pass away,
Of our life earthly and day is done,

Waking or sleeping, keep us in sight,
Thy love ever watching, guiding a right,
That Thou will take us to Heaven's light,

Dear, gentle Savior, good-night, good-night.

(CH.)

Good-night, dear Jesus, good-night, good-night.

* This arrangement may be sung effectively as a solo and chorus (The choir joining in where marked "Ch")
Directions for Choir at Requiem Mass

(Editor's Note: See last month's CAECILIA for directions at High Mass, and next month's issue for Vespers and Benediction.)

1—Introit is begun as soon as the Priest reaches the foot of the altar.
2—The Kyrie follows at once.
3—A Prayer then follows, after which the Response Amen is sung. Then comes the Epistle immediately after which the Gradual is sung, with the Tract following immediately and the Sequence (Dies Irae) right after that.
4—The Offertory then follows:
5—At the Preface: After, Per Omnia, etc., respond—Amen.
6—The Sanctus and Benedictus are then sung.
7—At the Pater Noster: After, Per Omnia, etc., respond—Amen.

QUESTIONS
1—What type of music comes next to the Gregorian as ideal for church rendition?
2—Is the Vidi Aquam or Asparges Me to be sung on Holy Days?
3—May an English hymn be substituted at Benediction for the O Salutaris and Laudate Dominum?
4—May some of the verses of the Dies Irae be omitted in the singing of Requiem Masses?
5—Can a liturgical mass have more than three Kyries and three Christe ictorials?

ANSWERS
1—Polyphony, as exemplified by Palestrina. Polyphony is that type of music which is made up of many melodies, each individual, independent and distinct, proceeding along parallel lines, without clashing with one another.
2—The Asparges or Vidi Aquam, are never used on Holy Days.
3—Ordinarily yes. At the Benediction which follows 40 Hours Processional, and that of Corpus Christi, etc., No.
4—No. This practice while observed in some churches, is positively wrong. For brevity some of the verses may be recited, but never omitted.
5—Yes. UNDUE repetition is condemned. In the Kyrie most composers try to avoid repetition but occasionally masses are found with a devotional repeating of clesion, or Kyrie or Christe. Lengthy or distorted repetitions are forbidden however as they thus give preference to the musical theme, while in true church music the text predominates in prominence and importance. The music is intended to interpret the meaning of the text, not to use the text as vehicle for display.

“In all Requiem Masses the organ may be played, but only as an accompaniment to the voices.”

“We recommend THE CAECILIA to our clergy and our sisterhood” — Cardinal Mundelein.
Moreover, we also believe that scarcely any further steps will be required at all, so self-vindicating is Gregorian when sung by such experts as the monks of Solesmes! We therefore recommend to our readers that they listen to these records with the following translations before their eyes, and we feel sure that the Gregorian music, like John Alden, will speak for itself, more eloquently and satisfactorily than anyone else. We also add the all-too-scanty musical annotations of Dom Joseph Gajard, O. S. B.

In this issue of "CAECILIA," we offer the texts and translations of four of the records. The others will follow in later issues.

(First Album)

No.  Page
7341 A Kyrie and Agnus Dei From the Mass: Lux et Origo. Vat. Ed. No. 1, Liber Usualis .... 19
B Gloria and Sanctus From the Mass: Lux et Origo. Vat. Ed. No. 1, Liber Usualis .... 19
7342 A Requiem (Introit) and Absolve (Tract) from the Requiem Mass. Lib. Usual. .......... 875
B Jesu Christe (Offertory) from the Requiem Mass. Lib. Usual. 878
7343 A Christus Factus Est: Gradual; Maundy Thursday. Lib. Usual. 202
Hoc Corpus Communio; Passion Sunday .......... 236
B Qui Sedes Gradual: 3rd Sunday of Advent .... 122
Dirigatur Gradual: 19th Sunday after Pentecost ... 475
7344 A Alleluia—Justus Germinabit. Alleluia from Mass of Doctors in Paschal time .... 539
B Memento Verbi Tu. Communion for 20th Sunday after Pentecost . . . . . . . . . . . . . 480
Quinque Prudentes. Communion for Mass of Virgin, not Martyr .... 565
Pascha Nostrum. Communion for Easter Sunday .......... 328
7345 A Ad Te Levavi. Offertory: 1st Sunday of Advent .... 116
Meditabar. Offertory: 2nd Sunday of Lent ... 221
B Montes Gelboe. Antiphon from 1st Vespers of 5th Sunday after Pentecost. (From the Monastic Antiphonary) Custodi Me. Offertory: Tuesday in Holy Week ... 475
7346 A Ecce Quomodo Moritur Justus. Responsory from Good Friday Tenebrae. Tenebrae Factae Sunt. Responsory from Good Friday Tenebrae.

(Second Album)

No.  Page
7347 A Sanctus and Ognus Dei. From Mass No. IX (Cum jubilo) .......... 47
Adoro Te Devote. Rhythmus of St. Thomas Aquinas in honor of Bl. Sacrament .......... 50

Salve Regina, Mater Misericordiae. Antiphon of B. V. M. (From Trinity to Advent) .......... 20
7348 A Spiritus Domini. Offertory of Pentecost ................................. 374
Spiritus Sanctus. Communio of Monday after Pentecost .......... 381
Spiritus Qui a Patre. Communio of Tuesday after Pentecost .......... 383
B Da Pacem. Introit of 18th Sunday after Pentecost .......... 470
7349 A Precatus Est Moyes. Offertory of 12th Sunday after Pentecost .......... 449
B Jubilate Deo. Offertory for 2nd Sunday after Epiphany (Different text) ...... 170
7350 A Descendoit. Responsory for Christmas Matins (in Monastic Liturgy).
Alleluia: Assumpta Est. From the Feast of the Assumption. Lib. Usualis .......... 777
7351 A Media Vita. Responsory; from Septuagesima. B.
B O Quam Gloria. Hymn in honor of B. V. M. .......... 59
Virgo Dei Genitrix. Hymn in honor of B. V. M. .... 7351 A Kyrie Eleison. Christe Eleison. Lord have mercy (three times). Christ have mercy (three times). Kyrie Eleison. Lord have mercy (three times).
Agnus dei qui tollis peccata mundi, miserere nobis; Lamb of God, who takest away the sins of the world, have mercy on us; Repeated twice, ending third time with: Dona nobis pacem. Give us peace.

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The Caecilia


Glory in the highest to God, and on earth peace
to men of good will. We praise Thee. We bless
Thee. We adore Thee. We glorify Thee. Thanks
give to Thee for Thy great glory. Lord God, King
celestial, God the Father omnipotent. Lord, the
Only-begotten Son, Jesus Christ. Lord God, Lamb
of God, Son of the Father. Who takest away
the sins of the world, have mercy upon us.

Who takest away the sins of the world, receive
our prayer. Who sittest at the right hand of the
Father, have mercy upon us. Because Thou alone
art holy, Thou alone art Lord. Thou alone art
most high, Jesus Christ. With the Holy Spirit in
the glory of the Father. Amen.

Sanctus, sanctus, sanctus Dominus Deus Sab-
baoth.

Holy, holy, holy, Lord God of hosts.

Pleni sunt coeli et terra gloria tua. Hosanna in
excelesia.

Full are the heavens and the earth of thy glory.
Hosanna in the highest.

Record No. 7342 A) Requiem and Absolve (Re-
quiem Introit and Tract.)

B) Domine Jesu Christe (Requiem Offici-
tory.)

The music of these numbers may be found in
Liber Usualis Pp. 876, 877, and 881, and snatch
of it, in the brochure by Dom J. Gajard, O. S. B.

"These pieces are from the Mass for the
Dead. The Tract, Absolve, is a typical example of
the eighth mode tracts, so frequently used in the
Lenten liturgy. It is ornate psalmody with regu-
lar intonations, recitations and cadences." (Dom.
J. G. O. S. B.)

(The Text of the Introit.)

Requiem aeternam dona eis domine: et lux per-
petua lucent eis. (Psalm No. 64) Te Deum hym-
nus Deus in Sion et Tibi reddetur votum in Jeru-
salem. Exaudi orationem meam, ad Te omnis caro
veniet. Hoc corpus aeternum beatiudine perfruit.

Absolve domine animas omnium fidelium de-
functorum ab omni vinculo delictorum. (Vers.)

Et gratia tua illa succurrent, mercantur evadere
judicium ultionis. Et lucis aeternae beatitudine
perfruit.

Absolve O Lord the souls of all the faithful
departed from all bond of sins. And Thy grace
sucouring them, may the merit to escape the judg-
ment of vengeance. And of light eternal the hap-
piness to enjoy.

B) This Offertory is a characteristic example
of the second mode, (tonic, re). Its range is con-
ﬁned to the pentachord Do-sol, except where mo-
mentarily it touches the la below the tonic. It de-
velops principally within the range of the minor
third, re-fa (tonic-dominant), which gives the mel-
on very familiar character, grave yet full of peace." (Dom. J. G. O. S. B.)

(The Text) Domine Jesu Christe, Rex gloriae,
libera animas omnium ﬁdelium defunctorum de
poenis inferni et de profundio lacu: libera eas de ore
lustri et desolacione, ne abscondant eis tuas inclusas.
scurum: sed signifer sanctus michaei repraesentet

Lord Jesus Christ, King of glory, liberate the
soul of all the faithful departed from the pains of
hell, and from the deep pit: deliver them from the
mouth of the lion, lest hell swallow them up, lest
eas in lucem sanctam: quam olim Abrahæ promi-
sisti et semini ejus.

they fall into darkness: but let thy standard-bearer,
Saint Michael presend them into the holy light:
which of old to Abraham thou didst promise and to
his seed.

Vers. Hostias et preces tibi domine laudis
offermus: tu suscipe pro animabus illis quorum
bodie memoriam facimus: fac eas domine de morre
transire ad vitam. Quam olim, etc.

This sacrifice and prayers of praise to Thee O
Lord we offer; do Thou accept them for the souls
of whom today we make a remembrance: cause
them O Lord FROM DEATH to PASS TO
LIFE. Which of old (see above.)

Record No. 7343 A) Christus Factus Est. Gradu-
al; Maundy Thursday.

B) Qui Sedes (Gradual, 3rd Sunday of
Advent.)

Dirigatur. Gradual, 19th Sunday after
Pentecost.

(The music of these pieces may be found in the
Liber Usualis on Pages 262, 236, 122 and 475, re-
spectively.)

"CHRISTUS FACTUS EST is one of the most
familiar pieces in the liturgy of Holy Week. Mar-
vellously characteristic of the text it brings out in
bold relief the contrast between the humiliation of
the death on the Cross and the triumphant exalta-
tion of which the Cross was the condition and the
ransom.

The Communio—HOC CORPUS is a character-
istic example of the eighth mode (tonic, sol), with
its insistence on si and fa in relation to the tonic.
It is a grave, tranquil and tender meditation with a
real burst of feeling at the word quotiescumque." 
(Dom. J. G. O. S. B.)

Text of A) Christus factus est pro nobis
obedientes, usque ad mortem, mortem autem cruces.
(Vers.) Propter quod et Deus exaltavit illum et
dedit illi nomen quod est super omnes nomen.

Christ became for us obedient unto death, even
the death of the cross. Wherefore God also hath
exalted Him and given to Him a name which is
above every name.

Hoc corpus quod pro nobis tradetur. His calix
novi Testamenti est in mea sanguine, dicit Domi-
nus; Hoc facite, quotiescumque sumitis, in meam
commemorationem.

This is my Body which shall be delivered for
you. This is the chalice of the new testament in my
Blood, with the Lord: This do as TO PASS TO
LIFE.

Text of B) (Ps. 79) Qui sedes Domine super
cherubim, excita potentiam tuam et veni. Qui
regis Israel, intende: Qui deducis velut ovem
Joseph.

Thou who sittest O Lord upon the Cherubim,
stir up thy might and come. Thou that rules
Israel: Thou Who leadest like a sheep, Joseph.

(Ps. 140) Dirigatur oratio mea sicut incensum in
apsectu tuo, Domine. Elevatio manuum mearum
sacrificium vesperuntum.

Let be directed my prayer as incense in thy
sight, O Lord. The lifting of my hands as an eve-
ning sacrifice.

(To Be Concluded)

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

No organ during the Sundays of Lent and Advent (except the third Sunday of Advent, and the fourth Sunday of Lent) except to support the choir. The organ should not be played before or after the chorus parts. The same holds for Ferials, when the Office and the Mass is of the Ferial.

From the end of the Gloria on Holy Thursday until the beginning of the Gloria on Holy Saturday the organ must be silent.

The organ should not accompany the Priest at the Preface, Pater Noster, or Prayers.

At Requiem Masses, the organ should only support the voices as on the Sundays of Advent and Lent. Funeral marches are forbidden.

The organ may be used during Advent and Lent, for festive ceremonies, such as First Communion of Children, First Mass of Priest, visit of Archbishop, if they occur during this season.

SOME ANCIENT and GREAT ORGANS

In Germany, we find a large number of very great organs, some of them built more than a century ago. There is much sameness in their schemes. There is one in Prague with 4 manuals and 71 stops. Another in St. Michaels, Hamburg, has 3 manuals and 70 stops. Another is in the Weingarten Monastery with 4 manuals and 70 stops. The latter having 94 ranks of mixture work altogether.

In Spain, a gigantic organ is in the Seville Cathedral. In fact there are two, one on each side of the choir. There are 5,000 pipes and 141 speaking stops. On the first organ there are 31 reeds out of 71 stops. On the second the specifications are much more modern and organ like.

In Lucerne, Switzerland, stands a small unpretentious Cathedral. Within its walls is one of the finest organs in all the world. It was originally built by John Grissler in 1634, being 17 years under construction. It has 3 manuals and 48 speaking stops, and 2,826 pipes. It was rebuilt in 1880 by Frederick Haas, and enlarged to 4 manuals, of 58 notes, and pedals of 30 notes, 69 speaking stops, and about 4,300 pipes.

In the Cathedral of Holy Cross, Boston, is a large three manual organ, almost a reproduction of the organ in the Cincinnati Music Hall. It has three manuals, and 70 stops, with 5,292 pipes.)

Larger than any of these old organs, are the following: The organ at Doncaster Parish Church, England, with 86 stops and 5,501 stops. The organ in the Montreal Cathedral, with 82 stops and 5,548 pipes. The organ at Ulm, with 101 stops, 6,231 pipes, and 10 combination pedals, and 6 couplers. The organ in the Cathedral at Lubec, Germany, has the same number of stops as in the Montreal organ, but the shortness of its gamut, causes it to fall behind the Montreal organ, in the number of pipes. In the Notre Dame, at Paris, and at St. Sulpice, two large organs are heard, with over 86 stops in each.

Rotterdam contains a fine instrument of 75 speaking stops and 5,700 stops, and St. Georges Church, New York, contains an organ with 4,701 pipes, and 74 stops built in 1875. The organ in Grace Church, New York, in 1878, was one of the first to have two consoles, capable of operating Chancel, Echo and Gallery organs. The original organ there was built in 1830.

Musica Sacra, a periodical published in Ratisbon, in 1912, listed 9 of the greatest organs in the world, as follows:

<table>
<thead>
<tr>
<th></th>
<th>Manuals</th>
<th>Stops</th>
<th>Built</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Kansas City Convention Hall</td>
<td>4</td>
<td>140</td>
<td>1904</td>
</tr>
<tr>
<td>2 Libau (Trinity Church)</td>
<td>4</td>
<td>131</td>
<td>1885</td>
</tr>
<tr>
<td>3 Liverpool, Australia, Town Hall</td>
<td>5</td>
<td>126</td>
<td>1890</td>
</tr>
<tr>
<td>4 Riga (Cathedral)</td>
<td>4</td>
<td>124</td>
<td>1883</td>
</tr>
<tr>
<td>5 Kevelaer (St. Mary's)</td>
<td>4</td>
<td>122</td>
<td>1907</td>
</tr>
<tr>
<td>6 Garden City Cathedral</td>
<td>4</td>
<td>115</td>
<td>1880</td>
</tr>
<tr>
<td>7 Berlin Cathedral</td>
<td>3</td>
<td>113</td>
<td>1904</td>
</tr>
<tr>
<td>8 Royal Albert Hall, London</td>
<td>4</td>
<td>110</td>
<td>1867</td>
</tr>
<tr>
<td>9 Chicago Town Hall</td>
<td>4</td>
<td>109</td>
<td>1879</td>
</tr>
</tbody>
</table>

To these must be added the new American organs, which greatly outrank the instruments above. The Atlantic City Convention Hall organ heads the list, and the new St. Patricks Cathedral Organ, New York, with some 11,000 pipes, gives some idea of the difference in size between the modern organ and the old instruments.

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School Music

Music In Chicago Schools

By J. LEWIS BROWNE
Director of Music, Chicago Public Schools

A recounting of two crowded years in the Department of Music, Chicago Public Schools, may be of interest to those similarly employed.

First let it be stated that but for the great interest of our superintendent of schools, William J. Bogan, who believes music should be on a parity with mathematics or other study in any curriculum, these lines could not have been written. Prior to 1928 there existed musical direction in the elementary schools, but not in senior and junior high schools. From the inception of the new bureau, principals of said schools and junior high school teachers have co-operated in a manner never to be forgotten by this writer, who desires to record his gratitude herein.

Elementary Schools

To commence with the elementary schools, some 384 in number, of which Rose Luttiger Gannon, assistant director of music, is in charge, much headway has been made, a fine showing in assemblies evidencing this, strengthened by the great strides in music appreciation correlated with the Damrosch programs through WMAQ (Chicago Daily News), or course climaxfed through our own twelve symphony concerts by the Chicago Symphony Orchestra, under the direction of Dr. Frederick Stock. To quote Mrs. Gannon in another interesting phase: "This past year we selected different centers in our schools in which to attempt some creative work by the children. Of course, this was only done in instances where the teacher was very musical and had developed the work in the class to such an extent that the children were ready to give some of their own expressions. The results obtained were little original melodies and poems that expressed their love for flowers and birds in a surprising manner."

Class Piano Instruction

Much discussed has been Chicago's success in class piano instruction. According to Mrs. Lillian A. Willoughby, supervisor, "the demand for class piano instruction has been so intense that every school, except those in the very poor districts, now includes this subject. For two years the work has been carried on as an after-school activity, the individual pupil paying 25 cents the lesson. In addition, we opened experimental centers where group instruction was offered on the rotating plan during school hours. This has proved so satisfactory that additional centers will be opened the coming year. The enrollment of 12,000 pupils last year means that 12,000 children have had a chance to discover their interest and talent. Children have been reached who would never have taken a lesson from a private teacher, some being barred for financial reasons and others because they never dreamed that they possessed any talent. During the past year class piano instruction has shown the following increase:

<table>
<thead>
<tr>
<th>Year</th>
<th>Pupils enrolled</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>12,000</td>
<td></td>
</tr>
<tr>
<td>1931</td>
<td>7,000</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td>Number of classes</td>
<td>680</td>
</tr>
<tr>
<td></td>
<td></td>
<td>325</td>
</tr>
<tr>
<td></td>
<td></td>
<td>355</td>
</tr>
</tbody>
</table>

In addition, over 3,000 pupils have gone to private teachers as a consequence.

A striking feature has been the interest developed by (Mrs. Mabel Swanstrom) in the young men of Tilden Technical High School, where there are piano classes throughout the day. (The generosity of the Chicago Piano and Organ Association, which organization loaned pianos, drayage paid, to the number of 185, sine qua non—upon order of the Director of Music, is herewith acknowledged.)

Class Violin Instruction

In like manner with the class piano instruction have violin classes been formed in about 180 elementary schools. The plan is practically the same as with the class piano. Of course, the violin is a more elusive instrument for a child to tackle than the piano, but satisfactory progress is being made nevertheless.

Choruses in the High Schools

H. Ray Staater, supervisor of vocal music in the Senior and Junior High Schools, reports a remarkable year. The All-Chicago High School Festival Chorus excelled itself upon three notable occasions, both with and without orchestra. Much enthusiasm prevails in these ranges of compositions from Palestrina to contemporaneous composers, there was exhibited an ease in surmounting difficulties quite beyond the ken of the present writer.

And so with the choruses in the Junior High Schools. With the Appollo Club of Chicago, Edgar Nelson conducting, 300 children, with an antiphonal boys' chorus of 100, participated in a perfect performance of Hadley's "Mirtil in Arcadia." This year, at the Christmas concert of the Chicago Symphony Orchestra, Dr. Frederick Stock, conductor, 400 children from the Junior High Schools will sing the entire choral part of Pierne's "Children at Bethlehem."

The contest of high school glee clubs even surpassed in interest previous years, with 1,700 participants from fourteen high schools. The competition was keen and altogether praiseworthy.

Orchestras

Oscar W. Anderson, supervisor of orchestral music in the Senior and Junior High Schools, files a most gratifying report as to present conditions. As in the choral competitions, the high school orchestra contest is a virile affair, arranged according to class, from forty players to a complete symphony orchestra of 100 men (no omissions in instrumentation). Much enthusiasm prevails in these competitions. In the one of 1930, 1,353 players participated from ten schools.

In speaking of the orchestras one must not forget the District Orchestra, organized by Hobart Sommers, principal of the Chase School, who is...

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meeting with no little success with his elementary school players, the public performances of which players have been a source of surprise and gratification to all concerned.

Bands

The military bands are not in charge of the Department of Music, but are under the direction of Major Frank L. Beals, commanding the R. O. T. C., but it may not be out of place to speak of the advancement of these organizations, notably that of the Senn High School band, conducted by Captain Albert R. Gish, who this year, with his fine outfit, captured the All-America prize.

Opera

Two performances of opera at a special price were vouchsafed the teachers and pupils of our system by the Chicago Opera Company the past season. Such was the demand for seats we were over-sold, more than $5,000 being returned to principals. This year, negotiations are in progress for every Friday night of the season. Should this arrangement be consummated, the respective operas will be subjects in the regular music appreciation course.

Chicago Symphony Orchestra

Coming autumn, the new order of Young People's concerts will be rendered available for elementary schools. There will be twelve concerts conducted by Dr. Stock in all; six for high schools, with the same number for elementary schools, employing identical programs.

Extensive plans are being made for the enhancement of the All-Chicago High School Chorus and the All-Chicago High School Orchestra.

Mr. Bogdan once wittingly remarked: "There used to be two kinds of music—music and public school music." Now but one would seem to be the order. Speed the day. A distinguished friend from a foreign university said only yesterday: "You Americans are credits crazy." Are we? Teaching methods before music is something that this writer has never been able to understand, but the future would appear bright.

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Easter — Ascension — Pentecost.

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