

Founded A.D. 1874 by John Singenberger

The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC



G F. HANDEL
(1685-1759)

Vol. 61

NOVEMBER, 1935

No. 11

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Entered as second class matter, October 20, 1931, at the Post Office at Boston, Mass., under the Act of March 3, 1879.

Formerly published in St. Francis, Wisconsin. Now issued monthly, except in July.

Subscription: \$3 per year, payable in advance. Single copies 50c.

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The Caecilia

Monthly Magazine of Catholic Church and School Music

Vol. 61 November, 1935 No. 11

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1936 MUSIC

Although it is only November already we are looking forward to the music scheduled for publication during 1936. There appears to be interest in music for three men's voices, three mixed voices (STB and SAB), along with the ever present demand for new hymns.

Sister Gisela, SSND, has given us a fine collection of hymns with English words suitable for High School or College girls. Some excellent new motets for TTB by Spencer Johnson, will appear, and some STB music by Mr. William Hammond of Fort Wayne. More music by Messrs. McGrath, Mauro-Cottone, Dunn, Gruender, will appear with some new material by Boisvert, Dooner, Tonner, Otto Singenberger, and Sister Cherubim. Richard Keys Biggs, and Arthur C. Becker have some excellent new MSS., and there are several other individual motets by present-day composers to round out a fine program of new publications by present day American composers.

In addition to the above, some select works by John Singenberger, Msgr. Tappert and Father Bonvin, will be issued, as will a group of classical motets by Vittoria and Palestrina for various combinations of voices.

Short and easy organ selections will be continued, probably by Italian composers this year, Bottazo, Mauri, Canestrari, Magri, etc.

A collection of hymns by Haller, for two voices, has been made ready with English words. These hymns will appear individually in THE CAECILIA, the words having been composed and set to Haller's simple but attractive music, by Rev. Celestine Bittle, O.M.Cap.

With all this music on hand, ready for engraving the publishers of CAECILIA request that no further MSS be submitted during the year 1936, as our program is full. If a reader has some music that has been sung or well reviewed, send along a letter, describing the type of work, for what voices, etc., if there is an opportunity for securing publication of such a work, we will gladly advise you, where and possibly when such a work might be issued.

ARTICLES AND PICTURES WELCOME

During 1936, the CAECILIA will gladly print programs, pictures of choirs or choir-masters, or articles on church music, submitted by subscribers. The number of active choirmasters and organists in Catholic Church work are few, hence we want to bring out their programs and their views in our columns for the mutual enjoyment of all our readers. You may not think that your views are original, but they may be found very helpful by some other reader faced with similar problems to yours, or one who may have studied and experimented in the same type of choir or organ work.

Don't send us articles on the Chant. We have enough on that subject on hand now. Recognized authorities have covered every aspect of the chant, in these columns and in published books, and we have enough on hand from the pen of our much admired Dom Adelard, and other qualified authors, to provide "food" for those "hungering" for information on this subject.

Don't be bashful. Send us your picture, and a brief biography. When our series of such composers and choirmasters as you have seen during this year and last in this magazine is ended, we will take up present day choirmasters so that their names may be preserved. Readers have no idea how difficult it has been to get pictures of the best known church musicians of the last generation. We think we have obtained most of them with the exception of a few like Koenen, Griesbacher, etc.

We believe that a little book containing these pictures with those of the ancient masters, like those that have appeared on the CAECILIA covers this year, will prove interesting as a permanent record for some time to come. In addition to these we want to have the pictures of the present-day church musicians who have done something worthwhile as choirmasters or composers. It will take years to acquire this collection, but as far as we know, it will be the only Pictorial Biography of its kind in the world.

The Denominations of Liturgical Chant

DOM ADELARD BOUVILLIERS, O. S. B.; M. A.;

Mus. Doc.; Cathedral Abbey, Belmont, N. C.



THIS kind of Liturgical Chant, the one of our temples, sees itself dressed up in denominations that it does not accept with complacency. You will meet it at the organ loft. In greeting it **Gregorian** it brightens up with pleasure. You call it **Plain Chant**—it frowns, and you risk being called "one behind your time." **Solesmes** you proffer with a smile of understanding; it retorts unexpectedly: "Older than that, my friend."

Let us restate these three denominations: **Gregorian**, **Plain Chant**, and **Solesmes**. Let us urge them to tell us their history. We shall be edified by their *vaiue*. We shall then, not employ one for the other and, especially, not give the wrong appellation for the right one.

Is this of any consequence? Alas! . . . How many of those one meets, who are interested in the question and who dare to throw to the winds this peremptory phrase: "Never shall we take your Gregorian; let us keep our old Plain Chant." Of course, they are ignorant of the Roman decisions, which are grave; but more often they do not know that the Plain Chant is the Gregorian in its decline. That does not matter, the word **Plain Chant** is their flag. "I keep my flag!" This sign is macmahomian, just as Mac-Mahon (1808-1893) the second President of the French Republic was wont to retort! The action is a silly one, if not culpable. Shall we endeavor to ridicule their flag with a little bit of true history? For there are chances, with uprightedness and good common sense, that we may at least succeed in reforming the thing itself—that is, **Plain Chant**.

Others have started the enterprise; it must be continued. Here, let us offer our humble collaboration.

** * **

The Liturgical Chant is the chant of the Church, a most expressive form of liturgical language, which is executed by the clergy and the faithful. Though there is no monument to point out to us at what time chanting was introduced into the divine service, we know that chanting in liturgical service is a very ancient custom, for both the Old and New Testaments prove to us that it

was in use in a very remote antiquity. As soon as the Jews were formed into a nation, and worship received an official form among them, they celebrated in chant the praises of their Creator and Deliverer.

The Sacred Books has preserved for us the inspired canticles of Moses, Debora, Anna (the mother of Samuel), David, Ezechias, Habacuc, Isasias, Judith, the three young Hebrews, and several of the prophets.

David composed psalms and formed a choir of four thousand chanters, or musicians, to praise God before the tabernacle. Solomon, his son, continued the same practice in the temple at Jerusalem. On the return of the Jews from captivity, Esdras restored chanting in the religious ceremonies. "And they sung together hymns and praise to the Lord." (1st Esdras, c. III, v. 2.)

St. Augustine of Hippo wrote that, Our Lord and His Apostles taught us the lesson of chanting, gave us the example, and imposed on us the precept of psalmody and religious chant. "Be ye filled with the Holy Spirit, speaking to yourselves in psalms and hymns and spiritual canticles, singing and making melody in your hearts to the Lord." (Ephes. c. XVIII, vv. 18 & 19). "Teaching and admonishing one another in psalms, hymns, and spiritual canticles, singing in grace in your hearts to God."

Monsignor Gay wrote: "For nineteen centuries the Church has not ceased to chant, and thus she will continue to the end of the world; and for her, chanting is something very different from a pastime, from giving or taking pleasure in the passing hours. For her, it is a duty, a duty always prescribed and always fulfilled: it is the regular ascent of her language and one of the forms of her language and one of the forms of her worship. Chanting has been heard in the catacombs, on the scaffold, at the grave. Never shall there be chanting with so joyful a heart as when, over the ruins heaped up by the Antichrist, men will lift up their eyes to the East to welcome the coming of their final and complete redemption."

The nature of the liturgical chant, in the beginning of the Church, was nothing more than a psalmody whose modulations were

borrowed from the Hebrews, the Greeks, and the Romans. Dom Joseph Pothier was wont to say: "From the affinity between the various modulations that compose the liturgical recitatives, we are justified in concluding that these recitatives are all drawn from the same source and are part of the same traditions. This tradition, we believe, is that of all antiquity, of the Greeks, and consequently, of the Romans, as well as of the Jews."

What a soaring epic poem—that of the Christians in the catacombs murmuring their psalm monodies; the Egyptian monks who alternated their chants in choruses; the series of celebrated Croziers, Saints Augustine, Athanasius, Damasus, Ambrose, John Chrysostom, the two Benedictines: Gelasius and Gregory the Great, and, later, Thomas of Aquin, not forgetting also St. Hilary with their popular hymns; the illustrious Tiara of St. Gregory the Great, the first of the thirty-six Benedictine popes, the Clarifier, the Settler of the Liturgical Chant; the monks of St. Augustine of Canterbury: Theodore, Benedict, Romanus, Adrian, and the others which in time did composed his band of thirty Benedictine monks going to England; to these missionaries of the Gregorian expansion in England must be joined those missionaries of the same ilk who went to France and to Germany, under the high protection of Charlemagne who followed St. Gregory's art; the memorable list of monasteries and abbeys where the Gregorian reached a long and jealously kept splendor, viz. Metz, St. Gall Abbey, Monte Cassino's Archabbey, Chartres, Cluny's Order, Jumièges Abbey, in Normandy, St. Victor Abbey, in Paris, St. Rupert's Abbey on the bank of the Rhine and hundreds of other tabernacles of faith and mediæval arts!

In their abbeys lived and died the great composers and learned directors. The Benedictine Order had, after St. Gregory the Great (†604) and the other monks mentioned, the following: St. Adhelm (†709) Bishop of Shinburn, Walafriid Strabo (†849) from Reichnau Abbey, Tutilo (†898) from St. Gall Abbey, a monk remarkable as a poet, musician, painter and sculptor, while Notker Balbulus (†912) at the same time was a theologian, poet, astronomer, a musician who wrote hymns, and melodic Sequences, etc., St. Dunstan (†988), Archbishop of Canterbury, a monk who was an artist in the divers branches of ecclesiastical arts, St. Odo (†949), Abbot of Cluny Abbey in Bur-

gundy, Hucbald (†930), monk of St. Amandus' Abbey, who showed himself to be a poet, hagiographer and especially, a musician. The learned monk Gerbert of Aurillac Abbey in Auvergne ignored none of the sciences in his day; he became Abbot of Bobbio, later Archbishop of Rheims, then the same at Ravenna, awaiting the day when he was to girt his forehead with the papal tiara under the name of Pope Sylvester II (†1003). Guido d'Arezzo (†v.-1050) monk at St. Maur Abbey, near Paris, later at that of Pomposa, became illustrious for his pedagogical work in the musical science, especially for the invention of the music staff. Herman Contract (†1054), Known as a poet, musician, historian, enriched the liturgical chant of the Church with his suave melodies. St. Hildegarde (†1179), great Abbess of Bingen Abbey, Peter Abélard, Abbot of St. Gildas, poet, musician and philosopher (died as a Clunist Benedictine (†1142) and hundreds of others could be named also! The culture of letters and beaux-arts was then general in the cloisters and the monks continued to enrich their monastic libraries with numerous copies of liturgical books which they knew how to decorate with delightful miniatures and illuminations. The beauty of the monasteries and of their Churches in that era has not been surpassed, and the splendor with which the Divine Office was being celebrated recalled the pomp unfurled during the Fourth century in the Constantinian Basilicas. What enchantment does this fairy scene not give one who understands that life that exists above the material!

And this is but a nomenclature! If we would penetrate to the heart of this period, that all historians in accord are wont to denominate "The period of Splendor," if we studied the progressive development of the antique cantilena, from the simple psalmody of the first centuries to the superabundant melismas of St. Hildegarde, from the heroic times when there was engraved in the catacombs on the sarcophagus of the deacon Redemptus: "He emitted his song as the nectar and honey," up to the days when St. Thomas of Aquin (†1274) unfurled the melodic pomp of his Eucharistic Hymns, could a deeper enchantment be felt!

* * * * *

From the first to the fourth centuries, the psalmody, received from the Synagogue, becomes first, responsorial, later, antiphonal; in the fourth and fifth centuries, the Christian hymnody frees itself from the Greek forms, it spiritualizes itself in the transform-

ation of the accent, in value and intensity; then the psalmody developed itself, its dominant blooming with ornaments, begetting the glorias, the graduals, etc.; the kyries and alleluias appeared in the sixth century, St. Gregory the Great (†604) found this musical efflorescence ended. He had but to gather up these fruits, artistic crop of the centuries the nearer to our Saviour. With him the chanted liturgy was determined and regulated. The holy Pope was but a **centonizator**. He completed the work of St. Ambrose (†397) and collected the different melodies and included them in his Antiphonary; he established in his own palace at Rome a school of chant that became justly celebrated, and in which he taught chant himself. Long after his death there was shown at Rome the bed from which, when confined by the gout, he gave lessons in chanting.

In the rich collection that art brought to St. Gregory, he had only to compile, cut and prune, before putting in order. "In the House of the Lord, as a very wise Solomon, on account of the compunction that inspired the sweetness of the music, Gregory compiled a very useful **Antiphonary** in manner of a codifier for the interest of the singer." This is the testimony of his historian, John the Deacon (IXth c.) This is the same John the Deacon who, though calling his hero the great peace maker of the seventh century, mentions in his life that St. Gregory was also a composer and a "primary" instructor in liturgical chant; that in teaching the sacred melodies, he did so in his "Roman Schola," not without the necessary help of those days, for we read of "the whip with which he threatened his pupils."

The work of St. Gregory was nevertheless a considerable one; that his name was given to the liturgical chant is due to the popular gratitude for the Gregorian interpretations of the Church Music—that is why it has ever been called the **Gregorian Chant**. After him, there was no more composing, at least for that part which concerns the Proper of the Mass, and that also, besides many reasons by way of respect, his work was left intact. His successors had merely to send master-chanters into the different countries of Europe. For instance, St. Agatho, O.S.B., sent some to England; St. Gregory II, O.S.B., to Germany; and Pope Adrian I, to France.

About the tenth century, the **kyries** were developed in the admirable tropes of the Sangallian school (St. Gall Abbey in Switzerland); then appeared waters from the

same sources, the sequences, the proses, and the litanies. The votive Masses were written from the eleventh to the fourteenth centuries by composers who had the merit of being saints themselves and accomplished musicians. Lastly, the tenth century had seen the introduction of an exact notation, on four lines, called **Guidonian**, from its ordinator Guido d'Arezzo, a Benedictine Camaldolese monk.

This is as the flight of the bird, the view point of the Gregorian History, without the mentioning of the many shifts and windings which, in order to be understood call for special knowledge or erudition.

Now let us ask ourselves: what does this name Gregorian signify intimately? It means the simplicity of the soul serving its Creator; an unction of prayer moved by the Holy Ghost; a calm expression, although varied, of religious sentiments the most diverse, ranging from the sorrow of a **Stabat** to the glorifications of a **Te Deum**, of a sweet imploration of an **Agnus Dei** to the terror of a **Dies Irae**. When these requisites are realized in the performer, filled with attention and devotion (**attente ac devote**), sweetest effects are produced in the soul by the sacred melody. "The love that is the most deeply rooted is that which the chant penetrates and agitates. It transforms the soul, transports and raptures it away." He had reason, the good monk Ekkerhard, the chronicler of St. Gall Abbey, when he apprised thus the melodies of which he made his daily bread. St. Augustine also knew those tears which spring forth from an expanded and captivated heart. "O my God, when the sweet voice of the Church seized mine ear, how I wept because of the hymns of prayer. The sounds falling on mine ear, the truth entered into my heart. The spirit took birth in me, the tears flowed and I rejoiced." (IXth Confession).

"The Gregorian Chant is the chant of the Church" (Benedict XIV). Its characteristics are its simplicity, its seriousness and modesty which add to the expression of the words, never concealing them, drowning them, or distorting them. The sacred cantilena is full of sweetness, unction, attractiveness and piety. These are the characteristics and qualities of the Gregorian Chant which have made it a truly popular chant. "In whatever place you go, the laborer sings his joyous **alleluias**; the harvester, bathed in sweat, revives his courage by the singing of psalms, and vine-dresser, while pruning his vines, makes the air resound with the tones of the psalmist." These words are from St.

Jerome, and, according to the same testimony, the faithful knew the psalms and the hymns of the Church by heart, and they knew hardly any other prayer. Venantius Fortunatus (530-609), Bishop of Poitiers, affirms that all people used to sing psalms together under the direction of the bishop. The custom of chanting in two choirs was introduced at Antioch by St. Flavian; at Constantinople, by St. John Chrysostom; at Milan, by St. Ambrose; at Hippo, by St. Augustine.

St. Bernard de Fontaines (1091-1153), Abbot of Clairvaux in 1115, expressed his admiration for the sacred cantilena in these subsequent passages. He told his monks: "If there is any question of chanting, let it be full of gravity, and equally removed from softness and from rusticity. Let it be attractive without being light; sweet to the ears, but in order to move the heart. Let the chant dispel sadness and calm anger. In place of destroying the sense of the letter, let it make it faithful; for it is no slight detriment to spiritual grace to be turned away from relishing the utility of the meaning by the frivolity of the singing, and to be more eager to produce artistic sounds than to enable others to penetrate the things themselves." This citation is but the development of Pope St. Leo the Great's (†461) enunciation: "Let the harmony of the chants be heard in all their attractiveness." Charles Gounod (1818-93) brought his mead of eulogy in the following: "I do not know a single work that has emanated from the brain of a great master, that can equal in awful majesty those sublime chants that we hear every day in our temples during the funeral ceremonies; the *Dies Irae* and the *De Profundis*. There is nothing that attains this height or this power of expression and impression."

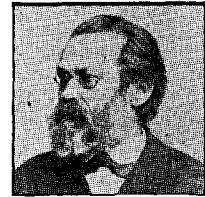
Readers, my friends, artists, singers, Christian organists, I ask you to become interested in the study of the Liturgical Chant. This sacred chant needs adepts more numerous, more instructed. Become acquainted with the Method of Dom Sunol, O.S.B., or that of Dom Johner, O.S.B. In them you shall find all that will be needed to form you pedagogically in its practice.

Let the word *Gregorian* be the flag of all those who love the house of the Lord! May they sincerely say: "I have loved, O Lord, the beauty of thy House, and the place where Thy glory dwelleth" (Ps. XXV, v. 3). Which could be commented upon thus: I have loved your temple, O Lord, I have sung the melodies that your holy Church prescribed. I have not waited twenty-five

years to read the *Motu Proprio* of Pius X, without conforming myself with all the efforts of my good will. I have studied, I have sung, I have loved. Let there be plenty of the competent and the practical, and few fault-finders, carpers and stiflers of reforms by their dry discussions and their useless attempts of filching Roman decisions which are very clear. Let those "men of prayer abound who prefer to have the Gregorian executed with the sentiment that it calls for." (Benedict XIV).

(To be continued.)

BIOGRAPHIES of Catholic Church Musicians



J. E. HABERT
(1833-1896)

Born in Oberplan, Bohemia, Oct. 18, 1833.
Died in Gmunden, September 1, 1896.
Johannes Evangelist Habert, Composer.



TEACHING LITURGICAL MUSIC

REV. EDGAR BOYLE

Diocesan Director of Music,
San Francisco, Calif.

THE title of this paper, "Teaching Liturgical Music," may be considered most alluring from an esthetic standpoint and most embracing in extent.*

As a starting point, we will define liturgy as an act of public worship. The liturgy has its laws and canons. It is, we may say, a beautiful picture in the framing of which heaven and earth has taken part. The knowledge of the liturgy is derived from most authentic sources; namely, the Gregorian, the Gelasian, and Leonine Sacramentaries, as well as the Ordines Romani and the Missal. The domain of liturgy is unsurpassed in range by any other science. Whatever is most sublime and beautiful in our religion is expressed in the liturgy and especially by the singing of the chants, and of harmonic and polyphonic music, so closely united with the chant. With each act, or each integral part of this public worship in the various phases, there is an accompaniment, a musical setting. This setting developed from the earliest ages is an adaptation of an already existing organism to new circumstances and requirements. It presupposes a liturgical and musical order which remains in all essential points unchanged throughout the centuries.

The style of the musical setting both in form and design is the Gregorian chant. This form of music was the sole type of music used down to the tenth century when simple harmony was introduced. In the succeeding centuries counterpoint and polyphony were made use of.

The question is, how are we to present this vast combination of liturgical acts with their various accompaniments to the children, for with them we must commence to establish a tradition and to build a solid foundation. Two main avenues of approach must be followed—theory and practice.

The Gregorian chant, or Plain chant, as it is also called, differs fundamentally from modern music in its rhythm, notation, and

scales. Due to this fact, the chant should or must be studied according to its own definite and precise rules of technique, and not according to the forms of modern music. Books in modern notation should not be in the hands of the teacher.

The teacher must know the theory of the chant before attempting to teach the pupils in school, or a group for special choir work. It is not a difficult matter. During the past few years many textbooks, presenting no great difficulty, have been published, especially the **Gregorian Text Book** of Dom Sunol, O.S.B. Aided by phonographic records made in Solesmes and by the Pius X choir school of Manhattenville, N. Y., the teacher should make rapid progress in mastering the chant. Some time ago a Sister complained that the children in her class could not learn the Mass of the Angels. Why? Because after three lessons she endeavored to impart her knowledge.

The principle objection raised in teaching the chant to children is this: Can the children read from Gregorian notation? This is by no means necessary in the beginning of the work. The teacher may explain the grouping of the different neums into two's and three's (binarys and ternarys), and the children may then, from the teacher's directing or chironomy, feel and follow readily the Gregorian rhythm.

Pieces should be taught without first acquainting the children with the modal scale in which the Motet or Mass is written. Here again the keynote must be simplicity. In modern music we have two great divisions, called the major and the minor. In each general division of the major and minor scales we have a multitude of subdivisions; namely diatonic, enharmonic or chromatic scales. Gregorian chant employs only the diatonic scale in its eight modes with the introduction of one accidental Si flat. As a last word in this paragraph, let simplicity reign supreme.

The second phase to be emphasized in the teaching of the chant is the correct pronunciation of the Latin. All texts are in Latin. Children find no difficulty in reading the Latin, or in understanding it, but the pro-

*This paper is reprinted from the second Yearbook of Catholic Education, published by Rev. Stephen Keating, diocesan superintendent of schools, Diocese of Sacramento.

Reprinted in "The Catholic School Journal, August, 1934.

nunciation presents a difficulty on account of our incorrect pronunciation of our own tongue, with its manifold changes in quantity, and in the open and closed vowels.

The rules for the pronunciation of the ecclesiastical Latin are extremely simple. For the vowel sounds we have one rule with one exception. All the five vowel sounds are long even in the monosyllabic words. The one exception is that, when the vowel is followed by two like consonants, the vowel is short; for instance, *tollis* and *dimittis*. These rules are found in the **Gregorian Text Book** of Dom Sunol. The children should be taught the English translation of the Latin hymns, and the translation of the Proper of the Mass. The Common usually presents no difficulty. The children have a knowledge of this, at least, from their classes in religion.

So much for theory, now for the practice. What will the children sing? This question is of paramount importance. The greatest act of Christian worship is the Holy Sacrifice of the Mass, *Missa Pontificalis*, *Missa Solemnis*, *Missa Cantata*, *Missa Lecta*. I have enumerated them from the point of view of solemnity. A *Missa Pontificalis* is rarely heard of in the West, a *Missa Solemnis* but three or four times a year, *Missa Cantata* perhaps more frequently, and the *Missa Lecta*, the rule.

The children should be taught the musical setting for the high Mass in its entirety, the Proper or Proprium *Missae* and the Common or Ordinarium *Missae*. To return to the old order of things and to conform ourselves to the mind of the Church, the children before all else should be taught the Mass. It is an easy task provided the teacher is equipped and is, of course liturgically minded, and not overwhelmed with constant Novenas. The Proper is almost always omitted and the Common of the Mass sung in a slovenly manner; this, however, is due in many instances to a poor accompaniment.

Except for an occasional *Missa Cantata* we generally have the "Missa lecta" or low Mass. For this hymns are generally sung either in Latin or in English or both. The first rule is that the liturgical cycle should be followed with its well-defined hymnody in perfect accord, both regarding the style and the music of the text. The Christmas cycle embracing Advent, Christmas, Epiphany; the Lenten cycle Eastertide, Pentecost, etc.

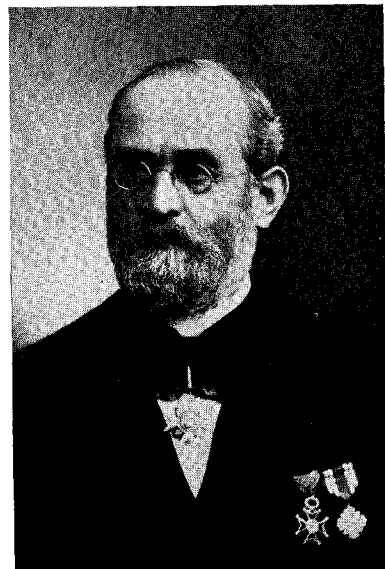
We should conform strictly to the hymns contained in the **Liber Usualis** or **Proces-**

siones ad Ssmi Sacramenti. The "White List" published by the Society of Saint Gregory will give a list of hymn books which are allowed. These books will give ample scope in the variety of hymns both in Latin and the vernacular.

Too much time, I believe, is wasted in teaching the children hymns to be sung at the children's Mass on Sunday. What I refer to is the general assembly held each week when the entire school is taken for practice. The teaching of the Sunday hymns should be allotted to the teacher or teachers of music in the classroom. The hymns selected for Sunday should by all means be a part of the music causes given in the classroom, which presupposes attention given to vocal production, correct pronunciation both in Latin and English, and an explanation: why the hymn is to be sung, who is the composer, and its place in the liturgy. A general rehearsal once a month should suffice.

The hymns should be restricted in number, and the same standard hymns often repeated. The hymns should be taken from the rich treasury of the universal Church.

IN MEMORIAM



John B. Singenberger
1848-1924

The Hymn In The Parish School

Catholic hymns, those religious, strophic, spiritual songs which are employed at divine service, and either are allowed or commended by the ecclesiastical authorities, deserve to be assiduously cultivated in the parish schools. The Church has always endeavored to attain a most intimate participation on the part of the faithful in her religious life; therefore, from the earliest times of Christianity, the congregation took part in the singing.

Besides the Catechism and Bible History, religious instruction in our Catholic schools should include lessons in singing, for singing is practical expression of religion, and will gradually lead those taking part to a more intelligent and beneficial participation in the life of the Church.

Among the means of attaining this end we must not undervalue the proper treatment of the Church hymn. From an educational point of view the hymn is of great importance, for, with irresistible force it arouses religious enthusiasm, and renders the hearts of children susceptible to all that is noble and beautiful. By means of the hymn the individual character of the various seasons of the ecclesiastical year finds expression and the sentiments which they call forth are vividly portrayed.

At religious instructions the hymn may be employed in various ways, for it reproduces and elucidates historical facts from the Bible, gives a clear idea of religious and moral truths, and exerts a powerful influence upon the heart of the child by the practical lessons which it inculcates.

A hymn may be introduced at the beginning or close of a period of instruction instead of oral prayer. Hymns appropriate to the respective seasons of the ecclesiastical year, or in honor of the Blessed Virgin or some of the saints may be employed. The hymn may likewise be used at divine service, as at Low Masses, devotions, processions, before and after the sermon, during the exposition of the Blessed Sacrament, and at similar functions.

At school the child should be directed to sing the hymns intelligently and devoutly. The Catholic teacher ought to regard the

cultivating of the hymn as a sacred duty which may not be neglected. In the selection of hymns the teacher should be guided by their reference to the ecclesiastical seasons and their application to the instructions of divine service.

On account of the short amount of time available at school for teaching these hymns, their number must be limited to only a few. After the first year of training, if three hymns are added each year, eventually the children will acquire a respectable repertoire of comprehensive, carefully learned hymns which can be worthily performed.

If the hymn is to have the desired effect, it should receive a treatment corresponding to its end. In the first place, therefore, it must be prepared in the proper manner; this preparation is a sure key to the understanding of the hymn. The main object here is to introduce the hymn at the opportune moment in the instructions, thereby placing the child in the mood or disposition which inspired the hymn. The diction should be pure, the rhythm and accent proportionate, the phrasing and modulation well regulated, thereby interpreting the feeling and sentiments of the author.

The hymn should be explained, thus removing all difficulties which might be in the way of a correct conception of the hymn. The child must so understand the context of a single stanza, as well as of the entire hymn, as to be able to explain it briefly.

The hymn should be read to the children with expression, and special importance is to be attached to a good expressive rendering on the part of the pupils. The rehearsals should take place during the singing classes. A correct, dignified rendition should be sung only in unison.

The hymn should be memorized, thus becoming the spiritual property of the children which they will take with them through life as a precious treasure, which will always be to them a source of edification, comfort and cheer.

—Translated from the German.
"Pittsburg Observer" June 27, 1935



**MAURO-COTTONE
ORGANIST OF THE
NEW YORK SYMPHONY
ORCHESTRA**

The appointment of Dr. Melchiorre Mauro-Cottone, as organist of the famous New York Philharmonic Orchestra, under the direction of the illustrious Toscanini, has come as an added honor to the many past recognitions bestowed upon this musician.

Frequent reviews in the music section of the metropolitan newspapers, have commented in glowing terms upon the appointment. Mauro-Cottone will also assist in the choral training of this organization, in certain presentations.

The readers of the CAECILIA are familiar with his church compositions, many of which have been presented through these columns. A new series of motets for four voices (SATB) will appear during 1936, after which we hope to be able to announce the publication of Mauro-Cottone's first mass.

**CHRISTMAS CAROLS
YOU WILL HEAR**

Lo How A Rose . . . Praetorius

Bring A Torch, Jeanette, Isabella
Traditional

Sleep of the Infant Jesus . . . Geveart

Ye Children Come Hither
Arr. Sr. M. Cherubim

Come Children, Come Hasten
Arr. Otto Singenberger

Christ Child In The Sacred Host
M. Haller

O Light of All The World
Sr. M. Rafael

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ST. FRANCIS, WIS.

**FATHER WALTER DIRECTS MUSIC
AT CONSECRATION CEREMONIES**

The St. Francis Seminary Choir under the direction of Rev. F. T. Walter rendered the following program at the Consecration of His Excellency, the Most Rev. Aloisius J. Muench, D.D., at the Jesu Church, Oct. 15th.

- 1) "Oremus", composed by Father Walter for the installation of Archbishop Samuel A. Stritch.
- 2) "Missa Salesiana", for Male Chorus and Organ, composed by Father Walter for the Diamond Jubilee of St. Francis Seminary.
- 3) Offertory: "Filiæ Regum", by Jos. Stein.
- 4) "Veni Creator", by Fr. Witt.
- 5) The Proper of the Mass in Gregorian chant.
- 6) "Te Deum", in Gregorian chant with polyphonic parts, by Fr. Witt.
- 7) "Jubilate Deo", a cappello, by Aiblinger.

Mr. John Leicht, organist at the Jesu Church, will preside at the organ.

F. T. Walter.

**PARIS SINGERS' CONCERT
IN NEW YORK**

Little Singers of the Wooden Cross from Paris, Town Hall, Oct. 10, 1935, 8:30 p.m.
Conductor, Abbé Fernand Mailliet.

- Dors macolombe (old French Christmas carol) P. Berthier
- O Magnum Mysterium (Spanish, XVI century) Vittoria
- Assumpta est Maria, for 6 parts (Italian, XVI century) Palestrina
- Descende in Hortum (French XV century) Fevin
- Crucifixus, for 8 parts (Venetian, XVII5 century) Lotti
- Complainte de Notre Dame (solo for mezzo-soprano) XV century
- Le Roi Loys Vincent D'Indy
- Charlie is my Darling M. Perissas
- Trois beaux oiseaux du paradis Maurice Ravel
- Tengo del Subir dal puerto Spanish Song
- Il etait un petit navire M. Perissas
- L'Histoire de Malbrough Vincent d'Indy
- Il court, il court le Furet Marc de Ranse
- Tege Voda Tece (Slovak lullaby) Pokorny
- Alouette G. Loth
- A la claire fontaine F. Pelletier
- Trois jeunes Tambours Marc de Ranse

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The Necessity of Musical Training In Elementary Schools

SR. MARY AGNESINE, S. S. N. D., Mus M.

(Catholic Ed. Review, June, 1934)

"Music like language should be the earliest means of education."—Pestalozzi.

Music is a language — not in the mere sense that it is expressed by such words as art and use have conceived, but that it conveys ideas and sentiments so masterful and overpowering, yet withal so delicate, that it defies definition. As in speech, the meaningless letters are set into syllables, the syllables into words, and these again arranged into sentences, so in music the expressionless notes are balanced into figures and motives, these are united into phrases, which phrases are then grouped into sections, periods and movements. However, the language of words and the language of music differ essentially. Words are the language of thought; music, of emotion. You will realize this if you consider that words can have no influence over feeling except through the intellect, for the words of an unknown tongue can touch no chord within the human heart. So, while the accent of some foreign shore will fall unheeded on our ears, its tones of music will thrill with the same messages in each human soul. Music is the "one touch of nature which makes the whole world kin." It harmonizes all to concord, not in the unity of intelligence, but of soul. The melodies fraught with Erin's grief, or France's frolics, with the ardor of Italian love, or the passion of romantic Spain, or the soul stirring earnestness of that deep thinking Teutonic race, will create these same sentiments under any sky or on any shore. Music is a language of the heart, and the heart needs no interpreter.

Music, like faith, is a gift of God; like faith it is a source divine, from which all may come to draw, each according to his need. It is man's rightful heritage, the germ of which, like the tiny seed of faith planted in the human heart, awaits only the master hand to bring it forth into the sunshine of life. If, then, music is man's heritage, does it seem fair that the beauty, the joy and the pleasure that are the natural outcome of this heritage should be denied him in those days, when his whole responsive nature cries out

for beauty and pleasure—the happy days of childhood?

It is conceded that no nation ever had a better appreciation of cultural values in education than the Greek classic days, and they always insisted on music as a *sine qua non* of youthful training. It was the duty of the state to keep the moral standing of the people through the medium of music, which fact proves that among them music was not only educational but also refined, having, as well, a definite utilitarian purpose outside the pleasure it gave. Mark Plato's definition of music. "Music," he writes, "is the art which by means of sound enters into the heart of man and inspires taste for the beautiful, lovable, true and good, and forms him to the practice of virtue." Shall we do less than did the Greeks of old?

Catholic education aims at the development of the whole man — to provide the child with those experiences which are calculated to develop in him such knowledge, appreciation, and habits, as will yield a character equal to the contingencies of fundamental Christian living. We are trained from childhood to mental stimuli; but our emotions, which also should be properly developed, are oftentimes restrained, and none will deny the fatal consequences resulting from alluring appeals to untrained emotions.

Now, since music is an important factor in our social heredity, to ignore it is to thwart the realization of educational ideals. Where this is the case, the child has been deprived of an inheritance rightfully his, which deprivation is destined to result in an abnormally dwarfed emotional life for the adult. To counteract this, the Church has taken the arts into her own hands and shaped them to her divine purpose. Therefore, she clings to her own music, the Chant, which, if music be called the education of the feelings, is *par excellence* the education of Catholic sentiment.

That music has a natural place in the curriculum of our Catholic schools is becoming more evident each day. We know that proper motivation and aroused interest are necessary for the assimilation of any

subject, but how much more for sublime truths. This will explain the importance which the Church has always attached to the correct musical setting for her dogma, a setting which, as Justine Ward so beautifully describes in her Preface of Ward IV, "not only excites the feelings, but gives to the text an appropriate form of expression." Our Holy Father Pope Pius X declares the function of Church Music to be life-giving and efficacious. This can be best accomplished by the enriching of the doctrinal content through the symbolic use of themes, by supplying that power which personal feeling adds to a mere conception of the intellect, by cultivating the ability to distinguish, and then to respond only to the highest emotional appeal. In all these respects the Chant of the Church stands supreme.

All this is educative in the highest sense, for by it the children in our schools will learn to distinguish between Christian emotion and pagan sense-appeal. Music will become to them not a series of pleasing sounds to delight the senses, but it will lift their hearts and minds to the standard of the Church's thoughts and ideals. Outside the Church we do not find this almost spiritual attitude towards music, due most probably to the lack of an elevating aim. In secular schools, the generally accepted idea or aim in the teaching of music is not to prepare for future choir work, but to stress the recreational value of the art and to instil a cultural appreciation of the same. Yes, in these schools the standard of skill in reading music has become submerged, as it were, in the recent emphasis upon the **appreciation of music**. In some quarters, the emphasis on appreciation has swung to an extreme, largely through lack of understanding as to what the term includes. The result has been an over-emphasis upon the passive side. Should not every lesson be a lesson of appreciation? Does not the child appreciate as truly when he enjoys his own power to interpret the staff as when he sits listening to a record or a radio? **Participation** in performance should increase appreciation.

Other subjects in the elementary school curriculum have profited much by recent findings in the field of the psychology of education, why not music? As a matter of fact it should, for in the light of psychology the aim of Music Teaching in the Catholic elementary school must be definite. First and primarily, the objective is to reach the Chant.

Unfortunately, some—I may say many—of our people assume a strange attitude to-

ward the Chant. Their position is aptly described in this statement of a noted lecturer. "We would not dare to criticise the vestments and ceremonies used at Mass, no matter how ancient they may be; nor would we dare to criticise the Latin language though we do not understand; but all—from first to last—seem to have the right to condemn the **music** of the Church, music of which they know **less** than nothing."

But there are other valuable aims in music instruction, and we may profitably consider a few of them.

1. **The Aesthetic Aim** — If music fails to broaden the aesthetic experiences of the child, it falls short of its mark. It must effect a general uplift by awakening in the child a realization of the intrinsic beauties of music as expressed in tone and melody. Again, if music instruction does not deepen aesthetic experience, it does the opposite, namely, destroys the child's conception of the beautiful and thereby defeats its own purpose.

2. **The Emotional Aim** — We dwelt on this to some extent when we referred to the emotional training given to the child in the study of Chant. The ennobling of the emotions is almost inseparably linked with the appreciation of good music, and, assuredly, only such music should be included in any course of study. The child is instinctively sensitive and responsive to music, for music more than any other art is essentially expressive of feeling which is childhood's keenest susceptibility. The singularly successful way in which music develops the finer emotions is an acknowledged fact. To ignore its value in elementary education is nothing short of criminal. Every child should be given an opportunity to express his emotions in musical form—by means of vocal or instrumental performance.

3. **The Social Aim**—A popular tendency now seems to be toward group work in almost every phase of school life, and what is more effective in arousing the spirit of coöperation and responsibility than exercises in various musical activities? What a splendid adventure in socialized project work to have a class render their singing with particular attention to beautiful, exact tone, rhythm and expression. If wisely selected, these songs can be suggestive of the class spirit and of the sympathetic feelings of the pupils. Music has the advantage of bringing man in touch with the spirit, ideals and sentiments of his fellow beings, of harmonizing and ennobling social life, of creating and enriching that democracy which binds men more closely, and insures the realiza-

tion of God's age-old desire voiced by His angels, "good will to men."

In addition to these aims, aesthetic, emotional and social, the method of procedure is of utmost importance. To attain any degree of success in musical training, it is necessary to begin with the first grade and make music a familiar and delightful language to the child rather than a mere aimless recreation. We should train the voice until it becomes a beautiful instrument that will respond to the child's innate desire for self-expression. We should stimulate his emotions by presenting for his imitation models of the highest order, masterpieces worthy of the great end in view, but decidedly characterized by that simplicity and sincerity which are the unfailing marks of true nobility. Joubert has fittingly said, "We should place before a child only what is simple, lest we corrupt his taste, and only what is pure, lest we corrupt his heart."

Too much cannot be said in favor of a sound practical foundation in musical study. Granted that children—with but few exceptions—are musically inclined, for even the youngest child we cannot lay sufficient stress on the harm done by poor musical training. The best methods are useless if not the hands of the efficient or, at least, the thoroughly interested teacher. Not all children, of necessity, will become musicians, but all should partake of the cultural value of music and learn to play and sing for their own pleasure and for the entertainment of others. Hence, the teacher's standards should be high. She herself must be equipped with pure, correct tone and with all the elements of music necessary to make her, not a virtuoso, but a teacher who imparts worth-while instruction.

Psychologists tell us that self-activity is the keynote of education, and this can, in a very definite way, be applied to the study of music. We have said that the study of music should begin in the first grade; we advocate also that as early as this first scholastic year the child's mind should be trained to self-activity, by cultivating the art of sight reading. If the languages are to be used with ease and perfection of accent, they must be rooted in the very young, and training and practice must be constant. Why not give musical language the same early start, the more so since its primary objective in religious—to enhance the spiritual dignity and emotional impression of divine worship? Can emotional expression be directed too early to its ultimate spiritual end?

In music, in many cases, the early teach-

ing of singing implies perhaps a few vocal exercises in the form of scales, which in themselves are valuable in that they are an aid in producing proper voice placement. This is invariably accompanied by the teaching of songs or hymns by rote, and yet right here is where the principle of self-activity should be brought to bear upon this phase of the work. There are several excellent methods used at present in our elementary schools; however, none accomplishes its aim more satisfactorily than does the Ward Method, so extensively followed in the Catholic schools throughout the United States. This assertion is made not because of the catholicity of the method, but rather on account of the sound psychological and pedagogical principles that underlie it. Rote singing finds no place in this method. From the first, the child is taught that music is not a mere accomplishment to be added as a finishing process to an education, but rather a natural form of expression which progresses with his natural development. The reading of music is made as natural as the reading of the vernacular. But, to accomplish this, we can teach only two or three tones at a time; these, combined with a few rhythmic figures, are all that the child's powers of assimilation can cope with. He should sing them, recognize them when others sing them, and weave them into little patterns of his own designing, to arrange and rearrange according to his own fancy.

Sight reading is further made possible by the use of numbers instead of notes (throughout the early years) until the tonal intervals are firmly established, and by the use of few songs, but many Solfa's (songs without words). These last acquaint the child with good music without hampering his mind with words. Experience proves that combining text and music is the greatest difficulty in the first stages of music teaching. It has been said by way of criticism that the Ward Method makes little or no provision for secular music, but the child who has completed Third Year Ward (and this can be accomplished in the fifth grade) must of necessity have a fair knowledge of the elements of music—Scales, Intervals, Chords, Modulation, Chromatics, and the various Rhythms, while as a result of the splendid system of vocal exercises he should possess a clear, full tone, flexibility and breath control, all of which may be well applied to either secular music or to the Chant. A Superintendent of Schools once made the following statement: "They (meaning public school supervisors) say 'The Ward Method does not get you anywhere'."

I, in turn, asked the question: "Where do you want to go, Father? If you are on the road to fulfill the Holy Father's wish, then the Ward Method is a direct path, indeed, a short cut. If, however, you wish to follow music of the secular order, the child after studying Third Year Ward in the fifth grade is fully equipped to pass over the secular music." The Chant should, however, play the important part in the life of our Catholic children, and we may well ask why it is that our classes are not yet properly organized since most of our teachers have been acquainted with the method for ten or more years. Why is it that music I is still being taught in the upper grades in spite of the fact that this Method has been in vogue over fifteen years, and it should take at most six years to get the classes organized in proper sequence. May this perhaps, be the explanation? The allotted twenty-minute period for the study of music is not adhered to, or it is the least resisting victim of any unforeseen circumstance, or, in many instances, is it not considered negligible in importance in comparison with other studies?

Pestalozzi, the great psychologist and educator, furnishes us with a striking example of what harm can be done by poor musical training. He himself had an inferior teacher in music, and in later life he realized his own deficiency in the knowledge of music. Cognizant of its necessity as an essential part of education, he called on several great musicians of that time to write out a course or plan for the education of very young children. Horstig, a follower of Pestalozzi, would have priests interest themselves in how Church Music is sung. How can Church music be brought to a higher plane if not through school choirs? Indeed, it is the importance that priests, superiors and supervisors give to music as an educational factor that largely determines the success or failure of the teacher of music in our elementary schools. Quite logically, then follows the success or failure of our church choirs which are the natural outcome of this instruction.

Few pastors interest themselves in the musical instruction in their schools, little realizing the basic influence it has on future parochial spirit. They are forced to be satisfied if they hear a few hymns—often poorly rendered—at the Children's Mass on Sunday, and, perhaps, at one or other of the services, but they fail to recognize that on their cooperative good will and insistence

on proper, methodical instruction in their schools, rests the only hope for the devotional life of their young charges—whose habits or response to the highest appeal must be inculcated before high school age is reached. The supervisor or school superintendent, too, shares in the responsibility of recognizing the value of music training and of fostering the earnest desire of the Holy See for improvement in Church singing. When the movement of school music first came into prominence, the Superintendent of Schools in Cincinnati complained that the art of musical education was confined to teaching the children to sing songs and hymns by rote. This complaint, justified then, is justified today. Music, to accomplish its purpose, must be put on a par with other subjects in the curriculum. Supervisors of schools must, in justice to their office as educational leaders, give music its share of attention in their visits. They should observe the class in vocal with the same interest as the class in geography. English and mathematics. Some dioceses, fortunately, have their special supervisors of music who make periodical visits to the schools, but, where this is not possible, it is flagrantly culpable to ignore the true value of music in classroom supervision.

Although Pope Pius X issued his famous "Motu Proprio" in 1903, it was years before his ideas were actually put into work. If we glance over the history of Music Instruction in our Catholic Elementary Schools at this time and for a period of approximately ten or twenty years later, we will notice that one by one the Bishops of certain dioceses became interested in the teaching of singing in their schools to such an extent that in some instances they not only advocated it but even designated that some particular method of instruction be followed. For example, in the "Musical Instruction in our Elementary Schools" by Rev. John E. Lamek, we read that the Bishop of Syracuse had directed that the Ward Method of teaching music be used in his parochial schools. The Course of Study in the schools of many of our large cities, New York, Boston, Brooklyn, etc., not only includes the teaching of music, but in a great many cases it specifies the allotted number of minutes per week to be devoted to it. Historical evidence proves that music has always had a place in the Catholic School curriculum, but the disappointment is that in the nineteenth century music did not keep pace with the progress made in some of the other subjects.

Might this not be due to the lack of zeal or interest shown in this art by Catholic educators?

Perhaps it may seem digression from the aim of this paper, which to stress the necessity of musical training in the elementary schools, but a true educator will realize that if, in the lower grades, music receive the same attention and interest as the other subjects, the child will be prepared for the Chant by the time he reaches the intermediate classes (sixth grade), and this, to the Catholic teacher imbued with true religious zeal, is the paramount aim of musical training. Were this order carried out, we would not hear the oft-repeated complaint that the music period must be utilized for choir practice.

The success or failure in the Course of Music Instruction in our Parochial Schools depends more than we realize on the cooperation of the grade teacher. According to our accepted Method, to the regular grade teacher should fall charge of the music instruction, the music teacher taking the class once or twice a week. With the teacher of music alone responsible for the instruction to be given, it will not require strained vision to see the impossibility of musical training in a school of sixteen to twenty classrooms. In many cases we find the vocal instruction limited to a twenty-minute period each week by the music teacher, and the intervening time used for other subjects which the grade teacher deems more important. This may account in no small degree for the impossibility of our teachers to have their classes progress beyond Music I, and for the deplorable inability of many sixth, yes, even seventh and eighth grade pupils to read at sight a single Mass or hymn.

Furthermore, music should not be an isolated element in the child's education; it can profitably be freely correlated with the other subjects of the curriculum, and here again it is to the regular grade teacher that the making of opportunities for each correlation falls. When a hitherto unfamiliar step in any subject is to be presented, few teachers hesitate; but, at the mere mention of teaching singing in the classroom, they declare in consternation their inability to sing, and even a proposed attempt is scorned. A

spirit of loyal coöperation is not lacking, nor is the failure due to ignorance of subject matter. Teachers having mastered two, three, or four years Ward will deny emphatically any ability to impart the information acquired. Perhaps they need confidence in their own capability to do something they have never done before, yet they are eager to adopt every modern method approved for teaching any other subject. Is this a contradiction? Assuredly, with the religious motivation that the teaching of music claims, every teacher should be prompted to overcome such timidity or indifference. With high aim, enthusiastic endeavor, and the combined efforts of the reverend clergy, supervisors, and teachers, the results are bound to be successful, thereby benefitting the child and promoting God's greater honor and glory, which, after all, is the soul purpose of Christian education.

Permit me now to summarize the contents of this effort in the cause of a great ideal. We have considered:

1. Music as a language.
2. Music as man's rightful heritage.
3. The aims in music instruction.
4. Importance of method of procedure in this instruction.
5. The emotional training resultant from the study of Chant.
6. The necessary concomitant to insure success—the cooperation of priests, superiors, supervisors, and grade teachers.

To conclude: If we who would pose as leaders in the reformation of Church Music—if we, in our modern life, would build on the work of the pioneers in the Liturgical movement, in the Chant, we must lay the foundation in our elementary schools.

Let us, then, lead our children on the way to the Chant which, according to a writer of the last century, "has an almost sacramental power in calming a troubled spirit and leading the soul to God." Let us join ranks, modern Crusaders in the quest of our ideal. Let us be up and doing with the Crusade slogan, "because we want to." The *Motu Proprio* is our inspiration!

Sister MARY AGNESINE, S.S.N.D.

OUR MUSIC THIS MONTH

Organ Music

Just to remind the readers that St. Cecilia's Feast Day is the 22nd of November this page from Handel's "Ode on St. Cecilia's Day" is given. The pedal part is indicated in small notes.

Respite in Me

TTBB

Terence J. Gahagan.

Properly for the 3rd Sunday after Pentecost,—

For this month of the Holy Souls, for Lent, or Requiems, this new composition is serviceable. It is in an arrangement that considers the capabilities of average voices. The composer, an Englishman, has contributed to our columns before.

Adoro Te

TTBB

Frederick T. Short

Another new composition for choirs of men's voices, by a well known church musician of Brooklyn, N. Y. Mr. Short directs a choir of men, and he is a talented organist of the type that reflects credit on our church, in musical circles.

Now Let The Heavens With Joy Resound SATB Richard Keys Biggs

After Christmas you will hear of a new Mass which Mr. Biggs has written for a choir of mixed voices. Just now, this new piece occupies our attention. It is in the same style as the composer's popular "Praise The Lord," insofar as it reflects the composer's English background, and the characteristic melodic style of those who have been brought up in the environment of the many fine English boy choirs. For Christmas, there are many places where this piece may be used.

Hymn by Sister Cherubim, OSF.

This is the last of the hymn series with English words, from the pen of one of our best known contributors. Subsequent MSS during the next few months will be with Latin words. Likewise this installment of the Music Appreciation Course, is the last of this much admired series. The entire course is to be published in book form, and the editors would welcome expressions from our readers at this time, so that the size of the edition to be printed, may be accurately determined.

We are pleased to be able to announce that Sister Cherubim's health is such that she will be able to supervise the publication of this practical course, which has been in actual use for some time in the Milwaukee Parochial schools and which has been thus tested and approved by actual classroom use.

MARCH

(From Ode on S. Cecilia's Day)

GEORGE F. HANDEL
Arr. by James A. Reilly

Lento maestoso

ORGAN

Gt. to 15th with full Sw. coupled

Pedal small notes

Repeat on Full Organ

Full Sw. *ff*

Gt. to 15th

Repeat Full Organ

Copyright MCMXXXV by McLaughlin & Reilly Co., Boston
In The Caecilia (Nov. 1935)

RESPICE IN ME

Translation

Look Thou upon me, O Lord, and have mercy on me; for I am alone and poor.
See my objection and my labor; and forgive me all my sins, O my God.

T. J. GAHAGAN

Andante

TENOR I

TENORII *mp ben legato e sostenuto*

BASS I

BASS II *mp*

Re-spi-ce in me et mi-se-re-re me-i, Do-mi-
mp Re-spi-ce in

Re-spi-ce in me et mi-se-re-re

Andante

Reductio

mp

Re-spi-ce in me et mi-se-re-re me-i, Do-mi-ne
mp

ne, et mi-se-re-re me-i, Do-mi-ne Re-spi-ce in
espress.

me et mi-se-re-re me-i, Do-mi-ne, Do-mi-
mp

me-i, Do-mi-ne, Re-spi-ce in me et

et mi - se - re - re me - i, Do - mi -
 me et mi - se - re - re me - i, Do - mi -
 ne quo - ni - am
 mi - se - re - re me - i, Do - mi - ne;
 ne; quo - ni - am u - ni - cus et pau - per sum
 ne; quo - ni - am u - ni - cus et
 u - ni - cus et pau - per sum e - go quo -
 quo - ni - am u - ni - cus et pau - per sum e - go,
 e - go, quo - ni - am u - ni - cus et pau - per sum
 pau - per sum e - go *espress.*
 - - ni - am u - ni - cus et pau - per sum e - go;
 pau - per sum e - go;

mp
mp cresc. poco
mf
mp
mp
espress.

e - go vi - de hu - mi - li - ta - tem
 vi - de hu - mi - li - ta - tem me - am et la - bo - rem
 vi - de hu - mi - li - ta - tem me - am, hu - mi - li - ta - tem
 vi - de hu - mi - li - ta - tem me - -

espress. me - am et la - bo - rem me - um, *mp* vi - de hu - mi - li - ta - tem
 me - um; *espress.* vi - de hu - mi - li - ta - tem me - -
 me *espress.* - am et la - bo - rem me - um; *mp*
 um et la - bo - rem me - - um, hu - mi - li - ta - tem

cresc. poco *rall.* *poco piu lento*
 me - am et la - bo - rem me - um; et di - mit - te o - mni - a pec -
 am et la - bo - rem me - *rall. e dim.* um; et di - mit - te o - mni - a pec -
 et la - bo - - rem me - um; et di - mit - te o - mni - a pec -
cresc. poco *rall. e dim.* *poco piu lento*
 me - am et la - bo - rem me - um; et di - mit - te o - mni - a pec -

a tempo

ca - ta me - a, De - us me - us, di - mit - te

ca - ta me - a, De - us me - us, di - mit - te, di -

ca - ta me - a, De - us me - us, di - mit - te

ca - ta me - a, De - us me - - us, di -

cres. - - cen - - do f piu cresc.

o - mni - a pec - ca - ta me - a, De - us me - us

mit - te o - mni - a pec - ca - ta me - a, De - us me - us

o - mni - a pec - ca - ta me - a, De - us me - us

cres. - - cen - - do f piu cresc.

mit - te o - mni - a pec - ca - ta me - a, De - us

ff *rall. e dim.* *pp*

De - - us, De - - us me - - us. *pp*

De - - us, De - us me - - us. *pp*

De - us me - *ff* us, De - - us me - - us. *pp*

me - us, De - - us me - - us. *pp*

Respectfully dedicated to
The Very Rev. Msgr. Francis Oechler, Flushing, N. Y.

ADORO TE

(For T. T. B. B.)

FREDERICK T. SHORT

Andante espressivo

TENOR

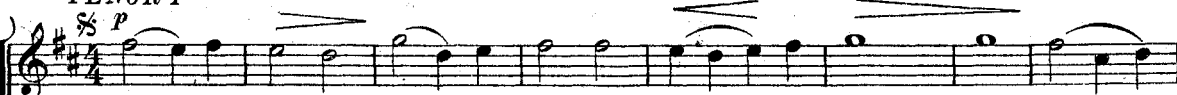
A - do - ro te de - vo - te, la - tens

De - i - tas, Quae sub his - fi - gu - ris ve - re

la - ti - tas: Ti - bi se - cor me - um to - tum sub - ji -

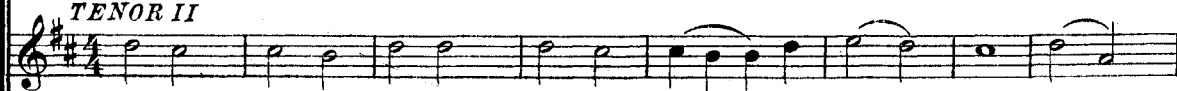
cit: Qui - a te con - tem - plans to - tum de fi - cit.

TENOR I

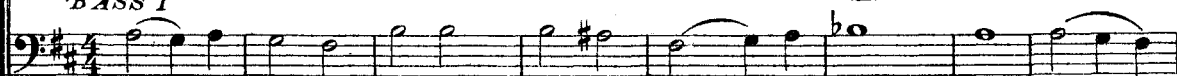
§ p

A - ve Je - su ve - rum Man - hu Chri - ste Je - su, Ad -

TENOR II

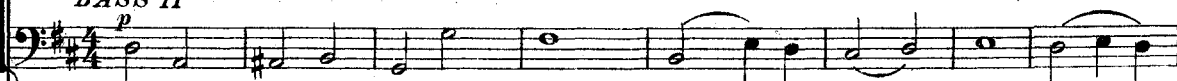
*p*

BASS I



A - ve Je - su ve - rum Man - hu Chri - ste Je - su, Ad -

BASS II

*§**pp* After 2d time

au - ge, ad - au - ge fi - dem o - mni - um cre - den - ti - um. A - men.

*pp*

au - ge, ad - au - ge fi - dem o - mni - um cre - den - ti - um. A - men.



BARITONE

Je - su, quem ve - la - tum nunc ad-

spi - - ci - o, O - ro - fi - at il - lud

quod tam si - ti - o: Ut, te re - ve la - ta cer - nens

fa - ci - e, Vi - su sim be - a - tus tu - ae glo - ri - ae.

D.S. %

Repeat Chorus Ave Jesu

Let The Heavens With Joy Resound

For Christmas or General Use

RICHARD KEYS BIGGS

Allegro moderato

SOPRANO *f* Now let the heavens with

ALTO *f* Now let the heavens with

TENOR *f* Now let the heavens with

BASS *f* Now let the heavens with

ORGAN *f* *Allegro moderato*

joy — re - sound, and earth the chant re - e - cho 'round. No

joy — re - sound, and earth the chant re - e - cho 'round. No

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 In The Cecilia (Nov. 1935)

voi-ces nor hearts too high can raise the great Re - dee - mer's
 voi-ces nor hearts too high can raise the great Re - dee - mer's
 glo-ri-ous praise, the great Re - dee - mer's glo - ri-ous praise. Praise Him who,
 glo-ri-ous praise, the great Re - dee - mer's glo - ri-ous praise. Praise Him who,
 born in low - ly shed, shall judge the liv-ing and judge the dead. Sing
 born in low - ly shed, shall judge the liv-ing and judge the dead. Sing

rit. *a tempo*
dim.
rit. *dim.*
a tempo
rit. *dim.*

praise to the Fa - ther and to the Son and ho - ly Spi - rit

praise to the Fa - ther and to the Son and ho - ly Spi - rit

cresc.
Three in One. Al - migh - ty in pow - er in a - ges past, For -

cresc.
Three in One. Al - migh - ty in pow - er in a - ges past, For -

cresc.

cresc. ev - er al - migh - ty while a - ges last. Al - le - lu - ia.
rit. ff.

cresc. a - - ges *ff* last.
ev - er al - migh - ty while a - - ges last. Al - le - lu - ia.

cresc. *rit. ff.*

Jesus, Jesus, Come to Me

For S.A. or S.A.B. with Organ

For S.A.T.B. use organ accompaniment for voice parts

SISTER M. CHERUBIM, O.S.F.
Op. 39, No. 8

1. Je - sus, Je - sus, come to me; O how much I long for Thee! Come, Thou, of all
 2. In Thy ab - sence joy is pain, Con - so - la - tions all are vain; Thou a - lone canst
 3. Tho' the world were mine a - lone Nought could for Thy love a - tone; Worth - less must all
 4. Take, O Lord, this heart of mine, Fill it with Thy love di - vine; For I fain would
 5. All un - worth - y, Lord, am I, Yet Thou wilt not pass me by; On - ly speak one
 6. Come, Lord Je - sus, Sav - ior, come; Make my long - ing soul Thy Home; Cleanse, ab - solve, and

Connect repeated notes

friends the best, Take pos - ses - sion of my breast, Take pos - ses - sion of my breast.
 sa - tis - fy, Keen - ly, then, for Thee I sigh, Keen - ly, then, for Thee I sigh.
 trea - sure be To the soul that hath not Thee, To the soul that hath not Thee.
 cleave to Thee Thro' a glad e - ter - ni - ty, Thro' a glad e - ter - ni - ty.
 word of pow'r, Heal me in this self - same hour, Heal me in this self - same hour.
 streng - then me, Nev - er let me part from Thee, Nev - er let me part from Thee.

Music Appreciation

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

"The object of music is to strengthen and ennoble the soul."—Luis de Morales.



Music, I yield to thee,
As swimmer to the sea,
I give my spirit to the flood of song;
Bear me upon thy breast
In rapture and at rest.
Bathe me in pure delight and make me strong.
From strife and struggle bring release,
And draw the waves of passion into tides of peace.

—Henry van Dyke.

MUSIC APPRECIATION IN GRADE SEVEN LESSON XVII

THE SYMPHONY (Continued)

The Minuet from "Symphony in G Minor" by Mozart — the third movement of this symphony — is also one of Mozart's finest minuets. It is probably quicker than one would ordinarily expect to find the tempo of a minuet, and may almost be classed among that group of movements to which later Beethoven in his symphonies gave the name "Scherzo". The form is three-part. The pattern by sections is I-II-I (Minuet, Trio, Minuet). Each section is a three-part song form.

Part I—Minuet (Key of G minor)

The minuet begins with the principal melody in the flutes and violins (Period A). In Period B the main melody is carried by the wood-wind trebles and string basses, the other instruments playing a contrasting melody. This is followed by Period A in greatly modified form, with an additional Codetta.

Part II—Trio (Key of G Major)

The middle or contrasting section of the old dances was in former times played by three instruments, and hence the name "trio" was given to this section. Later this term was retained, even though composers wrote Part II of the dances for more than three instruments. Mozart here introduces the Trio with the string choir, following this by a passage played upon the wood-winds—

flute, oboes, and bassoon — and ending the first period with strings and wood-winds combined. The second period is played by string basses and wood-winds. The third period is a re-statement of the first period (slightly modified) with cornets added.

Part III—Minuet (Key of G minor)

A re-statement of Part I without repetitions.

A brief outline of this movement is as follows:

I Minuet—key of G minor

Period A—14 measures
Period A—repeated
Period B—13 measures
Period A (greatly modified)—9 measures
Codetta—6 measures
Period B—repeated
Period A (greatly modified)—repeated
Codetta repeated

II Trio—key of G Major

Period C—18 measures
Period C—repeated
Period D—8 measures
Period C (slightly modified)—16 measures
Period D—repeated
Period C (slightly modified) repeated

III Minuet—key of G minor

(I) Re-stated as above without repetitions
Play the third movement from V. R. 9118 and have the pupils

a) note the three sections, I-II-I

b) discuss the key, major or minor, and the difference in character and mood of the sections

c) recognize the number of periods in each section.

Then write on board:

Symphony in G minor—Mozart

Third Movement—Minuet

I Minuet

- Period A
- Period A repeated
- Period B
- Period A (greatly modified)
- Codetta
- Period B repeated
- Period A (greatly modified) repeated
- Codetta repeated

II Trio

- Period C
- Period C repeated
- Period D
- Period C (slightly modified)
- Period D repeated
- Period C (slightly modified) repeated

III Minuet

(I)

- Period A
- Period B
- Period A (greatly modified)
- Codetta

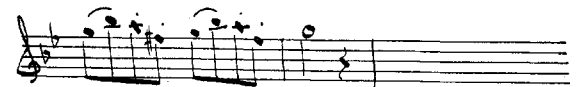
Then play the record again, and have the pupils raise a hand as the music progresses from one period to another, while one pupil with pointer indicates the progressions on the board.

LESSON XVIII

THE SYMPHONY (Concluded)

The *Allegro assai* from "Symphony in G minor" by Mozart — the fourth and last movement of this symphony, is a grand *Finale*, giving a brilliant and dashing climax to the entire work. In this movement, like in the first two of this symphony, Mozart made use of the *Sonata-Allegro* form, with the usual contrasting themes in each of the divisions.

The principal theme, or Theme A, of this movement, is in the key of G minor. The first sixteen measures are played alternately as follows: two measures softly by the strings, and two measures "forte" with full orchestra. The first eight measures of the melody of Theme A are:



These eight measures are immediately repeated, and the composer continues the theme:



The above eight measures are also repeated, the last measure of the repetition leading into a very brilliant Transitional Theme made up entirely of eighth-note motion, and ending with two fortissimo chords given by the full orchestra in the key of F Major, the Dominant of B-flat, the key in which Theme B will first be presented to us.

Theme B then appears. It is a beautiful, ethereal melody introduced by the violins, and later taken up by the wood-winds:





Following Theme B we find a somewhat lengthy closing theme (Coda), again made up entirely of eighth-note motion, bringing the Exposition of this movement to a close.

In the Development, Mozart, as seems to be his general wont, again makes use of material taken almost entirely from the Principal Theme. This Development, however, is much longer than that of either of the previous movements of this symphony, and the material actually taken from Theme A is occasionally somewhat obscured because of it being played by contrasting instruments, and surrounded by other harmonies. Upon close examination, it will be seen that fragments of Theme A are found in practically every measure of the entire Development.

After a "Grand Pause" (a complete silence of all the instruments), the Recapitulation begins with the re-appearance of the first or Theme A, now, however, played without repetitions. This theme is immediately followed by the Transitional Theme, slightly abridged, and now remaining in the key of G minor. It closes on the chord of D Major, the Dominant chord of G minor. Theme B then follows, but now also in the key of G minor, and this, in turn, is followed by a lengthy Coda similar to the Closing Theme of the Exposition. Thus, with a brilliant and dashing Finale, this symphony comes to a close.

A brief outline of the final movement of the Symphony in G Minor by Mozart is as follows:

Exposition

Theme A (32 measures) — key of G minor

Transitional Theme (38 measures) — modulating to the key of B-flat Major, and ending on the chord of F Major, as the Dominant of B-flat

Theme B (30 measures) — key of B-flat Major

Closing Theme (24 measures) — key of B-flat Major

Development

Free Fantasia (81 measures) made up entirely of material taken from Theme A

Special Literature

Text Book of Gregorian Chant

Gregory Sunol, OSB \$1.50

Latest work—according to Solesmes Theory.

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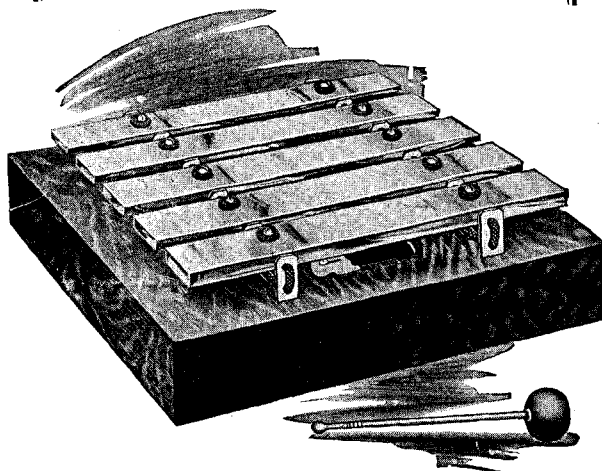
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Recapitulation

Theme A (16 measures)—key of G minor
 Transitional Theme (24 measures)—key of G minor

Theme B (30 measures)—key of G minor
 Coda (32 measures)—key of G minor

Write on the board:

Symphony in G minor—Mozart
Fourth Movement—Allegro Assai

Exposition

Theme A
 Transitional Theme
 Theme B
 Closing Theme

Development

Free Fantasia made up entirely of material taken from Theme A

Recapitulation

Theme A
 Transitional Theme
 Theme B
 Coda

Now illustrate Theme A thus: Play the portion of Theme A given above (Illustration 1), repeat it, and follow it immediately by Illustration 2, repeating this also. Then let the class hear it from V. R. 9118*.

Next play Theme B given above (Illus. 3), and let the pupils discuss the difference in character between Themes A and B.

Now play the Exposition from the record. Pupils raise a hand when Theme B enters.

Then play fragments of the Development from the arrangement for piano by Goetschius. Lead pupils to recognize that the first motive of Theme A is used again and again on various pitches and in various modifications.

Now play the entire movement from V. R. 9118*. Pupils raise a hand when the Recapitulation is introduced.

Finally, play the movement again, and have the pupils raise a hand as the music progresses from one theme or passage to another, while one pupil with pointer indicates the progression on the board.

The above lesson outlines on the symphony reveal that, to listen intelligently to the early classic symphonies, so exuberant with pure beauty, presents no real difficulty to pupils of this school age, provided their previous training in Music Appreciation has been along systematically progressive lines. The symphony here in question has only two principal themes in each movement, and these, with the exception of one or the other, can be sung by the class. The familiarity with the principal themes is all that is neces-

sary in order to follow with thrilling pleasure how the composer develops a lengthy composition from only a few themes.

It is suggested that the next Music Appreciation period be devoted to the enjoyment of the entire symphony. With a few suggestions by the teacher, the pupils should be led on to discuss freely various features about the symphony they have studied in the foregoing lessons. They should also be encouraged to "listen in" when symphony orchestras broadcast the larger works of the masters, and relate their experiences to the class.

THE END

New Music--Fall 1935

- | | | |
|-----|---|-------------------------|
| 845 | Justorum Animae—SATB | James P. Dunn |
| 846 | Ave Verum—SATB | James P. Dunn |
| 847 | Ave Maria—SATB | Charles F. Meys |
| 848 | O Salutaris—SATB | G. M. Compagno |
| 849 | Ave Maria—SATB | G. M. Compagno |
| 851 | Ave Maria—Bass Solo | Arthur Bienbar |
| 852 | Organ Music from 1935, Caecilia (ready in Dec.) | |
| 853 | Surrexit Pastor Bonus—SATB | A. Schwanderla |
| 854 | Angelus Domini | A. Schwanderla |
| 855 | 3 Lenten Hymns—TTBB | F. T. Walter |
| 856 | 3 Motets—SATB
(Maria Sine Labe, Jesu Dulcis, Cor Jesu) | Joseph J. McGrath |
| 857 | In prep. | |
| 858 | Ave Maria—SATB | Frank Breen |
| 859 | Mass in honor of Our Lady—SSA | Sr. M. de Lourdes |
| 860 | O Salutaris—TTTT—4 settings
(Korman, McDonough & Bellenot) | |
| 861 | Passion Acc. S. Matthew—TTBB | D. Sellen, O.M.C. |
| 862 | Ave Maria—SSA | Sr. M. Elaine, C.D.P. |
| 863 | Benediction Music—SSA | Sr. M. Elaine, C.D.P. |
| 864 | Sit Laus Divino—SSA | Sr. M. Gisela, S.S.N.D. |
| 865 | {To Thee—SATB | Meyer-Reilly |
| | {I Place My Trust—SATB | Sr. M. Bisela |
| 866 | Mass of St. Cecilia—SATB | L'Abbe Cherion |
| 867 | In Prep. | |
| 868 | {Sweet Heart of Jesus—SATB | Singenberger-Reilly |
| | {My Saviour's Heart—SATB | Singenberger-Reilly |
| 869 | Ave Maria—SATB | Arthur C. Becker |
| 870 | {Ave Maria—2 voices | Mozart |
| | {Ave Maria—2 voices | T. Francis |
| 871 | Missa Tertia—2 or 4 voices | M. Haller |
| 872 | {Jesu Dulcis—SATB | Kothe |
| | {Jesu Dulcis—SATB | J. Singenberger |
| 873 | Assumpta Es Maria—SATB | J. Diebold |
| 874 | Missa Spiritu Dei—2 voices | Jan. Karl |
| 875 | Jubilare Deo—SATB | P. U. Kornmuller |
| 876 | Tollite Hostias—SATB | C. St. Saens |
| 877 | Alleluia—Christ Is Born—SATB | J. A. Korman |

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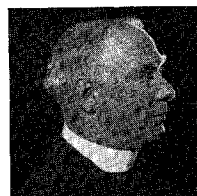
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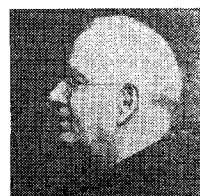
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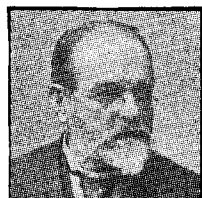
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Question and Answer Box

Conducted Monthly by DOM GREGORY HUGLE, O.S.B.,
Prior, Conception Abbey, Conception, Mo.



Send your Questions to Father Gregory, they will be
answered in this column without reference to your name.



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Questions submitted during September.

"There was to be a big "First Mass Celebration" in our town on a "green" Sunday. Of course we expected that in view of so rare an occurrence permission would be readily granted to sing a Votive High Mass. The favor was not granted. Will you kindly explain to me under what conditions a solemn Votive Mass may be permitted on a Sunday."

A. Votive Masses "pro re gravi, seu causa publica", i.e. for an important matter or public cause, are sanctioned or called for by certain extraordinary occasions when the common sentiment of the faithful is to be fixed upon some particular object of prayer or thanksgiving, and in which the Church, in the larger sense of the word (*universal, or at least diocesan*) is interested. This can hardly be said of the occasion of a first Mass in ordinary cases. Such liturgical interpreters as P. Schober, Van der Stappen, and others say: "Among the occasions which are *not grave enough* to justify a solemn Votive High Mass are the following: the vesting or profession of a religious; the election of an abess; the first Mass of a newly ordained priest, etc". (See "Ecclesiastical Review", vol. 36, page 680).

"I thought I knew Latin pretty well, and behold—I was called upon to explain the two words: "Veneremur cernui".—Of course I knew the meaning of "veneremur—let us venerate", but the "cer-

nui" gave me the knock-out. Could it be some kind of Gerund or Gerundivum?"

A. Your case resembles that of the egg of Columbus in so far as you suspect a greater trick than there really is. After America had been discovered some jealous friends remarked at the court banquet that anyone else might just as well have done that. Columbus took an egg and calmly said: "Here, my friend, can you make this egg stand on the table?" Of course he could not do it. So Columbus took the egg and, crushing one end, made it stand upright. The king and all the guests could not help admiring the superior mind of the great discoverer.

In the case of "cernui" we are confronted with the simple adjective "cernuus, a, um". There is a Greek root in that adjective: *cer*, from *kar*; this same root we find in "cervix-neck"; hence the meaning: "bending one's neck, inclining the head, stooping with one's head to the ground". The form of the word is the nominative plural, and the meaning of the two words is: *Let us adore (worship, venerate), profoundly bowing.*

"I was nonplussed when recently I came across a reference to the "abecedary" of Sedulius. What a funny, strange word that is! I just wonder when men will stop coining new words."

A. The word "abecedary" cannot be called new; it has been used A.D. 1900 and probably already A.D. 1800; it is derived from the ABC and appears in two

forms, viz. *abece'-dary*, and *abeceda'-rian*, and is identical in meaning with the more familiar word "*alphabetical*".

The poet Caelius Sedulius (*who died about A.D. 450*) wrote a poem consisting of twenty-three stanzas; each stanza begins with a letter of the alphabet, in regular succession. From this poem Holy Church has taken the hymn for Lauds on Christmas ("*A solis ortus cardine*") and the one for Vespers of the Epiphany ("*Hostis Herodes impie*"). In order to illustrate the "*abecedary*" of Sedulius we quote the first lines of six stanzas:

- (1) *A solis ortus cardine.*
- (2) *Beatus Auctor saeculi.*
- (3) *Castae Parentis viscera.*
- (4) *Domus pudici pectoris.*
- (5) *Enixa est puerpera.*
- (6) *Foeno jacere pertulit.*

Another "*Abecedary*" "*On the Day of Judgment*" was written in the seventh century; the Venerable Bede has a reference to it in his "*De Metris*". This hymn is a forerunner of the *Dies irae*, wanting the high lyrical passion, but endowed with very noble simplicity. See volume 25 of the *American Ecclesiastical Review* (1901), page 391. We give the initial lines of the first six stanzas:

- (1) *Apparebit repentina dies magna Domini.*
- (2) *Brevis totus tum parebit prisci luxus saeculi.*
- (3) *Clangor tubae per quaternas terrae plagas concinens.*
- (4) *De coelesti Judex arce, majestate fulgidus.*
- (5) *Erubescet orbis lunae, sol et obscurabitur.*
- (6) *Flamma ignis anteibit justi vultum Judicis.*

The alphabetical arrangement is a mnemonic device and a valuable one; it is quaint and rare and should be retained.

"Will you kindly state in the "*Caecilia*" how the letter *c* in a Latin word followed by *e*, be pronounced: e.g. *Pace*. We have always pronounced it as an *s*, but I have noticed that in the majority of the choirs it is pronounced "*ch*".

A. Whenever the Roman pronunciation of Latin is used the letter *c* before *e*, *i*, *ae*, *oe*, *y*, is pronounced like *ch* in church. Apply this rule in the following words:

- c* before *e*: *pace*; *parce*; *deceat*; *judicetur*; *cernui*; *cedat*.
- c* before *i*: *cibus*; *deficit*; *crucifixus*; *inimicis*; *faciem*.
- c* before *æ*: *cæcus*; *Cæcilia*; *cædes*; *cælum*; *cæteri*.
- c* before *œ*: *cœna*; *cœlitus*, *cœlum*; *cœlestis*.
- c* before *y*: *cymbalum*; *Cyprus*; *cygnus*; *cypressus*; *cythara*.

The digraphs *æ* and *œ* are interchangeable; they are equivalent in sound to *e*.

c before *a*, *o*, *u*, has the sound of *k*, e.g. *carus*; *incola*; *culpa*.

"There is quite a discussion taking place here in regard to the liturgical fitness of the Hammond Electric Organ. . . . Is it a percussion instrument in the sense of the *Motu Proprio*? Is it appropriate for church use? Can it be identified with the term *organ* as used in the *Motu Proprio*?"

A. Ever since 1927 the "*pipeless organ*" has been advocated; first in England, then in France, and recently in U. S. A. The principle of tone-production is that of rotating discs, one disc for each note of the compass, mounted upon a common spindle driven by an electric motor at a fixed speed. The quality of the tones produced is varied by the thickness and shape of the veins and the angle at which the veins are set in the discs. The compilation of prime fundamental tones with harmonic tones coupled with harmonics of harmonics is the source of imitation. (*Compare*

articles in "The American Organist", September, 1935.)

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"Is it rubrical to play the organ with the responses for High Mass and Benediction?"

A. We have repeatedly answered this query. In itself it is quite indifferent to accompany or not to accompany the responses; Rome has never issued any pronouncement on this matter; it is left to the Bishops to allow or forbid it. When there is only a handful of singers it may be advisable to use the organ, but when the whole congregation answers the responses, it is preferable to sing them unaccompanied.

"I am anxious to catch a glimpse at the official Methodist version of the hymn "Just for today".

A. We are in a position to quote from the latest edition of the "Methodist Hymnal", issued from "The Methodist Book Concern", New York, October, 1935. The words are ascribed to Sybil F. Partridge (*Sister Mary Xavier*). The name in parenthesis is mystifying. The melody is assigned to Horatio R. Palmer (1834-1907).

THE METHODIST VERSION

- (1) Lord, for tomorrow and its needs
I do not pray;
Keep me, my God, from stain of sin
Just for today.
Help me to labor earnestly,
And duly pray;

Help me be kind in word and deed,
Father, to-day.

- (2) Let me be slow to do my will,
Prompt to obey;
Help me to sacrifice myself,
Father to-day.
Let me no wrong or idle word
Unthinking say;
Set Thou a seal upon my lips
Thro' all to-day.

- (3) Let me in season, Lord, be grave,
in season gay;
Let me be faithful to Thy grace,
Father, to-day.
Lord, for tomorrow and its needs
I do not pray;
Still keep me, guide me, love me,
Lord, Thro' each to-day.

THE CATHOLIC VERSION

Stanzas 1 and 2 are almost identical; stanzas 3 and 4 run as follows:

- (3) Let me in season, Lord, be grave,
In season, gay;
Let me be faithful to Thy grace,
Just for to-day.
And if today my tide of life
Should ebb away,
Give me Thy Sacraments divine,
Sweet Lord, to-day.
- (4) In Purgatory's cleansing fires
Brief be my stay;
Oh, bid me, if to-day I die,
Go home to-day.
So, for tomorrow and its needs,
I do not pray;
But keep me, guide me, love me,
Lord, Just for to-day.

The Catholic version has been taken from "The St. Gregory Hymnal" page 143. The text is there assigned to Sister M. Xavier, and the melody to Nicola A. Montani.

RECORDING DIRECTED BY
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THE Abbey of St.-Wandrille situated at Fontenelle in Normandy, France, had sent to Canada, in the Province of Quebec some monks for a future Benedictine foundation. That happened in the year 1912 when the late Abbot, Dom Joseph Pothier, O.S.B., was at the head of the Abbey. Last summer, the foundation of 1912 was declared an Independent Priory. The priory numbers some forty monks and brothers. It is known as Priory of St. Benedict du-Lac and is in the Sherbrooke Diocese. It is not the first time that Benedictines set foot in America for when Columbus set sail to discover the new continent he was accompanied by Dom Bernard Boil, O.S.B., a monk from Montserrat Abbey, Spain, as Vicar-Apostolic. Under Pope Alexander VI, a Benedictine Bishop was sent to receive the half extinct Christianity in Greenland. Jacques Cartier, the French discoverer of Canada (1534) was accompanied by two Benedictine monks, who planted the Church in the "new country. The American-Cassinense Congregation has had an Abbey Nullius in Canada, that of St. Peter's Abbey, Muenster, Saskatchewan since 1903 though the monastery existed since the year 1892. But today the Congregation of the French Benedictines whose headquarters are at Solesmes, France, is now represented by the Independent Priory of St. Benedic du-Lac, East Bolton, Canada, P. Q.

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(Continued on Page 527)

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(Continued from Page 522)

sential character of the Latin tongue, its pronunciation and accentuation; 5) Adaptation of the Latin word to the Gregorian melody, a practical study of the relation of the one to the other; 6) Study of special compositions from the point of view of rhythm and expression.

The author lays particular stress on the rhythmical sense peculiar to the Sacred Roman Cantilena, which point, he considers to be most ignored, and if acquainted with, somewhat misinterpreted by many "would-be" Gregorianists, and upon which chiefly depends success in the rendition of the Chant. Hence the title: GREGORIAN RHYTHMIC.

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Dom Mercure is widely known for his sterling musicianship and as an artist of high attainments. He had the good fortune of passing seven years in Europe as a pupil of the noted Dom Joseph Gajard, O.S.B., Choirmaster at the Abbey of Solesmes. An extensive knowledge of the organ, which study he pursued at the Schola Cantorum in Paris, gives proof of the accomplished musicianship of Dom Mercure.

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The impression of these discs has been expressed to the R.C.A. Victor Company. The Manuals, (Teacher's and Pupil's) are artistically illustrated by Dom Romeo Thibodeau, O.S.B. of St.-Benoit-du-Lac Priory.

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as the original, albeit, like Father Ethelbert Thibault's series of six discs, this collection has been amplified so that it sounds like a massed choir:—every word, every syllable, not to mention cadence and *timbre*, is plain enough for the most casual listener. Dom Mercure's discs give lessons and the Gramophone is always willing to repeat the same untiringly. It has the advantage, that in the same lessons, the discs give also a specimen of wrong interpretation of the phrase to be sung, and right away the teacher corrects and the students (in this case . . . the monks . . .) then repeat the same portion in the correct manner.

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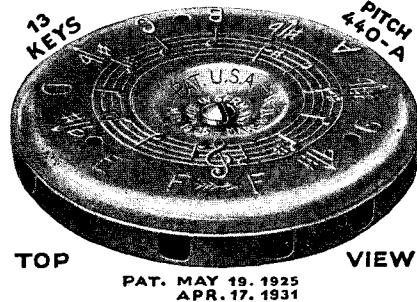
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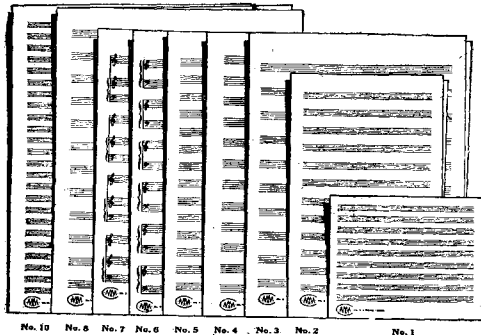
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SATISFACTION GUARANTEED

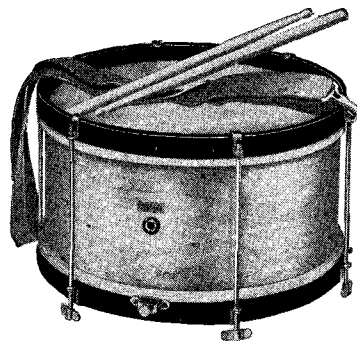
Set No. 4650

CONTENTS OF FOUR STANDARD SETS

16 Pupils	22 Pupils	30 Pupils	40 Pupils	Individual Items May Be Ordered Separately	
No. 4648	No. 4649	No. 4643	No. 4650	List Price	
4 pr.	6 pr.	12 pr.	12 pr.	No. 4635—Rhythm Sticks (1 notched, 1 plain) 3 pair 60c.	Pair \$0.25
4 pr.	4 pr.			No. 4634—Rhythm Sticks (all plain) 3 pair 30c	Pair .12
		1	2	No. 4620—Castanets on Handles (metal clappers)	Each .45
2	2	2	4	No. 4416—Sleigh Bells	Each .40
1 pr.	2 pr.	2 pr.	3 pr.	No. 4631—Jingle Sticks (clogs)	Pair .50
	2	2	2	No. 4489—Tambourine (7-inch)	Each 1.00
		1	2	No. 4402—Snare Boy with Beater	Each 1.00
		1	2	No. 4403—Tom Boy with Beater	Each .85
1	1	2	3	No. 4407—Triangle (five-inch) and Bar	Each .45
2	2			No. 4425—Cymbal (seven inch) with Strap and Beater	Each .55
		2 pr.	2 pr.	No. 4424—Cymbals (seven inch) with Straps only	Pair 1.00
		1	1	No. 4008—Xylophone with Mallets—8 bar—Rosewood	Each 1.75
			1 pr.	No. 4752—Sand Blocks	Pair .50
1	1	2	2	No. 4462—Tone Block with Beater	Each .75
1	1	1	1	No. 4636—Director's Baton (hickory)	Each .35
1	1	1	1	No. 4401—Ludwig Instruction Book	Each 1.00
\$5.45	\$8.50	\$15.35	\$19.85	Price of Complete Outfit.	

LUDWIG RHYTHM INSTRUMENTS ... NOT INCLUDED IN SETS

	List Price
No. 4316—Ludwig Snare Drum (size 7x12 in.)	\$7.50
No. 4654—Ludwig Bell—usually used on unaccented notes	.45
No. 4512—Bird Whistle—used with water	.95
No. 4009—Xylophone—15 bars—mounted on rope—Rosewood	3.35
No. 4010—Xylophone—25 bars—mounted on rope—Rosewood	6.00
No. 4480—Castanets on handle—best quality	1.00
No. 4487—Triangle (six inch) and steel bar	.75



No. 4316

McLAUGHLIN & REILLY CO.
100 Boylston St. Boston, Mass.