True organ tones are obtainable only by means of pipes.

When pipes are no longer used the instrument is NOT a pipe organ.

Imitation pipe organ tones are novel but very monotonous, not in the least devotional and provide NO encouragement for singing.

High cost of the genuine might justify consideration of the imitation, but with this objection removed, as Wicks has done, there can be no doubt as to which presents the greatest value.

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The Caecilia
Monthly Magazine of Catholic Church and School Music

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CURRENT COMMENTS

VANCOUVER TO HOLD EUCHARISTIC CONGRESS

Vancouver, B. C.—When Vancouver celebrates its golden jubilee next June, the city will be the scene of the first Eucharistic Congress ever held in British Columbia.

It is expected that about 50,000 persons will attend the Congress, which will also mark the fiftieth anniversary of the first Mass celebrated in the city.

The Eucharistic Congress will be held June 11 to 14, the four days including the feast of Corpus Christi. There will be special Masses in the city churches, a Mass for the children, with children's choir, in Stanley Park, and a Pontifical Mass in the same place. Most Rev. W. M. Duke, Archbishop of Vancouver, will sing this Mass.

ENGLISH CHOIRMASHER WHO ONCE RESIDED IN U. S., DIES

London.—For a time choirmaster at the Cathedral, Covington, Ky., Alfred Booth, a leading figure in the plainchant revival in this country, has died in Liverpool. In 1901, he founded, with the late Rev. J. Rigby, the first purely Gregorian choir on Merseyside. Later he went to the United States but soon returned to Liverpool.

He trained the choir which led the singing of 100,000 people who gathered in Liverpool to celebrate the centenary of Catholic Emancipation.

RICHMOND (MINN.) PARISH HAS CONGREGATIONAL SINGING

Dom Norbert Gertken, O.S.B., of St. John’s Abby, is now devoting his entire time to the development of congregational singing in parishes. He is possibly the only person in the United States specially deputed for that kind of work. He commenced his fall activities in the parish of Richmond, Minn. Altogether there are from five hundred to six hundred members, young and old, in the different chant classes. Work began with pronouncing of the Latin text and getting acquainted with notes and notation. It proceeded to proper methods of singing and interpretation, place of chant in the liturgy, thought-content of parts sung by the congregation, together with a constant advance in the mastery of parts sung. On the very first Sunday the congregation chanted the responses to the versicles. Then one part after another was sung on succeeding Sundays as it had been mastered during the week. On the fourth Sunday an entire mass (No. XI) was sung, as also the Benediction hymns in the afternoon. Work thereafter has continued on prayerful interpretation of what has been so far mastered and on the learning of further masses.


SPokane, WASH.

LITURGICAL CORNER

By the Rev. Joseph P. Knecht
In "The Inland Catholic," Dec. 27, 1935

O TEMPORA, O MORES

I SEE by the papers that solos formed quite a part of the Christmas celebration and by women.

When will organists and choir directors learn the spirit of the liturgy, or, even the very letter of the law?

 Thirty-two years ago Pope Pius X issued his now famous Motu Proprio, which, I am given to understand, has the force of law. But whether it has or not, choirs and organists should be directed by it in its specific rulings and in the general principles it lays down.

Music Must Be Choral

Section V, paragraph 12, of this document says:

"With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must be always sung in Gregorian chant and without accompaniment of the organ, all the rest of the liturgical chant belongs to the choir of levites, and therefore singers in church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the
greater part, retain the character of choral music.

"By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate to such an extent as to have the greater part of the liturgical chant executed in that manner; the solo phrase should have the character or hint of melodic projection (spunto) and be strictly bound up with the rest of the choral composition.

Must Use Boy Sopranos

"On the same principle it follows that singers in church have a real liturgical office and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir. Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.

It is scarcely within the spirit of that "most ancient usage of the Church" to have women singing solos, is it?

Possibly it might be well to add the concluding paragraph of this document:

"Finally, it is recommended to choirmasters, singers, members of the clergy, superiors of seminaries... to favor with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt."

Rome Has Spoken

"Roma locuta est, causa finita est" (Rome has spoken, the case is finished), so legend has it, I believe, that St. Augustine said when the then reigning Pontiff had given his decision in a heated quarrel.

If it does not seem irreverent, I might paraphrase that thus: I opened my mouth and most probably have gotten my foot into it—with choirmasters and organists. If I am still alive next week I'll keep my promise to open up the mysteries of the breviary.

OKLAHOMA CITY, OKLAHOMA

At St. Joseph's Old Cathedral, Oklahoma City, a new mass by the choirmaster Charles P. Jochem, was heard recently for the first time. Composed for Soprano, Alto and Bass, the St. Joseph's Choral Club, first rendered it under the direction of the composer, on All Saints Day.

TEXAS CENTENNIAL

Houston, Texas, January, 1936.—Fifty bishops, 500 priests and 100,000 laymen will take part in the Catholic Texas Centennial military field mass April 21 on San Jacinto battlefield.

Most Rev. C. S. Byrne, bishop of Galveston, who is in charge of arrangements for the elaborate and colorful outdoor ceremony, has ordered white silk vestments, hand embroidered with Texas blue-bonnets, for the clergymen who will celebrate the mass. The vestments will be trimmed in gold. They will be donated by the altar societies of the parishes of the diocese.

Hundreds of school children will take part in the ceremony. Present plans of the Rt. Rev. Monsignor J. B. Schnetzer, superintendent of parochial schools, call for the children to form a living Texas flag which will gradually take the form of the American flag. The children are now being drilled in the intricate maneuvers which this feat calls for.

In making public plans already formulated for the military field mass, the Very Rev. George A. Wilhelm, general chairman of the committees of clergy, called attention to the fact that April 21 marks the 100th anniversary of the battle in which Texas won her independence.

ST. LOUIS NOTES

At Christmas, Mr. Joseph Anler of St. Liborius Church, rounded out 40 years as organist at this church. He came to St. Liborius Church from St. Nicholas in 1895 after having served six years at the latter named church. During the past forty years the St. Liborius Choir, directed by Mr. Anler, has sung strictly liturgical music (including the chanting of the Proper of the Mass long before the Motu Proprio appeared).

At St. Joseph's Church, Martinsburg, Mo., the choir occupies a special place to the left of the sanctuary and screened from the congregation.

At a recent Mission held at the Holy Redeemer Church, Webster Groves, Mo., all the singing was done by the congregation. By using standard, well known, traditional hymns, no special rehearsals were necessary and fine results were obtained.
RHODE ISLAND

NOTICE TO SINGERS ABOUT CHOIR PRACTICE
St. Paul's Church, Edgewood, R. I.
James I. Wray, Mus. Doc., Choirmaster

(Ed. Note: Singers in the large choir at this church, receive periodical notices, like the following from the choirmaster; to repeat, and impress the importance of, certain points.)

One hour of earnest and intelligent practice, will accomplish more than many choir members realize. It depends entirely on how you think while at rehearsal. Please remember, that you are taking part, and a most essential part in DIVINE SERVICE, and that you are privileged persons. I mean that you should so conduct yourselves with such a degree of moral excellence, that you will be a credit to your church and pastor.

If your spirit of practice is all that it should be, you will take a just pride and much pleasure in mastering the difficulties of church music. If you just rehearse over and over again the easy parts of the mass, you have not acquired the true spirit of practice. It is most unwise to judge your ability by the way you sing the easy parts.

The saying that “Practice makes Perfect,” is misleading. The above quotation is true only when the practicing is perfectly done. Try to get the idea that true practice means the use of MENTAL FORCE.

SUCCESS for any choir depends upon one necessary element. “Due regard for the Artistic in Music.” I mean by “ARTISTIC” that which is truthful, and the artist is one who gives us this truthful interpretation of the author’s conceptions as expressed upon the printed page.

Any student of voice may sing the notes correctly, but it is monotonous and also meaningless. It resembles a picture without shading, tints, or even shadows. It is similar to one who reads without observing the punctuation and inflections. It is lacking in musical intelligence. Be true to every mark of expression. Any person can “SCREECH” BUT IT TAKES VERY LITTLE EXTRA EFFORT TO SING MUSICALLY. Like-wise, it is important to develop your powers of observation or perception. See what the other person fails to see. Did it ever occur to you, that the difference between a fine musician and a poor singer, is not in what they know, but what they actually do. No matter how much you know about singing, you are no better musician than the amount of knowledge that shows in your singing.

James I. Wray.

BOSTON

JOSEPH ECKER LECTURES ON HISTORY OF IRELAND IN HER SONGS

Dr. Joseph Ecker has announced for 1936 the completion of a lecture, including rare and valuable stereoptican slides and songs representing the History of Ireland.

This lecture concert is based in part upon a celebrated address by Rev. Thomas N. Burke, O.P., on “The National Music of Ireland.” Thoroughly modern in technique, the lecture may be given in elaborate form or as a simple talk according to the occasion and place.

Dr. Ecker has a fine repertoire of Irish music, and his colored slides are of the most excellent and expensive type. Combined, these features should provide a splendid evening’s entertainment for Parishes in and about Boston, and already Dr. Ecker has been engaged for many local appearances.

Marie Murray, Contralto, of St. Theresa’s Church, West Roxbury, was soloist at the annual Christmas presentation of the famous Handel and Haydn Society at Symphony Hall. The Messiah, directed by Dr. Thompson Stone was well received.

ROLAND BOISVERT AT MICHIGAN CITY, IND.

Roland Boisvert, well known Catholic Church Musician, has been appointed organist and choirmaster at St. Mary’s Church, Michigan City, Indiana. He will also serve as Supervisor of Music in the Parish school, with a view towards introducing the Ward Method in the first grade in September.
TO THE DIOCESAN CLERGY, THE CLERGY OF RELIGIOUS ORDERS, OTHER RELIGIOUS, CHOIRMASTERS AND DIOCESE OF INDIANAPOLIS:

1.—The Season of Advent with its anticipated joyousness in the approach of Christmas, appears to us an opportune time in which to express our appreciation of the good will and evident desire on your part to lend encouragement to the great movement now under way in this country for correct Church Music. While many other Dioceses have been engaged in promoting this activity over a longer period of time, it may be said in all truth that few communities have shown a more laudable spirit of cooperation and devotion to the cause than our own Diocese of Indianapolis.

2.—This manifestation of whole-hearted support on the part of those having to do with Church Music, is not confined alone to urban and rural parishes. Religious houses and parochial schools particularly, have revealed such zealous interest, that we cannot but look forward to an early fulfilment of our wishes to see the ideal of Church Music (as set before us by the saintly Pius X) become a happy reality.

3.—To the end that interest in this activity be given further impetus, and in the hope that all may become familiar with Papal Legislation and Diocesan regulations, we have arranged for a reprinting of another issue of the “Bulletin of Regulations on Church Music,” a copy of which will be sent to you upon request. Additional reference material recommended by the Commission includes the Society of St. Gregory’s “White List,” Dom Gregory’s “Spotlight on Church Music,” Father Predmore’s excellent and comprehensive treatises, “Sacred Music and the Catholic Church,” etc., etc., all of which are obtainable through this office at the prevailing list prices. With such material so readily available, no Catholic choirmaster, organist or singer, need longer be denied the privilege of acquiring a full knowledge of the subject of Church Music.

4.—For the purpose of completing our files and increasing our facilities for disseminating information on Church Music, we desire that all choirmasters and organists send in their correct names and addresses to this office. Prompt consideration of this request will enable us to properly forward such communications and announcements as will go forward from this office from time to time. A blank form for supplying this information is appended to this letter for your convenience.

5.—Finally, we desire to make known to you that our Church Music Office and Reference Room is now permanently located at No. 144 W. Georgia Street, Indianapolis, where sample copies of masses, motets, hymnals, organ selections and bibliographical material may be examined. It is our earnest wish that those connected with Church Music activities avail themselves of the services thus afforded. Appointments may be made through the Secretary, or by calling the Chancery Offices, Riley 5228.

Assuring you again of our appreciation for your loyal support and generous cooperation, and extending to all our best wishes for a Joyous Christmas and a Happy New Year, we remain,

Very respectfully yours,

The Commission on Church Music
Diocese of Indianapolis
Elmer Andrew Steffen, Sec’y.

Dec. 17, 1935

NEW PIPE ORGAN DEVELOPED
Petit Ensemble Has Many New Features

A pipe organ of new design, called the “PETIT ENSEMBLE,” has recently been offered by one of the largest organ builders in the United States.

This new organ is a two manual and pedal instrument with a crescendo and a swell pedal. The measurements of manuals and pedal conform with the requirements of the American Guild of Organists, so that the console is entirely of standard design.
The instrument produces a colorful tone and a full ensemble, and is unusual in that, despite the compactness of its design, all tones, including the 16' tones in the pedal, are produced by actual organ pipes without recourse to any imitations such as reed-organ reeds or amplifying devices with loud speakers. The pipes in the organ are put to use in a manner to provide the greatest variety, and, at the same time, the maximum power in ensemble, and it was to achieve this that the builders have devoted a number of years in research and experiment.

By acoustically treating the expression box in which the organ is contained and by a certain new process of voicing, the instrument produces an unusual amount of variety and a most churchly and dignified ensemble.

The complete organ is built into one compact unit, occupying an average height of 7'3" and approximately 6' square on the floor including the pedal keys and bench.

A special type of blower, developed by the builders, is encased within the organ proper, with the result that the instrument can be installed without making any alterations to the building or cutting any holes in walls or floors.

This new organ solves many problems for the small church or chapel, for the pastor may simply provide the necessary space, have the organ moved in, and then plug an ordinary light cord into a socket ... and the instrument is ready to play.

The Petit Ensemble has been designed to meet the growing need for a really good organ of compact size and low cost. It has been used successfully in small churches and chapels and studios, and more than fifty of them have been delivered in the last four months to various churches.

Among recent purchases of Petit Ensemble organs are:

Sancta Maria del Popolo, Chicago, Illinois (Mundelein)
St. Lucy's Church, Chicago, Illinois
Our Lady Queen of Martyrs Church, Forest Hills, L. I., N. Y.
St. Anthony Church, Eunice, Louisiana
Neustra Senora de la Soledad, Los Angeles, California
St. Joseph Academy, New Orleans, La.
St. Peter's Church, Tarenrum, Pa.
Shrine to St. Terese, Juneau, Alaska
St. Benedict's Church, Stanford, Conn.

PARISH KYRIALE

The first edition of the Parish Kyriale, published late last summer, is nearly exhausted. Since the edition consisted of twenty-five thousand copies, and orders are continuing to come to the Liturgical Press in a steady stream, some estimate can be made of the extent to which congregational singing has developed in the United States. The development is particularly gratifying in schools, both elementary and more advanced. A new, revised edition of the Kyriale, embodying many of the corrections and improvements suggested to the editor in reviews of the booklet, will appear about February 1. The price will remain as low as that of the first edition, in order to facilitate the widest possible use of the pamphlet.

HOUR OF PRIME

Another publication of the Liturgical Press, The Hour of Prime, appeared last month. It contains the office of Prime from the Roman Breviary for Sunday and for every day of the week. The price is the same as that of the Compline booklet, Into Thy Hands, (15c). With this booklet a long-felt want, and one which has often been given expression to by institutions and schools who desired the Hour of Prime as a common morning prayer, has finally been met. The pamphlet contains one hundred thirteen pages of text, is of handy format, and well bound in durable paper cover. Together with the Compline booklet, it should prove a satisfactory introduction to the Day Hours, or even to the complete breviary, "Orate Fratres."
OF Music and its Relations to the Church.

AFTER over four centuries since the birth of Palestrina we find his name still bright in the golden sunsets of time, proudly emblazoned on his tomb in Saint Peter's in Rome—Princeps Musicae—the father and sovereign of the musical annals of the Church.

The name of this son of the humble Saint Pierluigi is the symbol of a great epoch when Rome was the heart of the civilized world and music throughout all Europe was, in its highest manifestations, as Saldoni declared, a purely ecclesiastical art. It was the period when Popes and councils undertook to reform abuses in the choirs and organlofts; when the universities exacted of all their students a course in "speculative music"; when powerful princes and Cardinals disputed for the possession of a famous organist and choirmaster, and Popes competed with emperors and kings in patronizing the splendid folio publications of their works.

On the domes and porticos of the Eternal City shone the triumphs of Bramante and Palladio; sculpture was at its apogee in Michelangelo, painting was glorious in a Leonardo and a Raphael: archeology, medicine and experimental science were all glittering with the new light of the golden age of the Universal Church.

From distant Spain the Borgias brought their Iberian geniuses and, wrapped in his Castillian cloak, Don Thome de Victoria passed on his famous way in Rome; the Medici brought their musicians as well as their painters and sculptors from Florence: France and the Low Countries competed in this amphitheatre of world culture, disputing for the prizes of the tourney under the eyes of the Vicar of Christ Himself.

Palestrina was a colossal genius. He was the great master of the angelic art. He placed the music of the Church at such a sublime height that no musician or composer, at least to the advent of the instrumental polyphonic music of Bach and Beethoven, even approached him, much less equalled him. The standard of polyphonic music and of the chant which he created inspired their pens and stimulated others of lesser note to compose works becoming the house of prayer, increasing devotion, aiding the priests and the people in a holy communion of sentiment to reach the throne of God.

It was from Hucbald, the humble Flemish Benedictine born about the year 840, that the present-day system of musical counterpoint first came into being, although it is said that the music of the churches rapidly lost all sense of what we call the proprieties and the relations it should have borne to the service it was supposed to illustrate. We must not forget that our sense of such proprieties is a rather modern development. The older generations saw nothing incongruous in Cyrus in a French peruke, or in Macbeth and Julius Caesar arrayed in Teutonic lambrequins. Words and snatches of old songs were shaken together in extraordinary confusion, so that they no longer expressed any one idea, but took on a character worldly, sensuous, lacking in beauty and the dignity appropriate to the solemnity and directness of Catholic worship. When a famous churchman came forth to declare that the ecclesiastical music of his day was unfit to be offered to God and that nothing but complete ignorance could excuse its participants from grievous sin, the time of papal reform was already at hand.

Palestrina had been called to Rome from his native town, whence he takes his universal name, in the year 1551, and was entrusted with the direction of the boy-choir of the church of Saint Peter's. In 1554 the publication of a volume of Masses gained promotion for him to a place in the papal choir, in spite of the exclusion from that corps of all married men. This favor of Pope Julius (1549-1555) was extended by Pope Marcellus, whose reign lasted for only twenty-one days, and with the election of the rigid disciplinarian, Paul IV, Palestrina found himself dismissed from the choir as an intruding layman. Shortly afterwards he became maestro di cappella of San Giovanni Laterano and here produced his series of Lamentations, Magnificats and the Improperia that have made his name immortal.

Between 1561 and 1571 he held the post of choir-master in Santa Maria Maggiore, the most brilliant epoch in his life. Palestrina has the unique glory of having had his music declared the official model for the re-
forms ordered by the commission of the Council of Trent to put into effect the decree: "Let the Bishops take care to exclude from the churches all musical compositions, whether for organ or for voice, in which anything lascivious or impure is mingled, so that the house of God may truly appear and be called the house of prayer." Pursuant to this decree Pope Pius IV appointed a commission of eight Cardinals, one of whom was the famous Saint Charles Borromeo, who invited Palestrina to compose some Masses to be judged by the commission.

Among the three Masses he submitted, composed in the tonalities of the Gregorian chant, was the renowned Missa Papae Marcelli, the masterpiece of all his works, the musical gem of all ecclesiastical chant. It was first rendered during a Solemn Mass in the Sistine Chapel, celebrated by Cardinal Borromeo in the presence of his uncle, Pius IV, June 17, 1565, and the commission declared it to be, "the vindication of the cause of true church music: first, because it contained no profane or lascivious airs or imitations thereof; second, because it excluded all unliturgical accessories in the text; third, because the sacred words were perfectly intelligible." —Cecilian.

—Catholic Observer, Pittsburgh.

**IRISH MUSIC**

(For St. Patrick’s Day Programs)

The popular ballads, old and new (made famous by John McCormack and other such singers) suitable for use on programs of Irish music, have been gathered from all the catalogs of the country and placed in our stock.

Choruses may obtain arrangements of many of these songs for part singing and some have orchestra parts.

Send your orders for Irish music, to

**McLAUGHLIN & REILLY CO.**

BOSTON, MASS.
THE RHYTHM OF GREGORIAN CHANT

By DOM ADELARD BOUVILLIERS, O.S.B.; M.A.; Mus. Doc.
Belmont Cathedral Abbey, Belmont, N. C.

PLATO "calls Music the most powerful of all arts." Quintillian "sees in Music the revelation of supreme beauty." But Music, either vocal or instrumental, must possess RHYTHM.

"Rhythm may be defined as the ebb and flow of sound. It is the life-giving principle of melody, the sine qua non of pleasing sound" (Rt. Rev. Lady Abbess of Stanbrook Abbey).

And "Rhythm is the art of well-ordered movement" St. Augustine's 'Musica est ars bene movendi.' (De Musica, 1, 2.)

"Rhythm properly called, in its frank and total acception, is the beautiful ordinance of movement, the vital principle which animates and informs the melodic line" (Dom Gajard).

"Rhythm is not regular periodicity (which is time proper), nor irregular (which is metre) nor frequency of period (which is tempo), but interplay of all these, which give a sense of getting on, of covering ground. Its function is to fill the music with life, to a symbol of eternal process of bud and blossom and fruit" (M. A. Fox-Strangways, in The Observer of May 1st, 1927).

The best manner in which to approach the study of RHYTHM and expecting to wrangle good results is to study the masters without bursive assaults. Their teaching is persuasive. I mean by persuasive, they appeal and entice to more thorough study, presenting no barter, nor force. Their teaching, on paper, does not look inordinately complex nor cerebral in definition values. Many, though, would find it a bit difficult if they were to try and define rhythm, analyse and dissect it. To have had this done by competent teacher, would have been better. As to rhythm, the axiom about compunction for neophyte holds good; it were better, much better, to feel the rhythm than to define it?

Man's analytical faculty be it ever so uneducated, will easily follow the thought given in the aforesaid definitions and not become entangled in labyrinthine circles which sometimes dull the reason's receptivity.

As is known or should be known, the foundation of all singing is "breath control." This, though, is a subject which is unduly neglected, at times. But its importance should be rightly insisted upon before proceeding on "articulation" (or pronunciation) and "voice production." Only when this has been mastered should the approach to actual "teaching of Gregorian Song" commence. And knowledge of the sacred chant, since it is "free rhythm," should be suitably graded and so suggestive that this process of learning should bring without piercing dictum, but prudent and sagacious demonstrations and studies, the knowledge and application of Rhythm.

As the study of rhythm is the life and soul of the Sacred Roman Chant, it cannot be overlooked or belittled. Please do not consider the study of rhythm as a panacea or a plan? It is neither!

Dom Mocquereau's two Vols.:—"Le Nombre Musical" are the best works on the subject of Rhythm. The complete title of these two volumes is "Le Nombre Musical Grégorien." The first volume appeared in the year 1908 while the second volume was published but in 1927. Part One of the First volume has been issued in the English Translation of Miss Aileen Tone (Desclée et Cie., 1932). I am aware of the difficulties on the part of a reader who cannot find the necessary time and leisure to peruse Dom Mocquereau's treatise. It needs and deserves, in the project of reading, a re-reading more than once, marking, pausing, pondering and making notes and applications from these most meaty of volumes. Further, it needs and deserves scientific consideration. These two publications came, in time, to refute the enormous amount of loose-talk about rhythm and dilettantism, weak and tiresome, often backed with the profoundest ignorance!

If Dom Mocquereau's two volumes seem too ponderous to read, I can refer the enquirer to a small "Grammar of Plainsong." This little work, is now in its third edition (1934, 106 pp.). I much prefer, though, for our subject of rhythm, to refer the enquirer to the same work, but, in its first edition (1905, 133 pp.). Therein the Rt. Rev. Lady
Abbess, Domna Laurentia McLachlan, O.S.B., the authoress, has given a compact essay on the nature and meaning of rhythm. Refer to pages 35 to 45, inclusive; also, to Extended Rhythm, from page 96 to the end of this informative grammar.

It is my wish to explain briefly this subject of rhythm according to the principles of the School of Solesmes. To this School goes the chief honor of having restored the original Gregorian Chant. The School of Solesmes Abbey has at all times, and still continues to give a sufficiently superior scientific assurance and skill to warrant a reasonably founded confidence in her work.

The rhythm of Gregorian Chant is "an unhampered musical rhythm." Solesmes prefers this definition, and bases upon it all her argumentation.

A free musical rhythm may be considered under two aspects:

1. Insofar as the "bars" or the rhythmic feet which compose it follow one another in a well balanced, but not mechanical order.

2. Insofar as the melody, though united to the text, preserves its own rhythm which is independent of the beat or pulsation and of the text accents.

There are two reasons why Gregorian Chant is free and unhampered in its musical rhythm:

1. In this chant binary and ternary movements do not succeed each other in a mechanical order. They are harmoniously blended and produce the effect of a pleasingly balanced musical prose.

   It is unnecessary to show that rhythm proceeds from binary and ternary group-movements and that it lies in its nature to do so.

   Some models of rhythm are furnished us through certain natural movements, for instance, it is natural to man that his locomotion, his gait, is binary while walking; the beating of the heart, the throbbing of the temples and the pulse are binary; the motions of breathing, binary in the state of wake become ternary during sleep.

   Furthermore, through the regular gait of the horse, we know that from his manner of proceeding that his step is binary, while his trot is of four beats (quadruple) and yet, his gallop is that of three beats (ternary).

   Such are some of the points of departure which nature offers us as models of rhythm. There could be, of course, other natural comparisons. All the foregoing are analogies and similes; in short, but comparisons which have been used for many centuries. In order that the sophists, the casuists and the side-steppers might have peace I must aver that it is known that the rhythm of breathing, normal vesicular breathing, has an expiration shorter than its inspiration. Also that artificial respiration, which conforms to unconscious breathing, is not binary or ternary, but sesquialter 3-2 or 3-2. It is known also that the heart action is a rhythm of intensity—"intensio et remissio." Only the intensio has tangible existence however,—the remissio is simply the lack of intensio, then,—binary is not entirely correct? Furthermore, the intensio is a good deal shorter than the remissio. The heart beats do not divide gradually from weak to strong or strong to weak, but there is a sharp rise of intensity for the beat, and a subsequent quick decline.

   Again, the walking of man, the trotting of horses, etc., are but comparisons though these comparisons, natural comparisons, are obviously not complete examples for the natural rhythm of Gregorian Chant. One must not persist in remaining so primitive? May all these examples, comparisons and analogies not remind one of the African percussions, the pulsations seem to be monotonously alike, but that is not the model for the rhythm of the Chant. Even less, the mathematical oscillations, invariably isochronal, of the pendulum, of the metronome or the tic-tac of a mill.

   That rhythm proceeds from binary and ternary group-movements and that it lies in its nature to do so, musicians of all ages have never regarded musical rhythm differently, and the theorists of the Middle Ages echoed their predecessors' view of rhythm when they reduced rhythmical forms to the following combinations:

   * aequa: {1-1
     1-2
     2-2
     3-3
     4-4
   *
   * dupla: {2-4
     1-2
     3-6
     4-8
   *
   * tripla: {2-6
     1-3
     3-4
   *
   * sequialter: {4-6
     2-3
   *
   * sesquiteria: {6-8

The binary and ternary movements of rhythm are indicated by a dot or mark on a note upon which both rest or touch. This dot or mark is the point of consumation for the one movement and at the same time the point of departure for the other.

The italic mark commonly called the "ictus," serves as the rhythm's time carrier. No better term than "rhythmic touch-point" is able to designate it. This "rhythmic touch-point" is all important, in fact, so important, that it can never and under no pretext whatsoever yield to the rhythm of the words.

2. The relative independence of music, in comparison with the text that it accompanies, has been recognized and admitted from the remotest antiquity by grammarians, by rhetoricians, as well as by musicians. "Musica non subjacet regulis" (Donatii).

That the rhythm of melodies depends upon the ictus is understood; the rhythm of the text, however, depends upon the accents. In what, then, does their reciprocal independence consist? In this, that the rhythmic stress and the tonic accent do not necessarily coincide. At one time they meet; at another, they are separated, and one immediately follows the other.

Of the two examples given below, the first consists of simple notes; the second, of a group of notes of which the rhythmical stresses and the tonic accents are plainly separated and follow each other immediately. The stress is not necessarily a strong beat, except of course, in some textbooks.

What can we conclude from these two examples? (a).—That the melodic ictus and the text accent are two entirely different things. (b).—That the freedom of the Latin accent is unquestionable, for, were the accent not free, it would either coincide with the rhythmic touch or it would never coincide with it.

When the word accent is directly followed by the ictus or strong beat—first pulsation of the group—it is said to be "ascending." Remember that strong beat does not mean more than emphasis. It would be a serious mistake to give to that emphasis the strength of the first beat in a bar of modern music or taken in the sense of the modern word-accent. The stress, the emphasis has the sense of prominence of some kind given to a pulsation. Such being the case, the accent preserves, at all times, its assertive influence; nevertheless, it seems forcible than it would be were it descending. The rhythmical stress that succeeds the accent is soft however, because it comes in contact with a weak syllable.

This manner of rendering the text rhythmical by means of music is natural.

Indeed, by its very nature, the Latin accent, which is not to be confused nor identified with the heavy accent of the Romance tongues, gives better results when ascending than when descending.

Furthermore, the rhythmic stress coincides with the last syllable of the word and the musical rhythm as well as the rhythm of the word, all and at the same time. To use another term, the word is rhythmical, i.e.:—it reunites the arsis and the thesis which are the two elements of rhythmical movements. From this it is evident that far from being despotic towards
kinds of rhythms:—"Simple or Elementary Rhythm," and "Compound Rhythm."

(A) — Simple rhythm embraces a single arsis and a single thesis. Both may have simple time or compound time (1-1), if they have but one note, a syllable (2-2) or (3-3), if they have two or three notes for each syllable.

(B) — Compound rhythm is the union of several simple rhythms. The two examples given before illustrate a simple and a compound rhythm.

Each word taken separately is a single rhythm and has its own arsis and thesis.

When linked together by the rhythmic movement, which admits of no intervening pause, the words form a compound rhythm that comprises three simple rhythms.

In the first example the rhythms have simple time, in the second only the thesis has compound time.

Compound rhythm, thus leads on to phrase-rhythm and grand-rhythm of which Dom Mocquereau was so fond of explaining. The grand-rhythm is the real rhythm, the one towards which all the small inner rhythms, rhythmic motives, that depend upon it for existence, converge. In fact, if the grand-rhythm is formed from an aggregate of small rhythms, taken by synthetic action, there it combines these into an organized and harmonious whole. And when the dynamic shading begins to strengthen the just mentioned synthetic action, when crescendoes and diminuendoes judiciously accompany the grand-rhythm’s ascending and descending movement, this rhythm’s antecedent and subsequent members, the union of the small rhythms and their fusion into the “grand” are perfect.

On the following page is an example of a phrase-rhythm with all its subdivisions.

These small vertical or horizontal lines indicate the notes which receive the stress of the voice: a simple stress where the line is vertical, a slightly lengthened stress or alargando where the line is horizontal.

Whether simple or lengthened, the touches mark the smallest rhythmic divisions, that is to say, the binary and ternary groups. The binary and ternary groups form the fragments of the rhythm: — the incisa, important incisions; these, in turn, the rhythmic phrases; and the latter, the whole rhythm or “rhythmic period.”

Four accents ascend: namely the three of the first rhythmic fragment, and the one of the first Alleluia.

Each of the three incised rhythms have eight beats. The last incised rhythm, beginning with "B," its true initial note, has twelve beats. "G," the tie between two incised rhythms ought rather to be attributed to the preceding note. In this manner, an equality with the first note is established.

By its harmonious proportions this delightful anthem recalls the chants of which Guido of Arezzo has said: "Metricos autem cantus dico, quia saepe ita canimus, ut quasi versus pedibus scandere videamur." (Dom Gerbert, O.S.B., Abbot of St. Blase in the Black Forest, in his Script. Eccles. Tome II, p. 16). Guido’s words are taken from the fifteenth chapter of his “Micrologus de disciplinâ artis musicæ.” In English:— "The other chants I call metrical because, when singing them, we seem to scan verses, as is done in actual metric texts." Aribo (91032) the "suavis psalmigraphus," who explains Guido’s works, writes: "As we find in well composed melodies, which we call metrical, such as: Non vos relinquam orphans, alleluia; vado et veniam ad vos, alleluia, and, gaudebit cor vestra, alleluia. In other words, well composed prose, in virtue of a well balanced melody, is almost as regular as measured (metrical) poetry.”

Guy Arétin (995-1050) had a very eventful life. Though he is chiefly known as a Benedictine and a musician, he was also a great diplomat. Guy was born near Paris and educated by the Benedictines of St. Maur-des Fossés, near Paris. He became a Benedictine monk in the monastery where he had been educated but he lived also in other Benedictine abbeys such as Pomposa, near Ferrara, Italy, then to Arezzo Abbey (from 1033-36); encouraged by Pope John XIX (1024-1033), he died at the Camaldolese Abbey of Arezzo, near Avellano and was the Prior at the time of his death.

The anthem or antiphon which I have cited as an example, likewise, permits us to believe that Gavaert (1828-1908) was mistaken, when he wrote on the very subject of anthems that: "Rhythm does not exist save in its rudimentary form" (La Mélopée antique, p. 152). Otherwise he exhibits splendidly the value and significance of anthems.

In conclusion to this second part of our study, it can be said that Gregorian Chant is not at all in a rudimentary state. On the contrary, through its own inborn artistic perfection, whose object is the praise of God, the Supreme Artist and whose author, the Catholic Church, is the mother and inspirer, the Sacred Roman Chant is dignified.
RHYTHMIC PERIOD

Rhythmic Phrase

Rhythmic Phrase

Rhythmic Incision

Rhythmic Incision

Rhythmic Incision

Rhythmic Incision

Ex Antiphonae. p. 377
prayerful and elevating and its rhythm is not in a rudimentary form!

* * *

III.—Conclusion

"In the beginning was rhythm" (Hans von Bülow, 1930-94).

"This is true, since rhythm is eternal, and we can see its image," writes Dom Benedict de Malherbe, O.S.B., "everywhere in the world:—in nature, all is rhythm; measure is the work of man. To rhythm must be assigned its true and real spiritual and profound and deep character, its divine beauty, I say divine, because rhythm is divine, while measure is but human." (Dom de Malherbe La Musique Retrouvée, La Musique Rythmique, Beauchesne, Paris, 1934, pp. 29-30).

"Rhythm has been given us," remarks Plato, "to compensate for what is lacking in us of measure and grace." (Timée, 647).

"In the expression of human sentiments and feelings," says Lacuzon, in his Preface to Eternité, "particularly in lyric expression, rhythm exists as the inmaterial recording graphic of the inner emotions which elevates them and lends them dignity."

"Rhythm of the intellect disposes of words chosen with an aim, and in the broadest and widest sense, and not only the simple metrical and prosodical sense of the word, gives the intended theme, the conceived poem or poetry. Rhythm of sensibility, of the emotions, organizes sound, and so, creates Music. Rhythm of physical life regulates the attitudes of the body, and thence comes the dance. Plato tells us that "the movement of melody expresses the emotions of the soul." (Laws, VII, 712).

It is admitted that there exists, in fact and in effect, two species of rhythm:—measured rhythm and non-measured or free-rhythm. True rhythm, in other words, natural or choreographic rhythm is rhythm properly so-called.

"In a melodic line in which the musical rhythm is clearly perceptible, as remarks Aristides Quintillianus, two aspects may be recognized:—the one of sound, the other of movement. Sound materializes in giving body to this line rendering it obviously sensible, and it is then only that this inmaterial graphic, otherwise music, and rhythmical music is realized. Measure is the arbitrary and proportional distribution (sometimes absolute distribution of sonorous duration. Whilst rhythm is the distribution of sound and silence, according to the exigencies of the spatial movement of melody. Let us compare the definitions of Plato and Aristotle. Plato defines rhythm:—"rhythm is the art of well-ordered movement" (Leges II, 665, A). In other places Plato has just this:—"Rhythm is ordered movement" or again "rhythm is ordering of movement." Aristoxenus calls rhythm:—"the order in length of values" (duration, periods). This last is the definition of measure, and not of rhythm. Measure evolves from Arithmetic, and is the "Musical Number." Rhythm is born of the living cinematic: it is ordered in melodic movement (Dom de Malherbe, id. p. 35).

Since the word RHYTHM gives quite a stretch to thought I shall append here some of the definitions by the Master Musicians.

"Rhythm is the symmetrical and harmonious division of pulsation or beats by means of sounds (Hector Berloiz—1803-69).

"Rhythm is the methodical division of pulsations or beats produced by a musical execution" (Combarieu).

"Rhythm is a succession of values, of periods of duration, both equal and unequal" (From the late Jean Hure).

"Rhythm is the proportion which exists between the parts of a same whole" (Augustine Savard, 1814-51).

"In music, rhythm is the organization of duration" (Maurice Emmanuel).

"Rhythm is the order in time, or measure" (Lévêque).

"Rhythm is the order and proportion of duration" (Vincent d’Indy, 1851-1931).

"Rhythm is the more or less regular recurrence of cadence" (Dr. Prout, 1835-1909).

"In music, rhythm is the difference of movement which results from the rapidity or the slowness, from the brevity or the length of pulsations: it is called today, measure" (J. J. Rousseau (1712-78) in his Dict. Word: Rhythm).

And Dom de Malherbe writes that all these definitions refer to rhythm, "in the particular instance of Aristotle, who names it metre, and defines duration or measure and not rhythm, for he bases his definition on measure and not movement. No concordance exists between rhythm and measure, and the reports presented at the Congress of Rhythm held in Geneva in 1926 proved this in a most convincing and characteristic manner. In this respect, rhythm is always considered from the standpoint of duration, of metre, which is that of measure.
From this point of view, result the vain efforts of Mr. Mathys Lussy (1828-1910). Mr. Maurice Emmanuel explains this on page 19 of his *RYTHME*—"the plain conception of rhythm known to the moderns, which they are unable to distinguish from measure—for the reason that they lay a strong beat, always initial, in no way corresponding to the ideal of the ancients."

"Most certainly," writes Dom de Malherbe, "the natural and divine rhythm, that rhythm which finds echo in all nature, and especially, in the heart of man, must be understood and expressed. Let us walk in the country, and we will discover everywhere around us, a supple, living, varied rhythm, inexhaustible in its diverse forms of expression. There are not two waves alike, no two lines in the sky, nor two blades of grass exactly identical; no two grains of sand, nor no two points of the horizon can be found to be the same. In all what countless variety! But in approaching men, measure becomes not only apparent but evident:—measure found in the noise of the mill, the spasmodic movement of a machine, the regular uproar of trades, the strength and breadth of an edifice.

"Indeed, it would be necessary to return to this sense of rhythm found in nature:—as to singing, to imitate the rhythm of the bird on wing, is the example set before every choir,—to sing in rhythm comparable to that flight of a bird or the receding billows of the sea, as the undulating movement of a field of wheat, as a tree bends under the swaying movement of the wind, as a torrent, a river tosses its waters . . ." (id. pp. 31-31).

The same examples are proposed to every choir as regards to the retard at the finals, as does the bird its flight before reaching its perch. "On reaching the summit of a melodic ascension, the note should be prolonged, in order to allow the effort to decrease and die away, and this, in proportion to the length of the ascension, and thus to the strength of the bound (élán). Always like the flight of the bird, which after soaring upwards toward the sky, stops an instant before making its downward flight. This is comparison only, and not reason,—and on this point it is necessary to insist. If we have recourse to this figure by preference, the reason lies in the fact that the regulator of musical rhythm is to be found in the dance. Now the dance is likened to the effort, as flight, or 'soaring' of the bird."

In the idea of Dom de Malherbe, dancing is always the Eurythmy of the soul, and not the extravagant fantastic formulae given under pretence to those dances which are nothing more than the manoeuvres of the acrobat, or exercises in callisthenics, gymnastics, or the least of all the pantomime.

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OUR MUSIC THIS MONTH

Offertoire by Boely

A two page simple organ piece by a composer, who died in 1858 having been organist at the Church St. Gervais, Paris, and at St. Germain l’Auxerrois. Groves Dictionary says that Cesar Franck’s Organ music was directly influenced by that of Boely, and St. Saens confessed a like influence by Boely, on his own music. Hence in this Offertoire, those with small organs are able to represent the church organ music of a great master in their programs.

Behold The Cross Ancient Chorale

English words have been adapted to this old chorale—so that choirs of mixed voices might have something useful for the Lenten Season at “extra-liturgical” services. There is very little music with English words suitable for Catholic Church use, outside of some oratorio choruses. This religious chorale was designed from an edition containing French words. Each voice part remains within an octave, the alto part remaining within a range of four notes. The whole should be sung unaccompanied.

Seniores Populi Rev. F. T. Walter

The composer is well known to readers of THE CAECILIA, as the Professor of Music at St. Francis Seminary. His “Laudate Dominum” published for the first time in these columns last year, is one of the most popular new men’s voice numbers in print. This new piece presented this month, may be used during Lent, and most properly in Holy Week of course.

From The Depths. In Monte Oliveti by Sister M. Cherubim, O.S.F.

Women’s choirs in the past have had difficulty securing appropriate liturgical music for the major feasts. These compositions illustrate the type of practical modern music which is coming into vogue for such choirs. The Lenten hymn especially makes a fine sequel to the hymn “See The Sun His Light Withdrawing” in the January CAECILIA. The “In Monte Oliveti” is the first of a group, for Palm Sunday and Lent, containing “Crux Ave” and “Crux Fidelis” in addition to the “In Monte Oliveti.”

Turba Choruses (Palm Sunday Passion Music) Rev. Dennis Sellen, O.M.Cap.

This composer known also for his literary talents, has here demonstrated that in music he has a facility for writing also. The Passion, according to St. Matthew, is one of the best known texts in the liturgy. Set simply, for men’s voices, this edition will find welcome at Seminaries where Holy Week Music, and Lenten services make heavy demands on voices and time. The harmony is simple, yet effective in preventing monotony in the frequent short phrases, and those tired of doing the Vittoria setting (which is about the only setting in common use now, have here a few pages of interest. There are six pages of music to the entire work, but we show here, only four pages as illustrative of the style of this practical liturgical music.
In Monte Oliveti

SISTER M. CHERUBIM, O.S.F.
Op.24, No.7

In Monte Oliveti He prayed to His Father:

Father, if it be possible,

let this chalice pass from Me.

Suitable for use at Offertory during Lent.

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In The Caecilia (Feb. 1936)
The spirit indeed is willing, but the flesh is weak.

Watch and pray,

The spirit indeed is willing, but the flesh is weak.
From the Depths we Cry to Thee

For Three Equal Voices

SISTER M. CHERUBIM, O.S.F.
Op. 37, No. 4

Grave

From the depths we cry to Thee, O Lord!
Let Thine ears our suppliant voices hear,

ORGAN
ad lib.

God, loving Father, God, our
Hear us now sighing, And to Thee

Fa - ther, See we ask Thy mercy here.
ery - ing, God, draw back Thy chastening Hand.

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In The Caecilia (Feb. 1936) Made in U.S.A.
God, loving Father, God, our
Hear us now sighing, And to Thee

Father, Hear us pray with
crying, Who Thy search-ing

hearts sincere, Hear us pray with hearts sincere.
eye may stand? Who Thy search-ing eye may stand?
Behold The Cross

English words adapted by William Arthur Reilly

Maestoso

\[\text{SOPRANO}
\]

1. Behold the Cross! The Holy
2. O wondrous Cross! O Sacred
3. O blessed Cross, O tree of

\[\text{ALTO}
\]

1. Behold the Cross! The Holy
2. O wondrous Cross! O Sacred
3. O blessed Cross, O tree of

\[\text{TENOR}
\]

1. Behold the Cross! The Holy
2. O wondrous Cross! O Sacred
3. O blessed Cross, O tree of

\[\text{BASS}
\]

Cross. Where God redeemed the world by Love. He
Cross. On Thee our Lord did hang and die. His
Life. Would that we too could bear on Thee, The

\[\text{ACCOMP.}
\]

ad lib.

cresc.

Cross. Where God redeemed the world by Love. He
Cross. On Thee our Lord did hang and die. His
Life. Would that we too could bear on Thee, The

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came on earth all men to save, Our Love for us, His Love Divine Doth
hours of pain He bore for us, And

came on earth all men to save Our Love for us, His Love Divine Doth
hours of pain He bore for us, And

God, Who reigns in heaven above. beck-on us to His throne on high. join with Him in eternity.

God, Who reigns in heaven above. beck-on us to His throne on high. join with Him in eternity.

M.&R.Co. 886-2
Seniores Populi
Respontorium IX Feria V in Coena Domini

Allegro moderato

F. T. WALTER

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In The Caecilia (Feb. 1936)

Made in U.S.A.
Pon-ti-fices et Pha-risees

runt Pon-ti-fices et Pha-riseae

Pon-ti-fices et Pha-riseae

rit. D.S. ½ al Fine D.C. al Fine

sae-1 consi-li-um.

sae-1 consi-li-um. D.S. ½ al Fine D.C. al Fine

i consi-li-um.

i consi-li-um. D.S. ½ al Fine D.C. al Fine

rit.
TURBA CHORUSES
from the
Passion according to St. Matthew (Chaps 26 and 27)
for Palm Sunday
for Men's Voices

Dicebant autem:

I
Impeto

Non in die festo, ne forte tumulus fiet in populo.

Indignati sunt, dicentes:

II
Deciso

Ut quid perditiono haec? potuit, potuit enim

is-tud ven-um-da-ri mul-to et da-ri pau-pe-ri-bus.

Ad Jesum, dicentes:

III
Adagio

Ubi vis par-remus ti-bi co-mede-re Pascha?

Cooperunt singuli dicere:

IV
Mesto

Num-quid ego sum Domi-ne?
Et dixerunt:

V Con moto

Hic dixit: Possum destruere templum

Respondentes dixerunt:

VI Agitato

Resus, resus, resus est mortis.

Dederunt, dicentes:

VII Marcato

Prophesizabam nobis Christe, quis est qui te percussit?

Et dixerunt Petro:

VIII Deciso

Vere et tu exilis es: nam et loquela tua
At illi dixerunt:

IX Pomposo

mani fē-stum te facit. Quid ad nos? Tu vī-de-ris.

Acceptis argenteis, dixerunt:

X Grave

Non lī-ces os mīt-tere in cōr-bō-nam: quī-a

At illi dixerunt:

XI Strepitoso

pre-ti-um sanguinis est. Barāb-bam.

Dicunt omnes:

XII Allegro Crucifigatur


Clamabant, dicentes:

XIII Presto, e tempestoso

Populus dixit:

XIV Impeto

San-guis e-jus su-per nos, et su-per fi-li-os no-stros.

Illudebant ei, dicentes:

XV Burlando

A - ve Rex Ju - dae - o - rum.

Et dicentes:

XVI Marcato

Vah, qui de-stru-is tem-plem De - i, et in tri-du-o re-ae - più animato

di-fi-cas il-lud sal-va te-met-ip -
sal-va, sal-va

di-fi-cas il-lud sal-va te-met-ip -
sal-va, sal-va

Si Fi-li-us De - i es de-sce-n-de de cru-ce.

de-sce-n-de, de-sce-n-de de cru-ce.
Questions submitted in December, 1935:

Please answer in the Caecilia (1) What is the Cantata? Is it a church festival practised mostly by the Lutheran sect? The Child Jesus Cantata was presented recently in our Catholic High School, and I thought it was out of place. Am I correct about this?

(2) Who should chant the Litany of the Saints during Forty Hours' Devotion? May this Litany be omitted for good reasons?

A. (1) A Cantata originally denoted a "vocal piece," just as a Sonata meant an "instrumental piece." In the course of time Cantata came to mean an important vocal work, of religious or secular character, consisting of solos, duets, etc., and choruses with instrumental accompaniment. The highest type of Church Cantatas was created by J. S. Bach. The Protestant chorales form the real core of these cantatas. The grand secular Cantatas extend to a wide range, such as marriage festivities, acts of homage and the like.—With regard to specific Catholic Cantatas we have before us: "St. Peter: Cantata," "St. Christophorus: Cantata," printed in Fulda, Germany, 1903. These cantatas are "miniature" Oratorios; their relation is about the same as we find between Sonatina and Sonata.—In our estimation there is nothing objectionable in presenting the "Child Jesus Cantata."

(2) According to the liturgical regulations the Litany of the Saints is to be sung by the "clerical chanters," in our country (probably) by the visiting Clergy. If no chanters are available, the Litany is recited by the Celebrant; it may neither be omitted nor replaced by the Blessed Virgin Litany (S.R.C. 4015, ad 5).

Where, according to the good judgment of the Ordinary, Forty Hours' Devotion cannot be held in accordance with the CLEMENTINE INSTRUCTION, a simplified rite may be followed, as by Decree of the Sacred Congregation of the Holy Office, Jan. 22, 1914.

"In the fine article of Sister Agnesine (Caecilia, November issue, page 497), I find the phrase "good will to men," instead of "men of good will," as the literal translation of "pax hominibus bonae voluntatis." I felt rather puzzled to see it from the pen of a Nun, and in a Catholic Magazine! Is there any reason to justify the acceptance of such a translation?"

A.—St. Luke wrote his Gospel in the Greek language. The passage in question (Chapter 2, verse 14), in literal translation runs thus: "Glory to God in the highest, and on earth peace, (God's) good will toward men." The Greek Church to the present day adheres to this version; the Western Church, in its Latin translation, has given to the last part of the message a slightly different turn: "Peace to men of good will," and this version has found its way into the
Catholic Bible as well as into the Liturgy of Holy Church.

The Greek original breathes Oriental solemnity; the three exclamatory phrases remind us of the Psalms and Prophetic texts of Holy Bible. The Latin translation, on the other hand, reveals the workings of the Western mentality, which co-ordinates independent statements into one compact whole. When rightly understood, there is no dogmatic difference between the two versions: in either case “God’s good will” must be accepted by men.

“What is meant by an Oratorio?”
A.—By an Oratorio is meant a Biblical, heroic or ancient subject, laid out on a grand scale, performed by soloists, chorus and orchestra or organ, in a semi-dramatic way, but without action, scenery or costume. It developed out of the popular evening services held by St. Philip Neri (1515-1595) in his oratory at Rome. — The most famous Oratorios have been composed by Handel, Haydn, Mendelssohn and Liszt.

“Is it proper for the organist to play the organ while Communion is being distributed at Low Mass during which English hymns are sung?”
A.—It certainly is permissible to play the organ. There are however certain conditions which must be considered. In our estimation it is “not proper” to play the organ if there is only a poor instrument available, or if the organist lacks the ability to play with good judgment. The playing must be reverent, soft, and artistic, otherwise it will not elevate the hearts of the faithful. Since the Pastor is the official custodian in matters liturgical, it lies mainly with him to permit or forbid the use of the organ.

“Is it proper to use the catafalque at Requiem High Masses celebrated by one Priest?”
A.—The absence of Sacred Ministers (Deacon and Subdeacon) does not make it improper to use the catafalque, provided that three or four servers are at hand to assist the Celebrant.

With regard to the Absolution when the corpse is absent the following points must be remembered: (1) it is not of obligation; (2) it is permitted, however, when a Requiem Mass is permitted; (3) where the custom of giving the Absolution on anniversaries or the month’s mind exists, it cannot be omitted. (See Ecclesiastical Review, vol. 23, pages 184 and 187).

“Christmas, without orchestral music, appears to me dull and dreary; I just
love to hear violins and flutes, clarinets and cornets. Is not the Church the loser by eliminating instrumental music?"

A.—In order to answer this query we quote from Stehle: "Chorphotographien" ("Choir-Photos"). "The human voice, created by Almighty God, is so far above musical instruments made by man, as man, the lord of creation, is raised above a piece of wood or brass. There remains attached to the tone of an instrument something material, a taste of its origin; the human voice, on the other hand, is spiritualized and endowed with the inestimable advantage that the spoken word may adorn itself with the beauty of vocal timbre and be thus empowered to express in tonal coloring the most powerful and far-reaching feelings of the soul.

For this reason instrumental music has been banished from the Domes of Ratisbon, Cologne, Eichstatt, Munster, Speyer, Treves and others, even though plenty of excellent instrumentalists were available." (Stehle).

"The influence upon the human heart exercised by musical instruments is not nearly as ennobling and sanctifying as that of purely vocal music. Vocal music affects the heart, instrumental music delights the ear; the latter cannot easily find the way to the heart. It seems as though the character of prayer, so essential in church music, become weakened through the splendor of instrumental display; the liturgical purpose sinks into the background in proportion as the musical side becomes prominent." (A. Walter).

"Holy Church at no time desired instrumental music, she only tolerated it, always under condition that it be subordinated to the text.—History and experience prove to evidence that there is a constant danger of worldliness and hopeless decline. The pure a-capella style has always been the ideal of true church music." (Schmid.)

"Our Cathedral at one time could boast of a fine Male choir of men and boys whose repertoire consisted of strictly liturgical Masses; the whole Proper was also sung.—This fine choir was disbanded and a group of ill-trained boys, assisted by a few Seminarians took its place; there has been exclusive chant ever since.—One would imagine that a Cathedral choir ought to lead all others in regard to its music by exemplifying in its programs the various types of music permitted by the Motu Proprio."

A.—Confining ourselves strictly to the case as presented by our correspondent, without inquiring into any other possible causes that brought about the disbandoing of a good choir, we venture to say: (1) The change as described was too radical. No doubt the Pastor's intentions were good, but evidently the members of the Cathedral Parish could not "swing" the ideal views of their chant-loving Shepherd: they resented the elimination of polyphonic music. (2) The change was against the spirit of the Motu Proprio. Two Popes, Pius X and Pius XI, have repeatedly encouraged the cultivation of the sacred polyphony in the greater Basilicas where singers are not wanting. (3) Even though Pius X was a great lover of the Gregorian melodies, he never thought of disbandoing the Sistine Choir. Every Cathedral is a small replica of St. Peter's in Rome. (Of course we refer to well established Cathedrals in representative cities.) A certain amount of just pride naturally attaches to the Cathedral Parish, especially when they assist at Pontifical Functions on the great feasts of the ecclesiastical year. But when these same parishioners, year in year out are treated to the same chant melodies, they (not unjustly) begin to say: "It seems our good Pastor takes us all for monks and nuns, or for Brothers Minor, for whom the self same musical diet is good enough."
THE CAECILIA

BOSTON COLLEGE
MUSIC APPRECIATION COURSE

Under the direction of Rev. Leo J. Gilleran, S.J., a course in Music Appreciation commenced this year. Fine equipment in the form of Records, and literature, were made available, and the first term of the course was completed in December.

An example of the Mid-Year examination is given here to show the subject matter of the course to date, and as a revelation of the type of musical knowledge which may be demanded after such a short course.

Of special interest to readers of the CAECILIA, and admirers of Dom Gregory Hugle, O.S.B., are the first five questions. Four of which are from the new booklet "The Spotlight on Catholic Church Music."

MID-YEAR EXAM: MUSIC APPRECIATION

Part I

GREGORIAN CHANT (1a)

I. Liturgical Aspect: (20 points)
   1. Why does Gregorian Chant, more than any other form of music, fit so well into the liturgy of the Church?
   2. What other reasons commend the sacred chant?

Emotional Aspect:
   3. Evaluate whatever emotion there is in the chant and tell how reverence is shown there in.

Structure:
   4. Describe briefly its notes, staff, clefs.

Objection:
   5. Answer this objection: "GREGORIAN CHANT IS DULL, DREARY, YEA, DEAD, IN COMPARISON WITH THE THRILLING MUSIC OF THE DAY."

II. Cast into modern notation the assignment appended (0 Quam snavis and Eqo Sum Pastor, appended in Gregorian Notation.

III. Using the DO clef with Do the top line, write in Gregorian notation the following with the neums given:
   3 2 3 5 56 (podatus) 6 56 (podatus) 6,
   56 78 (podati) 876 (climacus) 76 clivis)
   56 (podatus) 6,
   5 6 82 (podatus) 828 (torculus) 8 828
   (torculus)
   875 (climacus) 65 (clivis) (20 points)

   Part II

Choose 4 out of the following groups (10 points each)

IV. Of the Troubadour movement:
   1. Give the period and approximate location with general characteristics.
   2. What was a jongleur and give types of songs sung.
   3. Name some of the functions at which they sang.
   4. What bearing upon this movement had the Gregorian chant?

V. Of the Trouveres:
   1. Give period and approximate location.
   2. Contrast these as a social class with the Troubadours.
   3. Which of the two subsequent movements did they influence the more and howso?
   4. What was their connection with the monastic centres?

VI. Of the Minnesingers:
   1. Give period and approximate location.
   2. For what high purpose were they laudable?
   3. Tell briefly how Wagner in his "Tannhauser" portrays the spirit of this group of singers.
   4. Who is considered the last of the Minnesingers and the first of the Meistersingers?

VII. Of the Meistersingers:
   1) Give period and approximate location. 2) What their origin and general characteristics.
   3) Contrast these with any one of the foregoing groups. 4) Why is Wagner's "Meistersinger" styled musical satire?

VIII. Assign the following to their proper groups:
   Adam de Halle; Hans Sachs; Walter von der Vogelweide; Thibaut of Navarre.
   What results in the evolution of music came from these movements?

*These questions are taken from "The Spotlight on Catholic Church Music."

AMERICAN CATHOLIC WHO'S WHO

Prominent Catholic Church Musicians Listed in Latest Edition

In the new edition of the "American Catholic Who's Who" (Romig), the names of most of the prominent Catholic Church Musicians of the country have been included. This is the first general recognition that has come to church musicians, in a work of this kind.

Among the names noted are:
   Rev. Ludwig Bonvin, S.J.
   Dom Adelard Bouvilliers, O.S.B.
   Dom Gregory Hugle, O.S.B.
   Otto A. Singenberger.
   Martin G. Dumler.
   Melchiorre Mauro-Cottone.
   Joseph J. McGrath.
   Rev. Hubert Gruender, S.J.
   John A. O'Shea.
   William J. Marsh.
   Richard Keys Biggs.
   Rev. William J. Finn, C.S.P.
   Nicola A. Montani.
   Msgr. Leo P. Manzetti.
   Pietro A. Yon.
   Rene L. Becker.
   John J. Fehring.
   Rev. Carlo Rossini.
   Rev. Mother Stevens, R.C.J.
   Rev. George V. Predmore.
   Sister M. Cherubim, O.S.F.
   Sister M. Rafael, B.V.M.
   James A. Reilly.
To the Editor of The Caecilia,

Dear Sir:—

I read in a History of Music that "there was an evolution of the different kinds of chant and modes from plainchant to the Gregorian, which takes its name from Pope Gregory the Great."

In the December issue of the Caecilia I read a statement by Dom Adelard Bouvilliers, O.S.B., Mus. D., to the effect that "plainchant is Gregorian in its decline."

I fail utterly to see how plainchant could have been something like the embryonic precursor of the Chant of St. Gregory and, at the same time, a deteriorate form of it. I think the two assertions are essentially contradictory. I therefore asked Monsignor Leo P. Manzetti to give me his frank opinion on the matter. Here is what he writes: "Both assertions are not new to me and neither one is correct. From the history of music we learn that the word "plainchant" never implied anything primitive or decadent. It never meant anything anterior in time to the Gregorian nor contemporaneous with or even posterior to its decline. The Gregorian was called "musica plana," plainchant, almost simultaneously with the best form of its luxuriant and artistic structure in the eleventh and twelfth centuries. The name was coined and used by the diaphonists of the time to distinguish its square notation from that of their new part-music, which they termed "musica fleta," figured music, on account of the round shape of its notes of different values and also because of the introduction of accidentals. Here then the appellation "plainchant" was a mere technical term of distinction between the two notations and was in nowise connected with the evolution or decadence of the Gregorian. Reflexively, one term meant the monodic music of St. Gregory, the other the part-music of the "ars nova," regardless of their respective value as forms of musical art, even if the latter became one of the many causes of the decline of the former. There would be only one way in which to reconcile the two disparate opinions, that is, to surmise that the decline of the Chant is evidenced through its square or perhaps neumatic notations, but the supposition is so absurd that it is unbelievable.

"Later on, when contrapuntists selected a short melodic passage from the Gregorian as a theme for their polyphonic compositions, they coined another name for it "cantus firmus," a term similar to that of plainchant but viewed from a different angle. The Italians still call the whole repertoire of old Gregorian melodies "canto fermo" which shows that even this new appellation had nothing to do with the progress or retrogression of their artistic form. In a way, of course, it is a misnomer; but we understand what they mean. The name "cantus firmus" simply signified at the time that, in the working out of simultaneous music, the Gregorian theme as such was to remain unaltered (firm) in the development of its polyphonic arrangement, while the added parts, written in imitation of the thematic melody, could and often had to be manipulated according to the requirements of the whole vocal composition. In the course of time all these terms were indiscriminately applied to the Chant of St. Gregory and remained indicative of its melodic form, but only from the viewpoint of its crystallized notation as well as its monodic and modal nature. At the present time Gregorian, plainchant, plainsong and canto fermo have but one and the same meaning, no matter from what angle the chant came to be considered in the past. One thing is sure, they never pointed to any evolution or decay of the traditional music of the Church.

"It is indeed dangerous to speculate on old musical terms and forms without first taking into consideration the meaning they acquired at the time of their invention. The following instances are just to the point. The word "polyphony," according to its etymology, would mean any form of music made up of "many sounds" including therefore its opposite "homophony." But the homophonic style had not yet come into existence as a form of musical art with an entity of its own, when polyphony was created, hence the latter could only mean several melodic voices sounding concomitantly. Exactly the same is the case with counterpoint. Its etymology would signify a succession of single notes versus notes, or mere homophony; but the term "point," literally translated from the chant note called "punctum," shows its pure Gregorian origin and, in spite of its name, it must be interpreted according to the meaning Gregorianists, discantors, diaphonists and polyphonists gave to the new musical form they were bringing forth through counterpoint, namely melody versus melody. It is indeed the meaning that scholars still give it today.

"Erudition is a fine thing but, used without proper interpretation and logic, often results in misleading information."

M. A. ADAMS.
CHRISTMAS PROGRAMS

FRANCE (Paris)

ST. EUSTACHE

Joseph Bonnet, Organist

Sunday—9:45 A.M.

Kyrie XVII, Credo I Edition Vatican
Sanctus, Agnus Dei J. Erb

At 11 A.M.

Organ—Trois Versets sur l'Hymne de l'Avent Titelouze
The Liturgical Year (The Little Organ Book) Bach

1—Nun Komm der Heiden Heiland.
2—Gott durch deine Gute.
3—Herr Christ, der eine Gottes Sohn.
4—Lob sei dem Allmachtigen Gott.
Fugue en ut majeur Buxtehude

Christmas Eve—10:30 P.M.

Organ Recital—
Noel en duo sur les Jeux d'Anches d'Aquin Suit du Premier Ton Clerambault

At 11 P.M.

Alma Redemptoris Mater Palestrina
The Story of the Nativity in Carols Nicholas Saboly

Midnight Mass

Traditional French Carols.
Les Anges dans nos campagnes.
Il est ne le Divin Enfant.
En cette Nuit.
Old Carol of the Low Country.
Dans le jardin du Roi Jesus.
At the Elevation.
Air de la Creation Haydn
At the Communion.
Two Carols from the North Country.
O Nuit heureuse Nuit.
Noel Pastoral.
Organ—Noel sur les flutes d'Aquin Cantate—Ils viennent de Saba, lest rois d'Orient

Christmas Day—11 A.M.

Proper of the Mass Edition Vatican
Messe de Noel Albert Alain
Organ—
Offertoire sur des Noels Guilmant
Rhapsodie Catalane sur des Noels Bonnet

At 5 P.M.

Psalms et Faux-bourdons anciens et Moderns.
O Sacrum Couvitum Deodat de Severac
Beneficita es Tu de la Tombelle
Tu es Petrus a 2 orgnes, sur le theme gregorien Th. Dubois
Tantum ergo T. da Vitoria
Il est ne le Divin Enfant Noel Ancien

MUSIC NOTED ON RECENT PROGRAMS IN GERMANY

AACHEN

Domchor; T. B. Rehmann, Choirmaster

"O Doctor Optime Mass, op. 51
Wisemeyer Pfeiffer

ALTDORF (Kr. Julich)

Kraft. op. 64

BADEN

Filke

BAMBURG

Lencher

HAMM

Wagner-Cochern

COLOGNE

Lencher

STUTTGART

Kraft

TRIER

Schroeder

ENGLAND

Chants From Buckfast Abbey Broadcast.

On Christmas Eve, American radio listeners heard the Midnight Mass from Buckfast Abbey, England. Broadcast in the United States was arranged for by the NBC. The sermon took up most of the time allotted to the broadcast, but enough of the music was heard to be of value to those interested in the chant. Midnight Mass from the Solesmes Abbey, France, was also on the air.

SCOTLAND

ST. ALOYSIUS CHURCH (Glasgow)

Mr. James Whittet, Chairmaster
Mr. Kevin Buckley, Organist

Proper of Mass Gregorian
Ordinary: Mass in C Beethoven
Motets: Adeste Fideles.
Recessional: Halleluja Chorus Handel

ST. PETERS CHURCH (Glasgow)

J. Gunning, Choirmaster
H. O'Halloran, Organist

Proper of Mass Gregorian
Ordinary:
From various Masses:
Sanctus Benedictus & Agnus
Dei, from "Blessed Sacrament Mass Roman Steiner
MASSES SUNG AT CHRISTMAS SERVICES IN BOSTON CHURCHES

CATHEDRAL
Mr. Philip Ferraro, Organist
Rev. Wm. Gorman, Director
Gregorian
(St. John's Seminary Choir)

ST. LEONARD'S CHURCH
V. Rev. Valerian Pianigiani, O.F.M.
Mr. Joseph Trongone, Director
Mass in C (Men's Voices) Schweitzer

HOLY TRINITY CHURCH
Rev. C. J. Gisler, S.J., Pastor
Mr. Ferdinand Lehner, Director
Mass of St. Peter (Men's Voices) Singenberger

ST. MARY'S CHURCH (Cambridge)
Rev. John M. Butler, Pastor
Rev. E. J. Burke, Director
Mr. Frank Stevens, Organist
Messe Solennelle Joseph Noyon

ST. PAUL'S CHURCH (Cambridge)
Rev. Augustine P. Hickey, D.D., Pastor
Mr. Joseph Ecker, Director
Mr. Theodore Marier, Director
Festival Mass Joseph Gruber

SACRED HEART CHURCH (Newton)
M. Rev. Francis J. Spellman, Pastor
Miss Emma Ecker, Director
Mass, op. 31 M. Brozig

HOLY NAME CHURCH (West Roxbury)
Rev. Edward Ryan, D.D., Pastor
Francis J. Mahler, Choirmaster
George Rogers, Organist
Mass of St. Mary of the Lake Otto Singenberger

SACRED HEART CHURCH (East Boston)
Rev. Thomas Garrohan, Pastor
Bertha Morrisroe, Organist
Missa Te Deum Laudamus Perosi

ST. MARY'S CHURCH (Hyde Park)
Rev. George O'Conor, Pastor
Miss Ruth McMahon, Organist
Missa Salve Regina Stehle

ST. AGNES CHURCH (Reading)
Rev. Joseph A. Brandley, Pastor
Miss Mary Cummings, Organist
Missa Parochialis McGrath

ST. FRANCIS CHURCH (East Braintree)
Rev. Wm. H. Walsh, Pastor
Rev. Wm. V. O'Neill, Director
Mr. George Abel, Organist
Missa Dei Amoris Dumler

ST. CATHERINE'S CHURCH
Rev. Sr. M. Waldimiro, O.S.F., Organist and Choirmaster
Before Midnight Mass:
Silent Night
Glory to God
Angels From the Realms
Gesu Bambino
Verbum Caro
Adeste Fideles

Proper of Mass:
Introit and Communion
Graduals
Offertories
Missa Stella Maris
Griesbacher

After Mass:
The Angels at The Crib Eder

ST. LEO'S CHURCH
Max Wanner, Jr., Organist and Choirmaster
Proper of Mass Gregorian
Ordinary: Missa, op. 141 P. Griesbacher
Motet: Adeste Fidelis Fr. Koenen
Benediction:
Adoro Te Devote E. Frey
Tantum Ergo J. Mitterer
Te Deum.

HOLY REDEEMER CHURCH
Sr. M. Aloysia, O.S.F., Director
Sr. M. Acquin, O.S.F., Organist
Proper of Mass Gregorian
Ordinary:
Mass of St. Gregory J. Singenberger
Credo-Mass of St. Carol M. Filke
Motets:
Laetentur Coeli H. Grunder
Adeste Fideles Novello Arr.

ST. SEBASTIAN'S CHURCH
Jos. Grindle, Organist and Choirmaster
Proper of Mass Gregorian
Ordinary: Missa Brevisima Theo. Grau, O.F.M.
Motets:
Laetentur Coeli H. Grunder, S. J.
Jesu Redemptor P. A. Yon

ST. LAWRENCE CHURCH
Rev. John Bott, Pastor
Sister M. Fortis, O.S.F., Organist
Before Midnight Mass:
"There Shall Rise a Star" from the Cantata
"The Message of the Star" R. Huntington Woodman
Mixed Chorus with Organ
"Come, Ye Shepherds"—Christmas Fantasy
Max Birn, Op. 12
Organ Solo F. Gruber
Mixed Chorus with Organ and String Ensemble
The Angels at the Crib of the Christ Child P. Victor Eder
Mixed Chorus a cappella
Come Hither, Ye Children Sister M. Cherubim, O.S.F.
Christmas Pastorale Max Springer

MILWAUKEE

ST. JOHN'S CATHEDRAL
W. J. L. Meyer, Choirmaster
Ecce Sacerdos J. Singenberger
Proper of Mass Gregorian
Missa Latreutica Dumler
Tollite Hostias St. Saens
Pass Angelicus Franck

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Gesu Bambino
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Rev. John Bott, Pastor
Sister M. Fortis, O.S.F., Organist
Before Midnight Mass:
"There Shall Rise a Star" from the Cantata
"The Message of the Star" R. Huntington Woodman
Mixed Chorus with Organ
"Come, Ye Shepherds"—Christmas Fantasy
Max Birn, Op. 12
Organ Solo F. Gruber
Mixed Chorus with Organ and String Ensemble
The Angels at the Crib of the Christ Child P. Victor Eder
Mixed Chorus a cappella
Come Hither, Ye Children Sister M. Cherubim, O.S.F.
Christmas Pastorale Max Springer

MILWAUKEE
Midnight Mass—Solemn High Mass
Mixed Choir
Proper of the Mass: Gregorian
Gradual—“Tecum Principium” Fr. Witt
Insert at Offertory—‘Exultet Filii Sion” Sister M. Cherubim, O.S.F.
Ordinary of the Mass—“Mass in Honor of St. Gregory J. Singenberger
After Midnight Mass
Adeste Fideles: Traditional
Mixed Chorus with Organ and String Ensemble

7:30 A.M.—Low Mass
Young Ladies’ Choir
(From “The Caecilia”)
Proper of the Mass: Gregorian
Ordinary of the Mass: “French Mass” Ed. Tozer
Supplementary Offertory: “Adeste Fideles” Traditional

9:00 A.M.—Low Mass
Children’s Choir
(From “Ave Maria Hymnal,” Rev. J. Pierron)
Proper of the Mass: Gregorian
Ordinary of the Mass: “Mass in Honor of St. Gregory” J. Singenberger

10:15—Solemn High Mass
Mixed Choir
Proper of the Mass: Gregorian
Ordinary of the Mass—“Mass in Honor of St. Gregory” J. Singenberger
Insert at Offertory—“Adeste Fideles” Traditional

After Mass
Glory to God in the Highest: J. G. E. Stehle
Mixed Chorus with Organ and String Ensemble
(String Ensembles arranged by Sister M. Cherubim, O.S.F.)

ST. NAZIANZ, WISCONSIN

SAINT GREGORY CHURCH
Sister M. Seraphine, O.S.F. Organist & Directress
Midnight Services:
Short Adoration at the Crib followed by:
Silent Night: Gruber
Hodie Christus Natus Est: Korman
Hodie in Terra canunt angeli, accompanied by violin and flute
Proper of the Mass—“Dominus dixit ad me” Ed. Tozer
Mass in honor of the Holy Family, Rev. F. T. Walter
Offertory—“Laetentur Coeli” Witt
After Mass—“Glory to God in the Highest” Eberle
At the 8:00 Mass:
Mixed Voiced Hymns by Koenen, Greith, Gruber and Traumihler, O.S.B.

At the 10:00 High Mass:
Proper of the Mass—Puer natus est Ed. Tozer
Mass in honor of the Holy Family, Rev. F. T. Walter
Offertory—Tui Sunt Coeli, S.A.B. J. Singenberger
At Benediction:
O Salutaris J. Singenberger
Tantum Ergo Witt
After High Mass—Adeste Fideles: Koenen

RACINE, WISCONSIN

ST. MARY’S CHURCH
Christmas Eve
Senior Choir 11:30 P. M., Sacred Concert
March of the Magi (Organ) Harker
O Little Town of Bethlehem Redner
Sing O Heavens West
Christmas Pastoral (Organ) Harker
A Child Is Born Mollitor
Stille Nacht Gruber
Midnight Mass:
Proper of the Mass: Tozer
Ordinary of the Mass:
Mass in honor of St. Francis Xavier R. Becker
Supplementary Offertory: Adeste Fideles Novello

10:00 O’Clock High Mass:
Junior Mixed Choir
Proper of the Mass: Tozer
Ordinary of the Mass:
Mass in honor of St. Francis Assisi Singenberger
Supplementary Offertory:

NEW YORK CITY, N.Y.

ST. PATRICK’S CATHEDRAL
Pietro Yon, Organist
11 A.M. Mass.
Organ: “Christmas Rhapsody” Gigout
Proper of Mass: Gregorian
Ordinary of Mass: A. Bimboni
Organ “Finale” M. E. Bossi

CHRISTMAS CONCERT
METROPOLITAN QUARTET
The Barbizon Hotel, New York City
Sunday Evening, December 22nd
Carols and Choruses:
Silent Night: Gruber
Le Sommeil de l’enfant: Gevaert
Fa La Nana Bambin: Geni Sadero
Come Unto Me: Tschaikowski-O’Hare
Omipotence: Schubert
Alleluja (Messiah): Handel
Gladie Song: Gretchaninoff
Ninna Nonna: Mauro-Cottone

Organ:
Christmas Evening: Mauro-Cottone
Variations on a Carol: Mauro-Cottone
Il Trovatore: (Verdi)
Condensed version of famous opera, presented with organ accompaniment:
### SYRACUSE, NEW YORK

**ST. ANTHONY OF PADUA CHURCH**  
**Organist:** Leo A. Fisselbrand  
- **Organ Prelude:** Yon  
- **Prop. of Mass:** Tozer  
- **Ordinary of Mass:** McGrath  
- **Pf. Postlude:** R. K. Biggs  
- **Benediction:** Jesu Dulcis

**OUR LADY OF POMPEI CHURCH**  
**Organist:** Mattia A. Falco  
- **Prop. of Mass:** Tozer  
- **Ordinary of Mass:** "Missa Salve Regina"  
- **Benediction:** Tantum Ergo

**ST. ANDREWS CHURCH**  
**Pastor:** Most Rev. Bernard Sheil, D.D.V.G.  
**Boys' Choir:** 100 voices  
**Mixed Choir:** 45 voices  
- **Carols:** When Christ Was Born

**ST. MARY'S CHURCH**  
**Organist:** Leo A. Fisselbrand  
- **Prelude:** Proper of Mass
- **Ordinary of Mass:** Missa Pontificialis  
- **Motet:** Tollite Hostias

**ST. MARY OF THE LAZARISTS CHURCH**  
**Pastor:** Rev. Francis J. Magner  
**Organist:** Joseph J. McGrath  
**Offertory:** Missa Solennelle Ferrata  
**Carols:** Good Night Dear Jesus

### BUFFALO, NEW YORK

**ST. FRANCIS XAVIER CHURCH**  
**Pastor:** Rev. Albert J. Hoffmeier  
**Organist:** Miss Olive J. Hoffmeier  
**Midnight Mass:** Carol of the Russian Children

**ST. FRANCIS ROYAL CHURCH**  
**Pastor:** Rev. Neil J. Gallagher, Pastor  
**Organist:** Mr. Louis Nadeau  
**Program:** Missa in honor S. Agatha

**ST. MARY OF THE LAZARISTS CHURCH**  
**Pastor:** Rev. John F. Brown  
**Organist:** T. Francis Burke  
**Carols:** Holy Night

### CHICAGO

**ST. MARY OF THE LAZARISTS CHURCH**  
**Pastor:** Rev. Neil J. Gallagher, Pastor  
**Organist:** Mr. Louis Nadeau  
**Program:** Missa in honor S. Agatha

**ST. FRANCIS ROYAL CHURCH**  
**Pastor:** Rev. John F. Brown  
**Organist:** T. Francis Burke  
**Carols:** Holy Night

### EVANSTON, ILLINOIS

**ST. MARY'S CHURCH**  
**Pastor:** Rev. Francis J. Magner  
**Organist:** Joseph J. McGrath  
**Offertory:** Missa Solennelle Ferrata  
**Carols:** Good Night Dear Jesus

### MUNDELEIN

**ST. FRANCIS OF ASSISI CHURCH**  
**Pastor:** Fr. Albert J. Hoffmeyer  
**Organist:** Miss Olive J. Hoffmeyer  
**Program:** Missa Solennelle Ferrata

### CLEVELAND, OHIO

**ST. FRANCIS ROYAL CHURCH**  
**Pastor:** Rev. Neil J. Gallagher, Pastor  
**Organist:** Mr. Louis Nadeau  
**Program:** Missa in honor S. Agatha

**ST. FRANCIS ROYAL CHURCH**  
**Pastor:** Rev. John F. Brown  
**Organist:** T. Francis Burke  
**Carols:** Holy Night
Ordinary: Missa Brevis
Motets:
Nato Nobis Salvatore        Mauro-Cottone
Tollite Hostias             St. Saens
Adeste Fideles

**IMMACULATE CONCEPTION CHURCH**
*Gertrude d'Arcy Veck, Organist*
Missa Lux et Origo            Gregorian

**SS. CYRIL & METHODIUS CHURCH**
*Miss M. Joniak, Organist*
Mr. John Slavik, Director
Proper of Mass               Gregorian
Ordinary: Mass of Bl. Julie  Rev. P. H. Schaefer

**ST. CECILIA'S CHURCH**
*J. B. Schlaudecker, Organist and Director*
Proper of Mass               Gregorian
Ordinary of Mass             J. Singenberger

**CORPUS CHRISTI CHAPEL**
*Alfred Truddeau, S.S.S., Choirmaster*
Proper of Mass               Psalms
Ordinary of Mass             Descheneir
Midnight Mass                Witt-Gubing

**ST. ANTHONY'S CHURCH**
*Rev. Silvio Sartori, Pastor*
Mr. Pasquale Fappiano, Organist
Missa Secunda Pontificialis  Porsi

**ST. BERNARD CHURCH**
*Rev. P. Raymond Basel, O.S.B., Rector*
John Rodenkirchen, Choirmaster
Miss Christine Dorn, Organist
Proper of Mass               Psalms
Ordinary of Mass             Descheneir
Laetentur Coeli             Witt-Gubing
1030 A. M.
Proper of Mass               Psalms
Ordinary of Mass             Turton
Tut Sunt Coeli               Bonvin
Solemn Benediction:          Zangl
Blessed Sacrament Hymns

**CINCINNATI, OHIO**
Mauro-Cottone’s “Ninna Nanna,” was among the Christmas Hymns scheduled for broadcast at the mid-night service of Station WLW.

**ST. LOUIS**

**SANCTA MARIA IN RIPA**
*Motherhouse S.S.N.D.*

Midnight Mass
Processional: to the Crib:
Angelo Dominni                Vatican Chant
Et Incarnatus Est             Witt
O Infant Jesus Child Divine   Koenen
Sleep, Baby Sleep             Traditional
Proper:
Ordinary:                    Vatican Chant
Christmas Chants             Norman Dee, C.P.
Credo III                    Vatican Chant
Offertory Insert:            Vatican Chant
Parvulus Filus               Haller
Recessional:
Let Christians your Joy be Unbounded Traditional

**NEW HAVEN, CONNECTICUT**

**ST. ANTHONY'S CHURCH**
*Rev. Silvio Sartori, Pastor*
Mr. Pasquale Fappiano, Organist
Missa Secunda Pontificialis  Porsi

**ST. LOUIS**
PORTLAND, MAINE

IMMACULATE CONCEPTION CATHEDRAL
Rev. Henry A. Bolton, Director
Missa Aeterna Christi Munera Palestrina

PITTSBURGH, PENNSYLVANIA

SS. PETER & PAUL (East End)
Prof. A. A. Weiss, Organist and Choirmaster
Ordinary of Mass: Missa cum Jubilo H. Gruender, S.J.
Proper of Mass: Rossini
Offertory—"Tui Sunt Coeli" Gruender
Motets: Puer Nobis Adae Fideles.

EPIPHANY CHURCH
Midnight and 11 O'Clock Masses:
Propers of Mass: Gregorian
Ordinary of Mass: Zangl
Motets: Laetentur Caele Si. Sunt Coeli Willibarger
Processional:
Adeste Fideles: Once In David's Royal City:
O Sing a Joyous Carol.

ST. ANDREWS (North Side)
Proper of Mass: Laboure
Ordinary of Mass: Cogoni

PASSAIC, NEW JERSEY

HOLY ROSARY CHURCH
Jubilee Mass, Rev. S. J. Kruczek, Pastor
Adolph Komarowski, Organist and Choirmaster
Assisted by Metropolitan Music Studio Orchestra
Marche Pontificale (Organ) Kreckel
Ecce Sacerdos Reyli
Propers of Mass: Zozzer
Ordinary of Mass: Singenberger
Panis Angelicus Palestrina
Marche Religieuse (Organ) Guilmant

SHREVEPORT, LOUISIANA

ST. JOHN BERCHMAN'S CHURCH
Rev. P. J. Kelleher, S. J., Rector
Helen R. Marshall, Director
Mary J. Glorioso, Organist
Before Midnight Mass:
Organ—The First Christmas Howe
Violin and Organ—"Pastorale" Siciliano
Carols:
Gesu Bambino; Nazareth; Holy Night, Silent Night; Adeste Fideles.
Propers of Mass: Laboure
Ordinary of Mass: Turton
Motets: Tollite Hostias St. Saens
Nato Nobis Mauro-Cottone

SAN FRANCISCO

MIDNIGHT MASS BANNED IN SAN FRANCISCO
San Francisco.—Midnight Masses, except in private chapels of religious communities were not cele-

brated in this archdiocese in 1935, according to an edict issued by Archbishop Mitty.

SS. PETER AND PAUL'S CHURCH
Rev. Fr. Pellegrino, Choirmaster
Mr. Maggetti, Organist
Missa "Mater amabilis" (3 voices) F. Capocci
Offertory—Gesu Bambino P. Yon
Recessional—"Venite, gentes" F. Guglielmi

KNOXVILLE, TENN.

ST. MARY'S MEMORIAL HOSPITAL
Midnight Mass, Christmas, 1935
Ante missam—O Come All Ye Faithful
Silent Night
Angels We Have Heard
Proprium missae
Gergion
Ordinarium missae
Missa brevis
With Credo No. 1.
Supplementary offertory motet
Adeste Fideles (XVI Century)
Post missam
Shepherds in the Fields Abiding

HOLLYWOOD, CALIFORNIA

BLESSSED SACRAMENT CHURCH
Richard Keys Biggs, Organist and Choirmaster
Lucienne Gourdon Biggs, Dir. Ladies' Chorale
Mass: 5 and 11 A.M. and 12:15 P.M.
Before or After Mass—Carols
Silent Night; Angels We Have Heard; Adeste Fideles;
Noel
Let the Heavens Resound
Beside the Cradle
Besancon Carol.
Ordinary of the Mass:
Missa Rosa Mystica Carnevali
Motets:
Adeste Fideles,
Hodie Christus Natus
Dies est Laetitiae 13th Cent.

LOS ANGELES

Lecture: Christmas Carols and Their Significance.
Ambassador Hotel, Dec. 12, 1935
Madame Alexia Bassian, Assisted by Pupils
Raymond McFeeters, Pianist
USING THE CAECILIA

We have noted several alert subscribers have been entering from 6 to 12 subscriptions a year to THE CAECILIA, and we have inquired as to reason.

It seems that choirmasters have found that they can use from 10 to 15 motets a year out of this paper, and by having the singers enrolled as subscribers they obtain a library of practical usable music, gradually and at the same time keep the singers interested in the new things coming along.

Special rates are offered on such subscriptions.

The singers are thus provided with music which otherwise might be bought separately, and at the same time they are given reading matter to bring home the importance and devotional aspects of church music, as such. Articles from THE CAECILIA may thus be used as topics of discussion, and choirmasters are saved from the labor of preparing talks about the music, or its history, or meaning. The many sections dealing with singing, Boy Voice, the Organ, Programs, Mixed Voices, Questions and Answers and the Chant all serve to instruct and direct attention to the true aim of church music, and towards better performance.

Consider this plan. Have you used enough of our music in your work, to warrant such subscriptions. 20 motets at 15c. would amount to $3.00. By group subscriptions rates as low as $2.00 are available. Hence you can save a dollar by subscribing for your choir or half of the choir or fifty cents by subscribing for a quartet... (The rate is fixed by the number subscribing.)

In a short time the library of music, representative, and creditable, for performance will have been easily acquired, and result in progressive, and appreciated programs.

Now is the time to adopt this plan, while many subscriptions are due for renewal. Consult your Pastor and explain the profit to be obtained financially by such a procedure. Explain the benefit to the choir in its work, and try this plan out for a year.

The increased number of subscriptions will enable us to prepare music for special feasts and occasions, which otherwise we could not finance. In addition it will enable us to bring into use music by modern composers, as well as those pieces by the ancient masters, which deserve a place in the choir libraries. New programs will appear, and a healthy atmosphere will result all around.

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School Music Collections

All clarinet and cornet parts for Bb instruments

Books published for saxophones.

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SSA ........ SATB ........ TTBB.

GROUP 1
Wh. Water Lillies Karl Linders .10
Wh. Dance of The Winds Leo Delibes .10
Mah Lindy Lou Strickland .20
FL Shortnin Bread Wolfe .15
F. Just For Today Seaver .15

GROUP 2
OD Winter Song Bullard .15
OD When Good Fellows Get Together .12
OD To Thee O Country Eichberg .15
OD The Lost Chord Sullivan .15
WF Pop Goes The Weazel Scaifeber .15
CH Little Gray Home In The West .15

GROUP 3
OD I'll Take You Home Again Kathleen .15
BM Rose of Tralee Glover .12
OD Last Rose of Summer Lester .12
OD Deep River Negro SPIR. .10
OD Jerusalem Gounod .10
Wh. Land of Sky Blue Water .15

GROUP 4
OD Lullaby and Good Night Brahms .12
OD Send Out Thy Light Gounod .10
OD Soldiers Chorus Gounod .10
W Cherubim Song Bortniansky .10
W Let Their Celestial Concerts Handel .12

GROUP 5
W Hark The Vesper Hymn Russian .12
W Hallelujah Amen Handel .12
W Dear Land of Home Sibelius .12
Wh. We're Marching Onward Harts-Ripley .10
Wh. Au Revoi Franz Bahr .10
APS To A Wild Rose E. MacDowell .12

GROUP 6
OD Goin Home Dvorak-Fisher .15
GS Who Is Sylvia? Schubert .08
M&G Lovely Night (Barcarolle) Offenbach .12
CH Brown Bird Singing Wood .15
GS Trees Rashbaum .15
OD To Thee O Country Eichberg .12

GROUP 7
S217 Spring Marching Bach-Brunscombe .12
806 Lord God My Father Bach-Brown .15
BM End of a Perfect Day Carrie Jacobs Band .15
CH Bells of St. Marys Adams .15
CF Old Reprain Kreisler .15
BHB Bless This House Brabe-Saunderson .15
MKS Glow Worm Lincke .15
J&J Song of India Rimsley-Korsakoff .12

GROUP 8
W Waltz of Flowers Tchaikowsky .15
W Morning Grieg .15
W Cherubin Song Tschaikowsky .15
W Around The Gypsy Fire Brahms-Ambrose .12

GROUP 9
OD Kentucky Babe Geibel .10
OD Class Song Pflouck .10
APS June Rhapsody M. Daniels .15
APS Skies of June C. Harris .12
A524 Farewell Song McDonough .12
M&G Laughing Song Abt-Rusch .10
M&G Awake 'Tis Ruddy Morn Geo. Vezie .12

GROUP 10 (All Sacred)
GS Prayer Perfect Stenson-Wilson .15
APS Just For Today Ambrose .15
OD Largo Handel .08
CH World Is Waiting for the Sunrise Seitz .15
OD The Kerry Dance Molloy .10
W Sleepers Wake Bach .15
WHIT Teach Me To Pray Jewett-Ives .15

GROUP 11
OD All Through The Night Welsh .10
GS Home On The Range Guin .15
F Hills of Home Fox .15
OD Volga Boat Song Russian .10
OD Swing Low Sweet Chariot Negro .12
GS Sylvia Speaks .15
GS Morning Speaks .15

GROUP 12 (All Sacred)
718 Praise The Lord R. K. Biggs .15
W Jesu Joy of Man's Desiring Bach .15
W How Lovely Is Thy Dwelling Brahms .15
W The Cherubin Hymn Gretchaninoff .15
W O Praise Ye The Lord (Psalm 150) Franck .15

GROUP 13 (All Sacred)
W Hallelujah Chorus (Mount of Olives) Handel .15
W Glory and Honor Rachmaninoff .15
M&G Lord God Our King Beaulieu .15
M&G Praise Ye The Father Gounod .12
M&G Unfold Ye Portals Gounod .12

GROUP 14
OD My Wild Irish Rose Olcott .15

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GREGORIAN MUSIC CHART

 DIAGRAM of the EIGHT MODES

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AUTHENTIC MODES

Normal Major Scale

PLAGAL MODES

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**FOR LENT, PALM SUNDAY AND EASTER**

Recent Publications, including reissued traditional favorites, new arrangements of old music, and a few modern compositions.

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<td>A. Schwanderla</td>
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<td>Rev. F. T. Walter</td>
<td>(O Faithful Cross (arr.): All Ye Who Seek: Ecce Homo—See The Saviour.)</td>
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<td>849</td>
<td>LENTEN HYMNS</td>
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<td>Sr. M. Cherubim, O.S.F.</td>
<td>(See the Sun: From the Depths: Hosanna to the Son of David)</td>
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<td>850</td>
<td>BEHOLD THE CROSS</td>
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<td>Ancient Chorale</td>
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McLauGHLIN & REILLY CO.

100 Boylston Street Boston, Mass.