

# The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

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Vol. 63

MAY 1936

No. 5

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

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

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

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## MUSIC EDUCATORS NATIONAL CONFERENCE IN NEW YORK, N. Y.

**D**URING the week of March 29th, in New York City there occurred a series of Musical events which must have thrilled the hearts of all musicians. In rapid succession, assemblies and gatherings took place to demonstrate that Music of all types is a living, flourishing, art in this present day.

Imagine one group of musicians in one week, filling the Metropolitan Opera House twice, Madison Square Garden twice, and Carnegie Hall twice, meanwhile having fully attended meetings at the Main Ballroom of the Pennsylvania Hotel, and several smaller groups meeting in other rooms. Active school musicians these were for the most part, from all parts of the country. Parents of the performers naturally attended the big concerts, but anyone who has attempted to put on a public concert can appreciate what an audience of 18000 people means. That number filled Madison Square Garden, once for the School Children's program, (at which Mrs. Franklin D. Roosevelt presided), and again for the Associated Glee Clubs Concert, where 1800 men sang under different directors in a manner that was a revelation of artistic perfection unexpected from so large a group. Most of the audience were school music teachers, either choral or instrumental, and no doubt there were many others who came along to see the pageantry of the various performances.

Several programs were nationally broadcasted from Coast to Coast, of course, including the National School of the Air, conducted by Walter Damrosch. Music Week may fall in May, but for this year, Music Week was really in New York, the first week of April. In our opinion, Music was never so well publicized and demonstrated as at this School Music Convention. It assured participants that they were engaged in an art which was being participated in, by others in great numbers. Fine choirs vied with one another in friendly rivalry, and joined for community singing. Fine Bands and Orchestras were heard. Lectures and Addresses were given by experts on practically every phrase of music from Piano to Church Music. Elementary School Music, Junior High, and Senior High grades and courses were discussed. Normal Methods were explained, Folk Festivals were held, and Concerts given. The Metro-

politan Opera Company gave a special performance, and the Boston Symphony Orchestra came to New York, to play for these appreciative musicians.

No phase of teaching or performing music was omitted and there was something for everybody, even the mere "Music Lover" who does not play or sing. In fact there may have been too much for everyone, as sometimes it was difficult to get around to all of the activities which were simultaneously beckoning.

Catholic School Music had its part in the program, and it was an inspiring sight to see the Metropolitan Opera House filled for a program of Catholic Church and School Music. Unique was the picture of Sisters and Priests directing their choirs, on the stage of the Metropolitan — (scene of the great operas, and soloists of a generation of Concert Music). Picturesque was the scene of this famous Opera House filled to the top, with Sisters in various Habits lending interest to the eye by the silhouettes of their Hoods against the dim theatre lights. Sisters from Canada to California were there, with many school music supervisors from the Public Schools, of the country, keenly interested to see what the New York Parochial schools had to offer as an illustration of their Music Courses.

Reverend Daniel O'Sullivan, of the Church of The Incarnation, himself the Conductor of a splendid Male Choir, served as Chairman. Against the advice of his physician, he presided at this meeting, although ill enough so that exposure and exertion were exceedingly dangerous for him. Dr. Fulton Sheen, famous Paulist preacher, gave an address on Music which was a masterpiece as an expression of the views of a non-musician on this subject. Few musicians could have presented more logical material descriptive of the nature and form of music.

The first part of the Program was opened by the Boys' Band from St. Nicholas Grammar School, Jersey City, N. J., which played under the direction of Henry Walter, and were well received. Their selections were:

March—Precision	Harold Bennet
Selections from Bohemian Girl	Balfe
Trumpet Solo "Glen Island Waltz"	Short
March—American Legion	Parker

Next was the choir of St. Philip Neri School, Bronx, directed by the Misses Negri. Their program was well balanced, and well sung and in the Chant numbers the influence of the Chironomy taught at the Pius X School, was evident in the direction and performance. The program was as follows:

- |                        |                 |                        |
|------------------------|-----------------|------------------------|
| Gypsy Life             |                 | Schumann               |
|                        | (A Cappella)    |                        |
| Regina Caeli           |                 | Ciro Grassi            |
| O Esca Viatorum        |                 | Enrico Isaak (1493)    |
| Carol of the Shepherds |                 | Bohemian               |
| Rose Tree              |                 | Praetorius (1571-1621) |
| Illumina Oculos Meos   |                 | Palestrina (1524-1594) |
|                        | (Gregorian)     |                        |
| Ave Maria              |                 | Ambrosian              |
| Gloria                 |                 |                        |
|                        | (Sight Secular) |                        |
| O Susanna              |                 |                        |
| Turkey in the Straw    |                 |                        |
| Santa Lucia            |                 |                        |
| Alouette               |                 |                        |
| Dixie                  |                 |                        |
| Blue Danube            |                 | Strauss                |

Then came the Bishop McDonnell Memorial High School Chorus from Brooklyn, N. Y., directed by Sister M. Veronica. This group reflected credit upon itself and its Directress in an all too brief series of numbers.

PROGRAM

- |                                  |  |                  |
|----------------------------------|--|------------------|
| Salutation                       |  | R. Gaines        |
| St. John's Eve                   |  | Chaminade        |
| O Breathe Not His Name (descant) |  | Old Irish Melody |

The famed Pius X School, then came on, and gave a demonstration of the manner of teaching music which that school follows. Tone and Rhythm were the fundamentals taught to pupils for the audience as described by the following program notes.

- Grades I and II: Annunciation Girls' School.
- Boy Choir: Annunciation Boys' School.
- Pius X Choir: Advanced Work.
- The Choir will sing a few Gregorian Chants and Polyphonic Motets at the end of the demonstration.

GROUP I (Six and Seven Years Old)

This demonstration will try to prove: (1) That tone and rhythm can be taught to small children; (2) that the children assimilate this work with joy and interest, and use the knowledge intelligently. Headings: (1) Vocal Placement. (2) Rhythm—Basic training aligned with tone. (3) Keys—First steps in sight reading. (4) Creative Work.

GROUP II—BOYS

This group will show the introduction of Gregorian Chant in the Parochial School curriculum and what can be accomplished. The musical knowledge which has been acquired will be brought out by the following points: (1) Rhythm—The interpretation of phrases by gestures known as chironomy. Examples taken from the *Nombre Musical*, Volume II, by Dom Mocquereau. (2) Modes—The ancient tonalities taught with their different clefs. (3) Notation—The neums.

- (4) Chants—Three Gregorian Chants sung and conducted by members of the Boy Choir:
 

Veni Creator	Mode VIII
Sanctus—Mass XVII	Mode V

ADVANCED WORK

Limited time will necessitate a brief demonstration of the salient points of the advanced work by one group only: (1) Intervals and Keys—Facility in reading in any key. (2) Modulations—Ability to read and hear modulations. (3) Creative Work: (a) "Race Melodies"—Familiarity with musical forms, and the speed with which students compose in the keys will be shown here. (b) Part Writing—A melody developed from a motif given by a member of the audience, in two or three parts.

Gregorian Chants and Polyphonic Motets will be sung by the Pius X Choir.

The advanced pupils electrified the audience by their facility for part writing as evidenced, by a given theme from the audience (not an easy one, and not from any pre-designed person). One girl then extended the melody in rapid fire manner, on a black board, writing the melody in numbers. A second girl began before the first girl had gone far, and placed a second part under the melody line. Then a third girl joined in, and all finished within a few moments, and the choir immediately sang the complete part song, artistically. This sensational display was favorably commented upon by Supervisors who were present, for several days after the concert. The singing of the various groups from elementary to the College grades was intelligent, and thoroughly musical.

The next feature was the Orchestra from the Bishop Louglin Memorial High School, Brooklyn, directed by Mr. Consoli. This group of instrumentalists showed up creditably, and served to demonstrate the value of this form of music education in the results obtained in good discipline, intonation, phrasing, tone, and rhythmic sense.

- |                           |        |
|---------------------------|--------|
| Selection from Tannhauser | Wagner |
| Rhapsody                  | Liszt  |

The final presentation was the appearance of two well trained choirs of Boys and Men. One group from the Church of The Blessed Sacrament, New York City, directed by Mr. Warren A. Foley whose choir, later in April, appeared in a concert at the Waldorf Astoria Hotel, and a second choir from the Church of The Incarnation, directed by Rev. Daniel O'Sullivan.

This program was a concert in itself, and alone would have been sufficient to attract a large audience. The numbers were very well sung, and represented the ideal in choir organization, and training. Mr. Foley made

appropriate references explaining each number, its characteristics and historical features. One choir highly organized and self-supporting, and the other drawn from average parish resources and subject to serious and sustained attention by the Parish authorities.

#### PROGRAM OF THE COMBINED CHOIRS

Stabat Mater: for two choruses of eight voices  
Palestrina  
Popule Meus: arranged for eight voices  
The Combined Choirs  
Ave Verum  
William Byrd  
Nolo Mortem Peccatoris  
Thomas Morley  
The Incarnation Choir  
O Sacrum Convivium  
Ferrant  
Exultate Deo  
Palestrina  
The Blessed Sacrament Choristers  
Caligaverunt Oculi Mei  
Victoria  
Finale of the St. John Passion "Rest Here in Peace"  
J. S. Bach  
The Incarnation Choir  
All Breathing Life  
J. S. Bach  
Meditation on the Day of Judgment  
Archangelski  
The Blessed Sacrament Choristers  
Miserere Mei Deus: two choruses of five and four voices each  
Allegri  
I Wrestle and Pray: two choruses of eight voices  
J. S. Bach  
The Combined Choirs

#### RADIO BROADCASTS EASTER SUNDAY

Following the large number of performances of Palm Sunday Music, and Holy Week Music, on the air, almost all Radio stations broadcast some church services and thus gave Easter music several performances. The listeners were thus able to compare compositions, and renditions, of various choirs.

From St. Peter's Cathedral, Cincinnati, we heard Remondi's "Adoramus Te." From Station WBBM, Chicago, we heard "Agnus Dei" from Terry's "Mass of St. Dominic," and so on, round the dials on Easter Sunday Morning. Good Friday Night, with Dr. Fulton Sheen's address, broadcast from coast to coast, Father Finn's Choir was represented by a group of men, who rendered appropriate chants, and a Lenten Hymn by Nixon.

Palm Sunday Night, the air was filled with performances of the "Stabat Mater" (Rossini, Dvorak, etc.) Dubois' "Seven Last Words," and the other well known Cantatas. These were done mostly by Protestant Church choirs, along with other choruses singing "Elijah," "Holy City," etc. from Concert Halls.

## PROGRAMS

### CHURCH OF SAINT IGNATIUS LOYOLA List of Figured Music sung during Holy Week. R. Mills Silby, Director

#### PALM SUNDAY

##### Blessing of Palms 10:45 A.M.

Responsory: "In Monte Oliveti" A. Waissenbach  
Antiphon: "Cum Appropinquaret" Andreas  
High Mass  
Ordinary: "Missa Quinti Toni" di Lasso  
The Passion of Our Lord: Turbarum Voces Silby  
Motet: "Jerusalem" Tallis

#### WEDNESDAY

##### Tenebrae 8 P.M.

##### The First Nocturn

Responsory: "In Monte Oliveti" A. Waissenbach  
2nd Lamentation: "Vau" Silby  
Responsory: "Tristis Est" Croce  
Responsory: "Ecce Vidimus" Ingegneri  
At Lauds.  
Canticle: "Benedictus Dominus" Viadana  
"Christus Factus Est" Anerio  
Psalm: "Miserere" Allegri

#### HOLY THURSDAY

##### High Mass 7:30 A.M.

Ordinary: "Mass for Four Voices" Heredia  
Graduale: "Christus Factus Est" Anerio  
Motet: "Bone Pastor" Tallis  
Motet: "Ave Verum" Byrd

##### Tenebrae 8 P.M.

Responsory: "Omnes Amici" I. Mitterer  
2nd Lamentation: "Lamed" Silby  
Responsory: "Velum Templi" Ingegneri  
Responsory: "Vinea Mea" Ingegneri

##### At Lauds

Canticle: "Benedictus Dominus" Viadana  
"Christus Factus Est" Anerio  
Psalm: "Miserere" Allegri

#### GOOD FRIDAY

##### Mass of the Presanctified 7 A.M.

The Passion of Our Lord: Turbarum Voces Byrd  
Improperia: "Popule Meus" Vittoria

##### The Three Hours

"O Vos Omnes" Vittoria  
"Jerusalem" Tallis  
"Tristis Est" Croce  
"Ecce Vidimus" Ingegneri  
"Tamquam ad Latronem" Vittoria  
"Velum Templi" Ingegneri  
"Vinea Mea" Ingegneri  
"Sicut Ovis" Viadana  
"Plange Quasi" Ingegneri  
"Christus Factus Est" Anerio  
"Popule Meus" Vittoria

##### Tenebrae 8 P.M.

Responsory: "Sicut Ovis" Viadana  
2nd Lamentation: "Aleph" Silby  
Responsory: "Jerusalem Surge" Mitterer  
Responsory: "Plange Quasi" Ingegneri  
Canticle: "Benedictus Dominus" Viadana  
"Christus Factus Est" Anerio  
Psalm: "Miserere" Allegri

#### HOLY SATURDAY 6:30 A.M.

Tract: "Sicut Cervus" Palestrina  
Ordinary: "Missa L'Hora Passa" Viadana

#### EASTER SUNDAY

##### High Mass 11 A.M.

Ordinary: "Missa Euge Bone" Tye  
Motet: "Haec Dies" Byrd

# THE ROLE OF THE LITURGICAL ORGANIST

By JOSEPH BONNET

Famous Organist of the Grand Organ of St. Eustache, Paris

(Delivered at Congress of Sacred Music, Paris, December, 1932.)

(Reprinted from "Catholic Music," Rev. J. E. Ronan.)

PERMIT me first of all to tell you how I came to have a very keen taste and love for the liturgy. While I was a child I had one great ambition, namely, to be able to play the pieces of the grand organ repertoire, without much thought, I confess, of liturgical requirements, and I felt myself much hurt in my dignity as a young executant when a certain old organist, a confrere of my father, asked him while pointing to me, "Does he know how to accompany plain Chant?" "What a strange question!" I would have said readily. How could a grave and serious organist of thirteen years interest himself in such little things? I must say for my justification, that in the different churches of Bordeaux and in particular in the parish where I, very young, was organist, plain-chant was neglected and the very Liturgy itself was very little respected. All I needed was the providential occasion of being invited to assist one day at a solemn High Mass at the Grand Seminary of my native town. There an excellent friend supervised with a scrupulous care the strict carrying out of the ceremonies and the Chant. I shall remember all my life the profound impression of this High Mass at six o'clock in the morning, where for the first time I heard the restored Gregorian melodies throughout an office, all the parts of which were sung in their entirety. It was like a revelation to me as an organist, a revelation of the unknown God.

The complete office, proper and ordinary having been, I repeat, entirely sung without the alternation of the organ at the Kyrie, Gloria, Sanctus or Agnus Dei, to which alternation I was habituated and warmly attached; this office, I say, left on me, to my surprise, not the slightest impression of monotony. Much to the contrary. It was for me an unsuspected horizon of beauty and order which spoke at the same time to my reason and to my heart.

In this atmosphere, saturated with the Liturgy, I felt that ought to be the role of the grand in a Catholic Office. Later I had

the great joy of assisting at the incomparable offices of the Benedictines, and these along with the reading of the book, "The Liturgical Year," completed their beneficent work. This book by Dom Gueranger, should be the constant guide of every artist. It would be for them a light and their inspiration would gain therefrom for the Liturgy is the grand school of aesthetics.

In principal, all we organists and choir-masters wish to do what is right, but it would be well to search for the right where it truly is and to subordinate our activity to the rules of the Church. And it is a point on which we should all agree, that of devoting ourselves generously and faithfully to the service of the liturgy; this conviction should go before all others. Our first care should be to assure in their completeness the chant of all the parts of the Mass, not only those parts that are usually sung in the churches, but also those which are too often omitted; the Gradual, the Offertory, the Communion, etc. . . . This wish cannot ever be realized except by the intimate and cordial cooperation of organists and choir-masters. These later should prepare with minute care all the parts, even the most humble, of the office and never treat Gregorian Chant as a poor parent to the advantage of the performance of figured music. Unfortunately it is not a rare thing to spend hours in preparing a Mass in music, while one does not give even a few minutes to the preparation of Gregorian pieces. In speaking of a "Mass in Music" I do not wish to insinuate that a Mass in pure Gregorian is not "Music." I maintain on the contrary with Vincent d'Indy, "That the Gregorian Chant is the principal of all music, above all in regard to form."

What pieces shall we choose for the grand organ? Evidently it would be ideal if each organist were an excellent improviser, but in practice how many of them can be counted on who are capable of improvisations that are, according to order, artistic and of a nature to favour piety.

How many also even among the best, could get themselves away from mere formulas that are more or less rigid? Pius X., let us not forget, reclaimed that the Christian people should pray to the accompaniment of beauty. This beauty we find realized in the beautiful pages of Frescobaldi, Titelouze, and many others, or in the calm and sweet chorals of Bach or Buxtehude. **The repertoire of pieces for the organ on Gregorian themes is immense.** Long before the time of Bach, the forms that he, the Great Cantor, developed had been created by our organists of France, Italy and Spain. These pieces, after ages, have remained soul-stirring, beautiful and of a very religious inspiration and we cannot bless too much the memory of my venerated teacher, Alexander Guilmant, for having transmitted to us this precious heritage which was lying on the dusty shelves of the libraries.

As for Bach, although he was a German and a Protestant, yet he came under the very conscious influence of the Latin Catholic genius, we know that he copied by hand the entire works of Frescobaldi, Couperin, de Grigny and others of our masters who were forced to inject into their organ compositions all the Gregorian sap, I was going to say **all the substantial Gregorian marrow.** We know also that Bach composed pieces in which the character of plain-chant clearly dominates.

Certain chorals variés, certain preludes, show clearly that Bach had an intense religious sentiment, and not only because they gushed forth from a Christian soul, but because the leading and choice and direction of the prime motifs in them unite them intimately with the exercise of the liturgy and one might say that no organist has ever developed them with a more magnificent or lyrical style. . . . However, there is a mistake to avoid. Certain organists are tempted to choose from his works only the pieces of virtuosity. They play during the offertory, the elevation, and the communion. fugues and brilliant preludes which should not be played except as processional or recessional, or be reserved for spiritual concerts. Indeed that is a betrayal of the intentions of John Sebastian Bach, a profoundly pious man, to play them only during divine office. . . .

In the choice of a repertoire of liturgical pieces for the organ one must use minute care for mere beauty or charm in them is far from sufficient. Some pieces of our old masters are far too melodic, others in their turn

being picturesque, are not at all suitable except perhaps to the season of Christmas or the very joyous times of the liturgical year. . . . Two great forms of organ music are authorized to be heard in the church, viz., the **Liturgical form**, properly speaking, for the one part, and the form that may be called **Decorative** for the other part.

Just as the Church has always recognized the progress of the arts and as she is pleased to see the participation of those naive or grand productions which charm and excite enthusiasm in the soul, along side of works of a strictly liturgical character; so too may the organist mix with pieces that are piously severe, other pieces of a less rigid inspiration which have a right to a place in the temple "where they seem to enframe, to sustain, to decorate the holy office like the walls, the arches, the columns, the stained-glass windows of the Cathedrals." These pieces should not, it is true, go over the formidable barriers of the sanctuary and ascend the steps of the altar.\* This privilege being reserved for pieces that are more pure, more chaste, more separated from the world, more cut off from created things and which being essentially prayerful and meditative, being, so to speak, one with the altar stone, the sacred vessels, the ornaments and symbolical vestments, they alone can consequently be authorized to penetrate beyond the veil to accompany the liturgical functions, such as those harmonies, full of sweetness and sanctity, of the hymns of Cabezon, of Titelouze, of Grigny, of the Ricerare of Palestrina, of the sublime elevations of Frescobaldi, of certain chorals of Bach or of the Cantabile of Caesar Franck; but, nevertheless, although the magnificent pieces are deprived of the privilege of following the Lamb wheresoever He goes—not having the mark of perfect virginity—they are none the less the ornament of the Mystic City, and they have the right to precede at least, or to follow, if they cannot accompany those same Liturgical functions. Of this class are the marvellous toccatos and fugues of Bach or of Buxtehude, the grand pieces of Franck, those of Clerambault, or of Couperin.

If I dare, gentlemen, I shall express this

\*N. B.—Bonnet speaks of organ music for the grand organ and other music for the inside of the sanctuary railing. Remember that in France the grand organ is at the back of the church and the choir with the smaller organ that accompanies the chant, is in the sanctuary.

wish on the subject of instrumental pieces, viz., that some sincere and talented artist, making use of the repertoire of Gregorian Melodies, would compose a "liturgical year" for the organ in the same spirit as that which Dom Gueranger wrote for the text. Indeed the use of Gregorian themes in organ music by an organist composer, well endowed with the gift for music and nourished with the Liturgy, would be a guarantee of beauty and would assure a musical and liturgical unity. . . . Some modern artists have already worked, and happily, along those lines; Chausson, d'Indy, Ropartz, de Severac, in their antiphons for Vespers, Guilmant, in the collection of the **Liturgical Organist**; Widor in his two Symphonies, Roman and Gothic, and in his second symphony; Joseph Erb in his two sonatas, and many other pieces; Paul de Maleingreau in his Opus Sacrum and in his symphonies of Christmas and the Passion; but what we need is a complete "Liturgical Year" for the organ. . . .

I do not wish to conceal from you my preference which are those of the Church herself. I wish with all my heart that our people in France take up again the singing in our churches and that all parts of the

Mass and Vespers be sung in their entirety, the people responding collectively to the chant of the Choir for the Kyrie, Gloria, for the Psalms, etc.

And I declare in all sincerity; to hear in our Catholic churches the people singing their prayers as I heard the dear people of Alsace in the Cathedral of Strasbourg, at the Congress of 1921, singing in unison; I, who nevertheless love passionately my organ and my profession as organist, I am ready to impose silence on my organ, and that not only because I wish to obey the desire of the Church, but also because the most perfect organist and the most ideal organist, were he an angel come down from heaven—can never replace the voice of assembled Christians' voices that God has created for His Praise. . . .

Let us work to fashion the liturgical soul within us, that is the surest means for us to help in all truth to make of our churches the house of God and of chanted prayer. Our constant care, our ambition, should be to let nothing be heard in our Catholic churches which is not like a miniature of that "dolce sinfonia di Paradiso—sweet symphony of Paradise," heard by Dante. . . .

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## THE TECHNIC OF VOCAL INTENSITY

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**T**HE Elder Lamperti said, "Intensity of breath pressure and intensity of tone are the basis of all expression in singing." Webster defines **expression** as "The act or product of pressing out"; and **intensity** as "Extreme force or energy." Therefore, we have the extreme force or energy of pressing out.

It goes without saying that there can be no intensity of vocal tone, without a great intensity of breath pressure behind that tone. It also goes without saying that there can be no worth while intensifying of that tone, however great the breath pressure behind it, unless the tone be amplified by the reflecting sound boards of the head cavities and of the chest. (The air passing through the narrow chink of the vocal cords produces only a very feeble sound, until it is augmented by its passage through the natural sound reflectors of the pharynx, the mouth, and the head spaces.)

### Breath Intensity

These things are accepted as axiomatic. What is not so generally understood is that force of breath does not necessarily mean force of voice; and that the schooled singer should be able to increase the force of his voice without spreading or enlarging the bulk of his tone; and that he also should be able to maintain an equal intensity of both breath and tone for his softest notes and for his loudest and highest notes. That is to say concretely that there should be as physically powerful a breath pressure behind a **pianissimo** note, or a **mezza voce** note, as exists behind a **fortissimo** note; or else there will be no intensity of either tone or expression in the **mezza voce** or the **pianissimo** note. The uninstructed singer presses his breath strongly for loud tones, but lets down his breath for soft tones, and so achieves sickly, colorless effects quite out of keeping with his virile louder sounds. The re-



sult is artistic futility. There can be no art where intensity of tone and expression are not uniformly maintained.

When this is granted, we come to the practical demonstration of its technic. It begins, naturally, with the breath—the pressing out of the breath. And just here is the rock on which the singer, who does not understand breath management, encourages disaster. He may inhale his breath properly, but he probably has not grasped the great fact that, between inhalation and exhalation, there occurs the necessity of holding the breath he has inhaled. Here lies the great point of breath and tone intensity. For it is the holding back of the breath which enables the singer to exert those delicate adjustments of the immense power of that held breath, which make for the emotional coloring of the truly intensified tone, be it loud or soft.

#### Position and Control

How is it done? Simply enough in theory; and really simply enough when both understanding and practice join hands.

"Bend the body forward sufficiently to loosen the muscles of the shoulders. Those shoulder muscles, when fixed or set, constitute the base of all physical interference in singing. It will be found that this forward inclination of the body permits a forward position of the chest, and a horizontal lifting of the ribs. At the same time it induces that gentle sinking in of the lower abdominal wall, which is the final detail in the correct method of drawing in the breath, and on which the old Italian masters of *bel canto* insisted as an important factor in their methods." (This quotation is from "The Voice"; by Dr. Frank E. Miller.)

Now breathe for singing—take a deep singing breath, but, instead of actually singing, check the breath that has been taken. Do this a number of times. Observe what happens. It will be found that the chest has advanced, and, in advancing, has also spread out the lower ribs all around the body. The abdomen has retracted with the breath; and, whilst it remains retracted, it will also be found that checking the breath has tightened a wide girdle of muscles about the torso and, at the same time, has tensed the diaphragm with a well defined outward push. Here lies the key to the problem. That "diaphragm push," as all the great singers call it, is the seat of both breath intensity and tone intensity. The secret of the affair is to hold that "diaphragm push"

continuously while singing. More than two score of the world's greatest singers have personally demonstrated this "push" for the writer. Without exception, **every great singer in the world employs it.** It is the **held breath.** It is gained by inclining the body forward while drawing in the breath, and by keeping the body so inclined in order that that girdle of muscles which holds back the breath may be brought into automatic operation. And it can be brought about in no other way that is either comfortable or natural for the singer.

#### The Retained Breath

Having taken, adjusted, and balanced the held breath, begin to sing with it. Sing, for example, these words on any comfortable note: **A-ve Ma-ri-a! O-ra pro-no-bis.** This will not, in all likelihood, be easy at first. There will be a sense of fullness in the region of the lower chest (but not at the throat region). This is because the act of holding back the breath is new; but persevere, for the sensation of fullness will not endure for long. Sing slowly the syllables of the words indicated; dwell on each one, and, as the tone is maintained, try for a uniform intensification of the sound in singing both loudly and softly, and in the *mezza voce*. Try to withhold the tone from "ballooning" beyond its initial proportions.

Then sing each vowel sound in a long, sustained note in all the comfortable pitches in your compass, beginning *pianissimo*, swelling very gradually to a *forte*, and diminishing very gradually still to another *pianissimo*; being most careful to keep the tone of the same size throughout, and striving to infuse every gradation of sound with the same intensity you will exert in the loudest juncture. You will find this thinning process greatly aided by also intensifying the resonance of the head cavities in what, for lack of a better term, is called the nasal placement. With this aid you will soon learn to press the narrow and intensified tone like an extended, elastic blue flame toward any given part of the room or auditorium in which you may be singing. That is exactly what the great singers accomplish. Their tones press electrically forward always with that same elastic, electrical resonance, whether the note be loud, soft, or *mezza voce*. They have accomplished this extended miracle of intensified emotion, by way only of an intensified tone produced by an intensified breath pressure.

—The Etude

## PUTTING THE NETHERLANDS SCHOOL IN ORDER

By HERBERT ANTCLIFFE

FOR GENERATIONS PAST it has been a complaint among those who have felt themselves called upon to do research work in Italy that they have been up against a disregard of the past which has not only resulted in there being no catalogues of the various libraries but has even allowed the precious manuscripts to fall into a state of decay and illegibility. Prof. Johannes Wolf in reporting to the *Kirchenmusikalisches Jahrbuch* for 1908 as to his researches in the Capelle Giulia regarding the music of Obrecht, said "Als mich die Spuren einer Chanson-Handschrift aus dem Besitz Leos X. in die Musikbibliothek der Capelle Giulia führten, erschrak ich über den Mangel an Pietät gegenüber dem Nachlasz aus der Blütezeit der Kapelle. In einem unzureichend gegen Staub und Feuchtigkeit geschützten Gemache in schwindelnder Höhe von St. Peter, in altersschwachen primitiven Schränken unter Staub vergraben, fand ich in wüstester Unordnung wertvollste Manuskripte and prächtige alter Chorbücher, von Schmutz und Feuchtigkeit durchsetzt, unrettbar dem Verfall anheimgegeben."

Dr. Albert Smijers, Professor of the Theory and History of Music at the State University at Utrecht, who for the last four and a half years has been engaged in putting into order and cataloguing the manuscripts existing in Italy of the Netherlands composers of the 15th and 16th centuries reports much the same conditions. "Several libraries," he says in a report contained in the *Tijdschrift der Vereniging voor Nederlandsch Muziekgeschiedenis*, "possess it is true a more or less serviceable catalogue of the musicalia there present, but alongside these one finds a large number of libraries and archives where the music has received scarcely any attention whatever, and others where, in a remarkably irresponsible manner, the precious manuscripts have been left to destruction by the teeth of time, without any proper repair being given to them." After describing some of the details of this neglect he also remarks, "that it is extremely difficult to obtain entry to such utterly neglected libraries, is obvious."

In spite of this, however, Dr. Smijers has managed to catalogue 3960 different works,

each of them under three different descriptions, and in doing so has made a number of very interesting discoveries. Of the mass of works which hitherto have been regarded as anonymous he has found out the authors of 315, among these composers being Binchois, Busnoys, Dufay, Dunstable, Compère, Festa, Josquin, Martini, Obrecht, Ockenghem and others less known, while also to a large number of works which lacked the text he has been able to supply this. In the Liceo Musicale at Bologna, the Biblioteca Riccardiana, the Biblioteca Med. Laurenziana, the Conservatory Library and the Central National Library at Florence, the Biblioteca Ambrosiana and the Cathedral Archives at Milan, the Biblioteca Estense at Modena, the archives at Montecassino, the "Vittorio Emanuele III" Library at Naples, the University Library at Pavia, the Capella Giulia, the Codex at St. Mary Major, the Vatican Library and the Biblioteca Casanatense at Rome and the Philharmonic Society and Capitular Library at Verona, he has, of course, had very varied experiences. In one Codex at Verona scarcely a single work had the verbal text while most of them were anonymous, and in the various libraries it was no uncommon thing to find a single work ascribed to various composers. Several works which have been generally known as those of one or other of the best known composers of the period Dr. Smijers has discovered to be the work of men almost unknown to the modern world.

Of these the most notable is the setting of the Passion according to St. Matthew (with passages from the other Gospels) which for the last four centuries has gone under the name of Obrecht's Matthew Passion, the oldest known polyphonic setting of these words. This last claim, upon which doubt had been cast by H. M. Bannister and Peter Wagner nearly a quarter of a century ago, he is able to confirm. Its authorship by Obrecht he definitely discredits. For some time he had doubted whether the style of the work was that of Obrecht and had been disposed to credit it to some composer nearer the time of Josquin. Johannes Wolf, whose complete collection of the works of Obrecht is the most authoritative

of today, had found no sources for the work except the old German manuscripts all of which Georg Rhaw (or Rhau), a younger contemporary of Obrecht, down to today have agreed in attributing it to the Dutch composer. Smijers, however, to his own amazement, found in the National Central Library at Florence a copy of the work attributed in the Index to "Longaval," while another in the Sistine Chapel attributes it to "Jo. a la Venture."

One statement by Dr. Smijers as to these two composers (or it may be this one composer, as we shall see presently) is debatable. He says "Of Longaval little is known, of Johannes a la Venture absolutely nothing except that he comes into consideration as composer of this Passion. Longaval was according to Fétis at the beginning of the 16th century attached as a singer to the Chapel of King Louis XII of France and four of his compositions are known to have been preserved." The question of names is, of course, always a difficult one if little is known as to the person indicated by them. One may, however, suggest the possibility that a la Venture is the same person as "Venturi," one of whose madrigals appears in the English "Musica Transalpina" published in 1588, and "Venturus" whose *Laudate Dominum* for 8 voices appears in the *Florilegium Portense* of Erhard Bodenschatz printed in Leipsic in 1603. Moreover W. S. Rockstro in his article on the Sistine Chapel in the earlier editions of *Grove's Dictionary of Music and Musicians*, mentions the name of a la Venture as appearing in the catalogue made by F. X. Haberl in 1883. Possibly (I will not say probably) Prof. Smijers may in his later researches, (for fortunately his work is by no means completed, and we may expect more discoveries and enlightenment from his enormous erudition and extraordinary musical intelligence,) find that he was a composer of by no means insignificant talent and position.

Of great significance, he considers, "is the fact that both Italian manuscripts are older than the German sources of which Wolf made use. Codex 42 of the *Biblioteca Vaticana* was written under Pope Julius II (1503-1513); on folio 165 stands the year 1507. Florence II, 1,232 is probably somewhat older."

"From the above," concludes Prof. Smi-

jers, "I think we can say that this Passion, which first, about 30 years after the death of Obrecht and exclusively from German sources, was attributed to this composer, and moreover has little stylistic agreement with his other works, can no longer be placed under the name of Jacob Obrecht. This is all the more so as the older, in this case more authoritative, Italian manuscripts ascribe the work to other composers. Whether this Passion was composed by Longaval and Joh. a la Venture (Dutch, alas, decide. It is not impossible that the suggestion of Prof. van den Borren that Longaval and Joh. a la Venture (Dutch, Ongeval—Fr., Aventure) may be one and the same person. It is certain that this Passion was in existence before or in the year 1507."

This, and much more that, during the five years of his professorship, Dr. Smijers has been able to achieve, is a matter of congratulation not only to himself but to the Dutch authorities, governmental and educational, who have made much possible which without their support might have been at least much more difficult. The cataloguing of the works by Netherlands composers was undertaken directly under a commission from the Minister of Education, Arts and Sciences (Mr. J. Terpstra) dated October 23rd, 1930. The work of making "an inventorial description of music manuscripts of Netherlands composers of the 15th and 16th centuries which are to be found in Italy" was to be done for the behoof of the Netherlands Historical Institute at Rome and the Institute for Musical Science of the State University at Utrecht. The new catalogue is in the form of a card index placed in the Historical Institute at Rome a copy also being placed in the Institute for Musical Science at Utrecht. The Society for Netherlands Musical History, of which at that time Dr. Smijers was the Secretary and has since been elected President, may also claim a considerable share of the credit of setting the work going, for it was the reports brought by Dr. Smijers as to the state of the manuscripts he had examined during his preparation of a complete edition of Josquin des Pres that first suggested the new catalogue. And, of course, the first public description of the work by Smijers himself appears in the organ of this Society.

The Chesterian, March-April, 1936.

## TRUE CHURCH MUSIC SHOULD CALM THE MIND NOT MINISTER TO THE SENSES

The Value of Gregorian Chant

By DOM G. MERCURE, O.S.B.

ACCORDING to Dom George Mercure, Sub-Prior and Choirmaster of the Benedictine Monastery of St. Benoit-du-Lac, Quebec, who recently gave a series of lectures at Mount St. Louis College, Montreal, one of the reasons why Gregorian Chant is not more widespread in ecclesiastical music circles is because the public expect to find in Gregorian chant, or plain chant, the same element of sensible pleasure that is found in profane music or even in religious music other than plain chant. It is with Gregorian chant, says Dom Mercure, as with the Missal prayers, which frighten uninitiated souls by their apparent austerity. To these more perfect prayers—prayers of the universal Church—are preferred the devotional outpourings of individuals, which appeal to a great extent to the lower senses. This is so because of an exaggerated need of sentimentalism even in spirituality. Among those who love music or who play an instrument, more so as regards the dilettante than the professional, there is found a great number who see in the art nothing but an instrument of pleasure, and a method of expressing or of exciting various states of emotion. Would they assist at a Requiem, they demand music of a lugubrious nature, which plunges them into the depths of sadness. When they assist at a Paschal Mass, they hear music of an exalted type which intoxicates them with an exuberant joy.

The chief characteristics of Gregorian chant, to be expressed in a few words, may be said to be that one is seized by the incomparable frankness and the tonic force of the Gregorian melody. In place of the romantic exaltation is found ideally realized the "classic moderation."

"Classic moderation!" Two words which we have cast far behind us, and which awaken in us the souvenir of those happy times when the art of music was considered above all, as a discipline, which would have as its aim the formation of that which is most in man—the formation of the will.

But how may music assist in the formation of the will? By presenting to humanity

a melody and a rhythm in which the purely sensible element is always dominated by the reasonable element, where the sentiments are expressed with reserve and in their pristine purity.

If it is true that when we are sad we prefer sad music, and when we are gay we choose gay music, it is none the less true that sad music has the effect of making us sad, that effeminate music will permeate our consciousness with effeminate sentiments; that a stable, balanced music, healthy and strong, will form in us a little of the element of peace.

A celebrated Belgian musician, Maitre Gevaert, avowed that after giving the great symphonic concerts of which he had the direction he could not recover the calm of his inflamed imagination except by opening his Gradual and chanting a few Gregorian phrases before retiring. Modern music, too, often gives us the spectacle of our combats, of our troubles. Gregorian chant establishes us in a higher region; it gives us the vision of order, of that equilibrium that should reign within us.

Yes, Gregorian chant realizes to an eminent degree this ideal union which belongs to the art of music, and which consists before all in giving order and equilibrium to souls, rather than in affording sensual pleasure. It presents to the heart of those who understand it (not of those who merely hear it!), a melody and a rhythm that is verily noble, a diapason to which the heart responds altogether naturally; all feeling for what is less elevated cannot but disappear, the passions are calmed, but the soul is in a disposition to pray, to receive touches that are nothing less than Divine. I have made a distinction between hearing and understanding. At the risk of astonishing you greatly, I say that it is necessary to explain Gregorian chant by the sense of the words which it sustains. It is, therefore, expressive—powerfully expressive, even! But, attention! It is expressive as are the prayers of the Missal, which, nevertheless, are not sentimental in any way. It is expressive as

are the liturgical ceremonies, which do not permit, for all their expressiveness, that the kiss of peace be given with effusion. In a world, it is expressive in the manner in which all things in the Church are expressive. This reserve confers upon it a special dignity of which it has used to sustain the words of the Eternal Word Himself. For, if we are conscious of our state as living members of the mystical Body of Christ, if we consider with attention just what is the

role which we fulfil in the liturgical office, we discover that we are, so to speak, 'the Word which sings,' according to a bon mot of a French bishop. Liturgical prayer is the prayer of the Church, the Church is the mystical Body of Christ, and Christ is the Word, the Second Person of the Holy Trinity. Therefore, how pure should be the instrument chosen to express the significations of the Eternal Word."

Irish Catholic, Oct. 12, 1935.

## FIRST STEPS IN LEARNING TO PLAY THE PIPE ORGAN

By HENRY S. FRY

**I**N LARGE cities the question of proper instruction for the organ student is one comparatively easy of solution—not so, however, in the hundreds of small towns and villages throughout the country where in the past decade many pipe organs have been installed. Many of these instruments never secure an adequate handling because of the lack of opportunity for those presiding over them to secure proper instruction, except at great expense, due to the necessity for paying travelling expenses to reach the city teacher.

To endeavor to aid those hampered by such conditions is the aim of this article, not by a series of "Don't's," but by giving some practical points that are important in the building of the foundation for good organ playing.

### The Great Essentials

First of all the student should understand that there are material differences in the manner of playing the organ from that of playing the piano. In the organ there is no damper pedal to sustain the tone, consequently to secure that most important essential of true organ playing—a perfect legato, or binding one note to another,—it is necessary that the fingers be trained to produce it without any artificial aid. True this legato is also essential to good piano playing, but the much abused and so-called "loud pedal" of the piano covers a multitude of defects in this direction. To secure proper smoothness in playing the organ two important attainments are necessary—first, the ability to secure an absolutely simultaneous up and down motion between the various fingers, and second, the ability to quickly substitute one finger for another finger, or one set of fingers for another set.

This necessity for legato playing of

course applies also to the use of the pedals—how many organs are presided over by those known as "swell pumpers" who place the right foot on the swell pedal, and with the left make frantic "stabs" for the notes to be played on the pedals.

After a perfect legato is secured on manuals and pedals it is necessary to use the hands and feet at the same time, and secure independence of motion between them.

### Tone Color

Another important point is a proper knowledge of and the ability to recognize the tone color of the different families of pipes, under their various names, so as to secure proper blending and contrasting results in registration.

### Making a Start

But the ambitious student with little or no opportunity will say "how shall I attain these important requirements?" First, the writer's advice would be to secure a modern edition of "The Organ" by Stainer and read carefully the extensive reading matter in the forepart of the book. This need not all be mastered before beginning the practical work at the organ, but can be studied in connection with it.

The Practical Work. First arrange the stops as follows:

Great Organ—Melodia and Dulciana.  
Swell Organ—Salicional, Stopped Diapason and Flue 4'.

Pedal Organ—Bourdon.

Couplers.

Great to Pedal.

Swell to Pedal.

(In two manual organs the Great Organ Manual is the lower one.)

After arranging organ as above, practice "Exercises for the free use of the ankle joint" (from book suggested) being careful that the motion of the toe and heel is made as directed.

Next practice finding the various open spaces on the pedal board (without looking at the feet), as follows: beginning at lowest C run the toe of the left foot along the front edge of the sharp keys until the toe slips in the space between D sharp and F sharp—this will guide to E and F—continue the toe along the front of the sharp keys until the foot slips into the space between A sharp and C sharp—this will guide to B and C. Continue to the top of the pedal board, thus becoming familiar with the position of the various open spaces representing E and F and B and C. At first use the left foot for the lower half of the pedal board and the right foot for the upper half, though of course it will be necessary later to find the pedal keys with either foot. After thus becoming familiar with the pedal board practice the first exercise under heading "Exercises for finding pedal keys by feeling with the toes, without looking at the feet." After the first exercise has been thoroughly prepared, practice those following under the same heading, **always legato and without looking at the feet.** It will now be necessary to find pedal keys other than B and C and E and F. A few illustrations will guide the pupil to find these additional keys. To find D place the toe in the space covering B and C, pull the toe around the front of the C sharp key until it rests on D. To find G place the toe in the space covering E and F, pull the toe around the front of the F sharp key until it rests on G. To find A place the toe in the space covering B and C, and pull the toe around the A sharp key until it rests on A.

In connection with these pedal exercises practice those for the hands alone, marked "Exercises for manual touch" and those under the heading "Exercises for the practice of independent movement of the hands, on two manuals." Practice slowly, carefully, and with a decided up and down motion of the fingers, **ALWAYS LEGATO.**

### Good Pedal Exercises

After the student is able to find promptly any key on the pedal board, proceed to the pedal exercises immediately following those for finding the keys, to secure flexibility and become familiar with intervals. Having mastered these the next step is to practice

the exercises for passing one foot back of the other under the heading "Scale-passages on Pedals." After finishing these and the exercises marked "Toe and Heel" the student may attempt to play the two-part exercises for left hand and pedals and right hand and pedals "Easy exercises for giving independence of movement to hands and feet." Follow these with "Easy Trios for producing independence of hands and feet, and "Trios embodying the previous work done."

Up to the point of playing the Trios, the registration given above will be sufficient. For trio playing on two manuals and pedals, a different registration is desirable, the best effects being obtained if tones of contrasting colors or qualities are used on the manuals. The following registration is suggested:

Great Organ—Melodia or Flute 8'.

Swell Organ—Oboe or string tones 8'.

Pedal Organ—Bourdon 16' and a soft 8' stop if available.

If a soft 8' stop is not available couple one of the manuals to pedal.

These trios may be varied by playing some of them left hand on the Great Organ, right hand on the Swell Organ, and others left hand on the Swell Organ, right hand on the Great Organ.

### Acquiring Smoothness

As was stated earlier, one of the two important attainments necessary to secure smoothness in playing the organ is the ability to substitute one finger or set of fingers for another finger or set of fingers. This can be accomplished by practicing the exercises which are inserted for that purpose, under the heading "The Legato Style" and the various exercises immediately following. These should be supplemented by the Chorales and Hymn-tunes appearing under that head, played first hands alone, with substitution of fingers, then with pedals, and lastly with the melody played as a solo, the left hand playing the alto and tenor parts on another manual with softer stops, the bass part being played on the pedals.

—Reprinted from *The Etude*, Sept. 1918.

## SAN FRANCISCO EASTER

ST. FRANCIS OF ASSISI CHURCH  
Miss M. Ryan, Organist

Proper of Mass  
Ordinary

Gregorian  
W. J. Marsh

## THE OLDEST EUCHARISTIC HYMN

By REV. T. A. MURPHY, C.S.S.R.

(Reprinted from "The Irish Ecclesiastical Record," August, 1935.)

FATHER THURSTON, S.J., has drawn attention to the fact that we Irish possess the oldest Eucharistic hymn in the world. It is a hymn which was sung all over Ireland in long centuries gone by, and which was chanted by the Irish monks of old as they went, wanderers for Christ's sake, all over the then known world. There is no reason why the hymn should not be revived—there are many reasons why it should. Its story (and it has an interesting story) may be briefly told.

### PIUS XI and the HYMN

Pius XI was for many years official librarian of the great Ambrosian Library in Milan. Under his care were precious Irish manuscripts which were transferred to Milan in the year 1606 from the monastery of St. Columbanus at Bobbio. The Pope, while librarian, had these manuscripts placed in glass-covered mahogany cases, where they are easily available to students. The best known of these treasures is labelled "Antiphonarium Benchorense"—the Antiphonary of Bangor, County Down—and in this is found the most ancient Eucharistic hymn now extant, the *Sancti Venite*.

### Irish SAINTS and the HYMN

The Bangor antiphonary was compiled in the decade between 678 and 688, as internal evidence clearly shows. It was taken from Bangor to Bobbio, probably by the monk Dungal about the year 834. It is, of course, a compilation, and the hymns in it are more ancient than the book itself.

The *Sancti Venite* has been always attributed to St. Seachnal (or Seachlan), which is the Irish for of Secundus. According to the recent *Life of St. Patrick*, written by Professor Eoin MacNeill, St. Secundus was one of the three Bishops sent from Gaul to assist St. Patrick in his work for the conversion of Ireland. The church to which his see was attached was built within a good hour's walk from Tara, and still bears his name Domnach Seachlainn (in English Dunslaughlin). "One of the most frequent of Irish personal names," writes Professor MacNeill, "is Maol-Seachlín, meaning one dedicated to St. Secundus,"

Malachy is the modernized form of Maol-Seachlín.

The *Leabar Breac* gives the *Sancti Venite* a heavenly origin. Describing a meeting of St. Patrick and St. Secundus at Dunslaughlin, near the church of the latter saint, the author of the *Leabar Breac* wrote: "Whilst they were going round the cemetery they heard a choir of angels singing around the Oblation in the church; and what they sang was the hymn beginning *Sancti Venite, Corpus Christe sumite*. Hence this hymn is sung in Ireland, when one goes to the Body of Christ, from that time forward." Having quoted this extract in her book, *The Blessed Eucharist in Irish History*, Dr. H. Concanon asks: "By whom was the hymn sung?" And she thus answers the question: "Apparently by the congregation, and the circumstance emphasizes the close way in which the laity of ancient Ireland (as elsewhere) was identified with the sacred Action that had the Altar for its centre." The *Leabar Breac* undoubtedly confirms this opinion when it testifies that the *Sancti Venite* was always sung at the Communion of the Mass in all the churches of Ireland.

### The HYMN in TRANSLATION

In that interesting study, *A Recall to Dante*, warning is given against translating poetry in one language into poetry in another language. If a reader does not understand the language in which a poem is written, the only way to appreciate it is to read it in a good prose translation. Denis Florence MacCarthy has translated the *Sancti Venite* into English verse, and so has Dr. Neale, an Angelican hymnologist. But metrical translations fail to give a good idea of the original, for the exigencies of metre demand too much freedom with the thought and expression of the poem translated. For the benefit of those who may not understand Latin of the *Sancte Venite*, a translation is given here, therefore, not in verse, but in prose. And it is the beautiful prose of Cardinal Moran.

Sancte venite,  
Christi Corpus sumite;  
Sanctum bibentes,  
Quo redempti sanguinem.

Salvati Christi  
Corpore et sanguine,  
A quo refecti,  
Laudes dicamus Deo.

Hoc sacramento  
Corporis et sanguinis,  
Omnes exuti  
Ab inferni faucibus.

Dator salutis,  
Christus Filius Dei,  
Mundum salvavit,  
Per crucem et sanguinem.

Pro universis  
Immolatus Dominus,  
Ipse sacerdos  
Existit et hostia.

Lege praeceptum  
Immolari hostias;  
Qua adumbrantur  
Divina mysteria.

Lucis indultor  
Et salvator omnium,  
Praelaram sanctis  
Largitus et gratiam.

Accedant omnes,  
Pura mente creduli,  
Sumant aeternam  
Salutis custodiam.

Sanctorum custos  
Rector quoque Dominus,  
Vitae perennis  
Largitor credentibus.

Caelestem panem  
Dat esurientibus;  
De fonte vivo  
Praebet sitientibus.

Alpha et Omega  
Ipse Christus Dominus  
Venit, venturus  
Judicare homines.

Approach, you who are holy,  
Receive the Body of Christ,  
Drinking the Sacred Blood  
By which you were redeemed.

Saved by the Body  
And the Blood of Christ,  
Now nourished by it.  
Let us sing praises unto God.

By this sacrament  
Of the Body and Blood,  
All are rescued  
From the power of Hell.

The Giver of Salvation,  
Christ, the Son of God,  
Redeemed the world  
By His cross and Blood.

For the whole world  
The Lord is offered up;  
He is at the same time  
High-priest and Victim.

In the law it was commanded  
To immolate victims;  
By it were foreshadowed  
These sacred mysteries.

The Giver of all light  
And the Saviour of all,  
Now bestows upon the holy  
An exceeding great grace.

Let all approach,  
In the pure simplicity of faith;  
Let them receive the eternal  
Preserver of their souls.

The guardian of the saints,  
The supreme Ruler and Lord,  
The Bestower of eternal life  
On those who believe in Him.

To the hungry gives to eat  
Of the heavenly Food;  
To the thirsty He gives to drink  
From the Living Fountain.

The Alpha and Omega,  
Our Lord Christ Himself  
Now comes; He who shall one day  
come  
To judge all mankind.

#### The MUSIC of the "SANCTE VENITE"

The writer has often been asked what the music is for the *Sancti Venite*. The late Dr. Grattan Flood discovered the following melody for it in an 18th century manuscript. It appears as No. 50 in *Danta De*.

The beauty of this haunting piece of music will be felt by those competent to judge. Some skilled modern musicians may write other music for the words; there is no reason why they should not. But the hymn should be sung in the original Latin, and not in translation. Thus it was sung long ago.

As to the thought expressed by St. Secundus—it will be seen at once—that the teaching of our holy Faith was as clear and explicit in the time of St. Patrick as it is today. Truth does not change. The verses may be used as a thanksgiving prayer after Communion now, just as they were fifteen-hundred years ago. The sentiments of the

(Continued on page 246)



## OUR MUSIC THIS MONTH

### O Sacrum Convivium — G. Croce

Choirmasters say that there are few settings of this text which are really worthwhile. This setting was selected by Rev. Leo Rowlands, O.S.F.C., a Priest from Wales, England, who is now active in Providence, R. I. choir work. He conducts a Choral Society made up of singers from the Providence Catholic Churches, and this is one of the numbers recently adopted by this chorus. It is the first of a series of Polyphonic choruses for S.A.T.B. to be published under the Editorship of Father Rowlands. Most of these proposed pieces will be works which are not now available in S.A.T.B. arrangements, so there will be no duplication of presently available polyphonic music.

A word about Croce:—born about 1560, died May 15, 1609. A Priest. Known as the "Archmusico of San Marco, Italy, where he was Director of the Cathedral music at the time of his death. Composed secular as well as sacred music.

The Editor: studied Piano under York Bowen, Composition under Frederick Corder, both at the Royal Academy of Music, England. Singing under Wm. Emery. Received into the Catholic Church in Nov., 1914. Served in British Army 1914-1918. Entered Order of St. Francis 1929, Ordained 1926, came to U. S. 1935.

Typical of classic polyphony each part has its own melodic theme, worked out perfectly. Expression marks are minimized as each choirmaster usually has his own ideas on phrasing. Not easy music, but the type which all authorities agree is essentially liturgical where a departure from the Gregorian is desired.

### Jubilate Deo — Joseph J. McGrath

Here is another of a new series of short practical motets by one of the very best native born American composers of Catholic Church music. How few good "Jubilate's" there are. Singenberger's, Mozart's, and Aiblingen's have had the call for years, with Kornmueller's now and then being used for festival programs, by S.A.T.B. choirs.

### Ave Maria — O. P. Endres

During the month of May, this prayer has many special renditions accorded to it. For Colleges and Convents this setting was made by a prominent musician of Madison, Wisconsin. A recent composition "Crux Ave Benedicta" by this composer for S.S.A., met with favor in these columns. There is only one S.S.A.A. "Ave Maria" on the White List, showing that like the other pieces in this month's issue of our magazine, our music is designed to fill voids in music libraries, and not to add more settings to already overcrowded sections.

### On This Day O Beautiful Mother — Sr. M. Cherubim

This hymn has been taken from a collection of four favorite hymns to Our Lady, the music of which was composed by Sister Cherubim. Many have complained about the character of the old familiar settings of such texts as "Daily Daily Sing To Mary," "Mother Dear O Pray For Me," and this hymn. By making available new settings the composer is helping those who wish to get away from the undesirable music of the old hymnals.

# O Sacrum Convivium

Edited by Leo Rowlands  
O.S.F.C.

GIOVANNI CROCE  
1560-1609

Andante

*p*

SOPR. *p*  
O sa - crum — con - vi - vi - um, in quo Chri -

ALTO *molto sost. p*  
O sa - crum con - vi - vi - um, in quo

TENOR *molto sost. p*  
O sa - crum — con - vi - vi - um, in — quo Chri -

BASS *molto sost. p*  
O sa - crum con - vi - vi - um in quo Chri - stus su - mi -

ORGAN  
(Practice only)

*mf* *cresc.*

stus, in quo Chri - stus sú - mi - tur; in quo Chri - stus sú - mi -

Chri - stus sú - mi - tur, in quo Chri - stus sú - mi - tur; in quo Chri -

- stus sú - mi - tur, in — quo Chri - stus sú - mi - tur; in — quo Chri -

tur, in quo Christus sú - mi - tur, in quo Chri - stus

*mf*

tur re - có - li - tur me - mó - ri - a pas - si - ó - nis e - -

*mf* *mf*

- stus sú - mi - tur, re - có - li - tur me - mó - ri - a pas - si - ó - nis e - -

*mf* *f*

stus sú - mi - tur, pas - si - o - nis e - jus, pas - si - ó -

*mf* *mf*

sú - mi - tur, re - có - li - tur me - mó - ri - a pas - si - ó - nis e -

*mf* *rit. e dim.* *Più mosso* *f*

jus, pas - si - ó - nis e - - jus; mens, mens

*mf* *f > legato*

jus, pas - si - ó - nis e - - jus; mens im - plé - tur

*dim. mf >* *f > legato*

nis e - jus, pas - si - ó - nis e - - jus; mens im -

*f >* *dim.* *f > legato*

jus, pas - si - ó - - - nis e - jus; mens im -

im- plé- tur grá- ti- a, et fu- tú - - - rae

im- plé - tur grá- ti- a, et fu - tú - rae

plé - tur grá- ti- a, et fu - tú - rae, et fu - tú- rae

plé - tur grá- ti- a, et fu- tú - - - rae

Vivo

*rit.* *p*

gló-ri-ae no - - - bis pi - gnus da - tur. Al- le- lú - ia,

gló-ri-ae no - - - bis pi - gnus da - tur. Al- le- lú - ia,

gló-ri-ae no - - - bis pi- gnus da - tur. Al- le- lú -

gló-ri-ae no - - - bis pi- gnus da - - - tur. Al- le- lú -

*p*

*p*

*p*

\* From Septuagesima to Paschaltide the Alleluias must be omitted.



# Jubilate Deo

JOSEPH J. McGRATH  
Op. 21, No. 1

**Joyfully - Allegro**

SOPR. *f* Ju - - - bi - la - te De - o o - - - *rin. f.*

ALTO

TENOR *f* Ju - - - bi - la - te De - o o - - -

BASS

ORGAN  
ad lib. *f* Sw. *Gt.*

Man. Ped.

- - - mnis ter - ra: Ju - - - bi - la - te De - o

- - - mnis ter - ra: Ju - - - bi - la - te De - o

*f* Sw. *Man.*

*mf*

o - - - - - mnis ter - ra: Ju - bi - la - te

o - - - - - mnis ter - ra: Ju - bi -

Gt.

Ped.

Ser - vi - te Do - mi - no in lae - ti -

o - mnis ter - ra:

la - te Ser - vi - te Do - mi - no in lae - ti -

o - mnis ter - ra: Ser - vi - te in lae - ti -

*mf* ti - a: In - tra - te in con - spe - ctu e - jus in - tra -

*mf* ti - a: In - tra - te in con - spe - ctu e - jus in - tra -

*mf*

Man. Ped. Man.

te in con-spe-cto e - jus in ex - ul - ta -

te in con-spe-cto e - jus in ex - ul - ta -

Ped.

*Quasi Adagio* *Man.*

ti - o - ne, qui - a Do - mi - nus ip - -

ti - o - ne, qui - a Do - mi - nus ip - -

Ped.

se est De - - us, ip - se est De - - us.

se est De - - us, ip - se est De - - us.

*ff*

Ped.



# Ave Maria

For Four Women's Voices

O. P. ENDRES

*Andante moderato*

SOPR. I-II *p* A - ve Ma - ri - a, *mf* gra - ti - a ple - na!

ALTO I-II *p* *mf*

ACCOMP. *ad lib.* *p* *mf*

Do - mi - nus te - cum Be - ne - di - cta tu in mu - li - e - ri - bus. *rit.*

Et *p* Et be - ne - di - ctus, be - ne - di - ctus *f* fru - ctus ven - tris tu - i

*pp* *f* *p* *rit.* *f a tempo-poco a*

Je - sus, Je - sus, fru-ctus ven-tris Je - sus. San - cta Ma -

*pp* *f* *p* *rit.* *f*

*pp* *f* *p* *rit.* *f a tempo*

*poco accel.* *mf*

ri - a, Ma - ter De - i, o - ra pro no - bis,

*mf*

*mf*

*ff* *rit.*

o - ra pro no - bis pec - ca - to - ri - bus.

*ff* *rit.*

*ff* *rit.*

*Primo tempo*

*pp* *mp*  
 San - cta Ma - ri - a, Ma - ter De - i,

*Primo tempo*

*pp* *mp*

*f*  
 o - ra pro no - bis nunc et in ho - ra

*f*

*mf* *pp*  
 mor - tis no - strae. A - men. A - men. A - men.

*mf* *pp*

*mf* *pp*

# On this day, O Beautiful Mother

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

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

SISTER M. CHERUBIM, O. S. F.

Op. 38, No. 10

*mf*

1-4. On this day, O beau-ti-ful Mother, On this day we give thee our love

*mf*

S. A. *mf*  
ORGAN (Connect repeated notes)  
T. B.

Near thee, Ma-don-na, fond-ly we hov-er, Trust-ing thy gen-tle care to prove.

*mf* *mf*

1. On this day we ask to share, Dear-est Moth-er, thy sweet care;  
2. Queen of an-gels, deign to hear, Lisp-ing child-ren's hum-ble prayer;  
3. Rose of Sha-ron, love-ly flow'r, Beau-teous bud of E-den's bow'r;  
4. Fast our days of life are run, Soon the night of death will come;

*mf* *mf*

S. A. *mf*  
T. B.

Aid us, ere our feet a - stray, Wan - der from thy guid - ing way.  
 Young hearts gain, O Vir - gin pure, Sweet - ly to thy - self al - lure.  
 Cher - ished li - ly of the vale, Vir - gin Moth - er, Queen, we hail!  
 Tow'r of Strength in that dread hour, Come with all thy gen - tle powr.

On this day, O beau - ti - ful Moth - er, On this day we give thee our love. Near thee, Madon - na,

fond - ly we hover, Trust - ing thy gen - tle care to prove, Trust - ing thy gen - tle care to prove.

## Question and Answer Box

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

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



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Questions submitted in March, 1936:

*"Is it allowed to blow the bugles during the Elevation as, I am told, they do at St. Peter's in Rome when the Pope pontificates? If there, why not here?"*

A. Your argumentation does not sound respectful.—Rome is the centre of the Catholic World, and St. Peter's Dome is unique in many respects. When the Supreme Pontiff officiates amid regal pomp, extraordinary features are fully in place. Thus the Pope is not permitted to enter his cathedral on foot, immemorial etiquette requires that he be carried on the "*sedes gestatoria*." The moment he enters, the silver trumpets announce his coming.—Again at the Elevation, the silver trumpets sound forth solemn strains of sacred music, sustained and sweet. The effect is unique owing to the vast dimensions of the Dome. Considering the fact that an immense crowd is in attendance at such state-occasions, we realize the necessity of these signals for general orientation.

For other churches throughout the Catholic World a wise regulation is contained in the *Motu Proprio* of Pope Pius X. "In some special cases," the Pope says, "within due limits and with proper regards, other instruments (*than the organ*) may be allowed, but never without the special license of the Ordinary, according to prescriptions of the "*Caeremoniale Episcoporum*."—It is strictly forbidden to have bands play in church, and only in a special case, and with the consent of the Ordinary, will it

be permitted to admit wind instruments."

Anything like bugle calls in the modern sense of the word is forbidden. The music to be played with the Bishop's permission must be sacred and sustained; the playing itself must be refined and truly artistic.

*"In regard to the intonation of the Credo, is the priest obliged to use the one and only one given in the Missal, or may he take the one which corresponds to the Credo about to be sung by the choir?"*

A. The priest is at liberty to take the intonations inserted in the Appendix of the Missal. Among these intonations is found the special melody for *Credo* No. 3 of the Vatican Kyriale. This *Credo* is generally sung with the Angel Mass (*Mass No. 8 of the Vatican Kyriale*.)

*"Is it any harm for me to attend Sacred Music Programs given in Protestant Churches?"*

A. There is no harm for you as long as no religious services are connected with such concerts, which might expose you to the danger of perversion.

*"Is it permissible to give sacred concerts in a Catholic church?—We have selected a sacred cantata, "Olivet to Calvary," by J. H. Maunder, to be rendered on some evening during Lent."*

A. It is not permissible to give a sacred concert without the express permission of the Bishop.

When permission is asked, the complete program must be submitted to the Diocesan Music Commission.

With regard to the sacred cantata "*Olivet to Calvary*," by J. H. Maunder, we regret to say that, while the music is not objectionable, the text is offensive to the Catholic mind. We quote from the synopsis given in the *Preface*. "Part second opens with the Supper of the Passover, at which Jesus washes His disciples' feet, and gives to His friends the new commandment of love for one another as the sign of true discipleship." The Institution of Holy Eucharist is passed over in silence, and thus the real gem has been broken out of its setting.

"We have been wondering if it be correct that we sing Credo No. 3 in four parts. The Mass we sing is composed for four male voices; above the Credo is the legend 'Taken from the Vatican Kyriale.' We have attempted to sing it in four parts, but it sounds rather strange."

A. The legend above the Credo: "*Taken from the Vatican Kyriale*" means to say that the composer did not set the Credo to four-part music, but preferred to insert the unison chant melody of Credo No. 3, as given in the Vatican Kyriale or Graduale.

Gregorian Chant is essentially unison; it is spoken music, which means, it moves along like solemn reading. This lively, unimpeded movement creates its own harmony. The harmonization which the composer has added to the chant melody is intended for the organ only. If you sing the Mass in Advent or Lent, you ought to omit the accompaniment (*provided the singers are able to carry the melody*), and render the Credo in constant alternation between two groups of singers, as marked in the copy: "*First chorus*" and "*Second chorus*."

Any attempt to sing the harmonic

parts will prove disastrous. First of all the melody will get lost or covered up, but what is still worse, the movement will be retarded so that you seem to get nowhere.

An illustration will make this clear.—Chant melody has been compared to a hero, ready for battle; he moves with greatest freedom and tolerates no impediment.—Chant melody sung in harmonic parts has been compared to a queen, loaded down and hampered by ceremonial garments, which barely allow her to move.

"I have listened to jazz-bands and was bewildered; some instruments emitted animal noises. The young people seemed to enjoy the performance as a huge joke, but older and serious-minded people shook their heads and said Surely, there is something wrong with that music."

A. Yes, there is something wrong with that music. It is a perversion, an incredible downfall into the slums. What formerly was on top, is now at the bottom, and what was lowest is uppermost. The violins and beautiful melody have been dethroned, drums and traps have usurped the supremacy. Instead of a soulful, wavelike melodic theme, there is endless jerking and halting.

A well-informed authority, referring to jazz-bands, has the following to say: "Turning to the dance halls for which the jazz band provides the music we find a big contrast between now and the old days. Formerly the dancers were at least *doing* something all the time in the way of healthy exercise. Now-a-days the dancers move but little, and languidly. They are not so much dancing as passively surrendering themselves to a voluptuous mood—an atmosphere, to which the strange noises of the band, the turning up and down of the lights, the changing colors of the '*limes*,' the insistent urge of the drums (*low pitched, furtively importunate and sinister, like*

*a diabolical whisper*), all contribute an element of sensuousness and unreality. . . . The crooner's ditty throws a dismal light on this dangerous performance:

"Sweetheart, You have me spell-bound, Bewildered by your charms. Heaven—or hell-bound, I must be in your arms."

The love songs of old that used to concern themselves with ideals, are now confined to rhapsodising about corporeal charms."

We recommend to our correspondent a careful perusal of "*Voodooism in Music*," by Sir Richard R. Terry (*Burns Oates & Washburn*, 1934), from which the above quotation has been taken.

"Which should be the attitude of Catholics towards the demoralizing influence caused by jazz-music?"

A. For every Catholic the program of life is laid down in the sacred Baptismal vows. These vows imply a sustained rejection of Satan's works and pomps. Unquestionably Satan is resourceful in devising new allurements by which to entrap those that are not watchful. If by a spoonful of honey more flies are caught than by a barrel of vinegar, what wonder if he presses enticing music into his special service?—We have reference to jazz as a system which the unthinking masses embrace as harmless sport or huge joke. It certainly is neither; on the contrary, it is a sweet poison which diminishes man's will power in proportion as it reinforces the lower instincts of our fallen nature. Hence from a religious standpoint we cannot strongly enough denounce this form of music. In particular we would say that teachers and educators, parents and guardians, can no longer afford to ignore this modern pest. Holy Church, through her priesthood, has a

sacred duty to enlighten the faithful concerning the fatal consequences and personal risk, which in a way resembles that of the opium eater and the dabbler in spiritistic practices.—Like self-love, this modern enemy betrays his victims with a tender embrace and a sweet kiss.

"What particular means seem to have been devised by Divine Providence to fortify the member of Holy Church?"

A. When the saintly Pope Pius X broke down the Jansenistic barriers and laid open the way to daily Communion, not only to adults but even to little children, enlightened men beheld in this unheard-of policy a heaven-sent fortification against approaching evils. Even as in pagan Rome the first Christians were privileged to keep Holy Eucharist in their own homes for the moment of imminent danger, so (*they felt*) Holy Church would again summon her children to the Eucharistic Banquet, in order to be fortified against modern paganism.

With regard to music in particular, the same Pope opened a new era. At a time when (*seemingly*) men had lost good judgment and healthy taste and were loath to heed ecclesiastical warnings, like another Elias, this man of fire (*whose motto was "ignis ardens"*), cast the burning torch of holy indignation into the stacks of operatic, shallow and silly church music and made a huge bonfire. Nor was this all. "We command in the fulness of our Apostolic power (*he said*) that all return to the holy melodies of old, which now have been so happily restored."—The stunned Catholic World distinctly heard in these words the clinking of St. Peter's keys. It set to work, and is still at work, to carry out this solemn bidding.

A special blessing and heavenly protection is due to all who manifested so much good will.



## GREGORIAN MUSIC CHARTS

Large size, for classroom use, these charts are invaluable for beginners' groups in chant. Three charts in all.

Approved by letter from Rev. Norman Holly, while he was Secretary of the Pontifical Plainsong Commission.

Highly endorsed by letter from Dom Mocquereau, O.S.B.

The current interest in Gregorian renews the demand for these—the original Charts used in this country, after the Motu Proprio. Price \$1.00 net, for each chart.

### GREGORIAN MUSIC CHART DIAGRAM of the EIGHT MODES

Authentic		Plagal		Authentic		Plagal		Authentic		Plagal	
G—5—Sol						VIII—4—Fa		VII—4—Fa			
F—4—Fa				VIII—3—Mi		VII—3—Mi		VI—3—Mi			
E—3—Mi				VII—2—Re		VI—2—Re		V—2—Re		VIII—2—Re	
D—2—Re	VIII—2—Re			VI—8—Do		V—8—Do	VIII—8—Do	IV—8—Do		VII—8—Do	
VII—C—8—Do	VII—8—Do			V—7—Si		VIII—7—Si	IV—7—Si	III—7—Si		VI—7—Si	
VI—B—7—Si	VI—7—Si			V—6—La		VII—6—La	III—6—La	VI—6—La		V—6—La	
VI—A—6—La	V—6—La	VIII—6—La		IV—6—La		VII—6—La	III—6—La	VI—6—La	II—6—La	V—6—La	
V—G—5—Sol	IV—5—Sol	VII—5—Sol		III—5—Sol		VI—5—Sol	II—5—Sol	V—5—Sol	I—5—Sol	IV—5—Sol	
IV—F—4—Fa	III—4—Fa	VI—4—Fa		II—4—Fa		V—4—Fa	I—4—Fa	IV—4—Fa		III—4—Fa	
III—E—3—Mi	II—3—Mi	V—3—Mi		I—3—Mi		IV—3—Mi		III—3—Mi		II—3—Mi	
II—D—2—Re	I—2—Re	IV—2—Re		III—2—Re		II—2—Re		I—2—Re		I—2—Re	
I—C—1—Do		III—1—Do		II—1—Do		I—1—Do					
B—7—Si		II—7—Si		I—7—Si							
A—6—La		I—6—La									
Modern Normal Scale	First Mode	Second Mode	Third Mode	Fourth Mode	Fifth Mode	Sixth Mode	Seventh Mode	Eighth Mode			
	DORIAN	HYPO-DORIAN	PHRYGIAN	HYPO-PHYGIAN	LYDIAN	HYPO-LYDIAN	MIXO-LYDIAN	HYPO-MIXO-LYDIAN			

### GREGORIAN MUSIC CHART

Normal Major Scale

<p style="text-align: center;"><b>AUTHENTIC MODES</b></p> <p style="text-align: center;">1st Mode D (b)</p> <p style="text-align: center;">3rd Mode D (b)</p> <p style="text-align: center;">5th Mode D (b)</p> <p style="text-align: center;">7th Mode D</p>		<p style="text-align: center;"><b>PLAGAL MODES</b></p> <p style="text-align: center;">2nd Mode F D</p> <p style="text-align: center;">4th Mode F D (b)</p> <p style="text-align: center;">6th Mode F D (b)</p> <p style="text-align: center;">8th Mode F (b) D</p>
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McLAUGHLIN & REILLY CO., Boston

## TO COUPLE OR NOT TO COUPLE?

By CHARLES N. BOYD

**I**N THE days when tracker actions were universal, couplers were a fearful and wonderful adjunct for the player. Only those organists with strong, tireless fingers dared risk the key resistance the couplers of those instruments involved. Now, with modern actions, every organ is provided with an array of unison, sub, and super couplers, which add nothing to playing difficulties and often add much to the musical effectiveness of the performance. But, since couplers are mechanical devices and not "speaking" stops, their value is sometimes underestimated by the player.

The "Swell to Great unison" (8') coupler, is the manual coupler most often used, sometimes without due consideration. If, as sometimes happens, the Great organ is equipped with only one or two stops of rather thin tone, the player may do well to couple frequently to the Swell in order to borrow some desirable tone qualities from that manual. Furthermore, there is a possibility of shading which is denied when no pipes of the Great organ are enclosed.

With a fully equipped Great organ there is no reason for the invariable use of the Swell-coupler at 8' pitch. With the super-octave coupler the situation is different. A fair amount of tone on the Great organ may be brightened most advantageously by coupling some Swell stops of appropriate tone at the upper octave. This procedure is often preferable to the use of the heavier four-foot stops found on some Great organs, and is frequently desirable in hymn-tune playing for congregational singing, where the control of the brighter tone by the Swell shutters is welcome. The sub-octave coupler finds much less frequent use under these circumstances, as the lower octaves thicken the tone to or past the danger point.

### Interest in Variety

The 16' coupler is frequently useful on solo melodies of medium or high range. In orchestra such a melody is sometimes assigned to violin or flute with a clarinet in the lower octave, or to violins with violas, violoncellos, or a wind instrument in the lower octave.

On two-manual organs the player cannot afford a tone quality for each octave, as he

might on a three-manual instrument, but the use of the same quality in the lower octave is often preferable to a thinner eight-foot solo. The player needs to give careful attention to the use of the 4' coupler for solo melodies or combinations. Sometimes a better effect is obtained by using a single four-foot stop, which means relatively less tone in the upper octave than the four-foot coupler which duplicates each eight-foot stop in its upper octave.

Some pleasant effects are possible with eight-foot stops on one manual coupled to one or more light string stops in the upper octave of another manual. A registration so popular with many players that it is sometimes over-used is a soft string stop or combination with both 16' and 4' couplers drawn on the same manual, suggesting the effect of divided strings in the orchestra. As a rule this device should be restricted to harmonies which remain fairly well in the middle of the keyboard. For the best effect, the harmonies should be comparatively simple, consisting mostly of triads and their inversions; no sharp discords.

### Do Not Neglect Experimenting

One of the best suggestions to any inquiring organist would be to try out the effect of the couplers, singly and in combination, with all sorts of speaking stops, also, singly or in combination. In this way the possibilities of a small organ may be extended considerably, especially if the player remembers that it is sometimes allowable to play a passage an octave higher than it is written, using 16' couplers, or an octave lower than written, using 4' couplers. With three- or four-manual organs the possibilities are practically limitless, using the devices suggested above, and borrowing stops from another manual at 16', 8', and 4' pitches with the dual object of combining tone qualities and pitches.

In trying out these combinations the use of the Swell shutters should always be kept in mind. A combination with closed shutters may be absolutely ineffective, but made valid by opening one set of shutters more or less.

—The Etude

### DR. SCHREINER 57 YEARS AT ST. JOHN'S, ORANGE, N. J.

The April "Diapason," notes among its news items that Dr. F. C. Schreiner, of St. John's Church, Orange, N. J., recently observed his 75th birthday.

Dr. Schreiner became full professor at Seton Hall College, South Orange, in 1885. He succeeded his father at the organ in St. John's Church, and he has been 57 years at this post.

### JOSEPH BONNET TO GIVE COURSE IN BOSTON

The famous French Organist and Catholic Church musician, Joseph Bonnet, is to give a five weeks' course at Boston University, beginning July 6th, 1936.

This Master Class for Organists has been announced by the Boston University College of Music, and it is believed that many visitors will be attracted to Boston to enroll for this unusual opportunity of learning from one of the world's greatest organists.

### CASIMIRI "TERRA TREMUIT"

Sung by Sacred Heart Church Choir, Pittsburgh.

Mr. Edgar Bowman, Conductor of the renowned Sacred Heart Church Choir, Pittsburgh, Pa., performed the Casimiri "Terra Tremuit" (published in the Caecilia, 1932—February) at Easter. The rendition of this splendid Offertory by this famous choir was looked upon with great interest by church musicians.

### NEW MEMBER OF ROCHESTER CHURCH MUSIC COMMISSION

Father Benedict Ehmann, of Rochester, N. Y., who has been pursuing studies of the Chant at the Pius X School in New York, was, in April, appointed by the Most Reverend Bishop Mooney, to membership on the Diocesan Church Music Commission.

### PAULIST CHOIR BROADCASTS HURLEY'S "INGREDIENTE"

On Wednesday evening, April 1, 1936, the famous Paulist Choir of New York City, directed by Father Finn, rendered the "Ingrediente," by Edmund G. Hurley, former

director of the Paulist Choir. This composition appeared in THE CAECILIA, in January, 1935.

### MUSIC FOR PROFESSION OF VOWS AND RECEPTION CEREMONIES

An increasing number of compositions are appearing for the observances of Profession of Vows, and Receptions into Religious Orders.

Father Bonvin's "Receive This Holocaust" has long been well known. It is for unison or two part singing.

Sister Cherubim recently composed a "Veni Sponsa Christi" and "O Deus Ego Amo Te" for three women's voices.

"In Te Speravi," a solo for Weddings, by Rene Becker, has been accepted where a solo is to be rendered, and a hymn "Consecration" (In Lowly Adoration) privately published has also been used frequently.

"Vocation," a Duet or two-part chorus, is another number with English words suitable for this occasion, as is "Here Is My Heart," a composition by Shepherd.

## The Book of The Year!

For Pastors, Choirmasters  
and Organists



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By Rev. Geo. V. Predmore

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NEW MUSIC IN LIBRARIES OF  
FRENCH CHURCHES

## PARIS: Baslique Notre-Dame.

Messe Salve Regina	Erb
Messe Cantate Domino	Cosset
Messe de Sainte Jeanne d'Arc	Nibelle
Messe de Sainte-Cécile	Chérion
Beati qui habitant	Rameau
O salutaris	De la Rue
Ave verum	Nibelle
Ave Maria	Listz
Maria mater gratiae	Letorey
Tantum ergo	Bruckner
C'est l'agneau de Dieu	Praetorius
Le ciel étoilé	Haydn

## VERDUN: Cathédrale.

Adoro te	Ribollet
Tu es Petrus	Pineau
Christus vincit	Noyon
Adoremus	Quignard

## BESANCON: Sainte-Madeleine.

Messe du Saint-Rosaire	Chérion
Ave Maria	Erb
O vos omnes	Vittoria
Chant de triomphe	Noyon

## TARBES: Paroisse Saint-Jean.

O bone Jesu	Palestrina
O Jesu Christe	Van Berchem
Beati qui habitant	Rameau
Recueillement	Mendelssohn

## CANNES: Schola Notre-Dame d'Esperance.

Psaume Beati omnes	Lalande
Psaume 116	Nibelle
Près du fleuve é tranger	Niedermeyer

## LAON: Cathédrale.

Messe brève	Noyon
O salutaris	De la Rue
Magnificat	Vivet-Gabrieli
Chant triomphal	Altenbourg

## PARIS: Saint-Honoré-d'Eylau

Messe Salve Regina	Erb
Missa choralis	Listz
Messe Cantate Domino	Cosset
Tantum ergo	Bruckner
Beati qui habitant	Rameau
Ave verum	Mozart
De profundis	

## PARIS: Saint-Francois-de-Sales.

Messe de Sainte Jeanne d'Arc	Nibelle
Ave verum	
Pie Jesu	
Beati qui habitant	Rameau
O sapientia	Lulli
Quae est ista	Lallouette

## LE MANS: Paroisse Saint-Pavin.

Messe de Notre-Dame	Wambach
O Domine Jesu	Palestrina
Tantum en fa	Bach

## SAINT-POL-DE-LEON (Finistère).

C'est l'Agneau de Dieu	Praetorius
Gloire au Roi de gloire	Ueberlee
Tout l'univers	Mendelssohn

## ALEGRIA (El Salvador).

Cantate Domino	Noyon
Ave Maria	Arcadelt
Psaume 116	Nibelle
Hymne éternel	Planchet

## FEZ (Maroc).

Jesu Rex admirabilis	Palestrina
Maria mater gratiae	Aichinger
Tantum ergo	Ferro
Cor, arca legem	Ancien

## PROGRAMS

## CAMBRIDGE, MASSACHUSETTS

## ST. PETER'S CHURCH

Dr. Francis V. Murphy, Pastor.

Anne Fenton, Organist-Choir Director.

Prelude, Paschal Hymn Themes	
Vidi Aquam	Marsh
Proper of Mass	Tozer
Ordinary—Regina Pacis	Yon
Supplementary Offertory—	
Regina Coeli	Oberhoffer
Pascha Nostrum	Ravanello
Recessional—Christus Vincit	Nibelle

## CHICAGO, ILLINOIS

## ST. VINCENT'S CHURCH

Arthur C. Becker, A.A.G.O.

Organist and Choirmaster

Prelude—Christus Resurrexi	Ravenello
Processional—	
Christ the Lord is Risen Today	Goller
Altar Boys' Choir	
Vidi Aquam	Becker
Proper of the Mass	Tozer
Sequence—Victimae Paschali laudes	Gregorian
Missa Festiva	Montani
Offertory—Regina Coeli	Benedict
Hallelujah Chorus	Handel
Benediction of the Blessed Sacrament	
Ave Verum	Gounod
Tantum Ergo	Widor
Laudate Dominum	Gregorian
Postlude—	
Toccata from 5th Symphony	Widor

## PROGRAM FOR MAY CONCERT

Fr. Rowlands is giving a choral concert at the end of May. The newly-formed Providence Catholic Choral Club will give the following numbers directed by Rev. Leo Rowlands, O.S.F.C.:

1. Kyrie, Gloria and Santus from the Mass  
"Aeterna Christi Munera" Palestrina
2. Holy Week Group:  
"O Sacrum Convivium" Croce  
"Tenebrae Factae Sunt" Palestrina  
"Regina Coeli" C. Porta
3. "Salve Regina" Wm. Byrd  
"O Virum Mirabilem" (5-part) Peter Philips
4. "The Silver Swan" Orlando Gibbons  
"Now is the Month of Maying" Thomas Morley
5. "Mylecharaine" Manx Folk-Song  
"A Verse of Hate!" Leo Rowlands  
"My Love dwelt in a Northern Land" Elgar  
"Comes Kolyada" (8-part) Rimsky-Korsakoff

## CHICAGO, ILLINOIS

## PALM SUNDAY CONCERT

J. J. Hank, Director,

Marie G. Lawson, Organist

Choral numbers included Schubert's "Omnipotence," and the new "Ave Maria," by Arthur C.

Becker (which recently appeared in "THE CAECILIA"). Also an "O Bone Jesu," by Palestrina, "Tantum Ergo," by Montani, and the Gounod "Unfold Ye Portals."

## GREEN BAY, WISCONSIN

### PALM SUNDAY PROGRAM

St. Mary of The Angels Church  
Franciscan Theological Seminary Choir  
Rev. Angelus, O.F.M., Org. & Dir.

#### Blessing of the Palms

Hosanna; In Monte Oliveti; Sanctus; Benedictus; Pueri Hebraeorum;—Fiorentini.  
Occurrent Turbae; Turba Multa; Gloria laus; In-  
grediente;—Gregorian.

#### Mass

Asperges and Proper of Mass. Gregorian  
Missa "Salve Sancte Pater" Rev. Angelus, O.F.M.  
Turba Choruses. Ett.

### HOLY THURSDAY

#### Tenebrae Service

Matins: Psalms. Lamentations, Responsories: By  
Rev. Angelus, O.F.M.; Fiorentini; Stehle;  
Haydn; and Gregorian.

Lauds: Psalms—Recitativo  
Benedictus—Neubauer  
Christus Factus Est—Gregorian

### GOOD FRIDAY

#### Mass of The Presanctified

Turba Choruses Ett  
Passion, Improperia, etc. Gregorian

## LOS ANGELES, CALIFORNIA

### ST. BASILS CHURCH

Edward J. Whelan, Organist  
Easter Morning 6 A. M.

Prelude "O Rex Gloriam" McDonough  
Introit & Communion Falkenstein  
Gradual Zangl  
Offertory Wiegand  
Ordinary of Mass:  
"Missa Puisque J'ai" Di Lasso  
Postlude:  
"Lord God Our King" Beaulieu

## SYRACUSE, N. Y.

### EASTER

#### CATHEDRAL OF THE IMMACULATE CONCEPTION

Pontifical Mass—11 A.M.

Organ Prelude, Christus Resurrexit Ravanello  
Processional, Christ the Lord Is Risen Today  
—Traditional  
Introit, Resurrexi—Chant  
Kyrie, Missa Pontificalis McGrath  
Gloria, Missa Pontificalis McGrath  
Gradual, Haec Dies—Chant  
Sequence, Victimae Paschali—Chant  
Credo, Missa Pontificalis McGrath  
Offertory, Terra Tremuit—Chant

#### Supplementary—

O Filii et Filiae Cyr de Brant  
Sanctus, Missa Pontificalis McGrath  
Benedictus, Missa Pontificalis McGrath  
Agnus Dei, Missa Pontificalis McGrath  
Communion, Pascha Nostrum—Chant Traditional  
Processional, Ye Sons and Daughters—  
Postlude, Finale, Sixth Symphony Widor

### MOST HOLY ROSARY

Solemn High Mass, 11

Organ Prelude—Toccata Frescobaldi  
Processional—  
Jesus Christ Is Risen Today St. Gregory  
Vidi Aquam—Gregorian Liber Usualis  
Introit—Resurrexi Liber Usualis  
Kyrie, Gloria—Missa Parochialis McGrath  
Graduale—Haec Dies Liber Usualis  
Sequentia—  
Victimae Paschali Laudes Liber Usualis  
Credo—Missa Parochialis McGrath  
Offertory—  
Proper—Terra Tremuit Liber Usualis  
Supplementary—Regina Coeli More  
Sanctus, Benedictus, Agnus Dei—  
Missa Parochialis McGrath  
Communio—Pascha Nostrum Liber Usualis  
Recessional—Ye Sons and Daughters of  
the Lord St. Gregory  
Organ Postlude—  
Marcia Di Processione Ravanello  
Organist, James J. Walsh

### ST. ANTHONY OF PADUA

Solemn High Mass, 11:00 A.M.

Processional—Ye Sons and Daughters of the  
Lord Palestrina  
Vidi Aquam Chant  
Introit Resurrexi Tozer  
Kyrie—Missa Parochialis McGrath  
Gloria—Missa Parochialis McGrath  
Graduale—Haec Dies Tozer  
Sequentia—Victimae Paschali Chant  
Filiae Cyr De Brant  
Credo—Missa Parochialis McGrath  
Offertory (Proper)—Terra Tremuit Tozer  
Offertory (Supplementary)—O Filii et  
Sanctus—Missa Parochialis McGrath  
Benedictus—Missa Parochialis McGrath  
Agnus Dei—Missa Parochialis McGrath  
Communio—Pascha Nostrum Tozer  
Recessional—Christ the Lord Is Risen  
Today Montani  
The Processional, Recessional and Responses are  
sung by the Boys Sanctuary Choir, the rest of the  
mass is sung by the Senior Choir.

### ST. JOHN THE BAPTIST

High Mass

Organ Prelude Dubois  
Processional—  
Jesus Christ Is Risen Today Traditional  
Vidi Aquam Gregorian  
Introit—Resurrexi Fr. Laboure  
Kyrie, Gloria—  
Mass of St. Dominic Terry  
Graduale—Haec Dies Fr. Laboure  
Sequentia—  
Victimae Paschali Laudes Fr. Laboure  
Credo—Stella Matutina Carnevali  
Offertory—Proper:  
Terra Tremuit Fr. Nekes  
Sanctus, Benedictus, Agnus Dei—  
Mass of St. Dominic Terry

Communio—  
Pascha Nostrum  
Recessional—Alleluia  
Organ Postlude  
Organist, Peter Crowley

**ST. PETER (Italian)**  
High Mass, 10:30

Processional—  
O Filii et Filiae  
Vidi Aquam  
Introit—Resurrexi  
Kyrie, Gloria—  
Sanctae Familiae, Jesu, Marie, Joseph

Graduale—Haec Dies  
Sequentia, Credo—  
Victimae Paschali  
Offertory—Regina Coeli  
Sanctus, Benedictus, Agnus Dei—  
Sanctae Familiae  
Communio—Pascha Nostrum  
Organ Postlude—  
Song of Triumph

**Vespers**

Antiphons to Psalms—  
From Vespers of the Blessed Virgin  
and Psalms  
Organist, Mrs. Rose M. Tropea.

**PHILADELPHIA**

**EASTER**

**ST. FRANCIS DE SALES**

Processional, "O Filii et Filiae," Easter hymn;  
"Vidi Aquam," Gregorian; Proper of the Mass (in-  
cluding "Victimae Paschali"), Gregorian from Vati-  
can Graduale; Ordinary of the Mass, "Missa Cor  
Jesu Sacratissimum," A. J. Dooner; Offertory, "Regina  
Coeli Laetare," M. Mauro Cottone; recessional, "Soul  
of My Saviour," L. Dobici. Chorus of 60 boys and  
men, under the direction of Albert J. Dooner, organist  
and choirmaster.

**NEW YORK**

**Church of ST. NICHOLAS of Tolentine**

Fordham Road and University Avenue, the Bronx  
**Solemn Mass, 11 A.M.**

Processional—Easter Morn  
Chancel choir, organ and orchestra  
Mass—Ste. Therese  
Mixed voices, organ and orchestra  
Offertory—Regina Coeli  
Chancel choir, organ and orchestra  
Communion—O Filii, O Filiae  
Organ  
Recessional—Alleluia  
Chancel choir, organ and orchestra

**Church of ST. IGNATIUS LOYOLA**

Park Avenue and Eighty-fourth Street  
**11 A. M.**

Processional—O Filii et Filiae  
Vidi Aquam  
Introit—Resurrexi  
Kyrie, Gloria ("Missa Euge Bone")

Fr. Laboure  
Traditional  
Gounod

Traditional  
Ravanello  
Tozer

Singenberger  
Tozer

Tozer  
Ravanello

Singenberger  
Tozer

Turner

Vranken

Graduale—Haec Dies—Alleluja  
Victimae Paschali  
Credo  
Offertory—Terra Tremuit  
Motet—Haec Dies  
Sanctus, Benedictus, Agnus Dei  
Communion—Pascha Nostrum  
Recessional—Regina Coeli

Gregorian  
Gregorian  
Gregorian  
Gregorian  
Byrd  
Tye  
Gregorian  
Lotti

**Church of the HOLY NAME OF JESUS**

Amsterdam Avenue and Ninety-sixth Street  
**11 A. M.**

Processional—All Hail Great Conqueror,  
Vidi Aquam  
Ecce Sacerdos Magnus  
Introit  
Kyrie, Gloria ("Missa Patriarchalis")  
Gradual—Alleluia—Sequence  
Credo  
Offertory—Terra Tremuit  
Sanctus, Agnus Dei  
Communion  
Recessional—Christ Is Risen from the Dead  
Postlude—Cristo Trionfante

Parish Hymnal  
Greith  
A. D. McDermott  
Gregorian  
Perosi  
Gregorian  
Perosi  
Nekes  
Perosi  
Gregorian  
Traditional  
Yon

**MIDDLETOWN, CONN.**

**ST. JOHN'S CHURCH**

**10 A. M.**

(Choir Boys)  
Processional—"Alleluia"  
Missa "cum jubilo"  
Recessional—  
Prelude—"Halleluia"  
Processional—  
Kyrie, Gloria, Credo—  
Sanctus, Benedictus,  
Agnus Dei  
Recessional—  
Mrs. Madelaine Horton Schmidt, Organist  
and Choir Director

Palestrina  
Gregorian  
Berge  
Handel  
Palestrina  
Montani  
McGrath  
Berge

**CINCINNATI, OHIO**

**"EASTER MUSIC" AT ST. FRANCIS  
DE SALES CHURCH**

The "Missa Salutis," by Dr. Martin G. Dumler,  
which was given for the first time last Christmas at  
the Pontifical Midnight Mass in St. Francis de Sales  
Church, Walnut Hills, was repeated at the 10:00  
o'clock High Mass Service on Easter Sunday, with  
Right Reverend Monsignor J. Henry Schengber, cele-  
brant. The program consisted entirely of Dr. Dum-  
ler's compositions, and included a "Prelude for Voices,  
Strings and Organ," and the Offertory "Terra Tre-  
muit." The "Prelude" was conducted by the com-  
poser and the rest of the Program by Eugene Perazzo,  
Choirmaster. Miss Olive Terry presided at the  
Organ. Mr. Emil Heermann was concertmaster, as-  
sisted by members of the String section of the Cin-  
cinnati Symphony Orchestra.



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**HAMMOND ORGAN**

**JOSEPH MEMMESHEIMER**

1866-1936

Mr. Joseph Memmesheimer, one of Chicago's prominent Catholic organists, died April 2 at the age of 70 years. His death came unexpectedly.

Mr. Memmesheimer, born May 21, 1866, came to America in 1883. He was organist at Holy Cross Church for 30 years. A year ago due to his health, he resigned this position. As a director of German Singing Societies he enjoyed an enviable reputation. 45 years ago he organized the "Calumet Singing Society," which organization he directed until his death. He also was musical director of the well known Ambrosius Male Chorus for 25 years, and acted in the same capacity for 12 years with the Frohsinn-Mozart Club.

Mr. Memmesheimer was buried on April 6. The Requiem High Mass being sung by his son the Rev. Alphonse Memmesheimer, assisted by the Rev. Jos. Gehrig as Deacon, and the Rev. Paul Loeffel as Sub-Deacon. The Rt. Rev. Msgr. Michael Klasen spoke the eulogy.

R. I. P.

**PROGRAM**

MINNEAPOLIS, MINN.

HOLY ROSARY SCHOOL  
MADONNA DAY PROGRAM

Sr. M. Xystus, O.P. (Mus. Dir.)

Feast of the Annunciation

Morning Service—Mass

Gregorian Chant, excepting Gradual-Tract, Introit and Communion. The Kyrie was from Mass No. 2. The Ambrosian Gloria. Credo No. 1, and Sanctus Benedictus and Agnus Dei, from the Mass No. 2.

Evening Program

Readings:

The Annunciation  
Seat of Wisdom  
Star of The Sea  
Mater Dei  
Our Lady Immaculate  
etc., etc.

Music (Between Readings)

Ave Maria  
Salve Mater  
Ave Maris Stella  
Salve Regina  
Kyrie—Mass No. IX  
Stabat Mater and Magnificat  
Gloria Patri  
Regina Coeli  
Hymn: Hail Thou Star

Gregorian  
Gregorian  
Grieg  
Gregorian

Palestrina  
Villanova  
Taddei

Explanatory program notes, well written, accompanied the listing of the musical portion of the program, and rounded out an instructive, entertaining, and well prepared concert.

## RELIGION RECOGNIZED IN TEXAS CENTENNIAL

Religion, so much a part of Texas history, will play a major role during the \$25,000,-000 Texas Centennial Exposition in Dallas, June 6 to November 29, a hundred years of freedom and achievement for the Lone Star State.

The latest edition to plans for religious participation is the announcement that the Lone Star Gas Company of Texas will build a \$50,000 Hall of Religion in the 200-acre Exposition Park. Previously, the Catholic Church had announced a \$25,000 exhibit building and replica of the first parish church ever erected in Texas.

The Catholic exhibit will portray the historical, cultural, educational, charitable, and religious work of the Catholic Church in Texas from its very beginning.

The exhibit will be housed in an exact replica of the first parish church established in Texas, the mission church San Miguel de

Socorro del Sur, near El Paso. The church was built in 1681 at Socorro, Texas, when the early Spanish settlers decided to make that location the first outpost of their advancing civilization and colonization program, and still in use today.

Centered in a landscaping of shrubbery, plants flowers, and trees indigenous to Texas, the building will contain fine old vestments, books, manuscripts and priceless oil paintings from the ancient church.

Immediately to one side of the larger building will be a small side chapel in which will be installed a choir loft, organ and altar for mass.

From the tower of the duplicated parish church will be heard the peal of bells ringing the Angelus morning, noon and night. The handiwork of children in the Catholic schools and of inmates of the Catholic Hospitals, orphanages, foundling asylums, old folks homes, catechistical centers, etc., will be displayed. In charge of the exhibit is Father Joseph O'Donohoe of Dallas.

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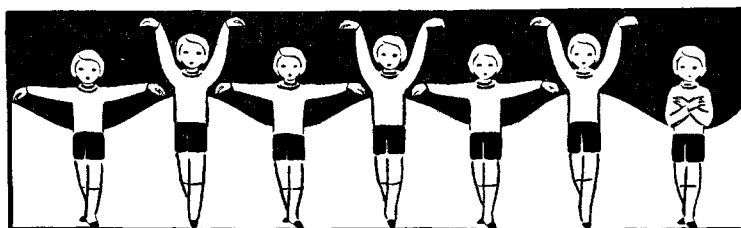
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In all fifteen pages carry illustrations in colors. On two pages, "A Prayer for Advent" and "A Prayer for Christmas," the artist employs three colors; eleven other melodies are illustrated with two colors while the Title Page and "Bye-low, Baby Flower" carry one color.

The Charts are securely bound and printed on heavy Jute Manila paper, 62 pages, 38x50 inches.

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

<b>GROUP 1</b>				<b>GROUP 8</b>			
Wh.	Water Lillies	Karl Linders	.10	W	Waltz of Flowers	Tchaikowsky	.15
Wh.	Dance of The Winds	Leo Delibes	.10	W	Morning	Grieg	.15
	Mah Lindy Lou	Strickland	.20	W	Cherubim Song	Tschaikowsky	.15
FL	Shortnin Bread	Wolfe.	.15	W	Around The Gypsy Fire		
F.	Just For Today	Seaver	.15			Brahms-Ambrose	.12
<b>GROUP 2</b>				<b>GROUP 9</b>			
OD	Winter Song	Bullard	.15	JC	Recessional	DeKoven	.15
OD	When Good Fellows Get Together		.12		On The Road to Mandalay	Speaks	.15
OD	To Thee O Country	Eichberg	.12	Wh.	Kentucky Babe	Geibel	.10
OD	The Lost Chord	Sullivan	.15	Wh.	Class Song	Pflouck	.10
Wit.	Pop Goes The Weazel	Scaeffe	.15	APS	June Rhapsody	M. Daniels	.15
CH	Little Gray Home In The West		.15	APS	Skies of June	C. Harris	.12
<b>GROUP 3</b>				<b>GROUP 10 (All Sacred)</b>			
OD	I'll Take You Home Again Kathleen		.15	A524	Farewell Song	McDonough	.12
BM	Rose of Tralee	Glover	.12	M&R	Laughing Song	Abt-Rusch	.10
OD	Last Rose of Summer	Lester	.12	M&R	Awake 'Tis Ruddy Morn	Geo. Veazie	.12
OD	Deep River	Negro Spir.	.10	GS	Prayer Perfect	Stenson-Wilson	.15
OD	Jerusalem	Gounod.	.10	APS	Just For Today	Ambrose	.15
Wh.	Land of Sky Blue Water..	Cadman	.10	OD	Largo	Handel	.08
<b>GROUP 4</b>				<b>GROUP 11</b>			
OD	Lullaby and Good Night	Brahms	.12	CH	World Is Waiting for the Sunrise,	Seitz	.15
OD	Send Out Thy Light	Gounod	.10	Wh.	The Kerry Dance	Molloy	.10
OD	Soldiers Chorus	Gounod	.10	W	Sleepers Wake	Bach	.15
W	Cherubim Song	Bortniansky	.10	WHIT	Teach Me To Pray	Jewitt-Ives	.15
W	Let Their Celestial Concerts	Handel	.12	<b>GROUP 12 (All Sacred)</b>			
<b>GROUP 5</b>				<b>GROUP 13 (All Sacred)</b>			
W	Hark The Vesper Hymn	Russian	.12	W	Hallelujah Chorus (Mount of Olives)		
W	Halleluja Amen	Handel	.12			Handel	.15
W	Dear Land of Home	Sibelius	.12	W	Glory and Honor	Rachmaninoff	.15
Wh.	We're Marching Onward	Harts-Ripley	.10	M&R	Lord God Our King	Beaulieu	.15
Wh.	Au Revoir	Franz Behr	.10	M&R	Praise Ye The Father	Gounod	.12
APS	To A Wild Rose	E. MacDowell	.12	M&R	Unfold Ye Portals	Gounod	.12
<b>GROUP 6</b>				<b>GROUP 14</b>			
OD	Goin Home	Dvorak-Fisher	.15	CH	Where My Caravan Has Rested	Lohr	.15
GS	Who Is Sylvia?	Schubert	.08		By The Waters of Minnetonka		
M&R	Lovely Night (Barcarolle)	Offenbach	.12			Lieurance	.15
CH	Brown Bird Singing	Wood	.15	OD	My Wild Irish Rose	Olcott	.15
GS	Trees	Rasbach	.15				
OD	To Thee O Country	Eichberg	.12	<b>GROUP 13 (All Sacred)</b>			
<b>GROUP 7</b>				<b>GROUP 14</b>			
S217	Spring Marching	Bach-Branscombe	.12	W	Glory and Honor	Rachmaninoff	.15
806	Lord God My Father	Bach-Browne	.15	M&R	Lord God Our King	Beaulieu	.15
BM	End of a Perfect Day	Carrie Jacobs Band	.15	M&R	Praise Ye The Father	Gounod	.12
CH	Bells of St. Marys	Adams	.15	M&R	Unfold Ye Portals	Gounod	.12
CF	Old Refrain	Kreisler	.15	<b>GROUP 14</b>			
BHB	Bless This House	Brahe-Saunderson	.15	CH	Where My Caravan Has Rested	Lohr	.15
MKS	Glow Worm	Lincke	.15		By The Waters of Minnetonka		
JF	Song of India	Rimsky-Korsakoff	.12	OD	My Wild Irish Rose	Olcott	.15

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## PONTIFICAL INSTITUTE OF SACRED MUSIC SILVER JUBILEE

By ROBERT E. BRENNAN

**D**URING the month of January one of the youngest and smallest universities in Rome celebrated its silver jubilee. The Pontifical Institute of Sacred Music is surrounded by the venerable monuments and institutions of a city that measures time more by centuries than by years. Yet there was no embarrassment of youth in its celebration. Such would be incompatible with its consciousness of being an inheritor of traditions and a successor to institutions that have colored the life of Christian Rome from those early days when an image of the Saviour first appeared on the walls of the Lateran Palace and a basilica to His Vicar was erected on Vatican hill. The present occasion was characterized rather by a spirit of enthusiastic youth, of new life and creative achievement—a manifestation of that inherent force of the aged Church which re-vivifies men in their ascent toward eternal Truth and Beauty.

An existence of twenty-five years has confirmed the Pontifical Institute as the logical source from which must emanate to the universal Church, through its clerical students, the doctrine, technique and practical example of sacred music in its perfection as advocated by the Apostolic See.

The Church has always realized that the proper maintenance of sacred music depends ultimately upon the clergy, and that, as in other fields of ecclesiastical science, priests must be carefully trained in order to instruct the faithful and to direct their expression of religious sentiment, whether the musical form be strictly liturgical or not. Schools of sacred music have existed in Rome from the sixth century at least, and some would place their origin in the fourth. Certain it is, in any case, that these *Scholae Cantorum* exercised a profound influence during the golden era of liturgical development in the city. A thousand years later, when the church choir gradually lost its primitive character as an exclusively clerical body, there remained schools where both clergy and laity might perfect themselves in the study and practise of religious music. There, if any place, were preserved some weakened threads of tradition which were fast becoming frayed, torn apart and cast aside altogether as Eu-

rope welcomed new weavers of melodies trained in the aspiring theatrical school who proceeded to adorn the Church with glittering, indecorous apparel.

In 1870, confiscation of ecclesiastical property by the new Italian government resulted in an immediate cessation of what work was still being conducted in Rome. The Congregation and the Academy of St. Cecelia, both of which acted together as the center of musical instruction, vigilance and propaganda, were deprived of all goods and suppressed. The building and equipment of the latter institution was converted to state use and a new school incorporated under the title of Royal Academy of St. Cecelia, which exists today as a national conservatory of music. For forty years Rome was to be without a similar seat of instruction. The direct successor to the Academy of St. Cecelia is the present Pontifical Institute of Sacred Music.

The story of the foundation of the present school, commencing in the early days of the reign of Leo XIII, is one of courageous striving against overwhelming obstacles. In that Pontiff's admirable plan for the restoration of ecclesiastical studies, sacred music was included as an integral part, and, more particularly, the reestablishment in Rome of an official institution. The Very Reverend Abbot Amelli, O.S.B., first president of the Association of St. Cecelia in Italy, and Father De Santi, of the Society of Jesus, founder of the present institute, were eager to assist the Holy Father, but good-will, cogent argument and indefatigable effort could not overcome the difficulties. So much controversy was raging in the field of religious music that the selection of a teaching staff and a unified program of studies were practically out of the question. More serious, materially speaking, was the absolute lack of a foundation: of buildings, or of financial income in any form since 1870.

Practical principles of musical reform, especially in the field of Gregorian Chant, were crystallized in the *Motu Proprio* of His Holiness Pope Pius X, November 22, 1903. Meanwhile, the Association of St. Cecelia continued to proclaim the absolute necessity of a school for training ecclesiastics and lay-

men in the discipline of music and liturgy, a necessity all the more apparent in view of the regrettable results that so frequently followed the experiment of clerics attending secular musical conservatories. Finally, under the presidency of Father De Santi, S.J., this association realized its desired objective in the Superior School of Gregorian Chant and Sacred Music, whose humble origins belied the solid basis and broad horizon of its program. The formidable faculty and nucleus of students had to be content with restricted quarters and the bare necessities of furniture and equipment in the College of the Immaculata. So consoling were the results of the first year, however, that on November 4, 1911, the Holy Father accorded it his public and solemn approbation. Until 1914, the school remained dependent upon the Association of St. Cecelia awarding diplomas for baccalaureate, licentiate and doctorate in the three separate courses of Gregorian chant, composition and organ. Various circumstances, but particularly the increasing number of foreign students, made it imperative for the school to change its semi-private character, and although it still lacked the foundation necessary for every pontifical school, the Pope was pleased to grant it that title, which included the right to confer academic degrees as a public institution pertaining to the Holy See.

His Holiness Pope Benedict XV, considering the school as a "precious inheritance left by his holy predecessor," gave ample evidence of his solicitude by inviting it to abandon its primitive location and to take possession of the hall of Gregory XIII with its surrounding apartments on the Piazza San Agostino.

Difficulties were by no means eliminated in this change of location. War had broken out, and although classes continued uninterruptedly the enrolment was limited as well as uncertain from year to year. Definite advance, however, was made in establishing the school on a firmer financial basis. In this work an Auxiliary Committee to the Pontifical Institute of Sacred Music, established in 1915 in New York City, was of such assistance that it merited the Holy Father's particular commendation.

In the year 1922, Father De Santi, Rector of the Institute, was called to his eternal reward after a long, heroic and finally triumphant struggle for the cause of divine worship. He was succeeded by the Very Reverend Abbot Paolo M. Ferretti, O.S.B.,

under whose noteworthy leadership the institution has both developed materially and constantly widened the circle of its influence.

In the first year of his Pontificate, Pope Pius XI brought the school under his immediate protection, and subsequently, through the Apostolic Constitution, "Deus Scientiarum Dominus" (May 24, 1931), placed it in the category of pontifical universities with the present official title: Pontifical Institute of Sacred Music.

Owing to the specialized program of studies the number of students will always be quite limited. As conditions now stand one could wish for a definite improvement in this respect. For the past few years the enrolment has remained slightly less than forty, the dominant nationality being Italian, with one or two representatives from a dozen other countries. This year, there are five North American students: two Canadians, two from the United States and one from Mexico.

The courses of Gregorian chant and polyphony, of composition and instrumentation are so co-ordinated that there is no running ahead in one subject to the neglect of another. Everything moves at approximately the same speed. Ever since its inception the school has stood for this principle of action. It is not an institution dedicated to the popularization of any liturgical movement, a finishing school for work left undone in the seminary. Far less does it exist for the personal delectation of a few priests with musical tendencies. It is essentially a scientific institution purposing to train students systematically in a technical knowledge and esthetical appreciation of both music and the liturgy. The gradual fusion of these elements in one's mind and the development of ability to impart a knowledge and love of them in others gives meaning to the existence and methods of the school.

Since the average student entering the Pontifical Institute has no technical knowledge of music, he must commence by building a solid foundation. Three years are required for the doctorate in Gregorian chant and five for the same degree in composition. There is also a special school of organ, frequented more by laymen than by priests, inasmuch as the ordinary necessities of the latter in this branch of music are provided for in the other courses.

The idea of devoting five years to the study of music after ordination still appears formidable to many who are unacquainted

(Continued on page 246)

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## Program for the Good Friday Tre Ore Services

O Come and Mourn With Me	Crookall
Pater dimitte illis	Gounod
O Sacred Head	Bach
Amen dico tibi	Gounod
In Silence Deep	Braun
Mulier, ecce filius tuus	Gounod
Adoramus te	Palestrina
Deus meus	Gounod
Come All Ye Angels	Molitor
Una Hora	Michael Haydn
Sitio	Dubois
Popule meus	Vittoria
Consummatum est	Dubois
Tenebrae factae sunt	M. Haydn
Pater in manus tuas	Dubois
O Bone Jesu	Palestrina
Stabat Mater	Traditional
Program for the Pontifical High Mass	EasterSunda

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ON EASTER SUNDAY

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Processional—Ecce Sacerdos	J. Singenberger
Proper of the Mass	Chant
Ordinary of the Mass "Missa Latreutica"	Dumler

## THE OLDEST EUCHARISTIC HYMN

(Continued from page 217)

hymn recall the great Eucharist hymns of St. Thomas Aquinas, the *Adoro te* and the *Pange lingua*. But be it remembered that the *Sancte Venite* was written eight centuries before St. Thomas was born. It was sung in all the ancient churches of Ireland. Is it not a pity that this devotional gem, this national treasure, should lie neglected and forgotten? May the day come speedily when it will be sung once more in all of Ireland.

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## PONTIFICAL INSTITUTE

(Continued from page 245)

with the technical side of the subject. But anyone who is seriously interested in the real apostolate of sacred music, unwilling that effort be misdirected and exhausted in some ephemeral, "popular" movement, must realize that results effected will always be in relation to preparatory training. If the direction of this, as of other supernatural works, is to be placed logically into the hands of priests, the study of music must be no less sound than that of theology. Even as the luxuriant expression of an artistic creation must be ruled by the principle of unity, so the songs of the far-flung Church must be in constant harmony with the voice of Rome in order that their beauty be fully manifest.

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