

The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

**GUIDE FOR PROSPECTIVE
CHOIRMASTERS**

Rev. Leo Rowlands, O.S.F.C.

EASTER CAROLS AND CAROLING

Rev. F. Joseph Kelley, Mus. Doc.

THE RECITATION TONE

**A FEW LITURGICAL TERMS
EXPLAINED**

**LITURGICAL MUSIC
IN CONTEMPORARY IDIOM**

Sister Mary Teresine

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EDITORIAL PAGE

By
DOM GREGORY HUGLE
O. S. B.

"HURRY" — AXIOM OF THE 20TH CENTURY

We are in the most holy days of the ecclesiastical year. Day after day our dear Lord says to the church musician; "Behold the great love with which I suffered for thee; consider what thou owest Me! Thou owest Me zeal, love, and devotion in thy musical service, and what must I see? I see thee rushing into My house in the last minute before services begin; I see thee hurry through the sacred songs with coldness and indifference, and finally I see how thou makest haste to get away from Me! Behold and understand that hurry in My service is a particular snare of the arch-enemy. By this snare he even tries to catch My anointed servant at the altar. Woe to thee if thou be not careful! Where there is no zeal, the duties of the office are felt as a burden and are fulfilled indifferently, carelessly, and hurriedly. Remember it is a prime requisite for the celebration of Holy Mass that a Crucifix be placed on the altar to indicate that the sacrifice renewed upon the altar is identical with My bloody Sacrifice on the Cross!"

MASS IN SEVEN MINUTES?

We have just re-read the Life of Pius X and have come across a passage where mention is made of the scandalous spectacle of a priest saying Mass in seven minutes! This happened in a collegiate church where the priests claimed royal protection and exemption from the bishop's jurisdiction. It makes



Readers of Caecilia are Remembered Daily at These
Altars of Conception Abbey Church

our heart bleed to think that our Eucharistic Lord should be so mocked and maltreated. But instead of throwing stones it will be better if we church musicians look into our own hearts to see if we fulfill our sacred obligations with zeal, love, and devotion.

CHURCH MUSIC FESTIVAL AT FRANKFORT-ON MAIN, GERMANY

The fourth annual meeting of the "International Association for Renewal of Catholic Church Music" was held from October 3-13, 1936. During the preliminary week concerts were given by the choirs of the city of Frankfort. The international meeting kept up for eight days a strenuous program covering from seven to eight hours daily, including Solemn High Mass. After services organ recitals were given; the afternoon was devoted to study-concerts given by national groups; the evening programs, comprising oratorios, cantatas, motets, etc. with and without orchestra, were intended to demonstrate the most varied forms of sacred music by the present generation of composers.

To hear in quick succession prominent compositions of living composers, presented by representative choirs, was

in itself a wonderful lesson. Dr. Rehmann referred to the rich array as "*a spiritual Olympia*". The song-enamored Vienna chorus was followed by the majestic strains of the Munich-singers: the surprisingly calm, objective and well balanced Palestrina chorus of the Netherlands found a striking contrast in the fiery interpretation of the Hungarian singers; the clear and aristocratic phrasing of the Bonn Madrigal Association was set off by the fairlike mellowness of the Polish singers from Posen. Automatically the national and provincial peculiarities were reflected in the musical offerings; the status of musical discipline, and the genius of each director, were strikingly revealed also.

We refrain from enumerating lists of names but feel that the readers of *Caecilia* will be interested in the practical conclusions which the writer in "*Musica Sacra*", Dr. W. Lipphardt, offers as suggestions for subsequent meetings.

(1) Gregorian chant should come much more into the foreground. Parts of the Proper of the Mass might be rendered in polyphonic setting, in order to have all the visiting members together with the faithful present render "*en masse*" parts of the Ordinary, at least the *Credo*, in chant. In this manner the expressed desire of Holy Church concerning liturgical participation will be honored. (2) The problem on hand cannot be solved by polyphonic attempts exclusively, or even mainly; there should be, as a minimum, a fifty-fifty proposition between chant and polyphony, in the sense that chant productions be brought to a much higher level of interpretation (*with accompaniment subdued or omitted*), and part-music brought into more intimate rapport with the spirit of the Church and the understanding of the people. (3) The organ programs should exclude music of extreme difficulty and complexity as well as compositions of

the atonal expressionism and impressionism. Such productions set at naught the purpose of the organ as a liturgical instrument. (4) The splitting-up of study programs into national group-productions, while good for the sake of contrast, does not sufficiently get at the root of the liturgical contrasts contained in the seasons of the ecclesiastical year. (5) To relieve the mind of strain and fatigue, some means should be provided, e. g. short talks followed by an exchange of opinions.

ADAM'S "O HOLY NIGHT".

On various occasions during the last ten years we have referred to the theatrical make-up of this pretentious Christmas song. We asserted that the pathetic strains are suited to a gesticulating stage-actor rather than to a humble adorer of the Divine Babe. Accordingly we were greatly pleased to see in the December issue, 1936, of "*The Catholic Choirmaster*" a translation of H. Potiron's article on this song.

Henry Potiron, organist and choir-master of the Basilica of the Sacred Heart, Montmartre, Paris, says: "There is overemphasis, search for effect, individualism in the very conception of this song . . . This song is not only pretentious, but obtrusive and vulgar: it is the very type of what should not be sung in church." The history of this song carries little encouragement; Capeau, who had written the words, was a notorious unbeliever; Adam, who composed the music in 1847, was a Jew without talent.

A renowned singer one time was asked to sing a humble hymn in a Catholic church. The famous singer replied: "My dear organist, I cannot sing that hymn". Full of astonishment the organist said: "What, you, the famous opera hero, cannot sing this simple hymn?" "Understand me well", said the artist, "I cannot make anything of the hymn you request me to sing".

Here, then, is the secret why Adam's "Holy Night" became the favorite Christmas song of all those "who wished to make something of it". There is no doubt that the melody of this song admirably lends itself to a display of personal art, range, power, and beauty of voice.

The archenemy is ever bent on robbing our Lord of His honor. He is ingenious in planning new schemes of side-tracking the attention of frail human minds from the Lord, God, and Saviour, and turning it towards a creature. By so doing he expects a double gain: an increase of vanity in the human creature, and an indirect blow on the Creator. Sweet, bombastic, and bold melody is the ingenious means to accomplish this end.

Holy Church is fully aware of this danger; she has always insisted that music in church must be holy in itself, that means prayerful, humble, unworldly, and holy in the manner in which it is presented, that means, there must be no admixture of profanity, nothing theatrical or lascivious.

Since the words of "O Holy Night" have been remodeled and are no longer objectionable, the song may be safely used in family circles and secular performances.

STANDARD PITCH AGREED UPON BY SCIENTISTS AND MUSICIANS

A standard Acoustical Terminology for "sound" engineers which will eliminate confusion in movie, radio, and building fields has just been completed, according to an announcement of the American Standards Association today. This standard, four years in development, is the work of engineers, musicians, manufacturers, and scientists working together under the auspices of the American Standards Association, the national clearing house for standardization in the United States.

Leopold Stokowski, a member of the committee in charge, says, "In the America

of the future, radio and motion pictures will be important in developing our civilization. For this we need a complete understanding between engineers and musicians." This "understanding" is definitely achieved in the new standard.

The committee gives a broader meaning to the word "noise," now defined in terms of the listener as an "unwanted" sound, rather than in terms of the sound itself. Thus the notes of a soprano in the next studio may under certain circumstances be rightly described as "noise." Another section of the standard deals with architectural acoustics. Another which provides standard terms for the measurement of hearing, will be used widely by the medical profession and by manufacturers of aids for the partially deaf. Other parts dealing with the conversion of sound to electrical energy, and with acoustic transmission systems, will be of particular value to the movie and radio professions.

Music

A separate section for music brings engineers and acoustical experts into agreement with musicians on a basic standard pitch, the importance of which can be judged by the fact that an increase of only 4.14 per cent in pitch carried out through the entire keyboard of a piano would throw an additional strain of something like half a ton on the framework of the instrument. Singers, also, are interested in knowing that the pitch of the orchestra they sing by tonight will be identical with the piano in their practice studio.

Accredited representatives of many groups including radio, motion picture, building, manufacturing, electrical, medical, municipal, and Departments of the Federal Government, contributed to the development of this standard. The Association has already approved two other standards in the "sound" field. One of these, completed eight months ago, establishes "reference" and "intensity" levels for sound measurement. The other specifies the characteristics of "noise meters" used by builders, radio engineers, and music teachers. Before this second standard became available no two meters on the market could be depended upon to register similar or even comparable results for the same sound.

Guide for Prospective Choirmasters

WHAT TO DO AND WHEN TO DO IT

By Rev. Leo Rowlands, O.S.F.C., Providence, R. I.



PRELIMINARY

THE only justification for this present series of articles lies in the fact that it is written for a certain class of people who have hitherto received scant attention. Our purpose is to help the choirmaster who is asked to supply music which will be congruous and decent from limited or very raw material. And, without in any way wishing to liken a Pastor to Pharaoh of old, it is a fact that too often the struggling choirmaster is asked to make bricks without straw.

We are not dealing with a fanciful situation. It does happen quite frequently that a harassed Pastor feels that something ought to be done about the music in his Church, but is obliged, for lack of time or often from lack of musical skill, to turn over the business to one of his assistant priests, or, more often, to a layman in his parish. It may be, good reader, that you are the person on question: it is the wish of the writer to help you as effectively as possible, without complicating matters needlessly, and with a view to doing that which is immediately practical without losing sight of the ideals proposed by the Church. Indeed, what will be said from now on will be built up on the two facts: that, on the one hand, you are not going to lose sight of those ideals, and that, on the other hand, you cannot be expected to be perfect from the start.

What is the start? It is, of course, yourself. But it is not good for man to be alone. If the Pastor expects you to do the work (especially if it is a volunteer job) it is only reasonable that he should be with you, not, of course, as a working partner, but certainly as moral support. In fact, if you cannot count on the moral support of your clergy, you are hereby strongly counselled not to become a choirmaster — it is too arduous a vocation. Did we say "vocation"? Yes, it is a vocation, with all that word implies. Yet, lest that word frighten

you (seeing that it is associated chiefly with the Priesthood or the Vows of Religion) we will use Anglo-Saxon words. It is a high calling, entailing much thought, plenty of hard work, and a heap of trouble. Let us consider these three in order.

Thought. If you are asked to form a choir, or take over a choir already formed, plead for time, in order that you may view the prospect and, in the case of starting from scratch, that you may get your new choir something like ship-shape before it makes a public appearance. You will want to see what is required, what material is available, how you will start on it, and a hundred other considerations. "For no man," said Our Lord, "starts to build a tower without first computing the cost; lest, having started, he is unable to finish, and becomes a proverb and a by-word." It is possible that your knowledge of music in general needs brushing up — for remember, your knowledge of any subject must always be wider than what you are actually imparting. It is also possible that you are at present somewhat hazy about Liturgical requirements. Then again, your organ-playing may have become a little rusty, or perhaps your instrumental activities have hitherto been confined to the piano. This must be attended to: you will have to learn to play legato without the help of sustaining pedal. But even while you progress with the organ, pray for the grace never to forget that you are first and foremost a choirmaster, and only incidentally an organist.

Work. When you do actually make a start with your choir, you will find that much more work is entailed than you could ever have imagined. For example, not only do you have to keep up to the current Sundays, but you often have the task of preparing for some special event, some occasion when people expect you to provide something above the ordinary fare, as Christmas, Holy Week, Easter Sunday, and the Feast

of your Church. All this can be made considerably easier by methodical rehearsals, and the question of method is so important that we shall have something to say about it in a later article. But still there will be plenty of work and responsibility. Whoever else may absent himself from rehearsal, you may not. **Whoever else may turn up to it in a bad temper, you may not** — in fact, you hardly dared feel tired! And so to the third point.

Difficulties. These may come from two different sources: the choir itself, and outsiders. The choir, for example, may (until you have exhorted them in season and out of season) have lax ideas on attendance and punctuality. It is a curious thing that many singers think choral work is exempt from the usual laws of cause and effect, i. e. that something wonderful will come out of a languid effort! But no: it requires an ostrich's egg to produce an ostrich! You will require infinite patience, seconded by your own bright and shining example. And even when all is well within the choir, outsiders are sure to carp. Some will object to this "new (!) style of Church music", and "years ago in — parish we used to have such nice **devotional** music" or even "in Father So-and-So's time they used to have a band in for big occasions". Well, it is no use arguing with people whose musical diet has been a compound of squibs and molasses: quote the requirements of the Church to them as persuasively as you can, and leave it at that. Quote the Church, too, to the opposite camp who want you to go to lengths the Church has never demanded, adding the douche of cold common sense. For even if you aspire to having truly Liturgical services with the noble strains of the Gregorian Chant, you may have to start from afar off. "*Corruptio optimi pessima*" (—the corruption of the best is the worst corruption). Gregorian Chant is sublime when well sung, intolerable when sung badly. Your choir may first have to learn something about attack, precision, and dynamics, and it is certain it will have to learn not to lean on an accompanying instrument.

Did we not say that a choirmaster's task is truly a vocation? Yes, and a high one, however little praise and recognition it receives from men. If we have dared to begin by pointing out the lions in the path, it is because we think that is the only honest procedure; but still more because we are

convinced that work which is so directly for God cannot be left without abundant support and blessing from Him. Count the cost, then "act manfully, and your heart shall be comforted".

II

FIRST BEGINNINGS

Presuming that you have decided to take the fateful step of directing a choir, we pass on to the task of advising and exhorting. The grim necessity of pointing out inevitable difficulties is over and done with; now we have to look to the work directly at hand with a clear head and with courage. These qualities will always be required; yet, if you are being called upon to succeed another choirmaster in directing a choir already formed, the prime requisite will be tact. No error could be more fatal than to give the impression, either by word or by manner, that "now I've arrived on the scene, things are going to move". It may be that for the first rehearsal or two you will have to take things exactly as you find them: but if reforms are needed, they should not be delayed unduly. It will be useful, when that moment comes, to be able to say "This is what the Pastor wants". If there are one or two forceful characters in the choir (or old women of either sex), you will need to smile continuously, but do not give way on a matter of principle. If these folk yearn to distinguish themselves by solo singing, you may have to allow them to do so occasionally (as it were the opiate cake to Cerberus), but as time goes on, you will be wise to choose music from which solos are absent — for if there are no solos to be sung, how can Mrs. Smith feel that Miss Jones is getting undue precedence? Added to this eliminative process, there will be stray sentences from you in the course of rehearsals about the necessity and merit of being a willing and devoted unit in a corporate body. And so on and so forth — insinuating little by little what you would say at the outset with a newly formed choir.

Forming The Choir

As to forming a choir, there will be, of course, the difficulty of collecting the right material. But if this is your task, you are actually a very lucky person: there is nothing like virgin soil to work on, no difficulty about letting the choir know where you stand from the very beginning, and nobody short of a lunatic will expect you to evolve

a Sistine choir all at once. As we have already said, people with outstanding voices are apt to expect special deference. Alas for such deference! Those who know their light classics in music will remember that it has special reference to the Lord High Executioner! If those who have good voices are really friends of yours or possess character as well as voice, so that they will stand correction, well and good. But generally speaking, choose the person who has an ordinary voice but is imbued with the right spirit. The humble volunteer should not be turned down unless absolutely hopeless; and this depth is only sounded where poor ability is combined with a sense of self-importance. Your Pastor will certainly be willing to ask for volunteers from the pulpit, and you need not be afraid to go to him beforehand and tell him the kind of people you want; your priests, after all, know a good deal about human nature, and will see the point at once. In most cases you will be well advised to start in quest of men first: they are harder to get, and you may find that if you start off by collecting sopranos and altos you may

be only too successful, and the balance of your choir will be hopelessly out. Of course, if you can get sufficient boys, this is precisely what the Church prefers. But this presents a special difficulty of its own: part music becomes a problem on account of altos, or rather the lack of them. Few boys are even mezzos by nature, fewer still altos; and, with apologies to all the male choirs in the whole world, any other sort of male alto is an abomination and an outrage on truth. But you would have to choose between this and your boys singing "seconds", with the constant danger of chest voices being forced far beyond the natural limit. All this about boys is, as it were, in parenthesis: for the small choir usually implies a mixed choir of men and women, and it is for such choirs that we are writing. But, to round off the subject, beware of most manuals on the training of boys. Mr. Edeson, however, talks complete sense in a short space, and, in addition, provides some illuminating remarks on the ways of the Artful Youngster (having been, as he confesses, an Artful Youngster himself!). (To be continued)

Easter Carols and Caroling

By F. JOSEPH KELLEY, Mus. Doc.

THOUGH we associate carols with songs of praise in honor of the Nativity of our Blessed Lord, yet the glorious feast of Easter, the feast of His Resurrection also lays claim to carols which are particularly its own. It is from the soil of monastic life, that have blossomed some of the rarest flowers of Christian Catholic poetry, which constitute our Easter carols. There could be little, one might think, in the stern and rigorous existence behind the gray walls of the monastery, with its fastings and castigations, its penances and prayers, and its isolation from the light and beauty of the world, to stimulate the imagination, or to call into exercise the poetic faculty. Thus would the worldling reason with himself. But the monk had already at hand the Old Testament imagery, rich in a symbolism in which, by a poetry touched with divine inspiration, there were shadowed forth the mystery and glory of the later dispensation. The life and sufferings of our Divine Saviour Jesus

Christ, with the attendant association, offered an exhaustless theme, to be used by turns to interpret ancient types and symbols, or to quicken a flagging faith in a blessedness yet to be revealed. If ever he lacked themes, his own heart with its victories and defeats, its revolt against the impurities of the world, and its aspirations toward the heavenly existence, supplied them; and he had for the vehicle of his devotion a language marvelously sonorous and flexible, and capable of becoming stately or rugged, or tender, in harmony with his thought.

It is true that the medieval Easter carol was restricted in scope, and that its concepts often surprise us by their grotesque realism; but the intense feeling which the carols convey is a quality which helps us to forget such defects. Holding himself aloof from the domestic associations, which call out the natural affections, the monk poured forth all the fervor of his soul in these carols. This feeling is as far removed from

our own time in spirit, as it is in distance; and there is nothing in the sacred poetry of the modern tongues to equal the grandeur of the medieval Easter carols. They are so musical and so rapturous as to appeal to the dullest ear.

The medieval carol has as its particular theme the Resurrection of our Blessed Lord and Saviour. Our own conditions are such as to place us, perhaps, a little out of sympathy with the feeling which these carols convey. Our present existence has so much that is desirable, that we are in danger of finding it both engrossing and satisfying; and it is only after we are taught, by some sharp affliction, the uncertainty of this life, that we begin to fix our aspirations upon the life to come. But the monk found little to content him, either in the gloom and discipline of the monastery, or in the wild unrest of the world outside. In the solitude of his cell, he dreamed and sang of Paradise, and of the Resurrection of Christ, as an assurance of an abundant entrance thereinto.

The earliest Easter carol of which we have knowledge, carries us back fifteen centuries. Its author, St. Ambrose, Bishop of Milan, was born not many years after the recognition of Christianity by the decree of Constantine, probably about the year 340 A. D. Trevas was probably his birthplace. The story of his life is like a romance, although the leading facts in it are clearly established. His carols are terse, simple and vigorous, and are written in a stanza which lacks the charm of rhyme. The Easter carol, beginning "Hic est dies verus Dei" is one of the very few of his writing, the authenticity of which is unquestioned. The following is the translation of this carol, which has become one of the most popular in our day:

This is the very day of God,
Serene with holy light it came,
In which the stream of sacred blood
Swept over the world's crime and shame

O admirable Mystery,
The sins of all are laid on Thee;
And Thou to cleanse the world's deep
stain,
As man dost bear the sins of men.

Death's fatal spear himself doth wound,
With his own fetters he is bound.
Lo, dead the Life of all men lies,
That life anew for all might rise.

Two centuries intervene between Ambrose and the next poet who sang of Easter, Venantius Fortunatus. Among the singers of the early Church, there is no greater contrast of temperament and character, than that which exists between these poets. Ambrose was stern, simple, fearless, profoundly earnest; Fortunatus was gay, light-hearted, often trifling, and as skilled in turning society verses as in the writing of carols. His carols are among the most valued treasures of sacred song. His Easter carol, "Salve festa dies," which is his best, is often sung:

Hail, day of days, in peals of praise,
Throughout all ages owned,
When Christ our God, hell's empire trod,
And high o'er heaven was throned.

This glorious morn, the world new-born,
In rising beauty shows;
How, with her Lord to life restored,
Her gifts and graces rose.

As star by star He mounts afar,
And hell imprisoned lies,
Let stars and light and depth and height
In Alleluias rise.

Ambrose and Fortunatus wrote in unrhymed verse. It was left for the poets of a later day, and for those chiefly of the twelfth century, to play upon the sonorous Latin tongue as upon the keys of a mighty organ. Not that rhyme was an invention of the Christian poets, nor an importation from without. Of the sacred singers of the twelfth century, there are none whose lives afford more interesting and ampler materials for study than Bernard of Clairvaux. There was in his nature a combination of gentleness and fierceness, of humility and ambition, of fervor and severity which constitutes him the representative monk of his time. Among the carols of exquisite beauty which we owe to this rarely gifted spirit is one which deserves a high place in the Easter festivities. The original contains about two hundred lines, and is a jubilation on the name of Jesus. The following is the translation which is most familiar to us all, and which is described as the sweetest and most evangelical carol of the Middle Ages:

Jesus, the very thought of Thee
With sweetness fills my breast;
But sweeter far Thy face to see,
And in Thy presence rest.

With Mary to Thy tomb I'll haste,
 Before the dawning skies,
 And all around with longing cast
 My soul's inquiring eyes.

Beside Thy grave will make my moan,
 And sob my heart away;
 Then at Thy feet sit trembling down,
 And there adoring stay.

Nor from my tears and sighs refrain,
 Nor those dear feet release,
 My Jesus, till from Thee I gain
 Some blessed word of peace.

While Bernard was defending the interests of the monks of Clairvaux with much zeal, Peter the Venerable was at the head of a monastery at Cluny. He was a man of great gentleness and beauty of character, and his rule over the Cluny monks was of extreme mildness. Not many of his writings have come down to us, but his Easter carol is a marvel of ingenious and musical rhyme. Let us listen to a few lines in the translation:

Lo, the gates of death are broken,
 And the strong man armed is spoiled;
 Of his armor which he trusted,
 By the Stronger Arm despoiled.
 Vanquished is the prince of hell,
 Smitten by the Cross he fell.

Then the purest light resplendent
 Shone those seats of darkness through,
 When, to save whom He created,
 God willed to create anew.
 That the sinner might not perish,
 For him the Creator dies;
 By whose death our dark lot changing,
 Life again for us doth rise.

There is no other of the medieval poets, who left to the Church so rich a legacy of song and carols, as Adam of St. Victor. He had supreme command over form and rhyme so that his carols are marvels of melody. His profound acquaintance with the whole circle of theology of his time, and eminently with the exposition of the Scriptures; the abundant and admirable use which he makes of it, the exquisite art and variety with which for the most part his verse is managed and his rhymes disposed, their rich melody multiplying and ever deepening at the close; the strength which often he concentrates into a single line; his skill in conducting a story; and most of all the evident

nearness of the things which he celebrates to his own heart of hearts — these and other excellences render him the foremost among the sacred poets of the Middle Ages. Among the best of his Easter carols is that, the first two stanzas of which are here given:

Now the world's fresh dawn of birth
 Teems with new rejoicing rife;
 Christ is rising and on earth
 All things with Him rise to life.
 Feeling this memorial day,
 Him the elements obey,
 Serve and lay aside their strife.

Gleamy fire flits to and fro,
 Throbs the everlasting air;
 Water without pause doth flow,
 And the earth stands firm and fair;
 Light creations upward leap,
 Heavier to the center keep,
 All things renovation share.

Let us listen to one more carol, from some unknown poet of the fourteenth century or possibly of the sixteenth. Hark how jubilantly he calls upon everything in nature, sky and air the awakening spring, lilies and violets, hills, valleys and fountains, to join in the exultation over the Risen Lord:—

Smile praises, O sky, soft breathe them,
 O air,
 Below and on high and everywhere.
 The black troop of storms has yielded to
 calm;
 Tufted blossoms are peeping, and early
 palm.

Awake thee, O Spring, ye flowers, come
 forth,
 With thousand hues tinting the soft green
 earth;
 Ye violets tender and sweet roses bright,
 Gay Lent lilies blended with pure lilies
 white.

Sweep, tides of rich music, the world
 along,
 And pour in full measure, sweet lyres,
 your song,
 Sing, sing, for He liveth, He lives as He
 said;
 The Lord has arisen, unharmed from the
 dead.

Clap, clap your hands, mountains, ye valleys, resound.
 Leap, leap for joy, fountains, ye hills, catch the sound.
 All triumph; He liveth, He lives as He said;
 The Lord has arisen unharmed from the dead.

Compared with the older Easter carols, those of the modern era approach the style of the oratorio, and are not so advantageous for carol work. For a person educated in church music, no better or fitting works were ever written than the following oratorio choruses, which have the spirit and style of the carol: "Achieved is the Glorious Work" by Haydn; the inevitable "Hallelujah Chorus" by Handel; the "Hallelujah Chorus" from the "Mount of Olives" by Beethoven; "All Glory to the Lamb That Died" from the "Last Judgment" by Spohr; "The Trump shall Sound," "I Know that My Redeemer Liveth", "Thou Didst Not Leave His Soul in Hell," from Handel's "Messiah." Easter carols of a more simple style, approaching the form of the anthem, are; "In the Gloom of Easter Morn" by Parkhurst; Springer's "Easter Alleluia"; Mozart's "Resurrexit"; and "Easter Hymn" by Oliver.

The carol, unlike most music compositions, seems to require a peculiar oneness of idea expressed in a simple line of melodious thought, to fulfill the concept which has been wrought by immemorial centuries of practice. Our modern Easter carols preclude the idea which underlies true carolry. Only a rustical age could produce such things without affectation.

No further need we speak of the Easter carol. Large numbers are of late origin, but the form is old and cannot be revived. Carolry for the greater part is identical with folk song. It is also older. From the angelic hymn which had its echo in the carol of the shepherds, and the Alleluias of Easter morn, down through the ages, an endless train of poetry and music has sprung up to commemorate these two great events in the Redemption of the human race. A true carol sings of the twofold Birth of Christ, at Bethlehem and at the Resurrection. This is the elemental idea of every carol. The cradle of the human race has its song which is endless. And just as in pre-Christian times, "everything that has breath" is in-

voked not otherwise than the stars, winds, dews, frosts, lightnings green things fish, fowls and beasts — as the poetical universe is laid under contribution, so too, has Music paid her tribute with every possible kind of melody, symphony and oratical song. — (Ecclesiastical Review).

CHICAGO, ILL.

Arthur C. Becker, Dean of the De Paul University School of Music, played compositions by Calkin, Franck, and Maily during an organ recital from Radio Station WGN, on Sunday February 7. Dean Becker presents regular recitals each week and recent programs have included works by Bach, Mulet, Dallier, Bowlmann, Lucke, Dunn, and Browne.

The programs are followed by presentations of the De Paul University choir at 2 P. M. each Sunday, directed by Dean Becker.

SAN FRANCISCO, CAL.

A new edition of Compagno's "Seven Last Words," has been printed. This work contains both English and Latin and requires one minute for the rendition of each "Word". The composer is a well known musician in and about San Francisco, and her recent "Little Flower Hymns" appeared in the CAECILIA.

BOSTON, MASS.

A recent program rendered by the choir of the Perkins Institute for the Blind included the following numbers:

1. How Lovely Is Thy Dwelling Place ... **Brahms**
2. Ave Maria **Arcadelt**
3. Still, Still With Thee **Foote**
4. Ave, Verum **Mozart**
5. Lord, Thou Can't Hear Us **Rotoli**
6. In the Bleak Midwinter **Davis**
7. Silent Night **Gruber**

The children were dressed in beautiful red gowns with white collars. Mr. John Hartwell was the Director, and Miss Marjorie Johnston, Accompanist.

BIGGS ST. ANTHONY MASS PERFORMED FOR THE A. G. O.

On February 8th, Richard Keys Biggs, directed the Blessed Sacrament Choristers in a rendition of Mr. Biggs, new Mass of St. Anthony (1936 Caecilia) for the Pasadena branch of the American Guild of Organists, in California.

The Recitation Tone

(From Weekly Letter of The Pittsburgh Church Music Commission)

THE rubrics of the Church prescribe that the liturgical chants should be rendered completely without omission or abbreviation.

Apart from the consideration that the ordinary of the Mass — Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei — has always been rendered, sometimes completely, again with abbreviations and alterations, it is to be regretted that the proper of the Mass — Introit, Gradual, etc. — gradually came to be omitted entirely and has almost passed into oblivion. Precisely these parts express the sentiments proper to each festival and lend a solemnity to the celebration of the holy sacrifice corresponding to the character of each individual feast.

Many reasons might be advanced for this lamentable neglect. There was an almost universal lack of taste and understanding of Gregorian chant, notwithstanding the fact that among these melodies there are many of marvelous beauty. Centuries long ecclesiastical musical taste had become vitiated, a brilliant theatrical, effeminate style had been encouraged, or when trained singers were not available, trivial, frivolous and sweet-sounding music had been substituted. Is it surprising then, that plain chant gradually fell into disuse and its employment was confined to the most necessary occasions?

Furthermore, people gradually drifted away from the conscientious observance of the rubrics of the Church, and in selecting and judging of church music they seemed to forget that Gregorian chant is the real origin and standard of all church music. The singers, too, were not possessed of the culture and skill necessary to execute these melodies; besides, there was a deficiency in appropriate aids and resources, as choral books, organ accompaniments, etc. The endeavor to shorten the service as much as possible was also conducive towards suppressing the rendition of the proper of the Mass.

Now, it is desirable that the variable chants should be rendered as they are found in the Roman Gradual. Not infrequently the choir director meets with considerable difficulty in his endeavors to execute this command. There may not be sufficient time

for rehearsal, the singers may fail to attend, or they have not the requisite training. In such instances the organist or director gladly avails himself of the concession of the Church which allows certain texts to be simply recited instead of being sung. This renders it possible for every director to comply with the ecclesiastical ordinances referring to the rendition of the liturgical texts. The recitation is often improved by giving it a harmonious embellishment of organ accompaniment.

The supplying of the liturgical chants by a simple recitation may be done in various ways. The best method is the one in which a few chanters and choir, or solo and choir, alternate in reading the text upon one tone, the organ accompanying. Some might object to this and say it is monotonous; this, however, is only applicable when the recitation is too lengthy. And why is not the same argument made against the Epistle at High Mass? Is the reciting of the Gradual so different from the reading of the Epistle immediately preceding it? In the Gradual we have the *concentus*, or the choir, representing the congregation, instead of the *accentus* of the subdeacon, and the organist plays an appropriate accompaniment.

Rules

The following are suggested as the principal rules for the recitation upon one tone:

1. The recitation should be neither too fast nor too slow.

2. Clear, distinct enunciation is the first requisite. The accented syllables, which are always indicated in the liturgical books, are to be brought into greater prominence without being retarded too much. Secondary accents and final syllables must always be given sharply and quickly, so that they can be heard in any portion of the church. A slight *ritardanda* is suitable at the end of the recitation.

3. While reciting lengthy texts we would recommend an alternation between solo and chorus. Thus, for example, the words assigned to the chanters (intonation) might be read by one or two, and the remainder by all the singers.

4. The choir recitation demands the most exact concurrence on the part of the singers while reading the text, consequently a previous careful study of the text is necessary.

5. In order to know the most suitable place for making the necessary pauses, it is advisable as a rule to notice the full bar and the double bar. In the metrical texts, as hymns and sequences, the caesura, or metrical break, is made after every line and after each stanza. In the hymns it is recommended to alternate with singing, after having recited one or two stanzas.

6. The reciting should be done in a medium tone of voice, mezzoforte. The recitation tone should be one that can be conveniently sung by the singers.

7. There should be conformity of key and pitch between the recitation tone and the chants connected with it. Thus, for example, if the Gradual is to be recited and the Alleluja sung, the Gradual ought to be recited in the mode and transportation of the Alleluja.

8. The ordinary and best adapted tone for the recitation is the "tonic finalis" of the respective mode; but in certain modes and some transpositions it is advisable to recite upon the "dominant."

9. The organ accompaniment should be rather soft, so that the recitation will be intelligible even in the largest churches. The organist does not need to regard the pauses of the singers but may proceed independently with the rhythmical accompaniment, which, however, should end simultaneously with the recitation.

10. Should the singer and organist be the same person, he would do well to memorize a few recitation cadences, or write the text below the cadence. (A work admirably adapted to this purpose is "178 Recitation Cadences for Organ", by Joseph Schildknecht, op. 19. It affords the organist ample material for accompanying the recitation tone in a correct and truly ecclesiastical style.)

* Pittsburgh Church Music Commission, (Pittsburgh Catholic Nov. 26, Dec. 3, 1936)

ROYAL OAK, MICHIGAN.

Capacity crowds have been in attendance at the Shrine of the Little Flower, on Sunday afternoons when Mr. Cyril Guthoerl, organist has presented weekly organ recitals. Compositions by modern and ancient composers have been programmed, followed by Novena Devotions conducted by Rev. Charles E. Coughlin, famed Radio Priest.

LEONARD WHALEN APPOINTED PROFESSOR IN MASS. STATE DEPT. OF EDUCATION

Boston, Mass. — "The History of Church Music," a course entirely new to the curriculum of the Division of University Extension, has been announced by the State Department of Education. The course, which will carry college credits, began Feb. 2nd. Leonard S. Whalen, AM, organist and choirmaster at the Church of the Immaculate Conception of Boston, has been appointed Professor.

The course will trace various phases of church music from the earliest to the most recent. The influence of the Chinese, Egyptian, Greek and Hebrew cultures on the music of the Christian Church will be dis-

cussed. The use of the plain chant, the evolution of part singing, the development of polyphony, the "classical period," the English school, the influence of Luther, tendencies and reforms in the Roman Catholic music, will be treated. Evangelical, liturgical (Roman and Anglican) forms, the cantata, the oratorio, and the mass will be considered.

The course will also take up the practical technique of choir work, and include an especially interesting study of the "boy choir."

Mr. Whalen Widely Known

Mr. Whalen is widely known as a writer and lecturer on ecclesiastical music. His articles as a specialist in liturgical and "boy choir" work are as favorably considered in Europe as they are throughout this country. He has made many tours of study and inspection of choir work abroad, including the sublime monastic services of the Solesmes Monks, the Benedictines, both in France and in the Isle of Wight.

He is also a teacher of many years experience, having taught the classics and mathematics at Boston College High School for the past 20 years.

Harvard University Choir Heard on Catholic Truth Hour Period

LISTENERS to the Catholic Truth Hour, (Broadcast throughout New England every Sunday afternoon at 1 o'clock) were edified by the scholarly talk on Liturgical Music, presented on two successive Sundays by Dr. Archibald Davison, Director of the Choir.

The chorus itself, in the program on each Sunday, set an example for local church choirs. There was no dullness, or sameness to this program of polyphonic music. Each piece was rendered with intelligent use of dynamics and changes in time, which precluded any thought of monotony. The voices (all men) were normal, but perhaps better trained than any found in local choirs. It is hoped that the choirmasters listening took note of the restraint with which fortissimo passages were executed. By appropriate distribution of pianissimo passages, when a forte passage presented itself it was obtained with reserve and at no time was there any semblance of shouting in the loud passages.

Another feature of the singing was the unobtrusive breathing. The melodic line was sustained at all times, by one voice or another, and the staggered breathing permitted fine smooth phrasing, without the "rasp" which is usually heard on the Radio during chorus programs.

The programs were not only examples of good Catholic Church Music, but the choir exemplified what can be done with a College group when in the hands of a capable Director. Unfortunately, New England boasts no Catholic College choir, the equal of this Harvard group, and equally unfortunate is the fact that no Catholic choir in the past years of broadcasting on this Truth Hour has sung as well as the Harvard Choir.

Dr. Davison's Comments, Preceding Music, Jan. 24.

For about six hundred years Plainsong in the form of unharmonized melody held uninterrupted sway as the sole musical medium of the Catholic Church. But from the tenth century onward, the chant, though still performed as simple, unadorned melody, served as the basis for the first experiments

in part music. The musical mind of the Middle Ages was prompt to grasp the possibilities offered by the writing of music in several voices, and proceeded throughout some four hundred years to exploit every resource of the new style.

What was written during that period sounds to us purely experimental and not a little of it is out-and-out ugly. But composers were dealing with technical problems hitherto undreamed of, and in the development of formal devices the simple beauty of Plainsong was, of necessity, often lost; indeed, the melody was sometimes distorted beyond recognition, or arbitrarily broken up in the interest of musical effect. The worst atrocities on the chant, however, were doubtless committed in the course of improvised part-singing, and concerning the discord resulting from that method we may, happily, only speculate. One is sometimes inclined to wonder how the chant survived, for it seems in many instances to have been merely an artistic springboard from which composers projected themselves into a sea of musical experiment. Three facts, however, should be remembered: — First, the persistence of the tradition for Plainsong as a unison form; second, the constant care exercised by the Church to preserve the integrity of Plainsong, and, third, the essential beauty and power of the chant — qualities which place it before all other music in the expression of religious feeling.

Problems Solved

By the 15th century church composers were struggling with a comparatively cumbersome mass of musical material involving a highly complicated rhythmic system and the use of several texts simultaneously. Music had arrived at a stage of development which occurs in the life of every art, when technical problems must be mastered, if the future life of that art is to be vital and expressive. Many of these problems were solved and by the last quarter of the 15th century and throughout the 16th, church music was capable of eloquent and sustained speech as it had not been since the days of unison Plainsong.

The pieces you will hear today belong to

the 15th and 16th centuries. All of them are either based on Plainsong melody or directly influenced by it. These works were composed in a period before the technical and emotional elements which we associate with secular music had become definitely identified; so that the music is solely, almost aggressively, the music of the Church. In all the history of music there are no more beautiful examples of the art of polyphony than

these; nor more eloquent witnesses to the power of music to make articulate the human attitudes of adoration and inspiration.

Music Program Jan. 24, 1937.

Ave Verum by Josquin Des Pres (1443-1521).
Adoramus Clemens von Papa.
Ecce Quomodo Moritur Palestrina
Ave Maria Vittoria.
Benedictus.

A Few Liturgical Terms Explained

The serious lay person, choirmaster or singer, who has to study liturgical preservations without the aid of a tutor, usually becomes confused and discouraged by the odd terms met in reading a Missal or Ordo.

It has been decided therefore to place here a brief Glossary of common terms, with a condensed explanation of each, for the ambitious lay person, who has heretofore mystified by such terms as "Greater Doubles," "Semi Doubles," etc. Others may find in this little article, aid in explaining such terms to others, or a reminder that such terms really have a significance to be respected.

Classification of Feasts Explained

The festivals or feasts occurring between the three great central festivals, Christmas, Easter, and Pentecost, have not the same rank and dignity and consequently are not celebrated with equal solemnity. This is how they are classified:

In ascending order they are ranked as (1) **Simples**, (2) **Semi-doubles**, (3) **Lesser Doubles**, (or **Doubles**), (4) **Greater Doubles**, (5) **Doubles of the Second Class**, and (6) **Doubles of the First Class**.

Every feast above the rank of **Simple** has both First and Second Vespers, the first on the vigil, and the second on the evening of the feast.

Sometimes Doubles of the first and second class have an octave (or in other words the celebration is observed during the whole week). The octave itself ranks; as a Double, the intervening days being Semi-Doubles.

Simples and Semi-Doubles

On **Simples**, and **Semi-Doubles**, at Vespers the first words only of the Antiphons

are said **before**, and the entire Antiphons are said **after**, the Psalms and Canticles.

Doubles

The feasts called Doubles are sub-divided into: first class, second class, lesser or greater.

They are so called from the doubling of the antiphons on these feasts; that is, from the antiphons being sung or said in their entirety **before**, as well as **after**, the Psalms and Canticles.

Commemorations

The recital of a part of the Office or Mass assigned to a certain feast or day when the whole cannot be said.

When two Offices fall on the same day and when, according to the rule of the rubrics, one of them cannot be transferred to another day, it is in part celebrated by way of commemoration.

Improperia

Reproaches, made by Our Divine Lord to the Jews. Sung on Good Friday during the Adoration of the Cross.

Little Chapter

Latin, **capitulum**, "little chapter." Point of division when Vespers are divided.

Psalms

Religious hymns composed chiefly by the holy King David. Psalms are divided into verses, and the verses into two parts called hebraic parallelism. The point of division of the verse is indicated by an asterick. Sometimes these divisions are again divided, if they are rather long, into two or more parts. The division in this case is indicated by a dagger.

Psalm-Tone

A special melodic formula in each of the eight Gregorian modes, to which certain Psalms are sung interchangeably. A complete tone consists of the following parts:

- (a) the Intonation
- (b) the Reciting Note (tenor)
- (c) the First Cadence or Meditation
- (d) the Reciting Note (repeated)
- (e) the Final Cadence

The final cadence of certain Psalm tones has two or more forms, called First Ending, Second Ending, etc. In the Solesmes books each ending is usually designated by the letter-name of its final note.

Added to these tones is a ninth tone, *Tonus Peregrinus*, constructed from the first and eighth modes. It is a special melody for the 113th Psalm, *In Exitu Israel*. Also *Tonus Irregularis* (Irregular Tone); *Tonus Mixtus* (Mixed Tone). It is indicated by the capital letter P. There is a special adaptation of each of the eight psalm-tones for the Magnificat, each verse beginning with the intonation.

Simple Tone

Term used to denote a less elaborate melodic setting of a text for which there is another melody called Festival Tone (*Tonus festivus*); Solemn Tone (*Tonus Solemnis*). *Tonus Simplex*.

TWO BROTHERS IN SAME CHOIR FOR 54 YEARS

A well authenticated record is proof that two brothers, John M. and Andrew J., Eisenhauer, tenor singers have been members of S.S. Peter and Paul Church choir continuously for a period of 54 years in Huntington, Ind.

They still sing at High Mass, and Vespers each Sunday, at this church, where Theodore Torborg is choirmaster and organist. Mr. Torborg is one of our oldest subscribers having received the CAECILIA for over 40 years.

Such long service on the part of these men is unique, and a true testimonial to their devotion.

PALESTRINA WORKS GIVEN TO LIBRARY IN PITTSBURGH, PA.

A complete collection of the works of Palestrina, the great 16th century composer of church music in the polyphonic style, has just been presented to the Carnegie Library by Harry G. Archer, the prominent Pittsburgh organist and musician. The collection is the famous Breitkopf and Haertel edition issued in Leipzig in 1881, comprising some 800 compositions contained in 33 volumes.

This was the first time all the Palestrina scores, consisting of all his motets, Masses, offertories, litanies, the lamentations, antiphons, hymns and psalms, had been brought out in one set and it is doubtful if there will ever be another such complete collection. It was printed as a limited edition, all the sets

being ordered in advance, and they were acquired by the great European libraries, colleges and royal families. Richard Wagner subscribed for one of the sets.

Only 22 sets are known to have come to America, and the one that was in Mr. Archer's possession has been constantly sought out by Pittsburgh music students for consultation. It is now available to the public as a result of his gift to the library.

**MT. MARY CHOIR, MILWAUKEE,
Sings Spencer-Johnson Mass
On St. Boniface Hour**

The Mount Mary College choir of 25 voices directed by Sister Mary Gisella, S.S.N.D., sang the music of the Mass on the St. Boniface Sunday morning broadcast Jan. 24 at 7.30 A. M. over station WISN.

The music of the Mass was Asperges — Gregorian, Proper of the Mass — in tono recto, the Graduale and tract in settings by John Singenberger, the Mass in honor of St. Francis of Assisi by William Spencer Johnson, and the Offertory motet "Sit Laus Divino Cordi" in a setting by Sr. Mary Gisella.

**MEMBER of CHOIR FOR 44 YEARS
SUCCUMBS AT 77;
SANG AT 46,978 MASSES**

Quebec, Jan. 9. — Honore Bourassa, oldest choir member here, died at the age of 77. Mr. Bourassa was a member of the choir of St. Roch's church for 44 years and had sung at 46,978 Masses. He is mourned by his wife and 13 children.

OUR MUSIC THIS MONTH

This month's music offers suggested music in modern liturgical form, for three different types of choirs. Adult men — two part women — three part women, and 4 part mixed voices.

Good Friday — Passion Music

The so called "Turba Choruses" for Palm Sunday and Good Friday have been set to music for singing by choirs of men, in seminaries and parochial churches by Fr. Fidelis Meier, O.M. Cap. Easy four part music — these settings make possible full performance of this portion of the liturgical service. The Palm Sunday settings we will print next year, as this issue falls too close to the feast this year, to be of immediate use.

Veni Sponsa Christi and Lauda Jerusalem

Two simple motets by Father Koenen, arranged for Convent use. The first is suitable for use at ceremonies attending the Profession of Vows, or Investitures. The second is for the feast of the Patronage of St. Joseph (April 14th).

Hail Mary Blessed Virgin

May devotions will soon be taking place, and this hymn for three women's voices, by the late Msgr. Tappert of Covington, Ky., will be found useful at such occasions and throughout the year.

Jesu Decus Angelicum

A motet to the Blessed Sacrament, for four mixed voices, by the late composer J. Mitterer. Here is something suitable for use instead of the "O Salutaris" at Benedictions, or for use as a supplementary motet at Communion, with enough motion in the parts to keep up the interest.

Errata. Last month we inadvertently located Sister Cherubim at St. Joseph Mo., we should have said St. Joseph, Wisconsin. We also inferred that the Lenten hymns were for SAB voices, when the music obviously was for SA voices only. In the separate printing of the music we have also corrected a musical error, by making a d natural, d flat. (Next to last measure page 67.)

GOOD FRIDAY

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Passion according to St. John
(Feria VI in Parasceve)

Fr. FIDELIS M. MEIER, O.M. Cap.

1
Tenor I
Tenor II, vel Sop.

Respondérunt ei: Je - sum Na - za - re - num.

Bassus
(ad libitum)

2

Illi autem dixérunt: Je - sum Na - za - re - num.

3

Dixérunt ergo ei. Num- quid et tu ex di - sci - pu - lis e - jus es?

4

Et dixérunt ei: Si non es- set hic ma - le - fac - tor, non ti - bi tra - di - dis - se - mus e - um

5

Dixérunt ergo ei Judaei: No - bis non li - cet in - ter - fi - ee - re quem - quam.

6

Marcato
ff Omnes dicentes: Non hunc, non hunc. sed Bar - rab - bam.

Slowly

7
Et veniébant
ad eum, et
dicébant:

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

8
Clamábant
dicentes:

ff Cru - ci - fi - ge, cru - ci - fi - ge e - um.

9
Respondérunt
eí Judei:

Nos le - gem ha - be - mus et se - cun - dum le - gem de - bet

mo - ri: qui - a Fi - li - um De - i se fe - cit.

10
Clamábant
dicentes:

Si hunc di - mit - tis, non es a - mi - cus Cae - sa - ris. Om - nis

qui se
Om - nis e - nim qui se re - gem fa - cit, con - tra - di - cit Cae - sa - ri.
e - nim

11

Illi autem clamabant:

Fast tol - le, tol - le,

f Tol - le, tol - le, tol - le cru - ci - fi - ge e - um.
tol - le, tol - le,
tol - le

12

Respondérunt Pontifices:

Non ha - be - mus re - gem ni - si Cae - sa - rem

13

Pontífices Judeórum:

No - li scri - be - re,

No - li, no - li scri - be - re Rex Ju dae - o - rum,
no - li

sed, qui - a - ip - se di - xit: Rex sum Ju - dae - o - rum.

14

Dixerunt ergo ad invicem:

rit. molto!

Non sein - da - mus e - a, sed sor - ti - a - mur de il - la eu - jus sit.

1. Veni Sponsa Christi (2 Voices) Koenen

2. Lauda Jerusalem (2 Voices) Koenen

I

Fr. KOENEN.

Op. 36.

Sopr. *mf*
Ve - ni, sponsa Chri - sti,

Alto
Ve - ni, ve - ni,

Org. *mf* *p*

ve - ni, sponsa Chri - sti, *mf* ac - ci-pe co - ró - nam,

ve - ni, ve - ni, ve - ni, ac - ci-pe co - ró -

mf

quam ti - bi Dó - mi-nus prae-pa - rá - vit in ae - té - rum, in ae -

nam, quam ti - bi Do - mi - nus prae - pa - rá - vit in ae -

ter - - - num; ve - - - ni,

ter - - - num; *p* ve - - - ni, ve -

spon - sa Chri - sti, ve - - ni, spon - sa Chri - - -

- ni, spon - - sa Chri - - - sti, ve - - - ni sponsa Chri - - -

p sti, ve - ni, ve - - - - - ni.

p sti, ve - ni, spon - sa Chri - - - - - sti.

Offertorium in Festo Patrocinii S. Joseph.

(For 2 equal voices.)

2. Lauda Jerusalem (2 Voices) Koenen

Fr. Koenen.

I.
II.

Lau - da Je - rú - sa - lem, lau - da Je - rú - sa - lem
Praise the Lord, O Jerusalem:

Org.

quó - ni - am con - for - tá - vit
 Dó - mi - num: Con - for - tá - vit
because he hath strengthened the bars of thy gates,

se - ras por - tá - rum tu - á - rum, be -
 se - ras por - tá - rum tu - á - rum, *he hath*

- ne - dí - xit fi - li - is tu - is, be - ne -

blessed thy children within thee, alleluia, alleluia.

be - ne -

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase for 'ne - dí - xit' and continues with 'fi - li - is tu - is, be - ne -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

dí - xit,

dí - xit fi - li - is tu - is in te, in te,

The second system continues the vocal line with 'dí - xit, dí - xit fi - li - is tu - is in te, in te,'. The piano accompaniment continues with similar harmonic patterns, supporting the vocal melody.

al - le - lú - ia.

Al - le - lú - ia, al - le - lú - ia.

The third system features the vocal line singing 'Al - le - lú - ia, al - le - lú - ia.' The piano accompaniment concludes the piece with sustained chords and a final cadence.

1. Hail Mary, Blessed Virgin! (SSA) Tappert

2. Salve Regina Coelitus (2 Voices) Bonvin

I

H. Tappert.

Sop. I
II.

Alto.

Org.

1. Hail Ma-ry, Blessed Vir - gin! Our joy-ful strains as - cend - ing, With
2. Oh! shel-ter us! dear La - dy, And spread thy man-tle o'er us, When
3. Fair Queen of Heaven, send us Thy kind ma-ter - nal bless-ing, While

1. Thy
2. We
3. To

an - gel voi - ces blend - ing Thy prais - es loud pro - claim,
dan - gers are be - fore us, We give our hearts to thee,
on - ward we are press - ing, To thy bright sphere a - bove,

Thy prais - es loud pro - claim,
We give our hearts to thee,
To thy bright sphere a - bove,

1. prais - es loud pro - claim. We
 2. give our hearts to thee. Safe
 3. Thy bright sphere a - bove. There



1. Thy prais - es loud pro - claim.
 2. We give our hearts to thee.
 3. To Thy bright sphere a - bove.



1. call on thee, sweet Moth - er,
 2. guide us, Queen of An - gels,
 3. may we sing thy prais - es,



1. We call on thee, sweet Moth - er, With child-like true af -
 2. Safe guide us, Queen of An - gels, Thy lov - ing care ex -
 3. There may we sing thy prais - es, Our Lord in bliss a -



f *cresc.* *f*

1. fec - tion, And, claim - ing thy pro - tec - tion, We give our hearts to
 2. tend - ing, Our souls from harm de - fend - ing, Here in this vale of
 3. dor - ing, To thee our thanks out - pour - ing, O La - dy dear, our

p *cresc.* *mf*

dolce.

1. thee, We give our hearts to thee.
 2. tears, Here in this vale of tears.
 3. Queen, O La dy dear, our Queen.

dolce.

1. We give our hearts to thee, We give our hearts to thee.
 2. Here in this vale of tears, here in this vale of tears.
 3. O La - dy dear, our Queen, O La - dy dear, our Queen.

decresc. sempre. *pp*

1. Jesu Decus Angelicum

2. Tantum Ergo (D)

I

J. MITTERER.

Moderato M. ♩ = 94

Sopr. Alto

1. Je - su de - cus an -
 2. O Je - su mi dul -
 3. Je - su flos ma - tris

Tenor

Bass

Org

p legato

p

Ped.

1. In au - re dul - ce cán - ti - cum,
 2. Spes su - spi - rán - tis a - ni - mae:
 3. A - mor no - strae dul - ce' - di - nis,

1. gé - li - cum, 1. In au - re dul - ce cán - ti - cum,
 2. cis - si - me, 2. Spes su - spi - rán - tis á - ni - mae:
 3. Vir - gi - nis, 3. A - mor no - strae dul - ce' - di - nis,

1. In au - re dul - ce cán - ti - cum,
 2. Spes su - spi - rán - tis á - ni - mae:
 3. A - mor no - strae dul - ce' - di - nis,

mf

SOLO.

In o - re mel mi - ri - fi - cum, In o - re mel mi - ri - fi - cum, In
Te quaerunt pi - ae lá - cri - mae, Te quaerunt pi - ae lá - cri - mae: Te
Ti - bi laus, ho - nor no - mi - nis, Ti - bi laus, ho - nor no - mi - nis, Re

In o - re mel mi - ri - fi - cum,
Te quaerunt pi - ae lá - cri - mae:
Ti - bi laus, ho - nor no - mi - nis,

p *mf* *p*

CHORUS

cor - de ne - ctar coé - li - cum, In cor - de ne - ctar coé - li - cum.
cla - mor men - tis ín - ti - mae: Te cla - mor men - tis ín - ti - mae.
num be - a - ti - tu - di - nis, Reg - num be - a - ti - tú - di - nis.

f In cor - de ne - ctar coé - li - cum.
Te cla - mor men - tis ín - ti - mae.
Reg - num be - a - ti - tú - di - nis.

f *p*

rit.

Question and Answer Box

Conducted Monthly by The Editor

Questions submitted in January, 1937.

"I am anxious to learn something definite about St. Cecilia Society founded by Dr. Franz Witt."

Dr. Franz Witt was extremely successful in getting the St. Cecilia Society established on a solid basis. Bishops of several dioceses, whose inhabitants use the German language, had already experienced how by the efforts of this Society the Sacred Music was brought back to an ecclesiastical and pure style. When the same Bishops assembled in Rome (1869) for the celebration of the Vatican Council, they readily obtained for the new society the privileges granted in former days to another society founded by Palestrina himself under the patronage of the same St. Cecilia. — We quote from the Apostolic Brief, issued December 16, 1870, by Pope Pius IX.

1. The Association is favored with the protection of a most eminent Cardinal, to be graciously nominated by the Holy Father, and the surveillance of the Ordinaries of the Diocese in which the members live. A President General shall manage the affairs of the Association, with the assistance of Presidents of each Diocese. The President-General shall be appointed in accordance with statutes especially referring to his election, and with the previous assent of the most eminent Protector. In addition, the members elect eight gentlemen skilled in music, to search out musical compo-

sitions worthy of being produced in God's churches. And this number may be increased to twenty.

2. That the end of the Association may be gained, to wit, the promotion of sacred and liturgical music after the spirit of the Church and of the strictest observance of ecclesiastical regulations, it must have a care: (a) that the Gregorian or plain chant be everywhere studied, and that figured music, in so far as it is in conformity with ecclesiastical law, whether its compositions belong to the past or modern times, be encouraged. (b) Sacred hymns, used by the people at their devotions, are permitted so far as the canon law allows. (c) The laws of the Church as to the use of the organ and the permission for other instruments shall be accurately attended to. (d) Inasmuch as in some churches, notably those that are small and in the country, what has been laid down cannot all at once be brought into practice, yet every effort must be made that the liturgical music be brought by degrees to a better state.

3. The President-General shall every year send an account to the most eminent Cardinal Protector of the doings and progress of the Association and in the same way the Presidents of the Dioceses to the Right Reverent Ordinaries.

"Who first conceived the idea of establishing St. Cecilia Society in America?"

A. Dr. Joseph Salzmänn, the founder

➡ Send your Questions to Very Rev. Gregory Hügle, O.S.B., Prior, Conception Abbey, Conception, Mo. They will be answered in this column, without reference to your name.

of St. Francis Provincial Seminary, known as the "*Salesianum*" (near Milwaukee), and of the *Pio Nono* College, the first Catholic normal school in the United States, was also a most zealous promoter of sacred music. This saintly priest, born 1819 in Austria, labored successfully in his own diocese Linz, Upper-Austria from 1842 to 1847, when the visit of the first Bishop of Milwaukee, John Martin Henni, ripened his long-felt desire to devote his life to the foreign missions. Having come to Milwaukee in 1847, he was appointed to a small country mission, but soon his extraordinary success induced the bishop to make him pastor of St. Mary's congregation at Milwaukee. Feeling the lamentable scarcity of priests, Dr. Salzmann conceived the idea of founding a seminary. To collect the necessary funds he went from state to state; in 1856 the institution was opened. In order to train efficient teachers for the parochial schools he, after years of hard struggles, opened also a teachers' seminary, called *Pio Nono* College.

During the twenty-six years of his priestly activity Dr. Salzmann was pained to observe that church music was utterly unecclesiastical and shockingly frivolous. Though he was not a musician himself, his faith and love of art made him revolt against the profanity of the music prevalent in the churches of his adopted country. At a loss how to grapple with an evil wide-spread, or rather universal, he sought advice from Dr. Franz Witt, the President General of the German Cecilian Society, who recommended him to procure well trained church musicians from Germany. In 1872 two prominent pupils of Dr. Franz Witt, John Singenberger and Max Spiegler, crossed the ocean and took up their quarters at Dr. Salzmann's college. May 7, 1873, at a solemn meeting in the *Pio Nono* refectory,

under the presidency of Dr. Salzmann, the St. Cecilia Society was organized; John Singenberger was elected president, and Bishop Henni consented to act as protector of the new society.

"May we learn how the monthly magazine "*Caecilia*" came into existence?"

A. No sooner had the St. Cecilia Society had been established when practical work began with a determination. In six weeks a truly ecclesiastical program was given by the students from Dr. Salzmann's colleges under the direction of Prof. Singenberger. The next care of the society was to provide a musical library. Matters progressed so well that on the first of February, 1874, the first number of a periodical in the interest of the reform was published by Messrs. Fischer Brothers of Dayton, Ohio, under the editorship of Prof. Singenberger. This interesting monthly is called "*Caecilia*", and the following is an extract from the notice which appeared on the first page of the first number:

"Our object in publishing this monthly is to assist in banishing from our churches all music of profane and worldly character, and to substitute the sublime compositions of such men as Palestrina, Witt, Mettenleiter, Stehle, Oberhoffer, Kothe, Kaim, Ett, Greith, Singenberger, etc."

"Was the American Cecilian Society to be independent of the same organization in Germany?"

A. From the very beginning it was considered best that the American Cecilian Society should be independent of the same organization in Germany. In the course of the year 1875 the Most Rev. Archbishop John Martin Henni of Milwaukee, as Protector of the American Cecilian Society, petitioned the Holy See for a special approbation of that

Society. The Ablegate Msgr. Caesar Boncetti kindly consented to take this petition to Rome and there to submit the statutes of the Society for approbation. The petition was granted in an audience of His Holiness, Pius IX. on February 6, 1876. The American Association is governed by the same statutes as given in the Apostle Brief, issued December 16th, 1870, by the same Pope, for the German Association.

“What about the first general meeting of the American Cecilian Society?”

A. The first general meeting was held at Milwaukee, in June, 1876. By this time one archbishop and seven bishops had become honorary members or expressed their approval of the *Caecilia*, and the number of active members, in various parts of the country, had so increased that there was no difficulty in carrying out arrangements on the plan adopted in Germany. An American paper says of the festival:

“Professor Singenberger and all who took part in yesterday’s sacred concert may well be proud of the result. It was a triumph of the Cecilian Society over that modern desecration of the sanctuary, profane Church music, whose *Requiem* is to be hoped we shall soon have to sing. The audience was a large one, and included the bishop of the diocese and a great many priests”.

“What place do general meetings hold in the organization?”

A. The importance of meetings and festivals of this kind cannot be overrated. Without incessant activity and cordial cooperation on the part of all concerned, it is evident that nothing practical can be done. Meetings of this kind give opportunities of encouraging choirmasters, organists and school teachers, and of making plans for the dissemination of church music among the people. A Cecilian Society is some-

thing in which all are concerned, not musicians only; hence the institution of Parish Cecilian Societies, which in America, as well as in Germany, form altogether one society.

How was the Cecilian Society affected by the Motu Proprio of Pius X?”

A. The Motu Proprio of Pius X, issued on November 22, 1903, inaugurates a new era in Church music. In terms of unmistakable clearness the Holy Father addresses himself to all the dioceses of the Church in a matter which he considered of prime importance. “We think it Our duty (*he says*) to lift up Our voice without delay in order to reprove and condemn everything in the music of divine worship that does not agree with the right principles so often laid down . . . We publish this Our Instruction *motu proprio et ex certa scientia* (by Our own initiative and with full knowledge), and we desire with all the authority of Our apostolic office that it have the force of law as a canonical code concerning sacred music, and We impose upon all by Our own signature the duty of the most exact obedience to it”.

In this momentous document we behold the completion of the many scattered attempts at reform since the days of the Council of Trent.

PROCURE GENERALE, PARIS Contest for New Music

This famed concern, is a centre for practical and easy church music, for organ or choir. A contest was announced, and money prizes are to be awarded for the best “Messe Solennelle” to be composed, and for the best five Motets received. All compositions must be original, and preferably for SATB voices. The prize winning music will be performed by the Chanteurs de la Sainte-Chapelle on the day of the International Congress of Sacred Music. 5000 francs is the prize for the Mass, and 1000 francs for each of the Motets. The contest closed March 1st.

PIETRO YON IN RECITAL
AT ST. IGNATIUS CHURCH
CLEVELAND, OHIO.

Review By Cleveland Critic
HERBERT ELWELL

THE Northern Ohio Chapter of the American Guild of Organists presented Pietro A. Yon in recital recently at St. Ignatius' Catholic Church. Honorary organist of the Vatican and music director of St. Patrick's Cathedral, New York, Yon is distinguished both as a virtuoso player and a composer. On last night's program he included several of his own compositions, heard to advantage on the fine organ in this beautiful church.

One could not but be impressed with this organist's technical dexterity. He is very adroit at managing his mixtures, plays with great facility, and seems to delight in dashing off at top speed passages of virtuosic brilliance and grand flourishes such as those provided in the first and last movements of Guilman's First Sonata, with which he opened his program.

Another conspicuous characteristic of his style was his tendency toward whimsical coloration, the use of bells and a good deal of tinsel as in the "Marche Champetre" of Boex and his own "Echo". The two most engrossing works on his printed program were Franck's "Piece Heroique" and Bach's A Minor Prelude and Fugue. Both were set forth with great assurance, yet of the Bach it should be said that a steadier rhythm would have made for clearer delineation.

Yon's own composition is not strikingly original, but tuneful in a mild, affable manner, as in his "Gesu Bambino". Again it leans to rather flamboyant display in his Italian and American Fantasies played as encores. His concluding item was his "First Concert Study", a piece of stormy rhetoric described as "a record in velocity and endurance in pedal playing, having 1,467 notes in succession for the pedals in about three minutes' time".

Though I did not hold a stop watch on him, it seemed to me he finished in a little better than three minutes, which, one must agree, is an enviable record of agility in moving one's feet. Speed was also a notable feature of his performance of the Bach Toccata and Fugue in D Minor, offered as one of the many encores played after applause was allowed at the end of the program.

ROCHESTER, N. Y. PRIESTS
IN GREGORIAN DEMONSTRATION

An interesting educational program of Gregorian Music with explanatory comment was presented under the direction of the Rev. Benedict Ehmann, February 1 at Nazareth Academy, Rochester, N. Y.

Outstanding compositions of Gregorian Music were chanted by a choir of priests who volunteered their services. Accompaniments and interludes were played by Prof. Philip Kreckel, St. Boniface Church organist.

Program:

Preface of the Holy Trinity Pater Noster.

Antiphon Ego Sum and Benedictus Mode II.

Pange Lingua Gloriosi: Eucharistic Hymn, Mode III.

Veni Sancte Spiritus, Hymn to the Holy Ghost, Mode VIII.

Veni Sancte Spiritus, Sequence for the Mass of Pentecost. Mode I.

Missa "Cum Jubilo" (Credo No. III).

Libera Me, Domine. From the Requiem Mass, Mode I.

Factus est repente, Communion for the Mass of Pentecost. Mode VII.

Christus Factus Est. From the tenebrae services of Holy Week. Mode V.

Alleluia Caro Mea. From the Mass of Corpus Christi.

DUBUQUE, IOWA.

The choir of St. Patrick's Church began its series of bi-weekly broadcasts Feb. 2nd. from station WKBB. This organization is directed by Mr. Harold Schneider, with Miss Doris McCaffrey at the organ.

CRITICS HEAP LAVISH PRAISE
ON CATHOLIC CHORAL CLUBS
IN MINNEAPOLIS

LAVISH praise from Twin City music critics followed the appearance Jan. 17, of the combined College of St. Thomas-College of St. Catherine choral clubs with the Minneapolis Symphony Orchestra in popular concert at Northrup Memorial Auditorium on the University of Minnesota campus.

Mr. Cecil Birder, vocal instructor at the two colleges, directed the choral group in an a cappella presentation of Palestrina's "O Bone Jesu." The remaining numbers — Bach's "Et Incarnatus Est," Pergolesi's "Glory to God," and Beethoven's "Hallelujah Chorus" — were sung with orchestra accompaniment under the baton of Mr. Barzin.

James Davies, writing in the Minneapolis Tribune, wrote, in part, as follows: "A combination of Leon Barzin with the orchestra, Frank Miller, solo cellist of the orchestra, in a performance of Haydn's concerto for cello in D major, and the united choirs of St. Thomas and St. Catherine colleges, provided one of the finest Sunday afternoon concerts of the present season. It would be an excellent idea to bring these young people back again each year.

**"Could Sing with Artistic Finish,
Beauty of Tone"**

"The combined choirs appeared in the second half of the program, first of all singing a cappella under the direction of Cecil Birder, Palestrina's beautiful 'O Bone Jesu.' This interpretation was illuminating, for it introduced a group . . . who could sing with artistic finish, beauty of tone and religious sincerity. Mr. Birder did a particularly fine piece of work in directing this number.

"Then Mr. Barzin took up the burden with three more choral selections to orchestral accompaniment. The first was Bach's 'Et Incarnatus Est' and again the chorus gave clear evidence of excellent training, not merely in notes or in polished phrases, but also in the spirit of the music. Pergolesi's 'Glory to God' meant just that as it was sung, with two vibrant, young, fresh and exuberant voices leading the way. It was refreshing to hear so much heart in choral music as these singers showed . . . This success was repeated in the final choral selection, Beethoven's 'Hallelujah Chorus'."

In the Minneapolis Journal, Johan Egilsrud wrote that "he (Barzin) gave concertgoers an opportunity to hear again the gifted first cellist of the orchestra, Frank Miller, as soloist, and also an opportunity to appreciate the high artistic achievement of a St. Paul choir, formed by the combined choral clubs of the Colleges of St. Catherine and of St. Thomas.

**"Pure Young Voices — Smooth
As Violin Tones"**

"After the intermission," Egilsrud continued, "the vested choir filed quietly onto the stage. And pure, young voices — smooth as violin tones, exact in attacks and releases, and trained to respond with remarkable precision — soon began to weave a polyphonic web of intricate and spiritual beauty in such masterpieces of sacred music as Palestrina's a cappella 'O Bone Jesu,'

conducted by Cecil Birder, and Bach's inspired 'Et Incarnatus Est,' from the B Minor Mass. Especially exalted were the 'Glory to God' by Pergolesi and the jubilant 'Hallelujah Chorus' by Beethoven.' . . ."

The St. Paul Pioneer Press-Dispatch critic, Miss Frances Boardman, wrote the following: "St. Paul had a special interest in the concert given Sunday afternoon at Northrup auditorium . . . for a feature of the program was the appearance of a singing unit made up of choristers from the Colleges of St. Thomas and St. Catherine.

"For some time past, a sensible inter-campus rapprochement has combined the efforts of the two choirs, under the direction of their leader and instructor, Cecil Birder, with resulting advantages impossible of attainment otherwise . . . So far as I know, the now disbanded Symphony chorus is the only body ever before to have joined forces with the symphonic ensemble.

"Mr. Birder directed the a cappella performance of Palestrina's 'O Bone Jesu,' with which the choral interlude opened, and Mr. Barzin took the stick for the Bach 'Et Incarnatus Est', the Pergolesi 'Glory to God' and the 'Hallelujah Chorus' of Beethoven, all of which were sung with orchestral collaboration. There are many lovely voices in the unit, and all of the singers gave proof of thorough and serious preparation . . ."

FR. F. De ZULUETA DEAD

Fr. Francis de Zulueta, the noted Jesuit author and composer of Church music, has died, aged 83.

Fr. de Zulueta was born in London and educated at Beaumont, entering the society in 1871 at Rohampton. He went on to St. Mary's Hall, Stonyhurst, and after a period of teaching at Mount St. Mary's, Sheffield, at Beaumont and at Stonyhurst, completed his studies at St. Beuno's College, North Wales, where he was ordained in 1885.

Fr. de Zulueta was a composer of taste, and many of his productions are used regularly in Church services throughout the British Empire. They include the **Sacred Heart Devotions**, a number of Benediction services, motets on **Lauda Sion, O Cor Amoris Victima, Te Joseph Celebrant**, and some Masses.

Of a distinguished Spanish family long settled in Great Britain, he was the son of Pedro José Count de Torre Diaz, and the uncle of late Cardinal Merry del Val, his

brother the former Spanish Ambassador at London, Vienna and the Holy See, Don Pedro de Zulueta, till recently *Attaché* at the Spanish Embassy, and his brother Francis, the Regius Professor of Civil Law at Oxford University.

— The Universe, (London). Jan. 15, 1937.

**ST. MARY OF THE LAKE
SEMINARY CHOIR AT
ST. GERTRUDE'S JAN. 27**

**Seventy-Five Voices, a Symphony
Orchestra of Twenty-One Pieces
Render Superb Program**

UNDER the auspices of the St. Gertrude Study Club and Forum, and sponsored by the Rt. Rev. Msgr. J. Gerald Kealy, D.D., pastor, the vested choir of seventy-five voices of St. Mary of the Lake Seminary, Mundelein, Ill., gave a Sacred Concert in St. Gertrude Church, Glenwood and Granville Avenues, on the evening of January 27 at 8.30 o'clock.

Due to the outstanding direction of Otto A. Singenberger, St. Mary of the Lake Seminary Choir has achieved a national reputation. The St. Gertrude Sacred Concert will be the first public concert of the Choir, outside of the music rendered by them each Palm Sunday at the Holy Name Cathedral. Their appearances are limited to participation in ceremonies at the Seminary.

Accompanying the Choir will be a twenty-one-piece symphony orchestra. Guest artists will be Joseph Vito, world-famed harpist, and Harry Weisbach, violin soloist of note.

The following program was rendered:
Gregorian Chant —

- (a) *Salva Regina* Seminary Choir.
- (b) *Christus Vincit*, Schola Cantorum and Choir.
- (c) *Laetamina*, Seminary Choir.
- (d) *Jubilate*, Schola Cantorum.

Overture — Gluck-Wagner, Orchestra.
O Sacrum Convivium — Vittoria (Schola Hispana), 1564-1613, Seminary Choir.

Cantate Dominio — Hassler (Schola Veneta), 1564, 1612, Seminary Choir.

Trio (violin, harp, organ), Selected.

Popule Meus (Antiphonal) — Palestrina (Schola Romana), 1525-94, Seminary Choir.

Regina Coeli — Lotti (Schola Veneta), 1667-1740, Seminary Choir.

Coronatin March — Svendsen, Orchestra.

In Monte Oliveti — Otto A. Singenberger, Seminary Choir.

Emitte Spiritum — Joseph Schuetky, Seminary Choir.
Serenade — Widor, Orchestra.

Hodie Christus Natus Est (Antiphonal) — Otto A. Singenberger, Seminary Choir and Orchestra.

The Virgin's Lullaby — John B. Singenberger, 1848-1924 (words by Rev. Matthias Fischer, Mundelein, '37), soloist, Rev. Charles Burke, Mundelein, '35.

Praeludium — Jernefeld.

Ave Verum — Mozart, Seminary Choir and Orchestra.

Ave Maria — P. Meurers, Seminary Choir and Orchestra.

Trio — Selected.

Sanctus — John B. Singenberger, Seminary Choir
Benedictus — John B. Singenberger (from the Mass in Honor St. Gregory), Seminary Choir and Orchestra.

Halleluja — George Frederick Handel, Seminary Choir and Orchestra.

BOSTON, MASS.

A recital of plainchant and other Liturgical Music at St. John Evangelist Church, Bowdoin Street, was given by the choir, under the direction of Everett Titcomb, February 15, at eight o'clock.

INTROIT — *In excelsis throno*

Plainchant, Mode IV

KYRIE — *Cunctipotens* Mode I

ALLELUIA — *Justus germinabit* Mode I

SEQUENCE — *Victimae Paschali* Mode I

TROPE — (on the Kyrie *Cunctipotens*)

XIth Century

MOTET — *Alle psalite cum luya* XIIth Century

SIXTEENTH CENTURY POLYPHONY

1. *Jesu dulcis Memoria*

Tomas Lius Victoria, 1535-1611

2. *Emendemus in melius*

Cristobal Morales, 1500-1553

3. *Ave Regina coelorum* William Byrd, 1543-1623

**FOUR MOTETS IN HONOR OF
THE BLESSED SACRAMENT**

(Composed for Saint John's Choir)

Everett Titcomb

1. *Panis Angelicus* 2. *O Quam Suavis*

3. *Ave Verum* 4. *O Sacrum Convivium*

O SALUTARIS HOSTIA Plainchant

TANTUM ERGO P. G. da Palestrina, 1525-1594

ADOREMUS IN AETERNUM

Gregorio Allegri, 1560-1652

BROADCAST FROM CLEVELAND. O.

Frank Parisi Directs Choir

On Sunday, January 24, the choir of St. Ann's Church, Cleveland Heights, Ohio, broadcast a program of Gregorian and Polyphonic music from Station WHK. 54 Boys, and 14 men are members of this choir, under the direction of Mr. Frank Parisi well known Cleveland musician.

PROGRAM

Gregorian: "Da Pacem"; "Caro Mea"; "De Profundis"; "Videns Dominus"; "Ave Verum" "Kyrie and Gloria — cum jubilo Mass".

Polyphony: Palestrina — *Missa Brevis* (Kyrie, Gloria, Sanctus); *Ave Verum*, Byrd; Vittoria — *O Magnum Mysterium*.

Liturgical Music in Contemporary Idiom

SISTER MARY TERESINE, MARYLHURST, OREGON.

Continued from Last Month

After the introduction of Christianity, the Germanic peoples, not being familiar with the Latin tongue, rapidly developed religious and devotional songs of all kinds in the vernacular. True to the natural temperament of their race, these songs are more subjective in character, yet sturdy and profound in sentiment and expression. Some fifteen hundred melodies antedating the movement of Luther have come down to us and are abundant proof of the popularity of this type of hymn. In the English speaking countries there is little trace of early religious songs in the vernacular, and secular and religious music seem to have happily remained each distinct in its own style. It was at the time of the Reformation that the vernacular songs began to be used in the religious services. Motets of the polyphonic writers were translated into English, as is evidenced in the first important collection of Anglican music published in 1641, most of which is an adaptation of Latin hymns. According to Sir Richard Terry, choirmaster of Westminster Cathedral, who has made a study of this matter, "The compositions which survive and are most popular in Anglican Cathedrals today are those which are thus 'lifted' from the Catholic service." (1) Quoting Mr. Davey, who is a Protestant authority on this subject, Terry writes:

The magnificent contrapuntal anthems of Elizabethan composers are really adaptations of Latin motets, in which the composers' skill had full play. This was certainly so in many instances of which we still possess the original forms; and I believe it was the general rule, though the older Latin versions have usually disappeared. (2)

The "full chord" style which developed through the efforts of the "reformers" is so distinct from the earlier contrapuntal form that there is no difficulty in distinguishing between them even though some of the same composers wrote for both services during the transition period.

1. Terry, R. Catholic Church Music in England, *Caecilia* Vol. 61, No. 2, p. 119.

2. *Idem*.

Cranmer, in issuing his Litany, wrote to Henry VIII that the harmonizing should be note against note, one note to a syllable, that is, plain chords. Their aim was to suppress the highly artistic and scientific music that had embellished the services of Catholic days . . . From a purely musical point of view, Elizabeth's reign is the most brilliant in English history, but the significant fact remains that the new liturgy was left severely alone by Bateson, Benet, Dowland, Ford, Kirbye, Philips, Pilkington, Weelkes and Wilbye . . . and all that brilliant galaxy of talent whose madrigals will live for all time and who made the name of England great among musical nations. (3)

Because of unpropitious religious conditions from this time on, only meagre contributions were made towards Catholic hymnology until the time of the noted converts, Newman and Faber. They were truly religious poets but their hymns have seldom found adequate musical expression.

The hymns in our own country represent a wondrously curious mixture of all these various national characteristics combined. The resulting type of hymn peculiarly fostered in the churches of the United States, and in a lesser degree in Canada, is florid in form, elaborate in accompaniment, and individual and personal in style. Frequently the texts are trivial and the music superficial, badly harmonized, and of an insinuating sweetness that appeals to a certain type of musically uneducated "pious listener" who is susceptible to "pretty" tunes, and sincerely feels devotion increased by them. This unfortunate condition is a natural but sad consequence of the lack of cultural advantages in the poor, sparsely settled mission country where for so many years the Church was struggling to establish and support itself. It is due also in part to the poverty of worthy hymns in the English language and the incompetency of those who tried to remedy the deficiency. The problem arising from this situation is not one to be solved in

3. *Idem*.

a mere decade or two of years, and unintelligent zeal will not remedy matters. Those who have been reared on this poor musical fare cannot alter their preference for the "old favorites" without doing violence to much that is precious and sacred in taste and association. An abrupt "volte face" on the part of all is not to be expected nor is it asked. It is in the education of the rising generation that the matter will gradually adjust itself and artistic and religious ideals re-attain their traditional place of honor in the Church.

On the other hand, those in the Church who claim not to understand liturgical music, have in honor, an obligation of endeavoring to do so. Personal fancy and individual taste should not obtain preference over the art-forms which have the sanction of the Church as well as the support of the greatest musicians of today and of antiquity. Even though music be pretty, beautiful, or even sublime, if it is not suited to the liturgical action, it is not suited to the Church. In this there is question of using not merely the finest, but the most appropriate music. Finally it must be understood that the fault lies in the abuse rather than in the use of this particular free form of religious music, the hymn, which is rich in possibilities and has been made the mode of expression for many truly devotional pieces of Church music. The growing demand for the best in sacred music is a gratifying indication of a developing sense of liturgical spirit, and with the increasing supply of good religious poetry and becoming musical expression, a new era of Church music is dawning in the Western world.

The Relation Between Religious Character and Artistic Excellence

While the actual artistic merit of sacred music is of secondary importance to its liturgical fitness, still the two are so inextricably bound together that properly speaking, music cannot be truly religious and inartistic at the same time. It would be a contradiction in terms to pronounce a melody commonplace and at the same time hallowed in quality. In order to accomplish its spiritual and aesthetic end, sacred music must be true art; it must possess beauty. In order to possess beauty it must, according to St. Thomas Aquinas, contain within itself the qualities of integrity, consonance and clarity. (1) Music aspiring to be sacred but lacking

artistic sincerity or true expression, does not possess integrity because it lacks truth; it does not possess consonance because it lacks unity of thought and expression; lacking integrity and consonance it cannot possess clarity. Consequently a lack of sacred quality in an intended religious form is a defect and an artistic flaw; conversely, music purporting to be sacred, but which is trivial or inartistic in character, cannot, by its very nature, fulfill its office, because trivial music cannot be also sacred.

Resurgence of the Christian Ideal

With the reawakening of religious fervor towards the middle of the nineteenth century came the definite revival of the real spirit of Church music. True, this spirit had never completely died out, particularly in the monasteries where the chant had been retained, but its voice was feeble and usually interpreted according to the rhythm and style of the spurious Medicean Press edition which superseded, during the seventeenth and eighteenth centuries, the old chant books which were faithful to tradition. The innovations introduced took from the chant the very essence of its character. The immortal story of the restoration of the chant carried on by the Benedictines of Solesmes, under the leadership of Dom Gueranger, Dom Mocquereau, Dom Pothier, and the present Dom Gajard, does not need to be related here. Their labors, still being zealously carried on, preceded the **Motu Proprio** of Pius X in 1903 by almost a half century. To France the Church is also indebted for the admirable work of the Schola Cantorum, which followed later in the century. Simultaneously with the Gregorian movement in France, the Caecilianverein, in Germany, under the inspiration of Dr. Proske and Dr. Franz Witt, pledged itself to the exclusive use of liturgical music. The Caecilianverein was foremost in securing the edition of the greater works of Palestrina, de Lasso, Vittoria, and compositions of other early polyhonic writers. To this society also belongs the credit of clearly recognizing the claims of modern music, not only through the compositions of its own members but particularly through the fresh and energetic impulse it gave to contemporary composition along liturgical lines. True a large quantity of the music of this

1. Aquinas, St. Thomas, *Summa Theologica*, I. q. 39, a.8.

school, while liturgical and correct, is obviously written to serve an end, and is too lacking in inspiration to be a genuine contribution to Church music; however, that which is sincerely devotional will survive and the liturgical movement which has been initiated by the Caecilian Society is a happy augury for the future of Church music. The society secured the formal sanction of the Holy See in 1870, spread rapidly into other European countries and was successfully inaugurated in the United States by the late Dr. John Singenberger, to whom belongs all the honor due the brave pioneer. His far-seeing ideals were instrumental in raising, in a remarkable degree, the standards of Catholic Church music in this country.

As a result of these widespread movements, the past twenty-five years have witnessed a grand revival of two eminently notable forms of liturgical music, namely, Gregorian chant and sacred polyphonic music.

Gregorian Chant

Gregorian chant has been aptly termed "supernatural" sacred music. No music made on earth can, of course, be wholly supernatural; but as man's nature combines material and spiritual substance, and his worship contains elements of the rational, religious feeling combined with supernatural faith, so also, music, which makes its entrance and first appeal through the senses, must, through them, reach the intellectual or superior powers of the soul. These faculties have a divine origin, and in their activities are not confined by time and space, but can transcend all individualizing conditions and lay hold on God himself. Consequently, music, in order to express or generate this spiritual emotion, must, as far as possible, also transcend material conditions of time and space and sublimate the world of sense. Undoubtedly the music corresponding most ideally to this requirement is that art-form which alone is dedicated solely to the supreme purpose of prayer, which is literally, musical prayer — Gregorian chant.

Prayer is defined as a lifting of the mind and heart to God. Then "Lex orandi lex cantandi." The law of prayer must be the law of song and the two must unite so that "the prayer may be good art and the art may be good prayer." (1)

Gregorian chant, with its free measure,

free rhythm and form, its simplicity and purity, its delicate restraint and refreshing modal tonality, above all, its faithful adherence to and interpretation of the text, generates a timeless, universal quality by which it is fitted to express, in an eminent manner, (the mystical and genuinely devotional spirit of prayer). It relates the finite things to the infinite and so becomes a sincere expression of spiritual exultation and super-earthly peace, a true "Opus Dei."

Although the chant retains the "reserve and humble restraint befitting the house of God," it is not so restrained or austere as some would interpret it or believe it to be. Truly it lacks the emotional expressiveness of modern music, but this is to be desired, for it thereby roots itself in the intelligence, man's highest faculty, and generates therein the purest and most intense of all emotions, religious emotion. Its constant use of diatonic intervals and the absence of soft, luxurious chords in the accompaniment, excludes the subtle, but human and sensuous chromatic element which would weaken its powers of ascension. In its simplicity of technic it does not load itself with any elaborate equipment to stir human feeling, and it thereby reaches that atmosphere of serene tranquillity which is an essential condition for elevation of soul.

The most striking characteristic of plainsong is its simplicity, and herein it is truly artistic. Among the Greeks, simplicity was the essential condition of all art; truth, beauty, goodness, cannot be otherwise than simple.

The true artist is he who best — that is, in the simplest way — translates to the world without, the ideal conceived in the simplicity of his intellect. The higher, the purer the intellect, the greater the unity and simplicity of its conception of the truth; now, the closest interpretation of an idea which is single and simple is plainly that which in the visible world most nearly approaches singleness and simplicity. Art is not meant to encumber the human mind with a multiplicity which does not belong to it; it should on the contrary, tend to elevate the sensible world that it may reflect in some degree the singleness and simplicity of the invisible. Art should tend not to the degradation, but to the perfection of the individual. If it

1. Ward, J. B. *The Reform of Church Music*. 1.

appeals to the senses by evoking impressions and emotions which are proper to them, it only does so in order to arouse the mind in some way, and to enable it to free itself from and rise above the visible world as by a ladder, cunningly devised in accordance with the laws laid down by God Himself. Whence it follows that plainsong is not simple in the sense that its methods are those of an art in its infancy; it is simple consistently and on principle. (1)

In the austerity of its graver moments the expression of sorrow in the chant never presents a grim mood of resignation, nor can it express the sinful extreme of despair; for its sorrow is always tempered by hope. Likewise in its joyous moods there is no feverish tension nor tempestuous violence exerted upon the emotions of the listener, even when in its most exalted moments, the chant rises into heights too sublime to be uttered in words. At such times it does not hesitate to employ a more elaborate artistic means to express its exultation. This is illustrated in the jubilia which abound in the Graduals and particularly in the Ambrosian chant. These long brilliant melismas are sung on one syllable of the jubilant Alleluia, and how happily they express an emotion of joy too great for words! Witness what St. Augustine says about them:

Sing with jubilation. What is it to sing with jubilation. To be able to understand, to express in words what is sung in the heart. For singers . . . after they have begun in the words of their hymns to exult and rejoice, being, as it were, filled with so great joy that they cannot express it in words, then turn from actual words and proceed to sounds of jubilation. The jubilus is a sound signifying that the heart laboreth with that which it cannot utter. And whom beseemeth that jubilation but the Ineffable God? For He is Ineffable, Whom thou can'st not speak; and if thou can'st not speak Him, and oughtest not to keep Him silent, what remaineth to thee but jubilation; that thy heart may rejoice without words; and the boundless extent of joy may have no limit of syllables. (2)

1. Mocquereau. *Dom The Art of Gregorian Chant*. 18.
2. Augustine, St. *Expositions on the Book of Psalms*. Vol. 1, 317.

When sung intelligently and artistically by those trained in its spirit, the chant has a charm and an unction peculiarly fitted to serve religious ends. It is of little moment whether or not he who listens to the chant be trained musically; for it reveals the spirit of prayer in such a convincing manner and possesses such a character of reverence that it provides food for the ingenuous piety of the illiterate as well as for the devotion of the loftiest intellect.

Sacred Polyphony of Palestrina

"Classic polyphony, especially of the Roman school, which reached its greatest perfection in the sixteenth century, owing to the works of Pierluigi de Palestrina, agrees admirably with Gregorian chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with Gregorian chant." (3)

So reads the *Motu Proprio* in regard to polyphony which grew immediately out of the chant, the melodies of which formed its basis and the spirit of which permeates its character.

Since unfortunately, the contrapuntal vocal school, because it degenerated for a time through excessive cultivation of form with a resultant abuse of liturgical text, was reprobated by the Council of Trent, it may be observed that the *Motu Proprio* commends by name, only the music of Palestrina and the Roman School. This music, together with the chant, is offered as the form or standard for liturgical music in general.

Entirely in spirit with the chant, the polyphonic music of Palestrina subordinates itself to the religious thought of which it is the expression, and effaces itself before the text without which it is never heard. It is entirely vocal, unaccompanied, modal in tonality, diatonic in character, and legato in style. Like the chant its melodic intervals are small, not exceeding a sixth, and no augmented, diminished, or altered skips are included. It contains no startling changes in speed or dynamics and no modulations in the modern sense of the term; what might be classed as modulations are purely melodic and their duration so short as hardly to effect a change of key. Polyphony differs from plainchant in that it is composed of many voices or melodies, each possessing its own rhythm and dynamics and equal in importance to all the others. These melodies sung simultan-

3. *Motu Proprio*, Part II, Sec. 4.

ously produce a diatonic harmony, which, while remaining serene and impersonal, adds to the whole structure a brilliance in effective contrast to the classical simplicity of the unisonous chant. These melodies were evidently conceived horizontally, for extant music of the polyphonic schools shows each voice written one after the other across the page, instead of superimposed one upon another as they are sung and as the music appears in modern editions. Modern editions have also inserted the bar-lines which do not appear in the originals.

In the construction of the polyphonic form the musical devices of canonic and free imitation, and fugal exposition of themes are employed, but not in such formal manner as to hinder spontaneity of character. As the melodic phrases are free in their entrance and withdrawal, and as the melody, occurring in various voices in turn, is frequently veiled by other melodic lines interwoven with it, the whole produces a constant shifting, both of rhythmic and melodic flow. This shifting and absence of regular metrical accent, united with the independent dynamics of each voice, and the traditionally religious character of the modal tones, gives to the liturgical polyphony of Palestrina, its mystical and rather vague and indefinite character from which subjectivity and theatrical dramatic elements are excluded.

Palestrina was not the originator of this form, but his was the genius which brought polyphony to its ultimate perfection as a liturgical art-form. He is a unique example of an artist who infused into his music, without disturbing its universal and objective qualities, a distinct personality and individuality. This was possible in his case, because Palestrina being one in mind with the Church and possessing an unerring artistic and aesthetic sense, could express himself freely without danger of trespassing beyond the liturgical boundaries. His was the individuality of a saint as well as that of a consummate artist, and the result of his religious and artistic sincerity is a devotional music possessing a charm and grace, a purity and excellence of form, lovely beyond description. In regard to Palestrina and the old polyphonic style, Terry writes:

Palestrina was a Church musician trained in the bosom of the Church, and devoted to the mind of the Church,

in the Church's own forms. The basis on which the old composers built their music was the Church's own plain chant. With that as their ground work they could bring to their art all the resources with which the musical sciences of their day could provide them, without danger of straying into individualistic or secular modes of expression. (1)

Another author produces evidence that Palestrina realized the responsibility of his task:

Palestrina was not only an extraordinary musician but a deeply spiritual person; he was conscientious and thoroughly imbued with the sacredness of his task. He fully realized the power of music and feared to misuse it as he tells us in the dedication of his first book of motets to Cardinal d'Este. (2)

The viewpoint of modern psychology of tone concerning Palestrina's music is instructive. "The Palestrina style must be defined as the perfect balance between the dimensions, consequently, complete triads in the most consonant disposition, the ideal of the vertical; stepwise, diatonic progressions, the ideal of the horizontal." (3) Later in the same article the author quotes from another source, viewing Palestrina from an historical angle.

It is further demonstrated that through the parallelism of musical and liturgical development, Palestrina attains to an absolute value as the ideal style of ecclesiastical music. In the ineffable calmness and the chastened exultation with which it vibrates, his music is the most adequate emblem of that eternal repose towards which every believer yearns . . . Besides its real ecclesiastical significance, the ethical importance of Palestrina's art has always been highly valued. It soars above all these theoretical formulas . . . The art of Palestrina represents a spiritual unity which could only be attained in such concentration by a complete absorption of tradition, character, and knowledge. It is eternal and supernatural, and rises in consummate clarity above the turmoil of this life and

1. Terry, R. *Music of the Roman Rite*. 8.

2. Cecile. Sister M. *Art Forms in Sacred Music*. 29.
3. Ursprung, Dr. O. *The Palestrina Style*. *Caecilia*, Vol. 53, No. 11, 244.

reaches into eternity. It brings together and unites all those who seek God and those who possess him. (1)

The ecclesiastical spirit is to the artist, to the person of taste, and discernment, a very real thing. Yet it remains elusive and subtle of definition, and positively defined boundary lines can hardly be drawn. For this reason the writer has attempted to portray that spirit without actually defining it, in the analysis of the two types of ecclesiastical music fixed by the Church as the ideal standard for Christian worship. The discussion may also serve to confirm the conclusion reached in the first section of this paper, namely: Only he who lives a mystic life imbued with Christian ideals can fully realize the true meaning of Christian art, and create a work of art that satisfies the deepest aesthetic appeal.

This music possesses its peculiar spiritual atmosphere because the artists did not separate their art from their faith; it is illuminated by a reflection of the brilliance of grace which filled their souls.

There is a real inspiration proceeding not from the Muses, but from the living God, a special impulse of the natural order whereby the first Mind gives the artist, when it pleases, a creative impulse transcending the limits of reason, and employing as it elevates, every rational energy of art . . . This inspiration which descends from God, the author of nature, is as it were, a symbol of supernatural inspiration. For an art to arise which shall be Christian not only in hope but in fact, truly freed by grace, both forms of inspiration will have to be united at its most secret source. (2)

True, history does not record the composers of the Gregorian chant. It gradually grew out of a combination of the music which had been used by the Jews from time immemorial, and the musical system of the Greeks and Romans. It was also influenced and colored by the mystical quality of Oriental music which entered with the Eastern interpenetration of the West during the last years of the Empire. The two spirits of the East and West, the one aesthetically emotional and mystical, the other intellectually exquisite in form but pagan in spirit, were completely

1. *Idem*.

2. Maritain, J. *Art and Scholasticism*, 69.

synthesized by the vivifying influence of the Christian ideal. The chromatic element of the East was definitely excluded as sensuous and ill-adapted to Divine worship. The diatonic scale and melodic form alone was used because of its greater virility and dignity. This music was augmented and transformed in character until it became the perfect art-expression of Christianity in the twelfth and thirteenth centuries. How much of the repertoire of the Gregorian melodies was the direct work of generations of saintly musicians can only be surmised. Students of the history of Church music are familiar with the great part played by Pope St. Gregory in casting the plainchant into a definite and lasting mold. They are also aware of his sanctity. It was this sanctity which enabled him to imprint the unmistakable stamp of holiness on his work, for above all, faith tells us what Huysmans expresses in his novel, *En Route*, "The true creator of plainchant, the unknown author who cast into the brain of man the seed of plainchant, was the Holy Spirit.

In sacred polyphony the spirit which animated Palestrina, is also evidenced in the writings of the great polyphonic composers. This is preeminently true of most of the works of Vittoria, de Lasso, Arcadelt, des Pres, Byrd, Tallis, Willaert, Morales, and de Monte, to mention only a few of the long list of composers whose greatest works were written for the Church. The achievement of these men revealed God's truth because they not only possessed, but lived, the Faith; and, as their lives were, so is their music, a monument of religious art. "A Christian work would have the artist as man, a saint" (3)

3. *Ibid* 71.

To be continued

135 VOICES IN SEMINARY CHOIR AT PERRYVILLE, MO.

At St. Mary's Seminary, Perryville, Mo., the sanctuary choir numbers 135 voices, and the Schola Cantorum, 24 voices. Rev. C. Corcoran, C. M., and Mr. G. Zoellner, C. M. serve as directors, and Mr. R. Gieselman, C. M. presides at the organ.

The sanctuary choir has a repertoire which includes all the Gregorian Masses and the most serviceable chants.

SERIES IN MUSIC APPRECIATION AT ST. LOUIS UNIVERSITY

St. Louis University during its second semester, which begins on February 1, will give a series of courses in music appreciation, conducted by Rev. Hubert Gruender, S. J., as announced today by Rev. Thomas M. Knapp, S. J., dean of the College of Arts and Sciences and Chancellor of the University.

The course will include instruction in various pieces of selected music, with illustrations of the selections by recordings. A dynamic speaker arrangement has been provided for reproducing the works of the most famous of symphonic orchestras of the United States and Europe.

The courses are given with a view of developing understanding of and appreciation of music, as one of the requisites of a well-rounded education.

ST. MICHAEL'S CHOIR ON ST. BONIFACE HOUR, MILWAUKEE

The choir of St. Michael's parish directed by Mr. C. G. Schaefer sang the Mass "Mater Admirabilis" by Griesbacher when services were broadcast from St. Boniface church Sunday, Jan. 31 over WISN at 7.30 A. M. The Offertory motet was a setting by Griesbacher and the Proper of the Mass in plain chant.

ST. BONAVENTURE COLLEGE GLEE CLUB ON AIR FROM BROOKLYN, N. Y.

On Sunday evening, February 8, 1937 immediately preceding and following the presentation ceremonies for the Catholic Action Medal Award the Glee Club of St. Bonaventure College, Alleghany, N. Y., was heard.

The broadcast was from Brooklyn, N. Y., where Mr. P. F. Scanlon, was presented with this distinguished national award. Rev. Claude Keane, O.F.M., directed the Glee Club.

PASTOR GIVES DINNER TO WORCESTER CHOIR

Members of St. Joseph's Church Choir, Worcester, Mass. were dinner guests of the Pastor, Rev. Wm. H. Ducharme at St. Francis Home, on February 1.

Raymond A. Galipeau, choir director and Mrs. Philippe Leclerc organist were among those present.

MANILA CONGRESS HAS ADDED BEAUTY GIVEN BY CHOIRS

Manila, P. I., Feb. 7. — One of the most important elements of beauty in the Thirty-third International Eucharistic Congress, which closed here today amid the splendor of ecclesiastical pageantry and ceremony, was the stirring music of the great religious manifestation, which wove through the Congress in brilliant threads of sound.

Accompanied by the great electric organ bought in the United States and donated by Maj. J. E. H. Stevenot, vice-president of the Philippine Long Distance Telephone Company, and led by a choir of 1,000 voices, the singing ranged from the impressive chants of choir and priests in the awe-inspiring Masses on the Luneta to the singing of hymns in honor of the Holy Eucharist at the Benediction services. The organ is the only one of its kind in the Orient. It was installed on the Luneta and was used throughout the Masses and ceremonies held there.

The musical phases of the Congress began with the reception of His Eminence Dennis Cardinal Dougherty, Archbishop of Philadelphia and Papal Legate, on Monday morning. That day hymns such as "Ecce Sacerdos", the Antiphon "Hodie Egressa Est", and "Tu Es Petrus" were rendered by a choir composed of seminarians.

On Wednesday evening, at the great opening of the Congress on the Luneta, the congregation sang, alternating with the seminarians' choir. The congregation sang the Benediction hymns and also the official hymn of the Congress at the conclusion of the ceremony.

The following day, during the pontifical Mass on the Luneta for Women, the assembled women and girls sang much of the music, the choir of the Seminary of San Carlos, here, rendering the plain chant for the variable parts of the Mass.

Congregational singing interspersed with numbers by the seminarians featured the Priests' International Meeting later Wednesday and the International Assembly on the Luneta, which followed.

Seminarians from San Jose led in the hymns sung at the Men's Midnight Mass Friday, while thousands of children carried most of the singing for the children's Mass on the Luneta yesterday. Members of the clergy and seminarians sang the music for the Mass this morning and the final procession late this afternoon.

NEW WICKS ORGAN IN PEORIA CATHEDRAL

THE Peoria Cathedral organ was selected with the greatest care, for only the very best was desired. Dom Ermin Vitty, O.S.B., noted church musician, who has had a wealth of experience with organs, was selected by His Excellency, the Most Rev. Joseph H. Schlarman, D. D., to design this important organ. We are deeply indebted to him for his co-operation.

After a careful study of the method of construction, quality of materials used, and voicing of various pipe organs, a unanimous decision favored the Wicks Organ Co., of Highland, Illinois. Among the outstanding pipe organs built by this firm may be mentioned St. Mary's Cathedral, Covington, Ky., Immaculate Conception Cathedral, Springfield, Ill., St. James Church, Cleveland, Ohio, Rock Church St. Louis, Mo., Conception Abbey, Conception, Mo., St. Joseph's Abbey St. Benedict, La. Their work is neat, exact, and represents the very highest standards in organ building.

The Peoria Cathedral organ contains 3,329 pipes of rare beauty and dignity. From the soft and delicate tone of the Dulciana, barely a whisper, the organist can add one set of pipes after another, thus building up by degrees a stupendous volume, without disturbing the tonal balance. There are unlimited tone colors available.

In voicing the pipes for this artistic instrument, the maintenance of a perfect balance was ever-existent. No one tone predominates. The voicing and the final tone regulating of the so-called tonal colors, was done with as much care as an artist would exercise in selecting and applying suitable colors for a picture. Days and days were spent in the final tone regulating and tuning, by nationally and internationally known voicers so that each set would fully serve its purpose.

The rich, devotional character of a pipe organ is dependent upon a type of tone known as diapason. In the Peoria Cathedral organ there are many sets of the diapason family. Several of them are of the English type, voiced softly and beautifully, yet imparting to the organ that grandeur which only this distinctive character of tone can supply.

Flutes of many types are placed in the various departments. Some are made of

wood and others of metal. They are singularly sweet, clear, liquid and bright.

There are several very effective, interesting and scintillating strings. They represent the violin, cello and violone. The largest pipe of the violone is 18 feet high, made of heavy zinc and weighs about 150 pounds.

In the reed family, which also includes instruments considered "brass" in an orchestra, there is a trumpet, clarion, contra-fagotta, oboe, cornopean, clarinet, french horn and trombone. The trombone, the tone of which is more powerful than any other pipe in the organ, is somewhat over 16 feet long. It is tapered pipe, the diameter at the top being 6 inches and only $\frac{3}{4}$ inches at the lower end.

The largest set of wood pipes in this organ is the 16 foot open diapason in the pedal division. It is possible for a twelve or fourteen year old child to crawl through, the low C pipe without difficulty. A pipe speaks through a mouth the same as a human being. The mouth of the largest diapason pipe in this instrument is 15 inches wide, 17 inches deep and $3\frac{1}{2}$ inches high. Over 1,000 feet of Alaska sitka spruce, ranging in thickness $1\frac{3}{8}$ to $\frac{3}{4}$ inches and from 16 feet to 2 feet in length, was used in its construction. In contrast to these immense pipes we find some which weigh only a few ounces and are no larger than a slate pencil.

The metal pipes are very heavy, one single pipe weighing over 200 pounds. Zinc 1-8 inches thick, 16 feet long, was used to make the largest pipe. This entire set of metal and zinc pipes weighs over 1000 pounds.

We find lumber of all types used in constructing the various parts — oak, walnut, spruce, fir, cherry, maple, poplar, pine, birch, mahogany, gum and cypress.

The console, modern and very convenient, designed on purely gothic lines, is made of selected white oak. It is a thing of beauty. Standard A.G.O. (American Guild of Organists) measurements prevail throughout. An entirely new method of placing the controls for the various stops was employed. Furthermore, every part in the console, as in the entire organ, is actuated direct by electricity. Keys are constructed of genuine ivory.

The Great organ is different than other American examples, not only from the standpoint of appearance, but in clarity and true-

ness of tone as well. It is common practice to either enclose this most important section in a chamber, or place an ornamental display across the front. Diapasons require free and open space in which to speak if they are to serve their purpose. To hamper these foundation-producing tones by close confinement is poor policy. The great organ is the Diapason division, therefore, this family of tone should receive major consideration. In the Cathedral organ these tones are placed in the open so they speak in all their grandeur and glory.

Mechanically this organ is undoubtedly the most modern. Every actuating part is directly controlled by electricity. Organ actions have long been considered much too complicated. They contained too many part sand materials known to be perishable, most objectionable of all being the thin leathers used for pneumatics. All these undesirable features have been eliminated in this organ, manufactured by the Wicks firm, inventors and patentees of the only successful direct electric action in the world.

**SPECIFICATIONS
GREAT ORGAN**

(non expressive all pipes exposed to view—
no display front)

(4 inch wind reeds on 6 inch)

16 ft. Gemshorn	V rks Mixture
8 ft. Open Diapason	8 ft. Hohlfloete
8 ft. Second Open Diapason	8 ft. Gedecktpommer
4 ft. Octave	8 ft. Gemshorn
2 2/3ft. Quint	4 ft. Rohr Flute
2 ft. Fifteenth	8 ft. Trumpet
III rks Grave Mixture	4 ft. Clarion Harmonic
IIIrks Acute Mixture	

SWELL ORGAN

16 ft. Lieblichbourdon	2 ft. Spitzfloete
8 ft. Open Diapason	2 ft. Waldflute
4 ft. Octave	8 ft. Violoncello
2 2/3 ft. Nazard	8 ft. Salicional
IV rks Scharf	16 ft. Contra Fagotto
8 ft. Stopped Flute	8 ft. Cornopean
8 ft. Flauto Traverso	8 ft. Oboe
4 ft. Blockflote	

CHOIR ORGAN

(4 inch wind reeds on 6 inch)

16 ft. Dolce	8 ft. Unda Maris
8 ft. Violin Diapason	4 ft. Dulcet
8 ft. Melodia	2 2/3 ft. Quint
8 ft. Harmonica Flute	1 3/5 ft. Tierce
4 ft. Suabe Flute	1 1/7 ft. Septime
4 ft. Claribel Flute	8 ft. French Horn
8 ft. Dulciana	8 ft. Clarinet

PEDAL ORGAN

16 ft. Principal	16 ft. Gemshorn
10 2/3 ft. Quint	16 ft. Dolce
8 ft. Octave	8 ft. Dulciana
5 1/3 ft. Quint	8 ft. Cello
4 ft. Super Octave	16 ft. Lieblichbourdon
III rks Mixture	8 ft. Gedecktpommer
16 ft. Bourdon	8 ft. Harmonic Flute
16 ft. Violone	4 ft. Blockflote
16 ft. Trombone	16 ft. Contra Fagotto

COUPLERS

Swell to Pedal 8 ft.	Choir Unison Silent
Great to Pedal 4 ft.	Swell to Great 8 ft.
Swell to Swell 16 ft.	Choir to Great 8 ft.
Great to Great 16 ft.	Swell to Choir 8 ft.
Choir to Choir 16 ft.	Great to Pedal 8 ft.
Swell to Great 16 ft.	Swell to Swell 4 ft.
Choir to Great 16 ft.	Great Unison Silent
Swell to Choir 16 ft.	Choir to Choir 4 ft.
Swell to Pedal 4 ft.	Swell to Great 4 ft.
Choir to Pedal	Choir to Great 4 ft.
Swell Unison Silent	Swell to Choir 4 ft.
Great to Great 4 ft.	

COMBINATION PISTONS

(adjustable at the keyboard)

SIX pistons and cancel for each Great Swell Choir and Pedal.

SIX UNIVERSAL Pistons and general cancel affecting the entire organ duplicated by toe studs.

ACCESSORIES

Swell Tremolo	Swell Reeds Tremolo
Choir Tremolo	Choir Reeds Tremolo
General Crescendo Drawing all stops but no super and sub couplers	
Selective Crescendo enabling the organist to Crescendo any family of tone separately or collectively	
Sforzando Piston No. 1 drawing all stops but super and sub couplers or mixtures	
Sforzando Piston No.2 drawing all stops including Mixtures, but no super and sub couplers	
Sforzando Piston No. 3 drawing the entire organ except the sub couplers	
All Swells to general crescendo	Motor Blower and Generator
Great to Pedal Reversible toe stud	Wind Indicator
Swell to Pedal Reversible toe stud	Crescendo Indicator
Choir to Pedal Reversible toe stud	Sforzando Indicator No. 1
Swell Expression Pedal	Sforzando Indicator No. 2
	Sforzando Indicator No. 3
	Organ Bench (adjustable)

DEDICATION OF NEW ST. MARY'S
CATHEDRAL ORGAN

SACRED CONCERT

Wednesday, February 3, 1937.
8.15 P. M.

PROGRAM

- Processional: Pomp and Circumstance
Sir Edward Elgar
Professor B. L. Miller
- Motet: Exaudi Domine
(Hear, O Lord, the prayers of thy servants)
Palestrina
Cathedral Choir under direction of the
Rev. Lyford Kern
- Choral in A Minor Cesar Franck
Dom Ermin Vitry, O.S.B.
Selections from the Office of Compline
Explanation of Compline
Rt. Rev. Msgr. P. H. Durkin, V. G.
- Lectio Brevis — Short Lesson
Confiteor and Absolution
Deus in adiutorium meum intende L. Vittoria
(O God, come to my assistance)
- Psalm: Cum invocarem
(When I called upon him the God of my justice
heard me).
- Prelude and Fuge in A Major John Sebastian Bach
Dom Ermin Vitry, O.S.B.
- Psalm: Ecce nunc
(Behold now bless ye the Lord)
- Hymn: (Gregorian) Te lucis ante terminum
(Whilst light of day now fades away)
- Little Chapter: (But Thou, O Lord, art amongst us)
Canticle: (Gregorian) Nunc dimittis
(Now dost thou dismiss thy servant, O Lord)
- Oration (Visit, we beseech, O Lord, this habitation)
His Excellency
- Motet: Alma Redemptoris Mater Palestrina
(O Mother of our Redeemer)
- Sonata Romantica Pietro A. Yon
a) Largo appassionata; Allegro giusto
b) Adagio
c) Largamente; Allegro brillante
Professor B. L. Miller
- Address and Blessing of Organ — His Excellency,
the Most Rev. Joseph H. Schlarman, D. D.,
Bishop of Peoria**
- Suite Gothique L. Boellman
a) Choral; Maestoso
b) Menuet Gothique
c) Priere a Notre-Dame
d) Toccato
Professor B. L. Miller
- Recessional: Finale of 1st Symphony Louis Verne
Dom Ermin Vitry, O.S.B.

The Cathedral Boy Choristers sing the odd verses of the Psalms in Gregorian Chant with the even verses in faux bourdon by the Cathedral Choir, a capella. Father Kern directs and Dom Ermin Vitry, O.S.B., Mus. D., accompanies the Chant.
N. B. The audience is kindly requested not to applaud at any part of the program.

NEW ABBOT ELECTED
AT CONCEPTION, MO.

On January 13th, a new Abbot was elected as coadjutor to Abbot Philip who is now 72 years old. The choice fell on Dom Stephen Schappler, 47 years old, present Procurator at the Abbey. The new Abbot was born in Springfield, Mo., studied at Conception College, and at St. Meinrad Abbey, Indiana.

1937 PUBLICATIONS

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- | | | | |
|-----|-----------------------|--------|-----|
| 394 | Nibelle, H. | SATB | .15 |
| 738 | Nibelle-Reilly | SSA | .15 |
| 889 | Chant — Bragers | Unison | .12 |
- HAEC DIES
- | | | | |
|-----|-----------------------|------|-----|
| 726 | Griesbacher, P. | SSA | .15 |
| 727 | Stehle, J. G. E. | SATB | .15 |
| 244 | Tappert, H. | TTBB | .15 |
- O REX GLORIAE
- | | | | |
|-----|-----------------|------|-----|
| 264 | McDonough | SATB | .15 |
|-----|-----------------|------|-----|
- REGINA COELI
- | | | | |
|------|-----------------------|-------|-----|
| 723x | Jaspers | SSA | .15 |
| 545 | Koenen | 2 vcs | .12 |
| 204 | McDonough, F. J. | SATB | .12 |
| 359x | Predmore, G. V. | SATB | .15 |
| 16-3 | Witt, F. X. | TTBB | .15 |
- TERRA TREMUIT
- | | | | |
|-----|--------------------------|-------|-----|
| 614 | Casimiri, R. | SATB | .15 |
| 410 | Carturan, C. | TTBB | .15 |
| | Engel, V. | TTBB | .15 |
| 690 | Singenberger, J. | 2 vcs | .15 |
| 837 | Singenberger — Reilly .. | SATB | .15 |
- VIDI AQUAM
- | | | | |
|------|-------------------|--------|-----|
| 227x | Marsh, W. J. | Unison | .12 |
| 132 | Smith, Jos | SATB | .15 |
| 242 | Witska | SATB | .12 |

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GROUP 1			GROUP 8		
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	Brahms-Ambrose .12
F.	Just For Today	Seaver .15	JC	Recessional	DeKoven .15
GROUP 2				On The Road to Mandalay	Speaks .15
OD	Winter Song	Bullard .15	GROUP 9		
OD	When Good Fellows Get Together	.12	Wh.	Kentucky Babe	Geibel .10
OD	To Thee O Country	Eichberg .12	Wh.	Class Song	Pflouck .10
OD	The Lost Chord	Sullivan .15	APS	June Rhapsody	M. Daniels .15
Wit.	Pop Goes The Weazel	Scaeffier .15	APS	Skies of June	C. Harris .12
CH	Little Gray Home In The West	.15	A524	Farewell Song	McDonough .12
GROUP 3			M&R	Laughing Song	Abt-Rusch .10
OD	I'll Take You Home Again Kathleen	.15	M&R	Awake 'Tis Ruddy Morn	Geo. Veazie .12
BM	Rose of Tralee	Glover .12	GROUP 10 (All Sacred)		
OD	Last Rose of Summer	Lester .12	GS	Prayer Perfect	Stenson-Wilson .15
OD	Deep River	Negro Spir. .10	APS	Just For Today	Ambrose .15
OD	Jerusalem	Gounod. .10	OD	Largo	Handel .08
Wh.	Land of Sky Blue Water...	Cadman .10	CH	World Is Waiting for the Sunrise	Seitz .15
GROUP 4			Wh.	The Kerry Dance	Molloy .10
OD	Lullaby and Good Night	Brahms .12	W	Sleepers Wake	Bach .15
OD	Send Out Thy Light	Gounod .10	WHIT	Teach Me To Pray	Jewitt-Ives .15
OD	Soldiers Chorus	Gounod .10	GROUP 11		
W	Cherubim Song	Bortniansky .10	OD	All Through The Night	Welsh .10
W	Let Their Celestial Concerts	Handel .12	GS	Home On The Range	Guion .15
GROUP 5			F	Hills of Home	Fox .15
W	Hark The Vesper Hymn	Russian .12	OD	Volga Boat Song	Russian .10
W	Halleluja Amen	Handel .12	OD	Swing Low Sweet Chariot	Negro .12
W	Dear Land of Home	Sibelius .12	GS	Sylvia	Speaks .15
Wh.	We're Marching Onward	Harts-Ripley .10	GS	Morning	Speaks .15
Wh.	Au Revoir	Franz Behr .10	GROUP 12 (All Sacred)		
APS	To A Wild Rose	E. MacDowell .12	718	Praise The Lord	R. K. Biggs .15
GROUP 6			W	Jesu Joy of Man's Desiring	Bach .15
OD	Goin Home	Dvorak-Fisher .15	W	How Lovely Is Thy Dwelling	Brahms .15
GS	Who Is Sylvia?	Schubert .08	W	The Cherubic Hymn	Gretchaninoff .15
M&R	Lovely Night (Barcarolle)	Offenbach .12	W	O Praise Ye The Lord (Psalm 150)	Franck .15
CH	Brown Bird Singing	Wood .15	GROUP 13 (All Sacred)		
GS	Trees	Rasbach .15	W	Hallelujah Chorus (Mount of Olives)	Handel .15
OD	To Thee O Country	Eichberg .12	W	Glory and Honor	Rachmaninoff .15
GROUP 7			M&R	Lord God Our King	Beaulieu .15
S217	Spring Marching	Bach-Branscombe .12	M&R	Praise Ye The Father	Gounod .12
806	Lord God My Father	Bach-Browne .15	M&R	Unfold Ye Portals	Gounod .12
BM	End of a Perfect Day	Carrie Jacobs Band .15	GROUP 14		
CH	Bells of St. Marys	Adams .15	CH	Where My Caravan Has Rested	Lohr .15
CF	Old Refrain	Kreisler .15		By The Waters of Minnetonka	Lieurance .15
BHB	Bless This House	Brahe-Saunderson .15	OD	My Wild Irish Rose	Olcott .15
MKS	Glow Worm	Lincke .15			
JF	Song of India	Rimsky-Korsakoff .12			

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