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CAECILIA

MONTHLY MAGAZINE OF CATHOLIC

CHURCH & SCHOOL MUSIC

Founded A. D. 1874 by John Singenberger

ELECTRONIC ORGANS

Dom Adelard Bouvilliers, O. S. B.



AN ADVENTURE IN PLAIN CHANT

Rev. Robert Hogan, S. M.



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CATHOLIC CHURCH CHOIRS AND CHOIRMASTERS IN LOS ANGELES



Vol. 65

MARCH, 1938

No. 3



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EDITORIAL PAGE

By
DOM GREGORY HUGLE
O. S. B.

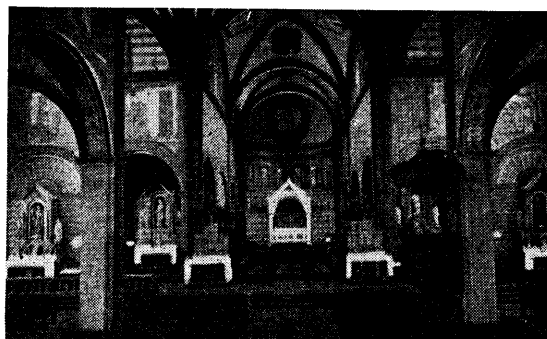
ONE HUNDRED YEARS AGO

We enjoy blessings to-day which entailed hard labor a hundred years ago. We beg to refer to two men who at the time were laying deep foundations for a grand superstructure. One of these was Dr. Karl Proske, first an eminent doctor of medicine and then a saintly priest; the other was Dom Gueranger, first a secular priest, then a Benedictine monk and energetic Abbot. The first unfolded his activity in Ratisbon, Bavaria, the second in Solesmes, France. — Divine Providence can write straight even on crooked lines and, surely, the lines of Germany and France were far from running parallel; the national antipathies can be traced back almost to the times of Charlemagne; France was ever jealous that the Holy Roman Empire was entrusted to German rulers. In the present instance, however, a German and a Frenchman worked (unknown to each other) harmoniously towards one and the same end, viz. the restoration of sacred music. Canon Dr. Karl Proske gathered the treasures of sacred polyphony and established at Ratisbon a centre of interpretation; Dom Gueranger sent out his monks to ransack libraries and archives for the most ancient manuscripts of the authentic chant, and he also established a monastic school of interpretation. — Certainly we must be grateful to Divine Providence for having given us men, pioneers, workers of a most unselfish character.

POLYPHONY versus CHANT

Did Canon Proske ever disclose his mind on the relation existing between the sacred polyphony and Gregorian Chant? Yes, he did. Among his writings were found a number of "Aphorisms" (i.e. comprehensive maxims expressed in a few words), which give us quite a remarkable insight into his mental attitude. We quote two examples:

(1) The Gregorian melody remains the



Readers of CAECILIA Are Remembered Daily
At These Altars of Conception Abbey Church

foundation of all truly Christian music. Harmonized melody remains inseparably united with the Gregorian Chant; it is (as it were) an illustration of the same. For all ages to come the essence of true church music lies in this: that the melody of the cantus firmus be either literally transferred into harmony, or in a genial way be reproduced, without detriment to the purity and truth of the original.

(2) Gregorian music is an inexhaustible gold mine for harmonic development. In days of old a distinction was made between the singer (Phonascus) and the composer (Symphoneta); by the former was meant the inventor of the melody, by the latter was signified the one who furnished the harmonic setting. In this we recognise a certain subordination of the composer whose task it was to treat harmonically a traditional melody, or one analogous, being obliged under all circumstances not to depart from the standard ecclesiastical chant.

"CONCEALED FIFTHS AND OCTAVES"

"The forbidding of concealed fifths and octaves is a vain pretense of the recent music theory — a rule which is observed but seldom and with little emolument to the art of music: it is about time that this rule be discarded." — Who had the courage to say so? It was canon Dr. Karl Proske of Ratisbon (1794-1861). If any man's verdict carries weight, it is Dr. Proske's. He is the man chosen by the saintly Bishop Michael Sailer and by King Ludwig I of Bavaria to start the reform of church music. He began this gigantic work in 1830 and

carried it on to the last day of his life. A catalogue written in his own hand (1833) reveals the musical treasures he had collected by that time, viz. about 370 important and rare books on theory, parchment codices containing chant manuscripts, Graduals, Antiphoners, Rituals, etc. and more than 1000 vocal compositions by the old prominent newer masters of sacred polyphony. In 1834 he set out for Italy and gathered from the archives of many cathedrals rare musical treasures that had been lying there unused for ever so long. Subsequently he made two more trips which yielded a rich harvest.

The heavy, painstaking work was now to be done at Ratisbon: all this music he assembled into scores. In one year alone he finished over 500 scores, written most exactly on the finest Italian paper. Later on these compositions began to appear in print under the title: "**Musica Divina.**"

Surely, a man who had carefully studied the harmonic structure of the great masters, from Palestrina to our own days, is capable to pass judgment on the foibles of modern harmony.

THE DIVINE DRAMA

Infinite honor was bestowed on the human family when Christ chose His priests from among men. Every time you partake as church musician in the solemn performance of High Mass you are enjoying a unique privilege: you are becoming an integral part of the sacred function. Christ is the invisible High Priest; His chosen priests are the visible human agents, and you are responsible for the added solemnity which proceeds from the sacred music. You can never thank the good Lord enough for the singular honor He has bestowed upon you.

OUR TITLE PAGE

The favorable comments on our new title page are pleasing to the Editors and complimentary to the artist, Sister Agatha, O. S. B., of Austria, who submitted the original drawing, at our request.

ENGLISH TRANSLATION OF OFFICIAL HYMN OF EUCCHARISTIC CONGRESS

Budapest (NCWC).—The official hymn of the 34th International Eucharistic Congress has been chosen and published. Its title is "Hymn to the Holy Eucharist."

It is this hymn that 500,000 people will sing again and again in the course of the Congress, May 25 to 30. Yet the author of the original Hungary text and its translator are unknown. The Rev. Geza Koudela is author of the melody. The Rev. Stephen F. Chernitzky, pastor of St. Stephen Church, Bridgeport, Conn., Hungarian scholar and editor, has made an English translation of the original. It is as follows:

I.

Sing of Christ, ye all, who love Him,
Greet the King of Kings today,
Let your voices chant the great hymn
In your homes and far away.
North and South where Christians labor,
Join hands with East and West,
Bend your knees with zeal and fervor,
And for Christ's love heave your breast.

Refrain:

Oh adorable Redeptor,
Jesus in the Eucharist,
Bless this earth with peace and honor,
Bring us to Thy holy tryst.

II.

Once as Babe He came from Heaven,
Meeting us with charming ease,
Then His life on cross was given
God the Father to appease.
Day by day He keeps returning
For our souls to act as Guide;
Chasing distress, always cheering,
In the Host He will abide.

Refrain: Oh adorable Redeptor . . .

III.

While the modern war's tremendous
Armies murder, people die, —
While the storm of hate consumes us,
And the victims multiply,
Check, oh Jesus, all this madness,
Stop the wars, repair the rent,
Help us love the foe with kindness
In Thy Blessed Sacrament.

Refrain: Oh adorable Redeptor . . .

IV.

Now, with trust, we imploringly
Do approach Thy Sacred Heart,
Teach us all who love Thee truly,
Teach from sin ever to dart.
Cleanse our souls from all that spoils
Happiness in state-of-grace,
Make us one in midst of toils,
Grant us see You face to face.

Refrain: Oh adorable Redeptor . . .

**DEVELOPMENT OF
CATHOLIC CHURCH MUSIC
TO BE TRACED AT
ST. LOUIS CONVENTION**

by Catharine Gunn

Music Educators National Conference
St. Louis Board of Education

St. Louis, Mo. — The development of Catholic church music from the time of the catacombs to the present will be demonstrated pictorially and musically by about 1000 parochial school children before the convention of the Music Educators National Conference to be held here in March 27 - April 1. Rev. Sylvester Tucker, chairman of church music for the St. Louis archdiocese, is in charge of the program which will be under the patronage of the Most Rev. John J. Glennon, S. T. D., Archbishop of St. Louis.

Forty associated organizations from all parts of the country will cooperate with the Conference in sponsoring the musical and educational events of the six day program. Dr. Henry J. Gerling, superintendent of instruction in the St. Louis public schools, is general chairman of the convention which over 16,000 persons are expected to attend.

The Catholic program will be given in the Opera House of the Municipal Auditorium on Tuesday afternoon. The birth of Christ has been selected as the subject of this presentation, Father Tucker said, in spite of the fact that it will be given near the Passion season, because the Nativity is such an appropriate theme for children and because of the great library of musical literature relating to it. The program will be in three parts: Christmas in the liturgical chant; Christmas in the folk songs of various nations; and finally a cantata, "The Babe of Bethlehem," written by the well-known contemporary French composer, Gabriel Pierne.

The idea of using church music as the subject of his program was suggested to him, Father Tucker said, by officers of the Conference who felt that many of the musical educators and directors who will attend the convention would welcome this opportunity of informing themselves about Catholic music. During the intermission, the history of liturgical chant and its place in church services will be explained by a prominent local speaker who has not been named.

**CONCEPTION ABBEY PRESENTS
PROGRAM OF SACRED MUSIC**

The Schola Cantorum and Abbey-College choir of Conception Abbey, under the direction of Father Henry Huber, O. S. B., and Frater Gordian Kestel, O. S. B. respectively, jointly presented a program of official Church music in the college auditorium on January 23.

The program included a running comment by Father Patrick Cummins, O. S. B. on the characteristics and historic background of the selections presented. The comment added largely to the appreciation of the singing to which modern ears are so unaccustomed.

The Schola Cantorum offered the following representative numbers:

Salve Regina

Gaudeamus (Introit from the Mass of the Assumption)

Kyrie, Mass IX

Alleluia (from the Mass of S. Bartholomew)

Christus Factus est (Gradual from the Mass of Holy Thursday)

Stetit Angelus (from the Mass of S. Michael)

Vexilla Regis, Hymn

Jubilate Deo (from the Mass of the II Sunday after Epiphany).

Compositions by Giovanni Pierluigi da Palestrina, Jacob Arcadelt, and Vito Carnovali were rendered by the Abbey-College Choir. Of Palestrina's works the **O Bone Jesu** was selected. It is a motet of intense pleading with a changing harmony which gives it much color. Typical of Palestrina, it is probably the greatest composition of its kind. Jacob Arcadelt was represented by his **Ave Maria**, a very prayerful and pleading type of composition underlined by a most colorful and flowing harmony. The melody is a traditional one.

On January 26 the choirs journeyed to Maryville, Mo., to present the same program to an appreciative assembly of the faculty members and students of Maryville State Teacher's College. From 800 to 1000 were in attendance.

The pursuits of the Conception choirs are an outgrowth of the fifty years of untiring effort of Very Rev. Gregory Hügle, O. S. B., in the field of Church music.

Electronic Organs--Their Use and Advantage in Liturgy

By DOM ADÉLARD BOUVILLIERS

O. S. B., M. A., Mus. Doc.

Cathedral Abbey, Belmont, N. C., U. S. A.

(Continued from the February issue)

So far, the organist has used nothing new on the instrument, for, in pipe organ terms and usage, he was already familiar with these or other combination piston-keys. The interest, the simplicity, and the originality is that to the nine piston-key combinations there are connected with each manual two groups of harmonic controls. These drawbars, or sliders, are used in preparing any desired tonal registration. In each harmonic control there are nine drawbars, each with eight degrees of intensity. In these the organist recognizes that the harmonic control system of the Hammond Organ is simply an extension of the principle of harmonic corroborating stops, or mixture stops, on a pipe organ. The Hammond Organ, being a "Straight" Organ with full and equal tonal resources available on both manuals and pedals, it could achieve the combination of some real mixtures. In pipe organ phraseology, the fundamental is of 8-foot pitch. The second harmonic is of 4-foot pitch (the octave of the fundamental or Prestant). The third harmonic of 2 2/3-foot pitch (this is the twelfth on American and English organs, Nazard on the European organs). The fourth harmonic of 2-foot pitch (is the fifteenth or super-octave, the Doublette). The fifth harmonic of 1 3/5-foot pitch (the seventeenth or Tierce). The sixth harmonic of 1 1/3-foot pitch (the nineteenth or Larigot). The eighth harmonic of 1-foot pitch (the third octave or twenty-second, Piccolo or Sifflet). The sub-harmonic, in turn, of 16-foot pitch (sub-octave) and third sub-harmonic of 5 1/3-foot pitch is the sub-quint.

On the Hammond Organ, the organist is able to control the precise amount of strength in each rank. On the pipe organ, it is obviously impossible, because a pipe must either be blown or must remain silent. On the Hammond it is possible, in adjusting the sliders, to add at will to any tone, any of the harmonics. The latter may be ad-

justed to any degree of intensity desired:— as loud as the fundamental, half as loud, a quarter as loud, down to a sixty-fourth as loud.

I believe that two weeks is the longest time that any organist should need to master this system of tone production, although, as I have hinted above, by using only the white and black pre-set combinations, the organist needs but half an hour to feel at home and to play satisfactorily. In organ analogy, the organist has only to adopt himself to the use of harmonic controls instead of stops or tilting tablets.

The "expression" pedal, or swell, has a tremendous dynamic range. Technically, the power ratio of the "expression" pedal, fully opened to fully closed, is that of fifty decibels. Comparing the carefully constructed swell shutters in pipe organs, the power ratio rarely exceeds fifteen decibels, and experience tells me that it is usually considerably less. On the Hammond, the range corresponds to thirty-two points on the conventional and traditional pipe organ; very few of which are built with a swell pedal range in excess of twelve points. Thus we find the dynamic range to triple that of the pipe organ without blare or blast. Besides having tone, the Hammond Organ is **expressive**; it accentuates, phrases and nuances, at will, under experimented hands.

This instrument, the tone of which is produced entirely by electricity, can never get out of tune. Temperature or humidity variations can in no way effect the pitch of any of the ninety-one serrated discs. The pitch of the **entire** instrument though may rise or fall, in accordance with the speed of the driving motor.

Its cost, initial and otherwise, is relatively low, for its price is but a fraction of a large pipe organ. The mass-production of Hammonds, with standard equipment, suitable for Churches seating up to 200, costs \$1275. This instrument can be permanently installed in a small church or auditorium,

chapel or school in about fifteen minutes. In a large church or auditorium, the installation would not take more than a day! Larger installations differ only in the number of power cabinets used: the rule is one cabinet for every 200 seats in the building. Thus, a church seating 1000 people can install adequate equipment for less than \$2000 — a fraction of a pipe organ's price for the same size edifice. There is no structural installation required.

As to the cost of maintenance, this is also very low, no tuning or voicing being required. The only expendable part of the instrument is the standard vacuum tubes used in the amplifiers. The maintenance cost, therefore, is comparable to that of a radio.

The operating cost is likewise very low. The standard model draws about 200 watts when operating. At average lighting rates, the cost of this current would be about one cent an hour. The instrument uses standard radio tubes and loud-speakers. It requires oiling three times a year (ordinary mineral oil poured into two cups in the console).

The amplifying system of The Hammond, i. e. the Console pre-amplifier and the contents of the Tone Cabinets must be considered as a whole in the maintenance cost, rather than the tubes alone. Hence, Condensers, Transformers, Loud-Speakers, etc., will wear out like Tubes in time, and to be fair and accurate in the statement of this case these must be mentioned. As such, then, I find it simpler and more accurate to state that from expectation and experience, the average manual upkeep over the life of the Hammond Organ — let us say fifty years — would not be more than five dollars a year, with one Tone Cabinet in use.

As to space, the Hammond Organ may be installed in any convenient place, as its console is only 48" long, 24" wide and 37½" high. Hence it would not, if installed in the sanctuary, occupy more space than that of two stalls. The power cabinet, which is 27" wide, 15" deep, 30" high, may be placed wherever it sounds best.

This console, so complete and compact, enables the organist to have his choristers near him — a feature which is at all times most desirable. For practice purposes the organist can silence the loudspeakers and plug in a set of ear-phones. Here, if the

reader has followed the writer's recital of advantages, he might exclaim: "It is a revelation to me that the Hammond Organ with all its possibilities could be procured and installed for a price which is but a small fraction of what another instrument at all comparable would cost!" Yes, and I would add: "It surpasses, it seems, all electronic attempts."

A few weeks after my acquaintance with the use of The Hammond, I expressed a desire that, later on, The Hammond Organ Company might add to the same console a series of registers, knobs or tilting tablets, instead of the black-and-white pre-set combinations and the harmonic controllers. That idea of mine would be futile today, because any organist who has studied the principles embodied in Hermann von Helmholtz's (1821-94) theories of tone quality with resultant harmonics, readily sees that, on The Hammond Organ, these principles are simply and most ingeniously disposed for tone combinations.

The pedal keyboard of the concert model Hammond of 1935 had but 25 notes, and I understood that the top seven pedal keys had been omitted in order to assist in attaining the objective of the designers — namely, a compact, portable, relatively low-priced instrument. This objective, I duly understand and know well that many "would-be" organists, even when their instrument possesses these seven top pedal notes, rarely use them, notwithstanding their being scored! But an artist needs more than 25 pedal keys! Bach's organ literature requires at least the top d; Guilment's, Widor's, Vierne's and others' often require d, e, f, g. Though the omission of the seven top notes on the pedal clavier is not for many organists a serious objection, and, considering the designer's objective, a justifiable compromise, I must add that for organists desiring a full scale pedal clavier, there exists a special concert model of the Hammond Organ. This, naturally, is available at a higher price than the other model.

As to accessories: — the Tremulant or Tremolo, an effect which the writer seldom makes use of, is present, but it is adjustable to the degree suiting one's own musical tastes. This accessory, the Tremulant, is controlled by a knob. When the knob is turned as far as possible to the left, the Tremulant is entirely off. To put it on, the knob is turned to the right (clockwise), and

the degree of tremulant or vibrato gradually increases until it reaches the maximum at the extreme right position. Further, the white dot marker on the said knob indicates at a glance the degree of tremulant present. This system, if used at all, makes it possible to have a mild tremulant for flute qualities and a more vibrant one for string qualities, etc., thereby making its use coincide with the organist's own musical tastes. In using the Tremulant, the tones do not waiver in pitch, for only their intensity is being periodically changed.

Organists must be warned against evaluating this electronic organ in pipe organ terms. It is not a pipe organ, though it duplicates the pipe organ tone and is also capable, in some measure, of producing tone combinations that cannot be found in a pipe organ. A serious mastery of electronic organs is not too difficult. The Hammond Organ has proven to be a boon to organists in churches, abbeys and friaries (*pace*), convents, chapels, homes and elsewhere.

His Eminence, Cardinal O'Connell, Archbishop of Boston, heard the instrument and marvelled at its fidelity to pipe tones. Mr. Richard Appel, the Custodian of the Brown Music Hall at the Boston Public Library, an organist, as well as other local musicians, felt most enthusiastic after playing it for the first time. Msgr. Joseph Bosetti, Vicar General of the Denver Diocese and the Very Rev. Dom Gregory Hügle, O. S. B., an organist and gregorianist, Prior at Conception Abbey, Mo., made a visit to the Hammond Headquarters in Chicago. They were impressed with the instrument and saw fit to recommend it to prospective buyers. (1936).*

Personally, I have used the Hammond Organ for four years. I understand its mechanism, and relish its tones and ample possibilities of registration. It accompanies the Chant with great satisfaction and real organ literature can be interpreted on it. The music of Bach, Franck, Vierne and their worthy emulators sounds well and churchly on the Hammond Organ.

*Dom G. with reservations (as later expressed in *The Caecilia*).

(Note: As reference to the accompanying of Gregorian Chant on the Electronic Organs, confer Rev. Father E. Mourey's article in *Revue Grégorienne* (July-August, 1937, pp. 149-158 but especially pp.

As regards the new models, The Hammond Model B has entirely replaced the Model A in sales, although the latter is still the standard Model and still available. The Model B contains, for each of the top 35 notes in the Treble, two auxiliary Tone Wheels or Discs, one generating slightly sharp of the fundamental and the other slightly flat of the same fundamental. This produces some harmonic enrichment, when it is played medium loud; it is called the CHORUS, and is controlled 'on-or-off' by an extra drawbar. When the Chorus is used in the proper manner it adds very materially to the illusion of uncertainty in pitch and as such it is really necessary where the acoustics are not live.

The Model B Console case is now also standard for the Model A, is five inches deeper than before, but there is no other changes in appearance. The volume is no greater with the addition of the Chorus, but its carrying quality of tone is better, much better for accompanying congregational singing.

As to the new Model E? This has two swell or "expression" pedals; one for each manual; also two Tremolos. The Pedal clavier is concave and radiating and the compass extended to 32 notes. Instead of the Pre-Set Keys on Models A & B, Model E has Pre-Set Pistons, Stop-Names on the said Pistons. There are four Pedal Pistons, a Great to Pedal Coupler, Visual Indicators for both "expression" Pedals and Pedal Pistons. The Console is Gothic in style, closed in the back and sides. As to tonal resources of the new Model E they are the same as those in Model B.

* * * *

At first the writer had thought of devoting his lecture or conference entirely to the treatment of The Hammond Organ, or else covering the entire field of Electronic Instruments: Organs, Harmoniums, Photonas like the one of the late Mr. James H. Nuttall of Los Angeles, a former Organ Builder, and other experiments. But the Hammond being, in this country and abroad, what everyone discusses and since it is certainly a musical and commercial success, I kept it to end my series of lectures. Other electronic ventures may meet with some ade-

157 and 158. *Revue Grégorienne* is the official organ of Solesmes Abbey. Fr. Mourey continues treating the same aspect in the last number of the said *Revue Grégorienne*.)

quate success, given time for more experimenting. The others, also using light-beams, like the New Farrington (invented by the nephew of the Choralcello-celebrity), a Photo Electric Tone reproducing organ made in Hollywood, are, to my mind, but inventions, in describing them, holding in their individual treatment, only some academic interest. Furthermore, it is known that those inventions are by now, commercial failures and like former experiments in the same field, they will be forgotten in a short time. *Dura Lex sed Lex.*

Electronic Instruments, those which have proven their worth, have come to stay. They will continue to be developed surely as time goes on and in the meantime the Electrone is a benefit to the entire world. Among the many musicians, the organist usually was the one who did not own his own instrument and this naturally was a handicap. How was one to study, to teach and to compose? Here is an opportunity for the organist to possess his own instrument and since the Electronic Instruments are being acquired in so many homes every Electrotone owner then becomes a prospective student for some professional organist?

The Hammond Organ is not perfect; it is still in its infancy. As years of more experimenting still ahead, the writer fancies the possibility of more improvements and that in the traditional lines and lore of the conventional organ. Then, there is the idea that someday the Hammond may be combined with a conventional organ: Diapason Family and the Reed Family supplied by the organ, and the solo flutes, strings and reeds being furnished by the electrones; all to be played from the same console.

The reader might feel, if he has followed these long paragraphs over the Electronic Instruments especially The Hammond, that he is too enthusiastic. Some readers may not believe him, even though he be sincere, unless he would have made his position clearer as a disinterested musician by stating his praise more subtly? But all that which has been stated must not be read and understood as competitive talk or writing as the writer is not an agent but an enthused organist who has followed the developments of the Electronic Instruments from their beginning, in America and in Europe. His aim in stating the facts and resources — pros and cons — of these inventions

was, and is, but that of joining in the merited praise given these instruments by his colleagues, and especially as regards The Hammond, with the eminent Artist which is Don Fernando Germani.

* * * *

The "expressiveness" of the Hammond Organ lends itself to accompanying Gregorian Chant. Ecclesiastical Chant, in the apprehension of any false coloring or fantasy, had smoothed, allayed and measured its rhythmic values, to the extent of its becoming but a succession of notes of almost equal duration, without accent of any intensity, and differing from one another only in pitch. At least, it was thus during the life time of Franck and Böellmann, until the Benedictine Monks published their researches and studies. Albeit, as older persons had heard it, it does not mean nor imply that in his golden age, the sacred cantilena of the Roman Church, the Chant, (Gregorian or Plain Chant), lacked expression. The general characteristics of the sacred cantilena, in its broad lines, reflect the propelling form of emotional tension suggested by its text. This it was that stirred Guy of Arezzo, O. S. B., — reflecting thus on his teaching, — to write that "the chant should reflect the sense of the words: — things sober or sorrowful call for grave neums; things of gentle character demand graceful neums, etc."

Gregorian chant, sung according to the above mentioned sense of Guy of Arezzo, and accompanied on the Hammond Organ (just like the other Electronic Organs of Coupleux, (*et alias et aliud*), maintains its character, its moods of paradisaical aloofness, sublime repose and steadfastness, an emblem of the soul, established in unwavering christian hope. It is to the liturgically minded organist, whether interpreting organ literature or accompanying the singing, to know how to preserve and maintain this "aspiration" and calm resignation.

(Note: But here as elsewhere in the study of Guy d'Arezzo (+c 1050) one must see in his teaching the propagator and not the inventor. This method of illustrating "expression in Chant" was the proprium of the Benedictine Congregation of Cluny (910-1792). It was first taught by Abbot Odo de Mercoeur, O.S.B. (+942) to his pupil, Odo of St.-Maur-des-Fossés Abbey, near Paris, who in turn trained Guy d'Arezzo, for the latter was also a Frenchman, and, before going to Italy, he had professed the Benedictine Vows at St.-Maur-des-Fossés Abbey.)

Any offering to the Most High can be but a most sublime act; thus should be the offering of the artist musician by the combination of the most beautiful of earthly sounds. The rarest and most precious flowers deck the Altar of worship. As from the sacred censer rises and floats the most delicate perfumes, chosen from the purest essence, so, too, the sounds, natural or harmonic, just as they vibrate throughout all creation, are as a most agreeable sacrifice to God. The beautiful in the realm of sound, with all its sweet-toned plenitude is highly adapted to vocal singing.

May the liturgical organist, having the solace of using the Hammond Organ in accompanying the choral worship, be reminded in his exalted function to make to God a real offering, consisting only of the best, the rarest, and most beautiful of gifts imparted to him by the Almighty.

* * * *

The Electronic Organ has "expression," and therefore it is an instrument with more sensitiveness, more humanity, more emotion than the pipe organ with its "inertia", without being necessarily impassioned and mundane. The Electronic Instruments, being passive, possess that religious or profane character which might come from the organist and not from the builder. In this regard, I have in mind the words of Elwart, a former professor at the Paris Conservatory (1862), who said that "mundanity or worldliness is not in the organ but only (a little sweeping perhaps) in the performer."

It is not because away from the church one may amuse himself that at church one must feel sullen, dejected, gloomy, or cast down . . . this would not be at all the veritable spirit of Christian Worship, for the latter strives to have the souls vibrate by gladdening and brightening them, just like the sun causes flowers to bloom. The Church's solemnities are days of rejoicing; an unyielding pipe organ would apparently go well with the mournful recollection of some congregations. Though there would be no need to awaken sullen and dull congregations with operatic excerpts or martial strains, nor even with the fast *toccatas*, which have been the predilection of many good organists, one is reminded of the works of the old masters, those who lived in the centuries of faith. In these one finds much gaiety, much grace, much charm, much tenderness; in a word, all musical

qualities, but no gloom. On the Hammond Organ one may phrase well, accentuate effectively, and shade minutely. All these great advantages render sacred music — music of religious inspiration faithfully interpreted—more beautiful and more worthy of the Lord. The music becomes more communicative, and better for the souls as also more artistic to the ears. As such, music played on the Hammond expresses a force, an idea, rather than an individual sentiment, just as a cathedral, a palace, a castle or other manifestation of abstract art.

Collective prayer is made up of individual prayers. Since it is desirable that the organist also pray, his prayer should be his music harmoniously blended with the prayers of the faithful and the collective voices of the singers.

Let us hail, then, with sympathy the progress — for it is, as yet, a veritable progress — realised by the invention of the Radio-Electric Organs, the Hammond Organ (pipeless organs) and the Radio-Synthetic Organs (having some real pipes, but in a very limited number). These instruments prove most satisfactory. Their success on the market was immediate.

By way of historic digression into the field of short-lived organ ventures, we here mention the names of Flight and Robson, who at London in the year 1815 constructed large organs of five manuals and pedal clavier. These instruments were pompously called the *Apollonicon* and were played by six organists at the same time. Thirty years after, there was no demand for such a mechanism. Twenty-five years ago Farrington invented his *Choralcello*, developing the strength of harmonics, artificially, to the prime tones. Its cost was excessive, and the mechanism was so complicated that it took three men and the sacristan to keep the *Choralcello* operating. Nearer to us (1925) the inventor of the *Luminaphone*, which was highly touted, did not prove successful. All these, dear reader, are but memories.

Others, too: — the American *Teleharmonium* of Dr. Cahill (year 1908, please); the German *Trautonium* for which instrument Hindermith and also Schmidt wrote selected pieces; the queer *Electronde* which emitted sounds like the vibrations of a bowed hand-saw. **Proh Dolor!**

Flight and Robson ventures just as the ones from the Farringtons brings to mind

the recent invention of Mr. Maurice Martenot, whose instrument is named after him, **Le Martenot**. A curious instrument, too; it was and continues to be in use at concerts at the Paris Exposition Grounds (1937-1938).

The Martenot reminds one of the Farrington Choralcello, in that, the latter, required three musicians to have played it while the **MARTENOT**, if you please, in turn, requires eight musicians also

The Martenot, however, looks like the keyboard and console of an European Harmonium, but in appearance only. As to tone, it is that of the **WAVE-ORGAN**, superimposed in a single oscillating circuit the waves of the two triod lamps' each attuned on a different wave-length producing the phenomenon. **The Martenot** can give many **timbres**, creating the illusion of the saxophone, violin, flute, clavicimbalon, horn, oboe, viola, etc.; besides other **timbres**, naturally, **timbres** not recalling those of any other instrument, but which are characteristics of **The Martenot**. But this instrument requires eight players, for the reason that though its little keyboard is single, eight players are necessary to render any music for the curious reason that one player can play but one note at the time . . . As such, music from Bach to Debussy may be played and well interpreted. To the left of the keyboard are located four pairs of minuscule buttons, red and white. They effectively enough recall the organ stops; here, four different **timbres** and to get a stop, or to suppress it, the intended registration is gotten by pressing the required button.

There is another curious detail as regards the "expression" on **The Martenot**. In a small sachet made of thin leather skin, has been sewed a mixture of pulverised coal and mica. Through the intermediary of a small lever the player flattens more or less, as is desired, the said sachet which is placed in the circuit of the loudspeaker. Those compressed grains of powder, being in a more intimate contact, the resistance of the electric current diminishes and with it, the intensity of tone augments or diminishes at the will and demand of the acting lever. The writer had fancied that sooner or later chemistry would be called upon in some of those new electro-phonetic inventions, but had never suspected that compressed grains of powder would enter the field of electricity, in order to

serve as a medium for a Swell or a Crescendo Pedal?

Though curious and interesting **The Martenot** for obvious reasons its use is not for Liturgical Worship any more than are the individual Photonas.

What a contrast between those elaborate and expensive attempts and the wonderful simplicity exhibited in the Hammond Organ, those of Coupleux and Father Puget-St. Martin from Europe. If there is any guarantee of success, it certainly lies in the remarkable reduction of mechanical parts to a minimum, including, as a matter of course, reduction in bulk and price. May the pipeless organ be still more perfected as time goes on.

(To be continued)

PIUS X SCHOOL OF LITURGICAL MUSIC CONDUCTS VESPERS IN NEW YORK CHURCH

Beginning with Septuagesima Sunday, February 13th, a series of four Sunday afternoon congregational Vesper services began; being conducted jointly by the men's Schola of the Liturgical Arts Society and the Choir of the Pius X School of Liturgical Music.

In arranging for the Vespers, an effort was made to accomplish two things: first, an intelligent appreciation among the Catholic laity of the liturgy of the Church; and second, actual participation in the same, according to the mind of our Holy Father, Pope Pius XI. The men's Schola alternated with the Choir of the Pius X School in the chant, the former as choir, the latter leading the congregation. All present were invited to join in the chant of the Psalms, the Latin and English text of which was distributed.

On Feb. 13, vespers was at St. Vincent Ferrer's Church, Lexington Ave. and 66th Street, at 4 p. m., followed by a fifteen-minute instruction, and Benediction. Rev. John La Farge, S. J., gave the instruction.

Future dates for the services are as follows:—

March 13th — St. Vincent Ferrer's Church: Instruction by Rev. V. C. Donovan, O. P.

April 3rd — St. Vincent Ferrer's Church: Instruction by Father LaFarge, S.J.

May 1st — St. Vincent Ferrer's Church: Instruction by Father Donovan, O. P.

AN ADVENTURE IN PLAIN CHANT

by

by REV. ROBERT HOGAN, S. M.

Villa St. Jean

Fribourg, Switzerland

ON the night of December 8 in the Catholic town of Fribourg, Switzerland, an enterprising and devoted organist set himself to the task of putting over plain chant to the Catholic people of his city. He assembled a choir of 240 voices, used the church of the Black Franciscans as his auditorium, and spellbound an audience — or rather a congregation — for one and a half hours with nothing but Gregorian melodies. Then, as a daring finale, he invited the congregation to take part in singing the exclusively Gregorian benediction. He succeeded admirably.

The man: Professor Gogniat, organist of the Cathedral and teacher of music at the conservatories of Fribourg and Lausanne; his secret; his confidence in the art and power of these enchanting melodies.

The Concert

Though limited to this field of unison music, Professor Gogniat skillfully varied his program with an alternation of graduals, offertories, alleluias gathered from the different offices of the Blessed Virgin. Introducing the concert with the familiar *Gaudeamus*, introit of the Assumption, he proceeded to some less known but equally beautiful graduals, alleluia versicles and tracts which ordinarily do not receive their proper recognition. In order to assure a more interested attention, the organizer put the performers in plain view, situating them in the choir stalls of the monks. The text of each piece, read in French and German before its rendition, aided toward a more intelligent and prayerful attitude of the audience.

THE PROGRAM

1. Organ: *prelude in C major*
2. Introit: *Gaudeamus*
3. Gradual: *Benedicta es tu*
4. Alleluia: *Tota Pulchra es*
5. Offertorium: *Ave Maria*
6. Gradual: *Propter Veritatem*
7. Communio: *Florete Flores*

8. Tractus: *Tu gloria Jerusalem*
9. Offertorium: *Assumpta est Maria*
10. Alleluia: *Vox turturis audita est*
11. *Salve Regina* (solemn tone)
12. Organ: *Domine* (Deus Couperin)

THE BENEDICTION

1. *Jesu Dulcis Memoria*
2. *Concordi Latitia*
3. *Tota Pulchra Es* (Pothier)
4. *Alma Redemptoris Mater*
5. *Tantum Ergo* (XI century)
6. *Litany of Blessed Virgin*

Though all the selections were sung a cappella, the audience and choir were prepared for the varying moods of the pieces by clever organ introductions composed for the concert by the director. They were short, of widely different character, and made use of the great variety of a beautiful organ. Of particularly happy effect was the polyphonic introduction to the *Florete Flores*, communion of the feast of the Holy Rosary. In none of the others did the composer so completely capture the smooth Gregorian spirit as in this one. The dove-call, however, in his introduction to the *Alleluia: Vox turturis audita est* was perhaps overdone considering the sacred character of the chant.

Thanks to the careful selection of varied pieces and the alternation of full choir with renditions by selected groups and soloists, the interest of the auditors did not flag a minute during the one hour and a half. The length and range of the pieces chosen allowed the display of the best timbres of both the basses and tenors, and permitted the execution of full crescendos in building up the climax and smooth graceful cadences in the conclusions. The three graduals were executed each by a different portion of the choir, the versicles were the work of two soloists, while the endings were taken up by the full choir. Other groups were allotted the rendition of the alleluia versicles and were aided by the full choir in the alleluia refrain. Full chorus
(Continued on Page 115)

Our Music This Month

"Our Lady in Eastertide" is a fine poem set to the music of the well known German hymn, "Lasst uns Erfreuen". Several English settings have been made of this piece, but we believe that this poem is the most Catholic in spirit.

For the coming Easter season the hymn "Christ the Lord Is Risen" by Father Zulueta will be found practical and attractive. It has the spirit of Easter with a strong refrain. The "Sons and Daughters" is an English arrangement of the "O Filii et Filiae" and is probably the best known Easter hymn in existence, being used both in the Latin version and the English version throughout the world. "The Strife Is O'er" attributed to Palestrina is likewise a traditional piece here arranged in practical form.

Mr. McGrath has composed a new setting of the Easter Offertory for choirs of mixed voices. Needless to say, this is good music, as the composer continues to be recognized as one of the best writers of Catholic church music in this country.

Dr. R. Mills Silby, formerly of the Philadelphia Cathedral, now of St. Ignatius Church, New York City, has composed for tenor, baritone and bass voices a selection of pieces for use during Holy Week services. This arrangement is not only new, but it shows the hand of an experienced Choirmaster. Dr. Silby was, at one time, assistant to the renowned Sir Richard Terry at Westminster Cathedral in London. We present here a few pages showing his treatment of music for Holy Thursday and Good Friday. Seminaries and other choirs of men will hail this music as attractive technically and practically, as a relief from the monotony of the average Holy Week book. Dr. Silby's publication is one of the most important contributions to Church music literature issued in recent years and it is expected that during coming years, this music will be heard throughout this country and Great Britain.

The "Aurora Coelum Purpurat" is by the late Msgr. H. Tappert. This hymn and an arrangement of the "Stabat Mater"* by Nanini, are fine companion pieces of the best type published in an edition which also contains an "Adoramus Te"* by Mettenleiter, making up a useful set of one page numbers for this season of the year.

* Stabat Mater, and Adoramus Te, in SATB arrangement, used in last month's Caecilia.

*OUR LADY IN EASTERTIDE

(Lasst uns Erfreuen)

Words by
Rev. JOHN O'CONNOR

Arr. by JAMES A. REILLY
17th Century melody



1. Re - jice all ye that sor-rowed sore;
2. Where, mar-tyred Moth-er, all thy pain?
3. Ah Ma - ry, pur-est maid-en, say— Al - le - lu - ia!
4. Five Wounds He suf-fered for our sake;
5. That glo-rious sea hath ne'er a shore;



- Ma - ri - a weeps and sighs no more:
'Tis gone and com - eth not a - gain:
From Je - sus hast thou heard to - day? Al - le - lu - ia!
From each there flows a joy - ful lake—
Its ris - ing sur - ges whelm thee o'er:



**Also known as "Ye Watchers and Ye Holy One".*



The clouds are scat-tered far a - way;
 O bro - ken heart, 'tis well with thee;
 It must be so. Such joy di - vine Al - le - lu - ia!
 Five seas of joy: and from His Side
 Ah La - dy, lis - ten to our pray'r;



Sweet sun-shine glo - ri - fies the day:
 Thy grief is turned to ec - sta - sy.
 Comes on - ly from that Son of thine: Al - le - lu - ia!
 Flows o'er thy heart the bliss-ful tide.
 And in thy plen - ty let us share:



Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.



CHRIST THE LORD IS RISEN. ALLELUIA!

Words by
Miss LEESOM

F. M. de ZULUETA, S. J.

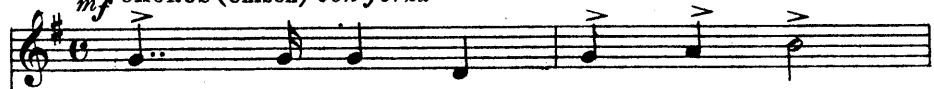
With spirit

1. Christ the Lord is risen to-day; Christians, haste your vows to pay:
2. Christ the Vic-tim un-de-filed Man to God hath re-con-ciled:
3. Say, O won-dering Ma-ry, say What thou saw-est on the way:
4. Christ, who once for sin-ners bled, Now the first-born from the dead,

Of-fer Him your prais-es meet At the Pas-chal Vic-tim's feet;
When in strange and aw-ful strife, Met to-geth-er death and life;
"I be-held where Christ was lain, Emp-ty tomb and an-gel's twain;
Throned in end-less might and pow'r, Lives and reigns for-ev-er more.

mp
For the sheep the Lamb hath bled, Sin-less in the sin-ner's stead.
Christians on this hap-py day, Haste with joy your vows to pay.
I be-held the glo-ry bright Of the ris-ing Lord of light."
Hail e-ter-nal hope on high! Hail, thou King of vic-ta-ry!

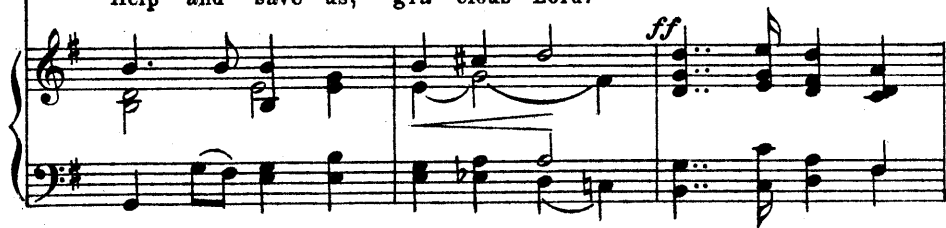
mf CHORUS (Unison) *Con forza*



Christ the Lord is ris'n on high;
 Christ the Lord is ris'n on high;
 Christ my hope is ris'n a - gain;
 Hail, thou Prince of life a - dored



Now He lives no more to die.
 Now He lives no more to die. Al - le - lu - ia!
 Now He lives and lives to reign.
 Help and save us, gra - cious Lord!



Al - le - lu - ia! Al - le - lu - ia!



SONS AND DAUGHTERS

(O Filii et Filiae)

Rev. E. CASWALL

(French XVII Century)

VOICE *mf* Al - le - lu - ia! — *f* Al - le lu -

ORGAN *mf* *f*

ia! *ff* Al - - le - lu - - ia!

1. Ye sons and daugh - ters of — the Lord! The
 2. All in the ear - ly morn - ing gray Went
 3. Of spi - ces pure a pre - cious store In
 4. Then stright - way One in white — they see, Who
 5. This told they Pe - ter, told — they John, Who

King of glo - ry King a - dored, This
 ho - ly wo - men on their way, To
 their pure hands those wo - men here, To a
 saith, "Ye seek the Lord; — but He Is
 forth - with to the tomb — are gone; But

day Him - self — from death — re stored.
 see the tomb — where Je - sus lay.
 noint the Sa - cred Bod - y o'er.
 ris'n, and gone — to Gal - i - lee?"
 Pe - ter is — by John — out - run.

Al - le - lu - ia.

THE STRIFE IS O'ER

Palestrina

f Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

f *Org.*

mf

1. The strife is o'er, the bat - tle done, The vic - to -
2. The pow'rs of death have done their worst, But Christ their
3. The three sad days are quick - ly sped, He ris - es
4. He closed the yawn - ing gates of hell, The bars from
5. Lord! by the stripes that wound - ed Thee, From death's dread

mf

cresc.

ry of life is won; The song of tri - umph
 le - gions hath dis - persed; Let shout of ho - ly
 glor - ious from the dead; All glo - ry to our
 Heavens high por - tals fell; Let hymns of praise His
 sting Thy serv - ants free, That we may live and
cresc.

has be - gun.
 joy out - burst,
 ris en Head! Al - le - lu - ia! A - men.
 tri - umphs tell,
 sing to Thee,

Terra Tremuit

Translation:— *The earth trembled and was still when God arose in judgment. Alleluia*

JOSEPH J. McGRATH
Op.21, No.4

Moderato *p* Più lento *f* Tempo primo

Ter - ra tre-mu-it, — et qui - e - vit, — Ter - ra tre-mu-it, —

Ter - ra tre-mu-it, — et qui - e - vit, — Ter - ra tre-mu-it, —

Moderato Più lento Tempo primo

Accomp. ad lib.

Ped. *Man.*

Più lento *p* Animato *p* *f*

— et qui - e - vit, — dum re-sur-ge-ret in — ju-di-ci - o De - us.

— et qui e - vit, — dum re-sur-ge-ret in — ju-di-ci - o De - us.

Più lento Animato

Ped. *Man.*

Meno mosso

molto allarg. e cresc.

ff

Dum re - sur - ge - ret in — ju - di - ci - o De - - us. —

ff

Dum re - sur - ge - ret in — ju - di - ci - o De - - us. —

Meno mosso

molto allarg. e cresc.

ff

Allegro

f Al - le - lu - ia, al - le - lu -

f Al - le - lu - ia, al - le - lu - ia

f Al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia, al - le - lu -

Allegro

f

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, _____
 al - le - lu -
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

f *Ped.* *Man.*

Maestoso *Tutta la forza*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 ia.
 ia, al - le - lu - ia, _____ al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ff *V V V* *Ped.*

Hymnus temp. Pasch.

H. Tappert.

Ten. I
II



1. Au - ro - ra coe - lum pur - pu - rat, Ae - ther re - sul - tat
2. Rex il - le dum for - tis - si - mus, De mor - tis in - fer -
3. Cu - jus se - pul - crum plu - ri - mo, Cu - sto - de si - gna -
4. Sat fu - ne - ri, sat la - cri - mis, Sat est da - tum do -
5. Ut sic pe - ren - ne men - ti - bus, Pa - scha - le, Je - su,
6. De - o Pa - tri sit glo - ri - a, Et Fi - lio qui a

Bass I
II




1. lau - di - bus, Mun - dus tri - um - phans ju - bi - lat
2. no spe - cu, Pa - trum se - na - tum li - be - rum,
3. bat la - pis, Vi - ctor tri - um - phat, et su - o
4. lo - ri - bus: Sur - re - xit ex - stin - ctor ne - cis,
5. gau - di - um, A mor - te di - ra cri - mi - num
6. mor - tu - is Sur - re - xit ac Pa - ra - cli - to



cresc. *f* *rit.*



1. Hor - rens a - ver - nus in - fre - mit.
2. E - du - cit ad vi - tae ju - bar.
3. Mor - tem se - pul - chro fu - ne - rat.
4. Cla - mat co - ru - scans An - ge - lus.
5. Vi - tae re - na - tōs li - be - ra.
6. In sem - pi - ter - na sae - cu - la. A - men.



MAUNDY THURSDAY

In Monte Oliveti *See Page 1*

Tristis est

Responsory II

Tri - stis est a - - ni - ma me - a us - que ad mor - tem:

su - sti - ne - te hic, et vi - gi - la - te me - cum: nunc vi - de - bi - tis tur -

bam quae cir - cum - da - bit me: Vos fu - gam ca - pi - e - tis, et e - - go va -
 Vos fu - gam ca - pi - e - tis, et e -
 Vos fu - gam ca - pi - e -

dam im - mo - la - ri pro vo - bis.
 go va - dam im - mo - la - - ri pro vo - bis.
 tis, et e - go va - dam im - mo - la - ri pro vo - - bis.

Ecce appropinquat ho - ra, et Filius hominis tradetur in manus
 pecca - to - rum.

Ecce Vidimus

Responsory III

Ec - ce vi - di - mus e - - um non ha - ben - tem spe - - ci - em, ne - que de - cor -

em; as - pe - ctus e - jus in e - o non est: hic pec - ca - ta nos - tra por - ta - -

vit, et pro no - bis do - - let: ip - se au - tem vul - ne - ra - tus est. pro - pter i -

pro - pter i - ni - qui - ta - tes nos - tras: Cu - jus li - vo - re sa - na - ti su - mus.
- ni - qui - ta - tes nos - tras: sa - na - ti su - mus.
pro - pter i - ni - qui - ta - tes nos - tras:

Vere languores nostros ipse tu - lit, Et dolores nostros ipse por - ta - vit.

Repeat "Cujus Livore" to ♯
then "Ecce Vidimus" to ♯

Antiphon

Tra - di - tor au - tem de - det e - is si - gnum di - cens: Quem os -
cu - la - tus fu - e - ro, ip - se est, te - ne - te e - um.

Canticum Zachariae

1. Be - ne - dictus Domi - - - nus De - us Is - ra - el: *

3. Si - cut locutus est per os san - cto - rum, *

5. Ad fa - ciendam misericordiam cum pa - trem no - strum, *

7. Ut si - ne timore, de manu inimicorum
nostro-rum li - be - ra - ti, *

9. Et tu puer, propheta Altis - - si - mi vo - ca - be - ris: *

11. Per vi - scera misericordi - - ae De - i no - stri: *

1. quia visitavit et fecit redemptionem ple - bis su - - ae.

3. qui a saeculo sunt, prophe - - ta - rum e - - jus:

5. et memorari testamenti su - i sa - - ncti.

7. servi - - a - mus il - - li:

9. praeibis enim ante faciem Domini parare vi - as e - - jus:

11. in quibus visitavit nos, eri - - ens ex al - - to:

2. Et erexit cornu salutis no - - bis, in domo David pueri su - - i:

4. Salutem ex inimicis no - - tris, et de manu omnium qui o - de - runt nos.

6. Jusjurandum, quod juravit ad Abraham patrem nos - - trum, daturum se no - - bis.

8. In sanctitate et justitia coram i - - pso, omnibus diebus, no - - stris.

10. Ad dandam scientiam salutis plebi e - - jus, in remissionem peccatorum e - o - - rum.

12. Illuminare his qui in tenebris et umbra mortis se - - dent: ad dirigendos pedes nostros in viam pa - - cis.

Repeat Antiphon

Christus Factus est

Christus fa - ctus est pro no - bis o - be - di - ens us - que ad mor - - tem.

Christus fa - ctus est pro no - bis o - be - di - ens us - que ad mor - - tem.

Christus fa - ctus est pro no - bis o - be - di - ens us - que ad mor - - tem.

Mor - tem au - tem in cru - cis Pro - pter quod et De - us ex - al - ta - vit il - lum .
 Mor - tem au - tem in cru - cis Pro - pter quod et De - us ex - al - ta - vit il - lum
 Mor - tem au - tem in cru - cis Pro - pter quod et De - us ex - al - ta - vit il - lum

et de - dit il - li no - men quod est su - per om - ne no - men.
 et de - dit il - li no - men quod est su - per om - ne no - men.
 et de - dit il - li no - men quod est su - per om - ne no - men.

On Wednesday evening sing only as far as 1st Double bar, on Thursday evening to 2nd Double bar and on Friday evening to the end.

Miserere

- 1. Mi - se - rere mei De - us: secundum magnam misericor - di - am tu - am.
- 3. Am - pli - us lava me ab iniquitate me - a: et a peccato me - o mun - da me.
- 5. Ti - bi soli peccavi, et malum coram te fe - ci: ut justificeris in sermoni - bus tuis, et vincas cum ju - di - ca - ris.
- 7. Ec - ce enim veritatem dile - xi - sti: incerta et occulta sapien - tia - e tuae manife - sta - sti mi - hi.
- 9. Au - di - tui meo dabis gaudium et lae - ti - ti - am: et exsultabunt ossa hu - mi - li - a - ta.
- 11. Cor mun - dum crea in me De - us: et spiritum rectum innova in visce - ri - bus me - is.
- 13. Red - de mihi laetitiam salutaris tu - i: et spiritu principa - li con - fir - ma.
- 15. Li - be - ra me de sanguinibus Deus, Deus salutis me - ae: et exsultabit lingua mea justi - ti - am tu - am.
- 17. Quo - ni - am si voluisses sacrificium, dedissem u - ti - que: holocaustis non de - lec - ta - be - ris.
- 19. Be - ni - gne fac Domine in bona voluntate tua Si - on: ut aedificentur mu - ri Je - ru - sa - lem.

- 2. Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.
- 4. Quoniam iniquitatem meam ego concep - tus sum: et peccatum meum contra me est sem - per.
- 6. Ecce enim in iniquitatibus concep - tus sum: et in peccatis concepit me mater me - a.
- 8. Asperges me hyssopo, et mundabor: lavabis me, et super nivem deal - ba - bor.
- 10. Averti faciem tuam a peccatis meis: et omnes iniquitates meas dele.
- 12. Ne projicias me a facie tua: et spiritum sanctum tuum non auferas a me.
- 14. Docebo iniquos vias tuas: et impii ad te conver - ten - tur.
- 16. Domine labia mea aperis: et os meum annuntiabit laudem tu - am.
- 18. Sacrificium Deo spiritus contribulatus: cor contritum et humiliatum Deus non despi - ci - es.
- 20. Tunc acceptabis sacrificium justitiae, oblationes et holocausta: tunc imponent super altare tuum vi - tu - los.

At Mass

Introit

Nos autem gloriari o - - po - tet in cruce Domini nostri Jesu Chri - sti:
 in quo est sa - lus, vita, et resurrectio no - stra:
 per quem sal - - - va - ti et liberti su - mus:
Ps. Deus misereatur nostri et benedi -
 cat no - bis illuminet vultum suum super nos, et misereatur no - stri.
B Nos Autem

GRADUALE. See *Christus Factus est. Page 13.*

Offertorium

Dextera Domini fecit vir - tu - tem, dextera Domini exal - - ta-vit me:
 non moria, sed vi - vam, et narrabo opera Do-mi - ni.

Communio

Dominus Jesus postquam coenavit cum discipulis su - is, lavit pedes eorum, et ait il - lis:
 Scitis quid fecerim vo - bis, ego Dominus et ma - - - gi - ster?
 Exemplum dedi vo - bis ut et vos ita faci - - - a - tis.

GOOD FRIDAY

Omnes Amici

Responsory

Om - nes a - mi - ci me - i de - re - li - que - - - runt me,
 Om - nes a - mi - ci me - i de - re - li - que - - - runt me,
 Om - nes a - mi - ci me - i de - re - li - que - - - runt me, Et prae-

AN ADVENTURE IN PLAIN CHANT

(Continued from Page 97)

sang the offertories. Toward the end of the program, in contrast with the men, forty boys' voices gave an airy rendition of the *Vox turturis audita est*.

It was in the singing of the benediction, however, that Professor Gogniat showed to the full his salesmanship. After the audience had been well attuned to the rhythm of the Gregorian by the excellent work of the schola, they were ready and enthusiastic to take their part in chanting the hymns and did it with astonishing unison and flexibility for impromptu mass singing. Though *Jesu Dulcis Memoria* and *Alma Redemptoris* were well executed, the refrain *Veni, veni de Libano* in Dom Pothier's *Tota Pulchra es* seemed to take the fancy of the audience. That easy, pleasant melody which they repeated three or four times with so much grace, must have lingered in their memory — a delicious aftertaste.

The Preparation

Despite the novelty and success of this concert, it was really a simple affair to manage. The choice of program, the method of rehearsal and the manner of rendition, solos by individual sections to relieve the load of general rehearsals, the experience of the choirs (for the most part, theological students of the University of Fribourg) — all helped to simplify the preparation. Since the music offered no difficulty, the chief care of the director was to weld his eleven groups into one chorus. His task was to smooth the difficulties arising from the difference of interpretation and nationality (eighteen were represented), and to blend the voices to a uniform timbre. To accomplish this Mr. Gogniat gave himself just one month.

He gathered his choir by letters of invitation, followed these with announcement of the program and various instructions for the execution of the several pieces. This letter was a somewhat detailed discussion of each piece, reviewing points of emphasis, pointing out special interpretations of certain passages and in general anticipating the conflicts that might arise from the different systems used. Each group was assigned its solo work.

After the music directors of the several houses were given some time to go over

the program with their singers, Mr. Gogniat visited the choirs, simply to perfect the pieces and to familiarize himself with the different groups. Two of such visits sufficed. Then each group practiced its solo once in the church, the scene of the concert. Finally, a few days before the concert one general rehearsal was called — leaving enough time for a second one should it be necessary. Meanwhile the director had kept in touch with the units of his choir by means of three or four letters relating to dates, to rehearsals and giving further explanation for interpretation. . . . In this simple way a beautiful concert was prepared.

We may mention that, although one purpose of the concert was to gather some money to help the Franciscans rebuild their convent damaged by fire, there was no formal admission fee but simply a collection between the concert itself and the benediction.

A Few Reflections

Having seen how simple and successful this concert was, we feel that this method of instilling an esteem and enthusiasm for the Church's music could be popularized and used in other places also. Moreover, though we are always dubious about such religious displays in America, we feel convinced that in the parishes it would receive a welcome if the people were prepared in some way — for example, by congregational singing at benediction for some time — and if the project were then carried ahead with enthusiasm, confidence and daring.

To use a church for what is after all not a religious ceremony but a concert, may be a delicate affair for us. In Europe it is more usual; the churches are commonly employed for sacred concerts (although even there some priests cry out against it as an easy step from the religious to a more theatrical spirit). But isn't it Saint Ambrose himself that gives us the example, who in introducing to the West the Syrian custom of singing in the churches did not hesitate to use his own basilica for teaching his compositions?

The eight-page printed program, besides being tastefully drawn up, (and there were no advertisements), had the rare quality of being really helpful: the text of the numbers was given; in the benediction the parts sung by the people were accompanied by notation (in the block notes of the Gregorian

and on a four-line staff) and above the notes — here we believe the director was a little too hopeful — above the notes were the sol-fa names. Before the benediction part, the program carried the following remark in French and German: "During the benediction the faithful are invited to take an active part and to sing with all their heart the parts reserved to them. Stop only at the half-bars and full-bars and follow the organ. Soften the endings and mark the accented syllables lightly."

Toward accomplishing the main purpose of the concert — teaching a knowledge of and arousing an enthusiasm for plain chant

— perhaps nothing contributed so much as the clear prayerful reading of the text of each piece in French and German. This was the task of one of the monks. It made the theme of the piece understood — for, knowledge of the sense of the words is essential in the understanding of the music in Gregorian — and it made these liturgical selections come to life for the people.

The concert serves as a model for imitation. Isn't it a step toward the realization of the goal of the Popes Pius X and XI: that the plain chant be the chorus singing of the whole congregation?

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 (a) Alleluia, Dominus in Sina;
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Choirs Strictly Limited for Men

Rule Is Announced by Bishop Althoff of Belleville

Belleville, Ill. — Choirs in the Catholic Churches of Belleville will be strictly limited to men singers, and these must be vested in cassock and surplice, and concealed from the congregation by a screen, the Most Rev. Henry Althoff, Bishop of Belleville, has directed, in a letter to the Belleville clergy.

Citing the regulations set forth in the Motu Proprio on Church Music by Pope Pius X, and the Apostolic Constitution, Divini Cultus Sanctitatem, of Pope Pius XI, Bishop Althoff ruled that after the First Sunday of Lent, March 6, the following regulations were to become effective:

Women and girls may sing only from their pews as part of the congregation.

Congregational singing is to be introduced not only for the hymns at low mass and for afternoon or evening devotions, but also for the responses and the ordinary parts at high mass.

Women organists should be replaced by men wherever possible but where this is not possible the women organists are not to sing together with or alternate with the choir of men and boys. In this connection, religious sisters are no longer to function as organists for male choirs.

A general exception is made allowing choirs composed of nuns and their pupils to sing together in their own convent. This, the Bishop explains, is because they are not church choirs in the liturgical sense.

Bishop Althoff also appointed a Commission for the promotion of correct church music in accordance with Motu Proprio.

ST. JOSEPH CENTER TO LEARN TO CHANT OFFICE

The members of the St. Joseph Center, League of the Divine Office, N. Y. City, an organization of Catholic men and women devoted to the promotion of daily lay recitation of the Divine Office, who are interested in learning to chant the Office in choro will now have an opportunity to learn how under the able direction of Miss Julia Sampson, well known for her work in connection with the Pius X. School of Music. A member since the beginning, she has volunteered to place her services at the disposal of the center for that purpose.

The first meeting at which the chanting was taken up, was held at 8 o'clock Tuesday, February 15, downstairs in St. Joseph's Church, 125th street and Morningside avenue, New York City.

Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

"How does it come that the Roman Decree of 1912 speaks of a modulated recitation, while in "Spotlight," page 62, you speak of a "recto tono" recitation?"

A.—In order to dispel the fog we shall quote in full paragraph 20 of the Roman Document which bears the title '**Regulations for Sacred Music in Rome**; and which can be found in the Appendix of Dom Gregory Suniol's **TEXT BOOK OF GREGORIAN CHANT**.

"Note that it is not permissible to omit any one of the prescribed parts, common or proper, of the Mass, Office, or any other function. All the antiphons of the psalms and canticles, for instance, must be repeated all through when the rite requires it. When, as is sometimes allowed, one portion of the liturgical text can be replaced by the organ, this text is to be recited in the choir in a voice which can be plainly heard and understood, or by the choristers themselves **recto tono**. The use of what are known as contrapuntal melodies sung by heart is, moreover, abolished, and this both during the chanting of the psalms and the repetitions of antiphons, responses, tracts, etc. When these pieces are not executed in Gregorian chant, they must be sung to some proper and suitable style of music."

In this paragraph two kinds of recitation are spoken of. The first one is called "**recto tono**, i. e. **on a straight forward tone**"; it is used when portions, e. g. antiphons, are recited while the organ is playing. To this mode of recitation we refer in "**Spotlight**", page 62. The second kind is a modulated recitation according to a musical pattern. The contrapuntal melodies sung by heart, as mentioned in the Roman document, must have been disedifying or disorderly so that nothing else could remedy the evil except suppression.

"Is it permissible to play a violin solo during Holy Hour? We have an excellent violinist, and many people told me that their devotion would be wonderfully increased by the strains of a violin."

A. — From the Ceremonial of Bishops it is evident that a violin must not be played in church without the special permission of the Bishop. Pope Pius X says in the *Motu Proprio*: "In some special cases, within due limits and within the proper regards, other instruments (**than the Organ**) may be allowed, but never without the special license of the Ordinary, according to the prescriptions of the **Caeremoniale Episcoporum**."

There has been a peculiar interpretation rampant in some places, to the effect that orchestral instruments are forbidden only during the liturgical services, viz, High Mass, Vespers, and Benediction, but may be freely used in church outside of these services. From the tenor of the ecclesiastical documents it is evident that orchestral instruments are forbidden at all times in the House of God.

"Was Saint Gregory the Great an Irishman?"

A. — We have before us "**A History of Irish Music**" by W. H. Grattan Flood, organist of Enniscorthy Cathedral; Vice-President of the Irish Folk-Song Society; Member of the Royal Society of Antiquaries, etc., etc., Dublin: Browne and Nolan Limited and at Belfast and Cork. Second edition: 1906.

On page 11 of this work there is a footnote, saying: "From the Book of Lecan it would appear that St. Gregory the Great was of Irish origin, his descent being traced from Cairbre Musc, son of Conaire II, Ard Righ (**Head King**) of Ireland, A. D. 212 - 220".

"**Das Kirchenmusikalische Jahrbuch**", Pustet, 1908, (Yearbook of Church Music)

➡ 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.

brought a brief notice under the caption: "Was St. Gregory the Great an Irishman?" The eminent savant, Dr. Victor Lederer of Vienna, says in that article: "Thus far no attention has been paid to the ancient Irish book of Lecan, and still all depends on the genuineness and trustworthiness of that very source. Considering the fact that Celtic immigrants (**British and Irish, under the generic name 'Scoti, i. e. Scotch'**) had come over in great numbers and settled in Italy (**Tarentum, Naples, Florence, Milan, etc.**) in Switzerland, Austria and Germany, the possibility is not altogether excluded that some kind of a relation was brought about between those immigrants and St. Gregory's ancestors". In certain mystifying verses dating from the eighth century allusion is made to St. Gregory's ancestors among whom were intimated to have been two Popes and two rulers.

We feel that the readers of Caecilia, especially those who live within reach of large libraries, e.g. Washington, New York, Boston, etc., ought to take just pride in this matter of investigation, and duly report to us for the benefit of all subscribers. We venture to formulate our questions thus: (1) What does the ancient Book of Lecan contain? (**In one place the author calls it "The Yellow Book of Lecan"**). (2) What is the rating of that book as historic source?

According to the traditional account of history, Saint Gregory the Great was born in the city of Rome about the year of the Lord 540, of a noble patrician family. Speaking of the funeral of his saintly aunt Tarsilla, St. Gregory himself testifies "that

her funeral couch was surrounded by persons of rank, as was customary for women and men of noble rank when they die". (**Compare Monsignor P. Batiffol "St. Gregory the Great", Benziger, 1929**).

"What is meant by musicology?"

A. — By musicology is meant a general knowledge of music with all its ramifications. It includes not only all the branches taught in musical conservatories, it reaches out principally for the philosophical aspects of cause and effect and every conceivable phenomenon connected with the influence of music.

"What is meant by a musicologist?"

A. — By musicologist is meant a person who studies music under these highest aspects; a philosopher of music.

"Is there any magazine in USA devoted to musicology?"

A. — It was in the year 1915, when the world war was raging, that the Musical Quarterly made its appearance. This magazine marks the climax of musical studies; it has its collaborators in all the big music centres of the world, such as Rome, Madrid, Paris, Berlin, London, New York, etc. It had been the ambition of Rudolf Schirmer (**New York**) to crown his own work in a most unselfish manner by fathering such a venture. He was lucky in securing as editor the highly competent Oscar Sonneck, chief of the musical department, connected with the Congressional Library, Washington, D. C. Needless to say that a publication of this sort is not out for gain, but for the uplifting of the country.

CINCINNATI CHOIR ACTIVE

The St. Anthony of Padua Choir, held its annual Social on February 13. Miss Rosemary Ebertz was appointed director of this group four years ago.

For the first year, the members attempted only hymns and one and two-part songs. Then, in 1935, Father Joseph began to acquaint the men with liturgical chants. The reading of the Latin psalms for Holy Week soon followed. They were taught the Tenebrae for Good Friday evening. It was sung in four parts by the men at the conclusion of the Good Friday night services.

More and more the choir progressed, each year taking heavier responsibilities and delving deeper into the study of music.

In 1936 Father Joseph was replaced by the Rev. Edwin Auweiler, O. F. M., present pastor, who began where Father Joseph had stopped. Having the same basic principles in choir organization and training, he simply carried on as though no interruption had taken place. He naturally introduced new songs and a few changes in the processions. Most important was the fostering of the Gregorian chants of Propers of the Mass.

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These are but a few of the books we recommend. The above are the most practical, and helpful for present-day conditions. Tell Us Your Needs!

The above are the publications of various houses, hence cannot be sent "on approval", for more than five days. As we have to order these books from the publishers, to keep up our stock, **CASH MUST ACCOMPANY ALL ORDERS.** If books found unsatisfactory, are returned five days after receipt, Remittance will be refunded in full, less postage charges, of course.

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*An Address By His Excellency The Most Reverend***JOHN JOSEPH GLENNON, S. T. D.***At The Saint Louis Organist Guild, Jan. 16, 1938*

FATHER Tucker is an eloquent speaker but he could really be more eloquent if he had had a better subject to talk about. He said among other things that you are delighted with my coming down this afternoon. Now that is not my idea of it. It is not an exodus, it is rather an anabasis; not a coming down; but rather a going up. There is a community well represented here which calls itself St. Mary of the Angels. These only can sing the divine chant as it should be sung. You are supposed to be angels of the Lord, singing the praises of the Lord. It was an angel who sang "Alleluia" first; the angelic choir sang "Gloria in Excelsis Deo," and the Virgin Mother sang the first "Magnificat". So I am delighted to be up so high this afternoon and I congratulate myself on the excellent company I am in.

I am pleased to see such a large attendance this afternoon at the elegant rendition of Gregorian chant by the Kenrick choir. I am delighted to see so many fine students and to hear how well they sing. It is a pretty difficult thing to improve on Kenrick's past work, but the singing this afternoon does seem to me to be an improvement. I suppose, as Father Tucker said of me, the seminarians are losing valuable time in coming down here. They, however, also need the angelic touch since their work is the service of the Lord, for we are all united in this one grand purpose.

It was Pope Gregory who by his musical efforts gave his name to the chant, and it originated in the time when the Church was really Catholic and good; at a time when the lives of Catholics were not in their own hands, when God was very near to them. Those Catholics had to go down into the darkness of the catacombe to sing the praises of God. They had the spirit to chant the Alleluia, their triumph of faith, as they went on their way. They who were able to sing when death was near, when the cross was before them, chanted in the right way. There was nothing secular about

them. Secularism was to be found at Nero's court.

The Church preserved the Gregorian chant through all the ages. It is true there was the confused noise of barbarism and the luxury of unbridled Rome, but this passed away. Gregorian chant was the chant of the Church until luxury got into the Catholic Church and Gregorian chant gave way to the new order which was almost disorder. The music, however, was not as disorderly as is the secular music we have today which is worldly, sensual and secular. There was the struggle to know if any of this new music was worthwhile or not. The question was discussed pro and con. Those that were worldly-minded in the Church thought there was some value in the new polyphonic music; the others wanted to put it out and keep only the Gregorian. Palestrina, the chief leader of polyphonic music, was called into Council of Trent and had a choir sing. The churchmen thought it was very fine and compromised so that polyphonic music is accepted.

Great operas have beauty and charm but the motif is secular, sensual and worldly. Perhaps the word 'animal' would be too strong an adjective to apply to the modern music, but there is something in it that appeals to the animal in man, the senses; but it does not appeal to the soul nor to Almighty God. It is particularly objectionable when the secular modern music is translated into a sacred one, for then instead of the memories of the Ancient Church, we have a translation of something that is secular and worldly.

It would be pretty hard to get the modern world attuned to the idea of church music. They do not appreciate it, they do not understand it because their Catholic sense is not highly developed; in fact, it is not developed at all in the field of music. Talk to these people who attend the operas about church music. Ask them if they attend the high Mass. "Why, we are going to a concert this afternoon, and a reception

this evening;" or "We were out Saturday night and could not possibly have attended the high Mass Sunday."

There is something that may perhaps drive these worldlings back to the church and that is jazz. Jazz is like an old cloth unravelled to the winds. It has no beginning, but it has an end. The only thing good about it is the suddenness with which it stops. Jazz is nearing its end, and with the failure of jazz, and the inability to produce grand opera, the possibility is that people will return to truly great music. That means that we have to render church music well for these worldlings.

For us all, we will never fully appreciate the Gregorian chant until we have a fairly good working knowledge of Latin. Gregorian chant and Latin are wedded together. The ritual of the Church is in the Latin language. Oftentimes I listened to More's melodies, and I noted there were some very beautiful airs. More created the tune and then supplied the words, and the words added beauty because of the air in which they were sung. For instance, the words of "The Last Rose of Summer" segregated from the tune are rather ordinary, no poetical flare; but with the tone and quality of the melody, they achieve some particular beauty of their own.

The Latin language is beautiful in itself. The Gregorian chant gives it an added value. You cannot unite the English language and the Gregorian chant so that it will have the same quality, the same fineness as with the Latin language.

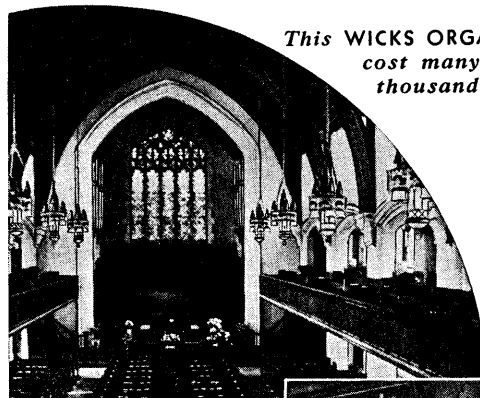
There are some who say that Gregorian is so lugubrious, sad, and monotonous. However, there is all the range of feeling in Gregorian that is worth while, helpful, and elevating. Notice the difference in feeling between the "Tenebrae" and the "Jubilate"; the depth of sorrow, darkness of night in which our dying Saviour sends an appeal to God and sends forth His spirit and the joyousness of hope and light. The range of expression in Gregorian is as great as can be found in any modern composition.

In conclusion, I wish to thank again the Kenrick choir for their program this afternoon. They are the troubadours of the ages, singing the praises of the Lord. May God bless you and prosper you in your very worthy endeavors."

McGRATH MASS IN N. Y. CITY

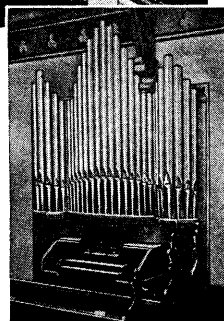
In New York City, the Holy Name Church Choir, directed by Mr. Albin McDermott, has adopted the famous McGrath "Missa Pontificalis" and the Palestrina "Missa Aeterna Christi Munera" for their repertoire. One of the best choirs in New York City, the music performed by this choir is the centre of attention by various musicians in the metropolis — hence there is considerable interest in the performances which will be given these outstanding works, on church and concert programs.

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Catholic Church Choirs and Choirmasters in Los Angeles, Calif.

by F. J. BOERGER*

AFTER a seven months' stay in Los Angeles, I give you my personal impressions about church music in Southern California, especially in Los Angeles.

Five of the churches (leading ones) have male organists. There is, first of all, in years of service, Mr. Arthur Bienbar, at the Precious Blood church, an excellent musician, an organist of over fifty years' experience. He is a fine player; studied in Bonn, Germany; composed an effective Mass (four voices) dedicated to the memory of Fr. Junipero Serra, and sung some years ago at this zealous Franciscan's grave, by a chorus of one hundred voices.

Then there is Amedee Tremblay at beautiful St. Vincent's (Doheny's church). Mr. Tremblay was, for twenty-six years, organist at the Cathedral in Ottawa, Ontario. Twelve years ago he came to St. Vincent's. He is the father of twelve children, and a fine musician who can improvise a postlude that will make an organ lover stop and look up.

At St. Agnes', Mr. Ted Campbell is at the console. He is a graduate of the Chicago Musical College, and a pupil of the late Clarence Eddy. Has a fine 3-manual instrument, and knows how to use it.

St. Joseph's church, down town, is in charge of the Franciscan Fathers. Here Mr. Hubert Janclaus is organist and director. Having played and directed at the Franciscan church in Indianapolis for 25 years, I feel quite at home at St. Joseph's. Mr. Janclaus studied under my old teacher, John Singenberger, at Milwaukee, Wis. It is always a pleasure to listen to one of the old St. Francis boys, and Mr. Janclaus fully measures up to the best.

The choirs of the above mentioned churches are mixed — ladies and men. At St. Agnes' there is, if not mistaken, a mixed quartet; at the Precious Blood, St. Vincent and St. Joseph, there are choirs of ladies and men, with good voices in each choir. At the very fashionable Beverly Hills Church of the Good Shepherd, I am told, they have no choir.

*Former Indianapolis choirmaster

I have heard broadcasts of the St. Brendan's choristers. St. Brendan's is, next to the Christ the King, our nearest church. Many of the wealthier folks worship at St. Brendan's. We attended High Mass there one Sunday, but heard only a few men in the sanctuary. No organ was played that Sunday, nor during any of the broadcasts that I have heard. Many of their **a cappella** numbers came beautifully over the radio.

With due regard to the organists and choirs that have been mentioned, I want to write this time about the organist and choir of the Blessed Sacrament Church in Hollywood. I have been to high Mass at this church oftener than at any other. Mr. Richard Keys Biggs, nationally known composer, is organist and director. The choir consists of 40 men and boys. Some of the men are paid. The organ is a Casavant, costing somewhere around \$40,000.

Promptly at five minutes before eleven every Sunday, these 40 singers come, surpliced, out of the Sanctuary and march two and two through the middle aisle of the church, singing a hymn with the organ accompaniment. Then they group themselves in the vestibule to sing the chant *Asperges*. While the Introit is being sung by a few men in the choir-loft, the singers file upstairs and are ready in time for the Mass.

I have heard the Blessed Sacrament choir half a dozen times and am always deeply moved by their singing. Many of their Masses and Offertories are composed by Mr. Biggs. This music is well harmonized, melodious, and singable. Especially will one like his arrangement of the Credo in one of his Masses. This is a four-voiced setting, mostly chanted on one chord to a phrase or a sentence; the chord changes to a higher or lower, yet always the singing (or **chanting**, if you will) is four-voiced. Last Sunday I heard them sing an Ave Maria by their director. The first part seemed odd, mostly in a minor key; but, toward the close, the words "**in hora mortis nostrae**" the composer found the right music to suit the text.

A feature of this choir is their unique singing of the Responses. All of them are done **a cappella**. This unison singing of the Responses **sine organo**, has always seemed to me dead-like, colorless — and reminded me of a funeral. However, the Blessed Sacrament choir, though they **begin** the Response unison, always finish four-voiced. Thus, **Et Cum Spiritu tuo**, four-voiced on **Tuo**. This is beautiful, and, to me, devotional. Their finest effect is on the **Sed libera nos a malo**. On **malo** they finish four-voiced, changing the chord three times. And, again, this is beautiful, the more so as they let the last chord die out into a fine pianissimo.

At the close of the Mass, the singers come down, and, preceded by two trustees, march in procession up the center aisle into the Sanctuary, while celebrant and altar boys wait until all are grouped about the main altar. Coming through the church they have been singing another hymn accompanied by full organ. The organ is silent a moment . . . then, suddenly the chorus bursts forth with Biggs' four-voiced setting of **Blessed be God!** As the last chords die away — this is sung most beautifully **a cappella** — the singers slowly wend their way back into the sacristy, followed by altar boys and celebrant, the faithful all the while remaining in their pews. And with singers, servers and celebrant out of the sanctuary, the organist closes another impressive program with a brilliant postlude.

— F. J. B.

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Sunday Programs at St. Clement's Church Conferences

Directed by Rev. Francis Shea, D. D., the Seminary Choir has rendered the following selections:—

JANUARY 9th

Hymn to the Blessed Virgin Cardinal O'Connell
Cantate Domino F. J. McDonough
Verbum Supernum Haagh
Ave Maria Jos. Beltjens
Tantum Ergo Breidenstein

JANUARY 16th

Faith, Hope and Charity Cardinal O'Connell
Jubilate Domino J. Leo Barley
O Salutaris Hostia H. Schutz
O Sanctissima Traditional
Tantum Ergo Lorenzo Perosi

JANUARY 30th

Hymn to Blessed Sacrament Cardinal O'Connell
Cantate Domino G. Pitone
Pie Pellicane Gumpelzheimer
Ave Maria Arcadelt
Tantum Ergo C. Rossini

The Mass chosen for the coming Diocesan Eucharistic Congress in Helena, Montana, is the Mass of St. Bruno, by Sir Richard Terry. All the choirs of the diocese including children's groups are learning the Mass, and it will be rendered in every Parish and Convent, at the High Mass at the Eucharistic Triduum. Rev. S. A. Raemers is in general charge of the music program.

The Most Reverend Bishop Henry Althoff, of Belleville, Illinois, distributed copies of Father Predmore's book, "Sacred Music and the Catholic Church," to various musicians, in connection with the new diocesan regulations concerning liturgical music. This is another testimonial to the credit of Father Predmore's useful Guide Book.

The Rev. Joseph B. McAllister, S. S., of the Sulpician Seminary in Washington, D. C., is using the McLaughlin & Reilly Classroom Charts in teaching the modes. He commends the use of color and the printing of these charts in a special letter received by the publishers and he indicates that the Gregorian Charts serve as an aide to acquiring solfeggio.

VIENNA MOZART BOYS' CHOIR

The Vienna Mozart Boys' Choir which toured Canada and America during the past few months, rendered the following Christmas program in connection with a Medieval Christmas Play during their Canadian tour. The choir is now being booked for tours in this country again, beginning next fall.

SECOND PART

The Miracle of the Holy Night

Medieval Christmas Play

Arranged by Dr. Georg Gruber

First Picture

(THE ANNUNCIATION)

Music:

Rorate Coeli, Gregorian Chant 8th Cent. A. D.
The Annunciation Folklore, Carintian Alps
Es ist ein Ros' entsprungen Germany, 16th Cent.
(A rosebud opened in midwinter) arr. F. Burkhardt

Second Picture

(THE SHEPHERDS)

Rayando el sol Old Mexican Folk Song
4 parts arr. Dr. G. Gruber
Ecce enim evangelizo Mrc. Ant. Ingignierus
4 parts (1545-1592, Schola Veneta)
Natus est nobis Jacobus Gallus
4 parts (1550-1591, Schola Germanica)
Noel Old French Xmas Carol

Third Picture

(THE THREE KINGS)

Christmas Chant Byz. Church, 11th Century
(Thy Nativity of Christ) arr. F. Burkhardt
Fourth Picture

(THE HOLY FAMILY)

- 1) Silent Night, Holy Night Xmas Carol
- 2) Schlaf Du Himmelsknebe 18th Century
(Sleep thou Child of Heaven)
- 3) O Jesulein zart 1623 A. D.
(Sweet Little Jesu) arr. F. Burkhardt
- 4) Omnes de Saba venint J. Maria Asula
(15 -1609, Schola Veneta)
- 5) Adeste Fideles Very old Xmas Carol
(O come ye all faithful) arr. Dr. G. Gruber

PRONUNCIATION OF LITURGICAL LATIN IS NOW MADE EASY

Choirmasters and instructors called upon to initiate altar boys into the method of serving Mass have always felt the need of a closer uniformity in the pronunciation of liturgical Latin.

Changes in the manner of speaking Latin have come about in the course of the centuries. Up to the middle of the last century whatever uniformity remained in reading Latin was local, since each Christian nation followed its own convenience in the pronunciation of the ancient language. The Church, practically since the time of St. Gregory, 590, has followed the traditional Roman pronunciation, and it is the expressed desire of recent Pontiffs that this Roman standard of pronouncing Latin be honored in the observance. It is distinct, both from the more ancient classical Roman pronunciation, which disappeared as a living unit before the Church adopted Latin as the language of the liturgy, and is also distinct from any one of the many national methods of reading Latin. The simplicity of the standard Church pronunciation of Latin commends its adoption by churchmen. For one thing, it is a system which requires that only one sound be given uniformly to each of the five vowels, a rule that makes it best adaptable to liturgical uses.

With a view of insuring uniform and correct pronunciation among Mass-servers and supplying at the same time a practical and easier method of teaching prospective altar boys to recite the Latin responses of the Mass in an intelligible, correct and dignified manner, the Rev. Francis X. Sallaway, a priest of the archdiocese of Boston, has made a phonetic record of The Latin Versicles and Responses of the Mass (for altar boys) according to the traditional Roman pronunciation. His Eminence Cardinal O'Connell has given his consent to the project and many of the Bishops and clergy who have heard demonstrations of the new phonetic records — New York's Auxiliary Bishop, Stephen J. Donahue, included — say that the device is very fine and quite practical. The double-faced, twelve-inch record, which is mechanically very clear, gives the entire text of priest and altar boy

(exactly six minutes of Latin in all), but the final two minutes are devoted to the rules for the pronunciation of the five vowels, with examples of incorrect as well as the correct sounds for them.

Priests and nuns or other teachers of altar boys will find additional help in their none too easy work of teaching the boys in a special booklet prepared by the Rev. William W. Gunn, who has made an exhaustive study of the Latin tongue. This forty-page booklet, "The Altar Boy's Self-Teaching Mass Book," may be used in conjunction with the record. While Victrolas are somewhat outmoded today, the author is satisfied that practically every parochial school possesses either a gramophone or sound-system of some sort.

Actual results of one lesson to a class of about thirty boys are said to have quite startled the priest celebrating the Mass next morning, decided improvement being shown in the server's new clearness of enunciation, rate of speed, confident responses in a loud tone and other evidences that the record lesson had not been wasted. Older altar boys who have grown habitually careless in their Latin pronunciation are quickly brought to time when their mistakes are shown in the viva voce method devised by Father Francis X. Sallaway, whose address is 108 Beach street, Revere, Mass.

CONGRESS MUSIC WILL BE SUNG BY SEMINARY CHOIR

The schola cantorum of Notre Dame Seminary, New Orleans, La., will give a public concert of selected sacred music in March, Rev. Robert Stahl, S. M., director. The presentation will include parts of the Mass to be sung at the National Eucharistic Congress.

The rendition to be at Ursuline college auditorium is to be on March 20, at 3 p. m., for Sisters and on March 21 at 8 p. m., for the general public, Father Stahl stated.

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WHILE THEY LAST

Music Section-- Back Issues of Caecilia

SUPPLEMENT 1917 - 4

Mariae Osterfreude—SA P. Piel
Gebet (Prayer to Our Lady)—SA M. Haller
Dich ruft die Fromme Christenheit—SATB J. Mitterer
Ave Maria zart—TTBB F. Nekes

SUPPLEMENT 1917 - 6

Litaniae SS Cordis Jesu—SA J. Singenberger
Pange Lingua - Tantum Ergo—SA P. Piel
Litaniae SS Cordis Jesu—TTBB J. Singenberger
Pange Lingua - Tantum Ergo—TTBB J. Singenberger
Offert. in festo SS Cordis Jesu—TTBB ... M. Haller
Offert. Justus ut Palma—TTBB M. Haller
Offert. in Festo SS Apostolorum P. & P.
—TTBB F. Koenen

SUPPLEMENT 1917 - 10

Lied zur Rosenkranzkonigin—SATTBB F. Engelhart
Mary, Star of the Ocean—SA P. Piel
Daily, daily Sing to Mary—SA P. Piel
Lob der Gottesmutter—SSA M. Haller
Ave Maria (German and English)—SSA .M. Haller
Gegrusset seiest du, Konigin—SATB F. Nekes

SUPPLEMENT 1918 - 4

Offert. in festo Patroncini S Joseph—TTBB .. P. Piel
Grad. in Ascensione—TTBB J. Mitterer
Offert. in Ascensione—TTBB A. Wiltberger
O Thou holiest—SA C. Greith
Zum hl. Hersen Marie—SATB M. Haller
Wunderschon Prachtige (English text)
—SATB H. Tappert

SUPPLEMENT 1918 - 9

Offert. in festo S. Michaelis—TTBB J. Deschermeier
Offert. in festo S. Michaelis—SSA F. Koenen
Bitte an den hl Franziskus (English)—SA ... P. Piel
Der hl. Franziskus unser Vater (Eng.)—SA P. Piel
To St. Francis—SSA J. Singenberger
St. Franziskus Vater der Armen—SA P. Piel
St. Francis Assisi—SA P. Piel
To St. Francis—TTBB J. Singenberger

SUPPLEMENT 1918 - 10

Offert. in festo Omnium Sanctorum—TTBB .P. Eder
Hail, Holy Queen—SATB F. Moll
Of Our Earth the Fairest Beauty
—SATB C. Aiblinger
Unbefleckte Empfangniß—SSA E. Kuntz
To Mary Immaculate—SSA E. Kuntz
Maiden of Thee We Sing—SATB J. Singenberger

SUPPLEMENT 1919 - 1

Ecce Sacerdos—TTB J. Schildknecht
Asperges Me—SATB O. Singenberger
O Esca viatorum—TTBB H. Tappert
Tantum Ergo—TTBB H. Tappert
Herz Jesu Lied—SSA J. Singenberger
Heart of Jesus—SSA J. Singenberger

SUPPLEMENT 1919 - 2

Graduale et Tractus
Dominica in Septuagesima
Dominica in Sexagesima
Dominica in Quinquagesima
—1, 2, 3, or 4 J. Singenberger
Same—4 equal J. Singenberger
Asperges Me—SAB I. Singenberger
Hymn Our Lady Perpetual Help—SA P. Griesbacher
Ave My Mother Pure—SA P. Griesbacher

SUPPLEMENT 1919 - 4

Graduale, Haec dies—SAB J. Schweitzer
Offertorium, Terra Tremuit—SAB Fr. Nekes
Offertorium, Feria II, post Pascha—SA F. Hengesbach
O Salutaris Hostia—SA P. E. Kuntz

Tantum ergo Sacramentum—SSA P. E. Kuntz
Regina Coeli Laetare—SA C. Greith
Be Joyful Mary—TTBB J. Singenberger

SUPPLEMENT 1920 - 2

Antiph. Ave Regina Coelorum—TTBB Fr. Witt
Offertorium Veritas Mea—SATB J. Singenberger
Lied Zum Heiligen Joseph—SA Fr. Moll
To Dear St. Joseph—SAB J. Singenberger
Hymn to St. Joseph—TTBB J. Schultz

SUPPLEMENT 1920 - 5

O Queen of Peerless Majesty—SATB M. Haller
Hail, Holy Queen—TTBB M. Hiermer
Hymn to Our Lady of Perp. Help—SSA A. Lohmann
Receive This Holocaust (German text)
—SA L. Bonvin
Receive This Holocaust (German text)
—Unison or Solo L. Bonvin

SUPPLEMENT 1921 - 5

Mary Dearest Mother—SATB J. J. Pierron
As. The Dewy Shades—SATB J. J. Pierron
Hymn to The Holy Spirit—SATB R. Pearsall
O Holy Ghost, Thou Fount of Grace
—TTBB J. Singenberger
O heil'ger Geist, du Gnadenquell
—TTBB J. Singenberger
Holy Spirit, Lord of Light—SA P. Piel
Komm, O Geist der Heiligkeit - Sequentia
—SA P. Piel
Come, Holy Ghost—SATB J. Blied
Geist der Wahrheit—SATB R. L. Pearsall

SUPPLEMENT 1921 - 6

Herz, von Gottes Geist geschaffen
—TTBB B. Mettenleiter
Herz - Jesu - Lied—SATB J. Mitterer
Veni, Sponsa Christi—SSA P. E. Kuntz
Hymn to the Spirit of Truth—SA P. Piel
Um Befestigung in der Wahrheit—SA P. Piel
Komm, heil'ger Geist—SATB J. Blied
To St. Aloysius—TTBB J. Singenberger

SUPPLEMENT 1920 - 9

Asperges Me—SATB J. Mitterer
Ave Maria—TTBB Fr. Witt
Ave Maria—SATB J. Singenberger
Ave Maria (German text)—SATB ... J. Singenberger
O Salutaris hostia—SSA P. E. Kuntz
Tantum ergo Sacramentum—SSA P. E. Kuntz
Maria Zart—SSA P. E. Kuntz
O Mary—SSA P. E. Kuntz
St. Francis of Assisi—TTBB J. Singenberger

SUPPLEMENT 1921 - 10

Oremus et pro Antistite nostro Sebastiano
—SATB J. Singenberger
The Joyful Mysteries of the Rosary
—SATB J. Singenberger
The Fairest of All Virgins—SATB J. J. Pierron
O Mother Blest—SATB J. J. Pierron

SUPPLEMENT 1922 - 7 and 8

O Gloriosa Virginum—SSA P. E. Kuntz
Hymn to the Precious Blood—SATB J. Mitterer
Hymn to the Heart of Mary—SATB M. Haller
Zum hl. Herzen Mariae—SATB M. Haller
Star of the Ocean—SATB M. Haller
Off. in Assumptione B.M.V.—SA Fr. Koenen
Ecce Panis Angelorum—SATB P. Kornmueller
Bone pastor, Panis vere.—SATB P. Kornmueller
Pange Lingua, Tantum ergo Sacramentum
—SATB J. Quadflieg
Sanct Anna, Mutter Gross—SATB ...J. Singenberger

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