

The **C**aecilia

MONTHLY MAGAZINE OF CATHOLIC CHURCH AND SCHOOL MUSIC



**GREGORIAN CHANT in
OUR SCHOOLS**

Mary Fabyan Windeatt



AS THOUSANDS SING

Clarence A. Corcoran, C. M.



"OUR BEST and NOTHING LESS"

Constance P. Brown



PETER PIEL — BIOGRAPHY

Dr. Paul Mies



**WHAT ABOUT
GREGORIAN CHANT?**

Vincent E. Brazeau

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EDITORIAL PAGE

By DOM GREGORY HUGLE, O. S. B.

THE EMINENT NERVE SPECIALIST

THERE is a record on hand of a doctor who exercised an extraordinary influence on his patients. People flocked to him from near and far, the most hopeless cases yielded to his art, and other doctors simply could not explain the astounding results. One day a Catholic Prelate happened to draw out the secret from the wonder-doctor.

"People seem to be surprised," the doctor said, "at my success in handling nervous patients. You are a dignitary in the Catholic Church and I am a non-Catholic, but let me tell you that I am in admiration of your Church and in secret alliance with its practices. When I began to treat nerve-patients, I found out that I was in need of an extra supply of will power. Where was I to get that reserve-supply? Evidently from determined self-discipline: I began to keep Friday not only as a day of abstinence, but as a rigorous fast-day. From that time forward I received a remarkable power and influence over my patients: I could impose my will on their weakened nerves and impart strength to their character. Furthermore I had learned by observation that those of my Catholic patients who were in the habit of rising early in order to hear Mass, made surprising headway in regaining their health. This observation occasioned me to advise

my patients to rise promptly for a change of air, for a short brisk walk or exercise in a sheltered place, in order to forget all about their sickness. Any lingering in bed, I tell them, is like poison for your constitution, and every sort of mental gloom paralyzes the work of restoration."

ENERGETIC ACTION

The new year calls for new determination. Saint Ambrose in his characteristic way says "that the grace of the Holy Ghost does not tolerate sluggish action." We have just told the story of an eminent doctor who believed in self-denial and in prayer. How happy and how rich are we when we consider the treasures of the Ecclesiastical Year! Holy Church unceasingly directs our heart to Christ who lives in our midst, inviting us and saying: — Come to me — I will refresh you.

Church musicians, organists, singers young and old, let the whole world know that it is your aim to glorify God and to thank God in the name of all men. Armaments are being increased to a fabulous pitch for death and murder. On your part, compose new songs and sing the old ones with new fervor. The Lord God is the Lord of Hosts and of battle; the Prince of Darkness, in mad fury, assembles his vassals for a gigantic struggle. We know the outcome beforehand, but still — individually — we are in the firing line.

NEITHER OFFERTORY NOR MOTET

Holy Saturday is the only day of the year when High Mass calls neither for an Offertory nor a Motet. More than one organist has been wondering what to do, and where to find a suitable number; after considerable search, the **Regina Coeli** was selected as the only possible solution. In our student days, in the mountain fastness of Engelberg, Switzerland, Holy Saturday was looked to with peculiar interest, because the Offertory problem was solved in unique manner. No sooner the Celebrant had sung the **Dominus vobiscum** and been answered by the monastic choir, when the big organ in the westend gallery

began to pour forth its jubilant strains. At a given point it was answered by the organ in the monastic choir, an instrument fully a hundred years old, but on this day as youthful as ever. The two organs went on, in alternation, until the grand climax was reached, where both instruments poured forth all the splendor and power of diapasons and flutes, of strings and reeds, in a simultaneous outpouring. The effect was overpowering, it was an anticipation of the heavenly Alleluias.

We suggest to all organist and choir directors, that now already are looking for Holy Saturday, a similar solution. Sacred liturgy has not advanced far enough at this moment to justify the singing of the **Regina Coeli**.

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Preface by Bishop McGavick To the New St. Rose Hymnal!

THE publication of The St. Rose Hymnal marks an important event in the development of sacred music in this diocese. It is a natural complement to the Church Music program already adopted by us for use in our churches and chapels.

More and more in these days there is insistence on the power and influence of music in all phases of our worship. Through it the minds and hearts of the faithful are raised heavenward and stimulated with lofty religious sentiment in a manner that is often more enduring than by direct verbal appeal.

We find this to be true particularly in the case of children to whom music speaks with a language that quickly enthralls their imagination and holds their attention. Accordingly, in the instruction of children, the well-chosen hymn has a place of importance that may not be overlooked. To the child the hymn is as an angelic voice that opens up a wonderland of faith and mystery, leaving impressions that will not soon pass away; and since older people are just grown-up children, a similar effect naturally follows in their case.

Great multitudes of men today are making war upon God, they would do away with God if they could, they would crucify Christ anew, and in the midst of this rejection of the eternal and striving for the temporal, it is our duty not merely to hold and cherish our faith in God and proclaim His truth, but to lift up our voices in hymns of love, adoration and fidelity to Him, thus offsetting in some way the exclamations of opposition and hate that rise from those who have turned against their Creator. While this is done more expressively through the regular liturgy of the Church, appropriate hymns, such as those found in this publication, provide additional means of fulfilling our duty of chanting the praises of the Almighty.

The St. Rose Hymnal contains about two hundred hymns, all of them taken from approved sources and covering every phase of Catholic devotion. They will be found especially convenient in the instruction of youth and preparing them for a fuller participation in the liturgy later in life.

About one-third of the hymns are in Latin and this fact adds greatly to their usefulness, both in schools or in church functions and will help to bring congregational singing a step nearer realization in our services.

To The St. Rose Hymnal our approval is heartily given, and the wish is expressed that it will quickly find its way into our schools, chapels and churches with the result that praise, honor and thanksgiving to our Divine Lord, His Blessed Mother and the Saints, will ever more and more from our midst ascend to heaven in song.

† ALEXANDER J. MCGAVICK,

Bishop of La Crosse.

October 1st, 1938.

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Marriage Music*

NUPTIAL Mass music causes trouble the world over. Should the singing be in Latin only? Will it not be right to select some English hymns? Problems like these are being submitted to pastors all over the United States. What's the harm in repeating, "Here Comes the Bride", while she is actually negotiating the center aisle? Should every story be told in language which nobody present understands? We know your rule, but can you not disregard it this once?

Over in Europe some of the hierarchy are confronted with problems that never come our way. Many of the congregation are familiar with the story behind the notes. Here, it is Wagner's music, or Mendelssohn's, and nothing more. Over there it means the story behind the music. The Bishop of Budapest informed his spiritual subjects last Sunday that Wagner's "Lohengrin" and Mendelssohn's "Midsummer Night's Dream" would no longer be allowed in the churches under his jurisdiction.

Lohengrin could not be sung because it tells the tale of the vanishing of high-pitched love between husband and wife. "Midsummer Night's Dream" could no longer be sung because it treats of the "transformation of the bridegroom into an ass."

An observant young cleric came along while we were writing this editorial, and he took exception to the "transformation" just mentioned. He urged that it would be too hazardous to speak in language so plain and so true. Were we to use it, we would be stormed with letters from those who have undergone a like experience. "Many of them would be tempted to take pen in hand and maintain that you referred to them."

"Oh, no, that could not be. Do you know of any such men?"

"Do I? I can recall dozens of them offhand."

"I am surprised at that."

"Wake up, and look around. More-over the brides will be tempted to ask you what is the real cause of the transformation. They will want to know whether or not the reason of the awakening came to the men from the realization of the fact

that they were not themselves allied to angels as they had thought."

I assured the timorous young ecclesiastic that his questions were not such as we presume to enter upon. Nor were we convinced that experiences like those sung of in the "Midsummer Night's Dream" are so usual, or so common, as he undertakes to assert.

At any rate it is interesting to be told that Bishop Shvoy of the Fejervan Diocese has forbidden the music of Wagner's "Lohengrin" and Mendelssohn's "Midsummer Night's Dream." Possibly it would have been wiser had The Transcript been less specific and detailed in recording the facts just set forth. But there they are, and we may presume to suggest that the bride be more careful hereafter in selecting the songs to be played on her wedding day.

It may be set down by way of postscript that it might be well for Bishop Shvoy and the other reformers of ecclesiastical music to know and bear in mind that Bottom's metamorphosis, in "Midsummer Night's Dream" was not real, but purely imaginative, the work of the poet's fancy — one of the boldest bits of imagination ever attempted in words, even by Shakespeare.

In the play Bottom is a weaver; Snout, a tinker. Puck and his fairies fixed up the eyes of the men lovers and the women lovers. Each one of them became enamoured of the first person met, no matter how disfigured. An ass's head was set upon Bottom's shoulders. Titania, the Queen of fairies, assured Bottom when adorned with the ass's head, that he was "as wise as beautiful." Bottom protested that his wisdom was not so deep, but that if he had wit enough to find his way out of the wood in which he was lost he would deem it wise to set aside his ass's head.

The author of "Midsummer Night's Dream" never foresaw the problems which would come to the nuptialities of the twentieth century when passages of his play had been set to music. Bottom and Snout would now be better off had they clung more tenaciously to their tools.

*Editorial — Catholic Transcript, Hartford, Conn. — December 8, 1938.

Organ Preludes and Interludes*

IT is an old prohibition that Pope Pius IX revived in his *Motu Proprio*, vi, 17: "It is not permitted to have the chant preceded by long preludes, or to interrupt it with intermezzo pieces." This restriction is well founded. Through many lengthy preludes and interludes, the Divine service is extended to an unbecoming length, the priest is detained in the liturgical functions at the altar, which should follow in quick succession, and thereby the liturgy becomes tedious, is dismembered and many a fault is committed against it.

Apart from these evil results, superfluous organ playing is in itself useless and of no value whatever. What purpose does it serve? That of beautifying the divine service? Not at all — because the true, God-pleasing beauty of divine service lies precisely in this, that it proceeds "secundum ordinem", according to the ecclesiastical ordinances; and these are to be observed not by the priest only, but by the organist as well: and in the same measure, and with same conscientiousness.

Does it perhaps serve the purpose of edifying the people? Suppose the organist really has this laudable end in view — is not obedience better than self-will? Does not all the blessing of God rest upon the conscientious fulfillment of duty rather than upon personal impulse? Whoever considers the results, will, undoubtedly, as a true servant of the Church, renounce all self-will. But are the people really edified by this excessive organ playing? Although this does occur occasionally, experience has proved that in most instances the people are annoyed by it.

We will not mention the impatience on the part of the listeners which an unnecessary protraction of the divine service occasions, and which is often caused by useless organ playing. More importance should be attached to the ideas and impressions which the people receive in church and take with them into their every-day life. In the sermon, salutary thoughts and resolutions have been brought home to the hearts of the faithful, and immediately after the organist destroys all these good impressions. He is tempted to handle the organ as a

concert instrument; he wishes to prove his virtuosity, and thereby recalls melodies reminiscent of the theater, concert-hall and the street. It is not necessary to play songs as the people have them impressed upon their ears — variations upon these airs, while introducing motives and often entire passages from them, are in themselves sufficient to divert the attention of the faithful from the holy functions and lead their thoughts to the opera and concert-room and to awaken sensual representations in their minds, thus making the divine service a curse instead of a blessing.

St. Bernard before entering the house of the Lord banished all vain cares and worldly business from his heart; but others endeavor, sometimes intentionally, to awaken lascivious thoughts in the minds of the faithful. The latter consideration may not be regarded as the least motive for the restriction expressed in Article VI, 17, of the *Motu Proprio*.

If this prohibition refers in particular to European circumstances and conditions — because in Europe thus far the organ has been played to excess — it has none the less force in our country, where in many places quantity and quality of organ playing cry to Heaven. The quantity should be limited, so that the quality will not suffer detriment.

We frequently hear organists, not versed in the art of improvisation, extemporize, never employing a prelude book. Thus the organ is made to reproduce whatever the performer has in his fingers; the most ecclesiastical of all instruments becomes degraded to a practice clavier upon which quite unfamiliar selections are tried, or any of his own inventions are given for the benefit of the audience.

In consequence of not employing printed preludes, his playing often seems to have a tendency to be drawn out without end, because the correct close, the proper cadence cannot be found. Serious and impressive are the admonitions of Dr. Haberl of Ratisbon addressed to those organists who discharge the duties of their office negligently: "We cannot too strongly condemn the deplorable yet common habit of

*The Pittsburgh Catholic — July 29, 1937.

improvising upon the organ capriciously. Whatever comes into his head, at the moment, is dropped from the fingers, while for the same service the singer dare not sing without rehearsal and is bound to his notes, nor dare the preacher enter the pulpit without preparation."

If many of these organs "improvisatori" could only see in print or writing what they have thrown off as a prelude, they would blush with shame, and thereupon re-

solve to study their art, and never to leave off until their printed preludes and interludes might no longer bring that blush to their cheek. Whoever is not competent of improvising should employ some of the many organ compositions which may be so easily obtained at the present time, so that the divine service will be celebrated in a becoming manner in the organ loft and that the regulations of the Church in this regard may be observed.

Gregorian Chant In Our Schools*

by

MARY FABYAN WINDEATT

Pius X School in New York

SOME time ago in New York a joint lecture was given on the Spanish situation by Hilaire Belloc and Jaime Castiello, S. J. Carnegie Hall was packed.

The program informed us we were to have a musical as well as an intellectual evening, for the choice of the Pius X School of Liturgical Music was scheduled to render several selections of Gregorian chant.

The program listed the Pius X Choir as from the College of the Sacred Heart in New York City, but I could hardly believe that the cloistered Religious of the Sacred Heart were going to appear before us as a choral unit. Then a woman on my left turned to me with a smile.

"I suppose they're college students," I said.

"Students? Yes, some. Others are teachers out at Manhattanville, with Mother Stevens. Of course you know about Mother Stevens and her work of teaching Gregorian chant to children? Her third textbook is about ready to come out."

Apparently my neighbor was a musician.

"You mean she teaches school children the chant?"

"Why, of course!" she said. "These girls we're going to hear tonight have been studying chant with Mother Stevens since they were in grammar school. You see, Gregorian is very simple. That's why it's the approved music for church services. And I suppose if Catholic America is ever to be united in the matter of liturgical mu-

sic, the only way to do it will be to start with the children."

At that moment the Choir of the Pius X school came on the stage — some 50 girls dressed in white. They arranged themselves in four rows, back of the speakers, while another girl took her place at the organ and we settled down to hear "Alma Redemptoris Mater".

It would be hard to express the reaction of that great audience to the first number of the Choir. To ears accustomed to modern harmonies, the smooth flowing of the historic chant, as interpreted by these girls, was unique. We had come to hear a lecture on a modern Lepanto — Civilization and Communism locked in mortal combat in the Spain of today. Now, before even a word had been said, we were back in the ages that preceded even that great milestone. We were back in the infant days of Christendom when the chant had been common property, when the liturgy of the early Church was no novelty for a concert hall but rather a universal heritage.

I looked at the vast assemblage about me. Certainly most were Catholics. They assisted at Mass each Sunday; frequented the Sacraments; perhaps even read the Catholic press. But it was no idle supposition to imagine they knew little or nothing of Gregorian chant. If they sang in church at all it would be the old hymns of school days: "Tantum Ergo"; "O Salutaris"; "Mother Dear, O Pray For Me!"

*Condensed from "LIGHT" in the *Catholic Digest* — December, 1938.

The second number of the Choir was finished — an ancient “Kyrie”. My neighbor turned to me again.

“We don’t get this kind of singing in church, do we?”

I had to admit that the Pius X Choir was opening up new avenues of thought to me. For years I had imagined Gregorian chant to be something dull and monotonous. Tonight I could see it was anything but that.

I turned to my neighbor. “It seems to me,” I said, “that if these girls have been brought up on this type of thing since they were children, the other Catholic schools should be doing something along the same line. Are they?”

“Well . . .” My neighbor hesitated. Then she brightened. “Why don’t you go and see Mother Stevens?” she suggested.

Eventually I met Mother Georgia Stevens, R. S. C. J., director of the Pius X School of Liturgical Music.

Volumes could be written on Mother Stevens alone. A convert to the Catholic faith, she has been in charge of the music department at the college more than 30 years. She is the author of the popular “Tone and Rhythm Series”, an eight-volume work published by the Macmillan Company and one of the most unique systems of musical pedagogy in existence.

From her I learned that the Pius X Choir had its inception in 1916 at the Annunciation Girls’ School, a parochial institution situated on the grounds of Sacred Heart College. At that time the little girls of the school were taught singing as part of their regular training. In 1918 Mrs. Justin B. Ward, one of Mother Stevens’ own personal friends, awarded an endowment for the study of Gregorian chant by these children and others, thus marking the beginning proper of the Pius X School of Liturgical Music. It was these children — now adults and competent musicians — who had appeared at Carnegie Hall the night of the Belloc-Castiello lecture.

“In 1916-18 little or nothing was known of the chant in our Catholic schools,” said Mother Stevens. “Some criticized us then, and even now, on the score that girls and women have no important part in the liturgy — that correctly speaking a choir should be composed of men and boys. They forgot that our work was to **teach** the chant and to open a center in the United

States which would give rise to such centers elsewhere. After all, we wanted to be a **school** before we were anything else, a school for the laity, for priests, seminarians, Religious, for all those interested in learning how ecclesiastical music should be rendered.”

Mrs. Ward devoted considerable money to supplying the best available instructors in Gregorian chant. That these were to be found principally at the Benedictine monastery of Solesmes, in France, made little difference, and in 1920, and again in 1922, the celebrated Dom André Mocquereau came to the Pius X School to conduct classes in Gregorian chant. In subsequent years other authorities were numbered on the faculty, among them being the Very Reverend Abbot Paul Ferretti, head of the Pontifical School of Music in Rome, Father Vincent Donovan, O. P., Father Virgil Michel, O. S. B., Father Gerald Ellard, S. J., and the noted authority on chant accompaniment, Dom Desroquettes.

“Some said it could not be done,” said Mother Stevens. “For there was abroad then, even as now, an unfortunate idea that Gregorian is too involved and difficult for the laity to master. The truth is that liturgical music, even as liturgical prayer, has fallen out of favor in this century because we are living in an individual age. Fortunately we have been able to prove the value of our methods and today the work we began in 1916 has been found entirely practical. We teach children the elements of music from the first grade on, introducing the study of chant in the fourth grade. In European countries young people are being indoctrinated with atheism and pagan ideals, and it is up to us to instill in our Catholic children all that we can of the Christian heritage that is theirs. A liturgical revival is under way in the U. S. and the laity is coming to learn something of corporate prayer, of the divine reality that is the mystical Body of Christ. If they can be prevailed upon to study the chant, to use it and appreciate it for what it is, it will mean just that much more solidarity in our parishes.”

Perhaps the Pius X School is best known for its popular summer sessions, conducted at Manhattanville in New York City, at Cliff Haven, N. Y., at De Paul University in Detroit and at the Academies of the Sacred Heart in Rochester, N. Y., and at

Newton, Mass. In these schools students assemble each summer for a six weeks' intensive study of Gregorian chant and allied subjects. Priests, seminarians, laymen and members of various Religious Orders comprise the enrollment.

Although secular school music is covered for those interested in this work, it is never forgotten that the School is primarily one of Liturgical Music and so there is a

High Mass at 8.15 each morning in which the Choir and the students participate. At ten o'clock all classes give place to liturgical singing—a rehearsal period for the Mass or Vespers of the following Sunday. Then it is that one feels something of the brotherhood inherent in the liturgy, something of the spirit of the early Church when life had its center in a common praise and worship.

As Thousands Sing*

by

CLARENCE A. CORCORAN, C. M.

"In order that the faithful may take a more active part in divine worship, let that portion of the chant which pertains to the congregation be restored to popular use. It is very necessary that the faithful taking part in sacred ceremonies should not do so as mere outsiders or mute spectators, but as worshippers thoroughly imbued with the beauty of the liturgy . . . so that they may sing alternately with the priest and the scholae; according to the prescribed rule; in this event we should not find the people making only a murmur or no response at all to the public prayers of the liturgy."

— Pius XI

ON opening your mail this morning you discovered, let us say, that you personally were invited to sing in the chorus of the Metropolitan Opera Company. You discovered a large salary was offered you with every opportunity of success. You would have the advantage of having the best voice teachers at your service. To very few will ever come such an engaging offer as this. But every Catholic the world over has been given an offer that is far more attractive and fascinating than singing in a grand opera of doubtful fame. A special invitation and exhortation is sent to every Catholic to join his voice in singing at the greatest drama, the greatest action the world has ever known — the Holy Sacrifice of the Mass.

This invitation has been sent out by none other than the Pope himself, the Vicar of Christ upon earth, and it may be found in the official letter of at least two Popes. Pius X in speaking of the restoration of Gregorian Chant says, "Especially should this chant be restored to the use of the people, so that they may take a more active part in the offices, as they did in former times." Twenty-five years later, Pius XI repeats the same desire. "In order that the faithful may take a more active part in divine worship, let that portion of the chant which pertains to the congregation be restored to popular use. It is very necessary that the faithful taking part in sacred ceremonies should not do so as mere outsiders or mute spectators, but as worshippers thoroughly imbued with the beauty of the liturgy . . . so that they may sing alternately with the priest and the scholae; according to the prescribed rule; in this event we should not find the people making only a murmur or no response at all to the public prayers of the liturgy."

Rapid strides have no doubt been made in putting our Holy Father's programme into action. But yet many have held back; many have refused his most gracious request. They have given as many and as varied excuses as did the men in the parable who were invited to the wedding feast. Since most objections come because of an improper understanding of the movement, a frank discussion of the various difficulties that are offered will do much in clearing the way for a more united front.

*From *The Vincentian* — October, 1938.

An Innovation

Everyone in the church sing at High Mass! Only the Protestants do this! Why should we have to introduce such a novelty?

As a matter of fact one old gentleman on coming to Mass one morning and finding the congregation singing hymns thought surely he had made a mistake and entered a Protestant church. The truth of the matter is that congregational singing is not an innovation; it is a restoration. In the first days of Christianity, the faithful gathering to celebrate the praises of their Divine Master followed the admonition of St. Paul: "Be ye filled with the Holy Spirit, speaking to yourselves in psalms and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord; giving thanks always for all things, in the name of Our Lord Jesus Christ, to God and the Father." Bishops, clergy and people joined in singing the chant for the Mass and the Divine Office. Thus it was that Gregorian Chant came into being and was carried to the outposts of Europe by zealous missionaries. Down to the time of the Reformation all Europe was one great choir. Hence congregational singing is not an innovation nor an aping of Protestants. It is a privilege that was lost to our people, it is a privilege that should and will be restored to them.

An Impossible Task

Yes, this is all a very beautiful idea, but it is impossible; furthermore, it is impractical. The people at our church have a difficult time in even mumbling the prayers that are said after Mass! How could they be induced to sing together?

At the outset let us remember that the Holy Father does not expect the faithful to sing the entire Mass. This would indeed be quite impossible and in most cases undesirable. The Holy Father expressly says that the faithful shall alternate with the clergy and the choir. From the very beginning of Liturgical Music, there was always a special choir that alternated with the people in singing the Mass. Only the responses and the Common of the Mass should be sung by the people. The *Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei* form the Common and

since these parts of the Mass remain the same each Sunday, they can be learned with little difficulty. A very good beginning can be made if the congregation sing only the responses and a very simple Gregorian "Credo". Gradually over a long period of time, other parts of the Common may be introduced.

In hundreds of places in Europe and in America congregational singing has flourished for many years. In these places it has been found not only possible but most practical. In France the congregations are perfectly familiar with Gregorian Chant, and in the village churches as well as in the city churches they are accustomed to sing it. At St. Peter's in Rome, at any great function, the assembled throngs alternate with the choir in chanting the verses of the *Te Deum*. The voices of this gigantic crowd mingling somehow in the spaces of St. Peter's surely must be most pleasing to God. Dom Butler speaks of a country parish in England where the faithful sing the entire Holy Week service. In this parish no music is attempted at Mass except the simplest plain chant; the music is circulated on leaflets throughout the congregation. Everyone knows the Mass by heart; everyone sings; no one is indispensable.

Interest in Church music in our own country we find running high. Congregational singing has been inaugurated in many churches and has found phenomenal success. The Bishops have encouraged it by letter and decree. Our children are being trained in the schools by the Sisters. When these little children grow up, our choirs will be the whole Catholic World. Students in our seminaries are showing great interest in learning the principles of Church music: these seminarians will be tomorrow's leaders.

Many years will pass before the people of St. Louis will forget the incredible demonstration that was staged last October at the National Catechetical Congress. On the second day of the Congress, the Common of the Mass was sung by over fifteen hundred school children, while the Proper of the Mass was sung by a combined choir of one hundred seminarians from Kenrick Seminary, the Jesuit Scholasticate and the Resurrectionists' Scholasticate. On the third day, over a thousand

nuns from the various orders of St. Louis gathered in the Cathedral to sing the Mass. The effect was nothing short of electrical. As these voices reverberated through the domes of the majestic Cathedral of St. Louis, one felt as if he were back in the days of Ambrose at Milan.

In the rural sections of the United States the plan has more than flourished. A certain pastor once remarked to me that congregational singing was the ideal solution for his church where it was difficult to form a trained choir. This priest found that he had no longer to worry about the foibles of the village's temperamental soprano. Formerly there was a minor catastrophe when the choir's only tenor couldn't get to practices because of a washout in the road. Now the whole congregation is the choir. Also many of the atrocities perpetrated by the small choir will be abolished if the congregation is to sing music approved by the Church. The most noted of these is the selection of hymns most inappropriate. A veteran missionary was once celebrating Mass for a small congregation on a very cold morning in December. How he must have been distracted when the choir broke forth with: "As the gentle spring uncloses and the winter fades away"!

Strange and Forbidding Music

How can our priests expect us to sing Gregorian Chant! It is so dead and completely without melody that it is hard to see how anyone would like it. I for one can never become accustomed to it.

You have here voiced the most common objection against congregational singing, but in doing so you have condemned Gregorian without a hearing. The greatest enemies of the official chant of the Church have been produced by the rendition of indifferent choirs. If a piece of modern music can be killed by an incorrect performance, how much more must this be true of the Chant of the Church. But this situation is fast being remedied through splendid courses that are being given in Church Music in our schools and colleges throughout the country. If Gregorian seems so strange to you, perhaps, the words of Mrs. Justine Ward will be of much help. "A Rip Van Winkle of the twelfth century awakening in the twentieth could be

hardly more ignorant of our music than we are of the Gregorian, nor could he expect to understand our music fully and sound its artistic depths, without some little study, and something more than a few cursory hearings, confined, perhaps, to its more elementary forms. I therefore plead with the Rip Van Winkle of the twentieth century for a little more patience in his judgment of the art of the past, and a little better understanding of Chant before he utterly condemns it. At first, indeed, it sounds merely strange; its unfamiliarity alone impresses us, like the sound of a language we do not understand. And, like a new language, its very unfamiliarity lends monotony; all the phrases sound alike, because all are equally incomprehensible. But with the key to their meaning, this seeming monotony is dispelled with the clouds of our own ignorance. So it is with this, — to us, new art language."

Last spring music teachers came to St. Louis from all parts of the country to attend a Musical Convention. The high point of this convention was a programme given by the Catholic school children at the Municipal Opera House. The children, under the able direction of Dom Ermin Vitry sang Gregorian melodies from the different seasons of the year. The audience composed for the most part of public school teachers were seemingly bewitched by the strange powers of the ancient chant. You could see surprise and wonder written on their faces when they left the hall. Never could they have heard our music under more favorable circumstances.

Untrained Voices

But I have never had the opportunity of having any voice training. I can imagine how I would sound in church and there's Mr. O'Brien, the policeman, next door. Surely they won't let him sing at Mass. And if they start congregational singing at our church, Mrs. Kelly who can be heard all over the neighborhood will certainly be a problem.

There is a beautiful old legend which will reassure you that God will be happy to hear your voice praising Him regardless of its quality. It seems that the monks of an old monastery daily sang the Vespers the best way they could. They

had a special devotion to our Blessed Lady and tried to sing her canticle with special solemnity. But their voices were old and far from beautiful. After some time a novice, possessing a most beautiful voice, joined the community. At once the monks agreed that the novice should sing the "Magnificat" alone. On the following night, however, the Blessed Virgin appeared to the abbot and said: "How is it, my son, that today for the first time my canticle did not resound from your choir?" "How is this possible, O Queen and Mother," said the abbot, "did not our novice sing it with wonderful expression?" "Not a syllable penetrated to my heavenly throne," was the reply of our Blessed Lady.

If congregational singing is to come in according to the clearly manifest mind of the Popes, the idea of artistic perfection must be abandoned in the portion of the liturgy sung by the people at large. All that we can hope for is a fairly correct singing of the notes and a restraining of shouting. But we need not be discouraged on account of this. A spiritual writer tells us that religion lies, on the one side, not in the actual perfection of art that is secured, but in the pains taken, and the devotion and love given to securing the beauty of God's worship and service; and on the other, in the personal devotion of the worshippers. To the trained artist, congregational singing will undoubtedly be distasteful but to the Supreme Artist, the Maker of us all, it will be sweet and loving. To the world thousands singing will be a marvel passing strange, but to God it will be the voice of His children long silent, but now raised in song. The movement has started and will not stop until the world becomes one vast Cathedral and its people the choir singing "as the voice of a great thunder", "Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth" — "Holy, Holy, Holy, Lord God of Sabaoth."

Subscribe to
THE CAECILIA
NOW!

OUR MUSIC THIS MONTH

"Christus Vincit"

by H. Nibelle

This simple composition is here arranged for three voices; providing something appropriate for Easter Offertory use. It incorporates the well-known acclamations, then the "Terra Tremuit" phrase followed by the Alleluia, with an effective sounding of the acclamations once more near the end. This piece is typical of modern French Catholic church music and it is very popular abroad.

"Regina Coeli"

by Fr. Witt

The music of Franz Witt represents what is known as the Caecilian style of church music. This particular piece is much brighter than that ordinarily associated with the idea of Caecilian music. It is well written musically and the brief unaccompanied measures add to the festival effect which may be achieved by any choir rendering this piece with organ accompaniment. On the other hand, it may be sung throughout unaccompanied.

"Laudes Crucis"

by J. Mohr

Another famous name associated with Caecilian music is that of the late Joseph Mohr. In the "Laudes Crucis", we have an appropriate Lenten composition in a style appropriate for Lent and likewise appropriate for the meaning of the text.

"O Vos Omnes"

by Witt

This composition is better known because of the arrangement for four male voices. This arrangement permits its use by choirs of boys and men or adult mixed voices. It is essentially religious and liturgical in every respect.

Christus Vincit

For Two or Three Equal Voices

H. NIBELLE

Arranged by James A. Reilly

Allegro moderato

I
Chri - stus vi - nct, Chri - stus re - gnat,

II
Chri - stus vi - nct, Chri - stus re - gnat,

III

Allegro moderato

Chri - stus re - gnat, Chri - stus im - pe - rat.

Chri - stus re - gnat, Chri - stus im - pe - rat.

2nd time

2nd time

Ter - ra tre - mu-it, ter - ra tre - mu-it,
 Ter - ra tre - mu-it, ter - ra tre - mu-it,
 Ter - ra tre - mu-it, ter - ra, ter - ra tre - mu-it,

et qui e - vit dum re - sur - ge - ret, Al - le - lu - ia,
 et qui e - vit dum re - sur - ge - ret, Al - le - lu - ia,
 et qui e - vit dum re - sur - ge - ret, Al - le - lu - ia, Al - le - lu -

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

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. Chri - stus re - gnat, Chri -

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

Più largo

stus im - pe - rat. Al - le - lu - ia, Al - le - lu - ia:

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

ff *Più largo*

Regina Coeli, Laetare.

Con moto. ♩ = c-90.

Rev. Dr. FR. WITT

SOPR. Re-gi-na coe-li, lae-tá-re, Re-gi-na

ALTO. Re-gi-na coe-li, lae-tá-re, Re-gi-na

TEN. Re-gi-na coe-li, lae-tá-re, Re-gi-na

BASS Re-gi-na coe-li, lae-tá-re, lae-tá-

ORGAN (ad lib.)

coe-li, lae-tá-re, al-le-lú-

coe-li, lae-tá-re, al-le-lú-

coe-li, lae-tá-re, al-le-lú-

- re, lae-tá-re, al-le-lú-

pesante.

McLaughlin & Reilly Co., Boston

In The Caecilia (January, 1939)

Copyright 1911 by J. Singenberger.

SOLI.

ja, al-le-lú - ja, al-le-lú - - ja. Qui-
 ja, al-le-lú - - ja.
 ja, al-le-lú - - ja.
 ja, al-le-lú - - ja.

a, quem me-ru-i - - sti por - tá - re, Qui-
 SOLI.
 Qui - a, quem me-ru - i - sti por - tá -
 SOLI.
 Qui-a, quem me-ru-i -
 SOLI.
 Qui - a, quem me-ru - i - sti

TUTTI.

a, quem me - ru - í - sti, por - tá - re, al - le - lú -

TUTTI.

re, por - tá - re, por - tá - re, al - le - lú -

sti por - tá - re,

TUTTI. *Pesante.*

por - tá - re, por - tá - re, al - le - lú -

ff

ja, al - le - lú - ja, al - le - lú - ja. Re-sur -

ff Re-sur-ré -

al - le - lú - ja,

ja, al - le - lú - ja, al - le - lú - ja.

Pesante.

Red

ré - - - - xit si-cut di - xit. Al-le-

xit, re-sur-ré - xit si-cut di - xit. Al-le-

ff Re-sur-ré - xit si-cut di - xit. Al-le-

ff Re-sur-ré - - - - xit si cut di - xit. Al-le-

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: ré - - - - xit si-cut di - xit. Al-le- xit, re-sur-ré - xit si-cut di - xit. Al-le- *ff* Re-sur-ré - xit si-cut di - xit. Al-le- *ff* Re-sur-ré - - - - xit si cut di - xit. Al-le-

lú - ja, al-le - lú - ja, al-le - lú - ja.

lú - ja, al-le - lú - ja, al-le - lú - ja.

lú - ja, al-le - lú - ja, al-le - lú - ja.

lú - ja, al-le - lú - ja, al-le - lú - ja.

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: lú - ja, al-le - lú - ja, al-le - lú - ja. lú - ja, al-le - lú - ja, al-le - lú - ja. lú - ja, al-le - lú - ja, al-le - lú - ja. lú - ja, al-le - lú - ja, al-le - lú - ja.

dolce
O - ra pro no-bis De - um, pro no -
dolce
O - ra pro no-bis De - um,
dolce
O - ra pro no-bis De - um,
dolce
O - ra pro no-bis De - um, pro



bis De - um, al - le - lú - ja,
al - le - lú - ja, al - le -
al - le - lú - ja, al - le -
no-bis De - um, al - le - lu - -



al - le - lu - ja, al - le - lú - ja, al - le - lú -
 lú - - - ja, al - le - lú - ja, al - le - lú -
 lú - - - ja, al - le - lú - ja,
 ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

Adagio. **ff**

ja, al - le - lú - - - ja, al - le - lú - ja.
 - - - ja, al - le - lú - ja.
 al - le - lú - - - ja, al - le - lú - ja.
 - - - ja, al - le - lú - ja.

Adagio. **ff**

Laudes Crucis.

(Adam de S. Victore+1177.)

J. Mohr.

Moderato.

SOPR.
ALTO

Lau-des Cru-cis at-tol-lá-mus, Nos qui Cru-cis
Haec est sca-la pec-ca-tó-rum, Per quam Chri-stus,
O Crux, li-gnum tri-um-phá-le, In-ter li-gna
Chri-ste, ser-vos tu-ae Cru-cis Posthanc vi-tam

TEN.

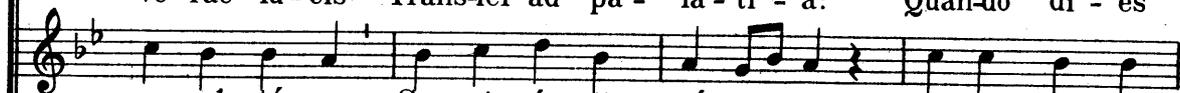


Lau-des Cru-cis at-tol-lá-mus, Nos qui Cru-cis
Haec est sca-la pec-ca-tó-rum, Per quam Chri-stus,
O Crux, li-gnum tri-um-phá-le, In-ter li-gna
Chri-ste, ser-vos tu-ae Cru-cis Posthanc vi-tam

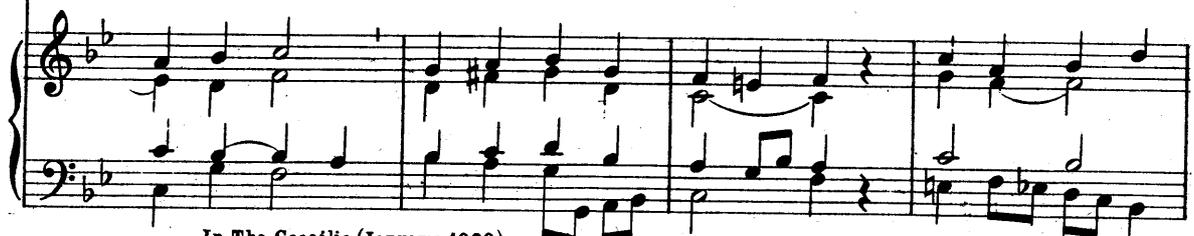
BASS



ex-sul-tá-mus Spe-ci-á-li gló-ri-a; Nam per Cru-cem
Rex coe-ló-rum, Ad se tra-xit ó-mni-a. For-ma Cru-cis
nul-lum ta-le Fron-de, flo-re, gér-mi-ne; Ser-va sa-nos,
ve-rae lu-cis Trans-fer ad pa-lá-ti-a: Quan-do di-es



ex-sul-tá-mus Spe-ci-á-li gló-ri-a; Nam per Cru-cem
Rex coe-ló-rum, Ad se tra-xit ó-mni-a. For-ma Cru-cis
nul-lum ta-le Fron-de, flo-re, gér-mi-ne; Ser-va sa-nos,
ve-rae lu-cis Trans-fer ad pa-lá-ti-a: Quan-do di-es



In The Caeilia (January 1939)

tri - um - phá - mus, I - ni - mí - cum su - pe - rá - mus
 hoc o - stén - dit, Quae ter - rá - rum com - pre - hén - dit
 æ - gros sa - na: Quod non va - let vis hu - má - na
 in - stat i - rae, Fac nos cle - mens in - tro - í - re

tri - um - phá - mus, I - ni - mí - cum su - pe - rá - mus
 hoc o - stén - dit, Quae ter - rá - rum com - pre - hén - dit
 æ - gros sa - na: Quod non va - let vis hu - má - na
 in - stat i - rae, Fac nos cle - mens in - tro - í - re

Fe - lí - ci vi - ctó - ri - a.
 Quá - tu - or con - ff - ni - a.
 Tu - o fit mu - ní - mi - ne.
 Ad ae - tér - na gaú - di - a. A - - - men.

Fe - lí - ci vi - ctó - ri - a.
 Quá - tu - or con - fi - ni - a.
 Tu - o fit mu - ní - mi - ne.
 Ad ae - tér - na gaú - di - a. A - - - men.

O vos omnes.

(Jerem. in Thren. I.)

Fr. Witt.

Adagio. $\text{♩} = 66$ *con espr.*SOPR.
ALTO

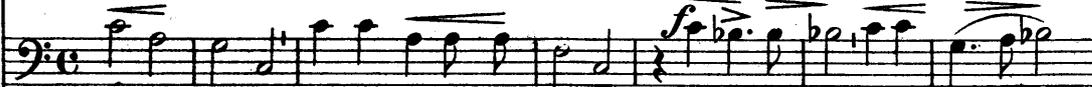
O vos o-mnes, qui transi-tis per vi-am, at-tén-di - te, et vi - dé - -

TEN.

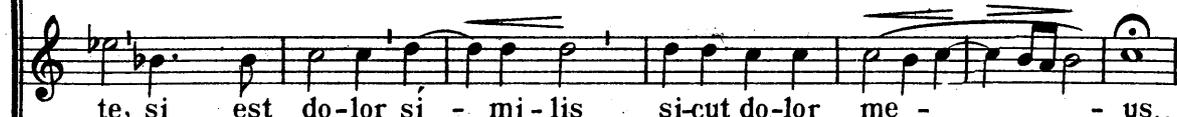


O vos o-mnes, qui transi-tis per vi-am, at-tén-di - te, et vi - dé - -

BASS

*sempre cresc.*

te, si est do-lor sí-mi-lis si - cut do - lor me - - us.



te, si est do-lor sí - mi - lis si-cut do-lor me - - us.



sí - cut do - lor me - - us.



In The Caeclia (January 1939)



Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

DOM GREGORY HÜGLE, O. S. B.

"In various hymn books among the sources of hymns we find such inscriptions as: Landshuter Gesangbuch 1777; Psalterium: Cologne 1710; Sir. Symph, Collection 1678; Strassburger Hymnal 1750; Hymnal of Leisentritt 1584; Tochter Sion 1741; Angelus Silesius 1657. Can you tell us anything about these books and where copies might be found?"

A. — It would be impossible to answer the above questions if it were not for the monumental work in four volumes by William Baumker (1842-1905), entitled "Das katholische deutsche Kirchenlied" (The Catholic German Church Hymn.) The Reverend Author has described and compared a grand total of 2000 Catholic hymn books, from the first printed copy in 1537 down to the year of his death in 1905. We give the titles and publishers of the above seven hymnals in their historic order of publication.

(1) **Leisentritt.** — The Very Reverend John Leisentritt, Cathedral Dean of Bautzen, Saxony, a staunch controversialist, published in 1567 through Hans Wolrat in the same city, "Spiritual Canticles and Psalms", a collection containing 250 hymns and 181 melodies. In this collection was embodied Vehe's Hymnal, the first known Catholic hymnal ever printed (1537).

(2) **Psalterium.** — The Jesuit Fathers published "The Little Psalter" a number of times, with and without notes, in Cologne and other cities. We merely quote some years of publication: 1638; 1649; 1710; 1810.

(3) **Angelus Silesius.** — His real name was Johann Scheffler. Born in Breslau, Silesia, of Lutheran nobility, he became a convert 1653, a priest 1661, died in 1677. He deserves a high place in the German

Post-Reformation hymnody. Being a staunch controversialist, he was much impugned by the Lutherans. His principal work bears the title "Heilige Seelenlust" (The Soul's Pure Delight), containing 205 hymns, most of which were set to music by a certain Georgius Josephus. They were published by Godfrey Grunder, Breslau, 1657.

(4) **Sir. Symph.** — A collection of 136 hymns in four-part harmony, entitled "Sirenes Symphoniaceae", i. e., Charming Harmonies. It was published by Peter Metternich Widow: Cologne 1678. Copy may be inspected in the Seminary of the Cologne Archdiocese.

(5) **Tochter Sion.** — A collection of 207 hymns with melodies. The texts of these hymns are the work of H. Lindenberg, a radical and eccentric poet. The book was printed by Gereon Arnold Schauberg, Cologne, 1741.

(6) **Strassburger Hymnal.** — This collection of 171 hymns was printed by Johann Franz LeRoux, printer to the King and to the Bishop, in 1752, and again in 1756, 1766 and 1778.

(7) **Landshuter Gesangbuch.** — This hymnal became a source for many subsequent hymn books; it contains 43 texts and 31 melodies; it was printed at Landshut by Maximilian Hagen, 1777.

The question where copies of these hymnals might be found may not be so easy to answer; however it may be fairly correct to say: (1) for copies to inspect, apply to the respective city libraries, including cathedrals, seminaries, religious houses and private libraries; (2) for copies to buy, turn to the antiquarian book trade. The latter is well organized. Your application will be given public notice, and

Send your Questions to Rev. Gregory Hügle, O. S. B., St. Francis Hospital, Maryville, Mo. They will be answered in this column without reference to your name.

you may receive the desired volume possibly within six months.

"How can you transpose Gregorian notation to Modern notation? Explain the clefs used in Gregorian Music."

A. — If you wish to transcribe (not transpose) a melody from the Gregorian to the Modern notation, you must:

(1) consider whether the C-clef or the Fa-clef is used.

(2) you must remember that below the clef line there lies the natural semitone. Below C-line there lies B natural; below the Fa-line there lies the semitone E.

(3) you must habituate yourself to read the chant notes by their Gregorian (solmization) names: Do, re, mi, fa, sol, la, ti, do. The C-clef may come down to third, or even second line; do not let this puzzle you; simply remember the fact that the semitone lies below the clef line.

(4) having made headway in reading the syllables, you must start to write them in their modern letter-values: c, d, e, f, g, a, b, c, on a staff of five lines. As you proceed in doing so, you will notice how certain melodies will crowd towards the top-lines, while others will hang towards the bottom.

(5) from this fact you will learn that still another process is necessary, viz, that you will have to transpose certain melodies to a higher, and others to a lower pitch.

"But why was not Gregorian music from the beginning transposed into a singable pitch?"

A. — Gregorian Chant is ritual music for universal use; i. e., for all places, for all ages, for all voices. For this reason it is recorded in what is called "universal" pitch. Many people find considerable difficulty in understanding universal or relative pitch.

By way of illustration we refer to an illustrated catalogue, such as Sears and Roebuck, or Montgomery Ward. Therein you find represented not only every imaginable article of clothing and household utensil, but even entire houses. If you begin to ask how big are all these articles, you are told they are of all sizes.

In a similar manner, the Official chant books give you a correct and complete picture of all the melodies of the entire ecclesiastical year. If you ask what is the pitch of all that music, you are told it is

of all pitches: high, low and medium.

This matter is much more simple than most people would think. It is your own choir in its ensemble of voices that will determine the pitch. You take the measurement of their voices and fit the melodic garment upon their musical attainments. So it was done before the advent of fixed pitch. The Gregorian melodies call for the golden medium in pitch; the very idea of prayer and sacrifice rejects a mere display of pitch, power and color.

"Karl Kempter's Pastoral Mass, op. 24, and two more of his Mass compositions are to be found in several approved lists of church music, including the Westminster Archdiocese. In your article (a year ago) you overlooked this important fact and I am sure that many readers would go away with the idea that Kempter's music is totally unfit for church use. Perhaps you will rectify this later on."

A. — The editor of Caecilia is making haste to offer humble apologies for casting some shadow upon a musician whose pious compositions have evoked in many hearts sentiments of piety now for the space of one hundred years, a fact which testifies to the spiritual value of these compositions and to their fitness for church use.

Karl Kempter became organist at the Cathedral of Augsburg, Bavaria, in 1839. He composed Oratorios, Masses, Vespers, Litanies, etc. In his magazine, entitled "The Country Choir Director," he published good music for the benefit of small country choirs; his compositions surpassed most compositions of that period by their dignified character. Many compositions have survived and one of his Pastoral Masses has remained a favorite with many choirs. Kempter became director of the Augsburg Cathedral choir in 1865 and died in 1871. (See A. Weissenback's "Sacra Musica," 1937.)

"During mutation period: shall boys sing?"

A. — Opinions are divided on this problem; we think that under favorable conditions boys should sing during the mutation period. These favorable conditions are: (1) cultivation of head voice, which relieves the throat-and-neck muscles of strain; (2) the use of well-controlled medium voice. If on the other hand boys have a tendency to shout, they should be forbidden to sing.

“Our Best and Nothing Less”

by

CONSTANCE P. BROWN

(Choir Member, St. Aloysius Church, Caldwell, New Jersey)

AFTER a concert in a European hotel last Fall, a group of musically-inclined Americans, some of them singers or organists, were discussing Catholic music, and somehow the talk turned to wedding music. One man, organist of a Catholic church in a large American city, said: “Oh, I let 'em have whatever they want. This spring the Mayor's daughter was married in my church — she and her dad wanted everything just-so: tone of flowers, red velvet carpet down all the aisles, a lot of her favorite music. They arranged for outside singers and I played what she asked for” — he named a gay wedding march and several secular love-songs, musical comedy numbers, none of which would be tolerated in any Protestant church.

“But that's against the *Motu Proprio!*” a younger man protested, aghast. And I, too, was amazed at the selections named, for although I knew nothing about that particular city's attitude toward liturgical music, I did know that the “next-door” city had earned a reputation for fine music wholly within the broad circle of the Encyclical instructions.

“The first speaker grunted: “Aw, who pays attention to that? We haven't gotten around to that strictness in my State. Who has?”

“I'm one who has!” a third organist spoke up quietly. “No bridal party gets secular music when I am at the organ. Whatever the Holy Father says, **goes**, with me!”

“But what do you do?” the first speaker asked, a little incredulously. “Aren't you ever asked to play the gay stuff? It's so popular! And you sing, too, don't you?”

“Yes, I sing,” replied the “big man” from another state, “but you know, the Church is very rich in beautiful music that is suitable for a truly Catholic marriage. We needn't use ‘light’ music. ‘Am I not asked for those things?’ Surely I am! Quite recently a bride asked me to sing ‘Somebody brought around a few flowers,’ or something like that —”

“Oh,” someone laughed, “he means ‘Love Sends A Little Gift of Roses,’” and we all joined in the laughter.

“That's often used at weddings in my church,” said the first organist, “it's a favorite in my parish. I don't see what difference it makes. The bride wants what she likes —”

The earnest young man dove into the conversation again, explaining how “the difference” lies in the fact that when we use in the Church (or allow to be used) any music of a secular character, we thereby are detracting from the holy dignity and spiritual beauty of the Sacrament. Mother Church wishes the wedding party and their guests to be made aware of the sacredness of the hour, and not distracted by worldly music. No matter how good that secular theme may be for other uses outside of the Church. “The marriage service is not a ‘show’, needing to be trimmed up with pretty words and little tinkling tunes!” he said. Catholic services would be complete without any music. But when music is added, it should be fit to offer to Our Lord. Which means, of course, **our best**, and nothing less!”

These thoughts about our Catholic music kept passing through my mind, long after this friendly discussion had ended. I thought with gratitude of all that has been done, and will be continued, in my own home state of New Jersey, where through the warm interest and gracious support of Bishop Walsh (now Archbishop) of Newark, we have the Choir Guild with its weekly study-classes for our Seminarians; for our organists, and as many of their choir-members as can attend; and for our good Sisters, who, in turn, are passing on their musical knowledge to the children of all our parochial schools and academies, with wonderful results. Under the inspiring teaching of Professor Nicola Montani, of Philadelphia, and Mr. Joseph Murphy, of Newark, with other eminent musicians and teachers to bring us added wealth of knowledge, we have already had four years of planned study, and the good work moves forward steadily toward that ideal outlined in the *Motu Proprio*, while from many other states we hear reports similarly encouraging.

Peter Piel—A Master of “Musica Sacra”

by
DR. PAUL MIES,
Cologne

ANNIVERSARY celebrations are justifiable when they are not mere repetitions of popularly-known affairs, but when they bring forward things which perhaps only by chance had been pushed into the background. The present paper on Peter Piel belongs to the latter kind of memorial celebrations. That his compositions are still in constant demand is not a matter of stubborn routine, but the result of their inborn vitality.

Peter Piel was born August 12, 1835, in Kessenich near Bonn, as son of a leaseholder; his mother hailed from Godesberg and was the daughter of a civil engineer. Forced by untoward circumstances, the family in 1837 moved to Cologne, which meant a great change in Piel's quiet and simple life. Having attended the St. Columba parish school, he entered at 14 the preparatory Teachers' Seminary, where he also received the first music lessons in piano, violin, and perhaps organ. From 1854 to 1856 he attended the Teachers' Seminary at Kempen. His teachers, especially Professor Jepkens, soon recognized his superior talents. He was at once appointed assistant teacher and professor of music at the Seminary till 1868. After Jepkens' death the collection “*Kirchliche Gesänge für den mehrstimmigen Männerchor*” (Ecclesiastical Motets for male voices) was entrusted to his care; this collection was greatly enlarged by Piel. It has gone through 25 editions, a fact which loudly proclaims its usefulness. Works by old masters, compositions and adaptations by Jepkens, Piel and Habets form the main contents of the collection.

In 1868, Piel was summoned to the newly established seminary at Boppard (on the Rhine) and there he was active as music teacher for 36 years, until he died, August 21, 1904. Among his numerous pupils we find well-known names: Wiltberger, V. Engel, Erlemann, Manderscheid, and others. The class-hours for music at the Seminary had not found favorable consideration; for many years the early morning hour, 6.30 to 7.30, had been set aside

for instruction, while the choir practice took place in the forenoon of Sunday; it was always devoted to the study of the sacred chant. Many of his organ pieces which he had written for his pupils are the fruit of this pedagogical activity; also his “*Harmonielehre*” (Manual of Harmony) is the result of his teaching at the Seminary; the fact that it lived to see 13 editions testifies to its merits. A *bon mot* of Piel had it “that fiddlers were hopeless cases”; he meant to say that those who came to the Seminary with some technical knowledge of the instrument, but made no headway while at the Seminary, were either conceited, thinking themselves superior to others, or were spoiled by poor instruction. On the other hand, he had been remarkably successful in advancing beginners to a fair degree of perfection.

Piel was a member of the Cecilian Society, befriended with its leading members, and known all over the world; of his friends we mention but Otto Lob (the composer of “*Filia Hospitalis*”) — and the Fleming, Edgar Tinel. He was unmarried; since 1880 his household consisted of his parents and two unmarried sisters; after 1894 also the children of his deceased brother came into the household. Every year he made some extended trips and so came to see a good deal of the world in Germany, Austria, Switzerland, the Netherlands and Italy. He was greatly attached to his Rhenish home and insisted that on his journeys he had not seen many nicer countries than the Rhineland.

Piel's 114 printed works are an evidence of his inner solidity, sublime talent and feeling, of a modesty able to meet with artistic refinement the little things in minor works, never resorting to showy means, of wise moderation far removed from any touch of gloom or subtleties. The most important group of compositions consists of 41 Masses. The motets and other lesser compositions hold the second place; for practical purposes, however, they are today even more important. Piel's musical creed began with the veneration of the old

Italian and Netherland masters, then he esteemed the German masters of the 17/18 centuries — Bach, Händel, and the classics Haydn, Mozart and Beethoven. He kept aloof from the opera and its later romantic developments, but he remained in touch with the music of the day by attending the Nether-Rhenish music feasts and the concerts at Koblenz. He considered substantial (**independent**) activity and development more important than picturesque word-painting; accordingly we do not find much pictorial allusion in the varying texts of his motets, but in his treatment of the Proper of the Mass, we find him resourceful, ever discovering new possibilities. In surprising manner he establishes symmetry and inner relation in an entire Mass composition, as may be seen in the truly “lovely” Mass op. 9., in the sonorous Mass in honor of Saints Peter and Paul, dedicated to the Rev. Fred. Koenen, op. 16, and the austere St. Joseph’s Mass, op. 22, in the first mode.

Special Observations

Piel’s first Masses are composed throughout, the single sentences show hardly any relations to each other and there is no marked development of motive-work. Ere long a change comes on. The three-part grouping, based on the text of **Kyrie** and **Agnus Dei**, appears now in the musical formation, he works with leading motives which affect all sentences, and finally he composes entire Masses on a few motives . . . He attached great value upon transforming motives and developing new thoughts from them; in the works of Fr. Liszt he found that he had good ideas but did not develop them properly. In virtue of this unification of musical forms, Piel is in close rapport with the modern Mass compositions which are based on the principle of motive-work.

Another feature closely links him to modern tendencies: his discrimination for what is simple and essential. Thus already his Mass op. 1, for three equal voices, is characteristic in more than one respect; it is limited in the number of voices, has polyphonic style, and assigns to each voice a corresponding importance. Piel has never departed from this polyphonic predilection. Closely connected with this tendency is the rhythmic treatment. It is this very treatment which gives him prominence among the contemporary composers of church music. He is anything but monotonous and fatiguing; change of time-signature and shifting of accents in the same measure, in connection with melodic transformation, occur in Piel’s style more emphatically than was customary with the masters of his time. Likewise he cherished a predilection for the church modes. His Masses: op. 22, in the first mode; op. 28, in the eighth mode; his Organ-Trios, op. 75, on motives from liturgical chants; the Organ Pieces, op. 76 and op. 113, are sufficient proof of this assertion. His eminent musical discernment is evinced also by his estimate of the Pilgrim Chorus from R. Wagner’s “Tannhäuser”; he called it “wonderful”, but disliked the violin “fire-work” at the end. He did not favor the idea of one melody influencing another, as Wagner advocated. His pronounced sense for polyphony brought it about that he never gave way to any romantic experiments or to chromaticism. His most elaborate works, Mass, op. 78, and the three Cantatas, op. 97, 107, and 114 are sufficient evidence. By this policy, his works are preserved from the heat of passion, as well as from effeminacy, disturbing features found in so many (**even church music**) composers of the second half of the 19th century. Piel is truly a non-sentimental composer and cannot but be dear to us. Being discreet and considerate in the little things, he was qualified to compose good works for humble conditions. In this very respect, he is hard to replace even in our own days.

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Time and again pupils and friends, religious and other communities, appealed to him for pieces adapted to their simple and limited choir-conditions; he gladly responded, but always with a profound sense of responsibility. In this manner most of his numerous works for 2 and 3 female or children's voices, with and without accompaniment, for 2 mixed voices, or even 3 children's and 3 women's voices, as we see in his Aloysius Mass, op. 112, which is to be taken seriously in spite of its simplicity. To compose good, substantial music for church use is the endeavor of our prominent composers; Piel has set a shining example.

Two more qualities are worth mentioning. First — the interruption of the part-setting by insertion of chant-sentences. Most of his earlier Masses exhibit this trait; in op. 102, Piel borrowed the chant melodies from a work by Viadana. No doubt, his aim was to shorten and simplify the Mass; on the other hand, we must remember that he was a sincere lover of the sacred chant. Two places in the Mass-composition received an outstanding attention: the **Qui tollis** in the **Gloria** and the **Sanctus**; there we find a remarkable swing in the melodic line and breadth of development with colorful contrasts. Secondly — the attitude of the organ part which is not a mere support and repetition of the voices, but an interesting counterplay to the ensemble of voices, well calculated to bring out the proper phrasing.

The qualities mentioned above are an abiding commendation of Piel's works. He represents one of the most successful phases of the Cecilian movement, is one of the healthiest characters in the domain of church music of the 19th century, and a safe guide in the liturgical problems of the present day.

* * * * *

Postscript by the Translator:—

There has been a peculiar fascination that connected our memory with Peter Piel's name as far back as 1880. An electrifying thrill went through the student-body whenever the Piel-marches were played at musical gatherings in the "Fürstensaal of Engelberg Abbey." (The Abbots were ruling Princes until Napoleon's

time.) It was a sight to see a class of 15 to 20 youthful violin pupils in military line-up, leading their bows in exact dimensions over the strings, and maintaining a dashy rhythm against the two performers at the piano. The interest increased when the contrapuntal struggle began between violinists and pianists. You did not know what to admire more — the energetic line of melody or the remarkable swing of rhythm. We felt that only an eminently practical and genial teacher could write such music for his beloved pupils. Piel's name was on the lips and in the hearts of all the students.

Subsequently, we perused with much profit Piel-Schmetz' "**Harmonization of Gregorian Melodies**" and Piel's "**Manual of Harmony**". But it was his op. 76: "Sixty-four Pieces in the Ancient Scales" that has been an inseparable companion up to the present day. Each of the eight modes gets its due share of eight numbers, all of them interesting, resourceful and strictly liturgical. The Organ Trios, op. 36, 37, 75, are master-pieces of first magnitude. When the famous organist of Paris, Joseph Bonnet, was guest to Conception Abbey in 1918, he gave a historic organ recital, and subsequently looked over the organ books in the music library. He was particularly charmed with these Trios; he took a pencil and smilingly said: "**Let me mark these volumes.**" He wrote a line of commendation and exhortation to practice these Trios incessantly.

All of Piel's music was originally published by L. Schwann, Düsseldorf, Germany. Some was re-published in the United States by a pupil — our own John Singenberger.

— Dom Gregory Hügle, O.S.B.

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What About Gregorian Chant?

by

VINCENT E. BRAZEAU

I DO NOT know how I can possibly qualify as an expert in liturgical music nor do I pretend to be one in secular music; though I have sung both forms, I have mastered neither. It would seem, therefore, that I am not competent to express any opinion on the subject. I have, however, what I am pleased to call a "musical ear" or, in other words, I think I can distinguish "good" music from caterwauling.

Whatever my musical status may be and however impractical my suggestions, I wish to join in the chorus of Gregorian missionaries who are waging so fine and so noble a battle throughout the country, trying to convert the clergy and laity to an appreciation of Gregorian chant.

That these missionaries should be forced to fight for the recognition of Gregorian seems rather ridiculous to me, for, once a person has heard the chant interpreted by a genuine Gregorian choir, he will never wish to hear any other kind of singing while attending mass or vespers. Gregorian chant, to me, is one of the most beautiful forms of musical expression ever attempted by man. As in architecture, literature and painting, simplicity is synonymous with beauty in music — and the austere simplicity of Gregorian chant is admitted even by its worst enemies.

I think it was the genius Gounod who at one time said that he would have willingly thrown all his work into a wastebasket if he could have composed the simple Pater Noster. If a composer of his stature considered the Pater Noster a masterpiece, what untold beauty must be hidden in, say, the Salve Regina, the Rosa Vernans, the numberless beautiful masses!

Last year, while attending the University of New Hampshire, I became acquainted with the supervisor of music of the public schools of a large city in Massachusetts. He waxed enthusiastic when I mentioned that I was a member of a Gregorian choir. He told me that his pet hobby was Gregorian and that he had spent many hours copying obscure pieces and illuminating the manuscripts.

I was astounded! For years, we had waged a losing battle for the recognition of Gregorian in our diocese, and he, a Protestant, understood the beauty of the chant better than most of the clergy with whom I had talked. Since then, I have often wondered about a remark he made. "It seems to me," he said, "that all the richness and beauty of the Catholic Church is contained in Gregorian." I have not wondered about the truth of his remark, for I have always believed that implicitly; what I have marvelled at is that he was giving voice to facts that many priests have failed to notice.

When will Gregorian take its proper place as the dominant form of liturgical music in the Catholic Church? That, alas, is a question that cannot be easily answered, for unless the missionaries are joined officially by the Church itself, it will take years and years to convince even the clergy, let alone the laity, that they are missing half the beauty of the liturgical ceremonies.

We all realize the obvious difficulties presented by the above question. Pius X, in his well-known "Motu Proprio," suggested that every theologian be taught at least the rudiments of Gregorian while he is attending seminary that schools of Gregorian should be established in each diocese so that, knowing Gregorian, the clergy and the laity might better understand and appreciate it. But educate the clergy and the laity as much as you will, and there will always be the more or less worldly minority who prefer to hear a mass sung in the form of an opera or a musical comedy.

Happily, there are still a few members of the Catholic Church in America who understand the beauty of Gregorian. These people, curiously enough, love "good" music. They are the people whom you will find at the radio on Saturday nights, listening to Arturo Toscanini interpret the beauties of secular music. But when these same people attend mass, however, they wish to hear another form of music —

something that expresses the piety, the centuries-old mystery of the mass. And that piety and mystery will never be adequately expressed in modern music.

All the sad beauty and loveliness of the Catholic religion is contained in Gregorian chant; and Mozart, Gounod, and the hundreds of other musical giants have never equaled its interpretation.

There are many reasons why Gregorian has not, as yet, reached its proper place as the only form of liturgical music. For one example, let us turn to conditions as they were immediately after Pius X issued the "Motu Proprio". Many bishops and pastors considered it seriously and attempted to establish Gregorian choirs. What was the result? Naturally, there were few organists and choirmasters, at that particular time, who understood Gregorian chant at all. Some of them had merely heard of it as a musical form, for, although Gregorian is the basis of modern music, they had never found it necessary to turn to it in their studies. Consequently, they rushed into it without preparation; we all know what happened subsequently. Gregorian did not get across.

Another reason is that many parishes have had to listen to the old plain chant — that distressing rendition of what is supposed to be Gregorian but which is really a corruption of its rhythmic beauty, its simplicity and its serenity.

Considering only those two reasons, it is not surprising that Gregorian is in such ill-repute among some liturgical musicians. But teach these musicians to interpret Gregorian as it should be, and all their objections will disappear.

Several years ago, I was a member of a seminary choir in New York which was recognized as "tops" in the chant. On one occasion, we were asked to sing a High Mass in a neighboring parish church. Why, the pastor and the curates and the whole parish were enthusiastic! They admitted that they had never heard anything quite so beautiful. Surely, they had heard plain chant (the pastor had been one of the few who had read the "Motu Proprio") but they had never heard Gregorian!

The pastor, instead of rushing in as he

had before, consulted the seminary choir-master and asked him whether he would not help to train the choir for him. That was done. Today, the parish has a Gregorian choir of which it may well be proud.

So, the conclusions are self-evident. You cannot expect anyone to become a devotee of Gregorian unless he has heard Gregorian, and you cannot expect a choir to sing it properly if there is not a single member who has never heard it sung as it should be. The choir must be trained by someone who is an expert, someone who has devoted years to the study of it. Is it too much to ask the bishops of the American dioceses to establish schools and to train a sufficient number of musicians in Gregorian technique and to send them into the parishes to establish choirs? Personally, I think not.

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JANUARY AND FEBRUARY FEASTS

January, 1939

- S. 1. **Circumcision of Our Lord. Holyday of Obligation.** (St. Concordius.)
 M. 2. Feast of the Holy Name. Octave of St. Stephen. (St. Macarius.)
 T. 3. Octave of St. John. (St. Genevieve.)
 W. 4. Octave of the Holy Innocents. (St. Benedicta.)
 T. 5. Vigil of the Epiphany. (St. Apollinaris.)
 F. 6. Feast of the Epiphany. (St. Melanius.)
 S. 7. Day Within the Octave. (St. Lucian.)
 S. 8. **Sunday Within the Octave. Feast of the Holy Family.** (St. Patience.)
 M. 9. Day Within the Octave. (St. Julian.)
 T. 10. Day Within the Octave. (St. William.)
 W. 11. Day Within the Octave. (St. Gildus.)
 T. 12. Day Within the Octave. (St. Modestus.)
 F. 13. Octave of the Epiphany. (St. Veronica.)
 S. 14. St. Hilary, Bishop, Doctor.
 S. 15. **Second Sunday After Epiphany.** St. Paul, First Hermit.
 M. 16. St. Marcellus, Pope, Martyr.
 T. 17. St. Anthony, Abbot.
 W. 18. St. Peter's Chair in Rome (St. Prisca.)
 T. 19. SS. Marius, Martha, Audifax and Abachus, Martyrs.
 F. 20. SS. Fabian and Sebastian, Martyrs.
 S. 21. St. Agnes, Virgin, Martyr.
 S. 22. **Third Sunday After Epiphany.** SS. Vincent and Anastasius, Martyrs.
 M. 23. St. Raymond of Pennafort, Confessor.
 T. 24. St. Timothy, Bishop, Martyr.
 W. 25. Conversion of St. Paul. (St. Ananias.)
 T. 26. St. Polycarp, Bishop, Martyr.
 F. 27. St. John Chrysostom, Bishop, Doctor.
 S. 28. St. Peter Nolasco, Confessor.
 S. 29. **Fourth Sunday After Epiphany.** St. Francis de Sales, Bishop, Doctor, Patron of the Catholic Press.
 M. 30. St. Martina, Virgin, Martyr.
 T. 31. St. John Bosco. Confessor.

February, 1939

- W. 1. St. Ignatius, Bishop, Martyr.
 T. 2. Feast of the Purification, B. V. M., Candlemas Day. St. Fortunatus.
 F. 3. St. Blase, Bishop, Martyr. Blessing of Throats.
 S. 4. St. Andrew Corsini, Bishop.
 S. 5. **Septuagesima Sunday.** St. Agatha, Virgin, Martyr.
 M. 6. St. Titus, Bishop. Seventeenth Anniversary Election Sovereign Pontiff, Pope Pius XI.
 T. 7. St. Romuald, Abbot.
 W. 8. St. John of Matha, Confessor.
 T. 9. St. Cyril of Alexandria, Bishop, Doctor.
 F. 10. St. Scholastica, Virgin.
 S. 11. Apparition B. V. M. at Lourdes. (St. Jonas.)

- S. 12. **Sexagesima Sunday.** Seven Holy Servite Founders. Seventeenth Anniversary Coronation Sovereign Pontiff, Pope Pius XI. Eighteenth Anniversary Death Bishop Farrelly, Fourth Bishop of Cleveland.
 M. 13. Ferial Day. (St. Benignus.)
 T. 14. St. Valentine, Priest, Martyr.
 W. 15. SS. Faustin and Jovita, Martyrs.
 T. 16. Ferial Day. (St. Samuel.)
 F. 17. Ferial Day. (St. Alexis Falconieri.)
 S. 18. St. Simeon, Bishop, Martyr.
 S. 19. **Quinquagesima Sunday.** (St. Conrad.)
 M. 20. Ferial Day. (St. Mildred.)
 T. 21. Ferial Day. (St. Severinus.)
 W. 22. Ash Wednesday. St. Peter's Choir in Antioch. St. Pappas.)
 T. 23. St. Peter Damian, Bishop, Doctor.
 F. 24. St. Matthias, Apostle.
 S. 25. Ferial Day. (St. Margaret.)
 S. 26. **First Sunday of Lent.** (St. Faustian.)
 M. 27. St. Gabriel of the Sorrowful Virgin, Confessor.
 T. 28. Ferial Day. (St. Roman.)

March, 1939

- W. 1. Ember Day. (St. Bonavita.)
 T. 2. Ferial Day. (St. Chad.)
 F. 3. Ember Day. (St. Marcia.)
 S. 4. Ember Day. St. Casimir, Confessor.
 S. 5. **Second Sunday of Lent.** (St. John Joseph of the Cross.)
 M. 6. SS. Perpetua and Felicitas, Martyrs.
 T. 7. St. Thomas Aquinas, Confessor, Doctor, Patron of Schools.
 W. 8. St. John of God, Confessor, Patron of Hospitals.
 T. 9. St. Frances of Rome, Widow, Foundress of Religious Order.
 F. 10. Forty Holy Martyrs. (St. Victor.)
 S. 11. Ferial Day. (St. Constantine.)
 S. 12. **Third Sunday of Lent.** St. Gregory the Great, Pope, Doctor.
 M. 13. Ferial Day. (St. Roderick.)
 T. 14. Ferial Day. (St. Maud.)
 W. 15. Ferial Day. (St. Clement Hofbauer.)
 T. 16. Ferial Day. (St. Abraham.)
 F. 17. St. Patrick, Bishop, Patron of Ireland.
 S. 18. St. Cyril of Jerusalem, Bishop, Doctor.
 S. 19. **Fourth Sunday of Lent.** (St. Joseph.)
 M. 20. St. Joseph Spouse, B. V. M., Patron of the Universal Church. Transferred from yesterday for this year. (St. Alexandra.)
 T. 21. St. Benedict, Abbot, Founder Religious Order.
 W. 22. Ferial Day. (St. Deogratias.)
 T. 23. Ferial Day. (St. Theodosia.)
 F. 24. St. Gabriel the Archangel.
 S. 25. Feast of Annunciation. (St. Desiderius.)
 S. 26. **Passion Sunday.** (St. Emmanuel.)
 M. 27. St. John Damascene, Confessor, Doctor.
 T. 28. St. John of Capistran, Confessor.
 W. 29. Ferial Day. (St. Pastor.)
 T. 30. Ferial Day. (St. Quirinus.)
 F. 31. Seven Sorrows, B. V. M. (St. Cornelia.)

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- Missa Immaculata
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Some Recordings of Catholic Hymns*

(The Hymn Numbers given below are taken from the Westminster Hymnal, Eng.)

Adeste Fideles (In Latin) (W.H. 251, Verses 1, 2 & 4)	Cathedral Choir	Parlo.	E5685	A
Angels, we have Heard your Voice (Old French Carol)	Cathedral Choir	Parlo.	E5685	A
Ave Maria (Arcadelt) (In Latin)	London Catholic Choir	Col.	4968	A
Ave Maria (Gounod) (In Latin)	Cathedral Choir	Parlo.	5684	A
Ave Maria Stella (In Lat.) (W.H. 261, Verses 1,2,4 & 6)	Choir of St. Nicholas	Parlo.	E3762	A
Ave Regina (Byrd)	Westminster Cathedral Choir	H.M.V.	C1606	B
Ave Verum (Mozart) (In Latin) (W.H. 257)	London Catholic Choir	Col.	4968	A
Ave Verum (Mozart)	Boys of the Hofburg Chapel Choir, Vienna	Parlo.	R20080	D
Ave Verum (Byrd)	Westminster Cathedral Choir	H.M.V.	C1606	B
Ave Verum (Elgar) (In Latin) W.H. 257	London Catholic Choir	Col.	DB672	A
Ave Verum (Gounod) (In Latin) (W.H. 257)	London Catholic Choir	Col.	DB669	A
Ave Verum Corpus (Moreno) (In Lat.) (W.H. 257)	Polyphonic Choir XXIXth	Parlo.	E10820	B
*Come, O Creator	Dublin Pro-Cathedral Choir	Col.	DB583	A
Daily, daily Sing to Mary (W.H. 100, Verses 1,2,3 & 5)	London Catholic Choir	Col.	DB670	A
Daily, daily Sing to Mary (W.H. 100)	Minster Male Quartet	Parlo.	E3204	A
Ecce Sacerdos Magnus (Hasberry)				
Spanish Place Choir and Orch. Society (National Catholic Congress, 1929)		Parlo.	E10920	B
Faith of our Fathers (W.H. 138, Verses 1, 2 & 3)				
	Immaculate Conception Church Choir	H.M.V.	B4055	A
Faith of our Fathers (W.H. 138, Verses 1, 2 & 4)	London Catholic Choir	Col.	4967	A
Faith of our Fathers (W.H. 138) (1 Extra Verse)	Minster Male Quartet	Parlo.	E3203	A
God Bless our Pope (W.H. 139, Verses 1, 2 & 4)				
	Immaculate Conception Church Choir	H.M.V.	B4057	A
*God Bless our Pope (Full in the Panting Heart of Rome) (W.H. 139, Verses 1 & 4)	Dublin Pro-Cathedral Choir	Col.	DB580	A
God Bless our Pope (W.H. 139)	Minster Male Quartet	Parlo.	E3203	A
God of Mercy (W.H. 147, Verses 1, 2 & 3)	London Catholic Choir	Col.	DB671	A
*Hail! Glorious St. Patrick (W.H. 201, Verses 1 & 5)	Dublin Pro-Cathedral Choir	Col.	DB580	A
Hail! Glorious St. Patrick (W.H. 201, Verses 1, 2 & 5)	Minster Male Quartet	Parlo.	E3204	A
Hail! Jesus, Hail (W.H. 9, Verses 1 & 5)	Cathedral Choir	Parlo.	E3551	A
Hail! Queen of Heaven (W.H. 101, Verses 1, 2 & 3)				
	Immaculate Conception Church Choir	H.M.V.	B4056	A
Hail! Queen of Heaven (W.H. 101, Verses 1 & 4)	London Catholic Choir	Col.	4967	A
Hail! Queen of Heaven (W.H. 101, Verses 1, 3 & 4)	Cathedral Choir	Parlo.	E3553	A
*Holy God	Dublin Pro-Cathedral Choir	Col.	DB581	A
Inclina Ad Me (Himmel) (In Latin)	London Catholic Choir	Col.	4970	A
Jesus, my Lord (W.H. 72, Verses 1, 2 & 5)	Immaculate Conception Church Ch.	H.M.V.	B4057	A
*Jesus, my Lord, my God, my All (W.H. 72, Verses 1 & 5)				
	Dublin Pro-Cathedral Choir	Col.	DB582	A
Jesus, my Lord, my God, my All (W.H. 72, Verses 1 & 5)	Cathedral Choir	Parlo.	E3553	A
Lourdes Hymn	London Catholic Choir	Col.	DB669	A
Lourdes Ave Maria, The (In Latin)	Choir of St. Nicholas	Parlo.	E3762	A
O Purest of Creatures (W.H. 106, Verses 1, 3, 4 & 5)	London Catholic Choir	Col.	DB670	A
O Sacred Heart (W.H. 86, Verses 1, 2, 3, 4 & 6)	Cathedral Choir	Parlo.	E3551	A
Praise to the Holiest in the Height (W.H. 56, Verses 1, 2, 3 & 6)				
	London Catholic Choir	Col.	DB671	A
Salve Regina (Waddington) (In Latin)				
Spanish Place Choir and Orch. Society (National Catholic Congress, 1929)		Parlo.	E10920	B
Soul of my Saviour (W.H. 74)	Immaculate Conception Church Choir	H.M.V.	B4056	A
Soul of my Saviour (W.H. 74)	Cathedral Choir	Parlo.	E3552	A
*Soul of my Saviour (W.H. 74, Verses 1 & 3)	Dublin Pro-Cathedral Choir	Col.	DB581	A
*Sweet Heart of Jesus (W.H. 93, Verses 1 & 4)	Dublin Pro-Cathedral Choir	Col.	DB582	A
Sweet Sacrament Divine (W.H. 78, Verses 1, 2 & 4)				
	Immaculate Conception Church Choir	H.M.V.	B4055	A
Sweet Sacrament Divine (W.H. 78, Verses 1, 2 & 4)	London Catholic Choir	Col.	DB672	A
Sweet Sacrament Divine (W.H. 78, Verses 1, 2 & 4)	Cathedral Choir	Parlo.	E3552	A
Tu es petrus (Pettorelli) (In Latin)	The Polyphonic Choir XXIXth	Parlo.	E10820	B
*To Jesus' Heart all Burning (W.H. 84, Verses 1 & 3)				
	Dublin Pro-Cathedral Choir	Col.	DB583	A
Veni Creator (W.H. 255, Verses 1, 3 & 7) (In Latin)	London Catholic Choir	Col.	4970	A

*Specially recorded for the International Eucharistic Congress, Dublin, 1932.

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(a) O Salutaris; (b) Tantum ergo; (c) Adoremus; (d) Bone Pastor — Motet	Westminster Cathedral Choir	H.M.V.	C1611	B
O Salutaris	London Catholic Choir	Col.	4969	A
Tantum ergo	London Catholic Choir	Col.	4969	A

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Benedictus (Perosi)		H.M.V.	DB1570	D
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Motetto — Sicut cervus (Palestrina)		H.M.V.	DB1572	D
Improperia (Palestrina)	}	H.M.V.	DB1572	D
Offertorium — Super flumina (Palestrina)		H.M.V.	DB1572	D
Tenebrae (Vittoria)	}	H.M.V.	DB1572	D
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En Son Temple Sacré — Psaume 150 (5 part choir) (J. Mauduit)		H.M.V.	DB4895	D
(French School XVI Century)	}	H.M.V.	DB4896	D
Cruz Fidelis (4 part choir) (John IV, King of Portugal)		H.M.V.	DB4897	D
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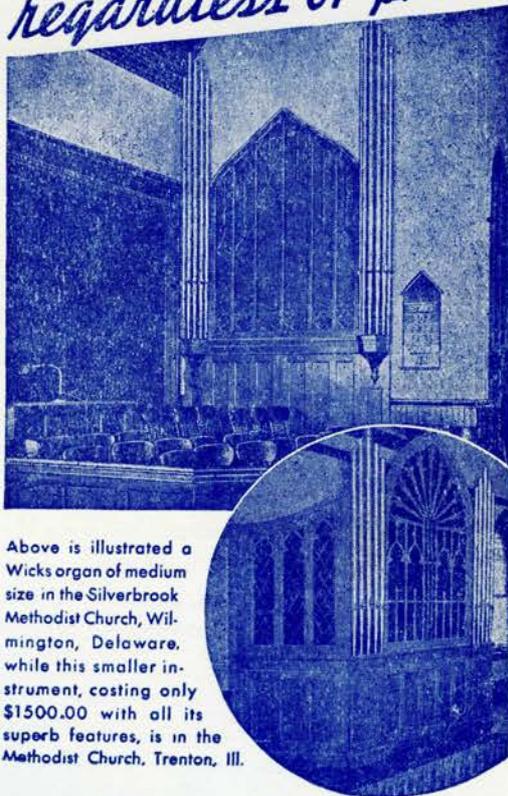
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