

The **C**aecilia

MONTHLY MAGAZINE OF CATHOLIC CHURCH AND SCHOOL MUSIC



SHEEP IN WOLVES' CLOTHING

C. Richard Ginder, M. A.

THE MUSICAL SETTINGS OF THE STABAT MATER

Cyr de Brant

GREGORIAN CHANT IN THE LITURGY

Rev. Mark de Munynck, O. P.

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EDITORIAL PAGE

By DOM GREGORY HUGLE, O. S. B.

BEAUTY CAPTIVATES THE HEART OF MAN

In times of old it was a matter of undisputed tradition that the House of God should be the most beautiful building in town. Not only did the body of the church surpass all other buildings in artistic design and majestic dimensions, but towers were added which seemed to pierce the clouds. Like fingers they pointed toward heaven, and from their lofty heights deep-toned bells gave out in harmonious notes the daily "Sursum corda". Our forefathers knew no greater pride than to speak of domes and cathedrals; even England and France of today refer with pride to their unique cathedrals.

Modern civilization has reversed the order of things by flinging into the sky houses of business, even beyond the highest towers, and giving them the name "cathedral of commerce and temple of enterprise."

The light of faith made our forefathers see in every church building the dwelling place of the Living God in His Eucharistic Presence; hence they shunned neither labor nor time nor expense; a hundred years in building meant nothing to them, to us they mean a great deal: that tracery and lace-work in stone has become a sermon, preached by un-named artists now for seven hundred and more years.

CHANT PROPAGANDA IN CAECILIA

The Editor has been repeatedly called to task for permitting in Caecilia a Gregorian Chant Propaganda without corresponding reference to the polyphone music

of the modern type. This criticism comes persistently from a dear friend who lives in a large city of Scotland. He is a most attentive and appreciative reader of Caecilia, and the Question Box is under special obligations to him. He freely contributes to the Catholic Press of his home town, strongly advocating the up-keep of polyphone choirs. A similar anxious care concerning the polyphone choirs in America has engaged his mind; he is under the impression that Caecilia does not sufficiently stress the fact that good, up-to-date Mass compositions should be patronized.

We are afraid our friend overlooks an important fact. Conditions in our country vary a great deal; in most places we are still concerned with the beginning of church music reform, and the foundation of that beginning lies in the sacred chant; polyphone or part-music must rest on the basis of sound chant tradition.

THE DILLY-DALLYING POLICY

There have been communities in which the enthusiastic love of the chant never could strike root. What was the matter? There had been a secret attachment to the over-sweet music of former days. It may have been from want of insight or from lack of backbone that the superiors yielded to those who had charge of the music. This reprehensible loitering attitude had been severely censured in the Papal Letter to the Cardinal Vicar of Rome (December 8th, 1903.)

"Even a little reflection (the Holy Father says) on the end for which art is admitted to the service of public worship, and on the supreme fitness of offering to the Lord only things in themselves good, and where

possible, excellent, will at once serve to show that the prescriptions of the Church regarding sacred music are but the immediate application of those two principles. When the clergy and choirmasters are penetrated with them, good sacred music flourishes spontaneously, as has been constantly observed; when on the contrary those principles are neglected, neither prayers, admonitions, severe and repeated orders nor threats of canonical penalties suffice to effect any change; for passion and when not passion a shameful and inexcusable ignorance always finds a means of eluding the will of the Church, and continuing for years in the same reprehensible way.

"You, Lord Cardinal, will be good enough to provide a remedy for this also with solicitude, by insisting especially that Gregorian Chant according to the Council of Trent and of innumerable other councils, provincial and diocesan, in all parts of the world, be studied with particular diligence, and be, as a rule, preferred in the public and private functions of the institute."

PSYCHOLOGICAL MEMORANDUM

Dr. Franz Witt used to say: "Wherever Mozart's church music has captivated the hearts, Gregorian music will be shelved, and wherever the sacred chant flourishes, Mozart is placed on the shelf." (By Mozart he meant the entire output of worldly church music.)

Why cannot the two go together? Because they are exclusive of each other: the one is sentimental and playful, the other austere and sacrificial; the one delights the senses, the other uplifts the spirit; the one is for the world, the other for the Church.

Remember the twins Esau and Jacob, so strongly contrasted in body and character; the one hairy, roaming, a free-lance, the other gentle and home-loving; the one wasteful of the patriarchal blessing, the other highly appreciative; the one called "profane", the other "blessed".

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NEWS ITEMS

CHOIR SINGER, MOTHER OF FIVE, IN OPERA DEBUT

A news account from Washington, D. C., in November, 1938, reviewed the professional debut of Maria Conway Coffey, in the role of Gilda in "Rigoletto" with the National Opera Company.

Mrs. Coffey, mother of five children, ranging from one to nine years in age, was previously soprano soloist in Sacred Heart Church, Washington, and went into opera by way of the concert stage.

The news account reveals Mrs. Coffey's affection for church choir work, and her tribute to the parish choir for its first encouragement of her talents.

PARIS ORGANIST 50 YEARS AT ONE CHURCH

Mr. Armand Vivet, of St. Augustine's Church, Paris, became organist in 1888, thus observing his fiftieth anniversary at St. Augustine's last year. Previous to that, however, at the age of eleven, he had been organist at St. Godart, at St. Maclou, Rouen, and as a child of eleven, at the Chapter's Mass at the Cathedral of Rouen.

Mr. Vivet became a disciple of the late Alexandre Guilmant at St. Augustine's Church, Paris, becoming co-organist there in the latter years of Guilmant's tenure, and eventually he became Guilmant's successor.

M. GASTOUEE HONORED IN FRANCE

The French Legion of Honor has enrolled M. Amadee Gastouee, noted chant scholar, in its ranks. In 1938, this distinction was accorded to M. Gastouee, President of the French Society of Musicology, whose learned works on music are known throughout the world by music scholars.

BOSTON SEMINARY CHOIR PROGRAMS

DECEMBER 4, 1938

Blessed Sacrament Hymn Cardinal O'Connell
Domine Salvum Fac F. J. McDonough
Jesu Dulcis B. Kothe
Rorate Coeli Gregorian
Tantum Ergo Iguoto

DECEMBER 11, 1938

Prayer for Perfect Life Cardinal O'Connell
Laudate Dominum Fr. Walter
Pie Pelicane Grumpeltzheimer
Ave Maria Jos. Beltjens
Tantum Ergo Gregorian

FIFTIETH ANNIVERSARY OF PATRONAL SAINT OF ST. FRANCIS XAVIER CHURCH.

Archbishop Glennon, of St. Louis, presided at the Solemn Jubilee Mass on December third, at St. Francis Xavier Church, St. Louis, Missouri, in honor of the fiftieth anniversary of the College Church.

The new College Church choir sang Perosi's Mass for three male voices, under the direction of Professor Patrick W. Gainer, and Rev. John Mix, C. R. The organist was Professor Julius F. TerVeen.

ST. LOUIS CATHEDRAL CHOIR CHANTS SUNDAY MASSES

Under the direction of William T. Diebels, the St. Louis, Mo., Cathedral Choir of 25 men and 48 boys, renders the music portion of the Masses in Gregorian at the Sunday services.

SHEBOYGAN ORGANIST HONORED

Professor Joseph S. Feustel, for 35 years organist at St. Peter Clavers Church, Sheboygan, Wisconsin, was honored at a testimonial dinner held in his honor early in December.

Professor Feustel is active in the direction of parish musical activities during the current year, and he received special praise from the Rev. C. J. Hausner, who acted as toastmaster at the banquet.

MILWAUKEE CHOIR ADOPTS BIGGS' MASS

The well-known choir of St. Boniface's Church, Milwaukee, Wisconsin, directed by Professor Max Fichtner, has adopted the "Mass of St. Anthony", by Richard Keys Biggs, for use during 1939 services.

DETROIT CHOIR WINS AWARD

The Holy Rosary Academy of Detroit recently received six large reproductions of fine drawings and woodcuts of famous American composers because of its high standing among the musical institutions of Michigan.

They were presented by the American Society of Composers, Authors and Publishers.

SHEEP IN WOLVES' CLOTHING

C. RICHARD GINDER, M. A., F. A. G. O.
Sulpician Seminary, Washington, D. C.

WE sometimes hear children bickering among themselves. One will say — "I know it's true!" — "How?" — another will ask. "Well," the first will reply, — "just because. I know it because I know it."

The statement has added precisely nothing to our stock of knowledge.

And that is how we too often feel after singing some of these little motets which have boomed so prodigiously ever since the *Motu Proprio* first appeared. Most of them are three-part, and the writing is meticulously correct — in the contrapuntal style. The voices enter, one after another, in imitation (but only for three measures!) — there is a giddy whirl of suspensions and retardations, a plethora of delayed resolutions and, before we know it, we are blatting the Amen on a glorious triad — the inevitable rallying point of all the wandering voices. But what was the aesthetic content of the motet? — it was an emotional void.

We must confess that we were sickening of this greasy style with its repetitious clichés, so we went to the *Motu Proprio* for advice on the matter. And a more sane document was never written!

"The more closely a composition for church approaches in its movement, inspiration, and savor, to the Gregorian form, the more sacred and liturgical it becomes."

Now, the charm of plainchant will not allow itself to be pinioned by implements so clumsy as words: "movement" — "inspiration" — "savor" — "Gregorian form" — these are but gropings toward the intangible. The Holy Father never meant us to abandon time-signatures, to delete our bars, and to distinguish only between long and short notes. No — plainchant is a closed book; it is an art whose creative phase has developed into the exclusively interpretative.

What, then, did the Holy Father mean? Simply this: that our music must create the very impression made by plainchant; it must savor of incense and prayer; it must lead to God. The music, then, is to be judged not entirely by objective standards. Its effect on the auditor must likewise be considered.

Further, Pope Pius mentioned Palestrina and went on to commend the classic polyphony of the Roman school. But he could hardly have wanted us to compose like them — that would be morally impossible! — and *Nemo ad impossibile tenetur!* Palestrina represented the culmination of fifteen centuries; and the classic writers shared an art which has been lost — swallowed up as the price of homophony.

Strict counterpoint, according to its teachers, embodies the "rules" followed by the classicists. But that is nonsense! Palestrina learned no formal body of rules; he was governed entirely by vocal aptitudes and his own infallible good taste. Nothing is more absurd than the bewilderment of the English theorists — so stilted and pedantic — before the fact that Fuchs and Cherubini, with equal authority, often pronounce *sic et non* respectively on the same rule. Besides, after memorizing the rules, one inevitably runs across "exceptions" in the pages of the masters themselves.

Since the art of classic polyphony has vanished, it follows that the Holy Father could not have been recommending that we create watery imitations of these precious works. Hardly that! A closer inspection of the text will demonstrate that our Holy Father was urging the revival of the works themselves; he was not holding them up as objective models for imitations. We can only hope to reproduce by a Twentieth Century art the devotional effects caused by Palestrina and his colleagues with their Sixteenth Century resources.

The aesthetic implications are vast, but they can be totalled approximately in the old saw, — *Tempora mutantur et nos mutantur in illis* — i. e., we change with the times. What was effective in the Sixteenth Century leaves us cold in the Twentieth. We have had four centuries of listening to those things and we have become immune; a more or less vulgar illustration would be the necessity of changing one's brand of cigarettes from time to time. *Assueta vilescunt.* We must look to the effect, then seek proper means. No one can presume to say that a certain style is bound to produce devotion as mechanically as the flick of a switch in turning on a radio. That is to go to an extreme; that

is to apotheosize the means at the expense of the end.

Olin Downes discusses the problem in a similar connection — “the mutability of music,” he calls it, “its susceptibility to change, its absolute requirement of living interpretation . . . The spirit of an age passes with it. The music which is the emanation of that spirit and which has not a complete armor against the passing of time and mutations of thought, may retire slowly or quickly from the scene, only because there are not at hand the individualities to strike fire from the rock, and restore the necessary vitality to a real masterpiece.”

One more illustration. Albert Schweitzer has recorded several of Bach's organ works; after long study, he was able to play them precisely as Bach probably played them. Perhaps you have heard these records. They are conspicuously dull — slow — tedious — as uninspiring as a dish of spinach. Why? — because the tempo of life has been accelerated. We live at higher nervous tension; we have discarded the horse for the automobile, and the stage-coach for the airplane. Advances have been made in organ-building. The virtuoso of today has incredible tonal resources at his finger-tips — all of which Bach would have used in his own day, had it been possible.

That the Holy Father did not mean to bracket our imagination by archaic forms is evident from the freedom he leaves us in his discussion of the universality of music: “. . . While every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.”

Voilà — the Magna Charta of our national art in church music! We may write music which will appeal to the Americans — even if it does leave the German and Italian unimpressed — **positis ponendis**, of course.

But the words of the Holy Father have often been lamentably misconstrued and we have, in the meantime, suffered hours of anguished boredom while well-meaning choirs sang stuff ground out by tonesmiths

in the fond belief that this spurious hack-work was in the style of classic polyphony. In fact, some of these persons — in apparent good faith — carried the idea to the absurd by doubling the time value of the notes they used consistently, making eighth notes into quarter notes, quarter notes into halves, etc. Perhaps they fancied this made their music sound archaic!

One must be careful of this more fashionable style. It says things so unctiously that it is not until later that one realizes what a minimum the music has actually contributed in the way of devotional stimulus. Some may plead that it is rightly so, — that music is not to distract the faithful. Well-chosen music, done in good taste, is distracting only in that it raises the heart to God (not to the choir!) — and the more it succeeds in this, the better it fulfills its purpose. We do not, of course, want our music to create the emotional tension of the revival tent, but we disavow with equal fervor the coldness of the Scotch Presbyterian conventicles. We stand somewhere in the middle, reproving complete subjectivism together with exaggerated objectivism in church music.

And while the world has been fussing with these pseudo-prophets, with these sheep in wolves' clothing, the Cecilians — with their straightforward style and invigorating masculinity — have almost become a persecuted race. One feels that one must apologize for putting Gruber or Stehle into rehearsal — and why? — who dares look down his nose at Gruber? — just because he delivers his message without benefit of all that maddening claptrap, accumulated by generations of pedantic mossbacks? Wiltberger—Singenberger—Witt — each of them had more imagination in his beard than these people have in their collective souls! These other people — the hack-writers — awe us at first by their vortices of contrapuntal gimcracks, but we have only to take a second look to detect the trite harmonies lurking beneath the gingerbread and the tedious melodies expressed with so much stuttering.

Away with this lethargical conventionalism! We want ideas, clearly expressed. The same ideas have been ground out too often in our music. They no longer impress us. Let us get to the point. Let us look **first** to the content, and then to the form!

Musical Settings of the Stabat Mater

by

CYR DE BRANT

Author
 X
 1228-1306
 THE Stabat Mater and the Dies Irae take highest rank among the mediaeval poems included in the Church liturgy of today. One writer speaks of the Stabat Mater as the "Queen of Sequences", a title which fittingly gives the reason for its coveted place in the affections of the religious world. The hymn brings a point of departure in the liturgical Sequences since it is the only one which refers to the Blessed Mother and is used in the offices of any of her feasts. Some authorities mention Innocent III, and others Jacopone da Todi as the most likely author among the many claimants but there is little conclusive evidence in favor of either of them. The identification of the author while still in doubt is in fact a secondary matter but the absence of the poem would leave a gap that could not be filled by any of the treasures of our abundant liturgical heritage.

Spread
 X
 The poem passed from monastery to monastery and from them to the laity. Strangely enough it was the use of the poem by the heretical Flagellants and Albati which tended further to augment its popularity. Georgius Stella, who was the Chancellor in Genoa, is the authority who mentions its singing by the Flagellants in 1388, and there is evidence of a similar practice by the Albati in their nine day processions as early as 1399. After the period of the Protestant Revolt there seems to be no lack of interest in the poem among the Protestant sects although its use in their services was restricted because of its reference to the Virgin Mary.

X
 Feasts in honor of the Compassion of the Blessed Virgin were gradually established in southern Europe by 1600 and in France shortly after that date. By 1674 the feast was observed throughout the German Empire, and in 1727 the observance of the Feast of the Seven Dolors was made universal by Benedict XIII for the Friday after Passion Sunday.

X
 With the spread of the feast, offices and hymns in various quarters were gradually

multiplied. The Stabat Mater held a revered place among them if one is to gauge by its many appearances in the continental missals. Today it is customary to include the hymn in the devotion of the Way of the Cross in which it is used in either Latin or English. Of the numerous English translations, that of Caswall is the most widely accepted of the sixty or more that have been published.

One of the signs of the revered place the hymn has held in the minds of the various composers is the frequency with which it appears in the lists of their musical writings. In figured music, compositions date from that of Josquin des Pres which, so far, is the earliest that has been found, to those of more recent date, such as the compositions of Dvorak and Zymanowski. There are several settings in the simple melodies of the Gregorian chant. That which appears in the official Vatican edition consists of ten different melodies for the twenty stanzas. Josquin des Pres' setting dates from the early days of the polyphonic era but has come down to us partly due to the introduction of movable type in the art of music printing. It is written for five voices with counterpoint so elaborate that at times it often becomes complicated. The words, which seem to have accounted for little, are placed in the polyphonic web more as an accessory than as a starting point of inspiration.

Those giants of the late 16th century, Orlando di Lasso and Palestrina, both of whom died in the year 1594, have each composed an eight-part setting towards the end of their creative periods. That of di Lasso appears at the end of a notable collection of 31 Offertories in four parts, for the feasts of the ecclesiastical year. The Stabat Mater has been evaluated as somewhat below the Offertories in quality but such an opinion detracts little from its merit as these four-part works are numbered among di Lasso's masterpieces. The dedication of the collection bears a point of interest in that the ascription is to

Musical Settings
 Gregorian
 and
 many modern
 composers.

*cf. de Lasso
 1594*

Alexander Fugger, Provost of the Freysing Cathedral. Achinger who made a setting after the turn of the century was in the service of Jacob Fugger at Augsburg, so that two of these early compositions were directly connected with this famous family.

Of all the famous compositions to be considered, that of Palestrina takes first rank. Even in comparison with his impressive Holy Week music, the *Stabat Mater* possibly ranks as the finest piece in that collection of masterpieces. The work was written a few years after that of Orlando di Lassus, probably in 1589-90, to grace the accession of Gregory XIV who unfortunately reigned but ten months and ten days. Its use was restricted to the Sistine Choir where it took its place with some of the other Holy Week masterpieces which were its exclusive property. During these sacred days preceding the Easter festival, it was heard both on Palm Sunday and Good Friday. On Palm Sunday specific directions were given for the celebrant to wait after the singing of the Offertory so that there would be sufficient time for a fitting performance. The suggestion bears some weight in view of the long ceremonies which preceded and included the singing of the sacred Passion.

While Burney is to be censured for his method of obtaining the copy of the *Stabat Mater* and other Holy Week music, yet the folio edition of 1771 in which he had them printed, would today inspire one with awe. The engraving, printing and paper of this original edition are of superb quality. The folio also included the Bai, "Miserere," a rival of the more famous Allegri composition of the same name. It was the Allegri, "Miserere," that Mozart "pilfered" the year previous. At the age of fifteen, Mozart gave a demonstration of his genius by making a copy from memory after a single hearing of the work which brought him the commendation of the Pope. Years later Mendelssohn showed his skill by duplicating the achievement.

Palestrina's *Stabat Mater* is written for eight voices and divided into seven sections which do not obstruct the flow of the music. A look at the first pages shows the use of block harmonies in greater profusion than would be expected in an essentially polyphonic period. While this is one of his major works, its simplicity of means marks it as a primary reason for

its claims to greatness. Palestrina's contemporaries viewed these harmonic movements as note against counterpoint but to him it was a method of obtaining contrast in the varied use of the voices. At the same time it is possible to conjecture that the harmonic sense, which flowered to a greater extent in the music of Monteverdi in the 17th century, was being felt before that time in the chordal effects of such leaders as di Lassus and Palestrina. In this light, the *Stabat Mater* becomes an example of a later trend and at the same time gives an inkling of what this new conception could yield.

The opening section of this eight-part motet is given in dialogue between two choirs, each using four-part harmony. The three opening major chords of A - G and F which follow each other create a tonal quality that is distinctly striking. They made a profound impression on Burney in 1771 as well as in a more modern era on Richard Wagner, whose stupendous musical effects startled the listeners of his day. Before long, the eight voices join in four-part harmony (*contristatem*) and later reach a first climax (*O quam tristis*). Here the three major chords resound again but this time in the fuller and more resonant eight-voiced chord. To obtain variety in the use of the voices, Palestrina unites (*Juxta crucem*) the first and second voices of the first choir with the first and third voices of the second group. As the other parts are added, the section culminates in a glorious flow of counterpoint in all the voices. At *Sancta Maria*, a distinctive motive of four descending notes is introduced, and appears frequently as a group during the remainder of the composition. All the while the music moves steadily forward with little or no repetition but at the closing bars (*paradisi gloria*) the vocal lines expand into a more freely developed contrapuntal coda.

In 1880 when the *Societa Musicale Romana* were organizing a program for the unveiling of a bust of Palestrina, they invited Richard Wagner who had just completed the masterly score of *Parsifal*, to compose a work for the occasion. Instead, he surprised the committee by submitting three of Palestrina's own compositions among which was the *Stabat Mater*. Wagner prepared a special edition in which were written numerous marks of expression

characteristic of a more modern style. The effects hardly served to better the performance of the work which embodies in itself its own dynamic effects which reveal their emotional surge in the flow of melody and vocal scoring. Palestrina is reputed to have composed a twelve-part setting of the Stabat Mater, but later evidence points to his pupil Anerio as the more likely composer of this work. It lacks the depth and intensity of feeling in the eight-part composition which gives one reason for doubting its authenticity.

At the end of the 16th century interest in the polyphonic style diminished and the newer tendencies portrayed by the numerous opera composers crept into church music. Counterpoint was practically abandoned, the solo voice exalted, and accompanying instruments were added to replace the color lost in the multi-voiced compositions. The use of thorough-bass further tended to break the polyphonic spirit and helped to institute a harmonic period.

From Germany, which was unaffected for the time being by these innovations, came Achinger's Stabat Mater for three voices which appeared in a collection of 1603. The style is principally chordal with some imitative effects. Agazzari, whose writings are so informative on the musical theories of the new period, writes in the conservative idiom. This is possibly due to his position as maestro di cappella in Rome, a center staunch in perserving the old tradition. In his setting for four voices of the early years after 1600, there are many imitative effects although the work relies principally on harmonic movement. Variety is achieved in the use of the voices by dividing them in a similar manner to that mentioned in Palestrina's setting. In this instance the 1st and 4th voices combine against the 2nd and 3rd which is later changed to the more usual combination of the 1st and 3rd against the 2nd and 4th. In both of these examples the composers have set but five stanzas, choosing four from the first part of the poem and concluding with the last. A later work composed by Antonio Draghi, who was Kappelmeister at the Court of Vienna, shows a leaning towards the recitative style. Evidence of the polyphonic style in this case has practically disappeared.

Future settings borrowed heavily from the current operatic style as many of the

composers wrote for the stage and the church. The Stabat Mater of Astorga, written in 1707-8 but not produced till 1752-3 in England, was so tainted. Scarlatti's setting (1723) which came towards the close of his career is no better despite his church positions in Rome and Naples and the use of a more serious style than in his operatic compositions. The work is set for two female solo voices, with the accompaniment of strings, organ and cembalo. Musically, it shows the hand of a skilled master who makes use of the newer harmonic material and modulations. Recitative is used in two sections and there are solo parts in addition to the concerted portions in the contrapuntal idiom.

Passing over those written by Colonna and Battistini we come to that of Caldara. He lived in the important musical centers and is classed with the more conservative composers of his day. His score written while he was stationed in Vienna, is for four voices and orchestra and contains several points of interest to the music student. The Scarlatti work mentioned above was scored for two violins and bass while that of Caldara uses the four-part string group which was slowly becoming the standard. Two trombones are included in the score in deference to the older church tradition. The instruments in general double the voices but there is a bass solo (*Tui nati vulnerati*) in which the trombones and the continuo form the only accompaniment. In some section is seen the growing tendency of the instruments to assume equal importance with the voices. While the vocal part makes abundant use of counterpoint, the composition presents a rather modern aspect with its free use of accidentals.

Steffani's setting was one of a set of four pieces that he sent to the Academy of Ancient Music in acknowledgement of the honorary title of President for life. This was but one of the many honors in a colorful career that took him as a diplomat to the various courts on the continent. The composition is a pretentious one for S. S. A. T. T. B., with the accompaniment of strings and organ. The music itself, ranks among the finest before Bach and Handel, yet as church music it is merely characteristic of his day. Traetta and Pergolesi as pupils of Durante could hardly be expected to produce anything in the

true church style. It is said that Pergolesi was requested by the Confraternity of San Luis di Plazzo at Naples to write a work to replace that of Scarlatti which they used on Good Friday. The new composition, like that of Scarlatti, was written for two voices with orchestral accompaniment. The charm of Pergolesi's melody helped to give it a greater popularity than that of Scarlatti. Contemporary criticism, however, was not altogether favorable, for such masters as Parde Martini and Paisello criticized the work as having been written in the comic opera style. Nevertheless it has been widely used in England and a performance of recent date was given in New York City with the Vienna Boys' Choir and the National Symphony Orchestra. The Treatta setting for four voices and orchestra reaches some of its most concertized moments in the "Sancta Maria" where, amid the polyphonic mass, appear some particularly chromatic lines and slow trills.

Later composers of the 18th century were equally interested in the poem. Handel is reputed to have made a setting but it has never been found. Haydn, the first non-Italian composer to set the poem since the early days of the 17th century, is supposed to have written his work in the fulfillment of a vow made because of his recovery from a severe illness. It was performed at Paris in 1781 in what seems to have been a kind of competition in which the settings of Pergolesi and Father Vito, a Portuguese monk, were heard. The work is partially related to the oratorio but falls into the style of the Masses. It was a harbinger of good tidings for the composer. A letter from Gros, the conductor of the Concerts Spirituel, congratulated Haydn and requested him to send other compositions which in time resulted in the publication of some of his works in Paris. Neukomm, a pupil of Michael Haydn and later of his famous brother Joseph, seems to have been of more serious intent than most of the writers of his time as he tried to revive the style of Palestrina. His numerous compositions included three settings of the Stabat Mater and a Requiem for the death of Louis XVI which brought him royal honors.

With a mere mention we must pass over the works of Boccherini, Schubert, von Winter and Raimondi, who was maestro

di cappella at St. Peter's in 1852. The latter is one of the anomalies in music history. Raimondi was a capable contrapuntist who produced three oratorios which could be sung separately or together. Later, he topped off this feat with the composition of an opera seria and an opera buffa which could be similarly sung.

This brings us to the more modern composers, Verdi, Gounod, Dvorak and Rossini. Of these, the Stabat Mater of Dvorak written when he was only thirty-five has held a place in the modern secular settings similar to that of Palestrina in the accepted idiom of the church. Rossini wrote but six parts of the original Stabat Mater, leaving the remainder to be finished by Tadolini. Later, when the work was to be published, Rossini protested and being unable to stop the project, composed the remaining portions. The first complete performance in the new form was given in Paris in 1842. It is possible to gauge of its popularity when in three months some four thousand dollars was collected for performance rights. Zymanowski has made a setting in a thoroughly modern idiom using the dissonant style. In his orchestral accompaniment, the strings are omitted and the woods, brass and percussion form the background. With all these different compositions one looks back on that of Palestrina still as the model and a fitting setting in the proper religious spirit.

The simple hymn tune which is common in many of the hymn books of our day can not be passed without a mention. A tune in which the first phrase is similar to the present melody is found in the Mainzgesangbuch of 1661 and is appended below. (A). The more common setting as we know it today seems to have come from an English source. It is found in "The Evening Office of the Church" according to the Roman Brievary, which is given in English and Latin, published in London in 1748. (B). The change in the middle section crept in at a later date. The Bristol Tune Book in the edition of 1786 and the Wesleyan Tune Book of 1777 contain this version of the tune. (C).

As incomplete as this study is of the many settings of the Stabat Mater, it is more than sufficient to show the interest of the composers in this inspiring hymn. Much has been written in praise of its ap-

(Continued on page 77)

GREGORIAN CHANT IN THE LITURGY

Digest¹ of a paper read at the Gregorian Chant Festival
of the University of Fribourg by the
REV. MARK DE MUNNYNCK, O. P.

ART is man's free creation, an element of the culture that man has added to God's creation. But, most elements of culture are progressive helps to material well-being and material pleasure; art alone seems to escape this slavery. It is the disinterested contemplation from which artistic enjoyment comes. It lifts the mind above the material; it transports man to the ideal world. It makes him human and free; it makes him a creator. For he projects his idea into nature and makes this material world reflect it in the various images that help to constitute the arts.

Among the arts music surely holds one of the chief places, if not the chief one, in any classification; for it is the only purely formal art, and is more completely the creation of the artist and more free from matter than any other, even architecture. Hence all the arts seem to keep something of music, and among them all music alone has kept the name of the Muses.

The Theater Fails

Some arts are simple, like painting. Others are composite: they make a synthesis of several arts. Richard Wagner wanted to make the theater the supreme synthesis of all arts. But is not the result too complicated? How can a man assimilate so many impressions at once? Grand opera easily becomes unreality made realistic. But it remains unreal nevertheless, for we cannot be ourselves and still live the life of Faust as completely as Goethe's tragedy demands of us. And if we attempt to make this unreality less realistic than it often is by a simplification, we reduce the synthesis or arts represented. But, perhaps, if we cannot make the unreal less realistic, we could transform the unreality into reality and bring the whole affair closer to actual life. The arts would then actually aid us on our way to our last end. But would that not simply add complication?

The Liturgy Succeeds

What the theater fails to do, the liturgy

of the Church accomplishes. There the supreme synthesis of life and art is realized. The very building takes us from our common life and by its images and symbols raises us to a higher sphere. To the architecture are added the ceremonies with all their color, literature, and poetry, and movement. But above all, the human voice is there to give warmth to the sacred words. And this inspired poetry of the liturgy belongs to real life; it lifts us above our triumphs and defeats and joins us to the greatest reality of all, to God. The priest at the altar is the instrument, the organ of the Church, of the faithful, of you. The singers are the voice that adores, thanks, and praises in the name of the people. Most other arts in the liturgy are only preparatory: they create the atmosphere for religious souls. But God desires positive elevation to himself. For most of us this is accomplished by the thoughts of our intellect and the love of our will. The singers express the thoughts, they pronounce the words in the name of the faithful, they sing them, they express life most fully. They sing the thought of the Church, and on wings of love lift our souls to God. The poetry and music of the liturgy are the wings — and they must work together and interact.

Rhythm

They work in the rhythm of Gregorian Chant. Usually rhythm is an ordering of movement in space and time. There is the physiological rhythm of breathing, of the heart-beat, of walking, which is a periodic return of more or less similar sensations. It occurs in rigorously measured music like military marches. The obstinately syncopated music of much cheap modern jazz is a perversion of physiological rhythm made for surfeited nerves! But good modern music, too, has a freer rhythm that rises above a periodic material thing to the higher field where emotions flow. But this sort of rhythm is necessarily subjective; in fact, many hearers cannot find any rhythm in it at all.

The rhythm of the senses and of the emotions may become an element of a yet

¹This digest was made by the Rev. Charles Dreisoerner, S. M., and approved by the speaker.

more noble rhythm, the progression of thought in time, intellectual rhythm. And music with intellectual rhythm gives you more than the mere enjoyment of music; it lifts you to God.

Gregorian Chant is entirely intellectual rhythm, for it is made exclusively for the words by religious souls. Years ago they used to sing **Ave verum corpus** to the adagio from Beethoven's *Pathétique*, and it was a pleasure to listen to it. But Gregorian Chant directs the pleasure of music to better prayer, and that is why Gregorian is religious song par excellence. Of course, we must not be fanatic and imagine that progress is impossible here. Yet, this process must never sacrifice the word and the thoughts to mere emotion. It must help religion to adore in spirit and in truth.

Communal Spirit

The faithful by the life of grace that animates them form a great unity that we call the Communion of Saints. For such a group worship in spirit and truth is necessarily collective and cooperative. The unison of word, melody, and thought in Gregorian Chant is an evident help to this collective spirit. Even if the faithful do not sing along at all, they do delegate the singers to express their interior life. The chant is by nature objective and collective like the liturgy itself. It symbolizes the communion of souls, it intensifies the union of the branches that the faithful are to the vine that is Christ.

Among these branches and members of Christ there are, however, many subjective differences that have also to be expressed and lifted to God. And so there is place for polyphony too.

With some of these ideas in mind, the singers will not so easily forget in the fatigue of their rehearsals the high nobility of their music. They will realize that their function is to introduce intellectual ideas into liturgical services, to help the whole Church adore in spirit and truth.

OUR MUSIC THIS MONTH

Kyrie, Sanctus and Benedictus

by Carl Bloom

These movements are from the new Choral Mass in honor of Our Lady of Sorrows, by one of New England's most talented Catholic organists. Choirs of boys

and men will like the melodic flow of this music and it may be sung by either two voices or four mixed voices. Mr. Bloom is going to be heard from as a composer of church music. He majored in music at Yale University, served as accompanist at the Pius X School for a time, and he is now at Newport, R. I., where his boy choir stands out as one of the best in the state. This portion of his first published Mass therefore deserves special attention. The Mass is purposely kept simple throughout. Boy voices are kept in mind as evidenced by the orthodox downward progressions of the Soprano part, yet the melodic lines of the other parts show an understanding of the material available in average parish adult choirs. The organ part is thoroughly musical, and the whole is "something different" for a change.

Holy Saturday Music Arr. by Cyr de Brant

This is from the Parish Choir Manual published late last spring (containing easy unison chant, psalm and recitative settings of the music for Morning services during Holy Week and on Palm Sunday.) The directions are helpful, the text clear and handy for use by any choir attempting liturgical music. This makes possible appropriate music in average parishes where limited resources are at the disposal of the choirmaster, and perhaps the Parish Choir Manual is destined to become one of those "must" collections on every choirmaster's list for adoption, because it is really practical.

Regina Coeli

by Father Koenen

"Something simple, effective and appropriate". Music for the Easter season must be in accordance with these words of description sent out by choirmasters each year. There isn't much time to get all the music needed, prepared on time for use, hence Father Koenen's setting of the "Regina Coeli" is presented this month to remind readers that it is still available. For two voices.

Te Decet Laus; Te Laudamus Domine; and The Divine Praises by Achille P. Bragers

Bragers' new Chant Motet Book will certainly be listed as one of the outstanding publications of the year 1939, and a fitting sequel to his now famous "Kyriale". The two chants and the original setting of the Divine Praises are from this new book. The smooth flow of the Divine Praises and the modal style of the melody, will soon get the congregation "in the mood" for more Gregorian.

Inscribed to the Rev. Edward A. Higney

Choral Mass

In honor of Our Lady of Sorrows

C. G. L. BLOOM

Kyrie

SOP. *Andante*

ALTO *p* Ky - ri - e e - le - i - son. *mf* Ky - ri - e e - le - i -

TENOR (ad lib.) *p* Ky - ri - e e - le - i - son. *mf* Ky - ri - e e - le - i -

BASS (ad lib.) *p* Ky - ri - e e - le - i - son. *mf* Ky - ri - e e - le - i -

Andante

ORGAN *p*

son. *p* Ky - ri - e e - le - - - i - son. *rall. pp*

son. *p* Ky - ri - e e - le - - - i - son. *rall. pp*

son. *p* Ky - ri - e e - le - - - i - son. *rall. pp*

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In The Cecelia (February 1939)

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Piu Mosso

Chri - ste e - le - i - son, e - le - i - son. Chri - ste e - le - i - son, e -

Chri - ste e - le - i - son, e - le - i - son. Chri - ste e - le - i - son, e -

Piu Mosso

le - - i - son. Chri - - ste e - le - i - son. *rit. Repeat "Kyrie"*

le - - i - son. Chri - - ste e - le - i - son. *rit.*

rit.

Repeat "Kyrie"

Sanctus

Lento Moderato

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

Lento Moderato

San - - - ctus Do - mi - nus De - us Sa - ba - oth

San - - - ctus Do - mi - nus De - us Sa - ba - oth

Much faster

Musical score for the first system, featuring vocal lines and piano accompaniment. The tempo is marked "Much faster". The key signature is one sharp (F#). The first vocal line (Soprano) starts with a *mf* dynamic and includes the lyrics "Ple - ni sunt coe - li et ter - - ra, Ple - ni sunt". The piano accompaniment also begins with *mf*. The system concludes with a *f* dynamic marking.

Much faster

Musical score for the second system, featuring piano accompaniment. The tempo is marked "Much faster". The key signature is one sharp (F#). The piano accompaniment begins with a *mf* dynamic. The system concludes with a *f* dynamic marking.

Musical score for the third system, featuring vocal lines and piano accompaniment. The tempo is marked "Much faster". The key signature is one sharp (F#). The first vocal line (Soprano) starts with a *ff* dynamic and includes the lyrics "coe - li et ter - - ra glo - ri - a tu - - a.". The piano accompaniment also begins with a *ff* dynamic. The system concludes with a *ff* dynamic marking.

Musical score for the fourth system, featuring piano accompaniment. The tempo is marked "Much faster". The key signature is one sharp (F#). The piano accompaniment begins with a *ff* dynamic. The system concludes with a *ff* dynamic marking.

Allegro

Ho - san - na in ex - cel - - sis Ho - san - na in ex -

Ho - san - na in ex - cel - - sis Ho - san - na in ex -

Detailed description: This block contains the first system of vocal staves. It features four staves: two treble clefs and two bass clefs. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro'. The lyrics are 'Ho - san - na in ex - cel - - sis Ho - san - na in ex -' on the first two staves and 'Ho - san - na in ex - cel - - sis Ho - san - na in ex -' on the next two. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

Allegro

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef and a bass clef. The music is in G major and 4/4 time. The tempo is marked 'Allegro'. The piano part provides harmonic support for the vocal lines, featuring chords and moving lines in both hands.

cel - - sis Ho - san - na in ex - cel - - sis. *rit.* *Fine*

cel - - sis Ho - san - na in ex - cel - - sis. *rit.*

cel - - sis Ho - san - na in ex - cel - - sis. *rit.*

Detailed description: This block contains the second system of vocal staves. It features four staves: two treble clefs and two bass clefs. The lyrics are 'cel - - sis Ho - san - na in ex - cel - - sis.' on the first two staves and 'cel - - sis Ho - san - na in ex - cel - - sis.' on the next two. The tempo is marked 'Allegro', and the system concludes with a 'rit.' (ritardando) and 'Fine' marking. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef and a bass clef. The music is in G major and 4/4 time. The tempo is marked 'Allegro', and the system concludes with a 'rit.' (ritardando) and 'Fine' marking. The piano part provides harmonic support for the vocal lines, featuring chords and moving lines in both hands.

Fine

Benedictus

SOPRANOS & ALTOS

Lento espressivo

Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni

p

Detailed description: This block contains the first system of the musical score. It features a vocal line for Sopranos and Altos and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It begins with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and accidentals.

QUARTET (ad libitum)

Repeat "Hosanna" on Page 17

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

p *rit.* *pp*

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

p *rit.* *pp*

p *rit.* *pp*

p *rit.* *pp*

Detailed description: This block contains the second system of the musical score, which is a quartet part. It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. Each vocal staff has the lyrics "Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni." and is marked with a piano (*p*) dynamic, a ritardando (*rit.*) marking, and a pianissimo (*pp*) dynamic. The piano accompaniment is written in a grand staff and mirrors the dynamics and markings of the vocal parts. The system concludes with a repeat sign and the instruction "Repeat 'Hosanna' on Page 17".

Repeat "Hosanna" on Page 17

HOLY SATURDAY

When the Procession enters the Church.

DEACON or CELEBRANT: CHOIR

During the Prophecies the *Choir* sings the "Levate" if there is no Deacon and Sub-Deacon.

Lumen Chri-sti. De-o gra-ti-as.

O-re-mus Fle-cta-mus ger-nu-a.

Le-va-te.

Blessing of the Baptismal Font

During the Procession to the Font the *Choir* sings:

1. Si-cut cer-vus de-si-de-rat ad fon-tes a-quá-rum: * ita de-si-de-rat ani-ma mea ad te De-us.

2. Sit-iv-it á-ni-ma mea ad Deum vi-vum: * quan-do vé-niam et appa-re-bo ante fá-ciem De-i me-i?

3. Fue-runt mi-hi lá-cri-mæ me-æ pa-nes die ac noc-te: * dum dí-cit-ur mi-hi per sí-ngulos dí-es: Ubi est De-us tu-us?

V. Dominus vobiscum. *R.* Et cum spiritu tuo. *Oremus.* Omnipotens sempiterne Deus.

V. Dominus vobiscum. *R.* Et cum spiritu tuo. *Oremus.* Omnipotens sempiterne Deus?

The Preface is sung on the ferial tone
Responses *p* Palm Sunday about p.2 or 3

After the Blessing of the Baptismal Font the Celebrant and the Ministers prostrate themselves before the altar. The *Choir* sings the Litany of the Saints.

Each invocation is repeated by a second group.

Litany of the Saints

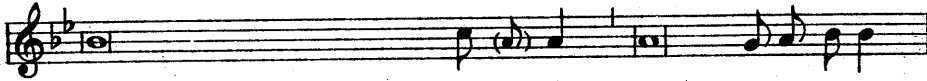
Ky-rie elé i-son. ij Chri-ste elé-i-son. ij Ky-rie elé-i-son. ij

Chri-ste au-di-nos. ij Chri-ste ex-au-di-nos. ij

(Repeat all the invocations)



Pater de caelis	De - us,	
Fili, Redemptor mundi	De - us,	mise - ré-re no-bis.
Spiritus Sancte	De - us,	
Sancta Trinitas, unus	De - us,	
Sancta Ma - - - - -	ri - a,	
Sancta Dei	Gé-ni-trix,	
Sancta Virgo	Vir-gi-num,	o - ra pro no-bis.
Sancte	Mi-cha-el,	
Sancte	Gá-bri-el,	
Sancte	Rá-pha-el,	
Omnes Sancti Angeli et Ar - -	chán-ge-li,	orá - te pro no-bis.
Omnes Sancti beatórum Spirituum	ór-di-nes,	
Sancte Joánnes Bap - - - -	ti - sta,	o - ra pro no-bis.
Sancte	Jo - seph,	
Omnes Sancti Patriárchae et Pro -	phe - tae,	orá - te pro no-bis.
Sancte	Pe - tre,	
Sancte	Pau - le,	o - ra pro no-bis.
Sancte An - - - - -	dré - a,	
Sancte Jo - - - - -	án - nes,	
Omnes Sancti Apóstoli et Evange -	lí - stae,	orá - te pro no-bis.
Omnes Sancti Discípuli	Dó-mi-ni,	
Sancte	Sté-pha-ne,	
Sancte Lau - - - - -	rén - ti,	o - ra pro no-bis.
Sancte Vin - - - - -	cén - ti,	
Omnes Sancti	Már-ty-res,	orá - te pro no-bis.
Sancte Sil - - - - -	vé - ster,	
Sancte Gre - - - - -	gó - ri,	o - ra pro no-bis.
Sancte Augu - - - - -	sti - ne,	
Omnes Sancti Pontífices et Confes -	só - res,	orá - te pro no-bis.
Omnes Sancti Do - - - - -	ctó - res,	



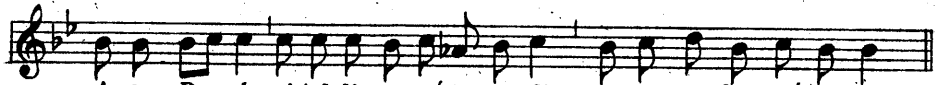
Sancte An	- - - - -	tó - ni,	}	o - ra pro no-bis.
Sancte Bene	- - - - -	dí - cte,		
Sancte Do	- - - - -	mi - ni - ce,		
Sancte Fran	- - - - -	ci - sce,	}	orá - te pro no-bis.
Omnes Sancti Sacerdotes et Le	- - - - -	ví - tae,		
Omnes Sancti Mónachi et Ere	- - - - -	mí - tae,		
Sancta Maria Magda	- - - - -	le - na,	}	o - ra pro no-bis.
Sancta	A - gnes,		
Sancta Cae	- - - - -	ci - li - a,		
Sancta	Á - ga - tha,	}	orá - te pro no-bis.
Sancta Ana	- - - - -	stá - si - a,		
Omnes Sanctae Virgines et	Ví - du - ae,		
Omnes Sancti et Sanctae	De - i,		intercédi-te pro no-bis.



Propí	- - - - -	ti - us e - sto,	par - ce no-bis, Dó - mi - ne.	
Propí	- - - - -	ti - us e - sto,	ex - áu - di nos, Dó - mi - ne.	
Ab	o - mni ma - lo,	}	
Ab o	- - - - -	mni pec - cá - to,		
A mor	- - - - -	te per - pé - tu - a,		
Per mystérium sanctae incarnati	- - - - -	ó - nis tu - ae,		
Per ad	- - - - -	vén - tum tu - am,		
Per nativi	- - - - -	tá - tem tu - am,		
Per baptismum et sanctum jeju	- - - - -	ní - um tu - um,		Íf - be - ra nos, Dó - mi - ne.
Per crucem et passi	- - - - -	ó - nem tu - am,		
Per mortem et sepul	- - - - -	tú - ram tu - am,		
Per sanctam resurrecti	- - - - -	ó - nem tu - am,		
Per admirábilem ascensi	- - - - -	ó - nem tu - am,		
Per advéntum Spiritus San	- - - - -	cti Pa - rá - cli - ti,		
In di	- - - - -	o ju - dí - ci - i,		



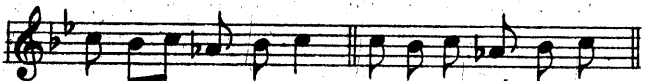
Pec - - - - - ca - tó - res,
 Ut no - - - - - bis par - cas,
 Ut Ecclésiám tuam sanctam † régere et
 conserváre di - gné - ris,
 Ut Dóminum Apostólicum et omnes ec -
 clesiasticós ordines † in sancta relig -
 ióne conserváre di - gné - ris,
 Ut infícos sanctae Ecclésiæ húmiliáre di - gné - ris,
 Ut regibus et princípibus christiánis †
 pacem et veram concórdiam donáre di - gné - ris, } té ro - ga - mus au - di - nos.
 Ut nos metípsos in tuo sancto servíto †
 confortáre et conserváre di - gné - ris,
 Ut ómnibus benefactóribus nostris
 sempitérna bona re - tri - bu - as,
 Ut fructus terrae dare et consváre di - gné - ris,
 Ut ómnibus fidélibus defúctis ré -
 quiem aetérnam donáre di - gné - ris,
 Ut nos exaudire . . . di - gné - ris,



A - gnus De - i, qui tol - lis pec - cá - ta mun - di, par - ce no - bis Dó - mi - ne. ij
 Agnus De - i, qui tol - lis pec - cá - ta mun - di, ex - au - di nos Dó - mi - ne. ij



A - gnus De - i, qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis. ij



Chri - ste au - di - nos. ij Chri - ste ex - au - di - nos. ij

Antiphona: Regina coeli.

F. Køenen.

I. 

II. 

Org. 







al - le - lú - ja, al

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

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The music is in a major key and 4/4 time. The piano part features a steady bass line and chords in the right hand.

le - lú - ja, al - le - lú ja, re - sur - ré - xit,

le - lú - ja, al - le - lú - - - ja,

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The music is in a major key and 4/4 time. The piano part features a steady bass line and chords in the right hand.

mf
si - cut di - xit, al - le - lu - - - ja, al - le - - lú - -

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

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs. The music is in a major key and 4/4 time. The piano part features a steady bass line and chords in the right hand.

ja, al - le - lú - ja! O - ra pro -

ja, al - le - lú - ja, al - le - lú - ja! O - ra pro no - bis,

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'ja, al - le - lú - ja! O - ra pro -' on the first line and 'ja, al - le - lú - ja, al - le - lú - ja! O - ra pro no - bis,' on the second. The third staff is the piano accompaniment, featuring chords and moving lines in both hands.

no - bis, o - ra pro no - bis, De - - - um, al - - le - lú - -

o - ra pro no - bis, De - - - - um, al - - le - lú - -

The second system consists of three staves. The top two staves are vocal lines with lyrics 'no - bis, o - ra pro no - bis, De - - - um, al - - le - lú - -' on the first line and 'o - ra pro no - bis, De - - - - um, al - - le - lú - -' on the second. The piano accompaniment (third staff) continues with chords and moving lines. Dynamic markings 'mf' are present above the vocal lines.

ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja!

ja, al - le - lú - - - ja, al - le - lú - - - ja, al - - le - lú - ja!

The third system consists of three staves. The top two staves are vocal lines with lyrics 'ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja!' on the first line and 'ja, al - le - lú - - - ja, al - le - lú - - - ja, al - - le - lú - ja!' on the second. The piano accompaniment (third staff) continues with chords and moving lines.

Te Decet Laus

Mode 1

Harmonized by Achille P. Bragers

Te — dé-cet laus, — * te dé-cet hým-nus, tí-bi gló-ri-a Dé-o Pá-

tri et Fi-li-o cum Sán-cto Spí-ri-tu — in sae-cu-la sae-

cu-lo-rum. A — — — — — men.

Te Laudamus Dómine Omnípotens

Transitorium

Mode 7

Harmonized by Achille P. Bragers

Te lau-dá-mus Dó-mi-ne om-ní-po-tens — qui sé-des sú-per

Ché-ru-bim et Sé-ra-phim quem be-ne-dí-cunt An-ge-li Ar-chán-ge-li —

et lau-dant Pro-phé-tae et A-pó-sto-li.

Te lau-dá-mus, Do-mí-ne o-ran-do

quí ve-ní-ti pec-cá-ta sol-ven-do. Te de-pre-cá-mur má-gnum

Re-dem-ptó-rem quem Pá-ter mi-sit ó-vi-um pas-tó-rem.

Tu es-Chrí-stus Dó-mi-nus Sal-vá-tor qui

de Ma-rí-a Vír-gi-ne es Ná-tus Hunc sá-cro sán-ctum cæ-li-um su-mén-tes

ab om-ni cúl-pa lí-be-ra nos sem-per.

The Divine Praises

(Gregorian Style)

ACHILLE BRAGERS

Bless-ed be God. Bless-ed be His ho - ly Name. Bless-ed be Je - sus Christ, true God

and true man. Bless-ed be the Name of Je - sus. Bless-ed be His most Sa - cred Heart.

Bless-ed be Je - sus in the most Ho - ly Sa - cra - ment of the Al - tar. Bless-ed be the

great Moth - er of God, Ma - ry most ho - ly. Bless-ed be her ho - ly and Im - ma - cu - late

Con - cep - tion. Bless-ed be the name of Ma - ry, Vir - gin and Moth - er. Bless-ed be

(*slower*)

St. Jo - seph, her most chaste spouse. Bless-ed be God in His An - gels and in His Saints.



Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

DOM GREGORY HUGLE, O. S. B.

"What legislation is there concerning the singing of the Divine Praises (Blessed be God) after Benediction?"

A. — "Where the custom of reciting the Divine Praises after Benediction has been introduced, the Priest descending either to the top step or to the lowest step, kneels and without any further reverence recites these prayers which are repeated by the people in the vernacular." **Decree 4179 of the Sacred Congregation of Rites.**

From this decree it is evident that the Divine Praises have never been officially prescribed for the whole world, but have been left free to the willful adoption by individual dioceses or churches.

Being an act of reparation for profane language, this prayer should be given out by the Priest and repeated by the people in the vernacular. True, the Divine Praises have been repeatedly set to music, and are actually sung in many places. Our contention is that they should be sung only occasionally, in order to preserve the character of a corporate act of reparation for blasphemy and profane language.

"It has been suggested to me that the Ecce Sacerdos should be sung also when the Bishop leaves the Church. Is this correct? The children sang the Adeste Fideles when His Excellency left the Cathedral on Christmas morning."

A. — The *Ecce Sacerdos* is the official greeting when the Bishop enters the Cathedral; when he goes out, the organ is to play in festive manner. It is likewise appropriate to sing a recessional hymn; a great variety for such occasions has been pointed out in the St. Gregory Hymnal.

"Just what to sing when the Bishop leaves the Cathedral on Palm Sunday has

occupied my mind a good bit. But even more so I am in the dark concerning processional and recessional on Holy Thursday and Good Friday."

A. — On Palm Sunday, the children might sing the English version of "*Gloria, laus, et honor*", which forms part of the Palm Sunday liturgy, and which is found in the St. Gregory Hymnal.

Holy Thursday and Good Friday are days of sublime mourning. All strains of festivity are to be omitted at the coming and going of the Bishop.

"Which chant mass ought to be sung on Holy Thursday?"

A. — According to the Vatican edition of the Holy Week Book, Mass. No. 4 and Credo No. 1 should be selected.

The same Mass ought to be sung on the Vigil of Christmas, on the Feast of the Holy Innocent Martyrs, and on the second day of Forty Hours' Devotion; for this purpose the *Benedicamus* melody has been added at the end of the Mass.

"What requirements, if any, are necessary for broadcasting liturgical services over the radio? Should a complete program of music be submitted to the Bishop for approval?"

A. — The first thing required will be to get in touch with the Bishop, when there is any intention of broadcasting liturgical services over the radio. Time was when Rome had forbidden to broadcast liturgical services, but evidently this prohibition has been modified. The question of approval of the program will depend on the regulations adopted by the diocese.

"What about printing programs of liturgical music in the newspapers? What is the best way to follow?"

A. — In some places all programs must

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

be submitted for the approval by the Diocesan Commission; accordingly you will have to find out what custom prevails in your diocese. It has been regretted that so much publicity is given to the names of soloists. Let credit be given to the well-selected music and to the choir as a whole.

"What is polyphonic singing? Is harmony always connected with this style of music, or may it be done also in unison? Once I heard a choir sing the Magnificat and a single voice rendered the even verses in a different setting from the chant; would such singing be polyphonic?"

A. — Polyphonic singing always implies two or more independently treated voices. When a single voice, or a body of voices in unison, render a varied melody between the Psalm verses, we have what is called "falso bordone" ("Faux Bourdon") in unison.

"May a setting of Requiem aeternam or similar prayer for the Dead be sung after the Benedictus of a Requiem High Mass?"

A. — After the Benedictus, according to the spirit of sacred liturgy, it would not be appropriate to sing a prayer for the Dead, since all our attention should be centered upon the adoration of the Blessed Sacrament.

"How can one know just when to begin the singing of the Gradual?"

A. — The Gradual is to be intoned after the Celebrant has sung or read the Epistle. In the event that the priest's voice is inaudible, you may start while he is still reading the Epistle.

"How much of the Common of the Mass may be sung at a Low Mass?"

A. — Ordinarily the Kyrie, Sanctus, Benedictus, and Agnus Dei may be sung. The Gloria also may be sung; a Roman decision states that in this case the intonation "Gloria in excelsis Deo" is sung by the choir.

"Does that depend upon the Celebrant, or is there any rule about it?"

A. — It will be sufficient to have a general understanding with the Priest; there is no rule about it; it lies with the choir director to select hymns or parts of the Ordinary.

"At a Requiem Low Mass, may hymns be sung in honor of the Saints?"

A. — It is not considered appropriate to sing festive hymns during Requiem

Masses. In the St. Gregory Hymnal, we find five English and three Latin hymns for the Poor Souls. It would seem that hymns in honor of Christ's Passion and Death would always be appropriate. Also the *Stabat Mater* and the ancient responsory "*Media vita in morte sumus.*"

"Is it liturgical to play the organ during the distribution of Holy Communion?"

A. — On days when the festive playing of the organ is allowed, it is permissible to play the organ at that time, provided there is a decent organist and a decent instrument. The playing should be refined, artistic, elevating — not common - place or vulgar. During a Requiem Mass, or a Purple Mass in Advent and Lent, on Vigils and Ember - Days, the solo - playing of the organ is forbidden by Church - Law.

"Are the pauses at the full bar and at the double bar of equal duration? How many counts would you allow them?"

A. — Broadly speaking the pauses at the full bar and at the double bar are of equal duration, viz. the length of two counts; this will apply to Kyrie, Gloria, and Credo, where the double bars imply a change between chanters and chorus. But whenever the double bar marks the end of a piece, a decided ritardando is required to impart the impression of finality.

"In rendering the Proper, how many counts are allowed at the asterisk, or should the choir continue at once after the chanters have intoned the melody?"

A. — It depends altogether on the nature of the text whether a slight pause can be permitted after the intonation by the chanters. When the words are closely connected, as in the following instances: *In medio* Ecclesiae; Dilexisti* justitiam*, the choir should continue at once. When the words of the intonation form a phrase by themselves, e. g., *Populus Sion,* Hodie scietis**, a pause of one beat is permissible. There are very few intonations of the latter kind. The Vatican chant books have paid special attention to this delicate point of correct phrasing.

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1939 CAECILIA*

THINGS YOU SHOULD KNOW— “HOURS” OF THE DIVINE OFFICE

by
MARIE SHIELDS HALVEY
in the Catholic News, N. Y.

THE DIVINE OFFICE as recited each day is divided into seven parts called the “Hours”. The first “Hour” includes Matins and Lauds; Prime, Terce, Sext, None, Vespers and Compline follow in the order given. While all these “Hours” have certain features in common, each one has a distinct character of its own.

Matins begins with the Our Father, the Hail Mary and the Apostles’ Creed, followed by the Invitatory, an invitation to praise the Lord with joy. There is a hymn appropriate to the day and season; three Nocturnes, each consisting of three Psalms, three Lessons and three Responsories; and prayers, one of which is identical with the Collect of the Mass for the day. The “Hour” closes with the Te Deum.

Lauds, which is usually recited with Matins, has five Psalms, one Chapter or Lesson, a hymn, prayers and commemorations. The beautiful canticle of Zachary, which begins: Blessed be the Lord God of Israel, is recited during this “Hour”.

Prime is the morning prayer of the Breviary. It comprises a hymn, brief Lessons, three Psalms and prayers which ask explicitly for God’s help in view of the day that lies ahead. How exquisitely these prayers are adapted to our daily life and needs may be seen from the following which is said near the end of Prime:

O Lord God Almighty, Who hast brought us to the beginning of this day, defend us in the same by Thy power; that we may not fall this day into any sin, but that all our thoughts, words and works may be directed to the fulfillment of Thy Will.

Whenever possible, the priest reads Matins, Lauds and Prime before he says Mass.

Terce, Sext and None are similar. Each contains a hymn, three Psalms, Lesson, Responsory and prayers.

Vespers comprises five Psalms, a chapter, a hymn, the usual versicles and responses, an antiphon, commemoration of the day and prayers. The Magnificat is recited during Vespers. The Collect from

the Mass of the day is read as one of the prayers in each of the seven “Hours.”

Compline, the last “Hour,” is the evening prayer. It begins: May the Lord Almighty grant us a quiet night and a perfect end. It has three Psalms, a hymn, short Lesson and Responsory, and the Nunc Dimittis — the canticle of Simeon: Now Thou dost dismiss Thy servant, O Lord, according to Thy word, in peace. The “Hour” ends by asking God’s blessing on the house and all who dwell therein:

Visit, we beseech Thee, O Lord, this house and family; drive far from it all snares of the enemy; let Thy holy angels dwell therein who may keep us in peace; and let Thy blessing be always upon us.

Who could ask for a more beautiful or more satisfying night prayer?

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Six Church Organists In One Family

Leo Roy, of Lancaster, N. Y., is an organist in a Catholic Church. So is his wife. And so are four of their daughters.

Mr. and Mrs. Roy and their four organist daughters all play in Lancaster or vicinity, and they all live close enough to that village to get together often.

And when they do, they can join other members of the family in rendering some real music. Because of the four other sons and daughters, one son plays the base viol in an orchestra, while another son is an excellent trombone and tuba player.

Organist 49 Years

But let's start with the head of the family. Mr. Roy has been an organist for almost half a century. Born in Illinois, he went to St. Mary's Church, Swormville, N. Y., after completing his musical education in 1890 and for several years directed the choir and played the organ there. Later he went to St. John the Baptist Church, Vincennes, Ind., where he held a similar post. Meanwhile, in 1896, he married Mrs. Roy in Buffalo, N. Y.

In 1908, Mr. Roy and his family moved to their present residence, a large brick building adjoining St. Mary's Church in Lancaster. For 30 years he has directed the musical activities of St. Mary's Parish, which includes instructing two choirs, playing the organ and teaching music in the parish school.

Liked Gregorian Chant

Under Mr. Roy's coaching, all the members of the family took a deep interest in Gregorian chant and other Church music. Four of his daughters became so proficient in singing and playing that they naturally turned to that work when their education was completed.

More than a dozen years ago, Mrs. Roy accepted the invitation to play the organ at St. James' Church in nearby Depew. Then the oldest daughter, Mrs. Cecelia Kenny, became organist at Blessed Trinity Church, Buffalo, and later at Immaculate Conception Church in the same city. She is now organist at St. Joseph's Old Cathedral there.

Organist in Buffalo

Another daughter, Mrs. Collette McFarland, is the organist at St. John the Baptist Church in Buffalo. For the past few years, Mrs. Gertrude Maitland, the third daughter, has been organist at Holy Angels' Church, also in Buffalo. The fourth daughter, Margaret Mary Roy, has been organist at Our Lady of Pompeii Church, Lancaster, since her graduation from D'Youville College two years ago.

In addition to being an accomplished musician and singer, Mrs. Kenny was the first woman in Western New York to pass an airplane pilot's examination. Her late husband was an officer in an airplane manufacturing company and over a period of a few years she flew solo more than 15,000 miles.

Prefers Airplanes

Only one other member of the family has taken to music professionally. He is Thomas Roy, who plays the base viol. Norbert, trombone and tuba player, prefers to make his living flying airplanes at the Buffalo airport. Marie is a public school teacher and Imelda, another daughter, is secretary to the general manager of a silk manufacturing company.

All the members of the family live within 20 miles of Lancaster and usually get together on Sundays and holidays.

ST. THOMAS' CHOIR AND LOYOLA UNIVERSITY GLEE CLUB OF LOS ANGELES, ON RADIO

Late in December, the Most Reverend Archbishop Cantwell, D. D., spoke from Station KEHE, Los Angeles, California, in the interests of the Holy Name Union. On the same program, music was furnished by Tony Martin, favorite radio and motion picture star, and the Loyola University Glee Club, under the direction of Reid Cox. Pat O'Brien, movie star, also spoke on the same program.

The previous week, the choir of St. Thomas' Church, directed by Robert Zeigler, gave a concert of sacred classics.

CHRISTMAS BROADCASTS IN 1938

At midnight and during Christmas Day, the air waves were literally filled with church music and sacred carols.

Most of the Catholic Cathedrals of the country permitted the broadcasting of the music of High Mass. Father Finn's Paulist Choristers were heard in a full hour's program on Christmas morning. The famed Sistine Chapel Choir was heard in a broadcast from the Vatican in the middle of the day. On Christmas Eve, the Boys' Choir of the Cathedral of Posen broadcasted from Poland. (Polish Christmas music directed by Fr. Antochowski, of St. Cyril Seminary, had been broadcast nationally on December 23rd, from Detroit.)

The combined choirs of St. Thomas' and St. Catherine's Colleges, of St. Paul, Minn., directed by Cecil Birder, broadcasted Christmas music over the NBC Red network on December 13th.

Father Young, of Chicago, was heard for the eleventh consecutive year on the National Farm and Home Hour, assisted by the choirs from St. Stanislaus Kostka School, directed by Professor Moleslaus Skibinski, and St. Philomena's School, directed by Sister Mary Stanislaus, O.S.F., on the day before Christmas.

St. Boniface Church Choir, of Milwaukee, directed by Professor Max Fichtner, presented Christmas music (as part of its regular series of broadcasts throughout the year.)

The Schola Cantorum and St. Andrew's Seminary Choir, of Rochester, N. Y., broadcast at midnight from St. Patrick's Church.

St. Lawrence Church Choir, of Hartford, Conn., directed by Miss Marion Reynolds, broadcast Sunday afternoon on the Propagation of Faith period.

From New Orleans came the music of the Mass rendered by the Choir of the Most Holy Name Church, directed by Mr. Fred Faunce.

For the 13th consecutive year, the Immaculate Conception Church choir, of Fort Wayne, Ind., broadcast at midnight.

Most of the American broadcasts were carried on various networks, permitting them to be heard in all parts of the country.

The Sistine choir program included the following selections: Palestrina's "Dies Sanctificatus", followed by Perosi's "Cantato Domino in Vitamea," and the traditional "Adeste Fideles." The program concluded with two compositions by Perosi, "Iuxoundare Filia Scion" and "Peperit Filium Suum."

ANCIENT BRITISH ORGAN MUSIC ON RADIO FROM PARIS CHURCH

Ancient British organ music was broadcast recently from the St. Sulpice Church organ, Paris. The recital was given by the famous musician, M. Marcel Dupré, professor at the National Conservatoire of Music in Paris.

The pieces played included works by Byrd, James Bull, Orlando Gibbons, John Blow, Henry Purcell, William Boyce and William Fulton.

DETROIT SODALITY FORMS CHOIR

The Sodality of Our Lady of St. Vincent de Paul Church has formed a choral group in Detroit.

Under the direction of Miss Clarissa Knott, young ladies of the parish meet Monday evenings for a practice hour, and public performances are planned for the year 1939.

YON BROTHERS HONORED BY VATICAN

The recipients of the CAECILIA Annual Dedication in 1937 have been given further honors, according to a recent notice from the Vatican. Pietro and Constantino Yon, of New York City, were knighted by His Holiness, Pope Pius XI, for their services in advancing the cause of liturgical music.

WANTED

ORGANIST and CHOIR DIRECTOR. Experience and reference required. Address: Cathedral of the Immaculate Conception, 524 East Lawrence Avenue, Springfield, Illinois.

IN RETROSPECT 1938

Looking back through 1938 issues of the CAECILIA, we find various notes of interest to mark the year, viz:

January Events

Father Rowlands directed Catholic Choral Club Concert — January 11 — Providence, R. I.

Bishop Glennon addresses St. Louis Organists' Guild — January 16.

Mrs. Margaret Riordan celebrated 62nd anniversary as organist at Annapolis Royal, Nova Scotia.

Adam Propheter, 32 years as organist at Braddock, Pa., died January 13.

Bishop Woznicki consecrated in Detroit, Michigan — January 25 — Fr. Gruender's "Missa cum jubilo" sung.

Mario Salvador in concert at Fort Wayne, Indiana, on new Wicks Organ, assisted by St. Patrick's Church Choir, directed by Nell Thompson — January 16.

Conception Abbey music program honors Dom Gregory Hügle, O.S.B. — January 23,

February Events

Pius X School Choir begins Vespers at St. Vincent Ferrers Church, N. Y. City, in conjunction with Schola of Liturgical Arts Society — February 13.

Belleville, Ill.—Rules men only in choirs.

F. J. Boerger writes of his impressions of Los Angeles Choirs after seven months' visit to city.

Vienna Boy Choir appears in various parts of U. S. in concert tour.

Chorus of 100 voices perform "Festival Mass", by Frank Colby, as part of three-day festival of American Music at Belasco Theatre, Los Angeles — February 22.

Hymn by Frank Page chosen for New Orleans Eucharistic Congress.

March Events

Arthur Becker gives concert for Chicago Chapter, American Guild of Organists.

Discussion regarding Electronic Organ continues.

CBS broadcast by Franciscan Friars' Choir — March 5.

St. Mary of Victories Church Choir, St. Louis, Mo., in concert — March 20.

Cecilian Choir of Professional Singers organized in Erie, Pa.

April Events

Pittsburgh Diocesan Music Convention. Mme. Ryan, Metropolitan Opera soloist, joins Faculty of New Rochelle College. 1000 children sing at N. C. E. A. Convention, Milwaukee — April 20.

R. R. Terry died April 18.

May Events

C. A. Collin died May 30 in Paris.

Dom P. Ferretti died May 25 in Rome. St. Mary's College, Leavenworth, Kansas, Concert — May 8.

8000 children from Newark, N. J. Parochial Schools in Gregorian program — 5th Annual Demonstration.

June - July - August

Summer issue of CAECILIA — Dedication to Sister Mary Cherubim, O. S. F.

Summer Schools in Chant — Toronto, Cincinnati, Washington, Pittsburgh, Racine, Detroit, Rochester, New York, Buffalo, Los Angeles, Notre Dame, Ind., Dubuque, etc.

Eucharistic Congress, Quebec.

Dubuque White List of Liturgical Music issued.

Terry's Kyrie from St. Gregory Mass heard in M G M movie.

Gregorian Chant Festival, Fribourg, Switzerland.

Cleveland Palestrina Choir in concert — June 19.

Rev. John M. Petter died July 20, Rochester, N. Y.

Joseph E. Schmitz died August 11, Detroit, Mich.

Lithuanian Choir Convention, Chicago, July 11 and 12.

September Events

Portland, Oregon, Diocesan Music Rules issued.

Dr. Mauro - Cottone died September 29, New York, N. Y.

"Boys' Town" Choir broadcast on Stewart Warner program — September 25.

October Events

National Eucharistic Congress, New Orleans, La. — October 17 - 19.

National Catechetical Conference, Hartford, Conn.

Montezeuma Seminarians sing at Santa Fe Fiesta.

Los Angeles Music Regulations issued. Consecration of Bishop of Burlington, Vermont.

Dresden Boy Choir Concert in Buffalo, New York.

November Events

Vienna Boy Choir Concert at Mundelein College.

Los Angeles C. Y. O. forms choral group. Fr. Rowlands' "Guide Book for Choirmasters" issued.

R. Renzi died November 19 in Rome. Fr. Virgil died in Collegeville, Ind. St. Andrew Bobola Choir formed in Chicago.

C. Y. O. Choir formed in Milwaukee. Silver Jubilee — Dr. A. Artiques, organist, San Francisco Cathedral.

December Events

Bragers' Chant Motet Book Accompaniment published.

Christmas Programs on radio throughout U. S. A. and Europe.

NEW DIRECTOR AT FAMOUS CHICAGO CHURCH

Mr. Edmund H. Attwood recently was appointed choirmaster at old St. Patrick's Church, Chicago, Illinois. Mr. Attwood succeeds J. Edward Cordon, Mus. Doc., who occupied this position since the death, in 1932, of the late Dr. J. Lewis Browne, well known to CAECILIA readers.

CATHOLIC MUSICIAN HONORED BY MUSIC EDUCATION LEAGUE IN NEW YORK

Mr. Leo F. Bartinique, vocal instructor in five parochial schools of the New York Archdiocese, and organist in St. Peter's Church, New Brighton, has been named Richmond Borough's first representative on the syllabus committee of the Music Education League.

Mr. Bartinique, formerly organist at St. James' Church, Lakewood, Ohio, is a graduate of the Baldwin Wallace Conservatory of Music, Berea, Ohio.

BLESSED MARTIN CHORISTERS OF NEW YORK IN CONCERT

The Blessed Martin de Porres Guild sponsored a special program given by the Blessed Martin Choral Group on January 8, for the benefit of the Sisters of the Most Pure Heart of Mary, a community of colored sisters working in Harlem.

The Blessed Martin Choral Group was organized on July 1, 1937, by the Rev. Edward L. Hughes, O. P., founder of the Blessed Martin Guild, with the cooperation of the late Mother M. Charles of the Handmaids of the Most Pure Heart of Mary.

THE MUSICAL SETTINGS of the STABAT MATER

(Continued from page 52)

peal to the world but a more fitting one can hardly be found than that of Sir Wal-

ter Scott who, in speaking of the Stabat Mater and the Dies Irae, says: "It is impossible to hear them without feeling that the stately simplicity of the language . . . awes the congregation like the architecture of the Gothic cathedral in which they are chanted."

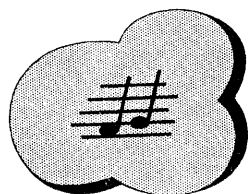
A

Stabat Mater do-lo-ro-sa Jux-ta cruce-m la-cry-mo-sa Dum pendebat Fi-li-us, Dum pendebat Fi-li-us.

B

Stabat Ma-ter do-lo-ro-sa Jux-ta cruce-m, la-cry-mo-sa Dum pendebat Fi-li-us.

C.



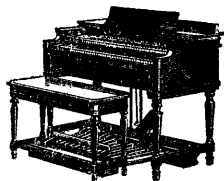
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FEBRUARY AND MARCH FEASTS

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, Vir-
 gin, Martyr.
 M. 6. St. Titus, Bishop. Seventeenth Anni-
 versary 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 Ser-
 vite Founders. Seventeenth Anni-
 versary Coronation Sovereign Pontiff,
 Pope Pius XI. Eighteenth Anni-
 versary Death Bishop Farrelly, Fourth
 Bishop of Cleveland.
 M. 13. Ferial Day. (St. Benignus.)
 T. 14. St. Valentine, Priest, Martyr.
 W. 15. SS. Faustina 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. Papais.)
 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, Doc-
 tor, Patron of Schools.
 W. 8. St. John of God, Confessor, Patron of
 Hospitals.
 T. 9. St. Frances of Rome, Widow, Foun-
 dress 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. Claud.)
 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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803 Endres, O. P.	SSA .15
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Quemadmodum desiderat	
552 Koenen, Fr.	SA .12
Pueri Hebraeorum	
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W	—	WALTZ OF FLOWERS (NUTCRACKER SUITE)	Tchaikowsky	.15
W _s	—	SOLDIER'S CHORUS (FAUST)	Gounod	.15
W	—	CZECHO-SLOVAKIAN DANCE SONG		.15

GROUP 2

OD	—	LULLABY AND GOOD NIGHT	Brahms	.15
OD	—	TO THEE O COUNTRY	Eichberg	.15
W	—	PRAISE YE THE LORD (150th PSALM)	Franck	.15
W	—	DANCING ON THE GREEN (English Folk Song)	Bohannon	.15
APS	—	TO A WILD ROSE	MacDowell	.12

GROUP 3

MR	—	LOVELY NIGHT (BARCAROLLE)	Offenbach	.12
W	—	KENTUCKY BABE		.12
W	—	SONG OF WELCOME	Franz	.10
W	—	GOD BLESS THE FRIENDS WE LOVE	Franz	.10
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W	—	WITH SONGS AND GARLAND	Heartz	.10
W	—	WE'RE MARCHING ONWARD (PROCESSIONAL)	Harts	.10

GROUP 4

M	—	AWAKE 'TIS RUDDY MORN	Veazie	.12
W	—	GOLDEN MEMORIES	Harts	.10
W	—	{ BEAUTIFUL MOONLIGHT	Glover }	.10
		{ LIKE A LARK	Abt }	
W	—	MUSIC OF BIRDS	Glover	.10
GS	—	TREES	Rasbach	.12
GS	—	WHO IS SYLVIA	Schubert	.12

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772	—	PRAISE TO THEE (SSA)	Sr. M. Raphael	.15
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248W	—	KERRY DANCE (Unison)	J. Molloy	.10
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2W	—	BELIEVE ME OF ALL THOSE ENDEARING		
		YOUNG CHARMS (Unison)	Irish Folksong	
11,206	—	SHOOGY SHOO (SSA)	Mayhew	.12
14,036	—	WOULD GOD I WERE A TENDER		
		APPLE BLOSSOM (SSA)	Irish Folksong	.12
863	—	COME BACK TO ERIN (SA)	Claribel	.15
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