

# The **C**aecilia

MONTHLY MAGAZINE OF CATHOLIC CHURCH AND SCHOOL MUSIC



**CESAR FRANCK —  
INTERPRETER OF THE SPIRITUAL  
IN MUSIC**

by Kevin Magee

•  
**VOICE TRAINING IN  
THE GRADES**

•  
**ANALYSIS OF POPULAR  
CHRISTMAS COMPOSITIONS**

by Cyr de Brant

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**WHAT IS LITURGICAL MUSIC?**

James A. Keilly, A. M.

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## SUGGESTIONS FOR THE FALL SEASON

LITURGICAL MASSES from LATEST APPROVED LISTS

St. Gregory Society of America, Dubuque Diocesan List, etc.

### FOUR PART MALE VOICES

<b>Gruender, Hubert, S. J.</b>		<b>Furmanik, J.</b>	
M 514	Missa Eucharistica .....	E 54	Missa Brevis ..... .60
M 511	Missa Salve Regina .....	<b>Gruender, Hubert, S. J.</b>	
M 516	Missa Liturgica .....	M 512	Missa Salve Regina ..... .60
	(Boys and TTBB)	M 997	Missa Eucharistica ..... .80
M 517	Missa Cum Jubilo .....	<b>Haller, M.</b>	
	(Boys and Men)	E 871	Missa Tertia ..... .60
<b>Molitor, G. B.</b>		<b>Johnson, Wm S.</b>	
E 891	St. John Baptist Mass .....	M 510	St. Francis Mass ..... .75
<b>Schweitzer, J.</b>		<b>Kaim, Adolph</b>	
M 741	Mass in C .....	E 969	Missa Jesu Redemptor ..... .60
<b>Singenberger, John</b>		<b>Kretschmer, Ed.</b>	
E 452	St. Peter Mass .....	M 44	Mass, Opus 23 ..... .60
<b>Singenberger, Otto A.</b>		<b>Kumin, J. D.</b>	
E 832	Missa S. Maria ad Lacum ..	E 48	Mass in D ..... .60
<b>Terry, R. R.</b>		<b>Marsh, Wm. J.</b>	
M 228	St. Dominic Mass .....	E 363	Choral Mass ..... .60
<b>Teves, B.</b>		<b>McGrath, J. J.</b>	
E 507	St. Bernard Mass .....	M 771	Missa Parochialis ..... .60
		D 620	Missa Pontificalis ..... .80
	<b>S. A. T. B.</b>	<b>Mitterer I.</b>	
<b>Arensberg, Rev. P. E.</b>		M 983	Holy Name Mass ..... .60
E 407	Missa Mater Salvatoris .....\$ .60	<b>Palestrina, G. P.</b>	
E 352	Missa Victimae Paschali ..... .60	D 767	Missa Aeterne
<b>Becker, A. C.</b>			Christe Munera ..... .75
M 972	St. Vincent de Paul Mass ....	<b>Predmore, Rev. G. V.</b>	
<b>Becker, Rene L.</b>		M 360	Christ King Mass ..... .60
E 615	St. Francis Xavier Mass ..... .60	<b>Schaefers, Rev. Peter</b>	
<b>Biggs, R. K.</b>		M 631	Holy Ghost Mass ..... .60
E 915	St. Anthony Mass .....	<b>Schweitzer, J.</b>	
E 1068	St. Francis Mass .....	E 1	St. John Baptist Mass ..... .60
M 1029	Immaculate Mary Mass .....	<b>Short, F. T.</b>	
<b>Blasel, M</b>		E 973	St. Thomas More Mass ..... .60
E 13	Mass in D .....	<b>Singenberger, John</b>	
<b>Bloom, C. L. G.</b>		E 447	St. Francis Mass ..... .60
E 1033	Our Lady Mass .....	E 451	Holy Ghost Mass ..... .60
<b>Bonvin, Ludwig, S. J.</b>		E 445	Holy Family Mass ..... .60
D 780	Festive Mass .....	M 928	St. Gregory Mass ..... .80
<b>Burke, T. Francis</b>		<b>Stehle, J. G. E.</b>	
E 701	Requiem (and Libera) .....	E 66	Missa Salve Regina ..... .60
<b>Cherion, A.</b>		<b>Tappert, Rev. H.</b>	
E 866	St. Cecile Mass .....	E 505	St. Rose Mass .....
<b>Cherubim, Sr. M. (OSF)</b>		<b>Terry, R. R.</b>	
E 633	St. Alfons Mass .....	M 187	St. Gregory Mass ..... .75
<b>Fox, N. E.</b>		<b>Witt, F. X.</b>	
M 824	Missa Spiritus Domini .....	E 669	Missa Exultet ..... .80

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## CONTENTS

EDITORIAL .....	334
CESAR FRANCK — INTERPRETER OF THE SPIRITUAL IN MUSIC .....	337
Kevin Magee	
VOICE TRAINING IN THE GRADES .....	342
OUR MUSIC THIS MONTH .....	344
ADVANCE REVIEW .....	344
QUESTIONS AND ANSWERS .....	361
ANALYSIS OF POPULAR CHRISTMAS COMPOSITIONS .....	363
Cyr de Brant	
WHAT IS LITURGICAL MUSIC? .....	369
James A. Reilly	
CORRECTIONS (THE ST. GREGORY SOCIETY REPLIES) ..	372

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## EDITORIAL

by DOM GREGORY HUGLE, O. S. B.

## AN ORGANIST'S RULE OF LIFE

"Highly endowed and profoundly humble" — is the signature of the Christian artist. Erwin Stillbach belonged to this class. He was near seventy when he died in 1865. He had been a pious teacher and organist in the city of Ingolstadt, Germany. What he thought of his office as organist was found, written in his own hand, after his death; young and old organists may wish to get a glimpse at the little manuscript.

"It is my rule of life to arrive early in church, and to be the last one going out. Before services begin I kneel down asking God for the grace of playing the organ devoutly. Ere I sit down on the organ bench, I take a glance at the assembled congregation and I always feel rejoiced if the church is well filled. In joyous mood I set hands and feet in motion and regulate the stops in order to enthuse all the hearts to praise God.

"When the services are over, I humbly thank the Lord for His Help during the exercise of my vocation. It gives me a peculiar satisfaction to remain alone in the organ loft when everybody has gone. With quiet joy, and sometimes with deep emotion, do I perceive how pious souls only reluctantly leave the church, inwardly strengthened and pacified. The short-winded worshippers have made for the doors before the postlude was over, but still there are a good many who visit the different altars, shrines, and monuments of the departed. The fragrance of incense still lingers; the red light before the Tabernacle flickers; with hushed steps I leave the organ loft, happy to have been the first to intone the Divine Praise, and the last one to finish it."

## FEELING VERSUS IRRITATION

"Certainly, the organist should be possessed of delicate feeling, and still, his sensitive faculty must be kept under control. To be lively and temperamental during the musical performance makes great demands on the nerves, and still — a musician without temper is no musician. He sacrifices himself; he wears out his strength, and what about the honorarium? An equivalent remuneration, alas, it's a foregone conclusion: Holy Church never gets over her financial depression. But deep down in the organist's heart, there is the joy and satisfaction for having contributed in a hundred, perhaps in a thousand souls, towards a spiritual uplifting, a joy in God, a return to new hope and love. The privilege to co-operate with Holy Church is a compensation to him. The ever-increasing knowledge of the sacred liturgy is a gain that raises him far above the academic student. The gratitude of pastor and congregation is a compensation, but the adequate and abundant remuneration will come on the glorious day of the final reckoning, when the least unnoticed labor will receive universal recognition. The fact that our church musicians accomplish so great things, in spite of poor remuneration, is an evidence of their noble mind and sublime concept of their sacred office. No doubt they consider that if a holy pope (St. Gregory the Great) did not hold it below his dignity, personally to instruct choir boys in the sacred chant, their office has long already been raised and consecrated to an exalted rank of nobility."

## VANITY IN CHOIR

"We sing for the honor and glory of God, certainly, but the danger of singing our own glory and incensing our own illustrious person hovers always near. We

know how an angel in heaven attempted to glorify himself and failed miserably. Hence we must make sure that our heart-strings are strictly attuned to the motto: 'Glory to God; benefit to our neighbor; hard work to ourselves.' And since the director is responsible also for the singers, he ought occasionally insert a few words, drawn from the great teachers of the Church, for instance from St. Ambrose, who says: 'Reverence (verecundia) is the first rule in singing, lest the bold voice become offensive to the ears.' St. Bernard: 'There are those who sing to please the people rather than God. Such singers sell their voice to the enemy. Be careful lest you take delight in high notes and at the same time indulge in self-exaltation.' St. Bonaventure: 'Do not break your voice after court-fashion (tremolo); if you try to please God, you will please Him in proportion as your song remains simple.' St. Augustine: 'Do you intend to sing in the right way? If so, then not your voice alone shall proclaim God's praise, but your life shall be in keeping with your voice. Having sung with your voice, you will be silent for a time; if you sing with your life, you are never silent.'

("Kirchenmusik und Volk" by Wilhelm Weitzel; Herder: 1925)

### INTEREST IN LITURGY DEMONSTRATED IN ERIN

Dublin — A considerable advance in the study of the liturgy, and particularly in relation to Gregorian Chant, is evidenced in Ireland by the marked success attending the Liturgical Festivals held in various diocesan centers.

This movement, which has been growing slowly for some years, is the outcome of an effort in some of the dioceses to have the Chant taught in the schools. Summer courses in Liturgy and Plain Chant have been held in Dublin for a number of years and have been well attended by teachers — religious and laymen.

Outstanding among the festivals held this season was that of the Tuam Archdiocese, which pioneered an important development in eliminating all element of the competitive. No cups or prizes were awarded, but instead constructive criticisms were made by the adjudicators on the demonstrations given by each of the 82 choirs of children taking part. Two thousand school children from all parts of this western rural diocese, assembled for the festival, made a deep impression even

on exacting musical professionals, by their singing of the Mass.

In Thurles, 40 choirs took part in the Plain Chant Festival for the Archdiocese of Cashel and Emly.

In addition to the established diocesan festivals, which include the Killaloe, Ossory and Meath Dioceses, the Dioceses of Limerick and Clogher have planned to hold similar festivals this season for the first time. The Clogher diocesan festival is taking place this week.

### RELIGIOUS CEREMONIES MARK CELEBRATION OF ARGENTINE FREEDOM

Buenos Aires — Religious ceremonies were a primary feature of the celebration of the 123rd anniversary of the Declaration of Independence of Argentina, during July.

Mass was celebrated in the Cathedral and His Eminence, Luis Santiago Cardinal Copello, Archbishop of Buenos Aires, officiated at a "Te Deum", which was attended by President Ortiz and the members of his Cabinet. Many representatives of the diplomatic corps were present.

### LORAS COLLEGE WILL OFFER BACHELOR'S DEGREE

Loras College, Dubuque, Iowa, will offer a four-year music course, leading to the Bachelor of Music degree as well as a course leading to the degree of Bachelor of Arts in music, beginning with the next autumn term, according to an announcement by the Very Rev. Michael J. Martin, president of the college.

The Loras department of Music will keep on its faculty, Professor Edward Eigenshenk, whose concerts in Dubuque the past summer have met with wide acclaim.

Professor Eigenshenk, who is connected with the American Conservatory of Music in Chicago, will teach organ and piano at Loras on Fridays and Saturdays for those working for degrees in music and for those who wish to study without credit.

### ORGAN RECITAL AT LORAS COLLEGE

Following is the program of the organ recital, Friday afternoon, July 14, in the Loras College chapel by Professor Joseph Eigenshenk:

I.	
Salmo (XVIII) .....	Marcello
Prelude .....	Clerambault
Prelude and Fugue B Minor .....	Bach
II.	
Piece Heroique .....	Franck
Cortege et Litanio .....	Dupre

## III.

Canyon Walls .....	Clokey
Sketch D Flat .....	Schumann
Clouds .....	Coiga
Romance Sans Parolos .....	Bonnet
Scherzo from Symphony 2 .....	Vierne
Finale from Symphony 1 .....	Vierne

Other recitals were held weekly and compositions were played from the works of Bach, Jacob, Guilman, Karg-Elert, Bossi, Bonnet, etc.

**CECIL BIRDER IN  
SONG RECITAL  
JULY 10, 1939**

College of St. Catherine, St. Paul, Minn.

Wanda Birder, Accompanist

**PROGRAM**

## I.

Invocazione di Orfeo "Euridice" ....	Peri (1560-1625)
Lasciatemi Morire .....	Monteverde (1568-1643)
Non piu d'amore .....	Falconieri (1568-1625)

## II.

Wafter Her, Angels "Jeptha" .....	Handel
The sorrows of Death "Hymn of Praise" .....	Mendelssohn

## III.

She is Far from the Land .....	Lambert
Molly Brannigan .....	Old Irish Melodie
The Foggy Dew .....	Fox
I'm Not Myself at All .....	Lover

## IV.

Donna, vorrei morir .....	Tosti
Hymn to the Night .....	Campbell - Tipton
A Smile .....	Ronald
Love's in My Heart .....	Woodman

**SMITH MASS AT  
CLIFF HAVEN, N. Y.,  
SUMMER SCHOOL**

The "Missa Maria Mater Dei" by Smith, for unison singing, was sung by the students at the popular Cliff Haven Summer School, in New York, during the July sessions.

This Mass appeared in "The Caecilia" a few years ago.

**ALVERNO COLLEGE SUMMER  
SCHOOL WELL ATTENDED**

The Alverno College of Music, Milwaukee, Wisconsin, conducted a Summer Session devoted to liturgical music.

Chant and modern music was studied by the large student body of Sisters enrolled for the course.

Sister M. Xaveria, O. S. F., was in charge, assisted by a large staff, and the traditional standards of this liturgical music centre were maintained.

**MUSICIANS SAT ON FLOOR  
TO PLAY AS PRINCE  
VISITED POPE PIUS**

Vatican City — "A most beautiful and interesting morning," — thus did Prince Shiri Kantirava, son of the Maharajah of

Mysore and hereditary prince of that India State, describe the audience given him and members of his suite by Pope Pius XII. Interesting, too, it must have been for the Holy Father for a group of native musicians and singers in the Prince's entourage squatted themselves on the floor of the audience chamber and played a concert of native songs for the Pope.

"With his generous views and culture," said the Prince, "His Holiness spoke benevolently about our music as a manifestation of that Indian culture which he knows and appreciates. This great compliment touched me and my musicians profoundly and I am sure they went away with their hearts full of joy and with a memory that will never leave them."

**300 KIMONA - CLAD JAPANESE  
IN CHOIR**

San Francisco, Cal. — A massed choir of 300 kimona-clad boys and girls, many of them descendants of the early Japanese Christians, will sing at the Pontifical Mass which will open the four-day celebration in honor of the 26 Martyrs at Nagasaki, Japan, October 13.

**LITURGICAL CHOIR FOR  
NEW GREEN BAY CHURCH**

Green Bay, Wisc. — Newly elected officers of St. Philip's liturgical choir which was recently organized are: Leo P. Heberle, president, and Emory J. Mettalka, secretary and treasurer.

The Rev. Theodore F. Verbeten, pastor of the church, is spiritual director, and the Rev. Robert A. Srowovsky, West De Pere, choir master.

**PORTUGAL TO SING "TE DEUM"  
ON 800th BIRTHDAY NEXT YEAR**

Portugal will celebrate the 800th anniversary of her foundation next April with a solemn "Te Deum" in the Patriarchal Cathedral of Lisbon and in all cathedrals and collegiate and parish churches in the Portuguese Empire.

A solemn session will be held at the same moment in every town hall, and the flag of Alfonso Henriques, first King of Portugal, will be broken on the towers of every castle amid peals of bells and salvos of artillery.

The Head of the State, General Carmona, will speak in the National Assembly, and Dr. Salazar, head of the Government, will deliver a speech from the castle walls of St. George at Guimaraes, dominating Lisbon and the capital of the first Portuguese Court.

## CESAR FRANCK —

### *Interpreter of the Spiritual in Music*

By Kevin Magee

**I**N these times of extreme danger — danger both to the Church and to humanity at large — too little attention is given to the spiritual import of the great music we have become accustomed to hearing all around us.

The latent power to bolster wavering faith lies in the music of the world's master composers, if only we would pause long enough to listen with mind as well as ear.

It is no mere coincidence that Cesar Franck, possibly the greatest interpreter of the spiritual in music who ever lived, was also a Catholic. None but a man whose devoutness was so great, his faith in the Church so deep as was Franck's, could have given to mankind music of so sublime and Heavenly a character.

Cesar Franck was born at Liege, December 10, 1822. Like Mozart and Mendelssohn, his genius became apparent at an extremely early age. Before he was eleven, he was appearing on the concert stage as a piano virtuoso.

The elder Franck, a tyrannical and tight-fisted banker with very definite ideas concerning the relationship between Art and the family exchequer, had visions of capitalizing upon his son's virtuosity. That Cesar should be more concerned with the creative aspect of music affected his sensibilities to such an extent as to cause him to threaten all sorts of dire consequences if his dictates were not followed. Cesar's early years, therefore, were marred by the enervating monotony of endless rounds of concerts in the capitals of Europe.

When he finally married a young actress of the Comédie Française, his father's ire knew no bounds; he was instructed in no uncertain terms to leave the parental abode and shift for himself.

The first two years, the struggle to earn the bare necessities of life at times nearly ended in defeat; but, with the loving encouragement of his wife, he managed to keep their heads above water by giving piano instruction to the apathetic offspring of unappreciative and slow-paying parents. His appointment to the post of organist at the Church of Ste. Françoise et Ste. Jean, which lasted for two years, finally

ended the precariousness of his position by assuring him a regular stipend.

Franck's was a strangely contradictory character: the incredible profundity of his exalted soul seemed so diametrically opposed to the simple and naive exterior which he presented to all with whom he came in contact.

In direct contrast to some of the less spiritual composers, Franck never penned a note of sensual music. He could not have done so. The truly elevated character of his music was not earth-born; no man could be capable of **creating** such music; rather, he could but be instrumental in giving his fellow-men that which was created on a higher plane. He who said of Franck that "he conversed not with men, but with Angels" was referring to the spiritual source of that music which the Belgian master gave to the world.

It seems strange, considering the fact that Franck was so steeped in the French idiom, and that he lived most of his life in France, to discover that these countrymen of his adoption remained so oblivious to the true character of his music until long after his death. Even now, there are not only those who can not but also those who will not recognize in Franck's music a true interpretation of everything the Church stands for. The greatest exponent of Catholic music in his time was actually derided by such men as Cherubini, Gounod, and — what is most amazing — even the great Brahms, who, of all people, should have been capable of recognizing true genius.

The reference to **Catholic** music is to be noted in dealing with Franck's work, rather than the somewhat ambiguous term of **religious** music. The one is not necessarily synonymous with the other. Bach, Handel, Martini, Scarlatti — all these wrote **religious** music; their work was a conscious effort to translate into music the ritual of the religious service, as a means of inspiring Man with a greater love of that which religion represented; Franck's **Catholic** music was derived, without any conscious effort, from Christ's domain itself.

It might seem incongruous that there is so much sadness in Franck's work, and

little of the happiness and peace which his mortal character seemed to radiate, but Franck's sadness is not the self-pitying sadness of Tschaiakowsky, nor the sadness of frustrated love found in Wagnerian music, but a sweet sadness born of spiritual suffering for the sins of the world, translated into nuances of tone that at times seem to transport the listener to another world.

This soul-moving characteristic of Franck's music is nowhere more evident than in his oratorio "Redemption". Here, all of the suffering on the Cross is portrayed in vivid, unforgettable tones, underlying the main theme depicting the redemption of the soul through Faith. Likewise, in his "Beatitudes", illustrative of Satan's struggle for the soul of Man and his final frustration by Christ's love, in this sadness, terrifying yet reassuring, brought forth with a clarity which is unmistakable to all save those who refuse to see.

Notwithstanding this dominant note in many of Franck's works, we find that there is invariably a hopeful or a triumphant finish, an effect brought about by the composer musically by changing from the minor key which predominates in most of his works to a major key.

Some critics have professed to find in Franck's works the direct influence of Bach, Beethoven and even Wagner. That he should at times revert to the fugal or contrapuntal frameworks upon which to construct his larger compositions is immaterial since, by his own statement, the idea which he wanted to express was the only thing of consequence; the vehicle was incidental to the theme. Furthermore, since Franck was an organist, and because the Church has invariably made use of the fugal and contrapuntal styles as innovated by Bach, it was only natural that the works he wrote specifically for religious use should not deviate drastically from the accepted form; nevertheless, his critics were oblivious to the soul of the music because the substance happened to be more readily recognizable.

Any similarity to Beethoven was most certainly unstudied, since Beethoven's works are clean-cut representations of the physical feelings and reactions of a wholly physical being, in contradistinction to Franck's purely spiritual utterances.

That his work had even the remotest connection with writings needs, of course, no denying. There were never two com-

posers with as widely divergent purposes and outlooks on life.

Franck entered upon a period of tranquillity and happiness in 1860 with his appointment as organist in the Church of Ste. Clothilde in Paris, which lasted until his death, some thirty years later. The great works which the world is finally learning to regard with more and greater reverence as time goes on were composed in the interim between teaching, studying, working, and giving material and spiritual guidance to the group of devoted students who looked up to "Pere Franck" with the love and reverence which only a man of his gentle and loving spirit could engender.

It was typical of the kindly and self-effacing character of the Master that he once ascribed to the organ of Ste. Clothilde, an instrument of rare perfection for its time, his own ability to improvise with such amazing facility.

Franz Liszt, another great composer who spoke from the soul, was a sincere admirer and friend of Franck's; and on an occasion when the Belgian Master was improvising on the organ, Liszt turned to another listener and said in an enraptured whisper: "He has no peer save Bach." To Liszt's mind, this was the supreme compliment that any musician could offer.

Franck's devotion to his Art knew no bounds. Early on a frosty morning in December, while most of Paris was still asleep, a friend observed the great composer hurrying along the street, oblivious to all about him. It was with difficulty that the friend attracted the Master's attention.

"Where are you going so early, Pere Franck?" Franck's face lit up. "Ha! my friend; have you a moment to spare? Then, come with me to Ste. Clothilde. Last night, while trying to sleep, I heard such celestial harmonies that I must try to render them on my organ; come with me and tell me if I succeed."

How well he succeeded can be gathered from his listener's account of the playing.

"He had hardly begun to touch the keys of the organ when it seemed to me that the gates of Heaven opened up and I heard the voices of Angels."

Cesar Franck's all-consuming love of God, which was expressed in his very outlook on life itself, vested him with a spiritual power which was evinced most clearly in his extraordinary faculty for developing in each of his pupils the individual talents which differentiated each from the other



and from the Master. Psychology was an unknown science to Franck; how else, then, but through spiritual power could he have developed the musical character of each pupil so that none of their works resembled those of the Master or of each other?

Cesar Franck's great love of his Maker and of mankind was expressed in his music so clearly that the world today may well look to it for guidance.

### DUBUQUE SUMMER SCHOOL

The second Annual Institute of Liturgical Music was opened at Loras College, Dubuque, Iowa, August 7, 1939. The purpose of the Institute was to review the principles underlying the liturgical music of the Church and to prepare organists and directors for the carrying out of the correct music at liturgical functions.

During this Institute, Rev. Dom Gregory Hügle, editor of the "Caecilia" magazine, conducted advanced courses in Gregorian Chant. He was assisted by the Rev. Wm. H. Schulte, Ph. D., and the Rev. Emmet G. Kelly, M. A., of the Loras College faculty. Various archdioceses and dioceses were represented in the enrollment.

The following students were among those enrolled:

Rev. James B. Craney, Loras College; Rev. Jos. Kleiner, Loras College; Mr. Gregory Endres, Madison, Wis.; Mr. Vincent Carney, New Rochelle, Ill.; Mr. John Kelzer and Mrs. Joseph Dreher, Dubuque, Ia.; Sister M. Agnella, O. S. F., Racine, Wis.; Sister M. Charlotte, O. S. F., Milwaukee, Wis.; Sister Claudia, F. S. P. A., Lansing, Ia.; Sister M. Cornelia, O. S. F., Clinton, Ia.; Sister M. Domitilla, O. S. F., Clinton, Ia.; Sister M. Fernanda, F. S. P. A., St. Lucas, Ia.; Sister M. Immaculata, R. S. M., Dubuque, Ia.; Sister M. Irene, V. H. M., and Sister M. Patricia, V. H. M., Dubuque, Ia.; Sister M. Loretto, S. S. N. D., Cresco, Ia.; Sister Marie Raymond, O. P., Sinsinawa, Wis.; Sister M. Marjorita, O. P., Sinsinawa, Wis.; Sister M. Mauritia, O. S. F., Waterloo, Ia.; and Sister M. Miriam, S. S. N. D., Springbrook, Ia.

The date of next year's Institute has not been settled, but it will probably be held in June.

### Method of Conducting Institute

Every morning at 8.00 o'clock, a High Mass was sung. One of the instructors would be celebrant and the members of

the Institute would sing the Proper and Ordinary, under the direction of the particular instructor who had taught the material the day before. Members who played the organ were assigned the task of accompanying the various parts.

Most of the Plain Chant Masses found in the Kyriale were practiced, under the direction of Dom Gregory Hügle and Fr. Kelly. Dr. Schulte rehearsed the Mass in Honor of St. Michael, by Eder, for treble voices and bass, and also the Mass in Honor of Our Lady of Sorrows, by C. G. L. Bloom.

The aim of the Institute was to be practical. The Masses which were practiced will naturally become part of the repertoire of the various choirs whose directors were present.

### Election of Officers

At the meeting of the Loras Institute of Liturgical Music, which was held on August 11, Mr. Gregory Endres of Madison, Wisconsin, was elected president; three vice-presidents elected were, Mrs. F. H. Roost, Sioux City, Ia., Sister M. Zita, P. B. V. M., Dubuque, Ia., and Miss Louise Florencourt, Carroll, Iowa. Dr. Schulte is serving for a period of three years as secretary-treasurer of the Association. Dom Gregory Hügle spoke encouragingly to the membership and insisted upon the need of such organization to spread the gospel of good and correct Church music.

### PLACEMENT BUREAU FOR ORGANISTS AT SACRED HEART, PITTSBURGH

One of the most important features of the School of Gregorian Music at Sacred Heart Church, Pittsburgh, to be started in September, 1939, will be a Placement Bureau. Its purpose will be to afford a supply of competent and properly-trained Organists and Choir Masters, able to organize and train choirs of boys and men, and carry on any work required of a Catholic Church Organist. Pastors throughout the country who, up to this time, have been put to much inconvenience by the lack of a place to which they could appeal in their search for a thoroughly-trained Catholic Organist and Choir Master, may now appeal to Mr. Clifford A. Bennett, the Director of the School of Gregorian Music, Sacred Heart Church, Pittsburgh.

### W. J. MARSH IN RECITAL

On Sunday, August 13, the organ at St. Patrick's Church, Fort Worth, Texas, was reopened. Mr. Wm. J. Marsh, organist and choirmaster at this church since 1920, gave a recital.

The organ, built by the Hook - Hastings Company some 30 years ago, under the direction of Professor R. J. Lamb, then organist at St. Patrick's, has been completely re-conditioned, three new stops added, and the action renovated, by direction of the Pastor, Msgr. Robert M. Nolan. The work was done by Edward C. Haury, of Dallas, Texas, with full consideration for the fine old material in the instrument, which is again one of the finest church organs in Texas.

#### THE PROGRAM:

<b>Introduction and Allegro</b> .....	F. E. Bache
<b>Meditation in 5/4 Time</b> .....	d'Arcy Irvine
<b>Tenor Solo — "If With All Your Hearts"</b> (Elijah) .....	Mendelssohn
.....	Raymond Steward
<b>Improvisation on a Theme by</b> <b>Dom Gregory Murray, O.S.B.</b> .....	Organist, Downside Abbey, England
<b>Ave Maria</b> .....	Schubert
<b>Quartet — O Sanctissima</b> .....	Sicilian Melody
.....	Raymond Steward - Nolan Havens ..
.....	William Parr - Bernard Lunt
<b>Evening Hymn</b> } .....	W. J. Marsh
<b>Tempo di Menuetto</b> }	
<b>Coro Joyeuse</b> .....	A. Sidney Marks

### FIVE SISTERS OBSERVE GOLDEN JUBILEE IN SAN FRANCISCO

Honoring the Golden Jubilee of five Sisters of the Holy Names of Jesus and Mary, a Solemn Mass, coram Pontifice, was celebrated in St. Mary's Cathedral, Saturday, August 12th, at 10.00 o'clock. His Excellency, Most Reverend John J. Mitty, D. D., Archbishop of San Francisco, presided.

The Jubilarians, all native daughters of California, are: Sister Margaret Mary, Sister Mary Annunziata, Sister Mary Helena, Sister Mary Bertrand and Sister Mary Rita.

The liturgical music of the Mass was sung by a choir composed of 110 Sisters of the Holy Names, under the direction of Father Edgar Boyle, Archdiocesan Director of Music.

Sister Mary Dolora was at the console. Hundreds of Religious, Brothers, Clergy and laity filled the vast Cathedral.

### LITURGICAL MUSIC PROGRAM

<b>Processional: "Laudate Dominum"</b> .....	Ett - Dore
.....	(Mount Mary Hymnal)
(N. B. — The Proper of the Mass was the Melismatic Chant, "Missa de Virgine Tan- tum" and was rendered entirely without accompaniment.)	
<b>Introit: "Dilexisti Justitiam"</b> .....	Melesmatic Chant
<b>Kyrie: "Missa Cum Jubilo"</b> .....	Gregorian Chant
.....	Antiphonal
<b>Gloria: "Cum Jubilo"</b> .....	Gregorian Chant
<b>Gradual: "Specie Tua et Alleluia"</b> .....	Melesmatic Chant
<b>Offertory: "Filiae Regum"</b> .....	Melesmatic Chant
<b>Supplementary Offertory:</b> <b>"Jesu Dulcis Memoria"</b> ...	Kothe - Gruender, S. J.
.....	(Mount Mary Hymnal)
<b>Sanctus: "Missa Cum Jubilo"</b> .....	Gregorian Chant
<b>Benedictus: "Missa Cum Jubilo"</b> ...	Gregorian Chant
<b>Agnus Dei: "Missa Cum Jubilo"</b> ...	Gregorian Chant
<b>Communion: "Quien'que Prudentes Virgines"</b> .....	Melesmatic Chant
<b>Te Deum Laudamus:</b> <b>"Tonus Simplex"</b> .....	Syllabic Chant
<b>Recessional: "Praise Be to Thee O Lord"</b> .....	Sister M. Rafael, B. V. M.
.....	(Mount Mary Hymnal)

### CULTURAL CONCERTS PLANNED AT ST. MARY'S COLLEGE, CAL.

Under the direction of the Rev. Jean Ribeyron, Mus. D., the San Francisco Cantoria has inaugurated a series of Cultural Concerts, to be held at St. Mary's College, California.

The first program, presented on September 18, was as follows:

#### PROGRAM:

- **Haupt voll Blut und Wunden** .. Hans Leo Hassler  
(1564 - 1612) German School  
Choral: Five - part mixed voices
- **Salutaris Hostia** .. Pierre De La Rue  
(1463 - 1518) French Flemish School  
(Four - part motet)
- **Salutaris Hostia** .. Van Berchem  
(XVI century) Dutch School  
(Four - part motet)
- **Jesu Christe** .. Van Berchem  
(XVI century) Dutch School  
(Four - part motet)
- **Bone Jesu** .. Giovanni Pierluigi da Palestrina  
(1525 - 1594) Roman School  
(Four - part motet)
- **Adoro Te** .. Msgr. L. Perruchot  
Former Director of Cathedral Choir of Monaco  
(Four - part motet) (+1930)
- **Magnum Mysterium** .. Tomas Luis de Victoria  
(1540 - 1608) Spanish School  
(Four - part motet)
- **Two Responses for Holy Week** ... M. A. Ingegneri  
(XVI century) Roman School
  - (a) **In Monte Oliveti** (Oravit ad Patrem)  
"Matines" of Holy Thursday, First Nocturne
  - (b) **Sicut ovis ad Occisionem**  
"Matines" of Holy Saturday, First Nocturne
- **Vos Omnes** .. Tomas Luis de Victoria  
(1540 - 1608) Spanish School  
(Four - part motet)  
Response for Holy Week

INTERMISSION

- Mignonne, Allons voir si la Rose**, Guillaume Costeley  
(+ 1606) French School  
(Old French Song)  
The French Musicians of the Renaissance
- Ce mois De May** ..... Clement Janequin  
(1495 - 1560) French School  
(Old French Song)  
The French Musicians of the Renaissance
- Au Verd Boys** ..... Clement Janequin  
(1495 - 1560) French School  
(Old French Song)  
The French Musicians of the Renaissance
- Soyons joyeux sur la plaisante verdure**  
Orlando di Lasso  
(1532 - 1534) Flemish School  
(Old French Song)  
The French Musicians of the Renaissance
- Noel** ..... Francois Eustache Du Caurroy  
(1549 - 1609) French School  
(Old French Song)  
The French Musicians of the Renaissance
- Le Bel Ange Du Ciel** ..... Harm. by F. A. Gevaert  
Noel Belge (Belgian Noel)  
du temps d'Albert et d'Isabelle (1598 - 1621)
- The Neighbors of Bethlehem** ..... From the  
"Collection de Choeurs" of F. A. Gevaert  
(Old French Song)
- The Shepherds' Farewell to the Holy Family**  
Hector Berlioz (1803 - 1869)  
(Four - part chorus in three stanzas from  
"The Childhood of Christ")
- Farewell to the Forest**  
Felix Mendelssohn Bartholdi (1809 - 1847)  
(Four - part chorus)
- If Here, Where All Is Dark and Silent**  
Christopher Willibald Gluck (1716 - 1787)  
(Four - part chorus from "Orpheus" with  
contralto solo)  
At the piano, Miss Mertianna Towler

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**LITURGICAL SATB MASSES**

- 1029 Biggs, **Mary Immaculate Mass** .....\$ .60  
1067 Biggs, **St. Francis Mass** ..... .60  
1079 Haller, **Missa Quarta** ..... .60  
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1033 Bloom, **Our Lady Mass** ..... .60  
1034 Erst, **Christmas Carol Mass** ..... .60

**NEW LITURGICAL  
THREE - PART MASSES**

**FOR MEN'S VOICES (TTB)**

- 1074 Stehle, **Missa Salve Regina** ..... .60  
982 Biggs, **St. Francis Mass** ..... .60  
1068 McGrath, **Missa Amor Dei** ..... .60  
989 Tonner, **Missa Immaculata** ..... .60

**NEW LITURGICAL  
THREE - PART MASSES**

**FOR WOMEN'S VOICES (SSA)**

- 1028 Cherubim, **St. Gertrude Mass** ..... .60  
1053 Antoinette, **St. Thomas Mass** ..... .60  
1078 McGrath, **Missa Spes Mea** ..... .60  
989 Tonner, **Missa Immaculata** ..... .60

**NEW TWO - PART MASSES**

- 1057 Florentine, **Missa Stella Maris** ..... .60  
1079 Haller, **Missa Quarta** ..... .60  
1070 Biggs, **St. Anthony Mass** ..... .60

**NEW MASS FOR STB VOICES**

- 1085 Marsh, **Choral Mass** ..... .60

**NEW LATIN MOTETS**

**FOR SATB**

- 1072 Franck, **Ave Maria** ..... .15  
1075 Biggs, **Credo (St. Francis Mass)** .. .15  
1082 Byrd, **Ave Verum** ..... .15  
1084 Marsh, **IO Quam Amabilis**  
{**Adoro Te** ..... .15  
464 Oberhofer, **Rex Regum** ..... .15  
1098 Franck, **Laudate Dominum** ..... .15  
302 Gilbert, **Ecce Panis** ..... .15

**TWO PARTS**

- 1095 Cecile, **Ave Maria** ..... .15  
994 Perosi, **Ave Maria** ..... .15  
996 Perosi, **Ave Maris Stella** ..... .15  
483 Quignard, **O Gloriosa** ..... .15  
1051 Kothe, **Jesu Dulcis Memoria** ..... .15  
928 Mitterer, **Jesu Decus Angelorum** .. .15  
483 Singenberger, **Alma Redemptoris** .. .15

**THREE PARTS (SSA)**

- 1037 Brant, **Flos de Radice** ..... .15  
1076 Gisela, **Recordare** ..... .15  
1077 Gisela, **O Sacrum Convivium** ..... .15

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## VOICE TRAINING IN THE GRADES

**M**ANY teachers spend far too much of the music lesson period on voice training, sometimes as much as ten minutes of a fifteen-minute lesson being given to this branch. It is still not sufficiently realized that voice training is no more than a means to an end, and that no matter how good a quality of tone may be obtained, it is valueless unless it can be applied to song-singing.

The mistake that is commonly made is to imagine that all the various exercises set down in any standard book on voice training must be attempted in every lesson. Thus exercises for breath control, breathing, training the head-voice, attack and release, flexibility, and so forth are frequently given before any other work is begun.

This procedure necessarily occupies a good deal of time which would be more profitably devoted to other branches of study.

There is absolutely no reason why breathing exercises which do not involve singing should be attempted in the upper grades. In the lower grades, of course, the children must be taught how to breathe correctly, but it ought to be fairly safe to assume that children who have reached grades VI, VII, and VIII, will know how to use their lungs to the best advantage and they should not be dragged over old ground, lesson after lesson. It is even worse when the same old instructions are forthcoming as well. Furthermore, the aim of correct breathing is to obtain a good, full, and steady tone in singing, and it is waste of time to give silent breathing exercises, followed by long, sustained notes, when the former exercises are embodied in the latter.

There is another danger to which attention might be drawn, and that is the giving of exercises which, while of undoubted value if properly applied, nevertheless require the supervision of a very capable musician. Unfortunately, it is not every school that has such a person and where the music is not in the hands of a specialist, it is better to avoid what might be termed "two-edged" exercises.

Any teacher who is not an expert musician should restrict himself to voice exercises having a downward tendency. Of these, the descending scale is the most obvious and, incidentally, the most useful. It is almost impossible to obtain anything but pleasing results from such exercises, provided soft singing is employed and the class is not overworked.

To summarize the chief points which apply fairly generally to the school music class:

1. Voice training should be given at the beginning of every lesson. Three to five minutes' voice training in a lesson is ample.
2. Silent breathing exercises are unnecessary in the upper grades. Breathing exercises with sustained notes are, however, valuable, and should be given frequently.
3. In the upper grades, five downward scales beginning above C and sung softly to the vowels, are sufficient to keep the correct placing of the voice.
4. Flexibility exercises could be omitted with advantage except in classes that are well advanced, or in schools where a very liberal period is allowed for music. — D. M.

### An Approved REQUIEM MASS

By T. Francis Burke .....\$ .60  
For 1, 2, or 4 voices, with Libera,  
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### PROPER OF THE MASS

(Graduale) Accompaniment by Potiron  
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\*From the Pittsburgh Catholic, May 1, 1939.

# Christmas Music

## CHRISTMAS MOTETS (For SATB)

<b>ADESTE FIDELES</b>	
797 Greith, C. ....	\$ .15
245 Novello, V. ....	.12
<b>FLOS DE RADICE</b>	
964 Brant, Cyr de .....	.15
<b>GLORIA IN EXCELSIS DEO</b>	
959 Korman, J. ....	.15
<b>HODIE CHRISTUS NATUS EST</b>	
586 Korman, J. ....	.15
<b>JESU CHRISTUS</b>	
816 Cottone, M. ....	.15
<b>LAETENTUR COELI</b>	
654 Gruender, H. ....	.15
1092 Koenen, Fr. ....	.15
961 Singenberger, J. ....	.15
<b>NATO NOBIS SALVATORE</b>	
686 Cottone, M. ....	.15
163 Reysschoot, D. van .....	.15
<b>O MAGNUM MYSTERIUM</b>	
1039 Korman, J. A. ....	.15
920 Vittoria, T. da .....	.15
<b>PUER NATUS EST</b>	
93 Capocci, G. ....	.20
<b>RESONET IN LAUDIBUS</b>	
1090 Handl .....	.15
<b>SILET NOX (Silent Night)</b>	
608 Gruber - Hugle .....	.15
<b>TOLLITE HOSTIAS</b>	
876 Saens, C. St. ....	.12
<b>TUI SUNT COELI</b>	
654 Gruender, H. ....	.15
962 Singenberger, J. ....	.15
95 Stehle, E. ....	.12
819 Stein, J. ....	.15

## PROPER OF THE MASS (Midnight)

by Sister Florentine, P. H. J. C.  
(for 2 voices)

## CHRISTMAS VESPERS

Chant and falso - bordoni arranged by

John B. Singenberger

No. 470 2, 3, or 4 mixed voices .....	\$ .50
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## CHRISTMAS MOTETS (For 2, 3, and 4 Equal Voices)

<b>ADESTE FIDELES</b>	
970 Novello - Reilly .....	TTBB \$ .15
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<b>EXULTA FILIA SION</b>	
716 Cherubim, Sr. M. (O.S.F.)	SSA .15
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964 Brant, C. de .....	SA .15
1037 Brant, C. de .....	SSA .15
<b>GLORIA IN EXCELSIS</b>	
960 Korman, J. A. ....	SA .15
<b>HODIE CHRISTUS NATUS EST</b>	
770 Korman, J. A. ....	SA .15
823 Korman, J. A. ....	TTBB .15
1087 Korman, J. A. ....	SSA .15
315 Marcetteau, C. ....	SA .15
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<b>HODIE APPARUIT</b>	
791 Lassus, Di O .....	TTB .15
<b>JESU REDEMPTOR</b>	
791 Palestrina, G. ....	TTB .15
<b>LAETENTUR COELI</b>	
315 Koenen, Fr. ....	SA .15
652 Gruender, H. ....	SA .15
593 Mitterer, J. ....	TTBB .15
527 Singenberger, J. ....	SA .15
<b>NATO NOBIS SALVATORE</b>	
684 Mauro Cottone, M. ....	TTB .15
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424 Van Reyschoot, N. ....	SA .15
<b>PARVULUS FILIUS</b>	
670 Haller, M. ....	SSA .15
<b>RESONET IN LAUDIBUS</b>	
36 Hugle, Dom (O.S.B.) Arr. ..	SA .15
Handl - Borucchia .....	SATB .15
<b>SILET NOX (Silent Night)</b>	
608 Gruber - Hugle .....	SA .15
<b>TECUM PRINCIPIUM</b>	
593 Mitterer, J. ....	TTBB .15
527 Singenberger, J. ....	SA .15
<b>TUI SUNT COELI</b>	
526 Singenberger, J. ....	SA .15
974 Wiltberger, A. ....	TTBB .15
<b>VERBUM CARO FACTUM EST</b>	
316 Chassang, P. ....	SA .15
645 Gilana, Sr. (O.S.F.) .....	SA .15
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## NEW ENGLISH CHORUSES (General Use)

1023 Hogan, He Is Our King ..	SATB \$ .15
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1027 Haller, Let Us Praise Thee ..	SSA .15
1026 Haller, As Far As Eyes Are Seeing .....	SSA .15
968 Rafael, To Christ the King	SATB .15
1071 Tschaiakowsky, Praise The Lord .....	SATB .15
1037 Brant, Carol of Good Tidings ...	SSA .15
1087 Korman, Christ Is Born .....	SSA .15
1098 Franck, Praise Ye The Lord .....	SATB .15 (Psalm 150, Key of C)

McLaughlin & Reilly Company

Boston, Mass.

**ADVANCE REVIEW**  
**THE SPIRIT of GREGORIAN CHANT\***  
 by Marie Pierik

The book is unique in that the author has arrived at covering succinctly the entire story of Gregorian Chant, by approaching the subject from the standpoint of science, art and liturgy combined. She has, furthermore, presented Gregorian Chant as a vital, musical force which belongs not only to the Roman Catholic Church, but to the essentiality of good musicianship as well, in that it identifies itself with the source of matter and form in occidental music.

An Introduction is followed by a comprehensive survey of the history and tradition of the Chant, with subsequent chapters which comprise Notation, Melody and Rhythm treated in their origin and development. The second part of the book is devoted to the Liturgy — a synopsis of the Mass and the history of the Roman Office — followed by a chapter which portrays the role played by the sung melody in the original organization of each part of the Mass. The last chapter, given over to organists and choir-directors, starts with the first occidental appearance of the organ in the Church, and brings us up to the Liturgical music of today.

Miss Pierik's special musical training and experience, followed by many years of study, research and teaching in the realm of Gregorian Chant with its correlated subjects, have made her peculiarly fitted for treating the subject with a directness that stamps this work with genuine practicality as well as with idealism.

The following extracts are taken from the letter of Dom Gregory Hügle, O. S. B., who read "The Spirit of Gregorian Chant" in manuscript form:

"The title 'Gregorian Chant' has here the meaning of 'excellence' — 'internal glory' — 'surpassing merit' of Gregorian Chant. In my estimation this book possesses merit of the highest order. There is no empty talk nor foolhardy praise; everywhere I find solid exposition from the best sources. Her work seems to rest on four big pillars: Dom Pothier, Dom Mocquereau, Peter Wagner and Vincent d'Indy . . . The author presents the subject in the most objective manner, exhibiting its inborn greatness and sanctity, avoiding even the names of

methods and schools — she remains at a high altitude . . . The value of this book cannot depreciate, humanly speaking, because its subject is immortal."  
 (signed)

Dom Gregory Hügle, O. S. B.  
 Cloth Bound, Well Illustrated—Price, \$2.75

**NEW MASSES by McGRATH**

Joseph J. McGrath has recently composed 2 Masses for choirs using three-part music. One — "Missa Amor Dei" — is for men. The other — "Missa Spes Mea" — is for women.

Both are in this composer's characteristically good liturgical style, and are published by McLaughlin & Reilly Co.

**OUR MUSIC THIS MONTH**

**MASS IN HONOR OF ST. FRANCIS OF ASSISI**

(S. A. T. B.) by Richard Keys Biggs

The simple theme of the "Puer Natus Est" antiphon has motivated the composition of this well-written Mass. Published arrangements include an edition for S. A. T. B., and one for T. T. B. Here we see the mixed voice arrangement. Much use is made of unison sections, as in the Kyrie, where only the closing sections are harmonized by the voices. The rhythms of the Gloria, Sanctus, and Benedictus are contrasting in metre but the basic motive continues to be heard, providing a "Christmas flavor."

**AVE MARIA**

(SATB) Franck - Borucchia

Originally for S. T. B., this favorite piece is now available for choirs of four mixed voices. The same melodic appeal found in this composer's popular "Panis Angelicus" will be found here. The soprano part is effective if sung by boys.

**MISSA SALVE REGINA**

(TTB) Stehle - Borucchia

Here is another favorite in a new, practical arrangement. The famous Prize Mass by J. G. E. Stehle, originally for 2 or 4-part singing, has been rearranged for singing by choirs of men. The music is easy and melodic, and the voice parts are kept in a normal range for each part.

\*To be published early in October.

# MASS

in honor of  
Saint Francis of Assisi

## Kyrie

Based on the theme  
"Puer Natus Est Nobis"

RICHARD KEYS BIGGS

Adagio

SOP. *mf*  
Ký - ri - e e - lé - i - son.

ALTO

TENOR *mf*  
Ký - ri - e e - lé - i - son.

BASS

Adagio

*mf*

*f* *rit.* *mf a tempo*  
Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son.

*f* *rit.*

*f* *rit.*

Ký - ri - e e - lé - i - son.

*f* *rit.* *mf*  
Chri - ste e - lé - i - son.

*f ad lib.* *rit.* *mf* *mf*

*a tempo*

In The Caecilia (Oct. 1939)

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*f* Chri-ste e - lé - i - son. *mf* Ký - ri - e e - lé - i - son.

*f* Chri-ste e - lé - i - son.

*f* *mf*

*f rit.* Ký - ri - e e - lé - i - son.

*f rit.*

*mf* Ký - ri - e e - lé - i - son. *f rit.* Ký - ri - e e - lé - i - son.

*f rit.*

*mf* *rit.* *f ad lib.*



## Gloria

Allegro moderato

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

Allegro moderato

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.

ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.

ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.

*p* A - do - rá - mus te. *f* Glo - ri - fi - cá - mus te.

*p* A - do - rá - mus te. *f* Glo - ri - fi - cá - mus te.

*p* A - do - rá - mus te. *f* Glo - ri - fi - cá - mus te.

*p* *f* *rit.*

Andante con moto  
*mf* Solo or Chorus

Grá - ti - as á - gi - mus ti - bi pro - pter ma - gnam

Andante con moto

*mf*

gló - ri - am tu - am, Do - mi - ne De - us Rex coe -

*rit.*

lé - stis, De - us Pa - ter om - ní - - po - tens.

*f a tempo*  
Basses

Dó - mi - ne Fi - li u - ni - gé - ni - te, Je - -

*f a tempo*

su Chri - - ste, Dó - mi - ne De - us A - gnus

*rit.*

De - i, Fí - li - us, Fí - li - us Pa - - tris.

*rit.*

## Allegro moderato

*f* Full Chorus

Qui tol-lis pec-cá - ta mun-di, mi - se - ré - re no - bis.

Qui tol-lis pec-cá - ta mun-di, mi - se - ré - re no - bis.

## Allegro moderato

*ad lib.*

Qui tol-lis pec-cá - ta mun-di, sus-ci-pe de-pre-ca-ti-ó-nem no - stram.

Qui tol-lis pec-cá - ta mun-di, sus-ci-pe de-pre-ca-ti-ó-nem no - stram.

*ad lib.*

Qui se-des ad dé-xte-ram Pa-tris, mi-se-ré-re no-bis.

Qui se-des ad dé-xte-ram Pa-tris, mi-se-ré-re no-bis.

Quó-ni-am tu so-lus sa-nctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tis-si-mus,

Quó-ni-am tu so-lus sa-nctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tis-si-mus,

Maestoso

Je - su Chri - ste. Cum San - cto Spi - ri - tu in

Je - su Chri - ste. Cum San - cto Spi - ri - tu in

*rit.* *f* *cresc.*

*rit.* *f* *cresc.*

*rit.* *f* *cresc.*

*rit.* *f* *cresc.*

Maestoso

*rit.* *cresc.* *f* *cresc.*

gló - ri - a De - i Pa - tris. A - - men, A - men.

gló - ri - a De - i Pa - tris. A - - men, A - men.

*rit.* *rit.* *rit.* *rit.*

*rit.*

*mf* Chri-ste, e - le - i - son. *f* Chri - ste, e - le - i - son, — *dim.* e - le - i - son.

*mf* Chri - ste, e - le - i - son, Chri - ste, e - le - i - son, e - le - i - son. *dim.*

*mf* Chri - ste, e - le - i - son. *f* Chri - ste, e - le - i - son, — *dim.* e - le - i - son.

*a tempo* Ky - ri - e, e - le - i - son, Ky - ri - e, e - le -

*a tempo* Ky - ri - e, e - le - i - son, e - le - i - son, —

*a tempo* Ky - ri - e, e - le - i - son, Ky - ri - e, e -

Man. Ped.

*dim.* — i - son, e - le - i - son. *p* — *pp*

*dim.* — e - le - i - son, e - le - i - son. *p* — *pp*

*dim.* le - i - son, Ky - ri - e, e - le - i - son. *p* — *pp*

*dim.* *pp*

# Agnus Dei

Poco Adagio

TENOR I

*pp*  
A - gnus De - i, qui - tol - lis pec - ca - ta  
*pp*  
Man.  
*sfx*

mun - di,  
mi - se - re - re no - bis, mi - se -  
mi - se - re - re no - bis, mi - se -  
Man.  
*p*  
*cresc.*  
*p*  
*cresc.*

mi - se - re - re no - bis.  
re - - - re no - bis.  
re - re no - - - bis.  
*cresc.*



*mf*  
A - gnus De - - i, qui tol - lis pec - ca - ta

*mf*  
A - gnus De - - i,

*mf*  
A - gnus De - - i,

*mf* *dim.* *p*  
Ped.

mun - di, mi - se -

*p*  
mi - se - re - re no - - bis,

*p*  
mi - se - re - re no - - bis,

*f*  
re - - re no - bis.

*f*  
mi - se - re - re no - bis.

*f*  
mi - se - re - re no - bis.

*pp*

*pp* *mf cresc.* *ff*

A - gnus De - - i, qui tol - lis pec - ca - ta

*pp* *mf cresc.* *ff*

A - gnus De - - i, qui tol - lis pec - ca - ta

*pp* *mf cresc.* *ff*

A - gnus De - - i, qui tol - lis pec - ca - ta

*cresc. poco a poco*

Man. Ped.

## Più mosso

mun - - di, —

*p*

mun - - di, — Do - na no - bis pa - cem,

*p*

mun - - di, — Do - na no - bis,

*p*

Più mosso

*f* *p* *f*

Do - na no - bis pa - cem, do - na no - bis pa - cem. —

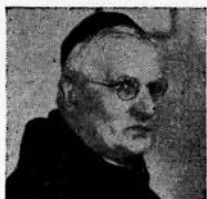
*f* *p* *f*

do - na no - bis pa - cem, do - na no - bis pa - cem. —

*f* *p* *f*

do - na no - bis pa - cem, do - na no - bis pa - cem. —

Ped.



## Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR  
DOM GREGORY HUGLE, O. S. B.

**"According to what kind of a plan have the Masses in the Vatican Kyriale been arranged?"**

A. — The Masses in the Vatican Kyriale have been arranged according to the degree of solemnity. The place of honor has been assigned to the Easter Mass on account of its liturgical pre-eminence, since Easter is "the feast of feasts and the solemnity of solemnities."

Masses Nos. 2 and 3 are set apart for the great feasts outside of Eastertide; Nos. 4 to 8 inclusive are intended for the lesser feasts, marked in the Ordo as "Duplex" (double). No. 9 is intended for the greater, and No. 10 for the lesser feasts of the Blessed Virgin. No. 11, for the Sundays throughout the year; Nos. 12, 13 and 14, for the Semiduplex feasts and the days within the Octaves; No. 15, for Simple feasts; No. 16, for the weekdays throughout the year; No. 17, for the Sundays of Advent and Lent; No. 18, for the weekdays of Advent and Lent, for the Vigils, Ember- and Rogation-Days.

**"But what about the Credo?"**

A. — Originally there had been only one melody (No. 1). A footnote at the end of this melody says: "Besides this authentic melody, also the following melodies, which have come into use, may be sung." No. 2 is a simplified version of No. 1. It may be used throughout Octaves and when a Credo is called for on lesser feasts. No. 3 is tonally linked with the Angel Mass (No. 8) and has come into general use for feast days. No. 4 is a melody on a larger scale; it calls for a good number of singers; its melodic contours are vigorous and majestic.

**"How shall I know which Credo to take?"**

A. — The Credo is always to be a hum-

ble profession of faith; it never calls for elaborate music; eminent musicians and churchmen have considered Credo Nos. 1 and 2 ideal compositions; others love just a little more display, and their choice is No. 3. As for yourself, you are perfectly free in your choice.

**"From my Holy Week Book I see that Mass No. 4 is to be sung on Holy Thursday; can you give any reason for this choice?"**

A. — The reason for this choice may be hard to give; I presume it is a matter of tradition. If you turn to the Canon of the Mass, you will find that the melody of Kyrie No. 4 occurs twice: first with the *Ite missa est* (under Roman III), and then with the *Benedicamus Domino* (under Roman X.) The rubric under Roman X says: "On the Vigil of Christmas, even when it falls on Sunday, on the Feast of the Holy Innocents, in Solemn Votive Masses for a grave and public cause, when the *Gloria* is not said, the *Benedicamus* is sung as given in Mass No. 4. On Holy Thursday, the *Gloria* is sung, but the remainder of the Mass comes under the spell of *disturbed joy*"; consequently the *Ite missa est* is more befittingly sung as given in Mass No. 4.

**"What is a Vigil?"**

A. — Today a vigil signifies an eve of preparation for a feast-day. In the first ages of Christianity a vigil implied "nightly watching" amid prayer, religious instructions and liturgical services, extended till early in the morning. When the number of feasts increased and the zeal relaxed, Holy Church changed the order of celebration by advancing the Vigil Mass to the morning of the day preceding the feast-day. There are about 18 Vigils recorded

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.

in the ecclesiastical Calendar. Of these, only four are fast days: the vigils of Christmas, Pentecost, the Assumption, and All Saints; the others remain "devotional" days of preparation and are observed as such in the monastic orders.

**"What are the Ember - days?"**

A. — The word "Ember" is a corruption from the Latin "Quatuor Temporum", i. e., of the four seasons. The Ember-days are the days at the beginning of the four seasons, ordered by the Church as days of fast and abstinence. The heathen Romans performed religious ceremonies, in June for a bountiful harvest, in September for a rich vintage, and in December for the seeding. The Church, when converting heathen nations, has always tried to sanctify any practices which could be utilized for a good purpose. Pope Leo the Great (440 - 461) considers the Ember-days an Apostolic institution.

**"What are the Rogation - days?"**

A. — The Rogation - days are days of prayer, and formerly also of fasting, instituted by the Church to appease God's anger at man's transgressions, to ask protection in calamities, and to obtain a good and bountiful harvest. The Rogation - days are the 25th of April, called "Major", and the three days before the feast of Ascension, called "Minor".

**Christmas Hymns  
For TTBB**

<b>AN ANGEL FAIR</b>	
916 Singenberger, J. ....	.15
<b>CHRIST IS BORN</b>	
823 Korman, J. A. ....	.15
<b>HAIL, HOLY NIGHT</b>	
916 Tappert, H. ....	.15
<b>LO, HOW A ROSE</b>	
958 Praetorius ....	.15
<b>O COME ALL YE FAITHFUL</b>	
957 Traditional (Chorale) ....	.12
970 Traditional (Novello Arr.) ....	.15
<b>PRINCE OF PEACE</b>	
403 Weiss - Reilly ....	.15
<b>SLEEP OF THE INFANT</b>	
958 Gavert ....	.15
<b>SLEEP O CHILD DIVINE</b>	
684 Mauro - Cottone, M. ....	.15

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**Christmas Hymns  
For SATB**

<b>ANGELS WE HAVE HEARD</b>	
813 Old French ("Gloria") .....	.15
<b>AVE MY MOTHER PURE</b>	
1080 Griesbacher, P. ....	.15
<b>BESIDE THE CRADLE</b>	
1099 Bach Chorale .....	.15
<b>BREAK FORTH O BEAUTEOUS LIGHT</b>	
1099 Bach Chorale .....	.15
<b>CAROL OF GOOD TIDINGS</b>	
964 Brant, Cyr de .....	.15
<b>CHRIST CHILD</b>	
955 Beaulieu, M. Z. ....	.15
<b>CHRIST IS BORN</b>	
877 Korman, J. A. ....	.15
<b>COME ALL YE FAITHFUL</b>	
813 Traditional .....	.12
<b>DEAREST INFANT SAVIOUR</b>	
822 Eder, P. V. ....	.15
<b>GLORY TO GOD</b>	
644 Griesbacher, P. ....	.15
779 E. C. W. - Reilly .....	.15
<b>HARK, WHAT MEAN THOSE HOLY VOICES</b>	
813 Compagno, G. M. ....	.15
<b>HOLIEST NIGHT</b>	
822 Koenen, Fr. ....	.15
<b>IN DULCI JUBILO</b>	
1091 German Carol .....	.15
<b>LO! HOW A ROSE</b>	
814 Praetorius, M. ....	.15
<b>NOW LET THE HEAVENS RESOUND</b>	
878 Biggs, R. K. ....	.15
<b>O HOLY NIGHT</b>	
191 Adam, A. ....	.15
<b>O LITTLE TOWN OF BETHLEHEM</b>	
798 Ashmall, W. E. ....	.15
<b>O LIGHT OF THE WORLD</b>	
956 Rafael, Sr. (BVM) .....	.15
<b>O SING A JOYOUS CAROL</b>	
1086 Koenen, Fr. ....	.12
<b>O THOU HOLIEST (O Sanctissima)</b>	
960 Korman, J. A. ....	.15
<b>PRINCE OF PEACE</b>	
801 Weiss, A. A. ....	.15
<b>SILENT NIGHT</b>	
719 Gruber - Singenberger .....	.15
<b>SING TO GOD</b>	
1087 Gounod .....	.15
<b>SLEEP OF THE INFANT</b>	
814 Gavert .....	.15
<b>SLEEP O CHILD DIVINE</b>	
686 Mauro - Cottone, M. ....	.15
<b>WHILE STARS WERE SHINING</b>	
1039 Korman, J. A. ....	.15

**Organ Music**

606 Mauro - Cottone, Ninna Nanna ..	.50
607 Hugle, Shepherds at the Crib ....	.50
1035 de Brant, Shepherds Watch .....	.60

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## *Analysis of Popular Christmas Compositions*

*By Cyr de Brant*

### O MAGNUM MYSTERIUM

SATB Vittoria—Edited by Rowlands

Vittoria's "O Magnum Mysterium" has long been one of the prime favorites of the Christmas season. One may argue that the polyphonic music of this period had little or none of the "expressive" side, but it would be hard to gainsay the fitness of the opening measures of this motet with its bare fifths and octaves. The opening motive takes the intonation of the chant for its material. The development here is sectional yet there is a unity in the work obtained by the master hand which has deftly carried over a short phrase of one section as the basis of another. On the second page, the imitative style of the opening is abandoned for a "chordal" idiom. The bass line at this point is given an opportunity to carry an important counter-melody during the narrow melodic lines of the other parts. A fresh start is made with the motive in the tenor and bass. This newer aspect becomes fundamental in the remaining part of the composition. Contrasting sections call for the use of solo and chorus which leads to the closing Alleluia, based on a figure of the opening measures.

The editing is suggestive of many possibilities and the work is printed in a key that places voices in a convenient range.

### VERBUM CARO FACTUM EST

3 voices P. Griesbacher

As a motet this will be found fitting for the Christmas season. Although it adheres to the diatonic line, there is a pleasing variety of harmonies to color the freely developed progressions of the motives. A rhythmic intensity is assured by beginning many of the phrases after the first beat, meanwhile the motive gradually rises until it reaches a climax not only melodically by harmonically also. Should the motet be used as an Offertory, there is an appropriate cut marked should the necessity arise. After this section the material is repeated in a modified form which culminates in a carefully planned cadence bar adding an element of interest in these closing moments. The voice ranges are moderate although the alto calls for some of the notes in its lower register.

### VERBUM CARO FACTUM EST

SA Sr. M. Gilana, O. S. F.

A colorful but not too difficult setting has been made of this part of the Christmas Office. A rhythmic presentation of one of the common intonations of the antiphons forms the groundwork of the opening measures. At first sight one might be inclined to pass over the composition as a difficult one as it moves through distant tonalities and returns to the original by an enharmonic change. In reality the scheme tends to add color without presenting problems to the singers. These transitions are smoothly made and difficulties avoided. The independence of both singing groups is a point of excellence as is the accompaniment which contributes free lines and rhythmical niceties to enrich the background.

A simple carol, "A Child is Born in Bethlehem", by J. B. Molitor is also included. The solo portions of the verse are arranged in a setting for either male or mixed voices.

### HODIE APPARUIT

3 voices Orlando di Lassus

The upper melody reveals the repetition of a motive falling within a 4th or 5th used either directly or in inversion. To some it might recall a set of bells resounding their joyful statement, although this was possibly far from the mind of the composer. It is the slight variations of the underlying texture that makes these continuous repetitions an artistic statement rather than a monotonous one. The brilliant register of the voices is demanded, although there are few sustained notes required of the singers. This is a little gem that should be of frequent use during the Christmas season.

### JESU REDEMPTOR OMNIUM

3 voices O. Ravanello

One would have to look far for a simpler and more beautiful setting of this Vesper hymn. Beginning with the rhythmic adoption of the opening of the Gregorian setting, the motet rises in graceful curves reaching a well-planned climax. Suspense is created in the closing measures to which an "Amen", a model of simplicity, beauty and ingenuity.

**PANIS ANGELICUS****3 voices** Claude Casciolini

As a simple and devotional Benediction motet, this has many features to recommend it to average choir. A freedom of play in the interior voices and crossing of parts achieves tonal interest. The harmonies are provocative of a prayerful quality. At the repetition of the theme, the slight harmonic change lifts the theme to greater values. Here also the motet gains impetus in quickened ascending line of lower voice.

**JESU REX ADMIRABILIS****3 voices** Palestrina

Charm and grace distinguish the chordal texture of this practical motet. In the last measures some imitative material appears in the inner voices which has had little of the interest to this point.

**ADESTE FIDELES****SSAA** Fr. Koenen

In addition to the traditional setting of this anthem, there are others worthy of merit. The present one has many points of interest and tasteful harmonies. The crossing of the voices adds to the freedom and independence of the vocal parts. The second alto has a frequent low "a", but only twice requires the "g". The first stanza of the hymn has been set but the "venite adoramus" is given a jubilant quality that runs through a large portion of the composition. The dynamic markings of the composer give more point to the scheme of these measures. In the closing section, harmonic blocks with extended rhythmic values give a feeling of rest after the greater activity of preceding pages.

**ALMA REDEMPTORIS****SATB** Palestrina

Choirs that are unable to attempt some of the more difficult works of the great masters of the 16th century will find that this one can be performed by the less capable choirs who are interested in the polyphonic art. For the most part, there is less of the imitative content than is usual with these composers. Nevertheless, the rhythms within these harmonic bars contribute fascinating changes that bring these simple "chords" to a level of great importance. The "Virgo prius" introduces a quickened scale line and some points of imitation. The repetition of the motive (ac posterius) in the bass in quarter notes is a stroke of genius. The tenor calls for some sustained passages in its higher register which forms a counter-melody to the soprano line.

**ADESTE FIDELES****SATB** C. Greith

The building of this composition shows much forethought and nicety of finish. The organ also adds its own lines and individual rhythms to the slower and powerful ones of the vocal parts. Solid harmonies mark the greater portion of the work although the themes are also built on a contrapuntal scheme. The repetitions of the first part tend to unify the themes as well as strengthen the material. In other sections the use of distant keys is prominent but at the "Venite adoramus" there is a return to the home key and a skillful building of the climax. This is a selection that is well worth a trial, either for the Christmas season or as a concert number.

**TUI SUNT COELI****SATB** F. J. McDonough

A careful study of this composition shows how much can be obtained through the ordinary medium of the common harmonies if the composer has an intimate knowledge of them. Here is a well-knit work which uses little material but places it interestingly, while varying the repeated material through the change of the underlying vocal lines. The voices move freely but not in a web of complex polyphony, obtaining an enticing feeling of progressive movement. The attention given to the bass line will be rewarding as the composer has made this voice important in achieving the effects of his composition. Also the observance of the tempo (Allegro) is a very necessary part of the interpretation. In the course of the composition, an interlude has been inserted which aids in delaying the two points of climax and as such is to be observed if the composer's intentions are to be obtained.

**TUI SUNT COELI****SATB** Eduard Stehle

A joyous and exulting spirit paints the background of this Christmas Offertory. A contrapuntal texture is used for the entire work, save for a few measures particularly in the closing section. The motive for the second portion is very artfully introduced in the tenor and bass (thirds) over a bridged cadence. Likewise of interest is the building of the climax which turns to designedly prolonged harmonic masses. Equally of fine quality is the cotta formed from the tonic harmonies that are rescued from monotony by the suave introduction of the plagal cadence.

**EXULTA FILIA SION**

3 voices

Sister M. Cherubim

The composer deserves to be highly congratulated not only for this useful but gratifying opus. The free comment of the accompaniment adds graceful lines to an already finely conceived vocal part. The perfect ease and abandon with which the voices move and cross is bound to create an emotional appeal and joyous character. In the second part, the harmonies are enriched with a modern approach with the figure of the "Silent Night" as the basic motive. This naively progresses through many tonal centers, creating a delightful harmonic color with each repetition. Here in truth is the use of a modern idiom which keeps perfectly within the liturgical requirements. No choir should fail to include this in its repertoire, for it will be a useful motet or concert number for many occasions. It is "a find."

**LAETENTUR COELI**

SATB

J. Singenberger

(arr. by J. A. Reilly)

Not only is this a practical composition but a rewarding one. The "learning time" is shortened by giving over some of the material to solo voices and others to imitative passages as echo effects. These passages prove stimulating however as they are grouped as contrasting units to the complete choral group. The greater part of the development is founded on the figure of a skip of a third. Other places show slight variances from the tonal center to add to the interesting framework.

**VERBUM CARO FACTUM EST**

SA

P. Chassang

Compositions of this nature are welcome material for choirmasters whose rehearsal time is very limited. The chorus portions use a repeated theme and other sections are given over to a solo group. The opus is by no means of an inferior quality for this simplicity and solo parts are gratifying in spite of their naivety. The "Gloria Patri", which uses the theme in a sequential manner, becomes more engaging by the selection of the minor mode. To the final repetition of the chorus, a satisfying but brief setting of the "Alleluia" is added.

**THE WONDROUS TIDINGS**

(Glory to God in the Highest)

SSA

Sr. M. X. Davis

While this anthem is primarily designed for the Christmas season, it will be found

serviceable for celebrations of a festive nature, such as graduation, etc. After an introduction characteristic of the flutes, the choral portions open with solid majestic chords that continue to grow in intensity. Tasteful lines grace the setting of the lines "Peace on earth" and then the anthem settles to a melody of folklike character before the return to the grandeur of the opening measures. While the vocal parts have some inflected lines, the work offers no difficulty to a group using three-part material.

**THE CHRIST CHILD**

Edition A — Solo or three parts, women's voices; Edition B — SATB

Margaret Zender Beaulieu

As a selection for a Christmas entertainment, this would be one of the pleasant moments of the occasion. The words of the setting are well chosen and make good literature. Colorful harmonies and humming backgrounds add to the graceful qualities and sections in the full choral style are also found. The composition lends itself well to many fine points of interpretation and subtle harmonic changes contribute to the richness of the texture.

**O LIGHT OF THE WORLD**

SATB

Sr. M. Rafael

The movement of the interior voices is a distinguishing point in this composition. They serve not only to enliven the work, but stand as one of the best qualities of the composition. The accompaniment is for piano but it may be adapted for organ without much change. The planning of the climax is effective and the result satisfying. As a chorus for a Christmas program, this would be a suitable selection.

**GLORY TO GOD**

SATB

P. Griesbacher

The difficulties of this composition come principally from the use of the contrapuntal lines. While the material is in itself not difficult, the composition will keep any group alert in meeting the problems of its frequent entrances and growing dynamic effects. A good group of sopranos are needed as well as an efficient body of tenors. The tenor part, however, only calls for "g" as its highest note. The composer has wisely placed the voices in the proper registers to produce the shadings he desired. An organ accompaniment adds to the contrapuntal texture and gracefully approaches the many harmonic changes.

**HOLIEST NIGHT****SATB****Fr. Koenen**

A piquant charm pervades this four-part anthem which is tastefully arranged with contrasting vocal effects and harmonic shadings. The first part is well built, the repetition of the material being the wedge to the enlargement leading to the first point of climax. In the second section, a lowered seventh step lends added charm to the newer meter. Here also the contrast of time values and new vocal combinations are of further interest and value.

**DEAREST JESUS, INFANT SAVIOUR****SATB****P. Victor Eder, O. S. B.**

The simple melodic lines of this hymn are heightened by the movement of the interior voices. In some cases, they assume the more important line. An interesting case is found at the extension of the second phrase in which the tenor line becomes the soprano melody in the measures that immediately follow. Likewise the deceptive cadence after the climax of the next phrase creates a moment of suspense that makes the succeeding balancing phrase of greater intent.

**LET THE HEAVENS RESOUND****SATB****Richard Keys Biggs**

The composer has obtained a large part of his brilliancy in this swift-moving anthem by placing the soprano in its most effective register and accentuating the bass line as is noted in many of his other compositions. The difficulties are lessened by the repetition of the material but none of its effectiveness is lost, as there are some slight changes added to stimulate its movement. The melodic lines add to the interpretative side as the quicker notes give an impulse that carries them along with great animation. This is suitable for the Christmas season and for general use.

**FOUR CHRISTMAS HYMNS****Unison****Various Sources**

These include an abridged and simplified version of *Ninna-Nanna*, the tender lullaby of Melchior Mauro-Cottone, arranged by James A. Reilly. A very engaging German carol is also included in an arrangement of Otto Singenberger. It provides for humming parts and the reiterated tenor added to the accompaniment tends to give a very pleasing touch. Another in the same series by the same composer has been adopted to a traditional hymn tune.

The only original setting in the group is that of the First Christmas, by F. J. McDonough, which would prove attractive for congregation singing. The collection is a practical one and all the numbers are of a tuneful character.

**FOUR CHRISTMAS CAROLS****J. Singenberger and A. Lohman**

These carols are well adapted for children's voices as the melodies are of a simple character. The first three by J. Singenberger, provided with an alternate German text, are for two voices with the part writing limited to simple lines. The accompaniment of the first two, which is instrumental in style, adds an engaging charm to the vocal parts. The final carol by Albert Lohman would require a little older group as it calls for three vocal parts and is based on a more complex rhythmic scheme. The alto in this selection has a few notes that could not be accomplished by younger voices. The work is of a spirited character which is well suited to the song of Herald Angels.

**POSTULA A ME****SATB or SAATTBB****Heinrich Brach**

On the basis of the artful development of a Gregorian theme, the composer has built a stirring motet for the feast of Christ the King. Although the composition admits of the use of seven voices, because of the divisions that are made from time to time, the more common four-part group is sufficient to perform the work. The contrapuntal idiom is adopted for the greater part of the motet but the simpler octave passages are equally important in the development. The addition of more voices at various parts of the work aids materially in contrasting effects. In the closing measures, the use of the original motive in octaves or double octaves cuts through the other material adding to the intensity of the climax. The use of this number in a sacred concert is highly recommended.

**FIVE CHRISTMAS CAROLS****Various**

This collection has the virtue of being not only a practical one but includes within its pages two of the older carols, in the harmonizations by J. S. Bach. In both of these, the "Puer Natus Est" and the "In Dulci Jubilo", the virile tonal scheme adds to the singing, especially by a large group.

One of the few Irish carols that are available, "Stars of Glory", has the flavor of much of the Irish music and is pre-



sented in pleasing harmonies. In the concluding selection, the "Adeste" is in the traditional style and, like the last, well suited for four-part singing.

#### FOUR CHRISTMAS HYMNS

SA or SAB

Sr. M. Cherubim

It is pleasing to note that the title for SA or SAB is not a misnomer as the hymns are harmonically complete in these arrangements. This may also be performed as a four-voiced carol by using the lines provided for the accompaniment.

"O Holy Night" is an original setting, somewhat extended in length, with many tender phrases to balance the straightforward melodies of the verses. The last section, marked to be sung after the first and third stanzas, admits of much nicety of expressions. It employs and makes excellent use of a basic figure without being pedantic. For entertainment or concert material, this would be an appropriate selection.

"Glory to God," the third of the series, is of a much more virile type with contrasting sections to the verses, which obtains fine effects without becoming complicated. The last of the series ("Glorious Night") is in the style of a simple hymn tune. In the last line the bass assumes importance and a change of harmonic quality in the third last measure tends to make the short work more distinctive. The opus also contains a setting of "Ye Children, Come Hither" to a simple hymn tune which has been paraphrased.

#### EIGHT CAROLS

J. Singenberger

This collection contains a set of carols for varied vocal combinations. Four of them, however, are written for two voices and others are useable for three equal voices or the four-part mixed group. The "Hymn to the Infant Jesus" (2 voices) by C. Greith, is marked by interesting rhythmic values, a skillful accompaniment, and an attractive melody. The two carols by A. Haan should not be passed over. They are set for three voices, with appealing harmonies that would be much enlivened by an a capella performance. In the first of these, a codetta in contrapuntal style adds a very pleasing touch.

"Angels from the Realms of Glory", set by Fr. Koenen for solo and chorus (three equal or mixed voices) turns to the subdominant harmonies in the choral section which gives a slightly different and pleas-

ing color to the entire work. A well-chosen 17th century melody is also included and the series concludes with a very satisfying carol, set by Fr. Lehman.

#### AVE, MY MOTHER PURE

SA

P. Griesbacher

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# What Is Liturgical Music?

By James A. Reilly

(CONTINUED FROM LAST MONTH)

There is something obvious about the two scales of modern music. Christianity is not obvious. It is a philosophy of seeming contradictions, joy through renunciation, happiness through suffering, triumph through failure, victory through death. These emotions are not common - place, to be neatly pigeon - holed under the headings "gay" or "sad", "major" or "minor". No, let us use artistic discrimination in this matter; the modern scales, the modern measure, our entire musical system as it at present exists, was devised for secular uses, and is perfectly adapted thereto.

But when we try to adapt this modern music to the exigencies of liturgical prayer, we simply spoil two good things: we sacrifice not only our prayer, but our modern music as well; for we rob this music of its own character and give nothing in its place. Thus modern liturgical music, if it succeeds in being non - scandalous, becomes, at best, negative; much in itself defeats the true purpose of church music.

For it is not enough that it be negative; it must be actively spiritual. It is not enough that it does not distract, it must stimulate. **For the sole principle upon which the use of art in church is justifiable is this: that, by acting upon the imagination, it interprets and intensifies hidden beauties in the realm of the spirit.**

Church music must not have less character than secular music, but its character must be different; a difference not of degree but of kind.

There is no emotion more intense than religious emotion, but its intensity is along other lines than those of worldly emotion. The same is true of religious music. This is a distinction which many of the great composers in the past have recognized.

Wagner, who is not open to suspicion of partiality for antiquated art forms, frankly borrows the church's form when wishing to construct a religious drama.

By means of one Gregorian progression, a single phrase borrowed from the treasure of the church, he gives his entire opera a stamp of pseudo - spirituality, of which quality his own far from spiritual develop-

ment of the theme does not succeed in wholly robbing it.

Beethoven and Brahms made frequent use of the old modes, instead of the modern scales, when wishing to create an atmosphere of purity and highest mysticism.

Indeed a study of the great composers would seem to bear out the theory that the more lofty the thought, the less adequate becomes the modern scale, and the more intense the emotion the less adequate becomes the modern measure.

The general tendency of modern music is toward greater variety of modes and greater variety of movement. Even for secular purposes, we are beginning to feel the cramping effect of the artificially constructed measure, more especially in moments of intense emotion, and we struggle toward freedom by constant use of the syncopation, of alternate double and triple time, of the "Tempo rubato" and of any device which ingenuity can contrive to bring us nearer to the natural freedom of Chant.

The modern composer in search of variety of mode makes pathetic excursions into the music of various nationalities; he borrows the scale of the Hungarian, the Arabian, the Norwegian; he makes use of Negro melodies, of Irish melodies, of Indian melodies, and imitates the free rhythm of these peculiar styles.

There is a general feeling of unrest in the air, a dissatisfaction with the formalism of our present system.

The freedom of mode and freedom of movement, after which we are striving, is the natural property of the Chant.

In listening to Chant, we must listen with the ears of faith. We must enter into the atmosphere that created the art; seize, first of all, the idea, that we may understand the form to which it gave birth.

Chant must not be listened to as music; for music, in our modern sense, suggests that formal arrangement of sound, that conventionalism to which our ear is accustomed, and does not, therefore, include Chant in its popular use.

Chant is a form of declamation, a musical, and very devotional recitation of the text. It does not attempt to reproduce the illusion of the text, as in the theatre. It aims higher: at suggesting the human sentiments brought out by prayer in the human soul. In this sense its spirit is **subjective** rather than **objective**.

It seems like a soul bending back upon, and into, itself; a soul meditating inwardly, not a soul exposing itself outwardly. It suggests a meditative mood, and does not give the impression so much of a giving out, as of a taking in.

### Rendition of Chant

If the Gregorian Chant makes great demands upon the understanding and sympathy of the listener, how much greater still must be the demands it makes upon the musical and devotional perception of the singer! It needs art of the highest character to render these melodies; and failure to recognize this fact is directly responsible for their present unpopularity.

An impression prevails that the Gregorian melodies, on account of the simplicity of their intervals, need no study, no artistic rendering; that all they need, in fact, is to spell them out, whereas in reality they demand not only study and art, but genius.

If a piece of modern music can be killed by an incorrect performance, how much more must this be true of Chant, with its exalted aspirations! For this reason, the general public could scarcely fail to dislike the Chant in view of the shocking performances by which alone they have been able to hear and judge of its merits; performances on the artistic level of that of the schoolboy spelling out Shakespeare, or the ignorant peasant interpreting Dante.

Can we hope for an improvement in this matter?

Much of the trouble has been caused by the practical difficulties in deciphering the ancient manuscripts, which, owing to the fact that the writers possessed no exact musical notation, and furthermore, no printing, have come down to us by means of a system of hieroglyphics — something like our modern shorthand, further complicated by the vagaries of the individual copyists.

But the last few years have seen the deciphering and arrangement of these melodies on a scientific basis by the Benedictine monks, and there will be no further excuse for incorrect performances.

Not only has the Gregorian been thus,

of necessity, condemned without a hearing; but it is also very often condemned without a clear idea of its aims and true meaning, or even, indeed, of its mere technical construction.

A Rip Van Winkle of the twelfth century, awaking in the twentieth, could be hardly more ignorant of our modern music than we are of the Gregorian, nor could he expect to understand our music fully and found 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 it a seeming 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; the unusual succession of its tones and semi-tones and the consequent phrases, the unexpected intervals and progressions, are still as unfamiliar idioms.

We hear, indeed, but we do not understand.

The infinite variety of the modes is, to us, a closed book. But with familiarity and a little close study, we begin to understand the language and find ourselves admitted into a new world of artistic possibilities.

For Chant is by no means monotonous to trained ears. We have the variety of the eight modes, each one of which corresponds to a separate prayer-mood and has its own individuality, its own peculiar idioms. We have, furthermore, a variety of forms as marked, as that which distinguishes the song-form from the Sonata in modern music.

These melodies follow strictly the spirit of the liturgy. They are simple when it is simple, elaborate when it is elaborate.

And so there are the simple or syllabic melodies which have only one note to a syllable; the melodic, which have several notes, or even a group of notes, to a syllable; and finally the florid, which become

almost pure song — as, for example, in the Easter Alleluias. Here we have reached the emotional altitude where speech ends and music begins, for unable to express our Easter joy in language, we shout out the "Alleluia", while the melody supplies the meaning.

This art had birth with the birth of liturgy. The liturgy took its present form under St. Gregory, to whom also is due the solid foundation of Chant as an art. Prayer and music were thus the fruit of a common conception and together grew to maturity in the centuries that followed; together they reached their full height in the golden epoch of Christianity . . .

When correctly rendered, this music breathes forth a spirit of devotion — pure, ardent, tender — truly characteristic of a period that produced a Gregory, a Bernard, a Bonaventura, an Aquinas, a Dominic, a Francis of Assisi, and inspired a Dante, a Fra Angelico, a Della Robbia, a Palestrina.

The great masters of asceticism inspired great masterpieces of ascetic art, as by cause and effect.

The highest kind of mysticism found expression in these melodies. The full "out-flowering" of the faith meditated upon, and these flowers of art, truly Christianity's own flowers, not, in any sense, flowers engrafted from a foreign stem.

The age of faith produced the art of faith.

Then came the renaissance of the sixteenth century, with its return to the study of prayer art-forms and introduced a pagan spirit into the art of its time.

Not that pagan art-forms lead necessarily to the adoption of pagan ideals, nor that Christian art is inconsistent with classical perfection of form.

Christian art, like other arts, is perfect only through true perfection of form: but Christian art is opposed, more than all others to **display** of form, and so the student turns, not unnaturally, to subjects wherein he can give free scope to his powers.

With the renaissance begins the gradual but steady secularization of public taste in art, and, as a result, the final intrusion of purely secular art into the church.

"The spirit of Renaissance was essentially opposed to devotion, self-denial, and the purely religious sentiments," says John Addington Symonds.

"And," he continues, "we see this not only in its partiality to pagan subjects and

its worldly treatment of sacred history, but also in the profusion of ornament and the sacrifice of everything to mere display by which it is characterized. Skill supersedes careful labor; science takes the place of feeling; and nowhere is the artist forgotten in his work, but rather every stroke of his brush, and every modulation of his color is made to sing the praise of his dexterity, etc., etc."

In striking contrast to the ascetic ideal is our modern art, the keynote of which is naturalism.

Whether it be in literature, in painting, or in music, we are busy portraying and glorifying the purely natural emotions: sorrow is intensified to despair, gayety to ribaldry, love to license.

The animating principle of modern art is emotional self-indulgence, a letting down of barriers, rather than a strengthening of the will, which is the Christian ideal.

Modern art is a glorification of the line of least resistance; Christian art the glorification of struggle.

The two art tendencies are not antagonistic — they are contradictory.

If the Christian ideal in its fullness produced the truly Christian art form, may it not be possible, by an inverse process, to enter into the ideal by means of the art; by studying the effect to arrive at a better understanding of the cause.

Familiarity with this classic prayer music must reveal something of the prayer ideals which gave it birth, and thus bring about a new era of faith.

Does art seem an insignificant approach to such a renaissance of spirituality? Not necessarily, for the language of art is, in a sense, universal, insofar as it touches the subconscious personality and creates a receptive mood.

Art cannot do the work, but it can pave the way at least.

Piety is not, it is true, a mere matter of the emotions, but real piety, which lies in the intellect and the will, can often be approached and set in motion by means of the emotions; a permanent result be achieved through a transitory cause.

The emotions are simply a motive power, but not on that account to be despised. They are to piety what appetite is to the physical life: not the food but the impetus to take the food.

They are a means to an end.

But it is the food itself, and not merely the appetite, which supports life; the ap-

petite simply makes easy and natural what might otherwise be difficult.

To stimulate appetite is not, in itself, unsanitary, nor is to stimulate the emotions necessarily unspiritual.

But as the emotions are prone to run away with us along false paths, we strive to stimulate them as much as possible along the lines of true piety, that we may absorb food, not poison. That is the theory of ascetic art as a whole, the test of whose value lies simply in the quality of its stimulus.

One more aspect of this movement, which must not be forgotten, is its democratic character.

For the carrying out of the full ideal demands the co-operation of the entire people who will no longer be assisting at, but taking part in, the liturgy.

This may not be accomplished in a day, but the Church works for the future and already she is sowing the seeds.

The little Catholic school child is learning to pray, not only in words, but also in song; not only in the Church's language, Latin, but in her musical language, Chant; and when these children grow up, our choirs will be the whole Catholic world.

While the variable and the more elaborate parts of the liturgy will demand the great genius, the great artist, the simpler parts will be taken spontaneously, by the entire congregation; producing the superb contrast of, on the one hand, the perfection of art — and on the other, the majesty of numbers.

This is, indeed, nothing new; it is thus that the liturgy is intended to be rendered; it is thus that it has been rendered in the past, and is still rendered in a few centres of Catholic life.

It is simply a return to the true ideal, a renewing of "all things in Christ", a revitalizing through art, of the spirit of Catholic democracy and universality.

— JAMES A. REILLY  
June, 1914.

### CORRECTIONS

To the Publishers of "The Caecilia":

In the foot-note on page 274 of the August, 1939, issue of "The Caecilia", there appear two statements that, for the sake of accuracy (and on behalf of "the ordinary unsophisticated organist and school teacher", also in fairness to "the man in the street"), need to be corrected.

The St. Gregory Guild, Inc., of Philadelphia, Pa., accordingly requests the publishers of "The Caecilia" to give space to the following:

1. **The headquarters of The St. Gregory Guild, Inc., and The Society of St. Gregory of America are not at the same address.**

The Guild maintains offices at 1705 Rittenhouse Sq., Philadelphia, Pa.

The headquarters of The Society of St. Gregory of America are in the office or residence of the President or Vice-President of The Society of St. Gregory. (Address given in the official bulletin, "The Catholic Choir-master.")

2. To assert that **the same mailing list is used by both** is to state that which is not in accordance with fact.

We do not propose to discuss the motives which prompted the publication of the irrelevant items concerning The Society of St. Gregory of America and The St. Gregory Guild in an article of an entire issue devoted to the glorification of the work of the Chairman of the Pittsburgh Diocesan Church Music Commission — nor will we enter into the field of polemics and be tempted to start a war of words between church-music authorities and organizations devoted to the advancement of the cause of Sacred Music. The progress of the Liturgical Music Movement in the United States has too-long been hindered by just such futile controversies.

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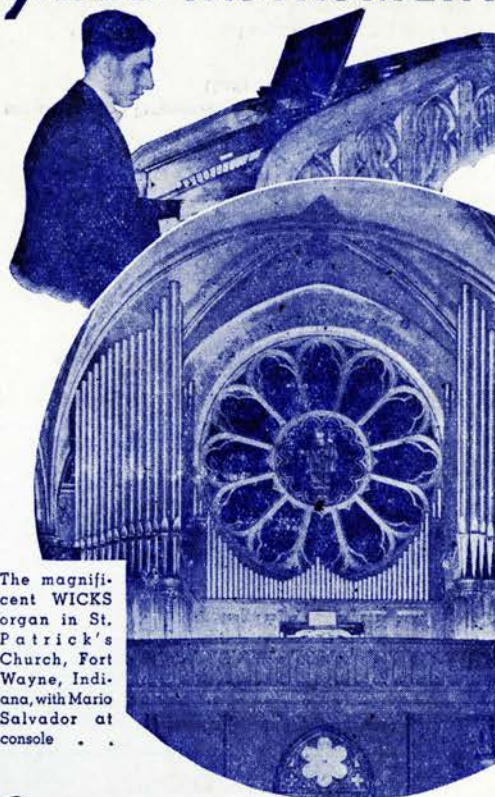
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