

# CAECILIA



# Caecilia, a monthly review of Liturgical Music



## Administration, Information

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Consulting Editor: Reverend Gregory Hogle, O. S. B., St. Francis Hospital, Maryville, Missouri

Editor: Dom Ermin Vitry, O. S. B., St. Mary's Institute, O'Fallon, Missouri

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### CONTRIBUTORS TO THIS ISSUE

REVEREND CHARLES SCHMITT, Chaplain at the Mother-house of the Sisters of the Most Precious Blood, at O'Fallon, Missouri

DOM GREGORY HUGLE, O. S. B., now Chaplain at St. Francis Hospital, Maryville, Missouri

REVEREND BENEDICT EHMANN, Professor of Sacred Music at St. Bernard's Seminary, Rochester, New York

REVEREND SYLVESTER I. TUCKER, Chairman of the Diocesan Commission of Sacred Music, St. Louis, Missouri

REVEREND LYFORD KERN, Diocesan Director of Music, Peoria, Illinois

MARIO SALVADOR, Organist and Choirmaster at the Cathedral of St. Louis, Missouri

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# The Editor Writes :

A periodical review differs, as its name clearly indicates, from a book. While the book pursues an idea without worrying too much about surrounding conditions, the periodical is born of circumstances. It loses its very reason of existence if it does not keep in continuous contact with the movement which it represents.

Because it follows a flow of ideas and of action, a periodical does not become necessarily ephemeral. If, instead of being merely an incoherent medley of information after the fashion of a daily newspaper, it uses information to take the pulse of the movement, it may become a guide and even a master. To the periodical belongs the duty of appraising an event, of judging the value of current ideas, of bringing back everything to the principles and the ideals for which it stands. It is essential that it remain a beacon light, pointing the way for all who in work and many struggles, seek the solid shore.

Since the days of its foundation, *Caecilia* endeavored to be both an inspiration and a guide to those whom a vocation calls to establish or to restore Sacred Music in America. Its founder, Mr. J. Singenberger (it is a well-known fact of which his former pupils remain very conscious), was a solid musician to whom Sacred Music was a cause which one had to serve. He served it as a real master: by personal teaching and composition, by the diffusion of his thought in the review. His figure may look today somewhat stern, and his principles sometimes narrow; but he remains, nevertheless, the early impelling force to whom we all owe a debt.

The venerable monk who, in recent years, assumed the direction of *Caecilia*, understood just as well what a periodical must be. Dom Gregory Hugel, O. S. B., of the same epoch as Singenberger, was another pioneer in Sacred Music. His experience grew up on an entirely different field. In the monastery where he formed and directed the liturgical choir for almost 50 years, he learned and transmitted to others the sense (alas, so much lost) of Sacred Music; namely, that it can only be the expression of the prayer and of the very life of the Christian community. To select students and to pilgrims visiting the Abbey, he instilled, chiefly by force of his example, the true sense of liturgical music with an unsurpassed finesse. His

native humility rendered its influence less powerful; yet we are grateful that Dom Gregory has spread a little of his beautiful mind on the rejuvenated pages of *Caecilia*.

*Caecilia* enters today into the third phase of its long existence. The road which it has followed until now, it will pursue in the future. It never was, nor will it be today, the mouth-piece of the science of Sacred Music; but it will accompany the national movement which is awakening in liturgical music. *Caecilia* was at times somewhat timid, it even lacked now and then some precision; it will henceforth follow the movement with a decided and a very alert step. The hour is propitious; the path of pioneers has been almost covered. One surmises that a better consciousness is arising everywhere. What is expected today is an ensemble of clear ideas, a growth of musical taste among us, a jealous respect for our own tradition, and a return to the sacred function of the choir. There is the pulse of the movement which the review will endeavor to express, to encourage, to inspire, sometimes to guide, and even to criticize.

The review will also give ample information to its readers. The latter can be as useless as they can be of service. Information is good which illustrates the propagated ideas, which serves the various needs of those who want to realize them in their personal experience. It is indeed a very delicate task to assume. *Caecilia* cannot promise an immediate success, but it can pledge itself to conscientious research in order that this part of its service may be directly practical. There will be information concerning persons and institutions which deserve to be mentioned, because their example or their efforts will stimulate others to follow, benefiting by their experiences. It is opportune to promote today between all the co-workers of Sacred Music a real solidarity, which is still sadly missing. On the other hand, workers are anxious to have at hand sources and instruments necessary to the fulfillment of their work. The review will offer guidance in the formation of good taste and in the selection of that which meets practical needs.

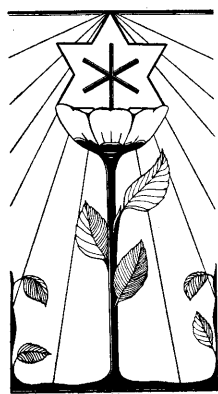
This program is undoubtedly very vast, and no one could expect immediate realization. Yet it is important to start today; for today will bring light on the morrow. The way is clear and straight; the will to work is sincere and determined. *Caecilia* hopes for

the support of its former friends, and it will take to the road in order to make many new friends. Perhaps it is opportune to declare at this time the policy that the review imposes upon itself. *Caecilia* will profess a complete and loyal obedience to the spirit of the Church in the matter of Sacred Music, as represented by the "Motu Proprio" of 1903. But it considers it a duty also to open its columns to the freest expression of views and opinions, as long as the latter are faithful to ecclesiastical legislation. The time has come for the leaders of the movement to discuss openly the various angles of the problems which confront them. The

progress of the restoration demands imperatively such liberty of expression and of exchange. Hence, it will happen that one will find in the review contradictory opinions; this can only help to stimulate his interest and to promote his active thinking. It is hardly necessary to state that such liberty of views will always be expressed in an atmosphere of mutual respect and perfect charity. For without charity, there would be neither blessing nor success. Even should there be a seeming success, without charity it could not serve the Kingdom of Christ; and it is Christ's Kingdom after all that *Caecilia* wants to promote. D. E. V.

## The Choir Announcing the Coming of the Lord

By Charles Schmitt



Mother Church knows that in her sacred liturgy she possesses a treasure, transcending in significance and power all earthly things. But this mystery of her inner life must be externalized in outward forms, in earthly forms that her children can perceive. It is but natural that in the choice of such forms, she would enlist all the arts to express her life in a manner dignified, beautiful and, as far as possible, worthy of the Divine Majesty. Thus does she pray not only in the spoken word, but in word elevated by her chant that expresses her own depth of feeling.

The function of the choir then is not merely to sing those parts of the Liturgy assigned to it. The choir becomes the instrument of conveying to the minds and hearts of the faithful the purest sentiments of the Bride of Christ, her love, her joy, her hopes, and confidence. Yea, even her grief and sorrow at the sins of men. How then shall a choir be a fit instrument unless it has deepened itself in the spirit of the liturgy it would sing? Obviously choir masters ought to begin preparation for every liturgical celebration, not with the Gregorian melodies, but with the liturgical text. Let all understand what they sing; let all appreciate the significance of the text in its liturgical setting. Then only will the choir adequately fulfill its function in expressing the soul of the Church.

In view of the approaching new year of grace, the choir might now study the spirit of Advent. It is a time of preparation for the coming of Christ, in

which the Church blends in beautiful harmony the deep yearning of the Old Testament for the fulfillment of the promises to Abraham, the voice of the Baptist preaching penance to prepare the way, the quiet holy joyous expectation of the Mother, Mary.

*Ad Te Levavi.* In a profound sense of our need we lift up our souls to the coming Saviour. He alone has power to save us. The text is repeated as the offertory chant expressing the complete self-surrender which true love demands. How great is the love of God manifested in the giving of His Son! The love of the Son in giving His life for His friends! To such a Bridegroom the Christian soul can have but one answer—complete self-surrender to His love. This our offering at the outset of the new year, expands and embraces all our lives. "Ad te levavi animam meam." "Teach me Thy paths" (Gradual). We begin the new year walking in the footsteps of the Master. If we will walk with Him, living again His life, then will His second coming be to us in glory, "Show us O Lord Thy mercy, and grant us Thy salvation."

*Populus Sion.* The new Jerusalem, the Bride of Christ, adorns herself for His coming. "Stir up our hearts, O Lord, to prepare the ways of Thine only begotten Son." (Collect) Indeed let the hearts of choir members be stirred up as they give voice to the prophecy of Isaias: "People of Sion, behold the Lord shall come to save the nations." "In Abraham and his seed are all the nations blessed for they have heard the voice of the Expected One in the joy of their hearts." (Introit) Behold the joy that cometh! Jerusalem surge! The melody rises in joyful tones instilling in the hearts of the brethren the true joy that

should be theirs in the intimate Eucharistic union with Christ.

*Gaudete.* "The Lord is nigh." The joy of expectation has reached such intensity that Mother Church must mitigate her penitential spirit and give expression to her exaltation in joyous outburst, "Gaudete in Domino." With holy impatience we sing in the Gradual and Alleluia verse "Stir up Thy might and come, Thou that sittest upon the Cherubim." Again a beautiful Communion verse accompanies the Eucharistic Banquet: "Say to the fainthearted, take courage and fear not." The mystery of the Eucharist itself atones for our sins and prepares us for the coming festival (Postcommunion).

*Rorate Coeli.* What poetry there is in God's creation that ever shows forth His glory! The firmament releases the dew and rain, that, as the outpouring of His loving kindness, gently falls upon the earth, softening the hardness of her surface. She opens her bosom to give life. Up spring living things in countless variety, budding, flowering and giving fruit. Some such thought was in the mind of Isaias as he uttered the prayer that would become the expression of our deepest longings in this Holy Season—*Rorate Coeli* desuper. ("There shall be a root of Jesse; and He that shall rise up to rule the Gentiles, in Him the Gentiles shall hope.") The angelic salutation forms

the Offertory verse. There is Mary's "Fiat," a perfect giving of herself to the Will of God in the glorious mystery of our Redemption. The unique privilege that is hers will bring joy and glory but also the sword of sorrow that will pierce the mother's heart. "Hail full of grace." Again we are mindful of the Blessed Mother in the Communion verse, "Behold a virgin shall conceive." We too become Christbearers; we "conceive" Him in receiving Holy Communion, we present Him to the world in our Catholic living.

It will be noted that the texts of the Fourth Sunday are drawn from the masses of Ember Week. It is to be regretted that these inspiring masses are not usually celebrated with proper solemnity. Could we not at least give prominence in our parishes to the Missa of the Annunciation in its proper setting, the utterance *Aurea*, so rich in beauty and thought? It is the mystery of Mary's "Fiat" and the very moment of the accomplishment of the profound mystery of the Incarnation.

Nor let us pass over in the silence of a low mass the joy of the Vigil Mass, "*Hodie sciētis.*" The time has come, presently the "*Gloria*" will announce the Birth of the Saviour. "In the morning we shall see His Glory." (Introit) "Lift up your gates, O ye princes." (Offertory) Open your hearts, your minds, your souls! The King of Kings would enter and reign therein.

## You Should Know Gregory the Great

By Gregory Hugle, O. S. B.



When Gregory the Great ascended the papal throne (590 A. D.) public life was in greatest confusion. The Donatist heresy was still raging in Africa; the Arians were triumphant in Spain and Northern Italy; France was torn by internal wars, and the imperial power which nominally held rule in Italy was fast crumbling to pieces; the Ostrogoth rule had been exchanged for the wild barbarism of the half pagan, half Arian Lombards; floods, plague, and famine were rapidly depopulating the

southern peninsula. All the power of human government had come to naught, and while men's hearts were failing them for fear, the reins were falling into the hands of a frail and feeble monk, worn out with sickness and austerity, and so little conscious of possessing in himself the capacity of ruling, that when the unanimous voice of clergy and people raised him to pontifical dignity, he fled in terror to the woods, and was brought back weeping, and giving vent to his anguish in accents almost of despair.

THE PROCESSION—At Rome the misery had risen to such a point that the city authorities scarcely knew how to take care of the town folks, not to speak of the vast crowd of refugees of every rank and station in life; there were among them bishops and priests, monks and nuns. How did the new pope go about his work? He stormed heaven with organized prayer;

large processions moved through the streets of Rome; Heaven could no longer resist the humble and fervent cries for mercy. One day, as the procession, headed by the pope, came near the *Castellum Hadriani*, angelic voices were heard on high, singing:

*Regina coeli, laetare, Alleluia;*  
*Quia quem meruisti portare, Alleluia;*  
*Resurrexit, sicut dixit, Alleluia.*

Filled with holy joy, the Supreme Pontiff added the words:

*Ora pro nobis Deum, Alleluia.*

At this very moment the astonished people beheld an Angel descend and alight on the pinnacle of Adrian's Castle and put his shining sword into the scabbard. By this sign all felt that God had been reconciled, and in very deed, the pestilence ceased, and the ancient fortress has ever since been called "the Angel's Castle" (Castle San Angelo).

CONFIDENCE REVIVED — Trust in God being thus miraculously rewarded, the Roman populace began to place unbounded confidence in the new Pontiff. Young and old delighted in rehearsing the history of Gordianus, the father, and of Silvia, the mother of the Pope, both of whom were so well remembered on account of the sanctity of their lives. The older people remembered the time when Gregory as a young man of 31 years had been chosen prefect of Rome. All Rome admired the deep religious spirit which had prompted Gregory, after his father's death, to erect six monasteries in Sicily and to convert the parental home into a Benedictine Abbey, where he himself took the habit in 575, relinquishing the prospects of a brilliant career. In 579 Gregory was sent as Papal Legate to Constantinople, where he remained for nearly seven years. Upon his return to Rome in 585 he was elected abbot of St. Andrew's monastery, which he had founded, and Pope Pelagius II chose him as his secretary. When the Pope died of the plague, Gregory was elected as his successor.

BRIEF SURVEY—Into the 14 years of his pontificate Gregory, in spite of ill health, crowded work enough to have exhausted the energies of a lifetime. "He never rested," writes Paul the Deacon. He regulated the Stations, still noted in the Roman Missal; his sermons and homilies held at these Stations are popular explanations of Sacred Scripture which have found a place in the Breviary; he gave a set form to some parts of the Mass and to ecclesiastical chants. He was unrelenting in warning against simony, heresy

(*Donatism, Manicheism, Arianism*), and paganism, as is proved by his voluminous correspondence with Spain, Gaul, Ireland, and the Eastern patriarchates; he energetically promoted monasticism, especially the Benedictine Order. To England he sent St. Augustine with forty monks (as missionaries). His pontificate was full of light in an age of storm and darkness. He died March 12, A. D. 604.

GREGORY AND CHURCH MUSIC—John the Deacon describes the manner of Gregory's life in these words: "Learned clerics and religious monks lived in common with their pontiff, so that the same rule was exhibited in Rome in the time of Gregory as St. Luke describes as existing in Jerusalem under the Apostles, and Philo records as established by St. Mark at Alexandria." These clerics assisted St. Gregory in his learned labors. Some were notaries, who wrote out his Homilies under his direction, and Peter the Deacon is introduced as the interlocutor in his Dialogues. The historian goes on to tell us, that out of the canonical life established in the pontifical palace, there sprang a school.

In connection with this Palatine Academy, Gregory founded another school destined to have a more worldwide influence and more lasting fame. The extraordinary diligence bestowed by the holy Pontiff on the reformation of the ecclesiastical chant gave rise in after times to a graceful legend which represented him as visited in his sleep by a tenth Muse, who appeared to him with her mantle covered with mystic notes and neums, and inspired him with that skill in science of sacred melody, which he ever afterwards possessed. The legend, like most legends, only embellishes and beautifies a fact. The Church was the real Muse who inspired her Pontiff to give her sacred *Chant* the same perfection he had already bestowed upon her *Liturgy*. Other popes had labored before him at the same work, and indeed the very name of *Cento*, which is given to his Antiphony, shows that it was a compilation of those ancient melodies which passed from the Temple to the Church and which may be traced through St. Mark at Alexandria, and through St. Ignatius at Antioch up to St. Peter himself. In process of time the Eastern churches introduced a more pompous and florid style, but in Africa, thanks to the exertions of St. Athanasius, the ancient severity was preserved, and made matter of reproach against the Catholics by the Donatist heretics, who attributed it to the natural heaviness and stupidity of the African character. Baronius observes that, according to the

most ancient monuments, the Roman Church appears to have taken the middle course, between the extreme simplicity of the Africans and the florid ornamentation of the Orientals, and thus united gravity with sweetness. Chant was sung everywhere, in Gaul, Spain, Italy, and Africa, but St. Augustine remarks in one of his letters that no uniformity of chanting existed among the different churches, and that variations and corruptions were introduced according to the genius of different nations. Hence, the reformation of the *Cantus*, and the establishment of some uniform standard based on ancient models, had engaged the attention of several popes before the time of St. Gregory, and particularly of St. Gelasius and St. Damasus. St. Gregory completed their work; he collected in his *Cento*, or Antiphoner, all the ancient fragments still existing, corrected and arranged them, and added some original compositions, bearing the same char-

acter of majestic simplicity with the venerable melodies on which they were formed. And finally, to secure the permanence of these reforms, and to extend the use of the ecclesiastical chant throughout the Church, he founded a school which, three centuries later, still survived and flourished. "After the manner of a wise Solomon," says John the Deacon, "being touched by the sweetness of music, he carefully compiled his *Cento* or Antiphony of chants, and established a school of those chants which had hitherto been sung in the Roman Church, and built for this purpose two houses, one attached to the Church of St. Peter the Apostle, and the other near the Lateran *Patriarchium*, where up to this day are preserved, with becoming veneration, the couch whereon he was accustomed to rest when singing, and the rod with which he was wont to threaten the boys, together with the authentic copy of his Antiphony."

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EXPLANATORY REMARKS:

*Cento*—This Latin word means originally: rag, or patch-work; it may be used to denote something resembling a crazy quilt, or a piece of mosaics. During the Middle Ages *literary Centos* were very popular.

*Antiphoner*—At present it is customary to have two separate books: The *Gradual*, containing all the Mass

chants, and the *Antiphoner* (*Antiphonale*, or *Antiphony*) containing the chants of the Divine Office. Before the time of St. Gregory all the chants were contained in one book, called *Antiphonarium*.

In preparing this paper the writer has freely drawn from *Christian Schools and Scholars* by A. Th. Drane. (*Anastatic Reprint: New York: G. E. Stechert & Co., 1910.*)

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## Yes, Gregorian Melodies Are True Melodies

By Benedict Ehmann

In his book *Church Music in History and Practice*, Dr. Winfred Douglas writes:

"Gregorian music . . . is the most complete artistic treasure bequeathed to us by antiquity. It is not an 'undeveloped and rudimentary form of musical art,' although barbaric distortions of it occasionally heard might lead one to think so. It is the world's primary treasure of wholly artistic melody. In its aesthetic importance, it is only comparable to the monumental sculpture of the age of Pericles . . . This perfect, unmarred choral song of the seventh century after Christ uplifts the mind into a perennially vital expression of worship directed to the one true God, as revealed through His eternal Son in words inspired by the Holy Spirit." (pp. 28-29)

All competent musicologists are in agreement with this verdict. But not all Catholics are. Unfortunate as that is, they are not all to blame. Either they

do not hear it at all in their churches (and that still is the case in many places after almost forty years of the *Motu Proprio* of Pius X), or else they hear it badly done (and nothing sounds quite as depressing as the distortion of this noble music: *corruptio optimi pessima*).

In approaching Gregorian music, the modern hearer ought to be aware of certain fundamental points of difference from the kind of music he is used to.

For one thing, Gregorian melodies are *monodic*, i. e. sung in unison with no supporting or complementary harmonies. To the modern ear which is filled with the hearing of Beethoven and Brahms and the rest, this effect of sheer, unharmonized melody will at first sound empty and primitive.

Then, the scales in which these melodies are written are quite different from those of modern music. Where most modern pieces have to be content with

the limitations of two scales (the major—from *doh* to *doh*, and the minor—from *la* to *la*), there were eight scales at the disposal of the Gregorian composers, some of them with a quite strange tonality, like the Phrygian which ranges from *mi* to *mi* and always ends with the elusive half-step cadence of *fa-mi*.

Then again, the text is primary in Gregorian chant, with the music serving as its "faithful and docile commentary." Its tempo is that of reverent speech, its accentuation is light and ethereal, its rhythm follows the unmeasured phrase.

Over and above all these factors, yet dependent on them, must be reckoned the angelic spirit of the chant. Its special dignity arises from the fact that it so candidly expresses the message of its heavenly texts. It never panders to the sensuous ear with emotional chromatics and intervals. There is always serenity, whether it be in the glory of the *Jubilate* or in the pathos of a *Christus Factus Est*.

Yet, with all this contemplative calm, it cannot be said that Gregorian chant is an impersonal music, without human appeal. Where it is sung by intelligent singers inspired by faith, it will not lack the warmth of the heart. The *Pater Noster* is simple and serene, and yet it vibrates with the eloquence of that intimate moment which invites the faithful to the Banquet of the Lord. The *In Paradisum* recessional of the funeral Mass is far from maudlin, and yet its simple phrases are among the most poignant in all music. And these are not exceptions: the Gregorian books are full of lovely melodies which distill the very essence of human meditation on the divine Mysteries.

Most readers of this magazine do not possess a *Liber Usualis*, I suppose: but they are acquainted, I am sure, with the *St. Gregory Hymnal* of Dr. Montani. Let me use some illustrations of Gregorian melodies from there.

To begin, we may accept Percy Goetschius's dictum about melody as valid: "A melody is a line of tones; a line whose successive points are fixed sounds, which define its flexions, its rising, falling, poising, in various rhythmic forms. Melody is therefore the same element in music that the line is in a picture or drawing of any character, simple or complex." (*The Material Used in Musical Composition*: p. 3.)

Now take the *Veni Emmanuel*, No. 152 of the Hymnal. Sing or play it over two or three times first, evenly, at about an andantino rhythm ( $1/8 = 116$ ). Next study the text, for, in Gregorian music, that is

an integral part of the melodic beauty. After the whole has become familiar, you will begin making discoveries. You will notice the perfect design of the first phrase, mounting in confident ascent to the tonic accent of *Emmanuel*, descending in balanced order to a cadence on *Israel* which is made to rhyme musically with *Emmanuel*.

In twenty notes for a sixteen syllable phrase, the melody succeeds, not only in securing a perfect design of ascent and cadence, but in conveying beautifully the confidence of hope in *Emmanuel* and the urgency of *Israel's* need: and all of it, not in stiff measured segments, but in a recitative which gives primacy to the text.

You will notice also how the final cadence of the second phrase rhymes with the middle cadence of the first, thus linking the words *Dei Filio* with *Emmanuel*—a rhyme which recurs in the third and last phrase when the word *Emmanuel* is repeated, but this time so triumphantly, after the two strong calls to joy in *Gaude, Gaude*. The whole piece concludes with a cadence which rhymes with that of the first line. The end rhyme pattern, then, is *a-b-a*, with the *b* rhyme echoed in the middle of the first and third phrases.

Recurring to Goetschius's principle, we may now take a broader view of the melody, and observe whether a synthesis of its components results in an ordered line. Note here that there should be no break in the phrases between *Emmanuel* and *Captivum*, between *exilio* and *privatus*, between the two *Gaudes* and *Emmanuel* and *nascetur*. Sung this way, it will be seen to be a melody of invincible logic and perfect design, unified by its end and inner rhymes, variegated by discreet risings, flexions and cadences, proceeding on intervals of the second and third throughout, except for two intervals of the fourth and one of the fifth, and these, at places where they are inconspicuous, namely, after cadences.

This is a beautiful example to verify Dom Mocquereau's comment that the chant "is simple and discreet, sober in its effects, the humble servant and vehicle of the sacred text, . . . the reverent, faithful, and docile commentary thereon." (*Art of Gregorian Music*)

Try the same with other Gregorian melodies in Montani's Hymnal: e. g., 156, 157, 161c, 213b, 227a, 231b, etc. It is a fascinating study and will serve as a convincing introduction to the "world's primary treasure of wholly artistic melody."



# Here and There . . . Everywhere

## St. Meinrad Abbey



Among the monastic houses which are plowing in the field of Sacred Music, the Abbey of St. Meinrad deserves a place of honor. The monks have been plowing for quite a long time under the leadership of men of repute such as Dom Vincent, Dom Thomas Schaefer, Dom Stephen Thuis, all well-grounded musicians and alert pioneers. The seed which they planted is showing in the springtide. It is characteristic of the monks of St. Meinrad that they are not just singing the Sacred melodies; the latter are increasingly becoming, after the ideals of monachism, an integral part of their corporate life. It is the more important because they prepare for the priesthood a large number of candidates for various dioceses. Their example, shared by their students, may help more than can be measured to restore that true sense of prayer which should pervade all Sacred Music.

Here is the plan of work which they follow, hoping to develop it gradually to perfection as time goes on. Rev. Stephen Thuis, O. S. B., and Rudolph Sierling, O. S. B., are the professors and choirmasters:

The monastic Choir, and the selected monastic Scola of 12 members alternate in the daily singing of the Mass and the Divine Office, with the complete setting of Gregorian Chant.

The entire student body of 350 Seminarians alternates with the monastic Choir in the singing of the Ordinary of the Mass on Sundays and Feast days, as well as in the Vespers.

There is also a chancel choir from both Seminaries and from the Oblate School, with 30 boy sopranos, and 30 male voices, which sings polyphonic music on larger feasts.

To their main participation in the monastic liturgy, the Seminarians add some occasional singing for devotional services incidental to their program.

The first "object-lesson" offered daily to the Seminarians is the incomparable experience of the conventual Mass of the Monks. Sacred Chant is thus in the "feel" before it goes into the "voice." One class period of Gregorian Chant is given to the stu-

dents of the major Seminary, two in the minor Seminary. Special rehearsals are organized for the monastic Scola and the Chancel Choir.

Our informant insists that he is not fully satisfied with this program, and that he hopes for a better course of instruction as professors will be available. We wish St. Meinrad God-speed.

St. Meinrad Abbey, located on a lovely height amid other hills which protect its solitude, is reached by Highway No. 47. Tourists eager to refresh their souls will never regret stopping to attend one of the daily religious services. The Fathers are always glad to welcome visitors with that brotherly friendliness which Benedict has passed on to his sons.

## Kenrick Seminary

Kenrick Seminary, located on beautiful grounds on the outskirts of St. Louis, is a structure of great distinction. The chapel lends itself easily to the fullness of liturgical life. The institution has a long musical tradition which counts among its leaders the unforgettable Father Souvay, the incorrigible Frenchman who fascinated the boys of Missouri with his fine sense of the Sacred Chant. Today the tradition is revived by Reverend Clarence Corcoran, C. M., the professor of Chant. He is a lover of true Sacred Music, a teacher of sound and practical ability, and a friend of those whom he wants to inspire with the musical treasures of Mother Church.

Here is the program followed at Kenrick. It is growing noticeably in scope, and in the appreciation of the Seminarians:

"AIMS—There are certain definite aims that face the teacher of Sacred Music in the Seminary. First, there is the immediate one of preparing the Seminarians to chant properly at the various liturgical functions that occur throughout the year. Secondly, there is the remote aim of giving the Seminarian the necessary knowledge of the theory and practice of Gregorian Chant, so that he might have a familiar working knowledge of the chants that the priest must sing at the altar. Thirdly, there is the general aim of imbuing the Seminarian with a love of the Church's music in order that he might worthily sing the chants

at the Seminary and that one day he may take his place in the parish as a leader in the reformation of Church Music.

MOTIVES—Without the active cooperation of the student body of the Seminary, a good rendition of the Chant is impossible. To insure this cooperation strong motives must be appealed to from time to time. The Abbé Francis Potier in his "La Formation Musicale du Séminariste" gives many good motives that may lead the student on to a knowledge of Chant. It is my opinion that the motive that is strongest for our American Seminarians is that of obedience. The American youth is well trained in sports; he is perfectly willing to follow the rules of the game if they are properly explained to him. Therefore, if he is faced with the actual commands of the Council of Trent, Pius X, and Pius XI, that he as a Seminarian must learn Gregorian Chant, he realizes that he must set his mind to it if he is truly *sentire cum ecclesia*. If then, Gregorian Chant is the official music of the Church, it is certainly to be the official music of the Seminary. It has been my experience that no matter what the personal likes of the Seminarian may be, he will fall in line and follow the rules as well as he can.

I feel that to dwell on the artistic beauty of the Chant as a motive for singing it well is unnecessary and in some cases may be harmful. Let the Seminarian make this discovery himself and once he has made it, he will become an ardent apostle for the Chant.

The Seminarian will always respond to being urged to the love and zeal for the beauty of God's dwelling. He is told that as a priest he must not be content with half-way measures with God—that he must give God the best that he has. Therefore, his offering of song to God in the Divine worship must be his very best. This motive is very powerful in correcting any carelessness that may be detected in singing at a liturgical function. The spiritual advantages of common prayer and song should also be emphasized. At each function the Seminarian joins his voice to that of his brother-Seminarians in the praise of God. To be persuaded that there is nothing esoteric—no trade secrets about this music will give him confidence. In one voice do they all sing the same songs that were sung by the holy martyrs, confessors, bishops, and priests, holy virgins and widows in ages past.

The development of the speaking voice, both in

clearness and strength by singing we at times urge as a motive.

LITURGICAL SERVICES — Following is a brief summary of the liturgical services held at Kenrick Seminary:

- 1) Solemn Mass each Sunday and feast day, with procession in which the entire body takes part. (Asperges on Sundays.)
- 2) Vespers each Sunday with procession as at Solemn Mass.
- 3) The chanting of Sunday Compline.
- 4) Solemn Vespers on the solemn feasts of the Church with six pluvialistae. (Cf., Vavasour-Haegy, Tome Premier.)
- 5) The entire office of Holy Week, morning and evening.
  - a) The *Schola Cantorum* sing at the Solemn Pontifical Holy Week Services, morning and evening. The greater part of this is done in the polyphonic style.
  - b) The students remaining at the Seminary chant the solemn services of Holy Week in the Seminary Chapel. This is done in Gregorian. (Blessing of Font on Holy Saturday excepted.)
- 6) The third and fourth year Theologians anticipate Matins and Lauds of the Divine Office in common four times a week.
- 7) The Litany of the Blessed Virgin is chanted on Saturdays of the year.
- 8) The Liturgical Processions, e. g., Feast of St. Mark, Rogation Days, etc.
- 9) Benedictions that occur during the year. For Benediction *CHANT DIVERS pour les Saluts du Très Saint Sacrement* by Chanoine Tourte and the Abbé M. Kaltnecker. This is an excellent book of over three hundred pages in Gregorian notation. Many of the motets contained in this work are useful for singing in procession.
- 10) The chanting of the Solemn Novenas of the Church.
- 11) On the first Wednesday of the month, the priests of the Archdiocese make their Day of Recollection at the Seminary. It opens with a Solemn Mass and closes with a Holy Hour in which both the priests and the Seminarians participate in the singing.

GREGORIAN OR POLYPHONY?—Gregorian Chant is ordinarily sung at the Liturgical services. Besides the Common of the Mass, the entire body sings the Introit, the Alleluia, and the Communion antiphon of the Proper. The cantors sing the Gradual or Tract, the verse of the Alleluia and the Offertory antiphon. At Vespers the entire group (200) sing the proper antiphons and commemorations.

But from the Papal document on Church music, the importance of polyphonic music in the Seminary is seen. Therefore, on Feast days a polyphonic Mass is sung by the *Schola Cantorum*. But even here the general body is not to be neglected. Hence at least the Credo is sung in Gregorian so that the group will not be deprived of the active participation in common song which was so strongly emphasized as a motive.

MEANS — CLASSES — Since both the *Motu Proprio* of Pius X and the *Apostolic Constitution* of Pius XI leave no room for doubt on the position that Sacred Music is to hold in the Seminary it is a question of what means are best calculated to carry out the commands of the Church. The Seminarians will take their cue from the authorities of the Seminary as to the importance of the study of Gregorian Chant. In a former day in most Seminaries this study could hardly be called even one of the *ancillae* subjects. It was shoved off into odd periods of the day to be superseded by any and everything that could be thought of. Here at Kenrick the chant classes are a part of the regular schedule of classes of the Seminary curriculum, with examinations held at the end of the semester.

Following is a brief outline of classes:

First and second year Theologians: two hours a week.

- 1) Exercises in note-reading, proper breathing, vocalization, modality, rhythm, psalmody.
- 2) In the course of the year the Common of the Masses in the Kyriale.
- 3) Each week the Proper of the Mass for the coming Sunday is studied, along with the Vespers and its commemorations. An explanation of the Sunday with its setting in the Liturgical year is given.
- 4) At the beginning of the school year the voices of the new students are tested, and if a deficiency in voice or ear training is evident, besides these two periods the student must attend a third period. If the fault cannot be corrected here,

further private instruction is given. (99 per cent of the so-called monotones I have found are those who lack a certain confidence and consequently need a little shove.)

Third year Theologians: one hour a week.

- 1) All the parts of the Liturgical services that are sung by the Celebrant, Deacon, and Subdeacon for the entire year.
- 2) Instruction in the organizing and conducting of choirs.
- 3) Preparation of the Mass and Vespers of the coming Sunday.
- 4) All in this class are required further to arrange for private instruction with the professor.

Schola Cantorum I.: one hour a week. (Thirty voices.)

- 1) The personnel of this group is taken from the entire group and is made up of students who manifest an interest and proficiency in polyphonic music. This does not exempt the student from the classes in Gregorian Chant during the week.
- 2) Masses and motets in the polyphonic style are prepared for feast days and special occasions.

Schola Cantorum II.: (Sixty voices.)

This Schola is merely Schola I with thirty more voices added. The *raison d'être* of this Schola is the chanting of the Offices of Holy Week at the Cathedral. But it is organized at the beginning of the school year, with rehearsals held every other week.

General Course: one hour a week.

- 1) This is attended by all students without exception and is held on Saturdays and on the eve of feasts.
- 2) The common and the proper of the Mass, the antiphons and commemorations for Vespers which have been studied in the classes throughout the past week are rehearsed.
- 3) Seminarians are called on to criticize the Mass and Vespers of the preceding Sunday. (Occasionally recordings are made of the Sunday Mass. When these are played back for the class, the Seminarians are brought face-to-face with their good points and bad ones, too."

St. Louisans may be unaware that around the hill where cars incessantly rush out of town for business and for pleasure, their future priests are singing their souls to God, that they may be worthy of the holy mysteries which, some day, they will share with the people.

## Mother-Houses Are Awakening



It is an encouraging sign that the Convents, wherein the future teachers of our children are preparing themselves for their mission, are gradually introducing liturgical singing in their religious services. As true as it is that Sisters

will have a far-reaching influence in the liturgical education of our young people, just as true also is it that they can hardly impart to others the love of musical worshipping, if this is not made an integral part of their own spiritual outlook.

Here are two Institutions going in the right direction. One is the Convent of Carondelet in St. Louis, that venerable spot where the first Sisters of the Order of St. Joseph to come from France, grew and flourished with the Archdiocese. Their chapel, enriched with an incredible number of relics, invites young American candidates to follow in the footsteps of their founders. This the community does today with a new accent, the accent of the Chant of Mother Church. The other Convent is the Mother House of the Sisters of the Most Precious Blood at Wichita, Kansas. A young branch of the order established there for the service of a new Diocese, it has worked in western pioneer fashion, opening the field of Catholic education. The surroundings are still humble, but the hearts are devoted. At the invitation of Bishop Winkelmann, who appointed for that special purpose, the new chaplain, Reverend Dalen, the Sisters are launching a very interesting program to promote among themselves liturgical singing.

### Sacred Heart Junior College, Wichita (Kas.)

Head of Music Department: Sister Patricia  
Assistants:

Sister M. Euphrasia and Sister M. Praxedes  
Director of the Conventual Choir: Sister Xavier

The Introit is sung every morning at the beginning of the Holy Mass; the rest is dialogued.

On Sundays and feast days, both the High Mass, Vespers and Compline are entirely sung. A selected group of Sisters and Candidates sing now and then polyphonic motets.

A progressive program is contemplated which will expand the part given to Sacred Music in the cele-

bration of the religious services according to the spirit of the liturgy.

During the summers of 1940 and 1941, at the request of His Excellency, Bishop Winkelmann, courses in Sacred Chant were given a two-weeks' duration for a large class recruited among the various Orders engaged in pastoral work throughout the Diocese: Sisters of the Most Precious Blood, Sisters of St. Joseph, Dominican Sisters, and some lay members.

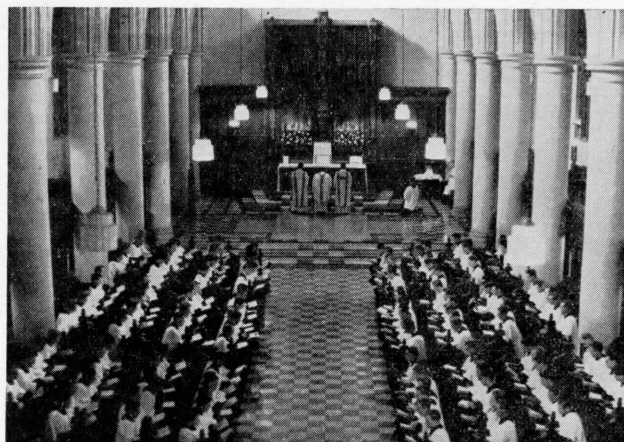
### Convent of Carondelet, St. Louis (Mo.)

Choir Directress: Sister Louis Joseph

The work begins with the Postulants who make a study of the fundamentals of Gregorian Chant. They are also given vocal exercises of flexibility for a proper rendition of the chant. Text books are: *The Gregorian Chant Manual* by Mrs. Justin Ward; *Catechism of Gregorian Chant* by Dom Gregory Hugle, O. S. B.; *Gregorian Chant* by Dom Gregory Sunal. In connection with this, the Solesmes Version of the Vatican Edition of the Kyriale; *Plain Song for Schools* published by J. Fischer and Brothers.

Chants used for the study of interpretation in the beginning are the simple Antiphons and Hymns from the Divine Office. This is followed by a study of the Ordinary of the Mass—Chant being used exclusively in these parts.

With the growing knowledge of the Gregorian Notations and rhythmical signs, the advanced class is able to sing chants of gradually increasing difficulty, such as the Proper of the Mass, on the feasts of Christ the King, the Immaculate Conception, All



Souls' Day, Christmas, St. Joseph's Day, Easter, Pentecost, and Corpus Christi. For all other High Masses, when lack of time prohibits the preparation of such Propers, Psalmic Formulas are substituted.

This work is supplemented by the use of three-part choral music, used principally for inserts at the Offertory of the Mass and for Benediction. Among the most used of these are the works of Ravello, Jsaak, Remondi, Praetorius, Lasso di Orlando, Palestrina, etc.

A course in Music Education for all the grades in the elementary schools is given for those who are to be school teachers, so as to enable them to teach their own classes. This is done under the supervision of Sister Rose Margaret.

We hope that the blessings bestowed upon these two houses of God will radiate through all the land.

### Children... Compline

A small section of the Archdiocesan Children's Chorus of St. Louis, composed of 35 boys and 35 girls went their way gleefully last spring, and sang the office of Compline on Sundays during Lent in six different parish churches.



No picture could give an adequate idea of the spiritual freshness of the choristers, of their joyful singing, of their radiant psalmody. That their apostolate was a success is proved by letters and calls, and still more by the awe evidenced in the attitude of the faithful. May this example give others the idea to duplicate the initiative. It would be one of the best ways to convince the people that Compline is the most fitting evening prayer.

## Names . . People . . Doings

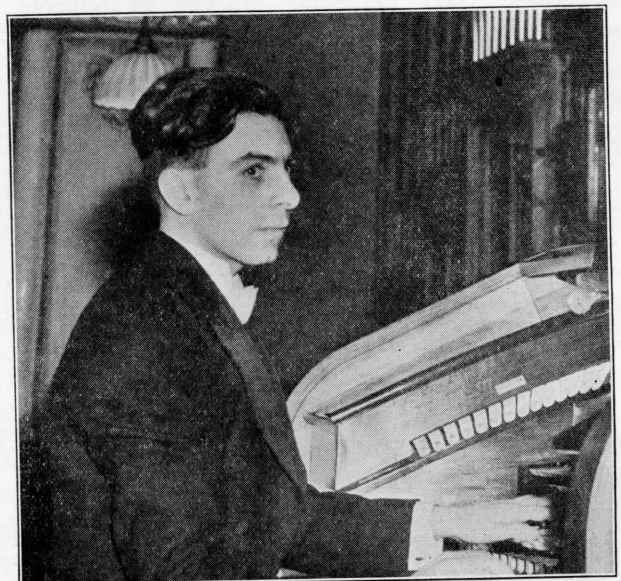
### *A Promising Organist; Mario Salvador*

Mario Salvador bore from childhood all the earmarks of a musical prodigy; his father, himself a distinguished musician, saw to it that his promising son would be developed thoroughly. He sent him to the Pontifical Institute of Sacred Music in Rome where Mario completed a course in Gregorian Chant, Harmony and Organ under eminent professors. On his return to the United States he completed his training in Organ and Composition at the American Conservatory of Chicago, under Sowerby and Middleseulte, receiving the degrees of Bachelor and Master of Music. Since then he has appeared in recitals, and more recently was appointed as organist and choirmaster of the Cathedral of St. Louis, Missouri, as well as professor of Organ at Fontbonne College in the same city.

At 24 years, Mr. Salvador has grown to the stature of an outstanding organist. Two qualities, among many, characterize his playing: a marvelous coordination of all technical elements which makes organ playing look like second nature, and an unerring sense of rhythmic phrasing, subordinated to a clear mind. For Mario is not only musician (which would be much indeed), but he is a young man of high

classical culture, having obtained his degree in liberal arts at Loyola University of Chicago.

We should watch this young man, as perhaps the most promising of all young organists. And certainly, it will be a great benefit to the national cause of Sacred Music, if, resisting all futile temptations, he grows more and more to be one of our leaders and co-workers.



## Ave Maria

J. MEREDITH TATTON

Andante con moto

S. *p* A - ve Ma - ri - a, gra - ti - a . ple - na, Do - - mi - nus

S. *p* A - ve Ma - ri - a, gra - ti - a ple - na, Do - - mi - nus

A. *p*

Andante con moto  
(for rehearsal only)

te - cum: be - ne - dic - ta tu in mu - li - er - i - bus et be - ne -

te - cum: be - ne - dic - ta tu in mu - li - er - i - bus et be - ne -

die - tus fruc - tus ven - tris tu - i, Je - - sus.

die - tus fruc - tus ven - tris tu - i, Je - - sus.

*p*

San - cta Ma - ri - a, Ma - ter De - i, o - ra pro

San - cta Ma - ri - a, Ma - ter De - i, o - ra pro

*p*

no - bis pec - ca - to - ri - bus, nunc et in ho - ra

no - bis pec - ca - to - ri - bus, nunc et in ho - ra

*mf* *allargando molto* *p*

mor - tis nos - trae, A - - - - - men.

*mf* *allargando molto* *p*

mor - tis nos - trae, A - - - - - men.

*mf* *p*

O Gloriosa Virginum - Quignard (2 Vcs.)

René QUIGNARD  
Maitre de Chapelle de  
Notre D. de Versailles

Moderato  
CHORUS

1. O glo - ri - o - sa Vir - gi - num, Su - blí - mis in - ter sí - de -  
2. Quod He - va tri - stis áb - stu - lit, Tu réd - dis al - mo ger - mi -  
3. Tu re - gis al - ti ja - nu - a, Et au - la lu - cis fúl - gi -  
4. Jé - su ti - bi sit gló - ri - a Qui ná - tus es de Vir - gi -

ra, Qui te cre - á - vit pár - vu - lum Lac - tén - te nú - tris  
ne: In - trent ut as - tra flé - bi - les, Coe - li re - clu - dis  
da: Vi - tam dá - tam per Vir - gi - nem Gén - tes re - dem - ptae  
ne Cum Pa - tréet al - mo Spí - ri - tu, In sem - pi - tér - na

rall. Lento  
u - be - re. A - men.  
car - di - nes.  
pláu - di - te.  
sáe - cu - la.



# Ave Maria

## S.S.A.

ROBERT J. STAHL S.M.

**Andante**

*p*

SOP. I  
A - ve Ma - ri - a, A - ve Ma - ri - a,

SOP. II  
A - ve Ma - ri - a, A - ve Ma - ri - a,

ALTO  
A - ve Ma - ri - a, A - ve Ma - ri - a,

ACCOMP. *for Rehearsal only*  
*p*

The first system of the musical score is for the vocal parts and accompaniment. It consists of five staves. The top four staves are for Soprano I, Soprano II, and Alto, each with a vocal line and lyrics. The fifth staff is for the accompaniment, marked 'ACCOMP. for Rehearsal only'. The tempo is 'Andante' and the dynamic is 'p' (piano). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are 'A - ve Ma - ri - a, A - ve Ma - ri - a,'.

*mf*

*mf*

*mf*

*mf*

gra - ti - a ple - na Do - mi - nus te - cum

gra - ti - a ple - na Do - mi - nus te - - - cum

gra - ti - a ple - na Do - mi - nus te - cum

The second system of the musical score continues the vocal parts and accompaniment. It consists of five staves. The top four staves are for Soprano I, Soprano II, and Alto, each with a vocal line and lyrics. The fifth staff is for the accompaniment. The dynamic is 'mf' (mezzo-forte). The lyrics are 'gra - ti - a ple - na Do - mi - nus te - cum'.

be - ne - di - cta tu in mu - li - e - ri - bus

be - ne - di - cta tu in mu - li - e - ri - bus

be - ne - di - cta tu in mu - li - e - ri - bus

*mf* et be - ne - di - ctus fru - ctus ven - tris tu -

*mf* et be - ne - di - ctus fru - ctus ven - tris

*mf* et be - ne - di - ctus fru - ctus ven - tris

*p* i Je - sus. *f* San - cta Ma - ri - a Ma - ter

*p* tu - i Je - sus. *f* San - cta Ma - ri - a Ma - ter

*p* tu - i Je - sus. *f* San - cta Ma - ri - a Ma - ter

De - i o - ra pro no - bis pec - ca -

De - i o - ra pro no - bis pec - ca -

De - i o - ra pro no - bis pec - ca -

to - ri - bus nunc et in ho - ra mor - tis

to - ri - bus nunc et in ho - ra mor - tis

to - ri - bus nunc et in ho - ra mor - tis

*p* no - strae. A - men A - - - men. *pp*

*p* no - strae. A - men A - - - men. *pp*

*p* no - strae. A - men A - - - men. *pp*

*p* no - strae. A - men A - - - men. *pp*

To the Sisters of Divine Providence, San Antonio, Texas

# Prayer to the Virgin

English words by J.M.T.  
 French words from  
 Châteaubriand's memoirs:

J. MEREDITH TATTON

*Moderato molto ma con moto*

*mp*

I  
 To thee, O Vir - gin Moth - er, With con - fi - dence I raise This  
 Je mets ma con - fi - an - ce, Vi - erge, en votre se - cours;

II  
 To thee, O Vir - gin Moth - er, With con - fi - dence I raise This  
 Je mets ma con - fi - an - ce, Vi - erge, en votre se - cours;

III  
 To thee, O Vir - gin Moth - er, With con - fi - dence I raise This  
 Je mets ma con - fi - an - ce, Vi - erge, en votre se - cours;

*Moderato molto ma con moto*

*mp*

Accomp.  
 for  
 rehearsal  
 only

prayer for thy pro - tec - tion, Watch o'er me all my days.  
 Ser - vez - moi de dé - fen - se, Pre - nez gar - de de mes jours.

prayer for thy pro - tec - tion, Watch o'er me all my days.  
 Ser - vez - moi de dé - fen - se, Pre - nez gar - de de mes jours.

*p*

And when my strength is fail - ing, As I draw my la - test breath,  
*Et quand ma der-nière heu - re Vien - dra fi - nir mon sort,*

*p*

And when my strength is fail - ing, As I draw my la - test breath,  
*Et quand ma der-nière heu - re Vien - dra fi - nir mon sort,*

*p*

*poco rit.*

Pray that thy Son may grant me A ho - ly, hap - py death.  
*Ob - ten - ez que je meu - re De la plus sain - te mort.*

*poco rit.*

Pray that thy Son may grant me A ho - ly, hap - py death.  
*Ob - ten - ez que je meu - re De la plus sain - te mort.*

*poco rit.*

## Church of the Sacred Heart Pittsburgh (Pa.)

CLIFFORD BENNETT is the well-schooled, the apostolic and dynamic choirmaster at the Church of the Sacred Heart, Pittsburgh (Pa.). Here is a survey of the organization of his choir. May it open the eyes of many occupying a similar post, where same opportunity is offered, if they had the same conviction:

1. MEMBERSHIP. 38 regular boys, 30 sopranos, and 8 altos; 15 "probationary" boys still in training, a period which ordinarily lasts for one year. There are 28 men, 10 first tenors, 6 second tenors, 7 first basses, 5 second basses.

2. SELECTION OF BOYS' GROUPS. The boy choristers are selected from the Sacred Heart Parochial School. The "regulars" who sing at all church services are from grades IV-VIII; the "probationary" group is selected from grades III, IV, V.

### PROGRAM OF TRAINING AND CLASSES.

The choristers, regulars and probationers receive 45 minutes of vocal training daily from 11:15 to 12. The probationary group meets three additional afternoons per week after school hours for 30 minutes. The choristers are dismissed for choir practice at the sound of the choir bell and only 15 minutes of classroom work is missed as the noon recess bell rings at 11:30. Most of the choir boys take their lunch at the school cafeteria and consequently miss little if any of their noon recreation period. The choir period is divided between vocal drills (8 to 10 minutes); the Sunday program (20 minutes); and repertoire for future use (15 minutes). This schedule will vary according to conditions and circumstances.

PROGRAM OF SERVICES. The choristers sing with the men's choir each Sunday at High Mass and evening Vespers; they also sing at all Lenten Services and Holy Thursday, Mass of the Pre-Sanctified Good Friday, and Holy Saturday.

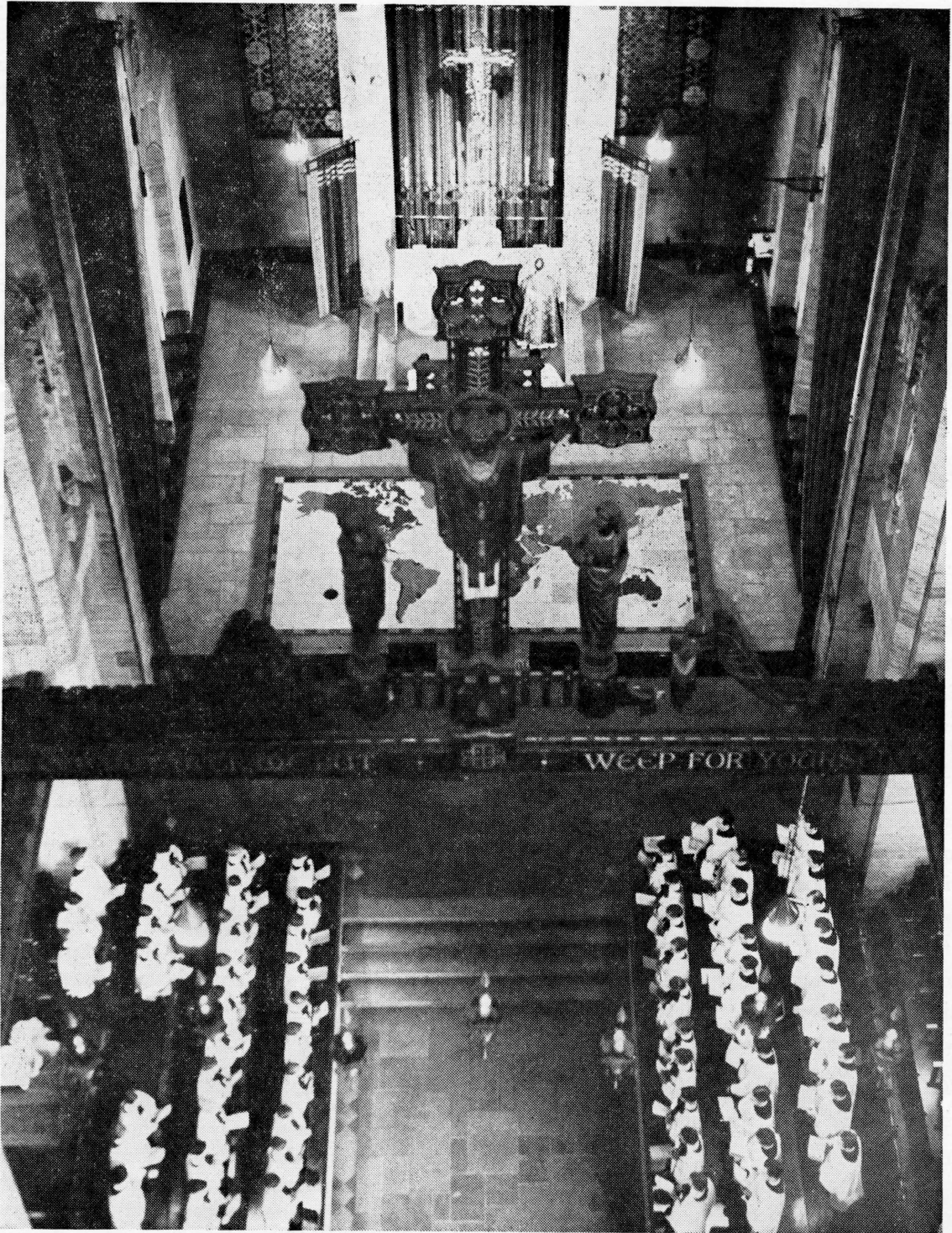
3. GENERAL CONDITIONS IN WHICH THE CHOIR IS WORKED UP. The Sacred Heart Choir is strictly a volunteer organization. Al-

though some members of the organization travel considerable distances to be members, there has always been a waiting list of available vocal material. The high standard of the musical repertoire, the Pastor's appreciation of their efforts, the excellent and spiritually inspiring Liturgical service, and the very large attendance at the Sunday High Mass which averages 1500 each week, seems to be the answer to the successful organization of this parish unit. The choir is vested; the boys wear choir stockings (black) and black shoes, collars and black ties. All members wear the "gothic" surplice. Each member is furnished with his own vestments and a full set of the music to be used during the service. The music is the choir member's property during his membership, and he is allowed to mark his copies with signs of direction, etc. The Men's Choir rehearses twice weekly, one evening for two hours, and each Sunday for 45 minutes preceding the High Mass. Special rehearsals of all choral units are called whenever necessary.

4. PROGRAMS AND LITURGICAL SERVICES. The repertoire at all services, High Mass and Vespers, is divided between Gregorian Chant, Polyphony, and Modern Compositions. All Gregorian Propers are sung by the Men's Choir unaccompanied; 6 Masses of Palestrina, Lassus and Byrd are sung each year; also Masses of the Caecilian and Roman schools.

The concentration at Sacred Heart is upon the Liturgy and all extra-liturgical services have been eliminated for many years past. The Pastor, Rev. Thomas F. Coakley, D. D., had the honor of singing in the choir at St. Peter's, Rome, when the decree, *Motu Proprio*, was promulgated, and a group of Seminarians from all the Pontifical Colleges in Rome sang the Mass under the great pioneers in the revival of Gregorian Chant.

LITURGICAL DISCIPLINE. Never at any time during the twelve years since the Sacred Heart Choir was organized has either the pastor or the Choir Director permitted any music to be sung or played except that in strictest conformity to the pontifical regulations. Both in the letter and in the spirit the music at Sacred Heart has never deviated a hair's breadth from the most perfect accord with the *Motu Proprio*.



The Sacred Heart Church Choir at Pittsburgh (Pa.), taken from the tower. Here is an imposing view of a choir which is really a *function* in the liturgical service.

## A Sister Plowing in Farm Lands

"A boys' choir will at times exhaust you, but it's so lovely!"

This rather paradoxical statement was jotted down during a lecture on training children's voices, and was given no further thought until we began to work with such a choir.

Our field of activity for several years was a rural parish school with an enrollment of some sixty boys. Here was a possibility for organizing a boys' choir and of proving the truth, at least of the latter part, of our opening sentence.

We had a pleasant place in which to work and a group of boys which might reasonably be expected to respond to our efforts. Seeing that these lads enjoyed singing folk-tunes, club-songs, etc., we hoped that they would welcome an opportunity to express their devotion to Christ in song also.

Our work was begun in this way. We told the boys of our plan to organize a "boys' choir" and their response was encouraging; a goodly number applied for admission; however, not all applicants could be accepted since some lacked the necessary qualifications—we based our choice on a *normal voice* and *mental alertness*. The possibility of future admission served as an incentive for those who were disappointed at not being among the first chosen.

The joy inherent in an undertaking of this nature made the strenuous and exacting work seem lighter. Here was good "raw material," but the shaping of this material into something worthwhile demanded hours of patient and painstaking direction. It required repeated, untiring practice to free the voices from husky and heavy tones prevalent in the boys' speaking and singing. Breath control, proper voice placement, purification of tone, and the heightening of pitch without strain—all these in themselves had little attraction for a normal, mischievous lad; they were certainly not appealing incentives. And this all the more since the boys had to sacrifice fifteen minutes of their noon recess daily for rehearsals.

It might be well to state here that although the boys had, at first, easy access to the choir, they were not persuaded to join it; neither were they induced to remain in it if they preferred not to do so. If they complained they were told, "You are free to go, but if you go you are out." In order to remain

consequent, we indeed lost, at times, some boys whose voices seemed almost indispensable for the permanency of our undertaking. Earnest and serious application on the part of those who remained in the group adequately compensated for such losses.

After months of practice, the boys sang during services the first time on Palm Sunday, alternating with the mixed choir the simple antiphons, "Pueri Hebraeorum." The celebration of First Holy Communion, on Ascension Thursday, gave them the opportunity to sing two hymns, one in English and one in Latin. The following October, the boys, vested in cassock and surplice for the first time, took part in the procession at Forty Hours Devotion, singing the "Pange Lingua" alternately with the choir. Their tones were not strong but the quality was normally good. Encouraging comments spurred the boys on.

Six of these boys were selected to sing the Prophecies during the Christmas Novena, in English. The singing of such simple material gave us time to center our attention on tone quality and the results were satisfying. And too, their singing was an incentive for the school in general, not only as far as singing is concerned, but for refinement of manners as well.

Despite the discouragement that the work frequently brought, the final results were sufficiently gratifying to warrant a strong desire to continue the activity begun. There were occasions when the spiritual response of the boys was at its height, and then it was that we felt repaid for our efforts; the pure and simple expressions of devotion in these young boys awakened a feeling of reverence and gratitude. More than once we were edified at the sincere piety manifested when our choristers participated in the Eucharistic celebrations.

### Don'ts for an Organist of Good Taste

1. Don't look at your feet.
2. Don't change registration in the midst of a phrase.
3. Don't wait until twenty-five to begin to memorize.
4. Don't dislike a composition on general principles; try it first.

Mario Salvador



Naturally these attitudes were not at all times evident, nor were they a common factor in the group; nevertheless, we are convinced that patient and untiring efforts in developing such attitudes in our boys' choirs are an intimate and definite means of improving Catholic rural life, because we are not dealing with "soils but with souls."

In conclusion we can sincerely say that our experience with boys' choirs has been "lovely!" An experience indeed in which the results have amply and adequately compensated the efforts put forth.

A Sister of the Most Precious Blood  
O'Fallon, Missouri.

REV. CARLO ROSSINI, the infatigable leader whom no obstacle ever stops, writes:

"According to par. 15 of the Diocesan regulations in the Diocese of Pittsburgh, every church with a parish school has a boys' choir, large or small. Many of them are trained by the school music teachers in cooperation with the organists. Church choirs throughout the Diocese enlist approximately 3000 men and 7000 boys for the Sunday services. Some of them do better work than others, but all try to do their best for the glory of God and they are constantly improving.

"We are grateful to Reverend Carlo Rossini, Diocesan director of music, for this information. It is indeed an encouraging prospect. Those who like to know more details about these choirs, may read in the *Caecilia* of August, 1939, the methods used by the Diocesan Commission of Pittsburgh."

Here is a list of the boy-choirs in the City of St. Louis. There are some other boys' groups. If they should really be mentioned as boy-choirs is a matter of what one thinks a boy-choir should be.

Organized boys' choirs are functioning in the following churches:

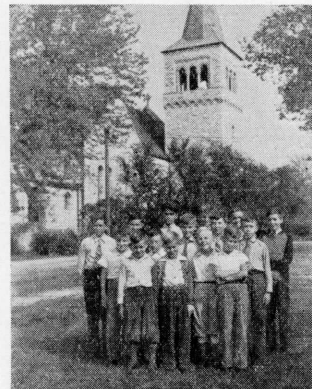
<i>Church</i>	<i>Director</i>
Cathedral.....	Mr. Mario Salvador
Holy Trinity.....	Professor Kremer
St. Philip Neri.....	Sister Charitine
Holy Cross.....	Miss Tichacek
St. Stephen.....	Sr. Anita, C. PP. S.
Holy Family.....	Sr. Wilma, C. PP. S.
St. Pius.....	Mr. Thyssen
St. Anthony.....	Professor Haussner
St. Francis de Sales.....	Father Reker

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Richard Terry  
*Music of the Roman Rite*—p. 2

# Sacred Texts for Sacred Songs

By Patrick Cummins, O. S. B.

*We give here the translation of some of the beautiful texts that Mother Church provides for the choir during Advent. They should be to all singers a source of inspiration.*

---

## *First Sunday: Gradual*

Universi, qui te expectant,  
Non confundentur Domine.  
Vias tuas Domine notas fac mihi:  
Et semitas tuas edoce me.

From world's end to world's end  
Men look up to Thee, O Lord.  
The eternal roads which Thou hast built  
Point out to me, O Lord:  
Out of darkness into light,  
Thy pathways show to me.

---

## *Second Sunday: Communion Song*

Jerusalem surge, et sta in excelso,  
Et vide jucunditatem,  
Quae veniet tibi a Deo tuo.

Rise up, O Jerusalem,  
Stand forth upon the heights:  
Behold the gladdening vision  
Come towards thee from thy God.

---

## *Friday of Ember Week: Gradual*

Excita, Domine, potentiam tuam,  
Et Veni,  
Ut salvos facias nos.

Stir up, O Lord,  
Thine own almighty power:  
Make haste to come  
And snatch us from our woes.

## *Fourth Sunday: Song of Joy*

Alleluia

Veni, Domine,  
Et noli tardare  
Relaxa facinora plebi tuae Israel.

Make haste and come,  
O Lord,  
Delay not longer:  
Unbind the sin-tied hands  
Of Israel, Thy people.

---

## *Fourth Sunday: Communion Song*

Ecce virgo concipiet,  
Et pariet filium:  
Et vocabitur nomen ejus  
Emmanuel.

Behold, the Virgin conceives  
And brings forth her Son:  
Emmanuel, His name,  
Emmanuel—  
God in our midst.

---

## *Christmas Eve: Processional (Introit)*

Hodie scietis, quia veniet Dominus,  
Et salvabit nos:  
Et mane videbitis  
Gloriam ejus.

Know that today shall come  
Our Lord to save us:  
Know that tomorrow we shall see  
His long awaited glory.

# We Suggest for Advent

We do not necessarily suggest the best and the most beautiful, because very few choirs can at present approach that which is best; but we suggest that which is accessible to humble choral groups, and may help them to express the spirit of the Advent season in the planning of their liturgical services.

## Ordinary of the Mass

We can hardly recommend any Mass in figured music. As the playing of the organ is undesirable during Advent, only those choirs can be expected to sing a polyphonic Mass who can sing "a capella." On the other hand, most Unison Masses sound hollow when unaccompanied. Not so with Gregorian Masses, which still ring the fullness of their melodic tread while the organ is silent.

The following Ordinary may be attempted:

Kyrie No. 13  
Sanctus No. 12  
Agnus No. 12

On the Third Sunday, change the Kyrie to No. 17 (second version in the 6th mode). One may wonder why No. 17 was not selected the whole way through as suggested by the traditional titles of the *Kyriale Romanum*. Try out the proposed selections, and after actual singing, you may agree that it fits Advent very nicely, thus justifying our departing from the custom and taking advantage of the permission to sing any of the melodies on any occasion.

The proposed melodies are quite adaptable to the spirit of Advent, because of their restraint and their loveliness. The general expression is serious; but here and there, we find a soaring note which is akin to hope and even joy. This may be found particularly in the Kyrie. The Sanctus and Agnus are simple, short, and calm, but permeated with a warm sentiment.

## Proper of the Mass

For those choirs which are not advanced enough to sing the entire proper, but are able only to recite it in some way or other, we would suggest that they try to sing this year the *vocalise of the Alleluia* of the Second Sunday. It embodies beautifully the

hopeful joy of Advent, and it is too charming for words to describe.

A polyphonic sprinkling now and then will relieve the musical setting of Advent from its sternness, and enhance the note of hope which permeates the Sacred liturgy throughout.

## Motets

*For polyphonic choirs of experience:*

Ecce Concipiet—S. S. A.

J. Handl-Gallus.

J. Fischer & Bro.—5283

A luminous motet which requires absolute purity of intonation, in order that the clarity of the form may appear. Two sections remarkably linked together express in turn the delicacy of the mystery of Incarnation in Mary's womb, and the power of Him who will some day "sit on David's throne."

*For choirs of small experience:*

Deus Convertens—S. A. T. B.

Alois Bartschmid

G. Schirmer, Inc.—556

Not too distinguished a composition, lacking somewhat in harmonic refinement; it will sound better if sung rather smoothly, and without undue accentuation.

## Antiphons

Mary holds a cherished place in the devotion of Advent; and the Church expresses it first with the melody, "Alma Redemptoris." Among many we mention:

Alma Redemptoris—S. A.

J. Singenberger

McLaughlin & Reilly—483

Unpretentious and simple, and leaning on the melodic side with, however, a stilted reserve. If sung fluently and omitting the uninteresting bass part (*ad libitum*), it will be more acceptable.

Alma Redemptoris—T. T. B.  
O. Ravanello, Op. 84b

J. Fischer & Bro.—2970

A typical example of the modern Italian school. It mingles together harmonic and contrapuntal writing, without always achieving unity. The melody is attractive and the movement expressive. Only the end seems to go nowhere. A flexible choir can make this Antiphon interesting.

Of course the *Ave Maria* is indicated during Advent, not only because it is the most direct greeting in honor of the Immaculate Conception, but because it worships in the womb of the Blessed Mother the "Fruit" who is to come.

Ave Maria (No. 3 in F)—S. S. A.  
Richard Key Biggs

McLaughlin & Reilly—912

An unassuming setting inspired by the luminous type of harmonic form preferred by the early polyphonists, and of a rather warm expression. Easy and effective, even though it is wanting in variety of phrasing.

Ave Maria—S. S. A.  
J. Meredith Tatton

McLaughlin & Reilly—1132

The melodic theme is original both in its design and its repetition; and the ending phrase is most graceful. One only regrets that the harmonization is somewhat commonplace.

Ave Maria—S. S. A.  
Robert J. Stahl, S. M.

McLaughlin & Reilly—1136

Written in stricter polyphony, and not without a certain structural force. The blending of the various voices redeems whatever weakness is to be found in the theme itself.

Ave Maria—S. A. T. B.  
Ludwig Bonvin, S. J.

McLaughlin & Reilly—668

One of those charming melodies of the 13th century set to polyphony. The setting into three sections is not without interest; unfortunately the harmonization is marred here and there by unwelcome chromatics which spoil the purity of line. It would do no harm if the choir-master would just do away with them.

Ave Maria—S. A. T. B.  
Jos. Bonnet

J. Fischer & Bro.—4398

Written with the gracefulness of melodic line dear to many a French composer, by a man very conscious of how polyphonic resources should be used. Organ accompaniment, in particular with its recurring theme, completes discreetly the movement of the voices.

### **Benediction of the Blessed Sacrament**

Faithful to the discretion demanded by the season of Advent, we may try the following motets:

O Salutaris Hostia—3 equal parts  
John L. Sedlacek

McLaughlin & Reilly—1169

Tantum Ergo—2 equal parts

D. L. Perosi

McLaughlin & Reilly—1124

The first is more substantial than the second; and from the latter, the second part, poorly written, could be left out with advantage. The two motets should be sung lightly.

We came across perchance a *Prayer to the Virgin*, written delicately in the manner of a folk-song, by J. Meredith Tatton. It is published in 3 equal parts by McLaughlin & Reilly, No. 1147; but it will sound well also in unison. Though the text has no reference to Advent, the melody fits nicely in those days.

If you should want a final hymn on the evening of the Immaculate Conception, the following may appeal especially to the quiet of Convents:

O Sanctissima—S. A.  
Carl Greith

McLaughlin & Reilly—1216

There is some sugary taste in the melody, not offensive though. The refrain joins in two equal parts. Sing as fluently as possible not to accentuate the weak "sixths" of the harmonization.

But if you want something else akin to a jewel, try this other one:

O Gloriosa Virginum—

Rene Quignard

McLaughlin & Reilly—483

The melody and the harmonizing are just as simple as they can be. They say nothing new; yet you never heard it before.

# Music . . . Reviews

By Ermin Vitry, O. S. B.

## *The White List*

Reviewing regularly polyphonic selections will be one of the tasks which *Caecilia* will assume with a sense of responsibility; responsibility to the Church's ideals in matters musical, responsibility to the reader who is seeking for guidance. Because the White List of the Society of St. Gregory of America is, as it were, our official catalogue of Sacred Music, and the best available source of information for the choir-master, it is in the White List that our music review will often choose material for criticism.

The word *criticism* is distasteful; and one distrusts instinctively music critics who all too frequently dampen our spontaneous enjoyment of music. They may be ill prepared for their mission, they may be biased and may go wrong in their evaluations; but criticism is necessary, and can even be constructive if critics approach their task not as mere professionals, but as apostles of better Sacred Music.

The reviewers for *Caecilia* will bear in mind two things: that the ideals of liturgical music demand imperatively that music be recommended for its objective value, namely the measure (as Pius X proposes) in which it approaches the beauty of the Chant in regard to worship. Liturgical music is a Sacred art; and any form of Sacred art can never be too high. It is therefore the duty of a musical review to weigh musical selections against a high standard of appreciation. Moreover, composers should be prompted through a healthy criticism to realize fully the responsibility incumbent upon them. Not anyone has the right to incorporate his writings into Sacred literature, but only he who has learned really to write worthy music, and is presenting to the public the mature product of his endeavors. The music review of *Caecilia* should thus serve the ideals of Sacred Music and the interests of the composers.

The White List bears well its name. It is a listing of all selections which, in the eyes of a vigilant commission, exemplify to an acceptable degree the conditions demanded by the legislation of the Church. It puts on accepted music the stamp of acceptance. It has to this extent the full endorsement of the hierarchy, the blessing of the Church. The White List, however, is not intended as a critical reference of

musical standards. It could not intend that, no more than the Church herself would voice a comparative judgment on the works of art which have been born in her midst. The scale of values within the scope of religious art is immense; and the Church has left it to our free appreciation to decide if the Cathedral of Rheims is art superior or inferior to St. Clement of Rome. It would be indeed a sad state of affairs for the future of liturgical music if, hiding ourselves under the cloak of "acceptable music" we should renounce passing our own music through the sieve of criticism, and fail to evaluate both its qualities and its deficiencies.

It is desirable that we raise our musical appreciation above safeguarding a minimum of musical decency, and that we become more conscious that Sacred Music should be as much as possible excellent music. The reader may expect that our music reviews will try to harmonize objective discrimination with the consciousness of practical needs. May we thus succeed in adding to the safeguard of the White List the enlightenment of musical analysis.

## *On the Boy's Voice*

The very thought of boys' choirs brings to mind the figure of Father Finn. No one deserves more than he the title of founder of such choirs in this country. And it may be said that the influence of his teaching extends far beyond the confines of our midst; for protestant churches owe to him in some way or other the foundation of their many choirs. Strange as it seems, the protestants were much more alert to the benefits of his message, essentially and traditionally Catholic, than we were. Had we heeded his principles, his ideals, his methods; had we followed his experience, boys' choirs would be dotting our churches through the land, and our musical level would be incomparably superior to what it is, alas, at present.

Still we can follow him even today; for his teaching is consigned in writings which give a clear view of what he learned through his struggles. You may disagree with some particular ideas or applications. But you must admire the wisdom of his pedagogy. Everyone interested in forming a boys' choir, or only in evaluating what work it entails, will find in the

following writings of Father Finn an unsurpassed lesson and an unwavering guide:

1. Although Father Finn taught and lectured much more than he wrote, you will find the practical summary of his teaching in the booklet: *Epitome* (Boston Music Co.). An excellent primer of a few pages for a busy beginner in teaching choir boys, provided he experiment himself.

2. One may find here and there, through the courtesy of some friend, typed notes taken in the course of Father Finn's summer lectures. They cover the same field as the *Epitome*, with, however, some incidental remarks which may prove of interest in reference to a particular problem.

3. There is also his book recently published by

Birchard: *Art of the Conductor*. It is a total synthesis filled with the remarks dictated by a consummate experience. Here is superabundance. And if here and there you may regret (that depends upon your taste) the absence of a well-controlled order in the presentation, on the other hand you meet new ideas at the turn of every page. The book is rejuvenating; and if you can apply what you read, a real choir you will have.

If we are mindful of the ways of Providence, we ought to listen to the message of Father Finn, and multiply everywhere our groups of singing boys. What a pity that we have so neglected the singing of our future men! Should we not embark on the way which he has shown to us?

## Your Questions—Our Answers

By Gregory Hugle, O. S. B.

*"This year during Forty Hours' Devotion in our Chapel we waited for the priest to intone the Te Deum at the close of it, but he did not do so. Is the Te Deum supposed to be sung at the end, or is it just according to the wishes of the priest? If it is not prescribed should the choir sing a Laudate or other hymn at the end? Is it wrong for the choir to sing the Te Deum if it is not intoned by the celebrant?"*

A.—There has been published a handy booklet for Forty Hours' Devotion. The use of this booklet is widespread in our country. The fact that the *Te Deum*, Gregorian chant, in modern notation, appears as the closing number, has created the impression that the *Te Deum* must be chanted in its original melody. We have looked over all available sources and were surprised not to find a single official text which even mentions the *Te Deum*. A well-informed liturgist writes to us: "In most places they sing: Holy God we praise Thy Name." Since there is no prescription of any kind, you are perfectly at liberty to sing a Sacramental hymn, a *Laudate* or *Jubilate* psalm, or a hymn of the liturgical season. If you have prepared a *Te Deum* for the close, be sure to ask the priest if he would intone it. There are three chances provided in the rubrics which hold good for intonation on Holy Thursday, Good Friday, Corpus Christi and Forty Hours' Devotion: either the Clerical Cantores, or the Celebrant, or the whole choir make the intonation.

*"I understand that the only commemoration to be made at Votive Vespers of the Blessed Virgin is that of all the Saints. Is that the Antiphon found on page 260 of the Liber Usualis (Beata Dei Genitrix)? Since the prayer of Our Lady has already been said, should this antiphon be started at the words "Sanctique" and then sung to the end?"*

A.—No; a special antiphon has been provided, beginning with the words "Sancti Dei omnes." This antiphon belongs to the Office entitled "Mária in Sabbato—Mary on Saturday"; it is not said on Sundays when the Blessed Virgin Vespers are sung in parish churches; in convents, however, where the *Little Office of the Blessed Virgin* forms part of the Constitution, it is said every day.

*"I have been organist of a large church for a number of years. I was taught that the Laudate or a hymn of praise, such as "Holy God," "Faith of Our Fathers," etc., should be sung after Benediction, but during Lent the "Parce Domine" must be substituted. However, recently I have heard of such hymns as "Bring Flowers the Rarest" from St. Basil's Hymnal, "Jesus, My Lord, My God, My All," and during Lent, "Jesus, My Love Is Crucified," from the Roman Hymnal being used instead of the Laudate Dominum. Will you kindly inform me about what is correct? I am confused about it all."*

A.—After Benediction you are at liberty to sing any hymn of praise. The short psalm "*Laudate*" has always been considered especially adapted for this purpose. "Holy God" should be reserved for special occasions, and this all the more since it has been considered a song of festive display rather than a hymn of humble devotion. "Parce Domine" is not a hymn of praise, but an expression of repentance; its proper place would be before the *Tantum Ergo*. The same

applies (*in a lesser degree*) to "Jesus my Love is Crucified." The saintly Pius X always advocated that the liturgical hymns of the season be sung after Benediction, e. g., of Advent, Christmas, Easter; hymns of the Passion and Death of Our Lord being replaced by hymns to the Sacred Heart and Holy Eucharist. These general directions ought to guide you. As long as Rome has not spoken more definitely, there is no one entitled to say "You *must*" sing such and such a number.

### ***What the Choir Director Should Read in Advent***

Let him read aloud to himself, and then think over not only the texts that the choir is called to sing, but also the many texts of the Mass. They project a greater light upon the words which are set to song.

Such reading and such meditation on his part will give him a general feeling that Advent is really a time of joyful expectation; and that there is no greater motivation for musical fervor in a Catholic choir than the privilege to announce the coming of Christ.

Inspired by this feeling, he will be able to invite the singers to a rejuvenated fervor in their religious function. In this he may include a recommendation for a loyal attendance at the beginning of the Church year, an earnest work, and a sincere religious intention to prepare themselves for a holy Christmas.

### ***What Singers Should Know to Sing Well in Advent***

Because the event which we expect is the spiritual coming of Christ, it would be unbecoming that singers show forth in their singing a lack of respectful restraint. Let their singing express a dignity akin to "grandeur," but tempered by accents of joy which Christian expectation permits.

What will permeate the singing with dignity and joy at the same time? Let the singers emphasize the following qualities: mellow tone, a smooth flowing of their songs; meanwhile a sufficient accent given to the rise and the fall of the melodies.

## **ORATE FRATRES**

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### ***From a Letter Signed by His Eminence, Cardinal Gasparri***

*"The Holy Father is greatly pleased that St. John's Abbey is continuing the glorious tradition, and that there is emanating from this abbey an inspiration that tends to elevate the piety of the faithful by leading them back to the pure fountain of the sacred liturgy."*

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# Readers' Comments

It is with deep gratitude to the Lord that these lines are penned by one who has been a friend of John Singenberger for many years. As early as 1908 Professor J. Singenberger asked the undersigned to find out if there was any prospect for Conception Abbey to take over the publication of *Caecilia*. When conditions would not allow to make such a transfer, he humbly said: "Then I shall continue; I hope to be of some help to struggling organists and sisterhoods." He held out until on Ascension Day, 1924, death took the pen out of his hand. In the same year his son, Otto, requested the undersigned to write a *Catechism of Gregorian Chant* and other articles for *Caecilia*. When the transfer of *Caecilia* was made to the McLaughlin & Reilly Company in Boston (1930), it was but natural to co-operate with the new publishers. Meanwhile the "Question and Answer Box" and subsequently "The Editorial Page" were added. The magazine enlarged its scope considerably under the new management.

Considering the all-around endeavor in the output of magazines to march with the spirit of the age, a well-informed and highly active church musician, for a number of years already, gave valuable hints to the writer of these lines and suggested a gradual transformation of the magazine. The publishers of *Caecilia* were highly pleased with the suggestion. The transformation does not imply a departure from the original spirit of the magazine, but a more up-to-date manner in the presentation of church music problems. It is with sincere pleasure that we disclose the name of our generous helper in this grand work; it is Dom Ermin Vitry, O. S. B., a spiritual son of Dom Columba Marmion, the saintly Abbot of Maredsous Abbey, in Belgium. For many years Dom E. Vitry has been active in the field of church music throughout the length and breadth of our country.

—Dom Gregory Hugle, O. S. B.

Felicitations are in order for the *Caecilia* as well as for Dom Ermin Vitry, whose association we hail with great joy. To the *Caecilia* because it will have the good fortune of possessing an editor gifted in many ways; thoroughly schooled, courageous, truthful, fired with a consuming ambition to elevate musical standards everywhere. The Prospectus of the new policy as enunciated is so completely adequate that

all divisions of this branch of ecclesiastical art will be given sincere consideration from time to time—much to the edification of all lovers of fine and proper Church Music—especially instructive for the young oncoming advocates of the movement of which many of us are seasoned pioneers.

To Dom Vitry felicitations—and sincere greetings! He will pursue the footsteps of a worthy son of St. Benedict. Dom Gregory like all great men is leaving footprints on the sand of time. Dom Ermin will faithfully follow the trail—an endless trail that involves sacrifice, dedication, toil, and endurance—but a trail that ultimately will find its eternal fruition of which Plain Chant grants us a foretaste in its awe-inspiring melodies—O Beata Visio!

May the *Caecilia* and Dom Ermin Vitry enjoy a long, pleasant association. We shall observe with increasing interest the unfolding, the development of the new character of the *Caecilia*.

Sylvester I. Tucker, Chairman,  
St. Louis Diocesan Commission  
for Promoting Correct Church Music

In most musical reviews with which I have had contact, there is, as a rule, a great deal of "beating the air" and much "flapping of wings" on some ideal subject that has very little practical use. This, combined with a few news items, much advertising of good, bad and indifferent "late" compositions, is passed on to the poor choir director to inspire him. There has never been any question of the high motives and ideals of the *Caecilia*, but for some time now, I'm afraid it has only too frequently fallen victim to this disease. Taking on new life under the inspirational and devoted leadership of the new Co-editor, Dom Ermin Vitry, O. S. B., Mus. D., I feel quite confident that the *Caecilia* will soon be restored to a position of eminent leadership in Catholic Church Music of America, which it has enjoyed for so many years in the past. I am sure that if the magazine is made one of real help, guidance and inspiration to the struggling choir director, there will be no lack of subscriptions to support its efforts.

Wishing the *Caecilia* in its new form much success and prosperity, I remain,

Rev. Lyford Kern,  
Director of Music, Peoria (Ill.)



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