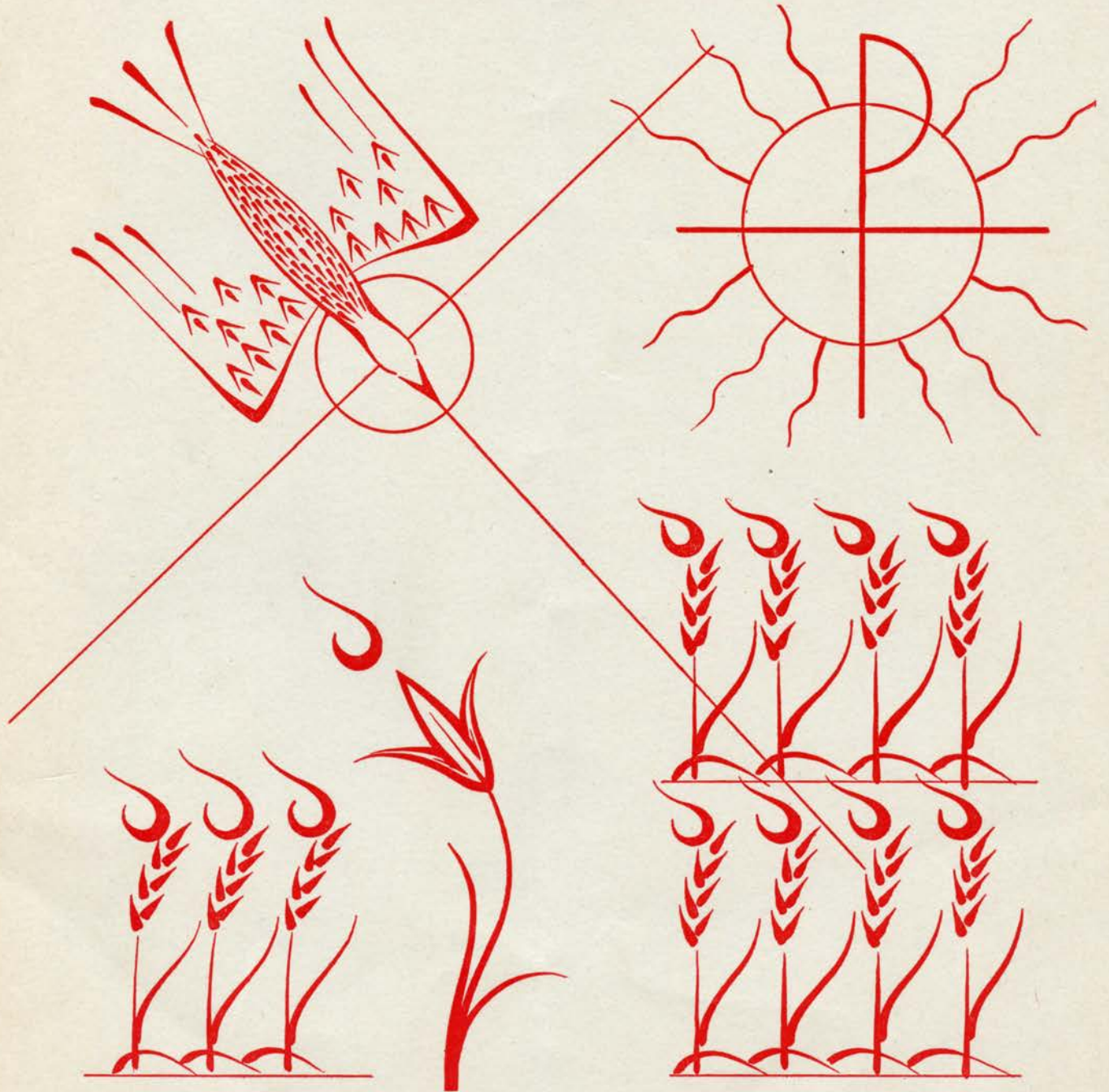


CAECILIA



A MONTHLY REVIEW of LITURGICAL MUSIC VOL. 69, No. 6
MAY, 1942

*The Sun of Justice has completed
all the leaps of its course, and
has returned on the heights of the
throne of God.*

*The Spirit now descendeth with
the manifold gifts which will en-
rich evermore the field of living
souls.*

Symbolism of cover design.

Caecilia, a monthly review of Liturgical Music



Administration, Information

Established 1873 by John Singenberger

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

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

Publishers: McLaughlin & Reilly Co., 100 Boylston Street, Boston, Massachusetts

Editorial Office:

3401 Arsenal Street, St. Louis, Missouri

Business Office:

100 Boylston Street, Boston, Massachusetts

Entered as second-class matter, October 20, 1931, at the Post Office at Boston, Massachusetts, under the act of March 3, 1879.

Formerly published in St. Francis, Wisconsin, now issued at Boston ten times a year, according to the liturgical seasons.

Subscription: \$2.50 per year, payable in advance. Single copies, \$0.35.

CONTRIBUTORS TO THIS ISSUE

It is only through coincidence that most of the writings of this issue are of Benedictine origin, two of our contributors completing respective series.

There is no need to present again to our readers the names of DOM GREGORY HUGLE and DOM PATRICK CUMMINS. Both are as appreciated as they are known.

REVEREND CHARLES SCHMITT completes with this issue the delicate sketches leading the singers to the intelligence and the love of the texts that they are called to interpret.

With the fall period new contributors will add to the interests of *Caecilia*. We are able to announce such outstanding Church musicians as REVEREND J. STAHL, S. M., REVEREND P. CALLENS, S. J., REVEREND OWEN DA SILVA, PAUL BENTLEY, CLIFFORD BENNETT, RICHARD KEY BIGGS, REGINALD MILLS SILBY.

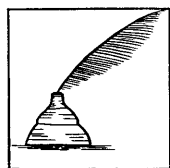
Copyright 1942, by McLaughlin & Reilly Co., Boston, Massachusetts.

Contents

The Editor Writes	178
Sacred Texts for Sacred Songs	182
<i>Patrick Cummins, O. S. B.</i>	
It Is Expedient That I Go	183
<i>Rev. Charles Schmitt</i>	
Circulation and Readers	185
Here—There—Everywhere	188
<i>The Schola Cantorum of Notre Dame</i>	
<i>A Spring Festival</i>	
<i>Sacred Concerts in Passion Time</i>	
<i>A Real St. Patrick's Day</i>	
Names—People—Doings	198
<i>College of St. Francis, Joliet, Illinois</i>	
<i>Salvatorian Seminary, St. Nazianz, Wisconsin</i>	
<i>Summer Course at Pius X School</i>	
<i>Boys' Choir, Cathedral of Portland, Oregon</i>	
<i>Radio Opportunities for Sacred Music</i>	
<i>Three Protestant Offerings</i>	
Music Review	204
<i>Ermin Vitry, O. S. B.</i>	
<i>Easter Programs</i>	
Your Questions—Our Answers	206
<i>Gregory Hugle, O. S. B.</i>	
Readers' Comments	207

Printed in the U. S. A.

The Editor Writes:



WE ARE ALL BECOMING CONSCIOUS that we are at war; not only because we gradually feel the sting of a restricted comfort in our daily habits but because it appears evident that the struggle will affect deeply our lives. Whether one leans on the side of optimism, or weakens himself in an unreasonable pessimism, we all expect from this gigantic turmoil, another turmoil, namely a profound change in the souls of men. As the latter alone will be permanent, after the battle is over, it is with the spiritual transformation that we must be mostly concerned. Not at a later date, but right now; for we could not face too soon the ultimate consequences of World War No. II.

MUSICAL GROUPS THROUGHOUT THE NATION have been aware that music should maintain the true spirit among the people. Armies of old used to have a band for each regiment; and martial playing was not only a way to awaken the spirit of the soldiers, but was a cry to rally combatants in the height of the fire. Today, when war invades as well the whole civilian life, an appeal has been made to all musical organizations, of amateur as well as of professional rank, to keep alive and, if possible, to intensify their social activity. We mentioned in the last issue the pathetic address of Serge Koussevitsky pleading with all musicians to "do their part." It is their mission to sound from one end of the land to the other the note of spiritual hope to win the spiritual victory over the fury of an unleashed materialism.

CHURCH MUSICIANS WILL GO FURTHER in their campaign. It is laudable indeed that the great musical leaders should vision the power of music in time of war and pledge their service to the need. It will be greater that we, the musical leaders in the Church, devote a purer and more intensive activity toward the remaking of Christendom after peace has been won. This is saying that Sacred Music will play a definite part in the spiritual reconstruction for which we hope after the war. It is not only with the present that we are concerned, but much more with the future. We do not intend so much to make Sacred

Music an actual consolation amid present sorrows, as we would like to make it the song of a lasting peace.

THE CATHOLIC SOUL IS A SINGING SOUL. Such was the theme of our writing in the issue of Christmas. It meant that the soul of Catholicism, once it is true and fervent, is wont to express herself in song. And she did so from the very early days, until the cold spirit of a proud renaissance extinguished her inspiration. Today, while throughout America, musical groups will unite to sing that they may be cheered in the face of hardship, Catholics have forgotten their songs for too long a time to cry to God with the accents of their forefathers. Thus it happens that war brings home to us that the time has come to learn the music of which we are so much in need. Nothing of the superficial music that we use still in our midst rings true today in our hearts; and it would be most inadequate to our participation in the national musical campaign.

SACRED MUSIC MAY BE BOTH A CAUSE AND A RESULT in the reconstruction of the after-war period. Let us formulate this in a practical sequence: There cannot be a complete Christian reconstruction without a musical restoration; and the latter, begun in earnest today, will contribute to the former. It is a double reason to work at once. It is an opportunity of exceptional value; it will be as dangerous to let it pass by as it will be hopeful to seize its possibilities. We may forget about a past of three centuries which dimmed our early glories. For after all, in the historical development of evils, individuals of a later epoch bear the consequences of the crime committed long before them. True enough, we do not sing any longer, we pretend that it has little to do with religion, we waste our time in compromising with bad music. It is the sad legacy of our ancestors. It did not bring us anywhere; and today the fallacy is bare before our distressed vision. So, away with a complacent look on a horizon which recedes every day further away from us, and face to face with a new baffling world which asks us if we can sing, let us answer: we have for you the best songs which lead souls to God, to Peace, and to joy.

THAT SACRED MUSIC CAN CONTRIBUTE TO SOCIAL RESTORATION would mean that it belongs to the category of remote causes which will promote it. What is social restoration but an attempt to answer the universal longing for a well-harmonized human life of which the world has deprived itself in recent decades. In that harmony a place must be allotted to God, not only as the Maker man should worship, but as the ultimate end of our happiness. Above all, mankind tired and saturated by a nauseating materialism, looks to find and to bring close to itself the God Whom it has thrown out of the course of life. There will be the looked-for harmony if the souls once more, moving beyond an ethical religion, can express how our hearts are made for Him and find repose in Him only. This is the essence of Christian religion, and it needs a medium of expression. Sacred Music has it; she has it by nature, she has it by tradition. In other words, as music is considered today as a spiritual factor for peoples at war, so Sacred Music is the necessary corporate expression of Christian peoples fighting in themselves to reconquer after the war a full Christian life. And it is known as well that the musical treasures of the Church, born from similar circumstances in early days, are fully adapted to that mission. Thus, it would be a sinful neglect from our part to overlook the function and the power of Sacred Music in the work of Christian reconstruction; for it has a role to play that cannot be taken by anything else.

THAT BETTER SACRED MUSIC WILL FOLLOW THE SOCIAL RESTORATION is just as true. If the reconstruction of the Christian world is true and well-founded, freed from all fancies which have too long deceived us, then Christians will demand that Sacred Music be once more a part of their normal religious experience. They will want to find in the midst of Mother Church the opportunity to sing their better lives, as did the Christians of old. The days of a worship shortened to the limit will be over; the idea of celebrating the Eucharist without the fullness of its musical expression will become despicable; the frozen silence which pervades the gathering of Christians estranged from each other will become intolerable. Souls restored to a rich understanding of Christian mysteries, after which they wandered so long, will feel the urge to burst into song. Sacred Music will pass from the lethargic state of a choir foreign to the Chris-

tian assembly to the healthy state of a singing community. And in a certain measure it can be contended that Sacred Music will become one of the criterions by which the restoration may be judged. Their alliance is so logical and so necessary that music will be an audible sign that Christianity is truly restored. A Christian community, whether it be a rural church, a city parish, a convent-chapel, a diocesan cathedral, will show forth the spirit of restoration in the measure it actually sings. This thought, startling at first (and which can easily be misconstrued if carried too far), was expressed by His Excellency Archbishop Glennon of St. Louis in 1932 in a letter to the diocesan Guild of Sacred Music. The reader will find it elsewhere in this issue. It is marked by a genial simplicity; and yet it touches the core of the matter with a perspicacity not excelled in anything we have ever read.

SACRED MUSIC SHOULD HAVE A DEFINITE PLACE in our wartime activities. Whether we shall use it to bring about the restoration of the Christian world, whether we expect that Sacred Music will be adequate to the demands of a postwar program, it is all the same. For it behooves us to resolve that we shall give to our musical apostolate a decisive orientation and will make it more truly fruitful. Conviction and practical efficiency are a sacred duty of the hour for all church musicians. A heavy responsibility will rest upon all those who, in whatever capacity they work, are engaged in the field of liturgical music and of music in general. Some circumstances will be favorable, some will be rather an obstacle. Some people will plunge into a desperate frenzy of materialism; others will return to a holier life in prayer and action. Neither people nor circumstances will prevail against the call of wartime. It is up to our conviction to enlighten the people and to our courage to defeat the circumstances, that a solid work and a steady progress may be accomplished in those days of supreme test. Let the motto of today be: revive at once the interest for sacred singing among Catholics. Nothing short of a campaign will succeed.

A WARTIME CAMPAIGN IN SACRED MUSIC should not be a matter of wishful thinking; it should present a definite plan of action. First of all, let it be clear to everyone that this is the opportune time to shed our apathy and our indifference. It was a sign of the times which are now rapidly passing,

that we should hardly give heed to any appeal with a sense of personal responsibility; and the known phrase "let the other fellow do it" sums up much of what we have never accomplished ourselves. There will be no campaign unless all Christians are brought in some way or other to enter it. It calls of course first for the priest and the cleric, about whom there has been of late so much complaint in musical columns. It calls for the religious orders of all kinds who notoriously have been lagging much behind the expectation of the laity in adopting the reforms of the Motu proprio in the past forty years. Both the clergy and the religious used to hide behind the screen of their ministry to excuse their lack of leadership. In these days of war, the Christian people are no longer ready to accept this alibi. They long for a rejuvenated religious experience; and they demand instinctively their leaders to show the way themselves. If the pastoral clergy, the clerics filling our seminaries, the men and women consecrated in convent-walls are on the firing-line, a substantial number of the laity will follow their example and gradually make up their mind that singing is an integral part of Christian life, as Pius X states so beautifully in the first paragraph of the Motu proprio. Thus, there is the goal: that every Catholic group in the United States, be it cleric, religious, or laity, will put sacred singing in the program of wartime religious rejuvenation.

THE MAIN OBJECTIVE OF THIS CAMPAIGN will be the worthy celebration of the Eucharist. There is no criticism to offer against the fact that, to answer the need of prayer for peace, Holy Hours, and Novenas, as well as special devotions of various kinds are carried out in a great number of churches. And yet, it is obvious that *such flow of genuine devotion will not atone for the absence of the High Mass*. In the universal deformation which has resulted in the nightmare which now afflicts us, the rejecting of the High Mass on Sundays in the mind of most Catholics remains the great collective sin of the past. We bear the shame of having cheated Christ in the Sacrament of His Love. And this stigma must be removed, if the war is to prompt us to a better Christian life. The Eucharist is and remains the living center of life; and we must again celebrate its liturgy as the center of our devotion. Let us rally there; for there is the core of Christian patriotism. But to rally, we must sing; for singing is the most vivid means to

create among people unity of sentiment and action. We therefore invite our readers to join the wartime campaign in favor of the restoration of the Sunday High Mass.

IT SHOULD FOLLOW A CONCERTED PLAN. Let us abandon, for the time being, exclusive or prohibiting musical standards, in order to meet the people on their ground. They are coming from far, and cannot absorb very much at first. This campaign will succeed if it attempts simple music, and if this attempt is national. While we are concerned with the continued achievements of the choir proper, we would like to enlist the whole body of the faithful. We propose such action which will bring every Catholic (or at least the greatest possible number) to join with his voice in sharing the great Sacrifice, the great Mystery of Faith. We have in mind two ways of approach which might bring about the desired result: 1. Gathering the people in very short periods of preparation to take up all of the responses of the Mass with intelli-

Just Published . . .

EXALTATE DEUM

A Collection of 115 Offertories, Motets,
and Hymns for the Ecclesiastical Year

FOR S. A. T. B. A CAPELLA

Compiled and Edited by
REV. CARLO ROSSINI

Price \$1.50 Net

McLAUGHLIN & REILLY CO.
100 BOYLSTON STREET
BOSTON, MASS.

gence and alertness and to sing a few simple Gregorian melodies. 2. Using the opportunity offered by the natural set-up of all the religious societies in the parish, and opening next fall evening classes in which the singing of the Holy Mass will be taught more completely.

THE MUSICAL PROGRAM OF THE CAMPAIGN would comprise the following selections: 1. All the responses of the Mass by the entire congregation taught within the space of 4 weeks. 2. The reading of the texts of the ordinary Chants of the Mass: Kyrie, Gloria, Sanctus, Agnus Dei, Credo, within 8 weeks. 3. The teaching of a most simple Gregorian Mass made up of: Kyrie No. 16—Gloria No. 15—Sanctus No. 13—Agnus Dei No. 10. The Credo No.

3 alternating one phrase recited, the other phrase sung.

This Mass setting is accessible to any choir in any circumstance. Good will and inspired teaching will assure a rapid success. It would indeed be a marvelous realization of Catholic unity if, by the spring of 1943, at Eastertime, this Mass could be heard on one Sunday all over the country, wherever the traveler may happen to be. If it is not done, negligence would be only responsible for the failure.

We are not going to commit that sin which, in time of national, or rather world-wide, crisis, would remain unforgiven before the generations who, after we have gone, will judge our participation in the Christian reconstruction of the twentieth century. D. E. V.

**CLEVELAND ORGANIST DIES
AT AGE OF 94**

Miss Beezie Giblin, 94 years old, at one time organist of St. John's Cathedral, Cleveland, died January 11 and was buried at Painesville following services in St. Mary's Church there. Miss Giblin's career as an organist covered seventy years. She played in several Cleveland Catholic churches besides the cathedral until eight years ago.

"Wherever there is normal Catholic parish life, there also can be correct Church Music."

From the pastoral letter of
His Excellency, John Joseph
Glennon, Archbishop of
St. Louis, in 1932.

A simple and genial expression of the real solution to the problem of Sacred Music.

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

ITS first purpose is to foster an intelligent and whole-hearted participation in the liturgical life of the Church, which Pius X has called "the primary and indispensable source of the true Christian spirit." Secondarily it also considers the liturgy in its literary, artistic, musical, social, educational and historical aspects.

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."

Published every four weeks, beginning with Advent, twelve issues the year. Forty-eight pages. Two dollars the year in the United States. Write for sample copy and descriptive leaflet.

LITURGICAL PRESS
COLLEGEVILLE • MINNESOTA

Sacred Texts for Sacred Songs

Ascension

Introit

Viri Galilaei, quid admiramini
aspicientes in coelum? Alleluia:
quemadmodum vidistis eum
ascendentem in coelum,
ita veniet. All., all., all.
Ps. Omnes gentes, plaudite manibus:
jubilate Deo in voce exultationis.

Ye men of Galilee, why so amazed?
why thus your eyes on Heaven fixed? All.:
as you have seen Him now,
ascending into Heaven,
so shall He come again. All., all., all.
Ps. Come all ye nations, clap your hands;
sing with loud resounding voice.

1st Verse—Alleluia

V. Ascendit Deus in jubilatione,
et Dominus in voce tubae.

Around His flight a cloud of jubilee,
a Heaven-filling trumpet-sound.

Communio

Psallite Domino,
qui ascendit
super coelos coelorum
ad Orientem. Alleluia.

Sing to the Lord,
sing to Him who rises:
who above the highest heaven
enters Heaven's eastern gate. Alleluia.

Sunday Within the Octave

2nd Verse—Alleluia

V. Non vos relinquam orphanos:
vado,
et venio ad vos,
et gaudebit cor vestrum. Alleluia

I cannot leave you orphanos:
just as from you I go away,
thus unto you do I return:
and joy shall fill your hearts. Alleluia

Pentecost

Introit

Spiritus Domini replevit
orbem terrarum, all.:
et hoc quod continet omnia,
scientiam habet vocis. All., all., all.
Ps. Exsurgat Deus,
et dissipentur inimici ejus:
et fugiant, qui oderunt eum,
a facie ejus.

The Spirit of the Lord hath filled
world's widest-circling bound, all.:
this world-embracing Spirit
makes inmost world-voice shout. All., all., all.
When God arises,
His foes melt away:
They who hate Him
flee from His face.

Verses—Alleluia

V. Emitte Spiritum tuum,
et creabuntur,
et renovabis,
faciem terrae. Alleluia

V. Veni, sancte Spiritus,
reple tuorum corda fidelium:
et tui amoris in eis
ignem accende.

Send forth Thy Spirit,
let creation be renewed:
let bloom anew
earth's desert face. Alleluia
O come, Thou Holy Spirit,
fill faithful children's hearts:
in them, O Love eternal,
enkindle Thou love's flame.

Confirma hoc, Deus,
quod operatus es in nobis;
a templo tuo,
quod est in Jerusalem,
tibi offerent
reges munera. Alleluia

Offertory

Give rock-like strength, O God,
to deed Thou now hast wrought:
unto Thy holy Temple,
Jerusalem within,
kings shall offer gladly
gifts to Thee. Alleluia

Factus est repente de coelo sonus,
tamquam advenientis spiritus vehementis,
ubi erant sedentes, alleluia:
et repleti sunt omnes Spiritu Sancto,
loquentes magnalia Dei. Alleluia, alleluia

Communio

Came sudden sound from Heaven,
like roar of rushing storm,
on those who sat within, alleluia:
filled one and all by Spirit's might,
each sang God's wondrous deeds. All., all.

IT IS EXPEDIENT THAT I GO

By Charles Schmitt

Quickly have passed the blessed days of our Risen Savior's stay on earth. The joy of Christ's victory has been growing in intensity as we looked forward to His triumphal entry into the eternal Kingdom.

"The angelic choirs are preparing to receive their promised King, and their princes stand at the gates, that they may open them when the signal is given of the mighty conqueror's approach." (1) They are the first to recognize the significance of the Ascension and therefore speak to us in the Introit, "Ye men of Galilee, why wonder you, looking up to heaven!" But forthwith do we take up the song of joy, "O, clap your hands, all ye nations; shout unto God with the voice of exultation."

And rightly so. The portals of heaven, closed by the sin of the first man, swing open at the command of the second Adam. Triumphantly He enters; He ascends the throne at the right hand of the Father. Henceforth, Jesus Christ, our Brother, rules and reigns over all creation, with His Father in unity with the Holy Spirit. O yes, clap your hands with joy, sing with exultation all mankind, for our human nature is enthroned in heaven. The Son of God assumed flesh to ransom flesh. That same Sacred Flesh of the Man-God is the object of the adoration of the hosts of heaven and of the redeemed of earth.

The song of triumph continues in the Alleluia verse: "God is ascended amid shouts of joy and the

sound of trumpets." You, the choir, re-echo the praises of the angelic choir, you become the trumpets announcing Christ's victory. But it is also the victory of the redeemed: "Ascending on high he has led captivity captive." The Conqueror is not without the spoils of victory. His prize is the great multitude of the redeemed. All have been set free by His Blood but are held captive by His love. They too must now follow Him into His kingdom. The triumphant procession begins; the saints of the Testament of promise, the glorious Virgin Mother, Apostles, Martyrs, Virgins, Confessors. On, on it continues unto the end of time. Sing Alleluia in anticipation of our own marching in that procession of the elect. As we come to the Holy Table let us sing with gratitude the praises of our triumphant King: "Sing ye to the Lord, who mounteth above the heaven of heavens." He has gone before us to prepare a place for us in the heavenly mansion. But He has left us the Sacrament of His Body and Blood. It shall be our nourishment as we go on our way to meet Him. "He shall so come as you have seen Him going up into heaven, alleluia."

PENTECOST

"O King of glory, Lord of hosts, who didst this day ascend in triumph above all the heavens, leave us not orphans, but send us the Spirit of truth, promised by the Father, alleluia." The antiphon for second Vespers of the Ascension lingers in our minds as we prayerfully await the coming of the Holy Spirit. The day of Pentecost dawns. It is the third hour as we gather in the House of God prepared to receive the outpouring of the Spirit. As the clergy proceed toward the altar the choir begins the inspiring Entrance Song: "The Spirit of the Lord hath filled the whole world, alleluia."

"In order to be fully appreciated," says Cardinal Schuster, "This Introit should be heard, together with the majestic and joyful melody which the ancient Gregorian music has allotted to it." (2) Let the choir realize its privilege and opportunity of offering to God fitting praise, for the greatness of the mystery deserves our best efforts. "The Spirit of the Lord hath filled the whole world," not only by creating and sustaining all things, but now by His saving grace, transforming the very face of the earth and dwelling in the inner spirit of man; yea even He that containeth all things hath knowledge of the voice of our innermost thoughts and of the deepest longings of our hearts.

In the history of the world, three times has mankind felt the omnipotent touch of God present in our midst. Paradise became the Garden of pleasure by the presence of the Creator whose hand had fashioned man. The eternal Son became our Emmanuel as He shared our life with us. More mysterious is the coming of the Spirit. He comes as a mighty wind, unseen, as a flame of fire, enlightening, enkindling love, purifying the earth. We hail His coming: "Let God arise and let His enemies be scattered." He comes to vindicate Christ, to convict the world, as Christ told us, of sin and justice and judgment. He comes to begin the conquest of the world, wresting it from the clutches of evil. "Let them that hate Him flee before His face" (Introit).

In the Alleluia verses the choir offers the fervent prayer of man and all creatures. "Send forth Thy Spirit and they shall be created." His coming resulted in a new creation, more wonderful than the first. By His power the creature man is transformed into a son of God. The earth, that groans and travails in pain because of sin, is renewed; the burden of the ancient curse is lifted; material things are made fit for the use of a child of God. "Come, O Holy Spirit," come this Pentecost, as once you came upon the Infant Church; fill our hearts, enkindle the fire of love.

REV. CARLO ROSSINI

THE PAROCHIAL HYMNAL

★The only English-Latin Hymnal within the range of children's voices in unison. 200 hymns for all Seasons, Feasts and Services of the Ecclesiastical Year.

Fourth Edition

THE PROPER OF THE MASS

Set to simple Psalmic Tones

★For all Sundays and Feasts of the Ecclesiastical Year. *Fifth Edition*

SEND FOR A COPY ON APPROVAL

J. FISCHER & BRO. • New York, N. Y.
119 West Fortieth Street

The prayer continues in the sequence of rare beauty that carves, sculpture like, in bold relief, the work of the Spirit, yet breathes forth a tenderness and sweetness born of the same Spirit. Let us note the titles given to the Holy Spirit, so expressive of His relation to us: "Father of the poor . . . giver of gifts . . . best of comforters . . . soul's sweet guest . . . O most blessed Light." Then follows an outpouring of the longings of the souls of all the faithful, eagerly awaiting the coming of the Spirit: "Cleanse our defilements, water our dryness, bend our stubborn wills; give to thy faithful thy holy seven gifts, give them the merit of virtue, grant them the happy issue of salvation, give them endless joy."

1. *Gueranger, "The Liturgical Year," Paschal time, Vol. III, p. 167.*

We accompany the Offertory procession with our song: "Confirm, O God, what Thou hast wrought in us." In today's renewal of the Pentecostal mystery we receive an increase of the grace of the Spirit. May He confirm and make lasting His work in our souls. For these wonderful works we offer presents to God in the New Jerusalem.

The account of the mysterious event forms our Communion chant. "And they were all filled with the Holy Spirit, speaking the wonderful works of God." We too, aware of the indwelling of the Spirit and nourished with the Eucharistic Bread, must now go forth to proclaim the wonderful works of God.

2. *Schuster, "The Sacramentary," Vol. II, p. 389.*

CIRCULATION AND READERS

An appeal made during Lent in the form of a letter invited everyone to enlist just one new subscriber. Possessed of the happy conviction that the motives advanced for this appeal were compelling, we logically expected many returns; but few came in.

Should we be surprised? We should have remembered that the *Motu proprio*, written to the whole Catholic world in 1903, was the most logical symposium ever published on Church Music, that its logic was sanctioned by the prestige of papal authority, that it was backed up by the lessons of an eventful and now lost tradition. And yet, it did not succeed in these forty years to redeem Sacred Music at large.

Most of the subscribers undoubtedly read the letter of appeal; maybe they heartily approved the ambition of the Editor, and they stopped there. It is against the individualism of the subscribers of *Caecilia* that the Editor begins today an active campaign. Articles, appeals, reviews, information, will not do any good, as long as those who read, read with an eye on themselves alone. It is not just readers that the Review should enlist, but true collaborators. If the magazine is meant first to be read, it should be read by people who feel towards it a sense of mutual responsibility.

TWO COMMON ERRORS prevail in the publication of many periodicals; either the editors fail to present them as the mouth-piece of a movement of

action, or the readers refuse to assume any responsibility towards the achievement of their aims.

THAT A PERIODICAL IS A PART OF AN ACTION was already made clear in the first issue, last November. Something is wrong with magazines; for a handful only have a lasting interest. Between the quiet offices where their pages are polished and the rough ground where things are happening, there seems to be not only distance, but a gap. Often the writers delve in a dry intellectual land where there is no place for the sympathy which human endeavor always needs. And the pictures they draw often do not agree with what we know to be real. Reviews deprived of contact with reality can only become artificial; and the public soon loses faith in the message which they proclaim. There is no doubt that many of us today are fatigued by the overbearing intellectualism which afflicts the periodicals they read or just look over.

COMMON SENSE CLEARLY SHOWS TO CAECILIA how to steer its course. The science of Sacred Music, though still shrouded in many remote mysteries, is firmly established; and our tradition deserves in the general evolution of music a place of choice. Thanks to the advance of modern publication, we have at hand the immense treasures of art which the Church has inspired along the trail trodden during ten centuries. There is no dearth of books presenting

the symposium of liturgical music; and even the historical fluctuations are known in their general lines, filled with lessons for our times. Manuals presenting musical knowledge in a simpler and more adaptable way are plentiful, and rivaling for clearness. The whole of Gregorian melodies is there, waiting for modern interpreters; Palestrina, at the head of the master polyphonists, is unearthed and towers the polyphonic world.

The work of *Caecilia* is to promote or reestablish the interest of the reader toward his ordinary musical task. Whether it be historical research, tonal or rhythmic science, information or criticism, all must come to this: what does that mean today to the job of a teacher or a director, of a priest or a cleric, a religious or a lay person, in the face of all the problems that everyone is facing and trying to solve. An Editor is not supposed to teach his readers; but they might entrust to him the job of keeping them alive, eager, courageous, well-informed, and united. If *Caecilia* succeeds in doing this (as far as its publishing is concerned) it will have a *sane Mentality*; for it will be active.

OUR READERS ARE ALSO RESPONSIBLE in carrying out the aims of their magazine. We purposely say *their*, to emphasize the over-looked fact that the publishing of a review of this type is truly the work of a corporate spirit. The prevalent attitude of the reader to expect everything from his magazine, once he has paid the subscription price, is one of those remnants of the individualistic spirit which has infected even the Christian field. The bond of living cooperation has been cut between publishers and readers.

THE OUTPUT OF THE MAGAZINE is the first field whereupon the reader should accept his responsibility as the member of a real guild. It is ridiculous to assume that one who has paid his two dollars and fifty cents has discharged his interest for the welfare of *Caecilia*. Of course, this sum does not pay (far from it) either the work of those who put it up in some way or other, or the musical values that it contains. Why not, therefore, give a helping hand so that it may maintain and develop the spiritual service of which the reader is conscious in his own work? The great majority of the letters which we have received point in some way or other to the inspiration and the help which *Caecilia* has brought to them

of recent date. How to reconcile this consciousness with the apathy to cooperate? For the responsibility of the reader toward *Caecilia* does not end with his reading the issue brought by the mail; it just begins.

THE SITUATION OF CAECILIA IS NO SECRET. The present list of subscribers, though increased of late, is not sufficient to permit the full expansion of the program announced at the beginning of the year. To realize such a plan, we need information reaching the farthest corners of the movement through the land, correspondence of a very accurate nature, contributors able to be leaders, workers attending to the publication. The reader may visualize that the most conservative financial investment, and by all means the surest, should be the circulation of the review itself. After careful calculations, we have come to the conclusion that if every one of our readers would get a new subscriber, we could grow to the stature of a Review of Sacred Music able to fulfill the mission which it has imposed upon itself.

MANY A READER IS MISTAKEN, while he thinks that as long as his magazine serves him, he should not be further concerned. He is running around a vicious circle. What indeed if the magazine is unable to bring to him all that he wishes to know or to get, because he was too apathetic to bring into the fold other readers to help the work of the publication? Still deeper. The greatest benefit to the readers of *Caecilia* engaged in a great struggle, is to be derived from the consciousness of a large fraternity of co-workers, all accepting the challenge, all fighting on the front, all enduring some suffering and persevering in some toil. But this conscious fraternity can only be established if the Review is widely known, widely read, and reaching a great number of workers. This can be done if *each* reader awakens from his unchristian apathy; and quitting the easy way of complaining about his trials, lends a real hand to those who make friends for him in his labors.

A CATHOLIC SURVEY OF THE UNITED STATES may illustrate this point more forcefully:

There are 2817 parish churches in the cities with a resident Bishop, and 10,722 churches in the country outside of the episcopal See. There are 985 educational institutions in charge of religious orders of men, and 2507 in charge of religious orders of women. Are

classified under the latter heading establishments of various qualifications: Motherhouses, Seminaries, Colleges, and Schools, where it can be rightly assumed that some form of Sacred Music is expected to be found.

The field of action is tremendously large; and we all know that it has hardly been ploughed, if it even was. According to the law of averages, it should be possible for every friend of *Caecilia* to win in the immense area of his immediate surroundings another friend for the Review, and thus double its circulation. The Editor knows now many a Motherhouse of Religious, many a Seminary, many a Rectory, many an institution of learning, where *Caecilia* is still unknown and where it should be read. Our readers have the field to themselves; are they going to move?

THIS IS OUR CHALLENGE. Renewing our appeal, we start another campaign on the Day of Pentecost. If what the Editor has written here is a musical application of the corporate spirit of the early Church, not a single reader will want to celebrate this Pentecost of 1942 without shedding away his apathy and sending to Messrs. McLaughlin & Reilly the name of a new subscriber. The slogan of our campaign is: *Be not a reader, but a doer.*

The campaign starts on the Feast of Pentecost, Sunday, May 24th. We ask our readers wherever they are, to join in prayerful remembrance at the Holy Eucharist on that morning with the Editor. He will celebrate the Holy Mass for this intention, pleading with Christ that *Caecilia* may break the doors of the Cenacle, and reach the great Lands. On that day, let *everyone* think over a list of persons he might approach as a prospective subscriber. And during the days of the Octave, let all go to work and win at least *one*. No reader should give up before he has attained that minimum. All new subscriptions should reach the Publishers' Office on June 1st. The results will be published at a later date. The Editor wishes to express to all those who will give heed to his words his deep gratitude. The success of the campaign will mean to him that *Caecilia* is now a part of the movement of liturgical music in our beloved country.

The Church's conception is that in her sacred offices music should serve as a handmaid and not dominate as a mistress. R. Terry

BE NOT A READER, BUT A DOER

(Campaign of Pentecost, 1942)

Wishing to share the admirable work of *Caecilia* for the restoration of Sacred Music in America, I have obtained a new subscriber, whose name and address I herewith send on the subscription blank.

Signature in full:

Name.....

Address.....

SUBSCRIPTION BLANK FOR A NEW SUBSCRIBER

Name.....

Address.....

1. Cut the whole blank, and mail to Messrs. McLaughlin & Reilly, 100 Boylston Street, Boston, Massachusetts.
2. You will receive in due time the promised set of liturgical cards, in acknowledgment of your cooperation.

Here .. There .. Everywhere

THE SCHOLA CANTORUM OF NOTRE DAME SEMINARY in New Orleans, Louisiana, presented a concert of Sacred Music on March 22 and 23, under the direction of Reverend Robert J. Stahl, S. M., with Mr. James P. Clement as accompanist and Mr. Marion F. Schutten as commentator. It is the greatest example given so far by a Major Seminary. A glance at the program of 20 selections presented by 37 singers only will be convincing to anyone. It is a well-balanced grouping of sacred songs excerpted from both the Gregorian and the polyphonic tradition. All numbers are characteristic of their period and much more of their text, and corroborate each other to creating an ensemble of large musical perspective.

GROUP I:

Asperges Me (Mode VII).....	Gregorian Chant
Kyrie Eleison (Mass IX— Mode I).....	Gregorian Chant
Sanctus (Mass IX— Mode V).....	Gregorian Chant
Requiem: Kyrie (Mass for the dead—Mode VI).....	Gregorian Chant
Christus Factus Est (Mode V).....	Gregorian Chant

GROUP II:

O Bone Jesu.....	Palestrina
Ave Mundi Spes Maria.....	Composer Unknown (c. 1650)
Veni O Sapientia.....	Composer Unknown (c. 1650)
Jesu Salvator	Bartolomeo Cordans
Holy God We Praise Thy Name.....	Robert J. Stahl

GROUP III:

Responses at the Preface	
Sanctus (Mass III— Mode IV).....	Gregorian Chant
Miserere	4 voices alternating with Gregorian Chant
Gaudeamus (Mode I— Introit, Feast of Assumption).....	Gregorian Chant
Stabat Mater.....	Giuseppe Tartini—3 voices alternating with Gregorian Chant
Salve Regina	Gregorian Chant

GROUP IV:

O Jesu Christe.....	J. van Berchem
Tibi Soli Peccavi.....	Orlandus Lassus
Panis Angelicus.....	Cesar Franck
Popule Meus.....	Palestrina
Praise Ye the Lord (Psalm 150).....	Robert J. Stahl

The presentation of such a program, regardless of the merits of the actual performance, is in itself an achievement. But Reverend Robert Stahl is giving with his choir an example which should be emphasized for the lessons it contains. His choir is composed of a group of candidates to the priesthood selected with care among the students of a large Seminary. This discrimination in itself can only bring home to the future priests of the Archdiocese that Sacred Music is a very important factor in the education of the cleric (the Church has always thought so); and because this choir is very selective, it raises automatically the general level of all musical attempts made in the Seminary at large. The benefits of the musical training of this choir were not "hidden under the table," but "the lamp was lit that it might shine to the world." Without prejudice to the necessary seclusion of seminary life, Father Stahl wisely thought that no group of singers is more logically designated for good propaganda than the future leaders of the Church. And so, he took his bards out of the walls, and brought the great message to the general public. According to the reports, "it went big"; for the program was performed two nights, and capacity audiences came to hear it. It is a good sign that a desire for real music is awakening among the laity; it is a beautiful gesture that this desire of the laity should be satisfied by those who are ascending from their ranks to the holy priesthood. One would wish that the example of New Orleans be emulated by all the major seminaries; and there is no pretense in prophesizing that concerts of Sacred Music by the choirs of our seminaries might convert very rapidly and unexpectedly a Catholic opinion which is just dormant. By his presence and by his words, His Excellency Archbishop Rummel sanctioned the rightfulness of this suggestion.

1. Cor Dulce, Cor Amabile

1.

W. J. MARSH

Andante sostenuto

SOPR.
 1. Cor dul - ce, Cor a - ma - bi - le, A -
 *2. O Cor vo - lu - ptas coe - li - tum, Cor
 3. Tu no - stra ter - ge vul - ne - ra Ex

ALTO

TENOR
 1. Cor dul - ce, Cor a - ma - bi - le, A -
 *2. O Cor vo - lu - ptas coe - li - tum, Cor
 3. Tu no - stra ter - ge vul - ne - ra Ex

BASS

ORGAN
(Acc. ad lib.)

A

mo - re no - stri sau - ci - um, A - mo - re
 fi - da spes mor - ta - li - um, En his - ce
 te flu - en - te san - gui - ne; Tu da no -

mo - re no - stri sau - ci - um, A - mo - re
 fi - da spes mor - ta - li - um, En his - ce
 te flu - en - te san - gui - ne; Tu da no -

* The second verse might be sung in Unison or by either Soprano or Tenor Voices.

M. & B. Co. 1418-2

Copyright MCMXL by McLaughlin & Reilly Co., Boston
International Copyright Secured
In The Caecilia (May 1940)

Made in U.S.A.

no - stri lan - gui - dum, Fac sis mi - hi pla -
 tra - cti vo - ci - bus, Ad te ve - ni - mus
 vum cor o - mni - bus, Qui te ge - men - tes

no - stri lan - gui - dum, Fac sis mi - hi pla -
 tra - cti vo - ci - bus, Ad te ve - ni - mus
 vum cor o - mni - bus, Qui te ge - men - tes

dim. *rit.* *p* *Slowly* *rall.* *pp*
 ca - bi - le. A - men.
 sup - pli - ces.
 in - vo - cant.

dim. *rit.* *p* *p* *rall.* *pp*
 ca - bi - le. A - men. *pp*
 sup - pli - ces.
 in - vo - cant.

dim. *rit.* *p* *p* *rall.* *pp*
 ca - bi - le. A - men. *pp*
 sup - pli - ces.
 in - vo - cant.

JESU DULCIS MEMORIA

E.G. KLAPHAKE

Andante

Soprano Je - su dul - cis me - mo - ri - a _____ Dans

Tenor *p* Me - mo - ri - a _____ Dans

Bass *p* Je - su dul - cis me - mo - ri - a Dans

Accomp. *p*

ve - ra cor - dis gau - di - a _____ sed su - per

ve - ra cor - dis gau - di - a _____ sed su - per

ve - ra cor - dis gau - di - a _____ sed su - per

mel et om - ni - a E - jus dul - cis prae -
 mel et om - ni - a E - jus dul - cis prae -
 mel et om - ni - a E - jus dul - cis prae -

sen - ti - a Sed su - per mel et om - ni -
 sen - ti - a Sed su - per mel et om - ni -
 sen - ti - a Sed su - per mel et om - ni -

pp a E - jus dul - cis prae - sen - ti - a. A - men. *ad lib.*
pp a E - jus dul - cis prae - sen - ti - a. A - men. *rit.*
pp a E - jus dul - cis prae - sen - ti - a. A - men. *rit.*

JESU DULCIS MEMORIA.

VITTORIA. (circ: 1540-1603)

pp
Je - su dul - cis me - mo -
pp
Je - su dul - cis me - mo -
Tenor. *pp*
Je - su dul - cis me - mo -
Bassus. *pp*
Je - su dul - cis me -
Organo (ad lib.) *pp*

cresc.
ri - a dans ve - ra, ve - ra cor - -
cresc.
ri - a dans ve - ra cor - - dis ...
cresc.
ri - a dans ... ve - - - ra cor - -
cresc.
mo - ri - a dans ve - - ra cor - - - dis gau - -
cresc.

dis gau di a, gau
 ... gau di a, gau
 dis gau di a, cor dis
 di a ve ra cor di gau

di a, sed su-per mel et om - -
 di a ... sed su - per mel ... et om - -
 gau-di - a, sed su - per mel et ... om -
 di - a, sed su-per mel et om - ni -

ni - a, su - per mel et om - ni -
 ni - a, su - per mel et om - ni -
 ni - a, su - per mel ... et ... om - ni -
 a, ... et ... om - ni -

First system of musical notation. It includes four vocal staves and a piano accompaniment. The lyrics are: "a, e - - jus dul - - cis, prae - - sen -". The piano part begins with a *p* dynamic and includes a *cresc.* marking.

Second system of musical notation. It includes four vocal staves and a piano accompaniment. The lyrics are: "- - - ti - - a, dul - cis prae - sen - ti - - a. son - - - ti - - a, dul - cis prae - sen - ti - - a. sen - - - ti - a, dul - cis prae - sen - ti - - a. cis prae - sen - - - ti - - a." The piano part includes dynamics *f*, *dim. e rall.*, and *pp*.

*Limited Number of Copies
Available!*

FAURE-REQUIEM

Complete Score

Price \$2.00 Net



See Review of Recording, March Caecilia,
page 170.... Order for your library.
European Edition no longer available.



McLAUGHLIN & REILLY CO. • BOSTON, MASS.

A SPRING MUSIC FESTIVAL was presented by the Catholic schools of Chicago. The grade-school children had their third annual presentation at the Civic Opera House on March 15. The program was evenly divided between orchestral and choral selections; it was warmly welcomed by the enthusiastic audience of parents and friends. The High Schools sent to the National Music Conference of Milwaukee a chorus of 500 voices directed by David Nyvall. The Catholic schools of Chicago have evidenced for quite a long time a progressive spirit towards organizing a solid music course; and their spirit of enterprise should be an incentive to so many Catholic districts which do not seem to awaken as yet to the fact that music in the school is the only way to prepare future singers for the Church.

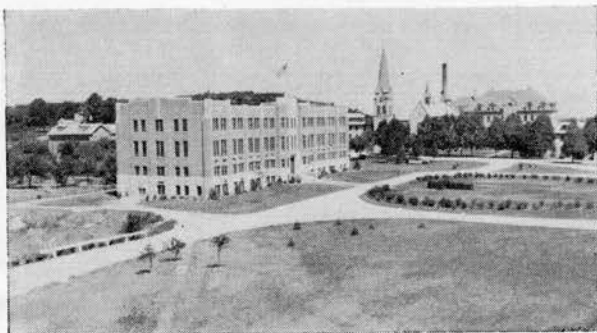
SACRED CONCERTS IN PASSION-TIME were given as usual in various places. It is open to question and to debate if Passion Week is just the proper time for such concerts. It may (it may not as well) enhance the importance of the great mystery of Redemption, and stir in the hearts of Christians a more living appreciation of the death of Christ, while the world keeps their minds far away from the event of events. But even if it does (and one likes to grant it), the Hall should be preferred, if possible, to the Church, on the one hand respecting more strictly the essentially liturgical function of music in the sanctuary, on the other hand linking the impressions more or less human of the Sacred concert with the more purely spiritual accents of music in the liturgical services. These concerts would be less open to justified criticism if they would for once leave the rut in which their programs lay low. There is something else to offer as the musical emphasis of the Passion than the Stabat Mater of Rossini, the Requiem of Verdi, and the inevitable Seven Last Words of Dubois. A musical dissection of their respective value or appropriateness is no issue at this time; but a remark to the effect that they are usurping tyrannically the place of much better music is all that should be said here.

OTHER CONCERTS deserve a special mention: of course, Father O'Malley, C. S. P., with the Paulist Choir of Chicago gave his annual concert in Orchestra Hall, Sunday, April 26. This is the 38th season of the Choir, and the 14th under the direction of its present director. Let us at least be grateful to this

pioneer organization for having continued for so many years to maintain with such excellence the rights of sacred polyphony against some prejudices well-intentioned but ill-informed. The Paulist Choir is a staunch flagbearer of Catholic polyphony: to us members of the Church, it shows the way to the treasures we persist to ignore; before the outsiders, it maintains fortunately Catholic reputation in musical art.

The Apollo Club of Chicago presented for its annual offering on March 25, the Dream of Gerontius of Edward Elgar, as it did for the first time in America in 1903, only three years after the poem of Cardinal Newman had been set to music. Having not had the privilege to launch the beautiful score of a truly Catholic artist, could we not now study it, and introduce it, in part or as a whole, among our choral groups? For Elgar matches in his music the genial poetry of the saintly Cardinal. The Dream of Gerontius is not only a masterful score; it is a drama of Christian apostolate.

A REAL ST. PATRICK'S DAY was celebrated this year in Rochester, New York. It opened at the Church of St. Patrick on Plymouth Avenue with a Pontifical Mass celebrated by His Excellency Bishop Kearney. The Proper was sung by students of St. Andrew Seminary and the Ordinary by a special choir of high-school boys and girls. The whole performance was under the able direction of Reverend Benedict Ehmman. It is somewhat more complete than to start with emphasis on the corn-beef and cabbage; and certainly all present must have felt a deeper attachment to the apostle of Ireland, whether they belong or not to the much-loved Irish ancestry.



Salvatorian Seminary, St. Nazianz, Wisconsin

Names . . Peoples . . Doings

TWO INSTITUTIONS have sent in the account of their musical activities; and both are an example to follow. Here is the outline of work at the College of St. Francis, Joliet, Illinois, as given by the Directress of the Music Department:

"The College of St. Francis, Joliet, Illinois, aims to train its students to appreciate liturgical music by actual performance. All resident lay students are members of the Cecilian Choir which sings at all the Chapel services requiring singing. The weekly schedule provides for several Benedictions, a Holy Hour each Wednesday night, and a High Mass on Sunday.

"For the Sunday High Mass (begun eight years ago) the Choir has prepared the Gregorian 'Missa Cum Jubilo,' 'Mass for Advent and Lent,' 'Mass for Sundays'; Stein's 'Missa Nona'; Haller's 'Missa Tertia'; Gruender's 'Missa Salve Regina'; Singenberger's 'Missa in Honorem Sanctae Familiae.' For the Proper of the Mass, Rossini's work is used.

"Hymns have included Tappert's 'Eucharistic Hymns'; Palestrina's 'O Bone Jesu' and 'Gloria Patri'; Arcadelt's 'Ave Maria'; Ett-Dore's 'Laudate Dominum'; Schuetky-Singenberger's 'Emitte Spiritum Tuum.'

"The following sacred numbers have appeared on programs for the public: Di Lasso's 'Adoramus Te Christe'; Palestrina's 'Benedictus'; Franck's '150th Psalm'; Des Pres' 'Miserere'; the Hallelujah choruses by Handel and Beethoven; the 'Sanctus', 'Benedictus,' and 'Agnus Dei' from Gounod's 'St. Cecilia's Mass'; Mozart's 'Ave Verum.'

"Rehearsals are held regularly twice each week. The texts used include *Liber Usualis*, *Plainsong for Schools* (Belgian publication), Singenberger's *Cantate*, Bonwin's *Cantemus Domino*, and Sister M. Giesla's *Mount Mary Hymnal*."

This plan is very commendable. It calls for at least two lessons a week, an average sufficient to prepare a well-grounded choir for the liturgical services. All students are called to participate in the singing; and this could not be encouraged too much. The usual repertoire is a good beginning: three Gregorian Masses are known and four polyphonic Masses are sung from time to time. Due attention is given to the Proper which is at least attended to, though in a simpler form. The choice of motets is a credit to good taste, not too strict for a student-body, but with a trend towards the classics. Lastly, the books used by the singers are substantial texts better fit for a full understanding of the subject. May the Lord bless the efforts of the College of St. Francis and bring them some day to the full fruition which they forecast.

MR. PETER A. SCHARENBRUCH, DIRECTOR OF THE CHOIR AT THE SALVATORIAN SEMINARY at St. Nazianz, Wisconsin, responding to the call of *Caecilia* to "let the light shine before men" has communicated the following outline of the work done in Sacred Music:

"The Salvatorian Seminary is a Minor Seminary conducted by the Fathers of the Society of the Divine Savior. The following is an outline of what is being done in the liturgy and sacred music at the institution:

"1) Instruction: All students must take a two-year course of instructions on the liturgy. A course of one year on the theory of music in general and Gregorian Chant in particular. This is also followed by regular practice in singing for all, which prepares the students for active participation in the liturgical chants. The liturgical choir (chanters or vested choir) practices three times a week for their part in the services and includes both Gregorian Chant and polyphonic music.

"2) Liturgical Services: All that can be expected of a Minor Seminary is being done.

a) On Sundays and holy days, Solemn High Mass, whenever this is possible (otherwise *Missa Cantata*), *Vespers* or *Compline*. On great feasts Solemn Vespers with *pluvi-*

FLAGPOLE DEDICATION

St. Meinrad's Abbey
Indiana

Dedicated to God and Country
In days of War—1942
In a Haven of Peace
By the Sons of St. Benedict
Apostle of Peace.

A very Christian way of expressing patriotic loyalty.

alister. At these services the chanters sing the Proper and take the lead in the Ordinary. All present, viz., seminarians, novices, and lay brothers sing the Ordinary and the Responses with the vested choir.

b) During the *Triduum Sacrum* all the Rites of the Church are performed both with regard to Mass and Office.

c) All the liturgical processions are held. The Corpus Christi procession, which lasts about two hours, is held on the feast itself and is very imposing. It is the procession of the parish of St. Nazianz in which the seminarians and the members of the community participate."

The scheme is excellent, because it provides for the three necessary elements in the formation of a musical background. A solid formation in Sacred Music requires more than a "hit and run" attempt just to make students sing. The Salvatorian Seminary follows a definite plan, through which the students will gradually develop a consciousness of Sacred Music, and will unite it with their holy vocation. Those elements are: a course of liturgy, a fundamental knowledge of music, and experience in Sacred Chant. The organization of the classes is particularly worth mentioning, because it is a closer realization of the plan of the *Motu proprio* itself. Realizing the limitations of many students in regard to music, Mr. Scharenbroch has two groups: the general class of all students, and a special group chosen with discrimination. In this way, all students have an opportunity of a solid foundation and of a continuous experience; on the other hand, the high standards desirable in some parts of liturgical music are attained by the efforts of a chosen group. The general devotion and the appreciation of all increases through hearing this group. May Christ bless abundantly this Minor Seminary for the outstanding example which it gives.

(Photograph of Salvatorian Seminary on Page 197)

It is not the very aloofness, resulting from the use of conventional forms, that gives to ecclesiastical music the atmosphere of the Church rather than that of the world.

The old chant has survived. It links the present to the past as with bonds of steel; it is the full and perfect expression of the words to which it is set and with which it grew up. R. Terry

THE USUAL SUMMER-COURSE will be given at the Pius X School of Liturgical Music from Wednesday, July 1st to Friday, August 7th. It is almost preposterous to recommend this School which deserves without a doubt the credit of having been a pioneer in the days when it was hard to be. Moreover, Mother Stevens had the particular merit to imbibe the program of her work with the highest standards, so that Sacred Music would find its rightful place in the wide-spread movement of higher education in America in the nineteen-twenties. Now that the sun begins to shine, we are apt to forget the side of the horizon where it rose from. Let us be grateful to the initiative of the Pius X School, for its incessant activity, for its spirit of apostolate. Let us do more by recommending the coming summer session to a great number of prospective students. The more there are, the greater the hope to see Sacred Music restored everywhere: "Messis multa . . . operarii pauci." The number of leaders is still very inadequate to the needs. Here is the outline sent by the office of the Pius X School; it is self-explanatory:

COURSES

(All courses in Ecclesiastical Music according to the principles of Solesmes.)

Liturgical Singing (Choir	
Technique)	Model School
Gregorian Chant IA, IB, IIA, IIIA	Boy Choir
Gregorian Accompaniment	
IA, IB, IIB	Theory IA, IB, IIA
Conducting I, II	Melody Writing
Polyphony	Harmony IA, IB, IIB
Choral Class	Keyboard Harmony I
Vocal Production and	
Sight Reading	Counterpoint I
School Music Courses I, II, III,	
IV—Tone and Rhythm Series	Private Lessons: Organ, Piano, Violin, Voice Placement

Courses will be given by MOTHER G. STEVENS, R. S. C. J., Director, Members of the Faculty of the Pius X School, and Visiting Professors.

The summer school offers concentrated work in the different fields of music. Two branches—Liturgical Music and School Music—have been developed in a very special way. During the past twenty-six years Gregorian Chant has been fostered with studious ardour. Dom Mocquereau visited the School twice, in 1920 and again in 1922. Among other distinguished European visitors were Dom Desroquettes, Dom Sablayrolles, and the Very Reverend Dom Ferretti, for four summer schools.

Music Review

By Ermin Vitry, O. S. B.

Easter - Programs

Chesterton claims that one of the weaknesses of the modern era is the childish fear of looking into the past and learning from it, and instead, of dreaming of the future. There is guidance and force in the past; let us therefore survey the music which was sung at Easter throughout the country. As long as the choirmasters do not make a habit of sending in advance to the Office of *Caecilia* their programs, notice of them comes mainly through the diocesan papers. The survey therefore must needs remain incomplete and inexact. But it gives enough evidence of the trend of our choirs and of the spirit which prevails in the musical activity of Catholic America.

RATHER THAN LISTING INDIVIDUAL PROGRAMS, we sum up the result of a careful investigation. There was, in the mass of information, very little to object as an offense to the law, except a Wagner Prelude for the feast of Easter (of all the music to exclude on principle!). Although some choir directors should be reminded that composers like Battman, Giorza, La Hache, Marzo, Merlier, Silas, Turner, and Wiegand are definitely on the forbidden side of the White List. And while the latter does not take a moral jurisdiction in matters of good music, there is certainly little to save (if anything at all) in the sentimental or vulgar mess of their sacred music. Then why adhere to it today against absolute evidence and against good taste as well? One or two churches paid to themselves the luxury of Beethoven and von Weber, presumably thinking that the name of those masters was sufficient to redeem their inability to comprehend and to realize the musical ideals of the liturgy. It is a decided error, as any analysis of the works performed will demonstrate.

THE PROPER OF THE MASS continues, even at Easter, to be the stumbling block of the great number of choirs. The Director is to be blamed more than the singers for not understanding the primary function of those Chants in the Mass, and for not devising some temporary method of approach until the time comes for better rendition of the authentic melodies. By instance, why not devote a short period

of weekly practice to a methodical reading of the texts with a word of explanation about their significance in the Mass of the day, and their beauty. The translations presented in *Caecilia* this year with the inspired comments of Reverend Charles Schmitt should be a help and a direction in reaching this objective. It is not made very clear by the papers when and where the Proper was really sung; but one may assume reasonably that most of it (it is mentioned in a great number of cases) was psalm-tone, and here and there the Tozer-setting.

THE VICTIMAE PASCHALI was sung in some churches in the polyphonic paraphrase of either P. Gou or P. Yon. This is one of the melodies which can be sung only in its original Gregorian version. The latter is too portentous in design and colour to be exchanged for any polyphony. The lyric simplicity, the triumphant accents of the Gregorian sequence are too discouraging to be reconstructed in polyphonic style. A gem it is, and no other is possible. Besides, we lose from our view the fact that it is one of the melodies most apt to create a Catholic consciousness of the Resurrection; and none is more adapted to become a truly popular expression of the feast of Easter.

THE POLYPHONIC MASSES. Here is an interesting list of the Masses which were sung this year. Some of them find greater favor among choirs, some live on their old reputation; some survive because of the force of routine. Among the most used were:

P. Yon:	N. Montani:
Melodica	Regina Pacis
Solemnis	Festiva
Te Deum	Pontificalis
Regina Pacis	Alph. Schehl:
R. K. Biggs:	St. Lawrence
St. Ignatius	F. Marsh:
Fra Junipera	In Hon. of Ant. Margil
Carnevali:	Ferrata:
Rosa Mystica	Solemnis
Adoro Te	Choralis
Ave Verum	T. Steffen:
Mater Gratiae	Eucharistica
Perosi:	Stehle:
Pontificalis	Salve Regina
Tre Voci d'uomi	Dumler:
	Caelestis

For the past ten years the study of Polyphony has been an integral part of the course of study. We are happy to announce that Robert Hufstader, Conductor of the Bach Circle of New York, will give the class in Polyphony this summer in collaboration with Mrs. Voynich. Mr. Hufstader will lecture and conduct the repertoire.

A High School was established by the Pius X School, that the musical children trained in the elementary school, the model school for music, might continue their academic work along with their musical education. From this small beginning the Pius X Choir, now composed of between eighty and ninety members has developed. A group of about forty participates in the courses and services of the summer school.

The Model School Course, with lectures and demonstrations, gives opportunity for practice teaching with groups of children. This is an aid not only to teachers but to music students as well; for these latter, whose primary interest is to learn music, find that they profit from observing the ease with which the little ones learn it. The Boy Choir will show how a good foundation in music is of value in training the voice and in securing and holding interest—thus getting desired results.

FEES

Registration Fee, per summer session.....	\$ 2.00
Registration Fee, for student working for the	
B. Mus. degree, payable once.....	10.00
Library Fee payable by all students.....	2.00
Tuition—per semester hour.....	7.50
Special Tuition for priests and religious—	
per semester hour.....	5.00
Board for six weeks of summer session.....	72.00
Diploma Examination.....	5.00
Private lessons in voice or instrument, \$5.00 to \$7.00	
per hour lesson.	

Tuition Scholarships: One-half Tuition Scholarship is given when five teachers from the same school or five religious from the same order attend a session. One full Tuition Scholarship is given when ten teachers from the same school or ten religious from the same order attend a session.

Religious and a limited number of Secular Women will be accommodated at the College. Applications should be made as early as possible. Luncheon can be procured at the College by Religious and Secular Women for 25 cents. During the summer session conditions do not admit of the service of special diet.

MR. PAUL BENTLEY, choirmaster at the Cathedral of Portland, Oregon, gives a clear and practical survey of his Boy Choir. Those already experienced in the field may recognize the fundamental elements without which no choir can be organized. Nevertheless even they will learn a lesson by observing the way by which Master Bentley applies principles universally adopted. Here is the outline:



"I have enclosed the photograph of three of our cathedral choristers with their letters, telling their ideas of the advantages of being a boy chorister. We have four ranks or types of choir boys here, the lowest being a Recruit (or probationer) who being young merely practices with the others and is accorded no privileges and does not sing in the choir; therefore he has no vestments or position in the choir; the next is that of a choir-boy who sings with the choir, has vestments and a place and position in the choir procession and in the choir loft; the next is that of Chorister, being elected to the title and rank by the other high-ranking boys for his superior abilities, interest, and longer service in the choir, while the highest rank is that of Honor Chorister, being conferred only at Christmas and Easter each year to Choristers, duly elected, for their excellence in deportment, longer service, and being a model to follow, in general.

"This will explain what a few boys mentioned about their rank, in their letters to you. I notice that one boy says he reads better due to his choir training, but we see that he does not spell as well as he reads.

"I failed to mention above that the Honor Chorister is awarded an Honor Cross which he wears on a purple ribbon, around his neck (similar to an episcopal pectoral cross)—the cross having been imported from England. Our boys wear collars and ties in the English Catholic traditional style."

The three letters written by the boys of Mr. Bentley are the confirmation that his plan works satisfactorily. One could not resist to quote them in their

entirety, including their spelling mistakes. The sincerity of their appreciation and their accent of simplicity gives the boys a right to miss some of a correct spelling. The reader will relish to know what it does to a boy to be a Chorister. We have been rightly interested in making our boys singers; we should be still more concerned with making them good boys through singing. The ultimate goal of a Boy Choir is the building of a very fine Christian character. Some people doubt that, even today; the boys of Mr. Bentley invite them to cast away their cynical attitude. And their delightful letters open to our narrow eyes a new and still unexplored field of true Catholic action.

"Dear Father,

"I think there are many advantages of being a choir boy. I learn how to pronounce my Latin and to be able to understand it. I learn what prayers like the Gloria and Credo mean. It helps me to learn what the different processions mean. One very good advantage is that it gives me more experience so that I may join the choir again when I am older. The greatest advantage of all in being a choir boy is that he who sings prays twice.

Yours truly,
Ted Dow (aged 12 years)

"Choir to me is recreation. I call it recreation because it is easy and I enjoy it. Choir helps me to read better and helps me to speak clear. My voice has improved sense I have been in the choir and I still can improve. I am a Chorister and hope to become an Honer Chorister.

John McNally (aged 10 years)

"Dear Father Vitry:

"I am eleven years old. I sing in Mr. Bentley's choir at Cathedral parish. I have a soprano voice. There are about 23 boys in our choir.

"Singing the Mass is helping each of us. It is educational. We are trying to get ahead of each other. This helps us improve our voices. All of us boys are striving for the same goal and that is to be on Honor Chorister.

"The importance of singing in the choir is brought out when we realize that there can be no High Mass even with the Archbishop present unless there is a choir.

Sincerely yours,
James W. Murphy."

THE RADIO offers opportunities for spreading Sacred Music in many ways; we do not use them as yet with a well-thought-of plan, and at times we abuse it with poor programs. New York has made a beginning, for it has a series of regular broadcasts emanating from various sources and published in advance. It cannot be said that the plan is above criticism; some programs are of a doubtful devotional character, and will do no good (maybe even some harm) to the restoration of music. At least the attempt at a regular radio activity is commendable; and the various musical groups which have reached some degree of excellence should venture on this path.

SUNDAY:

- 8:30 a. m.—WOV.....Ave Maria Hour
- 9:00 a. m.—WICC.....Mass from St. Ann's Church
- 2:45 p. m.—WTIC.....Rev. Joseph M. Griffith, Propagation of the Faith Program
- 5:30 p. m.—WHN.....St. Anthony's Hour
- 6:00 p. m.—WEAF.....The Catholic Hour—Rt. Rev. Msgr. Fulton J. Sheen
- 6:30 p. m.—WMCA.....Ave Maria Hour
- 7:30 p. m.—WELI.....Mission News
- 8:00 p. m.—WWRL.....Rosary for Peace
- 9:00 p. m.—WWRL.....Ave Maria Hour

MONDAY:

- 1:15 p. m.—WHN.....Novena Service

TUESDAY:

- 10:15 p. m.—WWRL.....Knights of Columbus Program

WEDNESDAY:

- 3:30 p. m.—WBNX.....Novena to St. Jude, Apostle
- 9:00 p. m.—WMCA.....Ave Maria Hour—Novena

THURSDAY:

- 10:15 p. m.—WWRL.....St. Joan of Arc Employment Bureau

FRIDAY:

- 3:30 p. m.—WBNX.....Novena to Our Mother of Perpetual Help



THREE PROTESTANT OFFERINGS have come to the knowledge of *Caecilia*; and they were most welcome: 1. A Choral festival concert given by the Tulane University Choral Groups at the New Orleans Fiesta. If one remembers that this Fiesta is primarily a civic affair, the program is an audacity which commends admiration. We would ourselves hardly dare to present in such an occasion selections taken mainly from masters as Palestrina, Purcell, Weelkes. Besides, there is a great sense of balance in the variety of the musical atmosphere which this program evokes. Here it is:

Palestrina	Tenebrae Factae Sunt
Palestrina	Ecce, Nunc Benedicite Domine for three antiphonal choirs)
Thomas Weelkes	Welcome, Sweet Pleasure
Gustav Holst	Wassail Song
Rev. Paul Callens, S. J.	Resurexit (Alfred J. Bonomo)
Johann Rosenmüller	Grant Us Peace
Henry Purcell	Let My Prayer Come Up
Mozart	Gloria in Excelsis Deo (from the Twelfth Mass)
Tschesnokoff	Salvation Is Created
Kopyloff	Alleluia! Christ Is Risen
Ferdinand Dunkley	Epithalamium (Ben Jonson)
Harvey Gaul	Daniel Webster's Collect for Americans
Randall Thompson	Ye Shall Have a Song (from "The Peaceable Kingdom")
Roy Harris	When Johnny Comes Marching Home
David Guion	De Lawd's Baptizin' (Clement Wood)
Johannes Brahms	a) Wie des Abends schöne Röte b) Vögelein durchrauscht die Luft (from "Liebeslieder")
Granville Bantock	O, Can Ye Sew Cushions
Aaron Copland	An Immortality
Ernest Charles, arr.	
Bryceson Treharne	The Crescent Moon
Gerald Reynolds arr.	En Aven', Grenadié (Creole Folk- song of New Orleans)
Anton Dvorak	Heartache (Slovak Folksong)
Johannes Brahms	How Lovely Is Thy Dwelling Place (from the "German Requiem")
Hadyn	The Heavens Are Telling (from "The Creation")

2. The Newcomb College had a memorial service at which the following program was offered:

Processional Hymn	Holy, Holy, Holy
Invocation	
Palestrina	Tenebrae Factae Sunt
The Reverend Paul Callens, S. J.	Sanctus
Pergolesi	Glory to God

Rosenmüller-Klein	Grant Us Peace
Eric Thiman arr.	Christ the Lord Is Risen Today
Beethoven	Hallelujah (from "Mount of Olives")
Mozart	Excerpts from the "Requiem" a) Requiem b) Dies Irae c) Recordare d) Lacrimosa e) Sanctus
Benediction	
Recessional Hymn	God of Our Fathers

Although it does not attain the same proportions as the preceding, it is imbued with the same spirit; and it does not even mind the insertion of a Scripture Reading between the two parts of a musical program.

3. A practical demonstration of plainsong was arranged by Mr. Barrows for the Rochester, New York, Guild, in Christ Church on February 16, the Guild members constituting an impromptu choir and occupying the choir stalls. Here is without alteration the account of the evening as given in the *American Organist*:

"After a dinner together the members received mimeographed copies of the program and Mr. Barrows explained the idea in general; all then went to the church, the members becoming a choir under the direction of Robert Y. Evans, organist of Christ Church, who 'conducted the rehearsal and made the choirmasters take a dose of their own medicine by being stopped and made to repeat phrases until they were right.' When additional explanations were advisable, Mr. Barrows (a businessman of importance in Rochester who formerly acted as organist and choirmaster but now continues only as music director) gave the comments.

"The program considered plainsong not only as such but also as providing thematic material for church organ pieces and anthems. It began with the introit for All Saints' Day, 'Gaudeamus omnes in Domino,' which the Guild members sang in English as it is done in Christ Church. Titcomb's Improvisation, using bits of the plainsong, was then played.

"Next was the 'Breviary Responsory for the Feast of the Discovery of the Holy Cross,' with the 'Adoremus Te Christe,' of that festival first sung in Latin to plainsong and then in Palestrina's setting, English translation. As a further example of the music for that day the members sang the first stanza of hymn 144, first setting, in the Episcopal hymnal. 'Vexilla Regis'—'The royal banners forgard go,' plainsong setting, Mode I.

"The 'Antiphon to Benedictus,' fourth Sunday in Advent, was sung in Latin from plainsong notation, an 'Ave Maria' for which Mr. Barrows provided the setting. Then a Prelude by Mauro-Cottone using fragments of the melody was played.

"The next group included settings of five hymn-texts by Thomas Aquinas for the Feast of Corpus Christi, instituted in 1264. 'Lauda Sion Salvatore' was sung in Latin from plainsong notation, followed by Hawkins' 'Very Bread' to represent a modern setting of a part of the text just sung in plainsong. 'Pange lingua gloriosi' was first sung to plainsong in modern notation as given in No. 338, Episcopal hymnal, followed by 'Civabit eos,' the introit for Corpus Christi, in English to plainsong. Titcomb's Improvisation, using both the introit and 'Pange lingua' themes, was then played. And then the members sang No. 338, third tune this time instead of the first, to plainsong in English.

"'Sacris Solemnis' was the third in this group, first represented by a portion in English to plainsong, and then a portion as found in Franck's 'Panis Angelicus.' 'Verbum supernum prodiens' followed, sung to plainsong, No. 331, second tune. When 'Adoro te devote' in English to plainsong; 'we use it as a Communion,' says Mr. Barrows, 'or, if you prefer, a hymn sung during communion.'

"The 'Hymn in honor of the Blessed Sacrament' closed the plainsong part of the program; it was done in four settings: 'Ave Verum Corpus' in plainsong, Mode 6; Bach's setting in chorale form; Mozart's setting; and Willan's 'Hail true Body,' a setting for tenor solo and chorus under the translated title.

"And, just for fun, they all then sang two Bach numbers: 'Jesus in Gethsemane,' an arrangement by Kemmer; and 'In faith I calmly rest,' ending with the chorale as Bach wrote it."

The genuine interest of the Guild is evidenced by the selections chosen for the program: Gregorian melodies of a high type and which, for the most part, require a keen sense of appreciation. Particularly interesting is the fact that the members themselves submitted to be the students for the occasion. This is indeed the real way for such demonstrations to be conducted. Too often, church musicians, only too sure that they know it all, attend meetings as critics and after sitting down leisurely, go home with no new cue for fruitful work. The best way to become a master is to remain a pupil.

Much of the plainsong is cheerful enough, but its cheerfulness is that of a stained glass window, not of a cut in a comic paper.

Secular composers, trying their hands at sacred music, set Roman Catholic words to music which in form and spirit is Protestant. R. Terry

Here is a story about what not to do in the way of honoring the saints. It concerned an organist who had come for pointers. She wasn't much of a musician, but having a good deal of leisure she had set about learning to play the organ and eventually procured a non-paying job in a small church. Dr. . . . had proposed that she try to play some little memento daily for the saint whose feast it was, and she had eagerly fallen in with this idea. One morning, however, she came bursting in to him, puffing and sputtering.

"You've ruined my career," she wailed.

With no little curiosity Dr. . . . inquired just how this could be.

"Well, you told me always to play something for the saint of the day. Today was Saint Lucy's day, so I played a song for her and Father practically ordered me out of the church."

"Well," he said, "and what was the song?"

"Santa Lucia," she replied.

*From Bernardian Chimes (Chicago)
February, 1942.*



Building
PRESTIGE
for over
30 years

WICKS HAS MADE CONTINUOUS PROGRESS

This fine pipe organ is today the culmination of many years of research and development. The Wicks Organ is acclaimed by the world's leading organ virtuosos — those who know whereof they speak.

Hear one of the **GREAT** Wicks Organs

WICKS' ORGANS
HIGHLAND • ILLINOIS
Department CA

The merit of these Masses is very unequal; and while there is evidence of progress in the choice of fitting and well-written music, there is a lack of variety and a conspicuous absence of anything near classic polyphony.

Other composers, while not comparing with the popularity of those of the first list, found some favour here and there. We have:

Turner, O. S. B.	Stewart
Turton	Flynn
Turner	Moose
Lyre	Capiocci
Lardeli	J. Bonner
St. Caecilia	in D
Sacred Heart	Immaculate Conception
Good Shepherd	St. Teresa
Perpetual Help	St. Michael
in G	

Certainly, for the reasons advocated above, Masses as Gruber (Jubilee), Haydn (the 6th) and Gounod (solemn revised) should have been left on the shelf, and if one wishes, reserved to the concert platform.

THE MOTETS. Two motets were most generally used, and they are found in most programs: Haec Dies and Terra tremuit.

Haec Dies: Dress	Terra tremuit: Dress
Ett	P. Yon
Reiss	Pagella
Burton	Goller
Wilkens	McDonough
Hammerel	Kreckel

It is a proof of their popularity, not so much of the good taste which dictated their choice. Some of the compositions used are more than acceptable, but others contain too much "straw," and the "wheat" is not pure and vigorous. Furthermore, even though the two texts are definitely of first importance in the liturgy of Easter, many others could be used that express the delicate sentiments of Catholic devotion on this Day.

THE REGINA COELI is the indicated motet in honour of Mary during this season, and a polyphonic setting is a happy variation with the Gregorian melody. There are many compositions interpreting this text, some to be discarded, others to be retained. It is a heartening sign that Lotti and Mauro-Cottone respec-

tively obtained an uncontested priority in the choice of Directors. It makes up for the marring note of Hamma, Wiegand, Battman, Gruber, Giorza.

OTHER MOTETS were sung: *Ego sum pastor bonus*, a text delightfully representative of the paschal spirit and which should inspire a greater variety of compositions; *Jubilate Deo*, very appropriate of the spirit of Joy, as well as *Laudate Dominum* of the spirit of Praise. The *Alleluia*, this great slogan of joy, was also sung, mostly in the manner of Mozart and Handel. A glance at Mozart's will convince immediately that its whole character is as far from the mysticism of Easter as a rococo Austrian church is removed from the liturgical atmosphere. Handel's *Alleluia* keeps an undeserved hold on the general opinion because of the untouchable consecration given to the Messiah mostly by Protestant influence. It was not enough that the Oratorio (despite its supreme merits) should be imposed upon us as the most authentic and the supreme classic expression of Christmas; its *Alleluia* went all the way to invade our celebration of Christ risen from the dead. Do not we know by now that this *Alleluia*, with its "out of breath" designs, its rhythms repeated and never flowing, its superficial grandiloquency, is neither the best of Handel nor the best of music. And surely, it is thoroughly inadequate to satisfy the kind of Joy announced on Holy Saturday by the "Exsultet" in the blessing of the Paschal Flame.

All in all, the choice of Easter Music shows the same signs as the selection of Christmas Music did a few months ago. The willingness to walk within the bounds of the law, the desire for at least a more suitable music are evident most everywhere. A few sinners cannot repent as yet; but they become isolated and look ridiculous. On the other hand, we are not witnessing an enthusiastic search for the real treasures of our musical heritage. There remains a timid cowardice to enter the double channel which leads to our garden of enchantment: the true Chant, and the true Polyphony. In the vicinity of this paradise, even the more humble music which we use would sound better, and benefit of the radiance and the flow of our masterpieces of melody and polyphony.

Your Questions - - Our Answers

By Gregory Hugle, O. S. B.

In the January 1942 Caecilia, the question is asked: "What is the Church legislation regarding the singing of the Star-Spangled Banner after the Sunday High Mass, whilst the celebrant stands at attention before the altar?"—and your answer: "Profane songs are forbidden in the House of God." I would like to know from what document you received your information."

A. By order of His Holiness Pope Pius X, the Vicar of Rome, Cardinal Pietro, under date February 2, 1912, published "Regulations for the Province of Rome" (See the *White List*, page 12). Under the heading "Special Directions," No. 30, we read: "We wish to correct the idea current among some people that at non-liturgical functions, or extra-liturgical functions, a style of music may be rendered which has been condemned for use at liturgical functions. Music of this character is condemned for use in church for any and every occasion. Nobility and seriousness of style must characterize all music to be performed in holy places, whatever may be the occasion, while music destined for the liturgical service is subject to still further restrictions."

Our contention is that national songs are profane songs. The term "profane" meaning in this connection "not sacred; not devoted to divine service." In defining the term Webster gives the etymology (*source of derivation*) by saying: profane, meaning "without the temple; not holy." We do not attach to the term anything bad, lascivious or impure; we merely stress its secular character. From the above paragraph No. 30 it seems to be clear that secular songs are forbidden in church at all times. When sacred concerts are performed in church, the Bishop's permission must first be obtained and the program submitted for approval. The Bishop (*or his Commission on Church Music*) is held responsible that nothing profane be performed in the House of God.

"During the time of war, what special numbers would suggest themselves as fit for use in church?"

A. We mention the following: (1) "*Da pacem Domine—Give peace O Lord.*" This is the official liturgical invocation. *Liber Usualis*, page 1867. (2)

Psalm 69, "*Deus in adiutorium meum intende—O God, be attentive unto my aid.*" Found after the Greater and Lesser Litanies. *Liber Usualis*, page 839. (3) "*Parce Domine—Spare O Lord.*" This short plea for God's mercy is found in the *Liber Usualis* on page 1868.

In the Supplement to the revised and enlarged edition of "The St. Gregory Hymnal" are found two hymns to Christ the King which will prove highly serviceable. Number 335 presents an easy setting, and number 336 presents a setting of more elaborate character.

"Who is going to write and to compose a sacred national anthem, entitled A Plea for Peace?"

A. There is plenty of talent in our country; inspiration is not lacking; war-time conditions will give our poets the direction towards the highest altitude. One of the grandest expressions of sanctified patriotism we find in the "*Swiss-Psalm*," equally qualified to be sung in church and at civic gatherings. It glorifies God as the author of liberty, the protector of the forefathers, whose splendor is reflected from the mountain-domes, from fields and lakes. Him we glorify; in Him we trust.

"But how is it that towards the end of the First World War the Star-Spangled Banner was sung officially in church?"

A. Our understanding is that the Hierarchy at that time acted under pressure. The government demanded that all churches, without exception, should profess their loyalty by singing this national anthem in connection with church services. This request could prudently be accepted and the Bishops unhesitatingly gave their approval. If the same thing should happen again we feel that obedience to government would (*as it were*) endow the song with a patriotic halo of sacredness for the time being. But outside of some similar authorization (*we feel*) that no organist, choir-director, or even pastor, has any right to introduce a secular song into church services.

Readers' Comments

"*Caecilia* grows with each issue. God bless you and your work."
P. C.

"Even at this late date, I want to tell you of the great improvement in the *Caecilia* since your taking over the editorship. Both the tone and the format are so much improved that it is a different magazine; but most of all, the contents are interesting, attractive, and enthusiastic. Criticisms are well done.

"However, I simply abhor the cover designs—in spite of the explanations inside the cover—just as much as the square straightlined drawings that appear in *The Catholic Worker*."
R. J. S.

"As a professional musician and a convert I was horrified at the type of music I heard when coming into the Church—hymns on the order of 'Thou For Whom I've Long Been Sighing' and Masses, the music for which would have been appropriate in vaudeville, but not in Church. Protestant friends thought I was carried away by the music of the Church when the truth was quite the reverse. So it is refreshing to read in your periodical just what the wishes of the Church are, and I hope to do my bit as organist of a small church, in weeding out some of the musical atrocities which have been offered to a long-suffering Deity."
M. P. T.

"The *Caecilia* becomes more interesting with every issue, due to your able judgment and scholarly workmanship."
P. T.

"I am becoming more and more interested in your publication, *Caecilia*, realizing better with each issue how laudable your objective is, and how deserving of support.

"Because I believe your 'Here and There—and Everywhere' column stimulates interest, I am sending you a few lines on our effort to train our girls to appreciate and love Church music."
S. M. E.

"The new *Caecilia* arrived and we wish to congratulate you. It has not only a new beautiful cover, but its tenor is very decidedly improved. There is only one title in the entire issue that appears to us as

undesirable. 'Mother-Houses Are Awakening' is at best inappropriate. 'Convents are gradually introducing liturgical singing in their religious services.' Where has the liturgy been observed or rather preserved during all these years if not in the monasteries and religious communities? Certainly not in the average parish. And now we are to be awakening.

"In our own community, since its very beginning, the liturgy has been observed, and that not only in the singing of High Mass, Vespers and Compline on Sundays. Yet we do not consider ourselves an exception. The *Liber Usualis* is our 'Usual book,' not even mentioning the other official books."
M. A.

Though the Editor did not think he was expressing an opinion, but rather pointing out to a fact which ought to be recognized, still he would prefer to let this question to a friendly discussion. It might promote a worthwhile stirring up. Therefore, the column is open to anyone.

"*Caecilia* is doing a magnificent job."
L. K.

We gratefully acknowledge those correspondents who sent in (somewhat late) their Easter programs for insertion. We included them in the general review of this issue. In the future, our policy will be to insert in extenso only the programs which reach us in time to appear in the liturgical issue to which they belong. This is the only way they can be a useful reference for the reader.



Now in Stock

LIBER USUALIS

(Paroissien Romain)

With French Rubrics

(Gregorian Notation—2008 pp.)

(Desclee Edition No. 800)

Price \$2.75 Net

Popular Hymnals **THE SAINT ROSE HYMNAL**

**For Boy Choirs or
Children's Choirs**

Singers' Edition (Cloth) . . . \$0.75

Accompaniment (Wire Binding) ^{In dozen lots} 3.75

MOUNT MARY HYMNAL

For Women's Voices

Singers' Edition (Cloth) . . . \$0.75

Accompaniment (Wire Binding) ^{In dozen lots} 2.50

FOR MEN (New)

THE ST. LOUIS UNIVERSITY COLLECTION

Modern and Ancient Polyphonic

Compositions Arranged for T. T. B. B. Voices

Price \$1.00 Net

Ready

NEW AND ENLARGED EDITION

BRAGERS'

CHANT MOTET BOOK

Accompaniments for the Most Commonly
Used Chant Hymns, Motets, Propers of
the Mass, Vespers and Compline.

by

ACHILLE P. BRAGERS

Pius X School of Liturgical Music

ACCOMPANIMENT

to the

KYRIALE

by

ACHILLE BRAGERS

Price \$3.00 net

McLAUGHLIN & REILLY CO.

100 BOYLSTON STREET, BOSTON, MASS.

