

Current Comments

(Editor's Note: News for this section is welcome from subscribers and choirmasters in various dioceses. Notice of anniversaries, special ceremonies and other interesting activities solicited.)

PARIS, FRANCE.

Monsignor Perruchot, Vicar General and choir-master of the Cathedral of Monaco, whose compositions are known in many countries, died October 22nd, at the age of 78 years.

ROME, ITALY.

The manuscripts of all the works of Don Lorenzo Perosi are to become the property of the Vatican through a provision of the will of the composer's brother, the late Cardinal Carlo Perosi.

The works of John Singenberger are among those found in common use at the American College, in the choir work of student seminarians.

The Augustinian Fathers of the Parish of Our Lady of Consolation in preparation for the 15th Centenary of St. Augustine of Hippo, have given special emphasis to music. A mass of St. Augustine has been especially composed by Signor C. Dobic. Cesare Dobic was born in Viterbo in 1873, studied in Rome under Maestro Metuzzi then director of the Sistine Choir. Dobic became director of the Choral Chapel and School at Viterbo, and later joined Ernesto Boezi to form the Superior School of Music in Rome where he teaches today. Critics acclaim the new mass as a symphony of exaltation worthy to be placed with the best. It will be heard for the first time, however, during the Augustinian celebration.

FERNDALE, CONNECTICUT.

Father Eugene Phelan, Provincial of the American Province of the Fathers of the Holy Ghost,

celebrated his golden jubilee this year, on October 7th. The McDonnell Memorial High School in Chippewa Falls, Wisconsin, was erected by him, and Duquesne University in Pittsburgh received its charter under his guidance. A definite observance of the liturgy has always accompanied Father Phelan's work, 25 years ago we find chronicled, the fact that the boys of his Sodality sang the Gregorian Masses and Vespers, and that a men's chorus flourished on solemn and majestic liturgical music. All this in a parish of 3,000 Irish and French people, under his direction, in addition to his regular parochial duties.

NEW YORK, N. Y.

A recent article in the N. Y. Times by the Rev. Fr. Joseph Rostagno, choir director of St. Patrick's Cathedral, stated that there is a modern trend in the music of the Roman Catholic Church, that one person cannot serve as both organist and choir-master, and that the average choirmaster is one who turns his mind towards religion but once a week.

These statements have aroused much comment among church musicians of all denominations. Father Rostagno recently came to the Cathedral from Rome and was commissioned by Cardinal Hayes to take charge of the choir. His impressions of American church music are therefore most interesting.

(Please Turn to Page 192)

The New Victor Recording of Gregorian Chants Sung by the Monks of the Abbey of Saint-Pierre, Solesmes, France

UNDER THE DIRECTION OF DOM JOSEPH GAJARD, O. S. B.

A REVIEW and a SUGGESTION

By *William Arthur Reilly*

(A. B., Boston College, Member of Boston School Committee, Associate Editor of *Caecilia*.)



It is difficult to find words to express adequately the perfection and beauty evident in the Gregorian Chants sung by the monks of Solesmes in their monastery chapel and recorded by the Victor Company recently. Perhaps the most worthy praise, because it would include everything, would be to say that they measure up completely in every detail: tone, smoothness, clearness of diction, etc., to all the eulogies that we have been accustomed to hear for years, of the unearthly beauty of Gregorian in its Solesmes setting. Truly, taken all together these records furnish the clearest, simplest, most direct, pleasing, entertaining, captivating and fascinating course of study in Gregorian singing that could be imagined, and will probably supplant all others.

Our expectations were high, but they have been met perfectly. The monks of Solesmes, their director, Dom Joseph Gajard, O. S. B., and the Victor Company deserve the congratulations and thanks of the musical and devotional world for these splendid exemplifications of art and prayer.

If there is anything unsatisfactory about the records it is merely that some which we anticipated most, and which we think would have been a more acceptable and useful selection both to specialists and to the public, are not included in the list: notably the *Pange Lingua*, the *Dies Irae*, the *Lauda Sion*, in fact there are no sequences recorded at all. We hope that the success of these records will warrant the making of the others.

* * * * *

A very interesting and enlightening brochure from the pen of the Director of the Choir accompanies these albums of Musical Masterpieces. It contains historical notes on the Abbey of Saint-Pierre de Solesmes and upon the labors of Dom Gueranger, Dom

Pothier and Dom Mocquereau in the restoration of Gregorian Chant. But in another way it is deserving of attention and praise. It gives as clear, brief and comprehensive a description of the art of Gregorian singing as we have ever seen. It forms an excellent introduction to an intelligent appreciation of the records. It touches upon Modality, Rhythm and the most important principles underlying the Solesmes tradition or method, in a way that is very understandable, even by the ordinary non-musician. Later the author goes into discussions where only a musician can follow him. In the last part of the brochure Dom Gajard proceeds to a detailed description of each individual record. It is of course around these descriptions that any popular interest will center.

This section of the presentation we believe leaves something to be desired. In view of the magnitude and success of the contribution as a whole, it may seem petty or presumptuous for us to offer any criticism at all. Nor would we be so ungracious as to do so, unless we felt that it were both constructive and helpful.

We wish that the Reverend author had not made his comments upon each record so very scanty. The booklet being a semi-commercial thing, the writer may have been limited as to space. A second reason which may explain this deficiency, might be that Europeans generally do not feel the need of explanations of Latin as much as we Americans do. It would be a complete waste of time and type to tell an Italian, for instance, that "*Pater*" noster qui es in coelis, sanctificetur nomen tumm....." means: Padre nostro che sei ne' coeli sia santificato il tuo nome.....etc. He already recognizes it from his own tongue. Not so, with us. We Americans as a people lack any great familiarity with Latin and appreciate the translations of even the most common expressions of the Liturgy. And the clearer and simpler they are, the more we appreciate

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them. If these be the reasons for his omission of the thought content of the records, we trust that he may favor us later with a fuller explanation of the records. We would gladly offer him our pages for that purpose. We know of no one whose comments we would welcome more.

Here in Boston, for a year or more now, our Catholic Truth Radio Period has been devoting an entire hour every two or three months to just the sort of explanation of Catholic Church Music which we hoped would accompany the records. If there is one thing which these local instructions of ours have taught us, it is that the true route to an appreciation of Gregorian lies through a complete understanding of the particular thought which is about to be interpreted in music. At much pains, just before it is sung, the thought is thoroughly presented to the radio audience, both in Latin and in English, along with any other liturgical or musical comment which may contribute to its better appreciation. In fact, those in charge of this feature of our Boston programs even go so far as to print ahead of time, in the Diocesan Organ, the Boston Pilot, all the Latin texts to be sung in the hour's program, with their literal English translations, so that the eye as well as the ear may drink in the meaning of the music while it is being rendered by an exemplifying choir.

Being quite accustomed to this method of explanation, we were distinctly disappointed that the Reverend Director of the Solesmes Choir did not continue for all the records, the very adequate presentation of the music and texts as he started to do with the first two records described.

We can readily foresee the natural answer to our complaint, viz., that those who are sufficiently interested to want to follow each record thoroughly and completely probably possess the official liturgical books in which both texts and music may be found.

As a matter of fact we tried to find them and discovered that it was quite a task. Most of the texts we did locate in the Liber Usualis, without any further difficulty than a rather tiresome chasing all over the book. But even then, all the texts and melodies did not correspond to our findings: e. g. the *Jubilate Deo* (7349,b) Offertory for 2nd Sunday after the Epiphany and *Urbs Jerusalem* (7357,a) Hymn for the Feast of the Dedication of a Church. We had to consult another book

to locate the Responsories of Holy Week, *Tenebrae*, and still another, (which we do not possess), for other Responsories, and then had to give up the search when informed that others were from the monastic Antiphonary. For the benefit of those of our readers who may not be familiar enough with it to find them easily, we have indicated in the following list, the location in the Liber Usualis of all the texts contained therein. We would be grateful for information leading to the discovery of the others.

Now our contention is as follows. Enthusiasts will perhaps go to all the trouble indicated above, in order to satisfy their desire to learn all that these records teach. But what about the vast public who have only a momentary cultural curiosity about this strange music? There is, we believe, a very large number of persons really eager just now to understand wherein lie the peculiar charm and lavishly praised merit of this style of music. But it must be shown to them quickly and in a way which they can grasp easily. There is no way to do this, comparable with a direct presentation of the thought. Hence we regret that the writer of the brochures missed such a splendid opportunity to educate a little further, the vast audience of the interested public; (to say nothing of the opportunity of salesmanship of the records which was also present.)

After all, the secret of Gregorian's superiority for liturgical use is its perfect expression of the thought. Especially when this thought is in an unfamiliar tongue, the wedding of it to the music is difficult to appreciate. But nevertheless it is the only way to see the beauty of the music. Otherwise it is merely a succession of unusual sounds which, after the novelty has worn off, becomes tiresome because meaningless. The simplest, most direct and practical means of showing plainly the perfect blending of thought and music is, in our opinion, to place before the eyes, while the music is sounding in the ears, the text with its literal translation, the more literal the better. Besides revealing the English meaning right in the Latin, this method concentrates attention upon the real heart of the whole matter. This seems to us to be the very first and most necessary step in any attempt to demonstrate the art, beauty and musical excellence of the records, a step without which all other comment is more or less irrelevant.

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The Italian Pronunciation of Latin

Latin, being the language of the church, is used in the musical portions of the liturgy. The correct pronunciation therefore, is most imperative if one would give the melody all its beauty and value. The church employs the Italian method of pronunciation, and the following information will prove helpful to those who wish to convey the proper information to singers.

The Pronunciation of Vowels

a....as in father: e. q. fama (fahmah)
 e....as in they: telum (tayloom)
 i....as in machine: via (veeya)
 o....as in Rome: Roma (Roema)
 u....as in rude: tutus (tootoos)

The Pronunciation of Diphthongs

ae....as ai in rain: e. q. taedae (tayday)
 au....as out in out: aurum (ouroom)
 ei....as in eight: Pompeius (Pawmpayooos)
 eu....as in "ay oo": Euge (Ayoojay)
 oe....as ei in reindeer: foedus (Faydoos)
 ui....as "oo ee"; cui (koee)

Other examples: aqua (ah-qua), fabula (fah-boo-lah), diligentia (dee-lee-jain-tsee-ah), Miles (mee-lays), flumen (floo-mane).

The Pronunciation of Consonants

c—before e, i, or y, or before the diphthong ae, oe, and eu, is pronounced like "ch" in cheer; practice this until the sound becomes familiar: e. g. decem (daychem), loci (lochee), cygnus (chinjus), caedes (chaydays), coepi (chaypee), ceu (chayoo), etc.

cc—before e, i, ae, eu, and oe, is equal to "tch"; (thus ecce is pronounced aytshay), (Sacerdos is pronounced sasherdos), hence Ecce Sacerdos is pronounced Aytshay sasherdos. (Note: where these interpretations seem extreme in reading, it will be found that in singing they will be modified to the natural pronunciation, which only practice can achieve).

g—this letter is always as in English, except before e, i, ae, oe, when it is pronounced like the g in general.

gn—is pronounced like "n-y" E.G. Agnus (Anyoos), dignus (dinyoos) indignus (indinyoos).

h—pronounced as in English. E.G. hostis, homo, hosanna.

j—pronounced like y. In Latin it is often written like i, thus juvenis is sometimes iuvenis (both pronounced yooveness), jura (iura), pronounced yoorah.

s—pronounced with the sharp sound of s in "case". Never given the sound of z (as in "raise"). E.G. res (race), es (ace), Caedes (chay-dayce).

ti—the syllable "ti" is sounded "tsee", [Pretium (prayt-see-oom), gratia (graht—see-yah)] if it stands before a vowel in the same word, and is unaccented. Otherwise the t is given its natural sound as is the t in table. E.G. "t" in natio is pronounced naht-see-yo but in nativitatis it is pronounced nah-tiv-i-tatis.

th—is pronounced like "t". Thus Catholicam is pronounced kah-toh-lee-kahm.

Accent of Words

Words of two syllables are accented on the first syllable. Porta, nauta, homo.

Words of more than two syllables are accented on the next to last syllable (penult) if that syllable is long, otherwise on the syllable before the next to last (antepenult). E.G. audire, videre, homines, milites.

Every syllable in Latin must be sounded.

CURRENT COMMENTS

(Continued From Page 189)

DENVER, COLORADO.

St. Thomas Seminary is to have a new organ. The donor has specified that Msgr. Joseph Basseti, noted director of boy choirs, administer the fund, write the specifications, and select the builder.

PITTSBURGH.

More than 100,000 Catholic Men of the Pittsburgh diocese, assembled in Eucharistic Congress in October. A solemn procession was held in which 2,400 altar and choir boys attired in cassock and surplice, 400 priests in vestments of white and gold, monks in somber black and brown, also took part.

A male choir of 800 voices sang the Veni Creator, the boy choir sang Pange Lingua, and the assembled thousands chorused O Salutaris and Tantum Ergo.

It was a glorious Eastern counterpart of the National Eucharistic Congress held in Omaha, in September.

BALTIMORE.

The fall number of Cantate Deo, containing diocesan news and instructions, has a list of disapproved music to be added to the diocesan black list. With the additions this disapproved list is the most extensive and up to date catalog yet issued.

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Our Supplements This Month

(Note: Hereafter compositions appearing as supplements in the CAECILIA will be published separately, or as listed in the review appearing in the same issue.)

Previously, in order to obtain one composition it was necessary to purchase the entire supplement, some of which cost 35 and 40 cents. Now you can get the piece you want for 12 or 15 cents, or at the price marked in the review.) Order from McLaughlin & Reilly Co., Boston, to obtain prompt service.

Ave Verum, Alexandre Guilmant.....12c

This setting truly ranks as a classic. It is by an organist of world renown, and splendidly interprets the Latin text. You will find it on all comprehensive "White Lists", and it will serve as an illustration that liturgical music does not have to be "dull". Try it! It is well worth the efforts of any choir.

Miseremini Mei, P. L. Stoecklin.....25c

For 2, 3, or 4 voices, this piece comes in two arrangements and two keys in the one edition. We print herewith one of the arrangements. It was first introduced at Requiems by the Priests Choir in Boston, and has been programmed during the month of November by Father Finns Radio choir during their weekly broadcast on WEA, and by the Ecker quartette on WNAC.

No better piece is available for Requiems, as a supplementary motet than this text...

"Have pity on me, at least you my friends, for the hand of the Lord hath touched me.

Adoramus Te Christe, G. P. da Palestrina

O Bone Jesu, G. P. da Palestrina

O Bone Jesu, F. J. McDonough.....15c

These compositions are for four men's voices, or four women's voices. They represent the type of dignified and practical music which colleges and glee clubs as well as church choirs should program. These are two of the most popular of Palestrina's hymns, and the McDonough composition will be found to be in imitation of the Palestrina style, and extremely effective.

Jubilate Deo, T. Francis Burke.....12c

For three part choirs of girls or women's voices. Just off the press, composed by the former director of music at Boston College, and the Holy Cross Cathedral, Boston. It reflects musicianship as well as melodic appeal, and will be welcomed by the growing number of girls choirs.

Little Flower Hymn, Rev. John G.

Hacker, S. J.15c

This is one of two settings of a verse by the composer, who is now located at Loyola College, Baltimore. It reveals a devotional prayer to the newly canonized St. Therese of Lisieux, in a simple but effective setting for solo, or choir. Another setting of the same poem also by Father Hacker comes with this piece.

Good Night Sweet Jesus, "Father Curry"25c

50% discount if 12 or more copies are bought at one time. Arranged for unison, for mixed choir, and male choir, in different keys—all in the one number.

This is the original authorized edition, of a hymn which has taken its place permanently in the hearts of the American Catholics. It was written by the composer while he was stationed as chaplain at "The Tombs", New York's famous jail. In manuscript the piece spread through New York City churches, to Philadelphia, Boston, and intervening cities.

Then we obtained permission from the writer (Monsignor James B. Curry of Holy Name Church, New York City) to print the hymn. Since then it has sold in thousands. Father Finn now uses it as a regular feature of his broadcast during the Catholic Truth Hour each week over WEA, New York, and the hymn has been commended by Rt. Rev. Bishop Dunn, and His Eminence Cardinal Hayes of New York, as well as by many other church dignitaries.

Its very simplicity, and its appeal serve to bring to child and adult alike—a definite, worthy, elevation of thought, at the close of day.

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The Caecilia

OTTO A. SINGENBERGER..... Editor

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THE CAECILIA is approved and recommended by His Eminence, George Cardinal Mundelein in two letters dated Dec. 12, 1924, and Ascension Day, 1925.

His Grace, the Most Reverend Archbishop Sebastian G. Messmer, recommends THE CAECILIA in a letter dated Nov. 22, 1924.

Scandicus and Climacus

A Thrice Joyful Christmas and A Happy New Year!

Music

Music is the harmonious voice of creation.—*Mazzini*.

Music is the medicine of the breaking heart.—*Hunt*.

The highest graces of music flow from the feelings of the heart.—*Emmons*.

Of all earthly music that which reaches farthest into heaven is the beating of a truly loving heart.—*Beecher*.

Music is the child of prayer, the companion of religion.—*Chateaubriand*.

O give me the man who sings at his work.—*Carlyle*.

We love music for the buried hopes, the garnered memories, the tender feelings it can summon at a touch.—*Landon*.

Music wakes the soul, and lifts it high, and wings it with sublime desires, and fits it to bespeak the Deity.—*Addison*.

Music resembles poetry; in each are numerous graces which no method teach, and which a master-hand alone can reach.—*Pope*.

Music is the mediator between the spiritual and the sensual life (life of senses).—*Beethoven*.

Music, in the best sense, does not require novelty; nay, the older it is, the more we are accustomed to it, the greater its effect.—*Goethe*.

Music can noble hints impart, engender fury, kindle love, with unsuspected eloquence can move and manage all the man with secret art.—*Addison*.

The direct relation of music is not to ideas, but to emotions; in the works of the greatest masters, it is more marvelous, more mysterious than poetry.—*Giles*.

A good ear for music, and a taste for music are two very different things which are often confounded; and so is comprehending and enjoying every object of sense and sentiment.—*Greville*.

Through every pulse the music stole, and held sublime communion with the soul; and rung from the coyest breast the imprisoned sigh, and kindled rapture in the widest eye.—*Montgomery*.

It (music) recreates my mind, and so not only fits me for after business, but fills my heart at the present with pure and useful thoughts.—*Beveridge*.

Music, once admitted to the soul, becomes a sort of spirit, and never dies. It wanders perturbedly through the halls and galleries of the memory, and is often heard again, distinct and living, as when it first displaced the wavelets of the air.—*Bulwer*.

Music, of all the liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement.—*Napoleon*.

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AVE VERUM

ALEXANDRE GUILMANT

Andante Religioso $\text{♩} = 72$

Organ

The organ part begins with a piano (*p*) dynamic. It features a flowing melody in the right hand and a supporting bass line in the left hand, both in a key of two flats (B-flat major or D-flat minor) and a common time signature.

Soprano

Alto

Tenor

Bass

A - ve ve - rum

The vocal staves show the beginning of the vocal entry. The Soprano, Alto, Tenor, and Bass parts all enter with the words "A - ve ve - rum" on a long note. The dynamics are marked as piano (*p*).

Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

The vocal staves continue with the lyrics "Cor - pus na - tum de Ma - ri - a Vir - gi - ne:". The music includes dynamic markings for *cresc.* (crescendo) and *dim.* (diminuendo). The organ accompaniment continues to support the vocal lines.

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M & R 46-4

Supplement to the Caecilia Vol. 57, 1930. No. 12

Ve - rè pas - sum, im - mo - la - tum in - cru -

Ve - rè pas - sum, im - mo - la - tum in cru -

Ve - rè pas - sum, im - mo - la - tum in cru -

Ve - rè pas - sum, im - mo - la - tum in cru -

ce pro ho - - mi - ne:

per - - fo - ra - tum

Cu - - jus la - tus per - fo - ra - tum

Cu - - jus la - tus per - fo - ra - tum

per - fo -

cresc. flu - - xit a - qua et san - - gui - ne: *p* E - sto -
cresc. flu - xit a - qua et san - - gui - ne: *p* E - - sto
cresc. flu - - xit a - qua et san - - gui - ne: *p* E - sto
cresc. ra - tum flu - xit a - qua et san - - gui - ne: *p* E - sto

cresc. no - bis prae - gu - sta - tum mor - tis in ex -
cresc. no - bis prae - gu - sta - tum mor - tis in ex -
cresc. no - bis prae - gu - sta - tum mor - tis in ex -
cresc. E - sto no - bis prae - gu - sta - tum mor - tis in ex -

dim. et rit. a - - mi - ne: *a tempo dolce* O Je - su dul - cis!
dim. et rit. a - mi - ne: *a tempo dolce* O Je - su dul - cis!
dim. et rit. a - mi - ne: *a tempo dolce* O Je - su dul - cis!
dim. et rit. a - mi - ne: *a tempo dolce* O Je - su dul - cis!

rit. *pp*

pp *cresc.* *f*

O Je - su pi - e! O Je - su dul - cis! Je - su pi - e! 0

O Je - su pi - e! O Je su, Je - - su! 0

O Je - su pi - e! O Je - - su! 0

O Je - su pi - e! O Je - - su! 0

cresc. *f*

dim. *p*

Je - su fi - li Ma - ri - - - ae, fi - li Ma -

Je - su fi - li Ma - ri - - - ae, fi - li Ma -

Je - su fi - li Ma - ri - - - ae, fi - li Ma -

Je - su fi - li Ma - ri - - - ae, fi - li Ma - ri - -

dim. *p*

dim. *p*

dim. *p*

dim. *p*

rall.

ri - - - ae.

rall.

a tempo

rall. *pp*

Adoramus Te, Christe

199

G.P. da PALESTRINA

Lento

pp

A - do - ra - mus te, Chri - - ste: et

be - ne - di - ci - mus ti - - bi:

Piu vivo

pp

Qui a per Sa - nctum cru - cem tu - am re - de - mi -

sti mu - - dum, qui pas - sus es pro - no - bis:

f Do - mi - ne, Do - mi - ne, mi - se - re - re no - bis.
dim. *ritard.*
mi - se - re - re no - - bis.

O Bone Jesu

G.P. da PALESTRINA

O bo-ne Je - sul mi - se - re-re no - bis;

Qui - a tu cre - a - sti nos, tu re - de

mi sti nos san-qui-ne tu - o pre - ti - o - sis - - si - mo.

O Bone Jesu

M.M. $\text{♩} = 66$
1st & 2d TENOR

F. J. Mc DONOUGH

O bo-ne Je - - sul O bo-ne Je - su mi-se-re-re

no - bis, Qui-a tu cre-a - sti nos, tu re-de-mi - sti

Qui-a tu cre-a - sti

nos sa - ngui-ne tu - o pre-ti - o - sis-si - mo.

398-3 Sa - ngui-ne tu - o sa - ngui-ne tu - o pre-ti - o - sis-si - mo.

MISEREMINI MEI

For 1, 3 or 4 Voices

P. L. STOECKLIN

Adagio

S. A. *p* Mi-se-re-mi-ni me-i saltem vos a-mi-ci me-i, mi-se-re-mi-ni

T. B. *p* me-i, saltem vos a-mi-ci me-i, qui-a ma-nus Do-mi-ni,

pp qui-a ma-nus Do-mi-ni te-ti-git, te-ti-git me, *f* qui-a ma-nus Do-mi-ni,

qui-a ma-nus Do-mi-ni, te-ti-git, te-ti-git me, *p* mi-se-re-mi-ni

pp me-i, saltem vos a-mi-ci me-i, vos a-mi-ci me-i.

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Introduced by Priests' Choir of Boston for Requiems.

Featured by Father Finn's Paulist Choir during Catholic Truth Period Nov. 1930.

Jubilate Deo

Chorus for S. S. A.

Composed for Golden Jubilee of the Sisters of St. Joseph

T. FRANCIS BURKE

Allegro maestoso

1st Soprano
2d Soprano
Alto
Organ

ff Ju - bi - la - te De - o o - mnis

ff Ju - bi - la - te De - o o - mnis

ff Ju - bi - la - te De - o o - mnis

ff Man. Ped.

ter - ra, Ju - bi - la - te

ter - ra, Ju - bi - la

ter - ra, Ju - bi - la

ff Man. Ped.

De - o o - mnis ter - ra

te De - o o - mnis ter - ra

te De - o o - mnis ter - ra ser

mf Ped.

mf *cresc.*
ser - vi - te Do - mi - no in lae -
mf *cresc.*
ser - vi - te Do - mi - no in lae -
cresc.
vi - te Do - mi - no in lae -

rall. *a tempo*
ti - ti - a.
rall. *a tempo*
ti - ti - a. Lau -
rall. *mf* *a tempo*
ti - ti - a. Lau - da -

mf *poco e poco dim.*
Lau - da - te no - men
poco e poco dim.
da - te no - men
poco e poco dim.
te no - men
poco e poco dim.

e - jus - quo - ni - am su -

a - vis est Do - mi - nus. Al -

poco cresc. *molto cresc.* *ff sempre*

le - lu - ia.

rall. molto

A Hymn to the Little Flower

(1st Setting)

Rev. JOHN G. HACKER S.J.

Andante

Voice

1. Dear Lit-tle Flower of Je - sus, In Car-mel's gar-den grown, Oh
2. Teach us like thee to serve Him In ev-'ry deed we do, A-

Organ *mf*

hear our fer-vent plead - ing, And make our prayers thine own.
like in joy and sor - row To Him re - main - ing true.

Teach us the sim - ple se - cret That made thee what thou art: The
Plant in our homes the vir - tues That flour-ished in thine own; Send

con-stant love of Je - sus That burned with - in thy heart,
down a shower of ro - ses From thy brightheav-nly throne.

Good Night, Sweet Jesus

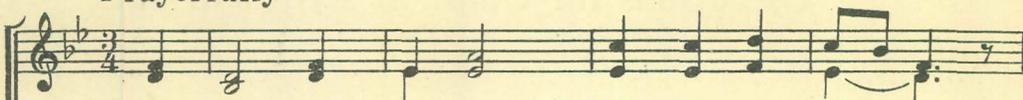
(For Mixed Voices)*

As sung during Catholic Truth Radio Period.(N.Y.)
by Father Finn's Paulist Choristers

Words and Music by
"FATHER CURRY"
(Arr. by J. G. H.)

Prayerfully

Soprano
Alto

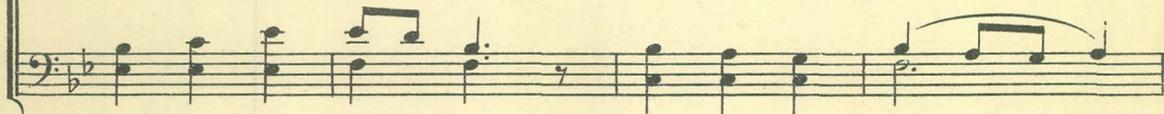


1. Good-night, sweet Je - sus, guard us in sleep, —
2. Good-night, sweet Je - sus, grant that each day —
3. Grant, gra - cious Je - sus, when sets the sun —

Tenor
Bass



Our souls and bo - dies in Thy love keep _____
Of our lives, mor - tal, thus pass a - way, _____
Of our life earth - ly and day is done, _____



Wak - ing or sleep - ing, keep us in sight, —
Thy love e'er watch - ing, guid - ing a right, —
That Thou will take us to Heav - en's light, —



Dear, gen - tle Sav - ior, good - night, good - night.



(CH.)



Good - night, dear Je - sus, good - night, good - night.



* This arrangement may be sung effectively as a solo and chorus (The choir joining in where marked "Ch")

Directions for Choir at Requiem Mass

(Editor's Note: See last month's CAECILIA for directions at High Mass, and next month's issue for Vespers and Benediction.)

- 1—Introit is begun as soon as the Priest reaches the foot of the altar.
- 2—The Kyrie follows at once.
- 3—A Prayer then follows, after which the Response Amen is sung. Then comes the Epistle immediately after which the Gradual is sung, with the Tract following immediately and the Sequence (Dies Irae) right after that.
- 4—The Offertory then follows:
- 5—At the Preface: After, Per Omnia, etc., respond—Amen.
After, Dominus Vobiscum, respond—Et cum spiritu tuo.
After, Sursum Corda, respond—Habemus ad Dominum.
After, Domino Deo nostro, respond—Dignum et justum est.
- 6—The Sanctus and Benedictus are then sung.
- 7—At the Pater Noster: After, Per Omnia, etc., respond—Amen.
After, et ne nos inducas in tentationem, respond — Sed libera nos a male.
After, Per Amnia, etc., as above, the priest sings Pax Domini sit semper vobiscum. To which the choir responds—et cum spiritu tuo.
- 8—The choir then sings the Agnus Dei, followed by the Communion as soon as the Celebrant has taken the Ablutions.
- 9—The prayer "Praesta quaesumus" follows after which, answer—Amen.
- 10—Priest then sings Requiescant in pace, followed by choir—Amen.
- 11—Liberia is then sung.
- 12—Celebrant recites Pater Noster until—Et ne nos inducas in tentationem. Following which the choir responds Sed Libera nos a malo.
- 13—The Celebrant and choir then sing antiphonally:

Priest
A porta inferi.

Requiescant in pace.
Domine exaudi orationem meam.
Dominus vobiscum
(A prayer follows) after which...
Requiem aeternam dona ei (or eis)
Domine.

In all Requiem Masses the organ may be played, but only as an accompaniment to the voices.

Choir

Eru Domine animam ejus, (if the Requiem is for one person. If for more than one person), sing
Erue Domine animas eorum.
Amen.
Et clamor meus ad te veniat
Et cum spiritu tuo.
Amen.
Et lux perpetua luceat ei (or eis)
Requiescat (or Requiescant) in pace. Amen.

QUESTIONS

- 1—What type of music comes next to the Gregorian as ideal for church rendition?
- 2—Is the Vidi Aquam or Asperges Me to be sung on Holy Days?
- 3—May an English hymn be substituted at Benediction for the O Salutaris and Laudate Dominum?
- 4—May some of the verses of the Dies Irae be omitted in the singing of Requiem Masses?
- 5—Can a liturgical mass have more than three Kyries and three Christe elestions?

ANSWERS

- 1—Polyphony, as exemplified by Palestrina. Polyphony is that type of music which is made up of many melodies, each individual, independent and distinct, proceeding along parallel lines, without clashing with one another.
- 2—The Asperges or Vidi Aquam, are never used on Holy Days.
- 3—Ordinarily yes. At the Benediction which follows 40 Hours Processional, and that of Corpus Christi, etc., No.
- 4—No. This practice while observed in some churches, is positively wrong. For brevity some of the verses may be recited, but never omitted.
- 5—Yes. **UNDUE** repetition is condemned. In the Kyrie most composers try to avoid repetition but occasionally masses are found with a devotional repeating of eleison, or Kyrie or Christie. Lengthy or distorted repetitions are forbidden however as they thus give preference to the musical theme, while in true church music the text predominates in prominence and importance. The music is intended to interpret the meaning of the text, not to use the text as vehicle for display.

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(Continued From Page 191)

Moreover, we also believe that scarcely any further steps will be required at all, so self-vindicating is Gregorian when sung by such experts as the monks of Solesmes! We therefore recommend to our readers that they listen to these records with the following translations before their eyes, and we feel sure that the Gregorian music, like John Alden, will speak for itself, more eloquently and satisfactorily than anyone else. We also add the all-too-scanty musical annotations of Dom Joseph Gajard, O. S. B.

In this issue of "CAECILIA," we offer the texts and translations of four of the records. The others will follow in later issues.

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	The Kyrie and Agnus Dei. From the Mass of Paschal Time. Mass: Lux et Origo, No. 1, in the Vatican Edition, Liber Usualis. 19
	"The Ordinary of the Mass for the Paschal season is one of the most beautiful in the Vatican Kyriale. The Sanctus and Agnus Dei are in the fourth mode. The Kyrie begins in the third, then changes to the eighth mode. The Gloria is at times in the fourth mode, at others in the seventh without detriment to the unity of the composition." (Dom J. G., O. S. B.).
	A (The Text) Kyrie Eleison. Christe Eleison. Lord have mercy (three times). Christ have mercy (three times). Kyrie Eleison. Lord have mercy (three times). Agnus dei qui tollis peccata mundi, miserere nobis; Lamb of God, who takest away the sins of the world, have mercy on us; Repeated twice, ending third time with: Dona nobis pacem. Give us peace.
	B Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus Te. Benedicimus Te. Adoramus Te. Glorificamus Te. Gratias agimus Tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili Unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam Tu solus sanctus. Tu solus dominus. Tu solus altis-

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simus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory in the highest to God, and on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. Thanks we give to Thee for Thy great glory. Lord God, King celestial, God the Father omnipotent. Lord, the Only-begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father. Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy upon us. Because Thou alone art holy. Thou alone art Lord. Thou alone art most high, Jesus Christ. With the Holy Spirit in the glory of the Father. Amen.

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.

Holy, holy, holy, Lord God of hosts.

Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Full are the heavens and the earth of thy glory. Hosanna in the highest.

Record No. 7342 A) Requiem and Absolve (Requiem Introit and Tract.)

B) Domine Jesu Christe (Requiem Offertory).

The music of these numbers may be found in Liber Usualis Pp. 876, 877, and 881, and snatches of it, in the brochure by Dom J. Gajard, O. S. B.)

"These two pieces are from the Mass for the Dead. The Tract, Absolve, is a typical example of the eighth mode tracts, so frequently used in the Lenten liturgy. It is ornate psalmody with regular intonations, recitations and cadences." (Dom. J. G., O. S. B.)

(The Text of the Introit)

Requiem aeternam dona eis domine: et lux perpetua luceat eis. (Psalm No. 64) Te Decet hymnus Deus in Sion et Tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad Te omnis caro veniet. Requiem aeternam, etc.

Rest eternal grant unto them O Lord, and let perpetual light shine upon them. To Thee becometh O God a hymn in Sion, and to Thee shall be rendered a vow in Jerusalem. Hear my prayer, to Thee all flesh shall come. Rest eternal (see above).

(The text of the Tract.)

Absolve domine animas omnium fidelium defunctorum ab omni vinculo delictorum. (Vers.) Et gratia tua illis succurrente, mercantur evadere iudicium ultionis. Et lucis aeternae beatitudine perfruit.

Absolve O Lord the souls of all the faithful departed from all bond of sins. And Thy grace succouring them, may the merit to escape the judgment of vengeance. And of light eternal the happiness to enjoy.

B. "This Offertory is a characteristic example of the second mode, (tonic, re). Its range is confined to the pentachord Do-sol, except where momentarily it touches the la below the tonic. It develops principally within the range of the minor third, re-fa (tonic-dominant), which gives the melody a prayerful character, grave yet full of peace." (Dom. J. G., O. S. B.)

(The Text) Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus michael repraesentet

Lord Jesus Christ, King of glory, liberate the soul of all the faithful departed from the pains of hell, and from the deep pit: deliver them from the mouth of the lion, lest hell swallow them up, lest eas in lucem sanctam: quam olim Abrahae promissisti et semini ejus.

they fall into darkness: but let thy standard-bearer, Saint Michael present them into the holy light: which of old to Abraham thou didst promise and to his seed.

Vers. Hostias et preces tibi domine laudis offerimus: tu suscipe pro animabus illis quarum hodie memoriam facimus: fac eas domine de morte transire ad vitam. Quam olim, etc.....

This sacrifice and prayers of praise to Thee O Lord we offer; do Thou accept them for the souls of whom today we make a remembrance: cause them O Lord FROM DEATH TO PASS TO LIFE. Which of old (see above.)

Record No. 7343 A) Christus Factus Est. Gradual; Maundy Thursday.

Hoc Corpus. Communio: Passion Sunday.

B) Qui Sedes. Gradual, 3rd Sunday of

B) Qui Sedes. Gradual 3rd Sunday of Advent. Dirigatur. Gradual, 19th Sunday after Pentecost.

(The music of these pieces may be found in the Liber Usualis on Pages 262, 236, 122 and 475, respectively.)

"CHRISTUS FACTUS EST is one of the most familiar pieces in the liturgy of Holy Week. Marvellously characteristic of the text it brings out in bold relief the contrast between the humiliation of the death on the Cross and the triumphant exaltation of which the Cross was the condition and the ransom.

The Communio—HOC CORPUS is a characteristic example of the eighth mode (tonic, sol), with its insistence on si and fa in relation to the tonic. It is a grave, tranquil and tender meditation with a real burst of feeling at the word quotiescumque." (Dom. J. G., O. S. B.)

Text of A) Christus factus est pro nobis obediens, usque ad mortem, mortem autem crucis. (Vers.) Propter quod et Deus exaltavit illum et dedit illi nomen quod est super omne nomen.

Christ became for us obedient unto death, even the death of the cross. Wherefore God also hath exalted Him and given to Him a name which is above every name.

Hoc corpus quod pro vobis tradetur. Hic calix novi Testamenti est in meo sanguine, dicit Dominus: Hoc facite, quotiescumque sumitis, in meam commemorationem.

This is my Body which shall be delivered for you. This is the chalice of the new testament in my Blood, saith the Lord: This do, as often as you receive it, in commemoration of me.

Text of B) (Ps. 79) Qui sedes Domine super cherubim, excita potentiam tuam et veni. Qui regis Israel, intende: Qui deducis velut ovem Joseph.

Thou who sittest O Lord upon the Cherubim, stir up thy might and come. Thou that rulest Israel: Thou Who leadest like a sheep, Joseph.

(Ps. 140) Dirigatur oratio mea sicut incensum in conspectu tuo, Domine. Elevatio manuum mearum sacrificium vespertinum.

Let be directed my prayer as incense in thy sight, O Lord. The lifting of my hands as an evening sacrifice.

(To Be Concluded)

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The Organist

WHAT THE RUBRICS REQUIRE

No organ during the Sundays of Lent and Advent (except the third Sunday of Advent, and the fourth Sunday of Lent) except to support the choir. The organ should not be played before or after the chorus parts. The same holds for Ferials, when the Office and the Mass is of the Ferial.

From the end of the Gloria on Holy Thursday until the beginning of the Gloria on Holy Saturday the organ must be silent.

The organ should not accompany the Priest at the Preface, Pater Noster, or Prayers.

At Requiem Masses, the organ should only support the voices as on the Sundays of Advent and Lent. Funeral marches are forbidden.

The organ may be used during Advent and Lent, for festive ceremonies, such as First Communion of Children, First Mass of Priest, visit of Archbishop, if they occur during this season.

SOME ANCIENT and GREAT ORGANS

In Germany, we find a large number of very great organs, some of them built more than a century ago. There is much sameness in their schemes. There is one in Prague with 4 manuals and 71 stops. Another in St. Michaels, Hamburg, has 3 manuals and 70 stops. Another is in the Weingarten Monastery with 4 manuals and 70 stops. The latter having 94 ranks of mixture work altogether.

In Spain, a gigantic organ is in the Seville Cathedral. In fact there are two, one on each side of the choir. There are 5,000 pipes and 141 speaking stops. On the first organ there are 31 reeds out of 71 stops. On the second the specifications are much more modern and organ like.

In Lucerne, Switzerland, stands a small unpretentious Cathedral. Within its walls is one of the finest organs in all the world. It was originally built by John Grissler in 1634, being 17 years under construction. It has 3 manuals and 48 speaking stops, and 2,826 pipes. It was rebuilt in 1880 by Frederick Haas, and enlarged to 4 manuals, of 58 notes, and pedals of 30 notes, 69 speaking stops, and about 4,300 pipes.

(In the Cathedral of Holy Cross, Boston, is a large three manual organ, almost a reproduction of the organ in the Cincinnati Music Hall. It has three manuals, and 70 stops, with 5,292 pipes.)

Larger than any of these old organs, are the following: The organ at Doncaster Parish Church, England, with 86 stops and 5,501 stops. The organ in the Montreal Cathedral, with 82 stops and 5,548 pipes. The organ at Ulm, with 101 stops, 6,231 pipes, and 10 combination pedals, and 6 couplers. The organ in the Cathedral at Lubec, Germany, has the same number of stops as in the Montreal organ, but the shortness of its gamut, causes it to fall behind the Montreal organ, in the number of pipes. In the Notre Dame, at Paris, and at St. Sulpice, two large organs are heard, with over 86 stops in each.

Rotterdam contains a fine instrument of 75 speaking stops and 5,700 stops, and St. Georges Church, New York, contains an organ with 4,701 pipes, and 74 stops built in 1875. The organ in Grace Church, New York, in 1878, was one of the first to have two consoles, capable of operating Chancel, Echo and Gallery organs. The original organ there was built in 1830.

Musica Sacra, a periodical published in Ratisbon, in 1912, listed 9 of the greatest organs in the world, as follows:

	Manuals	Stops	Built
1 Kansas City Convention Hall	5	140	1904
2 Libau (Trinity Church)	4	131	1885
3 Sydney, Australia, Town Hall	5	126	1890
4 Riga (Cathedral) . . .	4	124	1883
5 Kevelaer (St. Mary's)	4	122	1907
6 Garden City Cathedral	4	115	1880
7 Berlin Cathedral . . .	3	113	1904
8 Royal Albert Hall, London	4	110	1867
9 Chicago Town Hall . .	4	109	1879

To these must be added the new American organs, which greatly outrank the instruments above. The Atlantic City Convention Hall organ heads the list, and the new St. Patricks Cathedral Organ, New York, with some 11,000 pipes, gives some idea of the difference in size between the modern organ and the old instruments.

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School Music

Music In Chicago Schools

By J. LEWIS BROWNE

Director of Music, Chicago Public Schools
From the Journal of Education

A recounting of two crowded years in the Department of Music, Chicago Public Schools, may be of interest to those similarly employed.

First let it be stated that but for the great interest of our superintendent of schools, William J. Bogan, who believes music should be on a parity with mathematics or other study in any curriculum, these lines could not have been written. Prior to 1928 there existed musical direction in the elementary schools, but not in senior and junior high schools. From the inception of the new bureau, principals of said senior and junior high schools have co-operated in a manner never to be forgotten by this writer, who desires to record his gratitude herein.

Elementary Schools

To commence with the elementary schools, some 384 in number, of which Rose Lutiger Gannon, assistant director of music, is in charge, much headway has been made, a fine showing in assemblies evidencing this, strengthened by the great strides in music appreciation correlated with the Damrosch programs through WMAQ (Chicago Daily News), or course climaxed through our very own twelve symphony concerts by the Chicago Symphony Orchestra, under the direction of Dr. Frederick Stock. To quote Mrs. Gannon in another interesting phase: "This past year we selected different centers in our schools in which to attempt some creative work by the children. Of course, this was only done in instances where the teacher was very musical and had developed the work in the class to such an extent that the children were ready to give some of their own expressions. The results obtained were little original melodies and poems that expressed their love for flowers and birds in a surprising manner."

Class Piano Instruction

Much discussed has been Chicago's success in class piano instruction. According to Mrs. Lillian A. Willoughby, supervisor, "the demand for class piano instruction has been so insistent that every school, except those in the very poor districts, now includes this subject. For two years the work has been carried on as an after-school activity, the individual pupil paying 25 cents the lesson. In addition, we opened experimental centers where group instruction was offered on the rotary plan during school hours. This has proved so satisfactory that additional centers will be opened the coming year. The enrollment of 12,000 pupils last year means that 12,000 children have had a chance to discover their interest and talent. Children have been reached who would never have taken a lesson from a private teacher, some being barred for financial reasons and others because they never dreamed that they possessed any talent. During the past year class piano instruction has shown the following increase:

	1930	1929	Increase
Pupils enrolled	12,000	7,000	5,000
Number of classes	680	325	355

In addition, over 3,000 pupils have gone to private

teachers as a consequence.

A striking feature has been the interest developed (by Mrs. Mabel Swanstrom) in the young men of Tilden Technical High School, where there are piano classes throughout the day. (The generosity of the Chicago Piano and Organ Association, which organization loaned pianos, drayage paid, to the number of 185, *sine qua non*—upon order of the Director of Music, is herewith acknowledged.)

Class Violin Instruction

In like manner with the class piano instruction have violin classes been formed in about 180 elementary schools. The plan is practically the same as with the class piano. Of course, the violin is a more elusive instrument for a child to tackle than the piano, but satisfactory progress is being made nevertheless.

Choruses in the High Schools

H. Ray Staater, supervisor of vocal music in the Senior and Junior High Schools, reports a remarkable year. The All-Chicago High School Festival Chorus excelled itself upon three notable occasions, both with and without orchestra. Such outstanding a cappella work as that attained to by Noble Cain with his Senn High School Chorus; that of LeRoy Wetzel and Miss Katherine Taheny at Lindblom; Erhart Bergstrasser at Roosevelt, and so on through the majority of our high schools, all of whom should particularize if space permitted, would indicate a renaissance in choral music, the like of which, to judge from the expressions of the daily and music press, has not hitherto appertained. In a range of compositions from Palestrina to contemporaneous composers, there was exhibited an ease in surmounting difficulties quite beyond the ken of the present writer.

And so with the choruses in the Junior High Schools. With the Appollo Club of Chicago, Edgar Nelson conducting, 300 children, with an antiphonal boys' chorus of 100, participated in a perfect performance of Hadley's "Mirtil in Arcadia." This year, at the Christmas concert of the Chicago Symphony Orchestra, Dr. Frederick Stock, conductor, 400 children from the Junior High Schools will sing the entire choral part of Pierne's "Children at Bethlehem."

The contest of high school glee clubs even surpassed in interest previous years, with 1,700 participants from fourteen high schools. The competition was keen and altogether praiseworthy.

Orchestras

Oscar W. Anderson, supervisor of orchestral music in the Senior and Junior High Schools, files a most gratifying report as to present conditions. As in the choral competitions, the high school orchestra contest is a virile affair, arranged according to class, from forty players to a complete symphony orchestra of 100 men (no omissions in instrumentation). Much enthusiasm prevails in these competitions. In the one of 1930 1,353 players participated from ten schools.

In speaking of the orchestras one must not forget the District Orchestra, organized by Hobart Sommers, principal of the Chase School, who is

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meeting with no little success with his elementary school players, the public performances of which players have been a source of surprise and gratification to all concerned.

Bands

The military bands are not in charge of the Department of Music, but are under the direction of Major Frank L. Beals, commanding the R. O. T. C., but it may not be out of place to speak of the advancement of these organizations, notably that of the Senn High School band, conducted by Captain Albert R. Gish, who this year, with his fine outfit, captured the All-America prize.

Opera

Two performances of opera at a special price were vouchsafed the teachers and pupils of our system by the Chicago Opera Company the past season. Such was the demand for seats we were over-sold, more than \$5,000 being returned to principals. This year, negotiations are in progress for every Friday night of the season. Should this arrangement be consummated, the respective operas will be subjects in the regular music appreciation course.

Chicago Symphony Orchestra

Coming autumn, the new order of Young People's concerts will be rendered available for elementary schools. There will be twelve concerts conducted by Dr. Stock in all; six for high schools, with the same number for elementary schools, employing identical programs.

Extensive plans are being made for the enhancement of the All-Chicago High School Chorus and the All-Chicago High School Orchestra.

Mr. Bogan once wittingly remarked: "There used to be two kinds of music—music and public school music." Now but one would seem to be the order. Speed the day. A distinguished friend from a foreign university said only yesterday: "You Americans are credits crazy." Are we? Teaching methods before music is something that this writer has never been able to understand, but the future would appear bright.

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Advent — Christmas — Epiphany — Lent
Easter — Ascension — Pentecost.

HYMNS FOR THE FEASTS

Holy Trinity — Corpus Christi — Blessed
Sacrament — Sacred Heart — Holy Name—
Precious Blood — Blessed Virgin — St.
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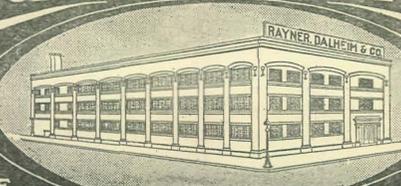
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