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CAECILIA

MONTHLY MAGAZINE OF CATHOLIC

CHURCH & SCHOOL MUSIC



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and

Happy New Year



Vol. 65

DECEMBER, 1938

No. 12

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CONTENTS

EDITORIAL	420
THE CATHOLIC CHRISTMAS HYMN — "SILENT NIGHT, HOLY NIGHT"	422
Leonard Twynham	
MUSIC REGULATIONS FOR THE ARCHDIOCESE OF LOS ANGELES	424
Rev. Robert E. Brennan, Mus. D.	
THE NEW MUSIC	425
C. Richard Ginder, M. A.	
THE STATUS AND PRINCIPAL TOPICS OF GREGORIAN CHANT RESEARCH TODAY	428
Dr. Karl Gustav Fellerer	
OUR MUSIC THIS MONTH	430
QUESTION AND ANSWER BOX	443
MUSIC FOR THE JAPANESE ANTHEM ADOPTED FROM PLAIN CHANT	446
OUTLINE OF 1938 EXAMINATIONS FOR NEW ORGANISTS IN PITTSBURGH CATHOLIC CHURCHES ..	447
RECENT RADIO TRIBUTE TO THE LATE PROF. JOSEPH SCHMITZ OF DETROIT, MICH.	448
Rev. Linenberger, C. PP. S.	
OBITUARIES: — (FATHER VIRGIL and REMIGIO RENZI)	449

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EDITORIAL PAGE

By DOM GREGORY HUGLE, O. S. B.

THE NOBLEST WORK ON EARTH IS TO PRAISE GOD. — Caecilia has gone forth eleven times during 1938 to bring words of encouragement and instruction to zealous church musicians. It has carried a message of peace and love, and this message has brought back an echo of appreciation and gratitude. We are deeply grateful to all readers and friends of Caecilia who showed their interest by writing to us. We felt a certain pride and satisfaction in seeing the spirit of cooperation which revealed itself by literary and musical contributions.

Holy Church has given into our hands sacred books: the Gradual and the Antiphoner, containing the treasures of liturgical music. These treasures are such that even the longest life is not long enough to exhaust them. It has been said that the liturgical standing of a choir may be judged by the manner in which the Mass Responses are sung. From a musical standpoint these Responses are exceedingly simple; they represent the most elementary participation in the sacrificial music, but from a spiritual standpoint, they become an actual revelation of faith. When sung with fervor and precision, they testify to attention, cooperation and prompt obedience of the choir to the director. Put your whole heart into your "Amen" and all the other responses.

NOT ELEGANT TALKING BUT INCESSANT WORKING

The 27th General Meeting of the Cecilian Society was held in Freiburg im Breisgau, Germany, from June 23 - 27, 1938. Professor Dr. Theobald Schrems had been requested to acquaint the assembly with the

merits of an eminent, non-Catholic teacher and musicologue, who had risen to the most influential positions in Germany. It is surprising to learn that the teaching of this authority, Hermann Kretzschmar (1848 - 1924), endorses the musical legislation of Pius X and Pius XI. We submit to the readers of Caecilia the following points:

"Singing is the shortest and surest way to a fundamental knowledge of music; there is nothing that leads deeper into music than singing. For fully a thousand years the human voice has been the ruling factor in the musical culture; nay, the art of music was identified with singing. In recent centuries the very reverse set in: by music every possible form of instrumental display was designated to the exclusion of singing. The Christian Church has from its very beginning, in a most essential manner, connected the art of singing with her liturgy; she has cultivated this art, spread it, and brought it to highest perfection, in the unison Gregorian form as well as in its polyphone setting. In the most ancient basilicas, as we read, psalms and spiritual canticles were sung alternately by clergy and people: *Clerus, plebs psallit et infans*: Clergy, people and children take part in song." As early as the 4th century boys were trained in the liturgical music; then came St. Benedict with the far-reaching monastic training. Wherever the Church spread, singing schools were formed and attached to the cathedral-, cloistral-, and parish - schools, and these, in turn, became the cultural centres for the people. Whatever was drilled in the class-room, the same was produced on Sun- and Feast-days, in many instances everyday, in Church; the same was carried into all conceivable civic celebrations. The people did not stand aloof; they took the

greatest interest in the musical program and took an active part in the more simple melodies. The cantor came next in rank after the rector of the school.

THE NATURAL ORDER OF THINGS was gradually abandoned after the year 1600; a turn from the vocal to the instrumental took place; the human voice had to yield to the instrument; solo singing and orchestra usurped the place of the children's chorus. The theatrical element entered into the church; the song-loving congregation was doomed to silence, and these passive listeners were gradually turned into an unmusical people . . . Adult choirs of men and women will not make a nation musical, nor will any amount of theoretical instruction accomplish this; the battle is to be decided in the school and in the song-drive among youth; there is no more grateful musician than is the child. "**Music throws Heaven open to the child**". You may speak beautifully, you may speak a lot about music — it means nothing. Go back to the practice of old; make them sing, let them memorize, make them sing alone, make them sing in a body, as was done a thousand years ago". By way of illustration we subjoin a dear old story:

VENI ELECTA MEA

Levitiu, the monk, returning from Jerusalem, came to Mount Albautca in Italy, where he proposed to build a monastery. As he was inspecting the site of his new foundation, he saw approaching him a little school boy, carrying his bag of books on his shoulder, and the thought came into his head that he would ask him if he could sing. The boy replying that he could, Levitiu told him to sing the first thing he could remember, secretly resolving that he would place the church under the dedication of any saint the boy might happen to name. The little scholar thought a moment, and then intoned the Antiphon, "**Veni, electa mea**", which he sang with much sweetness. Levitiu listened with delight and the monastery which afterwards rose on the spot was dedicated to the Ever Blessed Virgin.

O happy days, when scholars of all ages were largely exercised in "the holy

memory". The teachers of old sought to sanctify this power of the soul by thoroughly informing it with holy words; the inspired Songs of David were memorized and the novices of religious houses were expected to know (at least) the New Testament by heart.

What a misfortune that now-a-days the memories of our youth are swamped by an unholy flood! To stem this flood, two Popes have raised their voices: "Let the musical training of boys be furthered by every possible means; establish boy choirs, even in smaller towns, and you will provide for the future".

A Catholic church musician happened to give a copy of the **Motu Proprio** to an eminent Protestant to read; he received the following reply: "This is exactly what we want. Why did you Catholics not put it into practice?"

**VIENNA BOY CHOIR CONCERT
AT MUNDELEIN COLLEGE**

The renowned Vienna Boy Choir, of which Franz Schubert was once a member, rendered a Concert at Mundelein College in Chicago on November 20.

Haydn, Mozart, Beethoven and Schubert have composed music especially for the Vienna Boy Choir and conductors such as Strauss, Mahler and Toscanini have praised it.

The concert at Mundelein, directed by Victor Gombos, included the following: —

- HAEC DIES (8 parts, double choir) **Jacobus Gallus**
- AVE MARIA **Vittoria**
- ALLELUJAH (Soprano Solo) **Mozart**
- PSALM 23 **Franz Schubert**

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The Catholic Christmas Hymn "Silent Night, Holy Night"

by

LEONARD TWYNHAM

THIS familiar number in the hymnal is a favorite seasonal selection, one loved by children. How soothing to the individual, but how ironical, to hear it when wars are raging! How touching to listen to its strains broadcast from the village of Bethlehem! I recall how, as a child, I was often annoyed to hear it noisily rendered by the church choir which had more vigor of enthusiasm than sense of atmosphere. Never did I appreciate its full beauty and impressiveness until I attended a recital at a western center of evangelical Protestantism, Winona Lake, Indiana, where Billy Sunday and Gypsy Smith gathered their followers. In that recital this holy hymn was sung by Madame Ernestine Schumann-Heink, famous German contralto, whom this country learned later to call "Mother Schumann-Heink", because of her generous nature, her sympathetic voice, and especially her maternal spirit exhibited in many ways toward soldiers of the Great War. To hear her sing this hymn in German was a moving experience. But not till later was I aware of its Catholic origin; that the German lyric came from the pen of a Catholic priest, and the musical setting from the inspiration of a Catholic organist; and that the premiere ensemble performance was given in a small Catholic parish in an obscure community. Knowledge of its beginnings makes the song much more important. That matchless interpretation of the noted soloist, whose fleshly vocal chords have been forever stilled, has been preserved for all time by a phonographic record.

The printed version came into existence about 1840, but was not widely distributed. For a long period the words and music were transmitted from nursing mother to cradled baby, from crooning housewife to imitative child, and from neighbor to neighbor. It became a primary lullaby in German and English, and was classed with traditional folk songs. Frequently Michael Haydn was named as the composer. At last definite facts regarding its sources came to public notice.

Father Joseph Mohr was pastor of the congregation in the hamlet of Arnsdorf in Austria, near the city of Salzburg. He told his master of choir and school, Franz Gruber, how anxious he was to have some special music at the Christmas Eve midnight mass. But shortly before the festal season Father Mohr found, to his great distress, that the organ was out of order; and discovered, on examination of the instrument, that mice had multiplied within its chambers and had found food by nibbling and gnawing holes in the cloth and leather of the bellows. It seemed that repair at an early date was impossible. The mind of the devoted priest was, however, fixed on the plan for something new and exceptional in music at the chief Christmas worship. He wanted to write the words himself; but as yet his thoughts and dreams had not taken form.

Late one night he received an emergency call to take the last rites to a dying member of his flock who lived high up beyond the village limits. He went by foot upon his sad mission. As he strolled homeward by a lonely hill road he could see the twinkling candle beams from windows of the homes below; and above he gazed over the mountainous rims to the dome of heaven studded with countless sparkling stars. It was a rarely clear and quiet night. Not even the wind sighed as it moved almost imperceptibly from peak to ravine in its restless shifting. As he meditated on the vastness of nature and the omnipresence of God, he dwelt in reflection upon the Psalmist's assurance of the glory of the Creator and his faith that "the firmament showeth his handiwork." But his mind soon turned to the immediate Advent, and he imagined that surely on such an ideal night the Christ Child had been born in Bethlehem of Judea. He did not become ecstatic with Shakespeare's Lorenzo about romantic incidents of classical mythology which might have occurred "on such a night as this" for a person knowing that "music hath charms." His outlook was loftier than the scene within which moved figures of Troilus and

Cressid, Dido, Thisbe, Medea, and Orpheus. In his mind's eye he saw shepherds watching their herds on pasture slopes; and with ears attuned to the infinite he heard angels singing the Gloria in Excelsis to encourage mankind's hopes for a Prince of Peace, a Deliverer. He beheld the kindly herdsmen keeping their vigil by the manger of the new-born Babe, the promise of Israel; and he felt certain that the light from the skies and the light shining from the face of the Child of Heaven would banish all darkness which shadows the earth. This indeed was a gospel of good news for the Christmas-tide. Stirred to the depths by this vision and visitation, he hurried to his study, and with feathered quill in hand he sat at his desk in the late hours to write the deathless message of "Stille Nacht, Heilige Nacht". The sentiment is none the less enlightening and significant in these shrouded days when "All is dark, save the Light". The world may yet be "full of heavenly joy" if it becomes conscious that even now "shepherds hear the angels sing," and that today, if "Christ the Saviour is born," then truly "darkness flies, all is light."

More peacefully slept Father Mohr that night — the script text of his poem lying on his desk. Early the next morning, eager to prepare the original feature for the children's festival of Yuletide, he hastened out, his manuscript grasped in his fingers, to show it to his organist. Immediately upon reading the words, the poor aging organist, in his drab living rooms, heard a humming in his ears; and in a flash of genius the wistful tune came to his brain, God-given. He began softly singing the air to his wife and the priest; and immediately the scene was transformed in time and place. Walt Mason's statement that he played the bars off-hand on the organ is not true to the facts in the case, for there was no house-organ in his meagre quarters. Nor was the church organ promptly fixed. The musician conceived the notes; and, when chanting them the first time, was delighted to hear his wife say solemnly: "We shall pass away, but this song will live."

The children were trained for the musical service, not to the accompaniment of an organ, but of Gruber's guitar; and they, with the talented priest, gave on Christmas Eve in 1818 the first rendition of the hallowed hymn. The congregation was deeply affected; the strains lingered in their ears, and ever afterwards they went about their

duties whistling, humming, and singing this devotional song. In this manner it passed from lip to lip and spread widely throughout the land, although the exact phrases of the text were varied in transition. Finally in different languages it reached the four corners of the earth. Now after a hundred and twenty years, we still bow in adoration to sing its magic words as we kneel in reverie, grateful to that humble priest who in the tranquil watches of the night painted the word-picture which his organist so fittingly and beautifully transposed to music. One story regarding the journey of the hymn out from that tiny town of Arnsdorf, from the little Church of Saint Nicholas, is that an organ builder present at the initial performance carried home with him the easily-remembered melody and repeated it to the Strasser girls, four sisters from Zillertal who travelled widely on tours in Europe giving concerts. They introduced it into their programs of native songs and so caused it to circulate rapidly to far places.

The descendants of Franz Gruber for four generations have lived near the village where the song started on its pilgrimage. They have all been music masters. Today in Hallein, a small settlement to the south of the city of Salzburg, lives Felix Gruber. Those who tuned in for the short-wave transmission from abroad on Christmas Eve in 1936 heard this great-grand-son of the composer sing in German this lovely hymn to the accompaniment which he himself played on the same guitar his ancestor had used that unforgettable night in the long ago. The essence of this account was given at that time, a record worth preserving in Catholic circles. This history of the carol is verified by a family tradition which gives ample credit to the simple priest, inspired of God, who gave to the world this masterpiece of religious lyricism, which the organist so masterfully set to music that it has become a permanent part of Christmas hymnology. Other carols of popular appeal, such as "O Little Town of Bethlehem" by Phillips Brooks, "Hark the Herald Angels Sing" by Charles Wesley, "The Cradle Hymn" by Martin Luther, and "We Three Kings of Orient Are" by John Henry Hopkins, will never receive the universal acclaim of this fine example of Catholic motivation and background. Only the "Adeste Fideles" and "The First Noel",

(Continued on next page)

**MUSIC REGULATIONS FOR
The ARCHDIOCESE of LOS ANGELES
By REV. ROBERT E. BRENNAN, Mus.D
Archdiocesan Director of Music**

WHEN His Excellency, the Most Reverend Archbishop, established the Catholic Music Guild in Los Angeles recently, the following regulations were promulgated:

1. **Non-Catholics in Choir:** It is an abuse to allow non-Catholics to take part in the Liturgy; to give expression, on the part of the people, to the official act of faith and prayers of the Church. Therefore, let no such persons be admitted henceforth into the Church choir, whether as director, organist or singer. Proper means should be taken to reorganize choirs according to this standard. Where particular circumstances exist, the pastor should decide upon the matter.

2. **Proper of the Mass:** The Proper is to be sung in its entirety at every high Mass. The general legislation of the Church on this subject must be considered as a most strict obligation. The *Dies Irae* and the *Libera* of the requiem Mass are no exceptions to this rule.

3. **Organ During Advent:** The use of the organ at this time of the year is limited to sustaining the voices of the choir. This applies, strictly speaking, to liturgical functions only, i. e., to solemn Mass and Vespers. On these occasions there are to be no processions, interludes, or recessionals. In order to maintain the spirit of Advent, the Music Commission extends the above regulation so as to include the low Mass as well.

4. **Requiem Low Mass:** (a) The organ may be used only to sustain the choir. (b) The music must consist of excerpts taken from the requiem Mass.

5. **Responses:** The Responses at high Mass are to be sung in strict plain chant. Harmonized responses may be used only on

feasts of greater importance and with permission of the Director of Music.

6. **Processions:** Solemn processions of the vested choir from the sacristy to the organ loft are to be discontinued.

7. **Masses and Hymns:** (a) The "White List" of Masses, published by the Society of St. Gregory, is to be used as a guide by all parish choirs. Every church should be provided with a copy. Masses not on the approved list are not to be sung without special permission. (b) The St. Gregory Hymnal is to be taken as standard. In order to encourage congregational singing, all choirs should learn the same hymns. Hymn cards should conform to the prescribed list.

It is expected that these regulations will be observed conscientiously in all parish churches. Information concerning special points may be had from the Archdiocesan Director of Music.

**LOS ANGELES
CATHOLIC YOUTH FEDERATION
FORMS CHORAL GROUP**

Among the first Catholic organizations to offer its cooperation with the newly established Catholic Music Guild has been the Catholic Youth Federation, which has inaugurated choral training for young men and women as part of its educational program. This chorus is among the first of the particularized musical groups to be sponsored by the Catholic Music Guild.

At the opening meeting of the group, the Rev. Robert E. Brennan, Mus. D., Archdiocesan Director of Music, expressed his pleasure with the immediate response of the C. Y. F. and the young singers to his appeal for participation in the Archdiocesan cultural movement.

The C. Y. F. hopes to extend to young Catholics training not only in sacred music and to develop fine choirs and singing groups within the parish clubs, but also to present programs of various natures: oratorios, operettas and some of the old religious musical plays. The Catholic Little Theater has offered to cooperate in every way for the production of musical drama.

Under the direction of Mr. Alfred Prockter, the choral group has already started to develop a repertoire of songs. The first public performance contemplated by the group as a whole is a radio broadcast of traditional Catholic Christmas music.

THE CATHOLIC CHRISTMAS HYMN

(Continued from preceding page)

in Latin originals or English translations, can measure up to its quality and appropriateness for the celebration at Christmas. All Catholics should, in their prayers during this glad season, give due honor and praise and thanks to God for Father Joseph Mohr and Musician Franz Gruber of Saint Nicholas' Church of Arnsdorf.

THE NEW MUSIC

by

C. RICHARD GINDER, M. A.
(F. A. G. O.)

A RECENT work purporting to teach "how to listen to 'modern' music" begins on page one with the assertion that . . . "The person whose listening experience is bounded on the south by Bach and Händel and on the north by Wagner and Brahms, will have to cover considerable ground to reach present-day frontiers."

To this we sing a fervent Amen.

"To thrust the contemporary, dissonant, apparently chaotic music upon such an auditor would probably create disagreeable impressions and rebellious reactions."

Again, an enthusiastic Yea!

"The road must be taken gradually and the new country crossed by easy stages," — and it is here precisely that we knock the chip off the modernist's shoulder.

We protest against Contemporary music — as spelled with a capital "C". Yet it is dinned into our ears everywhere. There is no escaping it. Nine-tenths of it should have been dumped into the sea, even before it was published — yet we must sit back and see it foisted on a helpless world. It is fast becoming the greatest hoax — the most bare-faced fraud ever perpetrated in history! The general public, it seems, will like Contemporary music or lump it . . .

For nineteen centuries music evolved slowly, naturally, from the beginnings of Greek melody — through plainchant — to the golden age of counterpoint — on through classicism and romanticism — until, rather recently, it reached its most exquisite flowering in the neo-classicism of Brahms and the gorgeous, over-ripe romanticism of Richard Wagner.

Then a strange phenomenon occurred. Music became self-conscious. It began to study itself and theorize. It became a hypochondriac. The flame of genius burned low. A generation of smart, clever musicians arose — but there was no genius to point the way onward. Composers found themselves in a pretty fix. They could not admit that they lacked the spark — that would hurt their pride and lower the popular opinion of their wisdom. They sat up nights and scratched their heads. Finally

they cried Eureka. They had discovered the source of the trouble. The old systems were played out — exhausted; not one more original combination could be wrung from the old business of sharps and flats — five lines, four spaces. So, strangely, each of these self-appointed seers figured out a system of music for himself.

"Take a white key on the piano," one of them cried, "and take the next key above, — black or white. Now play these together."

"But," protested the world, "that hurts. It buzzes in my ear. I can't stand it!"

"Nonsense," replied the savant blandly, "you have been indoctrinated with the old system. You must change your ideas. That is not ugliness — that is beauty. Learn to like it!"

In other words, we are to start all over by pretending that black is white and *vice versa*.

Now, one can concede that combinations beautiful to the ancients are ugly to us in the Twentieth Century. The people of the Eleventh and Twelfth Centuries, in their gropings toward polyphony, used to have a man's voice and a boy's, with someone's voice poised between the two, all singing the very same melody — v. g., the *Dies Irae*. To us the effect is simply intolerable. To them it was new and rich. Later generations so abominated this peculiar effect (I — V — VIII, in their musical intervals) that the composer who imitated the device even in a single phrase immediately became guilty of a solecism as flagrant as that of an English professor who might ask — "Who done it?"

But it took centuries and centuries of natural development to accustom the ears of the people to sounds formerly considered barbarous. Once the world became accustomed to these — as we know them — pleasant combinations, they stayed in effect for — well, they are still in force among sane musicians. Listen to Palestrina — Vittoria — Lassus — Byrd — to any of the old contrapuntal writers and you will hear an effect, suave and graceful; so har-

monious, in fact, that oftentimes it cloy and those unaccustomed to the style revolt against its sweetness. Dissonances, which occur comparatively rarely, are carefully prepared and immediately resolved so that their effect, far from being unpleasant, is rather piquant—rather enhances the smoothness of the harmonic content like the bitter-chocolate coating around a coconut cream.

Dissonance, now that we have come this far, is defined as, — “An irritation of the aural mechanism which results in a greater tension of our auditory nerves.” Consonance and dissonance are opposed, according to Marion Bauer, as: unity — multiplicity; resolution — unresolved; finality — incompleteness; repose — restlessness; answer — question; attraction — repulsion; satisfaction — dissatisfaction. So you see why Palestrina and his contemporaries were sparing in their use of dissonance.

When Palestrina died, Claudio Monteverdi was a young man. This far-sighted individual had an extremely fertile brain. It was he who first taught the players of stringed instruments to shake their fingers on the necks of their fiddles so that the tone throbbed and became alive. He taught the same players to pluck the strings of their instruments as a variant to bowing; and for the science of harmony, he invented the first frankly dissonant chord. It included a beady-eyes seventh — shameless — unabashed — and his chord soon became the staff and scrip of composers everywhere, — the celebrated chord of the seventh. To his contemporaries, the thing must have sounded grotesque. We have become so used to it that we sometimes fail to recognize it as a dissonance at all.

Over two centuries were required to assimilate this discovery. Karl Maria von Weber only exhausted its possibilities during his lifetime.

Once the world had accepted dissonance as a matter of fact, it was easy to pile another dissonance atop the seventh and create the chord of the ninth — to go farther with the eleventh — and still farther with the thirteenth. Wagner used all of these almost to excess.

I do not believe too much in any such thing as the permanency of beauty. There were formerly two opinions: one held that a rose, for instance, is a rose — is beautiful,

has always been so and will always be so. A sunset must be beautiful always, whether someone is there to see it or no. The other school held that there might have been a time when the rose was considered a weed — that there might be people living today so minded — and generations to come might sicken of the plant. As for natural beauty, they pooh-poohed and pointed to the undeniable fact that until the Seventeenth Century few gave any thought to natural beauty — sunsets, mountains, trees, and all the rest of it.

The battle is over. Almost everyone concedes that beauty is purely relative. Else why is it that Gothic architecture could have merited its name — synonymous with “barbaric?” — because there were centuries which thought the pointed architecture ugly. Why should the glories of Bach have lain ignored for a hundred years — unsung, unknown? — and why should Gregorian Plainchant have needed a renaissance at all, if it was always beautiful? There must have been times when it was not beautiful; certainly a curious manner of speaking, but the human factor must be properly discounted.

It would be convenient — more consistent with the rest of Scholastic Philosophy — to grant that beauty is a transcendent quality; intrinsic in things; stable and objective. That would put it on a par with truth and goodness. Unfortunately, beauty is too frail a quality. We can no more fasten it than we can clutch at the rainbow or reach for the moon. St. Thomas approached the problem and, after surveying the ground, retreated with the cautious observation that “*Pulchrum est quod visum placet*” — “That is beautiful which is pleasant to see.” Perfectly true! — but patient of almost any interpretation at all.

Grant that beauty is an iridescent sheen — now visible — now vanished — one can understand how tastes alter with regard to music; how Brahms, once the object of a special cult, is now a part of our classical heritage. Over a period of years, one can learn to like anything. We have all gone through the experience of acquiring a taste for unpleasant foods — olives, for instance, anchovies and limburger — but we gained our appetite by little and little. To take a child from ice-cream and hand him a dil-pickle is almost brutal; yet that is

just what is being done to us in the musical order!

If we must change our conventions, let us go about it gradually — an innovation now, then a few decades to chew it over and let it settle; then another innovation, and another, and so on. It is more natural more merciful, done in that way — and we can judge the merits of new works by tried standards instead of having them thrown into our bewildered faces, willy-nilly. To ask us to split our scale in two, to divide each tone into two parts — to abandon tonality — that is too much! — we have worked too long and too hard for what we have!

And all this novelty, mind you, is at the behest of the greatest collection of crackpots who ever hoodwinked John Public. These people put their heads in their hands, carefully invent some theory, write their lucubrations in accordance with this arbitrary *a priori* thesis, then dish out the result to us with the warning that if we would be intellectual, we must hear the concoction. We are being experimented on — that is all — like a group of children in a model school. And most of the theorizers are out on a limb! — most of their labored hypotheses are sheer blah! I do not mean men like Mossourgsky, Debussy, Chausson, Ravel, and above all, Sibelius and Strauss; I mean people like Alfredo Casella, Arnold Schönberg, Paul Hindemith, Igor Stravinsky, Darius Milhaud, Alban Berg, Bela Bartok, Ernst Krenek, and the rest of that infamous litany. The absurdity of their position is illustrated by the critical remark ascribed to Richard Strauss. On looking over a paper written in one of the new idioms, he glanced from the manuscript to the composer and asked: "But you have real talent, young man! — Why must you use atonality?"

The danger is this: that, exposed to this bilge day after day, our taste may degenerate; we may become depraved and end by liking the stuff. You have heard of the professional man — who ought to know better — sneaking home furtively with a bundle of confession magazines under his

arm. We may inconceivably become so familiar with these perpetrations that we may learn to hug them close to ourselves in spite of their intrinsic worthlessness and our own better judgment.

It all seems to fit into the general picture, after all. It is obviously a part of the concerted drive being made on tradition. "Your fathers knew nothing." It corresponds in its own way to non-Euclidean mathematics with its absurd implication that our fathers tricked us — that two and two more probably equal five than four; to the new psychology with its self-destructive principle that the soul is a non-entity.

No — we won't have any more of this buncomb! We want a scion of the masters — a successor to Brahms — someone to carry his torch — to take it, even as he took it from Schumann, through him from Beethoven, and from Mozart. Richard Strauss is great, but not great enough. Sibelius follows orthodox paths, but only the next generation will be able to evaluate him properly.

If music has worked itself up a blind alley, let us all be frank about it and face the fact. If there is no more musical genius on the earth, let us be candid there, too — but let us not piddle around with self-styled composers whose theories must be studied before their writings can be appreciated. Let us refuse to allow ourselves to be dragged by the hair — mauled intellectually by pompous critics — themselves secretly bewildered — mouthing high sounding talk (usually at five cents a word) of transition, new eras, the breakup of old tonalities, atonality, and polytonality — with all the rest of their artificial jargon!

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1939 CAECILIA*

The Status and Principal Topics of Gregorian Chant Research Today

Digest¹ of a Lecture given at the Gregorian Chant Festival
of the University of Fribourg

by
DR. KARL GUSTAV FELLERER

EVERY period has its own problems of research in any field. Research in Gregorian Chant, too, is busy with different matters today than it was when it started with the Benedictine liturgical research of the nineteenth century. Dom Guéranger laid down the guiding principles in his work at Solesmes. Later there was a retrogression when the Medicea appeared again as the official Ratisbon Edition. Much later still our own Dr. Peter Wagner published his three large volumes of *Einfuehrung in die Gregorianischen Melodien*. His work grouped research about three topics: history and liturgy, the manuscript (paleography), and musical form in the Chant. Research today still follows the lines he traced out, but has shifted the accents a little.

Pure Melody

The basic topic of study at present is probably the special meaning of Gregorian melodies. Comparative studies in non-European music are bringing us back the concept of pure melody that we lost when the harmonic and romantic concepts transformed European musical culture. Until very recently even the execution of Gregorian Chant took these later concepts for granted and used them as a basis of interpretation. But we are beginning to see that in ancient times melody did not suppose a harmony, that it moved in a different mode, that if the liquescent notes, and the quarter-tones of the Montpellier manuscripts do not fit into our system, perhaps our system is wrong.

Comparative studies make it clearer also that earlier music came out of a spiritual concept and hence should not be taken as pure music as we have been doing since the Reformation. Thus, like the ecstatic dances of some primitive peoples today,

Gregorian Chant too must not be taken as pure music, but only in its relation to worship. Only from this point of view can it really make sense.

Furthermore, we see now that the fundamental thing is the use and development of typical melodies or motifs. A certain type of melody or certain motifs are used to express and to induce a certain attitude of mind. Just as the Meistersinger of old had to find the right tone for his poem, — the motifs or the type of melody that suited his thought, — so the composer of liturgical chant must choose and develop and combine the right motifs into a suitable melody-type. Research shows this principle still universal outside of European culture. Further research must keep it in mind.

Rhythm

Among the three major questions of Gregorian research (rhythm, modality, and historic origins of the melodies), rhythm has caused more discussions than the others. We have usually divided rhythmic theories into two classes: equalist and mensuralist. But comparative studies show us now that neither system is known in non-European music, and that therefore neither was probably known to the originators of Gregorian Chant. Non-European music works with the word and with certain rhythmic motifs that have each a certain use and expression. We are beginning to see that Gregorian research must attack the problem of rhythm from this angle and not simply quote theorists of the Middle Ages in favor of a preconceived system whether equal or mensuralist, and especially not quote the same texts in favor of both theories, as has been done by writers of opposing schools.

In the last ten or fifteen years therefore we are studying rhythm as related to the melody-types. We see that both together produce the worship effect. This would ex-

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

plain the uniformity with which medieval writers use the neum-form for the same motif. In this research about the rhythm, we first study music put to metrical texts like hymns because analysis is simpler. From metrical texts we work over into the more abundant prose pieces. At present these studies point to a Gregorian Chant more definitely measured in two's and three's, instead of the rather equal rendition that we have been using.

Modality

We are all accustomed to slipping Gregorian pieces into eight pigeon-holes called modes. What does not fit is simply abnormal. But with present comparative studies of non-European music, we are coming to see a clear distinction between **tone** and **mode** in the writings of theorists through the first thousand years of our era. After that time the scale or **tone** came to be considered a basis of analysis, classification, and composition. Now, we are making the **mode** the fundamental factor again, **mode** in the original sense of a certain succession of melody-types or motifs. Early Oriental music, for example, is built not on scales but on melody-types. It was Dom Ferretti, who died recently on the way to the Eucharistic Congress at Budapest, who was the first one to put this concept of typical melodies at the basis of the study of musical form in Gregorian Chant.

Origins of Gregorian

In order to continue our researches on rhythm and modality by comparison with non-European music, we have to prove historically that this comparison is legitimate. Where do Gregorian melodies come from? What is native, what foreign in them?

We used to say that Gregorian Chant had a double origin: Jewish temple music, and the music of pagan antiquity. But that explanation is too simple.

When the Church began, Jewish music had already been remodeled, under Syrian and other influences. As the Church spread to other places, to Egypt for example, it probably adopted in its music some of the more firmly rooted local manners. As the separate Eastern liturgies developed, their church music became more settled into a fixed type, that then continued slowly to evolve. In the West the same thing happened, but the evolution was faster. Since Eastern liturgical song is based on the

same principles as Gregorian Chant, this chant can hardly be a third-century invention. Yet the details of the story are extremely complex. Ethnology has first to clear up the major cultural movements of antiquity, for there might have been some as evident as the modern introduction of European music in Japan. Then there is the different psychology of the Orient that preferred elaborate melodies on single syllables, whereas the Western peoples attributed more importance to the words being sung. The clash of these two opposing views still appears in St. Augustine, who finally admitted the melismatic style of the Orient, and showed how to give purely melodic motifs a liturgical meaning. Then St. Gregory settled the Roman manner of chant and propagated it by means of his Schola Cantorum and the missionaries he sent out.

Another element that is being studied is the local music that this Roman chant of St. Gregory encountered. Where local music was strong and popular, it persisted. Milan maintained its own forms until the fourteenth century. Dom Sunol, who recently succeeded Dom Ferretti as head of the Pontifical School of Music at Rome, is preparing editions of this Ambrosian Chant similar to the Vatican Edition that we have for the Roman. In Spain there is the Mozarabic music about which Peter Wagner made researches, and in France the Gallican with its strong melismatic tendencies that A. Gastoué is studying. In Germany research does not have to go back so far. But even there the earliest traces show a different Gregorian melody from place to place and a melody with persistent local roots, so that even today there is not uniformity between Mainz and Cologne for example, particularly as regards the manner of fitting the text to the melody. All in all, the German chant seems to be a dialect that is rather clearly distinguished from the Roman.

In addition to these researches in the origins of the Chant proper, it is also necessary to investigate and restore the folk music that influenced it or came from it. This is a field unusually difficult because written sources are so often lacking.

Research as it stands today shows us a Gregorian Chant that was not rigid but rather popular, a Chant that must have absorbed many folk-motifs, a Chant that

varied from place to place and that evolved differently in different places. The hope we had of finding a uniform way of chanting the texts of the liturgy in some age long past, a way that we could imitate and restore today, seems more and more impossible of realization. The only practical solution seems to be to conciliate the main principles that governed the various particular forms of the Chant with the means of execution that we have today, in order to bring the Gregorian style of church music back into popular use.

BIGGS' MASS ADOPTED AT CLEVELAND CHURCH

St. Gregory's Church Choir, Cleveland, directed by Mr. Louis Nadeau, has selected the Mass of St. Francis, by Richard Keys Biggs, for inclusion in its repertoire.

BISHOP SCHREMB'S MUSIC BROADCAST

Under the direction of Rev. P. Schaeffers, recently returned from the Solesmes Abbey, the Palestrina Choir of Cleveland, Ohio, broadcast Bishop Schrembs' "Coelestis Urbs Jerusalem" (from *The CAECILIA*) during a concert on October 30th.

McGRATH MASS USED AT INSTALLATION OF BURLINGTON, VT., BISHOP

The Burlington, Vt., Cathedral Choir, directed by Mr. Joseph Lechnyr, performed the famous Missa Pontificalis, by Joseph J. McGrath, at the installation ceremonies of the new Bishop in October.

CAECILIA MUSIC USED IN PALESTINE

Word has come from the Holy Land that selections from *The CAECILIA* magazine have been selected by Father Albert Joseph, O. C. D., at the Church of St. Monte Carmelo, in Calfa, Palestine. Dom Gregory Hügle's arrangement of Gruber's "Silent Night" (Silet Nox) with Latin words, Mauro-Cottone's "Ninna Nanna", the "Adoro Te" as sung at Louvain, and Cyr de Brant's "Christmas Carol" being included among the Christmas numbers.

OUR MUSIC THIS MONTH

Kyrie (SATB) Rev. H. Gruender, S. J.

From the Missa Eucharistica, just published in an edition for SATB voices. This composition reflects the character of the complete Mass and the music of this composer of liturgical music. Other arrangements previously published were for TTBB, and for 2 Voices. This Kyrie calls for independent voice reading, but the imitative form in theme development makes the music easier than it looks at first sight. The accompaniment part provides good support to the various voices, but does not sacrifice its own contribution to the musical effect of the phrases.

This is the kind of modern Mass which is successful musically, and practical in performance.

Cantate Domino (3 voices) von Hassler

This classic has become well known in this country because of the performances given to it in concerts of famous secular colleges glee clubs. Its festive, jubilant character, in text and music, suggest its usefulness for functions and feasts throughout the year.

Adoramus Te (3 voices) Roselli

The coming Lenten season reminds us that this standard favorite will be heard many times. In this arrangement for three voices, it is made available for the first time for choirs of women, or of men.

Asperges Me (SATB) J. Mitterer

Most choirs appreciate having a variety of Asperges, and one by a composer of the fame of Mitterer's is a credit to any choir.

1939 PREVIEW

The Caecilia will present parts of new Masses along with Motets and Hymns for all combinations of voices during 1939. Many distinguished choirs performed music during 1938, published for the first time in these pages this year. Watch for the 1939 music and write us suggesting what type you prefer to have us select meanwhile —

MERRY CHRISTMAS!

Arranged by the composer from his popular *Missa Eucharistica*
Originally published for the International Eucharistic Congress (1926) at Chicago

MISSA EUCHARISTICA "LAUDA SION"

Kyrie

H. GRUENDER, S.J.
St. Louis Univ.

Andante religioso

SOP.
ALTO

TENOR

BASS

ORGAN

p dolce

mf risoluto

Ky - ri - e e - le - i -

Ky - ri - e e - le - - i - son,

mf

Ky - ri - e e - le - - i - son, Ky - - ri -

son, e - le - - i - son, Ky - ri - e e - le - i - son, Ky - ri -

f

Ky - ri -

mf

Ped.

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In The Caeclia (December 1938)

Made in U.S.A.

Ky-ri-e e - le - - i - son.

e e - le - i - son, e - le - - i - son.
 e e - le - i - son, e - - le - i - son. *p dolce* Chri - ste e - le - - -
 e e - le - i - son, e - le - - i - son. *p* Chri - ste e -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting (Soprano, Alto, Bass). The piano accompaniment is in the left hand, providing harmonic support. The lyrics are 'Kyrie eleison' and 'Christe eleison'. The first staff has lyrics 'Ky-ri-e e - le - - i - son.' The second staff has lyrics 'e e - le - i - son, e - le - - i - son.' The third staff has lyrics 'e e - le - i - son, e - - le - i - son. Chri - ste e - le - - -'. The piano accompaniment starts with a series of chords and a melodic line in the left hand. The first staff of the piano accompaniment has lyrics 'e e - le - i - son, e - le - - i - son.' The second staff of the piano accompaniment has lyrics 'Chri - ste e -'. The piano accompaniment features a variety of rhythmic patterns and dynamics, including a *p dolce* marking.

Chri - ste e - le - i - son,

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

The second system of the musical score continues the vocal and piano parts. The vocal parts have lyrics 'Chri - ste e - le - i - son,' and 'Chri - ste e - le - i - son, Chri - ste e - le - i -'. The piano accompaniment has lyrics '- i - son, Chri - ste e - le - - i -' and 'le - i - son, Chri - ste e - le - i -'. The piano accompaniment features a variety of rhythmic patterns and dynamics, including a *p* marking.

Piu mosso

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

Piu mosso

Allegro moderato

ste e - le - i - son, e - - - le - i - son.
 ste e - le - i - son, e - - - le - i - son.
 ste e - le - i - son, e - le - - - i - son.
 ste e - le - i - son, e - le - i - son. Ky - ri - e e - le - - i -

Ky - ri - e e - le - - i - son, Ky - ri - e e -
 Ky - ri - e e - le - - i - son, e - lei - - - son, Ky - ri - e e -
 son, e - le - - i - son, Ky - ri - e e - lei - - son, Ky - ri -
 le - - - - i - son, Ky - - - -
 lei - - - - son, Ky - ri - e e - lei - son, Ky - ri - e e -
 le - - - - i - son, Ky - ri - e e - lei - son,
 e e - lei - - son, Ky - ri - e e - lei - son, Ky - ri - e e -

The musical score consists of three systems. The first system includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Ky - ri - e e - le - - i - son, Ky - ri - e e - lei - - - son, Ky - ri - e e - son, e - le - - i - son, Ky - ri - e e - lei - - son, Ky - ri - le - - - - i - son, Ky - - - - lei - - - - son, Ky - ri - e e - lei - son, Ky - ri - e e - le - - i - son, Ky - ri - e e - lei - son, e e - lei - - son, Ky - ri - e e - lei - son, Ky - ri - e e -".

- ri - e e - le - - - - i - son, Ky - - ri -
 lei - son, *f* Ky - ri - e e - lei - son, Ky - ri - e *ff* e - le -
 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei -
 lei - son, *f* Ky - ri - e e - lei - son, Ky - ri - e e - le -

e e - le - - i - son, *allargando molto ff*
 - i - son, e - le - - i - son, e - le - - i - son.
 - - son, e - - le - i - son, *allargando molto* e - lei - - son.
 - - i - son, e - le - - i - son, *allargando molto ff* e - le - - i - son.

accelerando
f *ff risoluto* *allargando molto*
 Ped.

Cantate Domino

J. Leo Hassler (1564-1612)

I
II

can -

Can - tá - te Dó - mi - no eán - ti - cum no - vum, can - tá - te

III

can -

tá - te Dó - mi - no

Dó - mi - no o - mnis ter - ra. Can - ta - te

tá - te Dó - mi - no Can - -

Can tá - te Dó - mi - no: *rall.* *a tempo*

Dó - mi - no, can - tá - te Dó - mi - no: Et be - ne -

- tá - te, can - tá - te Dó - mi - no:

rit. *a tempo* *p*

dí - ci - te nó - mi - ni e - jus, et be - ne -

rit. *a tempo* *p*

nó - mi - ni e - jus. *rit.* *a tempo* *mf*

dí - ci - te nó - mi - ni e - jus. An - nun - ti -

rit. *a tempo* *mf*

nó - mi - ni e - jus. An - nun - ti - á - tè,

In The Caecilia (December 1938)

sa - lu - tá -

á - te, an - nun - ti - á - te dé di - e in di - em sa - lu -
an - nun - ti - á - te dé di - e in di - em sa -

- re e - jus: *rit.* *a tempo* an - nun - ti - á - te, an -
- lu - tá - re e - jus: *rit.* *a tempo* an - nun - ti - á - te, an -

nun - ti - á - te in - ter gen - tes gló - ri - am e - jus,
nun - ti - á - te in - ter gen - tes gló - ri - am e -

mi - ra -
jus, in ó - mni - bus pó - pu - lis mi - ra - bí - li - a e - jus, mi - ra -
jus, mi - ra -

bí - li - a e - jus, *rall.* *f.* mi - ra - bí - li - a e - jus.
bí - li - a e - jus, *rall.* *f.* mi - ra - bí - li - a e - jus
bí - li - a e - jus, *f.* mi - ra - bí - li - a e - jus.

Adoramus te - qui passus es

Francesco Roselli?*

(16th century)

Arranged by J. A. Reilly

A - do - ra - mus te, Chri - ste, et be - ne -

di - ci - mus ti - bi: qui a per San - ctam

ti - Cru - cem tu - am re - de - mi - sti mun - dum.

Qui pas - sus es pro no - bis Do - mi - ne,

Do - mi - ne mi - se - re - re no - bis.

* Sometimes attributed to Palestrina.
M. & R. Co. 925 (1043-3)

Asperges Me.

J. MITTERER.

SOPR.
ALTO.

A - spér - ges me, Dó - - mi - ne, hys - só - po,

TEN.

Dó - - mi - ne, hys - só - po,

BASS.

ORG.

Ped.

s.O.

et mun - dá - bor: la - vá - bis me, et

et mun - dá - bor: la - vá - bis me, et

ORG.

Ped.

c.O.

s.O.

McLaughlin & Reilly Co., Boston, Mass.

In The Caecilia (December 1938)

su - per ni - vem de - al - bá -

su - per ni - vem de - al - bá -

p c.o.

Fine. - - - - bor. se - cún - dum

Fine. - - - - bor. — Ps.50. Mi - se - ré - re me - i, De - us, se - cún - dum

Fine. - - - - bor.

Fine. *p*

mag - nam mi - se - ri - cór - di - am tu - - - am.

mag - nam mi - se - ri - cór - di - am tu - - - am.

tu - - - am.

The first system consists of four staves. The top two staves are vocal parts in G major, with lyrics 'mag - nam mi - se - ri - cór - di - am tu - - - am.' The third staff is a bass line for the vocal parts. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Sic - ut e - rat

V. Gló - ri - a Patri, et Fi - li - o, 'et Spi - rí - tu - i San - cto: Sic - ut e - rat

The second system consists of four staves. The top two staves are vocal parts in G major, with lyrics 'Sic - ut e - rat'. The third staff is a bass line for the vocal parts. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. A piano (*p*) dynamic marking is present in the piano part.

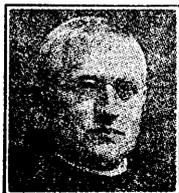
in prin - ci - pi - o, et nunc, et sem - per, et in
 in prin - ci - pi - o, et nunc, et sem - per, et in sae -
 et in

s.O.

sae - cu - la sae - - cu - lo - rum. A - - - men. —
 - cu - la sae - - cu - lo - rum. A - - - men. —
 sae - cu - la.

c.O.
 mf

D.C. al Fine.



Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

DOM GREGORY HÜGLE, O. S. B.

"Why do most organists play that extra note (Schnorkel) in the Holy God? Some even have two, and may hymn books print it that way. What do you say about it?"

A. — The writer of these lines has tried his level-best for many years to keep out the two ornamental curves in the last line of "Holy God we praise Thy name". For many years he had been under the impression that these flourishes represent a corruption first introduced on American soil by such pioneer books as the Catholic Youth's Hymn Book (1871) and Peter's Catholic Class Book (1872). Upon careful investigation, however, he found that the Schnorkel (ornamental curves) were sung possibly for a hundred years in the same, identical melody, but connected with other words.

Baron von Ditfurth published in 1855 a collection of songs, entitled: "Folksongs of Frankonia". In this collection (part I, no. 60), we find a pilgrimage song to our Lady of Dettelbach. The melody is note for note that of "Grosser Gott wir loben Dich", and in the last line we find the identical curves as given by Brother Luke in the Catholic Youth's Hymnal (1871). We quote the last line of the old-fashioned German, which embodies the curves: "Weil wir bei Maria rein — jezt gesund ankommen sein" ("Since now we arrived at pure Mary's Shrine").

The version of "Grosser Gott", without the ornamental notes in the last line, dates back to the year 1852. It was the eminent schoolman, Heinrich Bone (1813-1893), who has given us this version in his *Cantate*, and from that source it has passed unchanged into all hymnals published under German influence. But things were different in the days before Heinrich Bone. In the Hymnal of Empress Maria Teresa

(1774), where the melody appears for the first time, the musical form is a rather tentative affair, in 6/8 time. Later hymnals bring it in 3/2 and 2/2 time; since Bone's *Cantate* appeared, the melody has remained in 3/4 time.

Our contention is that those who were in the habit of singing Our Lady's pilgrim song, would automatically supply the "Schnorkel" when singing the "Grosser Gott."

"How in the world could such a great musician as Dr. Franz Witt say that the melody of 'Grosser Gott' has absolutely no value?"

A. — We have enlarged on this subject on former occasions; see "Caecilia" 1933 and 1934, or "Spotlight", page 65 sq. Dr. Franz Witt meant to say: "it has absolutely no value as a hymn-tune." In this contention, he has many supporters. The dainty song-melody, which appeared in 1774 in 6/8 time, was replaced by a different, vigorous hymn-tune in Breslau (1821); Bonn (1826); Oppeln (1827); Aachen (1832); Trier (1839); Emmerich (1844); Culm (1878); Luxemburg (1862); Brosig composed an energetic hymn-tune which was adopted by Breslau (1892); Posen (1895); Joseph Mohr composed another (1889).

From these data it is evident: (1) that the "darling" melody of Holy God, in a number of dioceses, was never adopted; (2) that it was looked upon as festive display-number rather than a humble prayer; (3) that the version of Heinrich Bone has friends by the hundred thousands, but there are also those who withdraw from church just in time to save their nerves from an overpowering dose of sacred pathos; (5) that those who consider "Holy God" by far the best "song" in the book, just hit the

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

nail on the head; they instinctively feel that it is a song and not a hymn; a song-melody comes forward; a hymn-tune stays back in humble attitude.

"Recently I was told that the singing of the Amen after the O Salutaris was contrary to a positive ruling of the Church. Since then I have searched what books I have, but am unable to find any definite information."

A. — There is no ruling whatever on the part of the Church forbidding the singing of the "Amen" after the "O Salutaris". You are at full liberty to sing any Sacramental hymn, antiphon, or responsory from the Office of Corpus Christi or from an approved hymnal, as an opening number before Benediction of the Blessed Sacrament. All that is positively prescribed as essential to the liturgical function in the *Tantum ergo* with the Amen, the versicle "Panem de coelo" with response, the prayer and the response "Amen". After Benediction you are again at liberty to sing a psalm or a hymn (even in the vernacular).

But it belongs to the domain of the Bishop to lay down certain regulations for his diocese; thus we find in the new "Approved List of Church Music" for the Archdiocese of Dubuque (1938) on page 18 a footnote, saying: "At the end of the O Salutaris the word Amen is not sung if the *Tantum ergo* follows immediately; at other times the Amen is sung.

"Kindly give in Caecilia some information on the Crusaders' Song: 'Schönster Herr Jesus' (Most beautiful Lord Jesus)."

A. — In his Oratorio, "Saint Elizabeth", published in 1868, Franz Liszt employed the melody of "Schönster Herr Jesus" as theme for the march of the Crusaders. In the score of the orchestra, he inserted the legend: "Ancient pilgrim song, supposed to date from the time of the Crusaders."

In the "Liederhort" (Song-Collection) of Erk and Böhm (vol. 3, page 715) we read: "Modern school books after 1842, without any reason whatever, call this song 'Hymn of the Crusaders', an assumption which must be rejected with greatest emphasis, since not a single historian either of music or literature has discovered the least indication; the structure of the melody points to a much later date."

Father William Bäumer, in his monumental work: "The Catholic German Kirchenlied" (4 vols.) testifies that not a single source can be traced from which to prove

that the song in question dates back to the age of the Crusaders.

"At what time should the O Salutaris be intoned? May the organ be played while the priest is placing the Sacred Host in the monstrance?"

A. — The O Salutaris should be intoned as soon as the Sacred Host comes into view. It is proper to play the organ while the priest places the Sacred Host in the monstrance — at all times — Advent and Lent included.

"What is the correct intonation of the Amen, following the oration, when the priest drops his voice to a minor third?"

A. — According to general rule laid down in the *Toni Communes* of the Vatican Edition, the Amen is sung straight forward (Do-Do). In many places, however, especially in England, the older and more musical intonation (Ti-Do) is followed, such as prescribed when the Bishop gives the blessing (See: last number of the *Toni Communes* in the Kyrie or Gradual).

"After the blessing of the corpse (Libera), may an appropriate English hymn be sung, while the corpse is taken from the church and the congregation is leaving? May the organ be played at that time?"

A. — After the Libera the "In paradisum" is to be sung, as prescribed by the rubrics.

The custom of singing an English hymn depends on the diocesan Constitutions; in some dioceses it is nominally forbidden in church, but allowed at the grave.

It is forbidden to play the organ as a solo instrument; it may only be used for accompaniment.

If music is absolutely wanted for the outgoing, the best solution (in our estimation) will be to sing the canticle *Benedictus*, especially in those places where the choir does not go to the cemetery.

"Has any book been published in English which gives information on such points as the foregoing?"

A. — Yes, we possess an excellent book in "Sacred Music and the Catholic Church", by Rev. George Predmore. (\$2.50).

Published by McLaughlin & Reilly Co., 100 Boylston Street, Boston, Mass.

"Is it permissible to sing the hymn *Jesu Redemptor* during Christmas Night when Holy Communion is distributed?"

A. — It is perfectly permissible to this or any other Latin Christmas — or Sacramental hymn while Holy Communion is distributed.

THE NEW ORGAN IN THE CATHEDRAL OF RHEIMS

When the Cathedral of Rheims, restored to its former glory after the fire and destruction of the World War, was solemnly rededicated in the early part of July this year, a new organ was also blessed.

This new organ has eighty-eight sets of pipes distributed over four manuals and pedal. The manuals are of sixty-one notes; the pedal of thirty-two. There are in all 6598 pipes in the instrument. The blowers move seventy cubic meters of air a minute. The pedal organ of twenty stops is the richest in France.

Mr. Joseph Bonnet was at the console on the opening day.

PORTLAND, MAINE, CATHEDRAL CHOIR BROADCASTS CASALI MASS

On October 30th, the solemn Pontifical High Mass at the Portland, Maine, Cathedral was broadcast. Rev. Henry A. Boltz directed the choir in the musical program, which included the "Mass in G" by Giovanni Casali, and McDonough's "O Rex Gloriarum".

DUBUQUE, IOWA, ACTIVITIES

A Diocesan News Bulletin, issued by the Dubuque Diocesan Church Music Commission, contains notice favorable to The CAECILIA magazine, and adds to the approved list of music for the diocese:

Bern — "Missa Mater Misericordiarum", for two voices.

Membership dues for the new Loras Institute of Liturgical Music have been fixed at \$1.00.

The complete White List of Approved Music for the diocese is a document of more than usual importance. It is the most complete list published in this country and it contains information about each composition, indicating the grade, price, and general classification in which the piece may be identified. The Preface and Introduction furnish both interesting and helpful information, and the Regulations and Official Pronouncements concerning Church Music serve to make this Manual a worthwhile addition to the Church Music literature of the day. Copies are on sale at 50 cts. each.

GOOD FRENCH ORGAN MUSIC FOR CATHOLIC CHURCH USE

Les Prieres de l'Orgue	
18 Pieces pour Orgue ou Harmonium	
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Cinquante Pieces pour Orgue ou Harmonium	
Henri Nibelle	2.25
Les Grands Organistes Francais	
8 Pieces pour Orgue ou Harmonium	
Georges Jacob	1.00
Pieces Pratiques	
12 Pieces pour Orgue ou Harmonium	
L'Abbe H. Delepine	1.00
Laus Deo	
39 Pieces pour Orgue ou Harmonium	
Georges Renard	1.00
Laus Mariae	
24 Pieces pour Orgue ou Harmonium	
Georges Renard	1.00
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10 Pieces pour Orgue ou Harmonium	
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Now in the midwest, but will go anywhere.

Write to The CAECILIA.

NEW GUIDE BOOK PUBLISHED

Rev. Leo Rowlands, O. S. F. C., has permitted his articles on Church Choir Training, issued in The CAECILIA last year, to be published in book form. No other book of its kind is issued in this country. It furnishes approved directions for forming a choir, selecting music, rehearsing the choir and performing at services.

Such a work has been needed for a long time, for up to the present, the beginner in choir has been unable to get any simply written, brief books of direction, helpful to the inexperienced church musician. Most of the publications purporting to be designed for beginners have been too complicated and technical for country choirmasters. They have served as Guide

Books for Cathedral Choirmasters, faced with the requirement to perform music at special services not usually required in average parishes.

Father Rowland's new Guide Book will serve for years as the "first aid" book among Catholic Choirmasters, because it not only contains information of practical value but it is interesting in reading style, and its pages will be scanned without conscious effort by musicians and non-musicians alike. Priced at 80 cts. per copy, it is thus made available to those who cannot afford \$2. and \$3. books.

RIVALS OF THE ANGELS IN THE EAST

**Father Murrett, of Buffalo, N. Y., Describes
Efforts to Introduce Plain Chant**

MARYKNOLLERS have always been encouraged to have a hobby, something of a practical nature which will serve them in good stead when they are on the missions. Those who have made music their hobby — especially the official music of the Church, Gregorian chant — have found it a valuable asset in the Far East.

Gregorian chant is just what Pope Pius X said of it, a "universal" music of such a nature "that nobody of any nation may receive an impression other than good on hearing it." So closely does the chant parallel the music of the Orient that it is with only a little difficulty that choirs and whole congregations in China, Japan and Korea render the liturgical music of the Church.

The first difficulty which had to be overcome was putting the Latin words into their sound equivalents. The pastor of Our Lady, Star of the Sea Church, in Dairen, taught his choir of young men in this manner. But he ran into such difficulties as finding the Latin word *excelsis* turned out, in Japan sound equivalents, to be *e-ku-shi-e-ru-shi-sa*, so he gave up the sound language and taught the singers their ABC's. There followed a simple explanation of singing from the "square notes," illustrated by the records made at Solesmes, and the result was so pleasing that the congregation asked to be allowed to join in the singing at Benediction.

MUSIC For THE JAPANESE ANTHEM ADOPTED FROM PLAIN CHANT

Kyoto, Japan — The "Kimigayo" of Japan, hailed as one of the most dignified and solemn national anthems in the world, was produced in its present form by a Catholic who was deeply devoted to Plainchant, the traditional music of the Catholic Church.

This was revealed by the composer's daughter, Mrs. A. Martel, in a lecture she delivered in connection with the educational film produced by the Japanese Government to portray the history of the "Kimigayo" (Sovereign Reign).

Franz Eckert, Mrs. Martel's father, was a devout Catholic. He was born in Neurode, Silesia, April 5, 1852, and died at Seoul, Korea, August 6, 1916. In 1879, he came to Japan at the invitation of the Government to instruct the naval bands in modern orchestration. After some time here, he returned to Germany as Director of the Prussian Military Band in Berlin, remaining there three years. Then he returned to the Orient and spent the remainder of his life teaching modern music to the Koreans.

"Probably the evident success of my father in imparting this deep, religious feeling to his adaptation is due in no small measure to his own devotion to the traditional music of the Catholic Church," said Mrs. Martel.

In Korea, at Shingishu, a Maryknoll Sister who had been a student of chant at Pius X School in New York has done remarkable work with a choir of young people; and at Fushun, Manchukuo, the Chinese novices and postulants sing from the *Liber Usualis* with a sweetness of tone and perfection of rhythm one seldom hears "back home."

The choir at Dairen has broadcast several Christmas and Easter programs, always at the request of the broadcasting station. This procedure, so different from that at home, is interesting. The radio station sends taxicabs to the church to transport the choir; at the station door they are met by the executives, and brought into a large room where tea and cakes are awaiting the singers.

The organist and choir then go into the broadcasting room to see if all the appoint-

ments are satisfactory, trials are made for the best effects, and the whole company retire again to the tea room until the time set for the program. After this there is more tea and cake, a souvenir for each member of the choir, a cash donation to the Church and a gift — a pair of bronze vases or an electric clock — after which autos again carry the choir back to their various destinations.

For the encouragement of those at home who are fighting for the cause of good Church music, any choir in the Orient will tell you "It can be done!" And their plaintive Oriental voices may not rival, but they are joined definitely with the angels of the East.

MANY IMPORTANT WOMEN'S COLLEGES ADOPTING MOUNT MARY HYMNAL

Well bound in blue cloth, clearly engraved, and nicely printed, the Mount Mary Hymnal has been well received.

All the music is in two, three, or four part harmony for use by treble voices.

Each piece has been especially arranged, and singers need not put up with singing the Soprano and Alto part of four part arrangements henceforth.

All the hymns are liturgical, and from approved sources. No rarely used, special service music is included in the collection, nor music usually rendered when school and college groups are on vacation.

Composers of various nations, and arrangements by several modern editors combined, provide variety. Few of the hymns are in any other one collection.

There is no other hymnal especially planned for use by Girls' Schools, Novitiates, Women's College, and Religious Orders, published in this country.

Hymns for community singing are provided with a selection of numbers for selected choirs, for use at church services, or Glee Club programs.

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OUTLINE OF 1938 EXAMINATIONS FOR NEW ORGANISTS IN PITTSBURGH CATHOLIC CHURCHES

"No organist is to be engaged or used as a substitute who has not been examined and approved by the Diocesan Music Commission." (No. 1 of the Diocesan Regulations).

1. Singing, and playing on the organ, the entire Requiem Mass in Gregorian Chant; this includes "Subvenite", "Libera", "In Paradisum" and psalm "Benedictus" for Funeral Mass.

2. Singing and playing the Gregorian "Missa de Angelis" (or any other Gregorian Mass which the organist prefers) together with the Responses.

3. Singing and playing the "Asperges Me" and the "Vidi Aquam" which precedes the Sunday High Mass.

4. Organ accompaniment of any approved Mass in the modern style.

5. Organ accompaniment of a few hymns taken from approved hymnal: that is, hymns which are sung during the children's Mass on Sunday, during Holy Hour, or during other devotions.

6. Singing and playing the hymns which are commonly used for Benediction.

7. Singing and playing the hymns: "Pange lingua" (for Forty Hours Devotion) and "Veni Creator" (for Confirmation).

8. Questions about the regulations of the Church concerning the use of the organ during Advent and Lent and at Requiem and Funeral Masses.

9. Questions concerning: (a) What to sing and play in church for weddings; (b) What to sing during the Offertory at High Mass; (c) What to play in church before, during and after the High Mass and evening devotions; (d) Masses and hymnals prohibited for use in this Diocese.

10. Questions concerning the Diocesan Regulations and the purpose of music in church.

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for 1939!*

Recent Radio Tribute to the Late Prof. Joseph Schmitz of Detroit, Mich.

by REV. HERBERT LINENBERGER, C. PP. S.

St. Anthony's Church — Detroit, Michigan

THANK YOU, friends of the American Legion. Even though Prof. Joseph Schmitz, whose memory we honor tonight, has never to the knowledge of those of us assembled here, publicly expressed a motto for his chosen career as organist and chanter in the Catholic Church, he nevertheless by his actions lived up to the slogan so aptly expressed in Latin and selected by many choral clubs of the Church:

'Non clamor, sed amor sonat in aure Dei.'

"Freely paraphrased in English, it would read:

'It is not so much the melody that is produced, but rather the love that motivates that melody that meets the approval of God.'

"Forty-seven years of his life Professor Schmitz has devoted exclusively to but one aim, and that was to instill a love of music — and more correctly stated, a love of religious music — into the thousands of faithful that came to assist in the religious worship as directed by the Church. To give a flawless rendition of plain chant, to lead his choir, and to sustain the melody with his organ was for him a vocation that received his first attention. All other concerns of life were secondary. Friends recognizing his musical talent, both vocal and instrumental, pleaded with him to exercise this latent talent in other fields of music, but each time they were met with a blunt refusal. He was content to spend his life at the console, leading congregational singing, and at times leisurely muse over tunes which later he would embody in his compositions.

"Endowed by nature with a resonant voice and innate musical ability, he trained himself for his work as a Church organist, first by studying with famous tutors at Rossbach and Duesseldorf, and then attending the famous conservatory of church music in Aachen, Germany. He also received private instructions from the renowned organists, Henry Boeckeler and

Franz Neckes. His musical training was supplemented by a thorough study of Church Latin, so that as a result he had the faculty to properly accentuate and bring out the meaning of the text. This latter is above all the secret of plain chant, for St. Jerome, in the early fifth century, already asked of the choristers:

'Let the servant of God sing in such a manner that the words of the text rather than the voice of the singer cause delight.'

"The archdiocese of Detroit has lost a staunch defender of Gregorian chant, of which we are very conscious today since the recent inauguration of a course in this study at Sacred Heart Seminary here in the city. Long before Pope Pius issued his *Motu Proprio* on sacred chant, Professor Schmitz had already heeded every ideal and command that was therein enjoined.

"During the past thirty-six years, the parishioners of St. Anthony have gloried in their possession of Professor Schmitz as organist, for he would enhance the liturgical splendors originating in the sanctuary, with a perfect rendition of the prescribed chants. They have learned to appreciate the distinct charm inherent in pure liturgical music, since their organist treated it with a spirit of prayer, sung to God with mind and heart. At times, too, polyphonic music that lends itself so naturally to church devotion, he would execute with his choirs with a perfection that has merited for them a place of honor.

"It can truthfully be said of Professor Schmitz that he was heart and soul a Gregorian Chant enthusiast. To him the Church was a house of God, a place of worship, and not a concert hall. His musical programs consequently were arranged to be consonant with the desires of the Church, and though elevating and inspiring, no one would dare breathe that he would attract attention to himself or to his choir, and to derogate that honor from Him Whom he was serving."

FATHER VIRGIL, LITURGICAL LEADER, DEAD

Collegetown, Minn. — The Rev. Virgil Michel, O. S. B., Dean of St. John's University here, was buried in the abbey cemetery Monday morning after services in St. John's Abbey Church.

Father Michel died Saturday after a week's illness at the age of 48.

He was recognized as one of the foremost and most active workers in the field of Catholic thought. As editor of *Orate Fratres*, he founded the liturgical movement in the United States, and later entered the fields of Catholic life and sociology. (Father Virgil was known to many in Rochester and addressed audiences here on the Liturgical movement.)

Father Michel was born June 26, 1890, in St. Paul, and entered St. John's Preparatory School. He did his classics at St. John's and entered the Benedictine Order in 1909, making his solemn profession in 1910.

After his ordination in 1916, Father Michel matriculated at the Catholic University of America for graduate work. He received his doctorate in English in 1918.

In 1924, he did post-graduate work in Philosophy in Europe. There he became interested in the European liturgical movement, and returning in 1926 entered the liturgical field in this country. He founded *Orate Fratres*, which became the organ of the new movement in America. In 1935 he founded the Institute for Social Studies at St. John's, designed for the formation and training of leaders in adult study club organizations, established in conjunction with the Central Verein.

DRESDEN BOY CHOIR AT BUFFALO, N. Y.

On October 26, the choir of the Holy Cross College, Dresden, directed by Rudolph Mauersberger, gave a concert at the Buffalo, N. Y., Consistory.

Sixty-six boys, ranging from 10 to 19 years old, make up the present choir which has a history dating back five centuries. Thirty-two boys are of the so-called "alumni" group, and thirty-four are the "kurrendani", or younger, boys.

REMIGIO RENZI, NOTED ROME ORGANIST, DIES AT AGE OF 81

Remigio Renzi, since 1883 first organist at St. Peter's Basilica, Vatican City, and famous for years as one of the ablest of Italian teachers and organists, died November 19 in Rome at the age of 81 years.

Sig. Renzi also achieved distinction as a composer. One of his best-known former pupils is Pietro Yon, organist at St. Patrick's Cathedral, New York.

Mr. Renzi was born and educated in Rome. Pope Pius XI granted him a pension in June, 1932, in recognition of his long service. Despite his advanced age, he continued as an active organist until his death.

His son, Paul Renzi, is solo oboist in several radio orchestras in New York.

— The Diapason

NEW DIRECTOR AT SPOKANE CATHEDRAL

George Magnus Schutz was appointed director of the choir at the Spokane, Washington, Cathedral this fall.

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NEW DIRECTOR AT MUNDELEIN SEMINARY

Rev. Joseph T. Kush, C. G. M., was recently appointed Director of Music at St. Mary of the Lake Seminary, Mundelein, Illinois.

McGRATH MASS SELECTED AT NEWARK DIOCESE

Mr. Arthur Gundersdorf, Director of the Choir of St. John the Baptist Church, Cliffside, N. J., has selected McGrath's "Missa Lyrica", for S. T. B. voices, for choir use during this season.

NIAGARA UNIVERSITY GLEE CLUB TO GIVE CONCERTS

Under the direction of Professor Matthew Lundquist, a choir of men has been formed at Niagara University, Niagara, N. Y., and is soon to be heard in public concerts in various cities.

Professor Lundquist will be guest conductor at the Mt. Lake, Md., Music Festival in July.

C Y O CHORUS FORMED IN MILWAUKEE

Under the direction of William E. Brennan, the recently organized C Y O Chorus will sing at various civic and church functions during the year 1939. Membership in the chorus is restricted to young men between the ages of 16 and 28. The repertoire consists of both secular and sacred compositions.

ST. LOUIS CHOIR ON CHURCH OF THE AIR PROGRAM

The Senior Glee Club of the Rosati-Kain Catholic High School furnished the music on the Church of the Air program, Sunday, November 27, from St. Louis, Mo.

The choir was directed by the Rev. Sylvester I. Tucker, Chairman of the Diocesan Music Commission, and the program included "Regina Coeli Jubila", by Praetorius.

TONNER'S NEW MASS SUNG AT GRAYMOOR

The Rev. Denis Sellen, O. M. Cap., at Glenclyffe, Garrison, N. Y., has selected the new "Missa Immaculata", composed by Paul Tonner and presented in The Caecilia this fall, for the well-known Radion Choir at Graymoor.

REILLY ARRANGEMENT OF ARCADELT'S "AVE MARIA" USED AT NEW ORLEANS CONGRESS

Part of the program at the Eighth National Eucharistic Congress, at New Orleans in October, included the rendition of Arcadelt's "Ave Maria", as arranged for TTBB voices by James A. Reilly, by a chorus of 400 men.

PIETRO YON AT HELENA, MONTANA

Pietro Yon, of New York, was Guest Organist at the St. Helena Cathedral, Montana, on November 28th. The Cathedral Choristers, directed by Rev. M. A. Weber, rendered parts of Yon's "Missa Regina Pacis", and Mr. Yon gave an organ recital consisting of compositions by Bach, Russole, Gigout, Ravanello, Guilman and Yon.

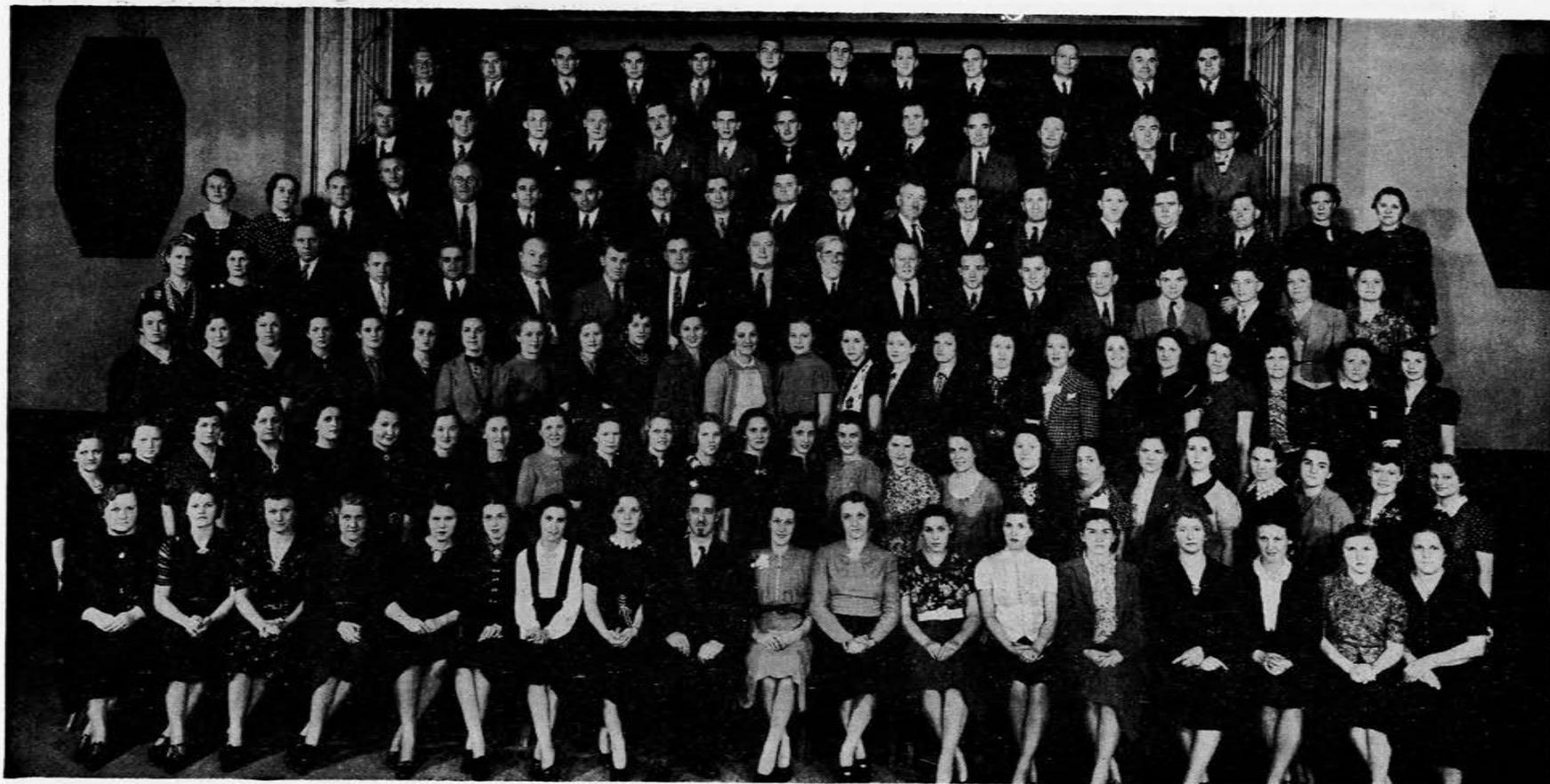
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ST. ANDREW BOBOLA CHOIR — CHICAGO, ILL.

Chormasters recognized in this picture of combined Polish Church Choirs are the following:—

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2nd Row (Rear)	" " "	No. 1 — M. Pomykalski; No. 3 — W. Jasinski
3rd Row	" " "	No. 4 — F. Pawlowski; No. 5 — J. Fabisz; No. 15 — L. Niespodziany; No. 16 — J. Bujnowski; No. 17 — C. Kowalski
4th Row	" " "	No. 3 — A. Witt; No. 7 — S. Czerniakowski; No. 8 — J. Dendor; No. 9 — A. Misura; No. 10 — E. Wiedeman; No. 11 — S. Mrozinski
Bottom Row	Centre	Professor A. Karczynski — Conductor of Combined Choirs.

HONOR ROLL**OUTSTANDING PUBLICATIONS of 1938****MASSES**

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(SATB) Richard Keys Biggs
- Missa Eucharistica (Lauda Sion)**
(SATB) Rev. H. Gruender, S. J.
- Missa de Nativitate Domini**
(SATB) On traditional Carol themes.
Stephen A. Erst
- Mass in honor of St. Gertrude**
(SSA) Sr. M. Cherubim, O. S. F.
- Missa Immaculata**
(3 voices) Paul C. Tonner
For men or for women.
- Mass in Bb**
(TTB) Antonio Lotti

COLLECTIONS

- Parish Choir Manual** Cyr de Brant
(Unison) Morning Services for Holy
Week, Chant and Psalm Tones.
- Holy Week Music** R. Mills Silby
(TTBB). Morning Services.

LITERATURE

- Guide Book for Catholic Church Choirmasters**
A beginner's manual, with several good
reminders for experienced choirmasters.
by Rev. Leo Rowlands, O. S. F. C.

HYMNALS

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Zulueta and Reilly Arrangements
- Easter Hymns (April Caecilia)**
Sister Cherubim (new)
- Blessed Virgin Hymns** Agatha Pfeiffer

MOTETS**TWO - PART MUSIC:**

- Ave Maria** Perosi
- Ave Regina** Singenberger
- Ave Maris Stella** Perosi
- Salve Regina** Singenberger
- Laetentur Coeli** Koenen

THREE - PART MUSIC:

- Cantate Domino** Hassler
- Adoramus Te** Roselli
- As Far As Eyes Are Seeing** Haller
- Carol of Good Tidings** de Brant
- Regina Coeli Jubila** Praetorius

FOUR - PART MUSIC: (SATB)

- Terra Tremuit** Joseph McGrath
- Ingrediente** T. J. Gahagan
- O Light of All the World** Sr. Rafael, B.V.M.

FOUR - PART MUSIC. (TTBB)

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- O Domine Jesu Christe** Palestrina
- Boston College Series:**
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Free Arrangement by Agatha Pfeiffer
- Missa Amor Dei** Jos. J. McGrath
(TTB)
- Two-Part Mass** Sr. M. Florentine

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Index of Contents -- THE CAECILIA

VOLUME 61 — JAN. to DEC., 1938

	Page		Page
Address — Archbishop Glennon, St. Louis	121	The New Music — C. R. Ginder	425
An Adventure in Plain Chant — Rev. Robert Hogan, S. M.	97	Obituaries:	
Bloom, Carl, (Praised)	201	Saar, Ferraro, Carroll, Clark, Lahiff — 35;	
Bowman, Edgar — Resigns	320	Terry — 214; Wm. Predmore — 220; Fr.	
Catholic Christmas Hymn — Leonard Twynham	422	Petter — 356; Jos. Schmitz — 356; Dom	
Catholic Influence on Bach — Caspar Koch	336	Ferretti — 404; Alex Georges — 407; Henri	
Cherubim, Sr.:		Libert — 408; Rev. W. H. Frere — 408;	
Composition	275	C. A. Collins — 410; H. Busser — 410;	
Biography	251	Fr. Virgil, O.S.B. — 449; R. Renzi — 449;	
Tributes — Dr. Semman	252	Mauro-Cottone — 361.	
Archbishop Stritch	254	Organ, Its Place in the Liturgy —	
Sr. Marylinda	267	Mary L. Reilly	285
E. G. Kappelmann, Arthur C.		Organs, Truth About Electronic and Church —	
Becker, Fr. Walter, Fr. Dob-		Philip Kreckel	183
belstein, Dom G. Hugle, etc.		Organ, Use and Abuse of the —	
Choir Rehearsals	39	Rev. G. Villani	217
Church Music in Belgium —		Organists' Repertoire	
Constance P. Brown	313	Organization and Administration of Choirs	77
Dubuque White List	321	Palestrina's Works To Be Republished	333
Editorials 4-48-88-132-176-212-284-328-372-420		Pittsburgh Organists' Exam	447
Electricians or Artists?	159	Polyphony, The Mission of —	
Electronic Organs—Their Use and		Dom Vitry, O. S. B.	137
Advantage—Dom Adélaré Bouvilliers	13-54-91	Programs — Christmas	37
Foibles of Organists — Becket Gibbs	139	Programs — General (Chicago, Omaha, Milwaukee)	168
Forty Hours Devotion — Martin Burke	11	Questions and Answers — 33-73-118-158- 199-233-311-355-403-443	
Gregorian Chant Execution—Dr. K. G. Fellerer	377	Records — Gregorian	116
Gregorian Chant, Why and How —		Reviews:	
Sr. Helen Dolores, C. S. J.	134	The Gregorian Organist	234
Gregorian Chant Festival at University of		Resurrection of Christ — Perosi	236
Fribourg — Rev. Charles Dreisoerner	330	Liber Usualis	411
Gregorian Music in Modern Schools —		Something New in Organ Dedications	181
Irmagarde Richards	316	Summer Schools in Chant	320
Gregorian Research — K. G. Fellerer —		Sunol, Dom G. (O. S. B.)	315
(Status and Topics)	429	Training Boys' Voices — R. M. Silby	373
Harmony in Its Relation to Gregorian —		Walter, Fr. (Honored)	201
F. Jos. Kelly	329		
Head Voice — Karleton Hackett	289		
Hugle, Dom Gregory — Reminiscences	328		
(Editorials and Question Box each issue)			
Less, Edward J. — Appointed at			
Michigan City, Ind.	36		
Lithuanian Organists' Convention	321		
Los Angeles Music Regulations	424		
Mauro-Cottone — Dead	361		
Mohr, Joseph — Biography	287		
Monastic Antiphonal, The New —			
Dom Sodard	379		
Moral Influence of Music on Schools —			
Fr. Kelly	51		
Music An Art, Not An Accomplishment —			
Fr. Kelly	10		
Music and The Mass —			
Rev. J. B. McAllister, S. S.	217		
Music in the Catholic Church —			
Rev. C. A. Callahan	205		
Music Reading in Our Schools —			
Rev. F. J. Kelly	142		
Music, The Handmaid of the Liturgy —			
Sr. Cherubim	255		

INDEX OF MUSIC

A

Adeste Fideles (TTBB)	Novello-Reilly	383
Adoramus Te (SATB)	G. Mettenleiter	59
Adoramus Te (SSA)	Roselli-Palestrina	438
Agnus Dei — Mass of St. Vincent (SATB)	A. C. Becker	29
Angelus ad Pastores (TTBB)	Sweelinck-Marier	391
Asperges Me (SATB)	J. Mitterer	439
Ave Maria (3 vcs.)	Arcadelt-Borucchia	303
Ave Maria (2 vcs.)	L. Perosi	19
Ave Verum (3 vcs.)	Mozart-Bonvin	307
Ave Verum		301
Aurora Coelum (TTBB)	H. Tappert	109

C

Cantate Domino (SSA)	H. L. von Hassler	436
----------------------	-------------------	-----

D

Domine Non Sum Dignus (TTBB)	M. Mauro-Cottone	153
------------------------------	------------------	-----

		Page	NEWS ITEMS	
			City	Page
Exultate Deo (SATB)	E T. N. Marier	149		
Flos de radice (SSA)	F Cyr de Brant	343	Albany, N. Y.	180
Homo Quidam (Unison)	H Gregorian	300	Barton, Wisc.	201
Hodie Christus (2 vcs.)	Fr. Marcetteau	341	Belleville, Ill.	117-125
			Boston, Mass.	450
			Buffalo, N. Y.	450
			Burlington, Vt.	320-430
Ingrediente Domino (SATB)	I T. J. Gahagan	63	Chicago, Ill.	49
			Cincinnati, Ohio	50-119
			Cleveland, Ohio	334-430
Jesu Dulcis (2 vcs.)	J Kothe-Gruender	305	Detroit, Mich.	9-57
			Dubuque, Iowa	49-321
			Erie, Pa.	180
Missa Eucharistica (SATB)	K - Kyrie Gruender	431	Fort Wayne, Ind.	36-71
Missa Immaculata (SSA)	Paul Tonner	347	Freemont, Ohio	410
Mass of Mary Immaculate (SATB)	R. K. Biggs	295	Grand Rapids, Mich.	9
Mass of St. Gertrude (SSA)	Sr. Gisela	259	Green Bay, Wisc.	201-213
			Greensburg, Pa.	319
			Hartford, Conn.	320-381
			Helena, Mont.	
Laetentur Coeli (2 vcs.)	L Fr. Koenen	339	Houma, La.	36
			Kansas City, Mo.	8
Missa Eucharistica	M Rev. J. Gruender, S.J.	431	Leavenworth, Kan.	36-215
Missa Immaculata (SSA)	Paul Tonner	347	Los Angeles, Calif.	123-197-334-411-424
Mass of Mary Immaculate	R. K. Biggs	295	Manchester, N. H.	381
Mass of St. Gertrude (SSA)	Sr. Cherubim	259	Mason City, Iowa	202
			Milwaukee, Wis.	201-215-317-450
			Minneapolis, Minn.	8
O Domine Jesu Christe (TTBB)	O Palestrina	156	New Castle, Penn.	413
O Quam Suavis Est (Unison)	Gregorian	302	New Orleans, La.	126-167-376-381
O Sacrum Convivium (Unison)	Gregorian	299	New York, N. Y.	96-117-122-200-239
			Newark, N. J.	241
			Newport, R. I.	201
Regina Coeli (3 vcs.)	R M. Praetorius	310	Niagara Falls, N. Y.	450
Regina Coeli (SAB)	J. Singenberger	15	Notre Dame, Ind.	333
			Omaha, Nebr.	376
			Peoria, Ill.	321
Sanctus - Mass of St. Vincent (SATB)	S A. C. Becker	27	Pittsburgh, Pa.	180-320-381-447
Stabat Mater (SATB)	G. M. Nanini	61	Portland, Me.	445
			Portland, Ore.	335
			Providence, R. I.	53
Terra Tremuit (SATB)	T Jos. J. McGrath	106	Racine, Wisc.	203
			Rochester, N. Y.	320-36-376
			St. Louis, Mo.	36-50-90-121-179
				184-450
			Salina, Kans.	201
			San Francisco, Calif.	382
			Santa Fe, N. M.	382
			Spokane, Wash.	450
			Trenton, N. J.	180
			Troy, N. Y.	50
			Webster Groves	57
ENGLISH HYMNS				
All Spotless Heart	Pfeiffer	193		
As Far As Eyes Are Seeing (SSA)	M. Haller	221		
Christmas Night (2 vcs.)	J. Singenberger	401		
Dear Heart In Sorrow Torn	M. Haller	189		
Easter Hymns (Unison)	Reilly-Zulueta	145		
	-Sr. Cherubim			
Holy Thursday Morning Office (TTB)	R. M. Silby	110		
I Found A Heart All Golden	M. Haller	191		
Let Us Praise Thee (SSA)	M. Haller	221		
O Mother Will It Always Be (Unison)	Pfeiffer	195		
Our Lovely Queen of May (Unison)	Pfeiffer	193		
Palm Sunday Office (Unison)	Cyr de Brant	66		
Prayer (2 pt.)	M. Haller	185		
Seven Last Words (Unison)	O. Singenberger	21		
To Jesus Heart All Burning (SA)	M. Haller	187		
Wondrous Tidings (SSA)	Sr. M. X. Davis	397		
ORGAN MUSIC				
Fugue - Organ	Lotti	229		
Postludium - Organ	Hassler	231		
Andante - Organ	Reissiger	233		
			Austria (Budapest)	36
			Belgium	294-319
			China	334-335-357-446
			England (London)	334
			Holland	321
			Japan	446
			Ontario (Toronto)	20
			Palestine	430
			Rheims	445
			Rome	315-449
			Switzerland	319-330

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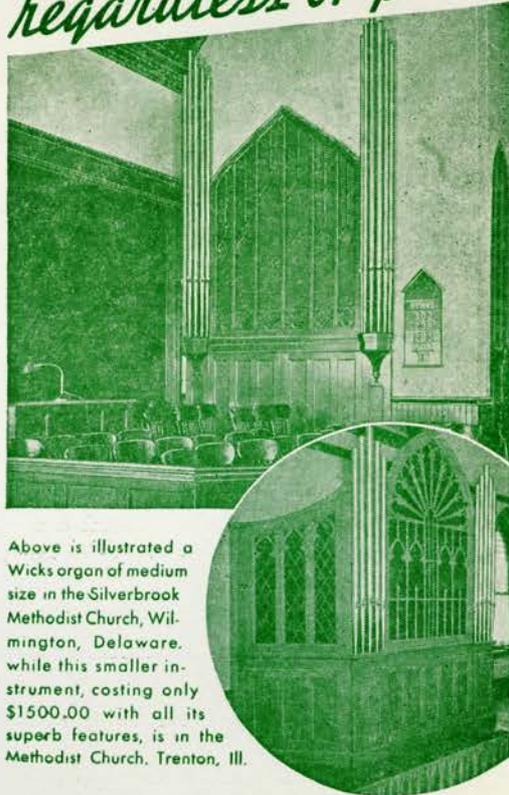
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