

# The Gaecilia



Founded A. D. 1874 **JUNE 1933** By John Singenberger

MAGAZINE of CATHOLIC CHURCH  
and SCHOOL MUSIC

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## "Scandicus and Climacus"

### NEXT ISSUE IN AUGUST

Next Issue will appear in August, (No July number) in an enlarged Summer Issue, dedicated to a figure prominently identified with church music matters for many years. Each year the summer issue is dedicated to some pre-eminent American church musician. Watch for this number.

### GETTING ANCIENT

It is a tribute that THE CAECILIA, now in its 59th consecutive year, is fast becoming one of the oldest periodicals in the church music field. Its appearances have changed. It is more liberal now, than when John Singenberger issued it. But it is more widely read, it is more widely appreciated. It has an appeal to the layman which magazines in ecclesiastical form do not possess. It recognizes the practical and the ideal. It impartially views the exponents of one theory and the proponents of another, and wonders whether they wouldn't be better off getting a more universal singing of liturgical music than trying "to reform the reformers". Once we get singing chant and polyphonic music, then will be the time to quibble about the accents and the tones.

Artistic perfection cannot be obtained until the manual or vocal skill is developed out of the primary stage.

Chant and polyphony are now being sung in Seminaries, Convents, and schools like they used to be sung centuries ago. The growth will spread to the people sooner or later. But meanwhile, the lay choir of volunteers must not be expected to grasp the idiom appreciated by those called to the religious life, without education.

We are in that stage today. The education of the lay people. The first job has been done. We must not be impatient if we see a composition that would be on a "gray list" if there was one, programmed with the pieces from the so called "White List".

Let's have a singing faith, encouraged not condemned, by liberal enthusiasts for liturgical observance.

We have received so many articles for publication in THE CAECILIA, that we have had to sacrifice much of the space devoted to news, in recent issues. It was our hope to increase the size of the magazine by eight pages this year, and we may yet be able to do so. Meanwhile, we call to your attention articles which we intended to reprint this month: "Concerning Gregorian Chant" (Commonweal, April 26, 1933) by Rev. Ludwig Bonvin S.J.; "Plainchant For Us Moderns" (Catholic World, January, 1933) by Philip T. Weller. You may read them by getting these magazines, or we will produce them in these columns as soon as space permits.

### SUMMER ISSUE

Remember! The July-August issue is published August first, and is dedicated to an outstanding American church musician each year. This year our dedication goes to one whose influence has been more by prose writings than by musical compositions. It will prove to be a most pleasing dedication to church musicians, for the one honored will be recognized as a musician, and literary contributor known throughout the world, for his scholarship and kindly disposition, as well as for his writings on liturgical church music. In a few years we will have a record for future generations, of such best known church musicians of our day, thus identifying the true character of our church musicians in America, and giving them a place in the sun of history.

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

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## Boy Choir Problems

By ROLAND BOISVERT  
Cleveland, Ohio



The Holy Father not only wishes, but has issued specific orders, that boy choirs be organized wherever possible. In our parochial schools it is an easy matter to recruit boys. The average boy can sing well when properly trained providing he applies himself diligently. Year after year the writer finds that the most promising voices do not always materialize while boys with mediocre talent plus determination will, in due time, be more useful than the more gifted choir members. A well placed boy voice possesses unearthly beauty. Tonal qualities of boys' voices are devoid of sentiment and are characterized by their impersonal element. In the higher register there is greater power, better blending and more tunefulness than found in women's voices.

Care should be taken not to select too many boys from the same grade, especially from the higher tones, because too many voices would be eliminated at approximately the same time. It is a better plan to take the same number of boys from each grade, beginning with the third grade up to the sixth and seventh. Each year will demand a complete reorganization of the group; about half of them will sing well and know the repertoire, a fourth of them are probationers and the remainder are eliminated for various reasons, i.e. change of voice, etc. Any boy will sing just as poorly as you will allow him to.

Probationers, sopranos and altos should be rehearsed separately and daily if possible with a general rehearsal weekly. It is poor policy to make an alto section out of broken down sopranos but worse to have a man singing falsetto to carry the boys along. His tone will not blend no matter how softly he sings. This falsetto is not to be confused with counter tenor. Different views, however, are held on these points. If for some reason or other you have no alto section, do not keep the boys who lack high tones and have a thick quality, but rather use music arranged for soprano, tenor and bass. Timbre alone should govern choice of altos and sopranos. Many voices

are useful only as altos. Some altos have a range almost as wide as sopranos.

If the choir is rehearsed during the music period of the school, difficulties will be encountered in rehearsing altos and sopranos separately due to schedules maintained in the school. In schools which have one room to each grade there seems to be no solution, if however, there are two rooms for each grades, the altos can be placed in one room and the sopranos in the other.

Free time rehearsals recruit only boys who are willing to work whereas rehearsals held during school hours recruit many boys whose only interest is to gain diversion from school routine.

One of the greatest problems of a choir-master is keeping the interest and attention of the boys. Thorough preparation of lessons is indispensable. If rehearsals are held during school hours, it is a good policy to have a record showing attendance, conduct, care of music, character of work and application and the average of these grades placed under the heading of "Music" on the report cards. As the result of these findings on this record, rewards are given to members having the highest standing in each of the divisions, i.e. a Missal for best attention, etc. Boys whose voices have changed may serve as secretary and librarians.

That the boys may be more closely observed, the following rotation of rows is suggested. Let us assume that the choir is divided into five rows, then follow this procedure:

Monday	1	2	3	4	5
Tuesday	2	3	4	5	1
Wednesday	3	4	5	1	2
Thursday	4	5	1	2	3
Friday	5	1	2	3	4

Latin is the official language of the Roman Catholic Church and since its use is universal, it is the wish of the Holy Father that the pro-

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nunciation be the so-called Roman. Latin, rather than being a detriment, is really a great aid. The language itself is characterized by the abundance of vowels which assures freedom, open and legato singing.

Some choirmasters have a tendency to eliminate the correct identification of the sound in their effort to obtain good tones, for example:

Kyrie Eleison

Kee-ree-ay Ay-lay-ee-son (right)

Kay-ray-ay Ay-lay-ay-san (wrong)

The above example is the result of that type of vowel production acquired by aiming the tones at the soft palate with an almost closed mouth as directly opposed to forward tone placement and clear enunciation resulting from proper relation of the lips, tongue, teeth and jaw.

Prayer is conversation between man and his Maker. Suitable music adapted to a liturgical text is prayer. For that reason diction should never be sacrificed for tone.

Begin all rehearsals with breathing exercises. Most boys waste too much breath. It is well to impress upon their minds that the most important part of breathing is the control of the breath. It is common among boys who have done little or no singing to raise the shoulders when breathing. The writer has found that the following exercise does more to overcome this fault than merely telling them not to raise their shoulders.

Breathing exercise: Stand erect, heels together, raising arms forward to shoulder height, palms down, inhale slowly through nose with mouth closed while the choirmaster slowly counts six, rising on the toes at the same time. Retain breath and pass to position in form of a cross, arms outward stretched to count of three. Exhale slowly, lowering arms laterally, lowering heels at the same time to count of six. The counting may be lengthened or the exhalation of breath may be utilized in the production of a musical tone sung on a medium pitch. It has been scientifically proven that the breath capacity can be increased one third by standing on the tip toes.

The human voice is a very delicate organ. Cold, heat, rain, over-eating, over-exertion and shouting will interfere with its proper functioning. Singing, like speaking, is a natural function therefore vocalizing and singing should never tire the voice. It is recommended that the parish priest impress upon the boys that their voices are God given. In choir work they do not sing during the Office but

they sing *the* Office itself. St. Augustine said "Singing is twice praying."

The natural boy voice is unpleasant and penetrating therefore demands special training. The younger the boy, the better his voice carries. It possesses more of the upper partials or overtones. As the boy gets older these qualities become less apparent and partly vanish.

For the first year it is well to insist that the probationers sing softly but with a good tone. Many boys seem to do little or nothing for a year or more and suddenly they become most useful and continue to improve until they have reached the age of twelve or thirteen. The voice then changes, the high notes are lost one by one and the low notes become poor and uncontrollable. This change may happen almost over night or it may take months or a year. If the change is gradual, the boy may be kept but such voices demand great care.

Practicing exercises on "oo" and "o" especially at the beginning will prevent the forcing of the chest tone.

Practice scales from upper note downwards because the voice is more easily trained in this way and down scales facilitate the use of the upper resonance.

Too much singing on "oo" tends to make the tone "hooty" and the articulation of consonants is hampered.

All vowel sounds should be used for training just as soon as the boys can satisfactorily sing down scales with a good chest tone only on the low notes. The writer is among those who believes that a good chest tone is a possibility in the lower register.

The tone should have precise attack. This will avoid scooping, sliding and loss of breath at the beginning of phrases. Following are practically all the combinations of Latin vowels and consonants used in the course of a week (five rehearsals).

English Vowels	Latin sound equivalents
a	a as in father
e	a as in day
i	e as in eat
o	o as in oh
u	oo as in moon

Consonants:

M D R N F V L B T S K Tch Ph P  
G (hard) Dj (soft) J Z Th Ks Ps Ds

Each of the consonants is associated with the five vowels.

*Continued on Page 213*

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# THE HOLY SEE AND SACRED MUSIC

## A Significant Document

In the *Osservatore Romano* of Feb. 18th, which was sent to us by our Roman correspondent, we read an article entitled "A Letter from his Eminence Cardinal Bisleti to the Bishop of Ratisbon" with the subtitle "The Holy See Reiterates Its Regulations for the Chant and Sacred Music".

There are two points that are particularly made clear: the preference that should be given, not only theoretically but practically, to the Gregorian Chant in church functions—a number of choirmasters, especially directors of Cathedral choirs, should take notice—and the precaution that should be taken in the selection of modern music and the use of the orchestra.

But we let the *Osservatore* and his Eminence Cardinal Bisleti speak for themselves. We simply translate the Italian text into English.

"Recently there was held in Ratisbon (Regensburg, Bavaria) an important and fruitful Congress of the General Association of St. Cecilia of Germany. The Holy Father, through his Eminence Cardinal Bisleti, Prefect of the Sacred Congregation of Seminaries and Universities and Protector of the St. Cecilia Association, has expressed to the Bishop of Ratisbon his lively interest in an authoritative and forceful letter of appreciation and approbation".

The important document reads as follows:

"The Holy Father has remarked, with very particular pleasure, the pressing insistence with which the venerable Gregorian melodies have been more largely introduced into the liturgical ceremonies of all the churches and rendered in their primitive purity as published in the Vatican Edition: for these melodies, above all others, are truly Catholic from the fact that even more today than in passed centuries, they have known no barriers or national frontiers; their daily use, therefore, should be reestablished even among the people."

"Furthermore, the decision to promote by all means the musical training of young boys is very opportune. The Holy Father has already urged, in his Apostolic Constitution "Divini Cultus Sanctitatem", that this be done so that they may not only be able to sing the Gregorian melodies, but also form a nucleus of high voices for the rendition of classic

polyphony, which,—to mention the ancient and constant tradition of the church in the use of childrens' voices—was conceived and composed by the classic authors precisely with the "pueri cantores" in mind; these voices, better than others even highly cultivated, invite one to prayer and devotion by the charm of their innocence, their peculiar efficacy and perfection."

"It is quite needless to state how pleased the Holy Father was to note the importance the Congress so insistently placed upon the teaching of music in the Seminaries, Religious Communities and Institutions; a subject that was treated with paternal solicitude by the Holy Father in his Apostolic Constitution "Divini Cultus Sanctitatem" mentioned above."

"The attention of the Holy Father was drawn in a particular manner to the "Resolutions" of the Congress concerning the spirit that should pervade a composition of modern polyphony, a spirit that should spring from the three principles already defined in the venerable *Motu Proprio* of Pius X; a true art, a holy art, a universal art; characteristics which are found abundantly in the Gregorian melodies and in classic polyphony, especially of the Roman School. A very real danger lurks herein, that musicians, even those possessing a good musical culture, do not hesitate, in their quest for novelty, to introduce into the House of Prayer a sort of art which is merely the offspring of experiment and restless seeking, with all the attending innovations that are not accepted without questioning even in secular music circles."

"Now if that which is qualified as new art but does not bear the stamp of true or universal art and from which the real spirit of holiness is absent, surreptitiously finds its way into the temple, then the maternal solicitude and vigilance of the church should promptly intervene to reject and eliminate it."

"What is laudable from every point of view and conforms to the spirit and letter of liturgical laws, is the prohibition of musical instruments in church, especially the orchestra, reserved for the very special case where the organ is deficient, in which circumstance it may, with the authorization of the Ordinary, be replaced, according to the *Motu Proprio* of Pius X, with a judicious choice of instruments".

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"It redounds to the honor of the German Cecilians that they respect the laws and wishes of the Holy Father, contending that all elements of dissipation should be banished from the House of God, and that the noblest instrument created by God—the human voice—should again take its place of honor and right."

The objection of Rome to the form of certain modern art may be better understood from some ideas expressed by the Holy Pontiff himself in his discourse of October 27th, delivered for the inauguration of the new Vatican Museum, in which he reproved the very obvious lack of any truly sacred characteristic in certain architectural or decorative boldness of modern artists which, in itself, would certainly not justify any "search for the novel and its rational characteristics" for the House of Prayer.

*Revue du Chant Gregorian, Mars-Avril, 1933.*

### BUFFALO CHILDREN'S CHOIRS IN MUSIC FESTIVAL

On May 1, 2, and 3, the Most Reverend Bishop of Buffalo, sponsored a contest among the church and school choirs of the diocese. The three judges were agreeably surprised at the good work done. Of the thirty choirs participating, only three at the most were of inferior quality, the rest being fairly good or very good. It was no easy task to designate the best choir and keep the honorable mentions within a certain limit.

A more detailed review of this festival will appear in the next issue, written by our eminent critic Father Bonvin S.J.

### J. LEWIS BROWNE COURSE ON LITURGICAL MUSIC AT CHICAGO MUSICAL COLLEGE

Dr. J. Lewis Browne, composer and director of music of the Chicago Public Schools, will conduct a course in liturgical music, covering all essential phases of the fine liturgy of the Catholic service, with special emphasis on Gregorian chant and other exemplifications of early modes and scales. The increased interest being shown in churches of all denominations in the classic purity of Gregorian chant for any and every deeply religious service makes this course inviting.

### PALESTRINA'S STABAT MATER Rendered in Streatham (England).

Gahagan's, *Ave Regina* (Feb. 1933 *Caecilia* Supplement) was mentioned in the following news item which appeared in the "Universe" (London) April 8th.

### CHURCH POLYPHONY

At the Church of the English Martyrs, Streatham, on Sunday evening Palestrina's *Stabat Mater* was sung for the first time at this church. The high reputation of the choir for its rendering of unaccompanied polyphony is now of several years standing, and by this time works of nearly all the great masters in this art, both English and Continental, are in its regular repertory.

Mr. Terence J. Gahagan, who is associated with the music of this church and is one of the Tudor Singers, has published through Messrs. McLaughlin, Reilly and Co., of Boston, another polyphonic work of his own composition. It is an *Ave Regina* for five parts in the true tradition, not too difficult, but needing at once unity and flexibility in the singers, full of feeling but with the reticence proper to its type.

### DR. AND MRS. REILLY GOLDEN ANNIVERSARY

"In recognition of the 50th Wedding Anniversary of Dr. and Mrs. James A. Reilly on April 25th, messages of congratulations were received from His Eminence William Cardinal O'Connell, Rev. Joseph Tracy, Rev. Daniel Riordan, former classmates of Dr. Reilly's at Boston College, Rev. Michael J. Dwyer, of Latham, New York, once a soloist in Dr. Reilly's choir, also Senator David I. Walsh, Governor Joseph B. Ely, Mayor James M. Curley, and other notables of state and civic bodies, including President Lowell of Harvard University.

Elaborate newspaper notices stressed Dr. Reilly's contributions to the field of Catholic Church Music, pointing out that his editions are used in every state in the Union, and in many foreign countries.

Dr. Reilly was born in Manchester, England, and holds an A.B. degree and an A.M. from Boston College. Also the degree of D.M.D. from Harvard University.

### PAULIST CHOIR DEDICATES CONCERT TO WORLD'S FAIR

Father Eugene O'Malley and his famous Paulist Choir of Chicago dedicated their twenty-ninth concert, given at Orchestra Hall, Tuesday, May 2, to A Century of Progress. Through NBC chain program from 9 to 9:30, people throughout the country had an opportunity to hear them.

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## An Appreciation of John Singenberger

Ninth Anniversary of the Death

*Knight Com. of the Order of St. Sylvester  
Knight of St. Gregory  
Founder of THE CAECILIA*

**The Extent of His Work Has Never Been  
Equalled in this Country by any other  
Catholic Church Musician in America**

By F. G. BOERGER

In all I have written four different reviews on my former teacher, Professor John Singenberger. Three appeared in the Indiana Catholic years ago, and the fourth; a eulogy after his death, was published in THE CAECILIA.

This is the fifth, now written to bring before us again, the works of this great church musician, whose life was devoted to unselfish service, as a teacher, composer, and man.

His vocation was that of church music, and his creations still exist, by which, choirs all over the world raise their voices in prayer. His temporal works give tribute to his great gifts, which gifts were rightly directed in praise of the Giver of all gifts. The influence of his music forms the background on which Americans were able to pattern their recognition of liturgical music. The music itself is found in Seminaries, and choirs of Rome, and in the leading seminaries of the world, whence they have wended their way from the little town of St. Francis, Wisconsin.

### A Great Teacher

During the fifty years that Professor Singenberger taught at the Teachers Seminary, perhaps four hundred young men received their diplomas, as competent organists and directors. At least another four hundred enrolled but did not receive diplomas. Thus it is apparent that about eight hundred Catholic organists in this country came directly under the scholarly tutelage and influence of John Singenberger. They were drilled in Gregorian chant, in organ, and in piano, and were most thoroughly grounded in harmony and thorough-bass.

He was an exacting professor, demanding complete mastery of the fundamentals of music, and liturgy, before taking up advanced courses. His classes started on time, and he required undivided attention. Once he stopped me in organ with "Fingersatz falsch!" (wrong fingering). I didn't stop on the dot, and as



JOHN SINGENBERGER

a punishment was not called on to play for more than a week. Yet his classes were considered the best in the Seminary by the students, without depreciating the other classes.

Professor Singenberger, taught a number of organists privately, in addition to his college classes.

He also gave many summer courses in various cities as far east as New York, and as far West as St. Louis.

### The Caecilienfeste

Professor Singenberger directed no fewer than a dozen festivals. They were on the order of the Welsh Eisteddfods, in that, various choirs near the city where the meeting was held, took part. Often there were from two to three hundred singers and the convention (if I may so call it) usually lasted three days. Mornings there was high mass; after that rehearsal with the various choirs, and mass choruses for the evening concert. These concerts were sacred of course, and were given in church. Choirs which volunteered to take part, had their programs mapped out months ahead; so that when all were assembled, it was comparatively easy to get results. Singers were usually quartered in the homes of the parishioners, free of charge.

We of this "enlightened" year, can learn much from the programs of those days. Singenberger loved the chant but he "knew his book" in the field of figured music also. I have before me a volume "Chorus Ecclesiasticus" a collection of motets for 5, 6, 7 and 8

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voices by Palestrina, Vittoria, Witt, Greith, Piel, etc. Every one of the seventeen numbers in this book was sung at the 8th general convention of the American Caecilian Society held in Philadelphia in August 1882. (Singenberger had founded this Society only ten years before—in 1872.) Two of the Palestrina numbers are for six voices; others for double chorus of eight voices! And, let me tell you, Brother organists these compositions represent the best in Catholic church music. Since Singenberger's death we have had nothing quite like these festivals of the 80's and 90's.

### An Outstanding Composer

John Singenberger composed music for all types of choirs, from the very simplest music to the most polyphonic. He was the first to recognize the needs of rural choirs, and provided many Masses, Vespers, and Motets for these groups which were at once liturgical and yet easy enough to be attractive. His Vespers still stand as the most complete and comprehensive publications available and they are sung by all types of choruses, large and small, with fine effect. He furnished singable music for many occasions where nothing practical was available, supplying material for two and three part women's choirs long before, the present day development of these organizations was in effect. He wrote Graduals, Tracts, Sequences, Benediction Music, and motets for special feast days which previously had not been set by American composers.

His masterpiece is considered by many to be his "Oremus pro Pontifice" written after he was Knighted by the Pope in 1884. It is arranged for (a) four mixed voices, (b) four men's voices, (c) four women's voices. His "Ecce Sacerdos" in the same arrangements, is also an outstanding favorite, as is his "Jubilate Deo".

His "Cantate" was the first large choir and hymn book of merit issued in this country. His "School of Organ Music" was extensively used by teachers of organ music years ago. His "Laudate Dominum" collection is well known throughout the middle west by Convent choirs. His Masses are still in use, his Mass of St. Francis having the identity of being the first mass of almost every new choir in Illinois and Wisconsin. His hymns to the Blessed Virgin, with English and German text are the best four voice settings available today. His Asperges, Vidi Aquam, and Benediction Motets are included in almost all

choir books and collections of liturgical music in the world.

Most of these were issued as supplements to THE CAECILIA during his fifty years as Editor.

I'd give much to have composed only the simple prelude to his Vespers of the Blessed Virgin, for after having played it over and over again, it is still as attractive to me as it was forty-eight years ago when I first used it. The very beautiful accompaniment to the chant melody of the "Et Incarnatus" in his St. Cecelia Mass is perfection in itself, and it is hoped that the new distributors of Professor Singenberger's publications will reissue this work. The thrice repeated "salvi fac sunt" in his male voice "Vidi Aquam" is unbeatable nothing equal to it in any Vidi Aquam I have ever seen.

### As a Man

The Professor was blessed with a beautiful charter. He was erudite, exact and stolid in the sense of the old German professors we read about. He always stood for the ideal, uncompromisingly. In Rome his name and his works won generous recognition, where the Italian composers had usually predominated, in favor. The honors which came to him for his work in church music in this country, emanated from two successive Popes. His original "White List" had the specific and written support of almost every important Bishop in the country, and was the most comprehensive digest of the world's Catholic Church music, seen up to that time. His vision was international although his tastes were predominantly German. There has been no other man in America, equally prominent in all phases of church music, equally recognized outside of the country, and of equal length of service. For fifty years he was a model as a teacher, as a composer, as a scholar, and as a Catholic layman. His religious fervor was that of a devout priest, his knowledge of the liturgy was unique and the source of reference by many seminary professors. His gifts for composition, for thorough editing, and for thorough performance as organist or choir-master, ranked him with the greatest of all time in Catholic church history.

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## Question and Answer Box

Conducted Monthly by DOM GREGORY HÜGLE, O. S. B.,  
Prior Conception Abbey, Conception, Mo.

Send your Questions to Father Gregory, they will be answered in this column without reference to your name.



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### GOUNOD

Q. "How does the *History of Music* appraise Gounod's music?"

A. We follow the Stanford-Forsyth "History of Music" (Macmillan: New York, 1923) which we consider well-informed and authoritative in its statements. On page 278 we read: "Charles Gounod was a curious compound of music and theology, picturesque and superficial in both, endowed with a gift of melodic invention and a certain poetry which showed itself at its best in his first book of songs, the well known *Vingt Melodies (Twenty Melodies)*". He played with the fringe of great things, but was clever enough to avoid swimming in deep water. He was attracted to the lurid, but was often "frighted with false fire". He produced one opera which is an abiding success, *Faust*, . . . Later in life he betook himself to oratorio writing and produced (with much trumpeting) two works, the *Redemption* and *Mors et Vita*, both of them (to quote Carlyle) "poor husks of things", but sufficiently sentimental temporarily to capture the unthinking part of the English public, appealing alike to Catholics, Anglicans, and the Salvation Army. In his own country these excursions into realms so foreign to himself and his countrymen had no success."

(There are Catholics who decline the verdict of coreligionists, and appeal to the world court at large: it is for their benefit that we have quoted from the "General" music history.)

### PRONUNCIATION OF LATIN.

Q. "Will you please refer me to the official decision or decree upon which the above statement of fact is placed?" The statement referred to runs as follows: "There are many different ways of pronouncing Latin; the method which the Church employs is Italian."

A. November 30, 1928. His Holiness Pius XL wrote to Cardinal Dubois of Paris: "We also esteem very greatly your plan of urging all who come under your jurisdiction to pro-

nounce Latin 'more romano' (i.e. Italian pronunciation). Not content like our predecessors of happy memory, Pius X and Benedict XV, simply to approve this pronunciation of Latin, We Ourselves express the keenest desire that all the bishops of every nation shall endeavor to adopt it when carrying out the liturgical functions."

Q. "Do you consider it permissible to disregard the word accent in Latin hymns in order to bring out the poetic meter?"

A. It is essential to a hymn to have a fixed number of syllables and the regular recurrence of a downbeat. In common parlance we call this downbeat 'metrical accent', an expression whose inaccuracy has been demonstrated since 1914 (see page 138, "Text Book of Gregorian Chant" by Dom Gregory Suniol O.S.B., Desclée-Tournay, 1930). The proper name for the rhythmical stress exercised by the meter would be 'metrical ictus'. Thus in the hymn VENI CREATOR SPIRITUS the metrical ictus falls on the last syllable of the following words: *Ve-mi*; *Men-tes*; *Im-ple*. This "binding" of the final syllables does not imply destruction of the word accent; it merely reveals the rhythmic play exercised by the Iambic meter.

Q. "In the VEXILLA REGIS, verse 2 page 511, Liber Usualis, why is the 'a' in 'unda' written in Italics?"

A. It is written in Italics to indicate that there is one syllable too many, and that the 'a' must either be pronounced rapidly with the next syllable 'et', or be omitted altogether; the latter process is called 'elision'. Our Christian forefathers gave preference to the first method; they considered 'elision' a nicety of the pagan schools.

Q. "Is one free to select either PANGE LINGUA: on page 797, Liber Usualis, or page 808, for Processions and Forty Hours Devotion? Should the organ accompany the singing of this hymn?"

A. Full freedom is given in the choice of these melodies. Music History tells us that

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the melody on page 808 is the original version, while the one on page 797 is a later derivative found in the books of Italy. The organ should accompany the singing of this hymn, but not on Holy Thursday.

Q. "Am I right in thinking the *Asperges* is sung only before High Mass on Sunday? May the *Asperges* be sung before a Solemn High Mass on Christmas, if Christmas should fall on another day than Sunday?"

A. The *Asperges* is sung ONLY on Sunday; never on a feast-day that falls on a weekday.

Q. "Is the pronunciation of *Sabaoth*—*Sa-ba-ot*? One usually hears the 'th' pronounced as in 'hath' or 'doth'."

A. 'Th' has no place in Latin; always pronounce it like 't'. In the present instance say "*Sa-ba-ot*".

### WHAT ABOUT BACH?

Q. "Are the Bach Chorales suitable for Catholic church use by organists playing at the services of High Mass, Vespers, etc.? Are these Chorales with Latin words adapted to them (*Ave verum, Tantum ergo, etc.*) appropriate?"

A. The Bach Chorales are gems of classical workmanship; the playing of them at High Mass or Vespers involves no difficulty. With regard to their singing with Latin words all depends on diocesan regulations. In places where Catholics intermingle with Protestants, certain melodies which are considered typical representatives of Protestantism, are sometimes nominally forbidden.

Q. "In the *ADESTE FIDELES* some arrangements have two notes (A—F) in the third measure (word *FIDELES*), others have only one note (A). What is source? What is correct?"

A. According to the best available sources the arrangement with one note (A) is the original version.

### CHURCH SOLOS

Q. "Did Father Hügler say in a recent issue of *Caecilia* that soli were not entirely excluded from our services? If so, do you think it would be sufficiently interesting to your readers to have him publish a list of approved soli?"

A. In order to answer this question we have to cast a glance at the history of Liturgy. Solo singing has been practised in the Catholic Church from the beginning. It must be remembered that for one thousand years Low Mass was not known, nor the simple High

Mass (*Missa cantata*); every High Mass was celebrated either by the Bishop or by a dignitary appointed by him. In all these pontifical or solemn High Masses the first Cantor would sing the Gradual as well as the Alleluia. Arrayed in sacred vestments and standing on the steps of the Ambo (*pulpit*) he would give out the first part of the Gradual which was repeated by the *schola* (*chorus of trained singers*); then he would sing the verse by himself, and towards the end be joined again by the chorus. The Alleluia was sung in a similar manner. We mention this fact to show that solo singing has been considered a lawful practice from the beginning. When we follow up the various rules and instructions laid down for the soloists we find that Holy Church has laid stress on compunction of heart and the example of a virtuous life rather than on mere beauty of voice.

When the Church spread in Mission countries such as ours, when many choirs had to be established with only lay people as singers, things became difficult. The official music contained in the Gradual could not be carried out; the Church was satisfied if the Ordinary of the Mass was sung, i.e. Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. Unfortunately another kind of solos entered into High Mass to make state-occasions brilliant and attractive. The music for many of these solos were operatic, worldly; they were show-pieces with Latin words underneath; they were sung by star-singers irrespective of religion; our Lord was the loser: His honor was lost sight of. Since the days of Pope Pius X this worldly and spectacular singing has been on the wane. Not all solos were bad; some had approved sacred words and a devout melody; there is no reason why such should not be sung to-day, with the proper disposition of heart and the intention directed to the glory of God.

The writer is not in a position to draw up a 'white list' of approval solos; in the individual cases he will gladly offer assistance. To those looking for solos he would suggest to procure such Church music which is catalogued as "Unison".

Q. "It appears to be the usual custom to delay the commencement of the Communion Antiphon till the Celebrant has received the first ablution. Is this correct?"

A. The rubrics simply say that the Communion Antiphon should not be intoned till the Celebrant has received the Precious Blood. There is nowhere any direction given to wait for the first ablution.

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# DEATH OF BERNARD HARKS

Review by Rt. Rev. Msgr. Nicholas Pfeil.

The many friends of "Benny Harks", as he was familiarly known in Cleveland, were shocked and grieved to hear of his untimely death in Chicago on the tenth of March, the day on which the funeral of Mayor Cermak was held in that city. Returning from the office of the Deprato Statuary Company, where for years he had been the trusty book-keeper and office manager, he was, while crossing a street, struck by a speeding automobile and rendered unconscious. Having been brought to the hospital near his home in Ravens-Woods, as that part of the suburbs of North Chicago is called, he regained consciousness and received all the sacraments and consolations of the dying.

Bernard Harks was born in Cleveland, February 27, 1858, and accordingly attained an age of seventy-five years. He was baptized in Saint Peter's Church and, later attended that parish school, and made his First Communion there in the days of Father Westenholt. He was the third oldest in a family of twelve children, all of whom were remarkably gifted and endowed with an unusual talent for music. A melodeon which the wise parents in those early days purchased for their children, helped to develop in them the musical aptitude to a surprising degree. Even as mere boys, these youngsters could play the huge church organ in Saint Peter's Church, where their father directed the choir, when the lads were scarcely half-grown.

"Benny" became an excellent organist. After finishing the parish school he attended "Pio Nono College" near Milwaukee, Wisconsin, and continued his musical education. When he was twenty years of age he became duly appointed organist of Saint Peter's Church, Cleveland, a position he held with great distinction for almost a quarter of a century.

During the Cecilia Feast, a Musical Convention held in Cleveland some fifty years ago, "Benny" Harks performed a feat at the organ which aroused the admiration and gratitude of Professor John Singenberger, the Honorable President of the Cecilia Society in the United States at that time. During the Sacred Concert, given by the various choirs of the Society, a grand hymn was rendered by the combined vocal talent of all the singers.

The first part was sung with organ accompaniment. Then came a section of the hymn without organ. Professor Singenberger was greatly chagrined when he noticed that the choir of singers had sunk a half tone, at the end of their vocal performance.

Now, if the organ should fall in at the same pitch it had left off, there would be a hideous jarring dissonance, spoiling the entire effect. But Benny who was at the organ, saved the day. When the time came for him to fall in with a burst of sonorous chords, he cleverly transposed, on the spur of the moment, the entire organ part a half tone lower, and, played it through without a hitch or flaw, in perfect harmony with the singing, thus insuring a grand success to all concerned on the memorable occasion. Professor Singenberger, warmly congratulated him afterwards, before the entire chorus of singers and thanked him enthusiastically for making the principal number of the Sacred Concert a glorious success.

After a short stay in Albany, New York, where he held a more lucrative position as organist, "Benny" was engaged by the Franciscan pastor of Saint Peter's Church in Chicago, Illinois. For thirty-five years he played the organ and conducted the choir there according to the rules and regulations of the Catholic liturgy, to the full satisfaction of the Franciscan Fathers, who themselves were ever staunch advocates of sterling church music and genuine Catholic choir singing.

At the age of twenty-five in 1883 he was married to Miss Martha Roessling of Marblehead, Ohio, who survives him. There were five children, four of whom are still among the living. His brothers all are dead with the exception of the Reverend William Harks, the pastor of Saint Michael's Church, Toledo, Ohio, who at present writing is slowly recovering from a long and severe siege of sickness in Saint Vincent's Hospital. The Reverend John Harks, the late pastor of St. Louis Church, Toledo, Ohio, died in 1921. Of his sisters four are still among the living, Catherine is a member of Saint Peter's choir, while her younger sister Margaret plays the organ in the same church. The two older ones are in Notre Dame Convent, one is known as Sister Mary Marcella, and the other Sister Mary Everista, is at present the Venerable superior-

*Continued on Page 200*

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## OUR MUSIC THIS MONTH

### ECCE PANIS

M. Mauro-Cottone

The interest in unison music and solos has been evidenced by letters from many subscribers. Perhaps none of our present day composers in this magazine gains more respect and recognition among the best church musicians than Dr. Mauro-Cottone. This "Ecce Panis" is one of the most attractive things he has done recently, from a melodic standpoint. It is a part of a collection now in preparation, as is the *Tantum Ergo*.

### REQUIEM MASS (Excerpts)

T. Francis Burke

Now is the time to recognize the very large demand for a new practical singable Requiem Mass. The organist and singer performing the funeral music daily in our churches certainly stand as the "forgotten men" as far as recent church compositions are concerned. The Gregorian is the real Requiem of course and we'd like to hear it exclusively, but we have to think of the singers. The constant repetition of one or two different Requiems every day, and sometimes more than once a day, causes unrest, uneasiness and lack of interest on their part. We have been looking for an easy Requiem for some time and we think that Mr. Burke has presented one. It will not offend the critics, nor the liturgists and yet it will appeal to the ordinary musicians. These excerpts are given to indicate the style of the complete Requiem just published. It is correct, churchly, easy and short; and lends itself equally well to unison or part singing.

### PROPER OF THE MASS

Rev. Theo Laboure O.M.I.

At last we present, an easy, singable set of Propers for every Sunday of the year. This publication (Approved on the St. Gregory White List) has been assigned to us, and we hope to make it better known. There is no reason why every choir cannot fulfill the demands of the church with reference to the singing of the Proper. It will be found useful for summer use, when only one or two singers are available, or for use in the country parishes where neither time nor talent is available for the learning of regular gregorian propers. With this publication there is now no excuse for the absence of the proper from every High Mass. It may be recited or sung from this book. Four melodies are utilized throughout the year. We submit as a sample, the Proper for some coming Sundays. They are to be sung unaccompanied (or recited).

Larger choirs will find this work suitable for their use too, for variety, or for Sundays when the demands on time and rehearsals has been for attention to other music. This publication is practical to the "Nth" degree, and is the only thing of its kind in print.

### SCHOOL SONGS

Sister M. Cherubim, O.S.F.

The composer here gives a school song, for the observance of the 25th anniversary of a Priest. We do not know of any other piece for this occasion, now available. The accompaniment is more simple than that of the past songs, and more closely follows the melody. The style of these school songs has been the subject of some discussion among musicians, but is complimented by the fact that a very large number of schools are putting these pieces to actual use. They are Catholic, and particularly designed for present day children.

### BERNARD HARKS

ess of the Mother House on Ansel Road, Cleveland.

As an organist on the bench he always played worthy, classical preludes and interludes in keeping with the sacredness of the place, never indulging in frivolous, worldly interludes, ill befitting the house of God. His

skill in improvising and harmonizing was so masterful as to elicit unstinted praise from the lips of able musicians and experienced organists, who loved to listen to his impromptu creations.

R. I. P.

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# Ecce Panis Angelorum

MELCHIORRE MAURO-COTTONE

Moderato assai

Ec - ce pa - nis An - ge - lo - rum, Fa - ctus  
 ei - bus vi - a - to - rum: Ve - re pa - nis fi - li -  
 o - rum, Non mit - ten - dus ca - ni - bus. In fi -  
 gu - ris prae - si - gna - tur, Cum I - sa - ac im - mo -  
 la - tur, A - gnus Pa - schae de - pu - ta - tur,

*crescendo*

Da - tur man - na pa - tri - bus. A - - men.

## Tantum Ergo

MELCHIORRE MAURO-COTTONE

Assai mosso

Tan-tum er-go Sa-cra-me-ntum Ve-ne-re-mur ce-rnu-i: Et an-  
Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-la-ti-o, Sa-lus,

ti-quum do-cu-mentum No-vo ce-dat ri-tu-i: Prae-stet fi-des  
ho-nor, vi-rtus quo-que Sit et be-ne-di-cti-o: Pro-ce-de-nti.

sup-ple-mentum Se-nsu-um de-fe-ctu-i. \_\_\_\_\_  
ab u-tro-que Com-par sit lau-da-ti-o. \_\_\_\_\_ A-men.

## REQUIEM MASS

## INTROIT

T. FRANCIS BURKE

*p*

Réquiem aetérnam, dóna éis Do-mi - ne: Et lux perpétua lú-ce at e - is.

*p*

*mf*

Te decet hymnus Deus in Si - on, Et tibi reddétur votum, in Je - rú - sa - lem:

*mf*

*p* *ten.* *p*

exáudi orátionem me - am, ad te omnis ca - ro vé - ni - et.

*mf* *p* *ten.* *p*

*p* *p* *rit.*

Réquiem aetérnam, dona eis Do-mi - ne: Et lux perpétua lú-ce-at e - - is.

*p* *p*

Begin Kyrie at once

## KYRIE

Andante

SOPRANO  
ALTO

*p* *mf*

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

Optional  
Alto Part \*

*p* *mf*

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

TENOR  
BASS

*p* *mf*

\* To be used only if this Mass is sung by two voices

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*p*

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

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

*p*

*mf* *f*

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

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

*mf* *f*

*p* *mf*

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

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

*p* *mf*

*f* *rall.*

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

*f* *rall.*

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

*f* *rall.*

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

*f* *rall.*

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

*f* *rall.*

ORGAN

R (response) R

Et cum Spi-ri-tu tu - o PRAYER A - men.

## GRADUAL

## REQUIEM AETERNAM

(To be sung immediately after Epistle is finished)

*p* Réquiem aetérnam, dona eis Dó-mi - ne, et lux perpétua' lúceat e - is.

*mf* In memória aetérna erit ju - stus: ab auditióne mala, non ti mé bit.

*rit. p*

## TRACT

## ABSOLVE DOMINE

(Follows Gradual, without delay)

*mf* Absólve Dómine, ánimas ómnium fidélium' defun - cto - rum.

Ab ómnia vínculo' deli - ctó - rum. Et grátia tua illis succurén-te,

mereántur evádere Et lucis aetérnae' beátitudine pér - fru - i.

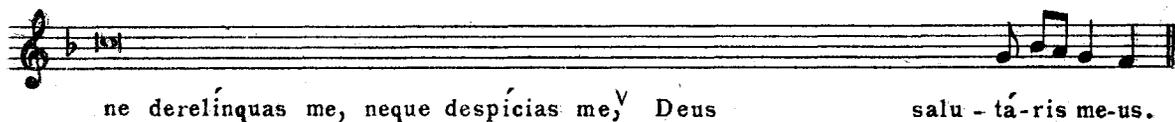
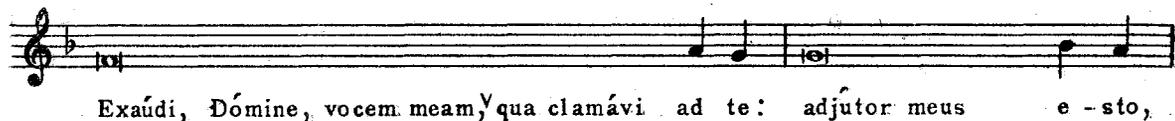
judiciúm, ulti - ó - nis. *rall.*

*dim. p*

*dim. p*

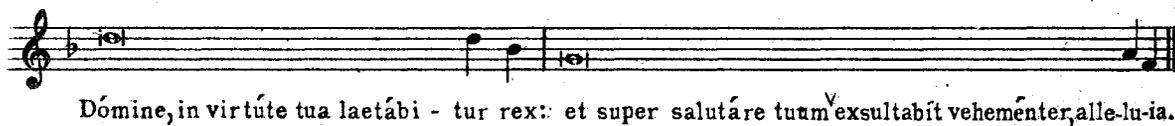
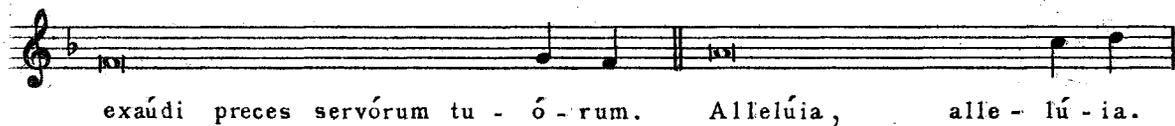
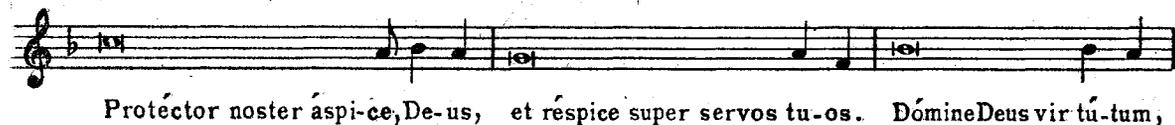
# FIFTH SUNDAY AFTER PENTECOST

## Introit

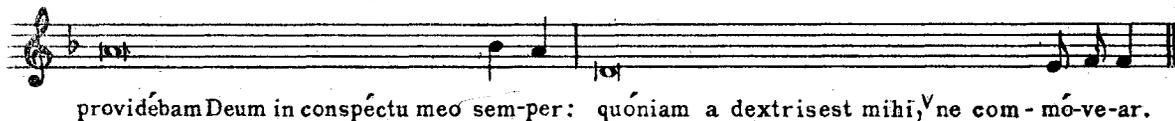


*Glória, etc. p. 46. Repeat "Exaúdi" to Ps.*

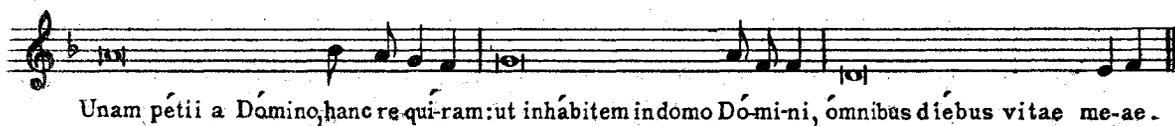
## Gradual and Alleluia



## Offertory

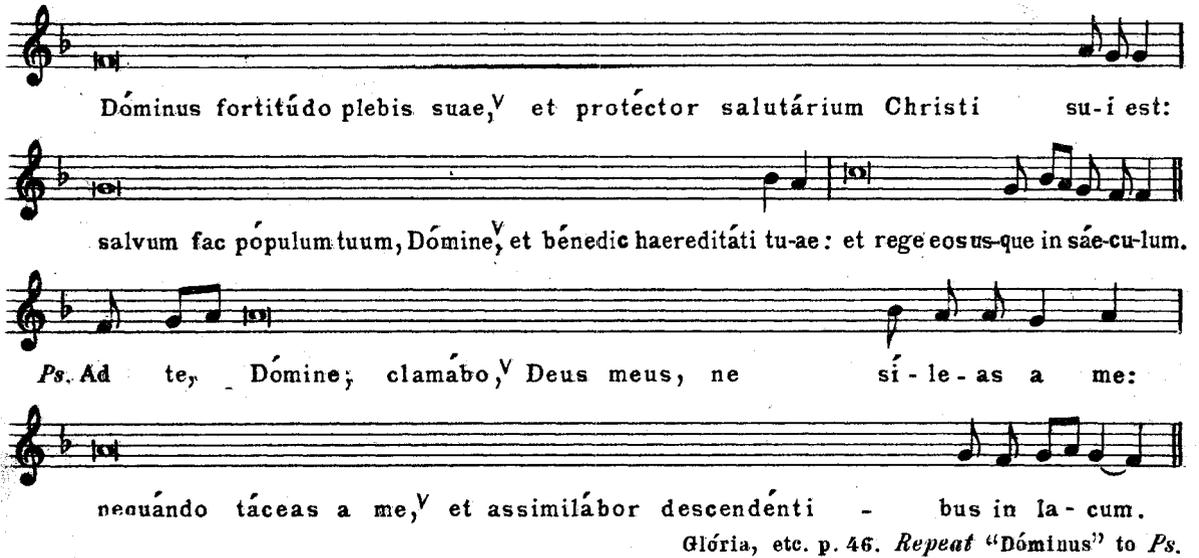


## Communion



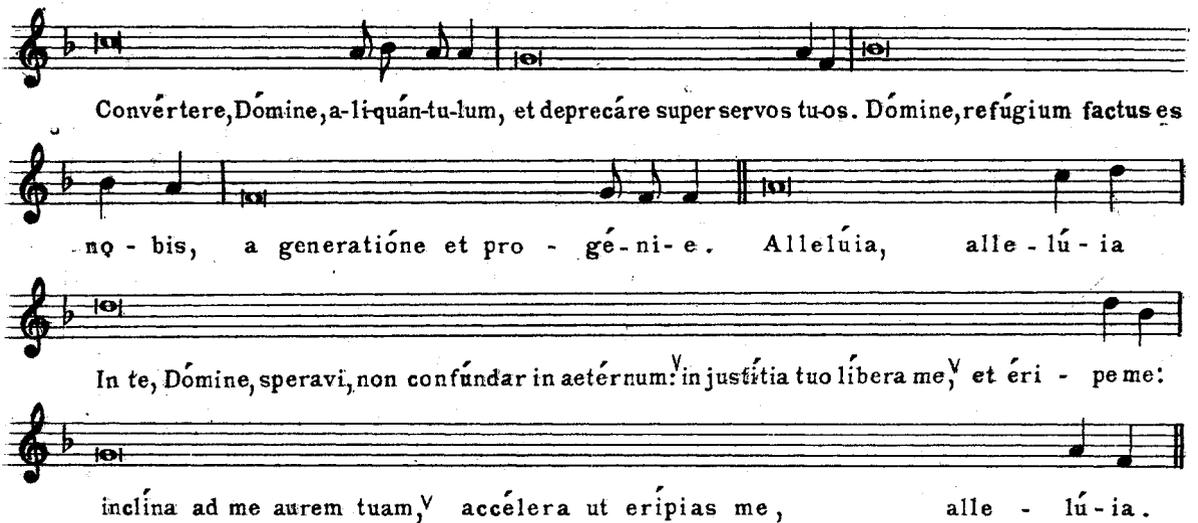
# SIXTH SUNDAY AFTER PENTECOST

## Introit



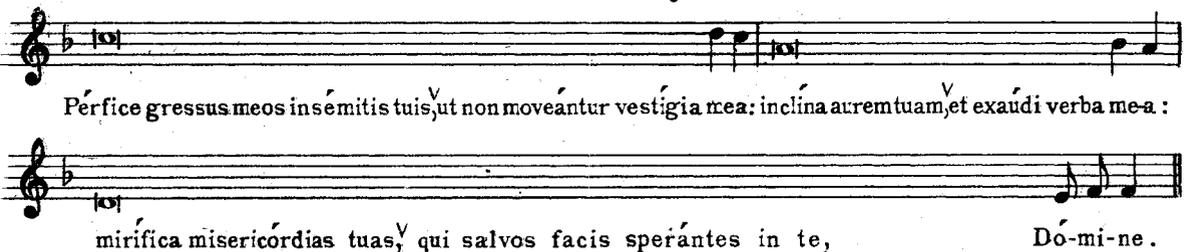
Dóminus fortitúdo plebis suae,<sup>v</sup> et protector salutárium Christi su-i est:  
 saluum fac pópulum tuum, Dómine,<sup>v</sup> et bédedic haereditáti tu-ae: et rege eos us-que in sae-cu-lum.  
*Ps.* Ad te, Dómine, clamábo,<sup>v</sup> Deus meus, ne sí-le-as a me:  
 nequándo táceas a me,<sup>v</sup> et assimilábor descendéti - bus in la-cum.  
*Gloria, etc. p. 46. Repeat "Dóminus" to Ps.*

## Gradual and Alleluia



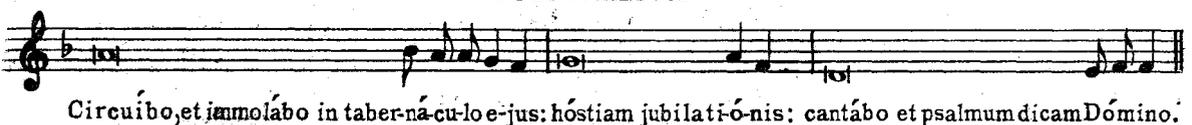
Convértere, Dómine, a-li-quán-tu-lum, et deprecáre super servos tuos. Dómine, refúgium factus es  
 no - bis, a generatióne et pro - gé-ni-e. Allelúia, alle - lú - ia  
 In te, Dómine, speravi, non confúndar in aetérnum:<sup>v</sup> in justítia tuo libera me,<sup>v</sup> et éri - pe me:  
 inclína ad me aurem tuam,<sup>v</sup> accélera ut erípias me, alle - lú - ia.

## Offertory



Pérfice gressus meos in sémittis tuis,<sup>v</sup> ut non moveántur vestígia mea: inclína aurem tuam,<sup>v</sup> et exaúdi verba mea:  
 mirífica misericórdias tuas,<sup>v</sup> qui salvos facis sperántes in te, Dó-mi-ne.

## Communion



Circuíbo, et immolábo in taber-ná-cu-loe-jus: hóstiam jubilati-ó-nis: cantábo et psalmum dicam Dómino.

## SEVENTH SUNDAY AFTER PENTECOST

## Introit



Omnes gentes, pláudite má-ni-bus: jubiláte De - o in voce exsul -  
 ta - ti - ó - nis. *Ps.* Quó - ni - am Dóminus ex - cél - sus,  
 ter - ri - bi - lis: Rex magnus super om - nem ter - ram.

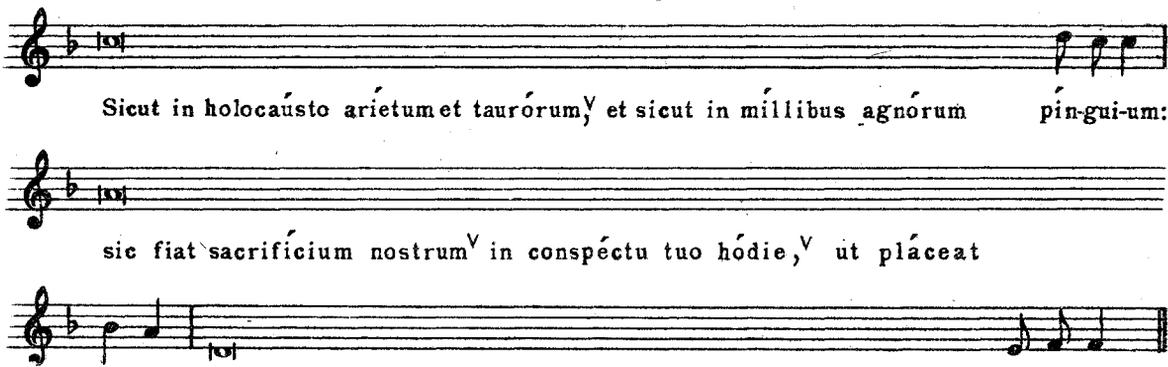
*Glória, etc. p. 46. Repeat "Omnes gentes" to Ps.*

## Gradual and Alleluia



Venite, filii, au - dí - te me: timórem Dómini do - cé - bo vos. Accédite ad eum, et illumi -  
 nã - mi - ni: et fácies vestrae non confun - dén - tur. Allelúia, alle - lú - ia.  
 Omnes gentes, pláudite má - ni - bus: jubiláte Deo in voce exsultatiónis, alle - lú - ia.

## Offertory



Sicut in holocaústo arietum et taurórum<sup>v</sup> et sicut in millibus agnórum píngui - um:  
 sic fiat sacrificium nostrum<sup>v</sup> in conspéctu tuo hódie,<sup>v</sup> ut pláceat  
 ti - bi: quia non est confúsió<sup>v</sup> confidentibus in te, Dó - mi - ne.

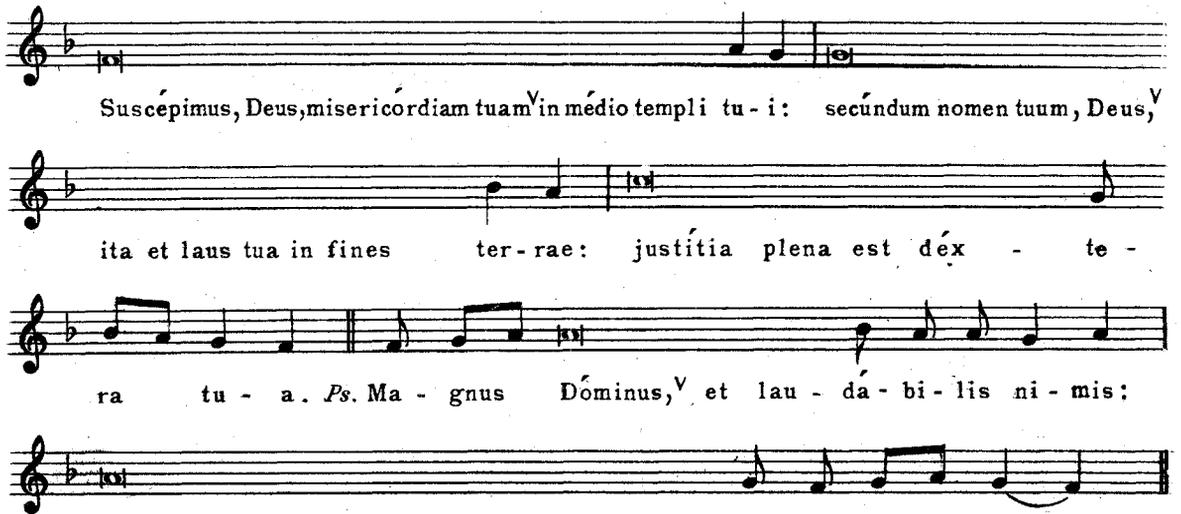
## Communion



Inclina au - rem tu - am: ac - cé - le - ra, ut éri - pi - - as nos.

# EIGHTH SUNDAY AFTER PENTECOST

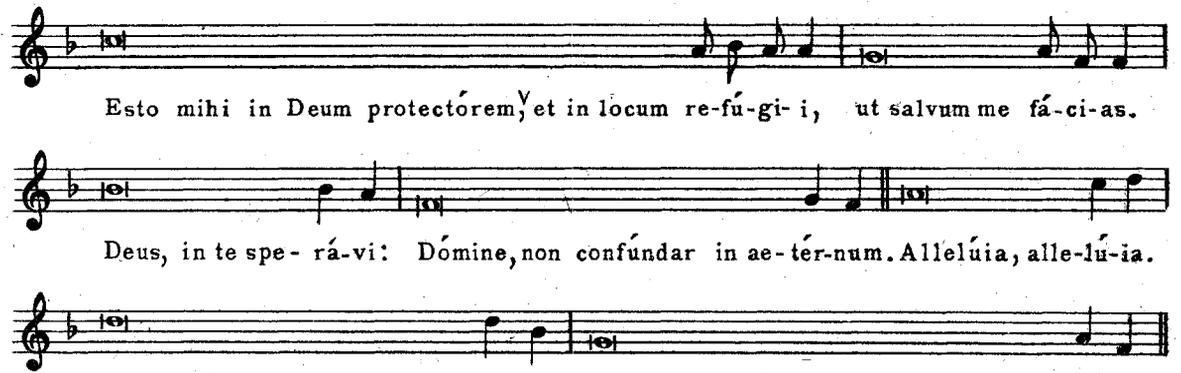
## Introit



Suscépinus, Deus, misericórdiam tuam<sup>V</sup> in médio templi tu - i: secúndum nomen tuum, Deus,<sup>V</sup>  
 ita et laus tua in fines ter - rae: justítia plena est dex - te -  
 ra tu - a. *Ps.* Ma - gnus Dóminus,<sup>V</sup> et lau - dá - bi - lis ni - mis:  
 in civitáte Dei nostri,<sup>V</sup> in monte san - cto e - jus.

*Gloria, etc. p. 46. Repeat "Suscépinus" to Ps.*

## Gradual and Alleluia

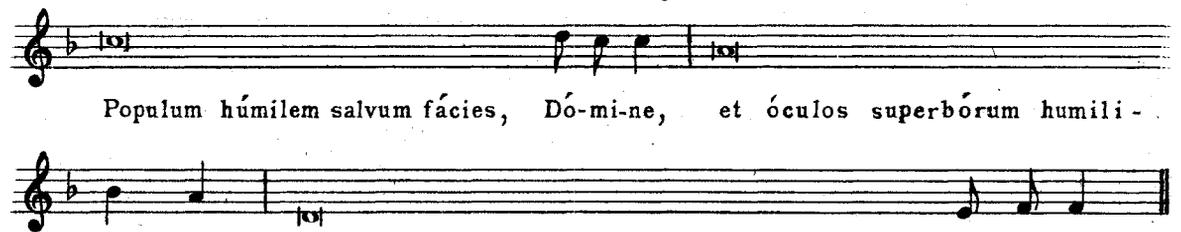


Esto mihi in Deum protectórem<sup>V</sup> et in locum re - fú - gi - i, ut salvum me fá - ci - as.

Deus, in te spe - rá - vi: Dómine, non confúndar in ae - té - r - num. Allelúia, alle - lú - ia.

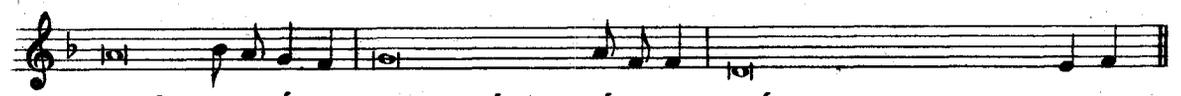
Magnus Dóminus et laudábilis val - de, in civitáte Dei,<sup>V</sup> in monte sancto ejus, alle - lú - ia.

## Offertory



Populum húmitem salvum fácies, Dó - mi - ne, et óculos superbórum humili -  
 á - bis: quóniam quis Deus praeter te, Dó - mi - ne.

## Communion



Gustáte et vi - dé - te, quóniam suávis est Dó - mi - nus: beátus vir qui sperat in e - o .

## SONGS FOR INTERMEDIATE GRADES

After the songs can be sung with perfect ease, then, and not until then, the piano accompaniments should be added for ornamentation and coloring.

## O Let Our Festive Song Ring Out

(For the Pastor's Jubilee)

SISTER M. CHERUBIM, O.S.F.  
Op. 45, No. 1

*Animato* *Cheerfully*

1. O

*rit.*

1. let our fes-tive song ring out, In joy-ous, mirth-ful lay, While  
2. five and twen-ty years have passed, Since God called Thee His Own, Thy

*a tempo*

we, thy grate-ful chil-dren, sing To greet thee this glad day, Dear  
thank-ful-ness for this great grace Thy no-ble life has shown. For

*mf*

Fa-ther, this thy ju-bi-lee, We ce-le-brate with joy, And  
five and twen-ty years and more, May God keep thee, we pray, To

filled with love and gra - ti - tude, We waft this prayer on  
 be our guide and shep - herd here, We hum - bly ask and

*p* *poco riten.*

High: *f a tempo*  
 say: May God pro - tect and bless you, Our

*a tempo*

Fa - ther, in His Love, And may His kind - ly

1. Pro - vi - dence, Pro - tect thee from a - bove.

*broad*

2. Now tect thee from a - bove.

*rit.*

# EASY MASSES

By

**JOHN B. SINGENBERGER**

(L. L. D., K. C. S. G., K. C. S. S.)

- 426 REQUIEM MASS *For 1, 2 or 3 Voices.* . . . . .60  
 With Libera Me, Responses and De Profundis
- 447 MASS in honor of ST. FRANCIS of ASSISI . . . . .35  
 With 2 Veni Creators *For 2, 3 or 4 Voices*
- 448 MASS in C in honor of ST. ANTHONY *For 1, 2 or 3 Voices* .35
- 449 MASS in D *For 1, 2 or 3 Voices* . . . . .35
- 450 MASS in honor of ST. RITA *For 2 Voices* . . . . .60  
*Voice Part .20*
- 451 MASS in G in honor of THE HOLY GHOST *For 1, 2 or 3 V.* .35
- 452 MASS in honor of ST. PETER *For 4 Male Voices* . . .35  
 With Veni Creator, O Salutaris and Tantum Ergo
- 520 Gregorian Missa de Angelis (Credo III) Harmonized . .60  
*(As sung at the International Eucharistic Congress,  
 Chicago, 1926, by 62,000 children)* *Voice Part .15*
- 521 Gregorian Missa pro Defunctis (Vatican) Harmonized . .60  
*Voice Part .15*

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**BOY CHOIRS (continued from page 192)**

Just as the vowels and consonants of the Latin language are reviewed within a week, the same is done with standard vocal exercises as follows:

On Monday intervals of seconds are used, taking every note of a medium scale as a starting point. On Tuesday intervals of thirds up and down including link tones. On Wednesday fourths. On Thursday fifths. On Friday a review of the week's work.

Some altered intervals may be used to advantage. Resonance exercises, arpeggios and scales should be done daily. Avoid crescendo exercises with probationers.

The best vocalization is the Gregorian Chant, the official music of the Roman Catholic Church.

It is well to advise boys not to change position of mouth in scales and skips on the same vowels. Head should be erect. Any tendency to protrude chin or throw head back should be corrected.

Avoid music that is too low. Use only that combination of parts which was intended by the composer or the arranger. Any interchanging of parts destroys the character of the composition, i.e. in mixed arrangements the singing of the tenor part by treble voices above the sopranos is theatrical and is out of place in church. Music is available for all vocal combinations so there is no need to resort to such practice.

Better results are obtained when the boys sing under one director and one only.

The principle causes of singing off pitch are inattention, a poor ear, underplacement of the tone, chest tones on high notes and too much accompanied rehearsing and singing. Loud organ playing will not remedy the trouble. The idea of aiming tones higher will help.

The entire rudiments, including reading of music should be taught the probationers before being admitted to regular classes.

It is to be hoped that this article will be the means of creating interest in the formation of boy choirs in the numerous large parishes where no attempt has ever been made to use the treasures now lying dormant.

Experiment will produce experience and this in turn is the best teacher.

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**IMPORTANT NEW BOOKS**

**Appropriate As Gifts  
At Ordination, Vow Day, etc.**

**How To Sing Plain Chant** by Fr. James Harrison, O.P. A handbook on Gregorian Chant for choir masters and vocalists, with bibliography. Discusses notation, the modes or tones, rhythm, the pronunciation of Latin, psalmody, and accompaniments. Chiefly for Dominican Choirs, but very widely useful because it presents the standard "classical" plain chant. \$2.00.

**Common Carol Book.** A collection of Christmas and Easter hymns in Latin and English with Gregorian music. Illustrated and decorated with original wood-block engravings by David Jones and Eric Gill. \$5.00.

**Cantica Natalia.** 20 hymns in plain chant. Large Folio size (21" x 14") on thick hand-made paper, type set and printed by hand, lavishly embellished by original wood engravings by David Jones, Philip Hagreen, and Desmond Chute. Bound in brown sail cloth. A limited edition of 95 copies, numbered, and initialed by the printer. \$100.00.

**Liturgical Latin** by A. M. Scarre. A much-needed book on the specialized and simplified Latin for Church use, written by an authority. \$2.00.

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"The Proper of the Mass" makes a good addition to our wealth of Church Music."

Rt. Rev. C. E. Byrne, D.D.  
Bishop of San Antonio, Texas.

## REPETITIONS IN CATHOLIC CHURCH MUSIC

One of the greatest sources of discussion between choirmasters, and those who have a superficial knowledge of what was included in the "Motu Proprio", is the matter of repetitions.

The theory is that the text (being predominant and the main concern of the singer), should not be repeated. If the work was written for the words, then there is no need of repeating words. If the words have been written to the music, naturally, in some places adjustment is necessary to get the text fitted to the music. So argues one side.

In the "Cantate Deo" Baltimore's official organ on Church Music issued by Father Leo Barley, of the Archdiocese of Baltimore, we read (Page 6 Winter 1932-1933 Edition) "Repetition is not itself forbidden by the Holy Father as long as it is done for emphasis sake, in which case it is more than correct since the very purpose of music in the Temple is to bring out the sacred text."

This last paragraph comes from an authority and should be of enough influence to protect those who have been interpreting the phrase "Undue repetition" to admit of some repeats in text.

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### McGRATH'S MASS HEARD IN TAUNTON, MASS.

McGrath's "Missa Pontificalis", selected for rendition by the large choir under the direction, of Mr. Francis P. McCormack, was sung at the dedication of the new church here, April 29.

The choir of forty voices, held fourteen rehearsals and gave an admirable performance, of this great work. (It has been hailed as the nearest thing to Palestrinian music written by an American composer.)

### PEROSI AND GIGLI MEET

A pleasing story comes from the Vatican regarding a carefully planned meeting between Maestro Don Perosi, the celebrated composer of sacred music, and the tenor, Benjamin Gigli. Perosi is very hard to approach, refuses visits by persons unknown to him, and often enough will not admit even his old friends. The tenor, Gigli, long had wished to pay a visit to him and the meeting was prearranged by Advocate Adriano Belli in the following way.

#### *Lives with Monks*

Maestro Perosi lives with the confraternity of the Brothers of Mercy just outside Vatican City. He has two rooms where he spends his time composing and praying, for he is very devout.

A pianoforte was brought into the ante-chamber of the composer's apartment and Gigli sitting down at the piano sang one of the composer's most famous pieces.

Amazed to hear the world famous tenor's voice outside his door, Perosi opened it and understood the surprise that had been prepared for him.

Perosi was touched by the act, shook Gigli by the hand, and promised to write a special piece of religious music for him which the tenor in turn promised to sing.

### LONDON NOTES

#### Children Sing at Easter Mass

For the first time since the Sisters of Charity of St. Vincent de Paul came to Caerphilly, the schoolchildren under Sister Angelus sang the Easter Mass music.

#### Clifton Organist Retires

By the retirement of Mr. Louis J. Morley, organist and choirmaster, and his daughter, Mrs. Frank Riordan, from the choir, a family link with the Pro-Cathedral, Clifton, extending over a period of 36 years has been broken.

Mr. G. W. Roberts, for two years choirmaster at the Rosebank Church, Johannesburg, has joined the Rand Cathedral Choir. He received his early training at the Church of St. Thomas of Canterbury, Fulham, S. W.

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# Fifty of the Best Hymn Tunes

(Continued)

## Their Sources and Texts With an Explanation of the Latter

By Ludwig Bonvin S.J.



### LENT

**H. 38. Out of the deep to Thee I tell my woe.**

M: this touching and impressive melody is found in the Rheinfels hymnal 1666; it is, however, none other than that of the song about the battle before Pavia, 1525, so popular in days past.

T: by G. R. Woodward (Songs of Syon) paraphrasing the psalm "De profundis" (with changes).

E: A repentant and confiding entreaty for mercy.

2. *wistful* = longing.

3. The Israelites punished for their unfaithfulness through exile, but eventually freed from captivity, as the type of sinners.

**H. 40. At midnight in the Olive-grove.**

M: This excellent melody is contained in Jos. Mohr's Psalterlein 1891; it is, however, much older.

T: from Roesler's Psallite. Good thoughts, but many a defective rime.

**H. 45, CH. 51, SM. 199a. Jesus, as though Thyself were here.**

M = Date of oldest source: 1607; the Cologne "Psalter", 1638, added the two last measures that are the climax of the tune.

T = by E. Caswall. Translation of the Latin "Jesu, dulcis amor meus". (with many changes).

E = We are here contemplating the dead Saviour taken down from the cross.

**H. 46. My Jesus, tell, what wretch has dared.**

M = This impressive melody is to be found in "Pseaulmes cinquante de David mis en musique par Loys Bourgeois á quatre parties, Lyn, 1547, No. 45. Probably composed by Bourgeois.

T = Translation of a hymn of St. Alphon-sus, in Arundel Hymns, No. 65.

**H. 47, CH. 53. I see my Jesus crucified.**

M = This beautiful melody beautifully harmonized is the work of Karl Greith. (St. Gall hymnal, No. 46, with the text: "Bei finstrer Nacht, zur ersten Wacht"). Measures 9-12 added by L. Bonvin.

T = from "The Hymn Book compiled and prescribed by the Catholic Hierarchy" (Burns and Oates, London), No. 36. (with changes).

**H. 48, CH. 57, SM. 200. O Faithful cross.**

M = The only source known to the writer is J. B. Young's Roman Hymnal, 1884, No. 139. Answering my inquiry Fr. Jungck (Young) wrote, June 4th, 1918: "An English Father S. J. gave me this hymn in the form in which he wrote it down after having heard it sung in the Lateran on Good Friday." This expressive melody, however, has characteristic marks which seem to point to a greater age. In the transcription of the English Father the middle phrase ("no earthly groves") is in the (here rather improbable)  $\frac{3}{4}$  time with the tempo mark Allegro, while the rest of the short hymn has  $\frac{4}{4}$  time and Andante; this middle phrase, besides, and all the others.

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## FOUNDER OF PLAINSONG SOCIETY IN HOLLAND

*The Hague.*

Mgr. C. L. Le Blanc, whose death occurred at Wijk-by-Duurstede recently at the age of 90, was one of the most active of the Dutch clergy not only as a parish priest and builder of churches and schools, but also as an ardent propagandist of plainsong for priest, choir and people.

He was one of the founders and for over 50 years on the committee of the St. Gregorius Association of Holland, the society a description of whose golden jubilee in the *Universe* led to the foundation of the Society of St. Gregory in England.

## ANNUAL SPRING CONCERT OF THE EUTERPEAN CHORAL CLUB

Fort Worth, Texas

Wm. J. Marsh, *Director.*



### *Program*

"Scenes from the Song of Hiawatha," Words by Longfellow, Music by Coleridge-Taylor.

Club was formed in 1898, and has over fifty picked voices. This was the tenth annual spring concert. The colorful text, and beautiful rendition of the music has won for this concert the reputation of being the best yet. The director, Mr. Marsh, is internationally known as a composer, and has a fine reputation as a composer. His influence was reflected in the finished, artistic performance, rendered by the fine singers.

## SIERRA MADRE CALIFORNIA PRECIOUS BLOOD CHURCH

The Three Hour Services, of Good Friday, has remained as a memorable event in the lives of the parishioners, and surrounding community. The Cecilian choir, directed by Mr. Arthur Bienbar, received high praise from the clergy, by word and written testimonial.

The choir was subdivided, so that numbers were rotated and sung by the entire chorus, then the ladies' choir, then the men's choir, then the mixed choir again. Mr. Bienbar's own compositions won the most admiration.

## HOLY HOUR IN ST. PETER'S

Rome

The first Thursday of the Holy Year witnessed a scene of intense devotion beneath the dome of St. Peter's. Thousands of devout worshippers, led by the Supreme Pontiff, knelt in united prayer before the Blessed Sacrament exposed on the Papal altar.

When the Pope arrived in the Basilica, borne on the *sedia gestatoria*, he was greeted by the march of Silveri played by the silver trumpets. Then the vast gathering broke into an ovation which continued all the time the Pope and the Cardinals were passing up the centre of the Basilica.

Arrived at the altar, the Pontiff took his place at the prie-dieu: the cheers ceased, and as the choir sang the *Adoro Te devote*, the Blessed Sacrament was exposed.

The *Pange Lingua* followed, and then Cardinal Pacelli spoke on the Agony of Our Lord in the Garden of Olives.

### Modern Martyrs

The Cardinal, recalling the suffering of Our Saviour in that hour, mentioned especially the vision of all the trials that awaited His Church down the centuries. He spoke of the trials of to-day of the confessors for the Faith in Russia, whom he described as worthy successors of the early martyrs.

The choir then sang the *Adoramus Te Christe* of Palestrina, and at its conclusion Cardinal Serafini gave a brief meditation on the Death of Our Saviour, exhorting all, through the Holy Sacrifice of the Mass, to be ever present at the mystic Calvary of our altars.

The *Quid retribuam Domino* was then sung and was followed by the *Tantum Ergo*, sung by the vast congregation.

And now the Pontiff, assisted by Cardinal Pacelli, Archbishop Cremonesi, and Bishop Zampini, gave Benediction of the Blessed Sacrament. As the Pontiff raised the Sacred Host in blessing, the vast gathering bowed in intense Faith and adoration while the silver trumpets high up in the dome rang out in almost celestial notes.

Benediction over, the Holy Father laid aside the sacred vestments and mounted the *sedia gestatoria*, once more to be greeted with the greatest enthusiasm as he was borne down the Basilica.

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# Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.  
Directress of Music, St. Joseph Convent, Milwaukee, Wis.



*"Music is calculated to compose the mind, and fit it for instruction."*

—ARISTIDES.

*"No musician ever held your spirit  
Charmed and bound in its melodious chains,  
But be sure he heard and strove to render  
Feeble echoes of celestial strains."*

—ADELAIDE A. PROCTER.

## MUSIC APPRECIATION IN THE FIFTH GRADE (Continued)

### MARCH

#### LESSON SEVEN

##### A — CONVERSATION IN MUSIC

Sometimes when we listen to music, we get the impression that there is conversation going on between two persons. The introduction to *INVITATION TO THE WALTZ* by Weber gives the impression of a conversation between a lady and a gentleman, in which the gentleman asks the lady to dance with him. By the sound of the lady's answers she seems undecided, but finally makes up her mind to accept the invitation. The gentleman's voice is taken by the cello. The reply of the lady is easily recognized.

The conversation is followed by a very beautiful waltz, and at the conclusion of the waltz, there is again a short conversation between the lady and the gentleman, as he escorts her to a seat.

Play: *Invitation to the Waltz* (Weber)  
V.R. 6643

Have the children recognize that the gentleman's voice is taken by the cello. They also decide the name of the dance following the conversation to be a waltz.

Since this composition is played by a large symphony orchestra, a review of the different families of the symphony orchestra is here in place. Tell the class that this beautiful piece is here played by the Philadelphia Symphony orchestra, under the direction of Leopold Stokowski, and that this orchestra is one of the best and largest in this country. Children should "listen in" when this great director and his orchestra broadcast.

## REVIEW QUESTIONS ON THE FAMILIES OF THE SYMPHONY ORCHESTRA

How many families of instruments make a symphony orchestra? (Four)

Name each family. (String family; Woodwind family; Brass family; Percussion family.)

Name the instruments belonging to each family.

- |              |                 |
|--------------|-----------------|
| STRINGS      | Bassoon         |
| Violin       | Bass Clarinet   |
| Viola        | Contra-Bassoon  |
| Cello        | PERCUSSION      |
| Double Bass  | Tympani         |
| Harp         | Bass Drum       |
| BRASSES      | Snare Drum      |
| Trumpet      | Tam-Tam         |
| French Horn  | Tambourine      |
| Trombone     | Castanets       |
| Tuba         | Triangle        |
| WOOD-WINDS   | Cymbals         |
| Piccolo      | Gong            |
| Flute        | Xylophone       |
| Oboe         | Celesta         |
| English Horn | Chimes          |
| Clarinet     | Orchestra Bells |

##### B — SERENADE, NOCTURNE, AND SCHERZO

As these names appear very frequently on concert programs, children should understand their meaning.

SERENADE originally meant "evening song," intended to be sung or played at night in the open air. It is commonly identified with the song sung or played by the lover under the window of his lady-love. The melody is usually tender and appealing.

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NOCTURNE in music means a "night piece." It is a melodious and dreamy composition reflecting the quiet of the night.

A SCHERZO is a lively composition in which humor is expressed.

The above titles are only a few of the many names used. Not every melodious and dreamy composition is a Nocturne, nor is every piece of music with a tender and appealing melody a Serenade. We may also have many humorous compositions, and yet not find them called Scherzo. However, when we find the above names used on a program, we will know what kind of music we may expect to hear.

When hearing the following compositions let pupils decide which of the three titles they think suits the music best.

Play:

Serenade (Schubert)	V.R. 21253-B
Scherzo (Mendelssohn)	V.R. 4193

The Scherzo we have heard played by Shura Cherkassky was written by FELIX MENDELSSOHN, a great composer born in Hamburg, Germany, in 1809. (Show picture of the composer and write his name on the board.) Unlike most of the great masters, he was not poor, for his father was well-to-do, and could give his children everything he thought might make them happy. His mother was a highly educated and refined woman. She was also a very gifted musician, and it was from her that Felix and his sister Fanny, who was four years older than Felix, inherited their musical talent. The atmosphere of the Mendelssohn home was one of refinement and culture.

Felix and Fanny were very devoted to each other. Both were sweet and affectionate, little Felix being especially attractive. (Show picture of Felix and his sister Fanny.) When Felix was three and Fanny seven years old, they began to study the piano. The little boy learned very easily; nevertheless, when both were still quite young, they got up at five o'clock in the morning to practice. So you see that even though they were well-to-do, yet they were no spoilt and ease-loving children. Not only did they study music diligently, but also worked earnestly at all other branches of study that belong to a child's educational program. Felix appeared in concert from the

age of nine onward. On Sunday evenings Felix and his sister Fanny would give a concert to the friends of the family in the big dining room of the Mendelssohn home. On other evenings the family would gather and make music for their own enjoyment. Felix's own compositions were then also performed. The little boy would get up on a stool to direct, while Fanny played the piano, Rebecka, another sister, sang, and Paul, his brother, played the cello.

When Felix was twelve years old, he began to write music of lasting value. These he would copy into a large album, and when one was filled, he would begin another, until, by the end of his short life, he had filled forty-four such albums with beautiful music. Being a gifted pianist, he naturally wrote many pieces for that instrument, but he also composed much other music. At the age of seventeen he wrote incidental music to Shakespeare's comedy, "A Midsummer Night's Dream," the overture of which is considered one of the finest compositions he wrote. Indeed, he is famous for his overtures. He did not intend all of them to be introductory pieces to plays, for some are independent orchestral compositions, to be used as opening numbers on concert programs; hence they are called "concert overtures."

At Mendelssohn's time the great master, Johann Sebastian Bach, and his music were almost forgotten. It was Mendelssohn who did more than any one to re-introduce him to the musical world, and to make his works understood and appreciated.

The Mendelssohns lived only three years in Hamburg after Felix was born. From Hamburg they moved to Berlin. Felix later made his home in Leipzig. There he founded the Leipzig Conservatory of Music, which still exists.

Though from a Jewish race, Mendelssohn's father and mother, after they were married, joined the Protestant Church, and the children were baptized and brought up as Protestant Christians. Two of his aunts embraced the Catholic Faith. Felix was deeply religious. When he was twenty-eight years of age, he married a minister's daughter. Their union was blessed with five children. Felix lived very happily with his wife and children. In May, 1847, his beloved sister Fanny died. Just then he was in rather overworked condition, so that he never quite recovered from the severe shock he received when the sorrowful news was brought to him. On

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November 4th of the same year, he also died. All Leipzig was in mourning. It was not so much a mourning for the loss of a great man, but rather a deep sorrow, as it were for the loss of a dear friend or relative. His body was taken to Berlin and laid to rest between that of his boy Felix and his sister Fanny, not far from the graves of his father and mother. His tombstone is a cross.

He wrote much beautiful music that will never die,—music for the piano, for the orchestra, chamber music, choral music, especially sacred music, such as musical settings of Psalms. He also wrote two great oratorios, St. Paul and Elijah.

Who remembers Shura Cherkassky? Pupils should recall having heard him while in Grade Four. Should they have forgotten, then relate the following:

This little Russian boy was only eleven years old when he played this Scherzo for recording. He had to undergo many hardships in Russia, and so during the great World War, Shura, then only ten years of age, suffering from cold and hunger, was brought to America. He must have practiced very diligently to be able to play so wonderfully at the age of eleven. We shall now again listen to the Scherzo written by Mendelssohn, which little Shura Cherkassky renders so accurately and beautifully. Play Scherzo again.

Then play: Nocturne (Grieg) V.R. 9074\*

\* \* \*

APRIL

## LESSON EIGHT

### A — AN AMERICAN COMPOSER

Show picture of MacDowell, write his name on the board, and relate some of the following incidents of his life:

EDWARD ALEXANDER MACDOWELL, a gifted composer, considered by many as America's greatest composer, was born in New York in 1861 and died in 1908. He was a great lover of nature. At the age of twelve he had the pleasure of seeing Europe, for his mother, who had observed his interest in strange lands and people, decided to let him see a little of such lands and people.

Later he studied in Paris and Germany. He remained in Germany for some time as teacher and composer. In 1888 he returned

to the United States and made Boston his home. However, about eight years later he became professor of music at Columbia University in New York City, which position he held until 1904. After this period he devoted all his time to composition.

He longed for a quiet place where he would be left undisturbed to compose. As he loved the sea very much, he tried the seashore, but the sea made him restless. He then returned toward the hills, which he had always loved. So, together with Mrs. MacDowell, he began to explore for a place. One day they came upon a deserted farm in the New Hampshire Hills. The place was called the Peterborough Estate. The owners had gone West to live, leaving the home furnished. Even the library with many valuable books had been left in the deserted farm house. The MacDowells bought the place. As it was located on the crest of a hill, it received the name "Hillcrest."

However, the music room at Hillcrest was not secluded enough for MacDowell. He, therefore, used to go to the woods to a quiet spot to compose. Mrs. MacDowell conceived the idea of surprising her husband by having a log cabin built on the quiet spot he loved so much. Without his knowledge, she had the foundation laid, but, desiring to have the rooms arranged according to his wishes, she one day took him to the place. She was delighted to see how the idea of building a log cabin on this spot pleased him. They then planned together and the log cabin was erected according to the composer's wishes. He called it the "House of Dreams" and wrote most of his compositions in this cabin. A beautiful piece, entitled "In a Log Cabin," bears as a motto the words:

"A house of dreams untold,  
It looks out over the whispering tree-tops  
And faces the setting sun."

These words were later inscribed on the memorial tablet near his grave. (Show picture of this log cabin.)

Here he also wrote his beautiful pieces called "Woodland Sketches." We shall hear some of these now.

Who remembers the story about the Wild Rose Piece you heard some time ago? (Children relate the story given in Lesson Three B.)

Play: To a Wild Rose V.R. 22161\*

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Another piece from the Woodland Sketches the composer entitled "To a Water Lily." It suggests most effectively the water lily floating on the quiet water of the lake. The contrasting middle section describes a disturbance of the water, and for a few moments, the flower rocks unsteadily in the breeze. The opening theme then returns, and the beautiful music comes to an end.

Play: To a Water Lily V.R. 22161\*

Another piece MacDowell called "A Deserted Farm." I shall let you hear it, and you state what you think it expresses.

Play: A Deserted Farm V.R. 22161\*

Children comment on the mood expressed. (Lonesomeness, sadness, longing.)

Now I shall play another one of the compositions MacDowell wrote at the Log Cabin. It is built on a roguish tune, and developed with variety and humor. MacDowell greatly admired Joel Chandler Harris and his verses. In Harris' "Uncle Remus' Wonder Story," Br'er (Brother) Rabbit is the personification of mental agility and craft, by which he defeats Br'er Fox. This Wonder Story, no doubt, gave MacDowell the inspiration for the music of this piece, which he entitled "Of Br'er Rabbit."

Play: Of Br'er Rabbit V.R. 22161\*

If times allows, play also the following MacDowell compositions:

Nautilus	V.R. 20396
To the Sea	V.R. 20396*
Witches' Dance	V.R. 20396*

"Nautilus" and "To the Sea" belong to a group of pieces called "Sea Pieces." The composer prefaced each of these pieces with a line or more of poetry, which suggests more vividly than the title what he wished to express through these tone-paintings of the sea. Underneath the title of "Nautilus" he wrote,

"A fairy sail and a fairy boat."

Ask the pupils what a nautilus is. (A nautilus is a kind of shellfish living in a spiral shell resembling that of a snail. It was supposed to have a membrane which served as a sail. Therefore, the nautilus is often compared with a fairy ship.)

Pupils while listening to this piece may imagine a nautilus being carried along on the waves of the sea like a little fairy boat. At times the wild waves submerge the little boat, then again they toss it about as though play-

ing with it; but the little nautilus happily abandons itself to the mighty sea, for being a child of the sea what should it fear?

"To the Sea." This piece the composer prefaced with the line,

"Ocean, thou mighty monster."

The music expresses the awe and mystery of the sea, its grandeur and terrible beauty. It is one of the most beautiful tone-paintings of the sea ever written.

"The Witches' Dance." The title suggests the scene or incident. Let pupils give their own description of the impressions received through this music.

### B — RHYTHM, MELODY, AND HARMONY

Rhythm is the pulse beat of music. It gives life to music. It is that element which makes us feel like "keeping time" to music.

Melody is the name given to the tune or air of a song.

Harmony is a combination of certain tones of different pitches, sounding at the same time.

Write on board:  $\frac{3}{4}$  

Teacher, to class:

Is this a melody? (No.)

What element in music do you think that it represents? (Children should have tapped the rhythm of songs in their singing period, and hence be able to answer that it represents rhythm.) Let children clap the rhythm of the illustration on the board.

Write on board, exactly underneath the illustration of rhythm, and let the class sing it with "loo":



What elements does this illustration contain? (Rhythm and melody.)

Is the rhythm different from the illustration above? (No, it is the same.)

Write on board, exactly under the second illustration, and play it for the class:

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## PROGRAMS

**St. Mary's Church**

ERIE, PA.

**EASTER PROGRAM**Lucia Marti, *Organist and Directress*  
*High Mass*Hosanna  
Alleluia  
Vidi Aquam  
Proper of Mass:  
Ordinary:  
Terra TremuitDubois  
Becker  
Fiesel  
Tozer  
Hammerel  
Rees*Benediction*O Salutaris  
Tantum Ergo  
Regina CoeliSingenberger  
Mitterer  
Werner

(Chorus of fifty voices)

**EASTER PROGRAM****St. Paul's Church**

DORCHESTER, MASS.

Leonard S. Whalen, *Choirmaster*Processional: O Filii et Filiae  
Proper of Mass  
Ordinary: Missa Solemnis  
Terra Tremuit  
Veni Creator  
Christus VincitPalestrina  
Gregorian  
J. Lewis Browne  
Rene L. Becker  
Leonard S. Whalen  
H. Nibelle

(Vested choir of men and boys)

**EASTER PROGRAM****St. Stephen's Church**

BOSTON, MASS.

Alleluia  
Vidi Aquam  
Ordinary: Messe de l'Oratoire  
Credo:  
Motet: O Filii et Filiae  
Recess: Haec DiesDubois  
W. J. Marsh  
Cherion  
Gregorian, (male chorus)  
Gregorian  
Bordese**EASTER PROGRAM****St. Mary's Monastery**

DUNKIRK, N. Y.

Father Justin, Jr., C.P.

Rev. Thomas. Dempsey, C.P., *Pastor*Processional: O Filii et Filiae  
Proper of Mass:Gregorian  
Gregorian

Sung by Passionist Students.

Ordinary: "Missa Eucharistica"  
Sung by Combined Voices of Students and  
St. Mary's Parish Choir of 40 Voices.

Oreste Ravanello

Suppl. Offertory: Regina Coeli  
Recessional: Christus VincitGregorian  
IX Century Chant**St. Peter's Cathedral**

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*Easter Vespers*Choir of 70 mixed voices of the Musical Art Society,  
University of Cincinnati, Newman Club.*Easter Mass*Most Rev. Archbishop John T. McNicholas  
Pontificating

Music Directed by Prof. John J. Fehring

Compositions by Dr. Martin G. Dumler, M.M., member of the choir for many years furnished the musical portion of the mass, as follows:

Easter Prelude, with Strings and Orchestra, and Alleluia Chorus was heard before Mass.

Missa Gaudens Ordinary of the Mass  
Terra Tremuit Repeated as Postlude to the Service

The choir was assisted by the Principal Strings of the Cincinnati Symphony Orchestra, and Dr. Dumler conducted the Prelude.

**PROGRAM FOR HOLY WEEK AND EASTER****Saint Joseph's College Choir**

(Male Chorus of 50 voices)

COLLEGEVILLE, INDIANA

Rev. Henry A. Lucks, C.P.P.S., *Director*Mr. Paul C. Tonner, B. Mus., *Organist***PALM SUNDAY**—*Blessing of Palms,*

Introit, Gradual, Communion Gregorian Chant

*Mass in Honor of St. Bernard* Rev. B. Teves*Offertory*—Improperium Fr. Witt*Passion* (Vulgus Part—harmonized) C. Ett**MAUNDY THURSDAY**—*Introit, Communion*

Gregorian Chant

*Gradual*—Harmonized Fr. Witt*Gloria*—Missa in honorem S. Luciae Fr. Witt*Offertory*—*Dextera Domini* J. Ahle*Pange Lingua* Gregorian Chant**GOOD FRIDAY**—*Proper of Mass* Gregorian Chant*Improperia* Vittoria*Passion* (Vulgus Part—Harmonized) C. Ett—Fr. Witt**THREE HOUR SERVICE***Crux Fidelis* G. Erlemann, opus 13*Eram Quasi Agnus* Palestrina*Tibi Soli Peccavi* Lasso*Miserere Mei, Deus* Lasso*Jesu Christe, Crucifixe* Ancient Choral Harmonized*Popule Meus* Vittoria*Improperium* Fr. Witt*Ecce Quomodo Moritur* J. Handl*O Vos Omnes* Fr. Witt*Christus Factus Est* Fr. Witt*Tenebrae Factae Sunt* Haydn*Stabat Mater* J. A. Henkel C.P.P.S.**TENEBRAE SERVICE**—for Wednesday, Thursday

and Friday of Holy Week

*Lamentation III* Harmonized J. H. Cornell*Benedictus* (alternate verse harmonized) Neubauer*Christus Factus* Fr. Witt**HOLY SATURDAY**—*Proper of Mass* Gregorian Chant

Gloria from Mass in Honor of the Name

of Jesus Ign. Miterrer

**EASTER SUNDAY**—*Organ Prelude*—

Allegro from Symphonie VI C. M. Widor

*Introit, Gradual, Sequence, Communion*

Gregorian Chant

*Offertory*—*Terra Tremuit* Fr. Koennen*Mass*—In Honor of the Immaculate

Conception J. Gruber

**BENEDICTION SERVICE**—*Ave Verum* Gounod*Tantum Ergo* B. Hamma*Holy God, We Praise Thy Name* Congregational*Organ Recessional*—

Finale from Symphonie VI C. M. Widor

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**126th Public Service New England Chapter  
American Guild of Organists**

In February the meeting of the American Guild was held in the Cathedral, His Eminence William Cardinal O'Connell, Reverend Neil Cronin, Ph. D., Rector, and Reverend William B. Foley, having encouraged this visit by the hospitality the year previous.

The service was sung by the Dr. George L. Dwyer Choral Ensemble, directed by George Sawyer Dunham. The soloists of this group are: Miss Rosemary Stanford, Soprano; Vera Keane, Contralto; Lawrence Jenkins, Tenor; Frank Olsen, Tenor, and Walter Keenan, Bass.

Philip N. Ferraro, Cathedral Organist, accompanied the service.

The Guest Organists were: Francis Snow, Organist and Choirmaster of Trinity Church, and Homer Humphrey, Organist and Choirmaster of the Second Church, Boston.

Prelude: Noel in G	Louis Claude d'Aquin
Panis Angelicus	Palestrina-Rotoli
Praeclara Custos	Cardinal O'Connell
Oratorio: Jephthe	G. Carissimi
Sermon	Rev. Wm. B. Foley

*Solemn Benediction*

O Salutaris	Beobide
Tantum Ergo	Traditional
Laudate Dominum	Pitoni
Cantate Domino	M. Haydn
Caligaverunt Oculi Mei	M. Shaw
Gloria in Excelsis Deo	Bach
Postlude: Fugue in E flat major	

**About the Article**

**"Rectifications Concerning Gregorian  
Chant" (May Issue)**

The author when writing the article had not at hand, the original Latin of the Apostolic Constitution, and quoted it according to the translation given in Richard Terry's book "The Music of the Roman Rite" (Page 290). The literal translation is the following:

*"The Gregorian Chant which is to be used in all the churches of whatever order, is the one which, restored according to the ancient codices, is offered by the Church in the authentic edition printed by the Vatican Press."*

The meaning is the same in both translations but the word "text", italicized in the article, is not contained in the original Latin; it is, however, in the Graduale Romanum.

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