

CAECILIA



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*The Divine Sower went out
to sow His seed.*

*Some fell by the wayside;
the fowls devoured it.*

*Some fell upon a rock;
it withered away.*

*Some fell among thorns;
it was choked.*

*Some fell on good ground;
it yielded fruit.*

Symbolism of cover design.

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The Editor Writes:

If it is true, as we claimed in the last issue, that the Christian soul is a singing soul, why in the name of the Lord do we find it so difficult to restore sacred music in our churches? The unanimous consent of choirmasters bears witness to this, and everyone engaged in the work of teaching liturgical music feels at some time or other that his efforts arouse very little response. Talent is by no means missing, nor is it inferior; just walk into the classrooms of our Catholic institutions and judge for yourself of the rich promises hidden in the younger generation. And behind the much deplored sophistication of the present day, there is still that much interest in singing which prompts many a youngster to buy the latest "swing" or "sweet." As soon as the same souls, who are craving for an outlet of their feelings in popular music, are called to express their faith in song, there is no or little response; at any rate, a response totally inadequate when compared with the momentous effort of our Catholic education and the wide organization of our Catholic life. Are we to think that the well of music just dries up at the door of the church, and becomes incapable of quenching the thirst of Christians? No, the well is not dry; for it is the most inexhaustible well of music that was ever known in history; but Christians are not thirsty for it.

This contradiction, astonishing to such a discouraging degree should not be accepted without challenge. People do not possess musical instinct to lose it at will. If song has a universal appeal, then this appeal should normally react when song illustrates the things of God, the things of life, the things of our ultimate destiny. What is the reason for the general apathy of our people, old and young, in the matter of sacred singing? We need not look far in order to discover the cause of such a strange attitude. When anyone (and they are legion) takes to a popular song, learns it, hangs on the radio to hear it sung, and repeats it freely in moments of leisure, it is because that song actually responds to whatever longings are moving his soul. What he is seeking for is a motive to express, as it were, his spiritual associations. Now, notwithstanding our easy complaints about the Christians of today (and no doubt many are fully justified), we must give to the faithful in general the credit of a faith which is still real and

loyal. Many Christian souls in the world are longing; longing for God and the life He has promised. Their need and their feeling for spiritual song is there. Alas! they seem apathetic, when offered an opportunity for expression.

The lack of motivation is the cause. When some youngster leans to the romantic expression of a popular song, even though the text may be unreal or debased, he responds to living experiences or living desires of which he may be unconscious. When we urge him to join a choir, he does not realize what the choir is for, and there we have the crux of the whole matter. There are many other obstacles to our work; but these cannot be overcome as long as the main trouble is not removed. So far, the musical movement has not been fully conscious of its own motivation. With the best of will, it has locked itself behind juridical fences or musical formalism; it should have been really liturgical.

Many a musician will frown at our statement; and we feel that it needs explanation, lest it be misconstrued by those who are always suspicious as soon as the word liturgy is mentioned. Let us first make it clear that in accusing the musical restoration to have remained estranged from the sacred liturgy, we do not mean that it should be as a branch of the liturgical movement. Whilst we accuse the choirmasters for not being liturgical, we would as well accuse liturgists for not being music-minded. As a matter of fact, we believe that it would be a misfortune for the musical restoration to pass under an omnipotent liturgical leadership. Liturgists, even the best of them, have been notorious for a certain narrow and uncompromising attitude in their understanding of the musical aims of the church. Too many of them are positively lacking in elementary musical background, in order to give a well-balanced direction in the matter of music. In some instances, they are aiming at some ideals obviously distorting the principles laid down by the *Motu proprio*.

Asking the forgiveness of the liturgists for our bold accusation, we are more at ease to rub the ears of the musicians. They, more as a group than as individuals, are to be blamed for the lack of motivation which is retarding the musical restoration among the

faithful. We mean that either they are not sufficiently liturgical-minded, or they do not co-operate in a practical way with the liturgical restoration. Both liturgy and music are to be one, if music is to survive and to take again a hold on the people. The latter will respond to sacred song, when they will find in sacred song the response to their spiritual longings. All our juridical dissertations, all our musical flashing will do nothing, without the liturgical motive; musical endeavors will end either in a vain show or in a dismal failure.

Let us leave the realm of psychological observation and survey the field of practical application. The liturgical motivation of our musical life demands that we organize our classes and our choirs as preparing or fulfilling a spiritual mission. A spiritual mission either towards themselves or towards the Christian community; that is finding God in a beautiful way, or helping others to love Him. People will come back to sing, only if and when they will have grown conscious that what they sing is the best expression of what they feel in church. Think of this profound reality of singing to God, and realize how far the general organization of our Catholic choirs is from those ideals. They still sing, but no one wants it. It does not click with the service of Christ; it does not respond to the Christian soul, provided it is sincere. Therefore, the primary thing to inject into our musical work is to be sincere with the liturgical motivation of sacred music. That includes a living conviction passed on from the choirmaster to all groups of singers. That means that the musical restoration should incorporate itself more definitely into the liturgical re-awakening; that means that the musical activity of a parish should be one, if not *the* one of the main religious activities.

As we have said, such liturgical consciousness does not infringe on musical liberty. Let both the liturgical movement and the musical movement develop freely side by side; but let the musical restoration be based on the sacred liturgy. May all musicians grow conscious of this crying need; if they want to arouse legitimate sympathy for their plight. Their difficulties should not make them oblivious of their responsibilities towards the church, for having neglected the latter they cannot expect to be condoned for their neglect. The task is not easy. The religious motivation of our people is as distorted as their musical taste is corrupted. This is a more imperative reason for a

harmonized action between liturgy and music. Liturgical motivation will become a stronger link in holding together our dwindling choirs and an attraction for our silent congregations.

We may now present at random practical applications of the liturgical spirit in the field of music:

1. As the liturgical spirit of a parish lives through the authority of the priesthood, the musical restoration can only be undertaken successfully when the pastor is actively interested in promoting that spirit among his flock. And the true measure of the musical progress of the faithful will be conditioned by the growth of the liturgical life in the parish. This may be an added burden for the much-harassed parish-priest; but it is a happy sign of the times that so many are becoming conscious of its immense advantage for souls.

2. The same may be said in a limited measure of the Superiors of religious communities and schools. It is well-nigh beating the air in vain to expect the normal development of sacred music in communities wherein liturgical life is neither encouraged or sufficiently practiced. It is almost ludicrous to put sacred music in a curriculum, if initiation to liturgical life is refused to our young people or neglected to a point which makes motivation impossible. Therefore, Superiors as well as priests have a duty to promote intensely a sincere liturgical devotion, and to satisfy among the young people the natural sympathy which they have for the prayer of the Church, their Mother.

3. The choir director occupies the center of the musical organism. His official appointment and his training are the two levers of his action. But they will be of no avail if his training in particular does not include liturgical knowledge and experience. To him belongs really the mission to bring the liturgical message of the priest to the singers. As he directs closely the musical experience of his choir, he more than anyone else has the opportunity to make true the liturgical motivation of the singing. A choirmaster does not gain the ability to deliver such a delicate message, unless he is deeply imbued with the spirit of the liturgy. Just reading a book or knowing a few rules concerning musical or even liturgical legislation will not give this power. The choir director needs a living and practical knowledge of all that the liturgy stands for; he must be the parishioner by excellence. He must develop the conscious appreciation that every bit of liturgical text, every liturgical action

has a spiritual meaning for the singers. One would expect from him, along with musical ability, reading of the now widely popularized liturgical matters, interest in liturgical meetings and contacts.

4. Such well-digested liturgical knowledge and such a sincere liturgical experience will help the church musician to impart gradually to the singers that religious "motivation" which is so vital in the musical reformation. He will then penetrate to an acceptable degree the secret of those sacred songs which today leave still the majority of christians unmoved. That is, he will be able to say an enlightening word about the text which is to be sung; he will have the gift of showing the fitness of the music to which it is set. He will (to resume our initial comparison) illustrate for the singers how sacred music responds to their spiritual longings in some manner as modern publicity illustrates the popular songs for its millions of prospective singers. The choirmaster, through liturgical motivation only, can advertise adequately the music which he proposes to learn and to sing. To this effect, *Caecilia* began the presentation of sacred texts for sacred songs. It is nothing more than one of the many possible attempts to arrest distracted minds and moving hearts on the beauty of thought and sentiment contained in the songs that we do not care to sing. Their adaptability to life is stunning, today more than ever.

5. We must probably go farther. One gets alas, the impression that many of our efforts are stilted, that our methodology is stiff. How account for the fact that such transcending beauty contained in a

Gregorian melody or in a palestinian spiritual motet does not succeed as yet to make its way into our choir-lofts? There is reason to fear that we have grown into a certain pedantism with our scientific outlook and our gluttony for infallible methods. The most solid science and the most ingenious method must yield to a living motive. And to make the latter compelling, we may have to abandon (at least for a time) a too strict pride in the apparatus of sacred music, and embark upon an experience of popularity. We might do well to hide at times in the background the mechanism of our art, and to spread profusely the love of the songs of Mother Church. We should not be afraid (as we are too often) of any means, as bold as they may look, to simplify and modernize the approach of our people to those musical treasures of Christian life which remain so forbidding to them because of our musical aristocratic pretense.

We make bold to urge all our readers to do their part in this gigantic task. It is not asking too much that we unite in a positive action to make the motivation of sacred singing so clear and so desirable that the Catholics of today will want to join their rusty voices in the service of Christ. In particular we will pledge ourselves that the Eucharist, center of all life, will pass from the lethargic celebration of being "low," to returning into "high." It is Eucharist only if it is thus celebrated. And the motivation contained in the great Sacrifice of Jesus is worth a concerted campaign. After that, there will be no difficulty to reach high musical levels of appreciation and performance in our midst.

D. E. V.

Said a Most Reverend Bishop:

The air is Mozart's? Lovely, it is beautiful music. But what of it? What would you say of a statue of the Divine Child dressed in an elegant suit of knickerbockers; or of a statue of Our Lady adorned in the latest fashion?

There is quite as much impropriety in clothing the Sacred text with music that speaks of anything but what is Sacred.

*Grant unto him, O Lord, a place of refreshment,
light and peace.*

The Rev. Alphonse J. Dress, professor of music and French at Loras College, Dubuque, Iowa, for the last thirty-five years, died on November 8th. He was a leading figure in the movement of liturgical music in Iowa. He was 64 years old and had been ill for a period of about two years.

Gregory and the Antiphonary

by Adélarde Bouvilliers

The reader should take time to read this article, seemingly scientific, of a well-known contributor. The many details given about the development of Gregorian chant through Europe in bygone centuries give evidence of two points which are of much interest in the work of musical reformation: 1. There was in those times a growing tendency for the unification of the musical voice of the Church in all lands, despite local movements to the contrary. In promoting this unified musical language, Catholicism was conscious of strengthening the unity of faith. 2. The Roman antiphonary won gradually everywhere for its balance, as the most practical musical form in preference to many other attempts. This should restore our confidence in the practicability of Sacred Chant in Catholic life. (Editor's note)

In studying the document known under the name of GREGORIAN ANTIPHONER, I had been brought to give, in an uninterrupted series of texts, the authorities or authors who assigned to St. Gregory the Great the attributes and the preponderant rôle in matters liturgical. We knew that what was usually believed to be texts, at least in their germ, did not date from the VIIth and VIIIth centuries, but go back to the Vth century, which century had been, in Rome as elsewhere, a fruitful period of liturgical creation. (Note Rf. to Dom Suitbert Bäumer, Hist. du Bréviaire, t. I, p. 299.)

After St. Gregory the Great (+604), his successors made efforts to sustain and to extend his liturgical work. This *opus* was the holier in their eyes since Pope Gregory First had but rejuvenated and fortified some most ancient practices. The anonymous Frank who, in the VIIIth century, described the *Ordo Romanus* which is contained in the *Sangallensis Codex 349*, writes that Pope St. Damascus (366-384), first of all, being helped by St. Jerome, instituted and regulated the *Ordo of Jerusalem*. But while the pilgrim *Egeria* makes mention, about the year 380, of that ORDO with antiphons and orations, etc., said ORDO was still unknown in the West; another testimony, that of Pope St. Gregory himself—recalls the liturgical usages implanted at Rome by St. Damascus. After this testimony, the anonymous Frank continues, with the ones from Popes Leo, Gelasius, Symmachus, Boniface and Gregory the Great as being the *cultores cantus and ecclesiastici ordinis*, then Pope Martin and finally Abbots Catelenus and Maurianus of St. Peter's Abbey, and of Dom Virbonus also abbot. Nevertheless, under the popes, successors to St. Gregory the

Great (+604), Liturgy has passed through a period of stagnation, which is easily explained by the general conditions of the precarious life of the Church during the VIIth and VIIIth centuries. It was a great thing during this period of decadence and decomposition to be able to maintain and to preserve the acquisitions of the past.

After Peace was regained, the Church's Liturgy penetrated all the West. St. Gregory the First had undertaken, through the expedition of the Benedictine monks from Roman Monasteries, the conversion of the Anglo-Saxons. We are conversant with the relations which existed between Rome and Canterbury. The frequent voyages of St. Augustine, O. S. B. (+607), St. Benedict Biscop, O. S. B. (+690), St. Wilfrid of Ripon, O. S. B. (+710). In those centers, Benedictine Liturgy was inseparable from the Roman Cantilena, as it was practiced at Canterbury. In time, in order to freshen the tradition and to return to the source itself, St. Benedict Biscop brought from Rome, with the authorization of Pope St. Agatho, O. S. B. (678-682), the Archcantor of St. Peter's Basilica. John, the Archcantor taught the canonical manner of the Chant and Divine Office after the pattern and rite of the Roman Church. John sojourned at Wearmouth Abbey from the years 678-680, multiplied also his stops in traveling to and from Wearmouth, and when leaving it in order to return to Rome, he had written an ORDO for all the Feasts in the Ecclesiastical Year. This Chant and Ordo was the same one which two other Cantors from Rome, Theodore and Hadrian, had given to Canterbury about the same time.

One may gauge also the nomadic temperament and the religious zeal of the Anglo-Saxons who became missionaries and exercised their influence and activity on the Continent, first in Germany and later on in the Frankish Empire. They naturally made themselves the propagators of the Rite and Roman Chant, which were not only the predominant rule, as one could term them to have been, *exclusive* in their country.

The ultramontane movement in Liturgy was not only favored; it was created by King Pippin the Short (+768); and his successors appear often under the

special aspect of adopting and implanting the Roman Chant all through their kingdom. Such a conduct from the carolingian dynasty anent the national liturgy might naturally find its explanation in the then prevailing conditions; the political events especially united for a time the interest of the new dynasty with those of the Apostolic See. Dom Suitbert Bäumer (Op. cit. t. I, p. 327) has justly observed that the first positive act relating to the introduction of the Roman Cantilena in the Frankish Empire coincides with the Embassy sent to Rome by Pippin (Oct. 753) to bring about the delicate negotiation of Pope Stephen's journey to France for the Solemn Consecration at St. Denis' Abbey, near Paris, of the new king, his wife Bertha *aux grands pieds* and their two sons, Charles and Carolman. Charles the Great died in 814; Carolman in the year 771.

St. Chrodegand (+766) uncle to Pippin, had been formed by the Benedictines before becoming Bishop of Metz. In the year 753 returning from his Embassy to Rome, he introduced in his Church the Roman Cantilena and, under this cover, something of the Roman Rite itself : *morem atque ordinem Romanae Ecclesiae* (Paul's *Gesta episcop. Mettensium*, in Monum. Germ. Scriptorum, t. I, p. 228).

The popes welcomed all demands by sending one of their Roman Chanters, and each of these, as we have seen in speaking of England, had always in his traveling bag some liturgical book from which he taught the chanters and when departing would leave it as a farewell gift. When Pope Paul First (757-767) was sending to Remidius or Remi, Bishop of Rouen, his Chantmaster in Second (secundicerius) of his own Schola Cantorum (between 758-768), Simeon the Secundicerius had been commissioned to remit to Pippin an Antiphoner and a Responsorial. Both of these had musical notation (Jaffé & Ewald, *Regesta*

roman, Pontif. No. 2451; also in Jaffé *Monumenta Carolina.*, p. 101). When Simeon was returning to Rome, Bishop Remidius sent a squad of monks to Rome in order that they should perfect themselves in the rendering of the Chant (*Monumenta Carolina.*, Jaffé, p. 139 sqq.).

Metz and Rouen were then foyers of that *Roman Chant*. When for any reason, Rome was thought of as being too far, one would direct his steps either to Metz or Rouen to study the Chant in a traditional manner. (*Vita Alcuini*, in Monum. Alcuiniana, Jaffé's Ed. p. 16). This was also the case of the Englishman Sigulf from York (about the year 760).

Charlemagne in the last years of the VIIIth century makes the statement "that through the zeal of his father Pippin, the *Roman Chant* was established in all churches of the Gauls." This was said probably in the year 786 or 787. In December, 805, Charlemagne ordered that the Chant be taught and rendered after the *Ordo of the Roman Church* through all his empire.

Fortunately the Christians had a lofty idea and a real love for the Roman Chant, which had been implanted through so many Capitularies and prescriptions, and the faithful remained very much attached to this venerable and holy form of Liturgy. If somewhere there had been some fluctuation or hesitations these disappeared completely under Charlemagne and his successors Louis the Pious and Charles the Bald.

It was not yet the Xth century when France alone was to have 30,419 churches with pastors, 18,537 chapels with chaplains, 420 cathedrals with bishops, and 2,872 abbeys or priories . . . (Note: *Un Million de faits*, Bruxelles, Périchon, 1846, p. 347, col. 2)

NOTE: The different Schola Cantorum at Metz, Rouen, etc., still known and called: "Maîtrises" or "Manécanteries," exist. The appellations: Maîtrise or Manécanterie are words that evoke the souvenir of institutions which from the date of their formation and complete organization, belong to the period of the Middle Ages. The Church, from its origin, was much concerned with the splendor which was so becoming in order to surround the celebration of the Divine Cult, and in its aim, called the voices of the faithful to join in heartily. Naturally, the voices of the children were utilized and cultivated with extreme care in the particular art of the Roman Chant.

The history of the oldest Maîtrises of Rouen, Chartres,

Lyon and Paris, has been written by competent and devoted priests. *Histoire de la Maîtrise de Rouen* by Fathers Colette and Bourdon (in-4, Rouen, 1892); *The Cathedral School of Lyon* which in time became the Petit Séminaire Saint-Jean, (in-8, Lyon, 1885); *The ancient Chapter of Notre-Dame of Paris and its Maîtrise*, (in-8, Paris, 1890, by Father Chartier); *The ancient Maîtrise of Notre-Dame de Chartres* (from the Vth century to the Revolution), in-8, Paris, 1899, by Father Clerval.

Other Maîtrises such as those of Bourges, Poitiers, Aix, Orléans, Montpellier, and that of Dijon, the latter created and organized by the late Msgr. Moissenet, and others, surely, have seen their history completely written.

All that, in the days of Charlemagne was a fine result certainly though it did not as yet approach what the Xth century had in reserve. As to Charlemagne achievement in Liturgy, the result had been great. But on some points, at least two points there were some resistance and such resistance took the more efficacious form of *inertia*. In two centers, in spite of the Capitularies, Ordinances, Examinations and Denunciations, the exchange of the *Gallican Chant* for the *Roman Chant* did take place at Lyon but in the last years of the episcopacy of Leidrade, about the year 813 and that in despair of his cause. The other center dissenting was the Church of Milan. Paul the Deacon, O. S. B., or Wahrnfried (740-801) tells in one of his Epigrams of that curious episode to which Charlemagne met with the Milanese who would not have anything to do with the *Roman Psalmody* or as it was called the *Rite of the Sacred Palace* or the *Choral of Aix-la-Chapelle*. Though *Rome* was moderate and respectful anent the *Ambrosian Chants*, Italy possessed two methods or two musical manners. But Charlemagne had decided for the *Roman* manner of rendering the *Sacred Chant*. The Milanese resistance was not that of simple *inertia* but a mettlesome and violent one. In turn, the Emperor to have the *Roman Chant* to be adopted used as violent and decisive methods. Charlemagne caused all *Ambrosian Chant Books* to be bought in order to destroy them and to have them replaced by *Roman* ones. The recital of this episode is historical and fortified historically, too, by Paul the Deacon's *Epigram*. (Note: Muratori's *De ritibus Ambrosiae Ecclesiae*, in *Antiquit. Italiae*, t. IV, p. 834). Charlemagne's design anent the *Roman Chant* was not only unity or uniformity but his main reason was that his preference went to the *Roman Chant* for its manner of rendering, the different excerpts demanded less time or duration than the *Ambrosian Chant* required. The *Roman Chant* then did reign supreme in all Italy—at least in Northern Italy to Rome—the *Roman Chant* which had been imposed in Gaul and in Europe was adopted.

Paul the Deacon's *Epigram* is too long to be inserted here. His verses are from a Mss. and a famous one, too. Said Mss. had been studied by Dom Martin Gerbert, Danjou, Cousse-maker, Morelet and others. It is a sort of Encyclopedia on Music and the Epigram forms the XLVIth piece in the Second Part. It is in the Codex Cassinensis, 318, p. 244. Dom Ambrogio Amelli, O. S. B. (+1933), Abbot and Gregorianist-

Organist, has given an edition of this Codex: *Paolo Diacono, Carlo Magno e Paolino d'Aquileja in un epigramma inedito al canto Gregoriano e ambrosiana* (in-4, Montecassino, 1899).

Suffice it to be mentioned, however, that the *Ambrosian Chant* did not disappear and that it is still in use in 23 dioceses of Italy.

Suffice it to mention, in short, the short nomenclature of dioceses where the *Ambrosian Chant* is still in honor. As such, then, it did not disappear with Charlemagne's tactics. Further, the Cathedral of Milan, Italy, has still its *Ambrosian Schola Cantorum* which was restored by the present Archbishop, Cardinal Ildefonso Schuster, O. S. B., and entrusted to the high and learned direction of Dom Gregory Sunol, O. S. B., a monk from Montserrat Abbey, Spain. But the latter after having raised the *Ambrosian School of Chant* to its pristine glory and having edited and published this restored Chant, at the death of Abbot Paolo Feretti, O. S. B., Pope Pius XI called him to the Presidency of the Pontifical Institute of Sacred Music at Rome.

Besides Lyon and Milan, I have two notes concerning the unwillingness in two other centers to adopt the *Roman Chant*. At Salzburg, in the year 799 only did they adopt, though unwillingly, the *Roman Rite* (*Monum. Carolina.*, ed. Jaffé, p. 420). Between the year 847 and 855 Pope Leo IV, O. S. B. was chiding an abbot from Farfa Abbey, Italy, in which monastery there was no question of *Gregorian Chant*!

But in a great number of places, from time to time, the adoption of the *Roman Chant* had to be intimated. Pope John III (560-573) ordered Edaldus, Archbishop of Vienna, to follow the *Roman Use* for his diocese (*Mansi*, t. IX, col. 760, *Conc. ampliss. coll.*). St. Boniface the Anglo-Saxon Benedictine has also made of himself the propagator of this *Roman Use* as much as in the German lands as in other countries where his missionary influence was felt (*P. L.*, t. LXXXIX, col. 495). Abbot Walafrid Strabo, O. S. B., testifies also that when Pope Stephen II came to France to ask Pippin's protection against the Lombards, he introduced the *Roman Use* and the *Roman Chant* (*W. Strabo, De rebus ecclesiast.* *P. L.*, t. XCV, col. 709). The Council of Neuching (about the year 771) prescribed that the bishops organize a school where the *Roman Chant* would be taught

(Verminghoff, *Concilia aevi Karolini*, p. 98-105) *Neus Archiv.*, 1889, t. XXIV, p. 471). In the Synod at Frankfort (794) it is affirmed that the Roman Uses have already been adopted everywhere (*Monumen. Germ. Leges*, section II, t. I, p. 80). This seemed to have been a progressive and durable adoption. Especially so when one knows that the city of Neuching was really in the States of Duke Tassilo who had but strained relations with Charlemagne.

Finally, it was under Charlemagne's inspiration that a real School of Liturgy came into being and of which the main representatives were the Abbot Alcuin, Bishop Amalar, Archbishop Agobard at Lyon, Florus also from Lyon, and Abbots Walafrid Strabo and Rhabanus Maur.

*"The popes limited themselves in sending exemplars of their Liturgical Books without being too anxious in regard to the use which would be made of them. The persons who were the Frankish Kings, Pippin, Charlemagne, Louis the Fair (or Pious), decreed that the execution of the Liturgical Reform did not interdict the completion of the Roman Books nor prevent their combining with that which, in the Gallican Liturgy, seemed apparently worthy to be conserved. From this, naturally, was born a liturgy somewhat composite, which liturgy was propagated from the Imperial Chapel in all the Churches of the Frankish Empire, and in time, came to find its ways even to Rome and there little by little came to supplant even the ancient Use. Roman Liturgy from the IXth century at least, is not anything else than the Frankish Liturgy, such as has been compiled by Abbott Alcuin, Helesachar and Amalairius. It is even strange that the ancient Roman Books, those which represented the purest Use of Rome up to the XIth century had been eliminated by others so much so that not even one single exemplar remains." (Msgr. L. Duchesne, *Origines du culte chrétien*, 1898, p. 98, Edition 1920, p. 109.)*

Someone compared in this way Bach and Beethoven:

Beethoven is irksome in his developments, but not Bach, because Beethoven develops the form and Bach the idea.

A good way to learn to appreciate other people who develop still more the idea: Palestrina, di Lasso, Vittoria, and others.

Just Published . . .

EXALTATE DEUM



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FOR S. A. T. B. A CAPELLA



Compiled and Edited by
REV. CARLO ROSSINI



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The Choir Prepares the Spiritual Renewal

by Charles Schmitt

The church year moves onward to the celebration of the mystery of our Redemption, the Death and Resurrection of our Saviour, Jesus Christ. So great, so significant a solemnity requires a preparation, a lengthy preparation that shall be for us a spiritual renewal, a time of penance but also a time of spiritual awakening. The season has its preamble, the three Sundays, Septuagesima, Sexagesima and Quinquagesima, that invites us to take part in the annual renewal, indicates the work that is to be done and announces to us the glorious reward.

The choir will note the absence of the Alleluia and its verse that usually forms the preparation for the Gospel. Throughout the year it has been your privilege to sing this song of Christian joy and triumph. The word itself means "praise God," coming to us from Old Testament times. But in the new and perfect Testament it has taken on a new meaning, a cry of victory that springs forth from Christ's triumph over sin and death. Thus St. John indicates this significance when he says: "I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of great thunders saying, Alleluia: for the Lord our God Almighty hath reigned" (Apocalypse 19, 6). During this time of penance it is not meet that we sing this joyous song. It is a time of conflict with evil. And until the victory is won in the annual renewal and resurrection unto fuller life with God, we will refrain from our song of triumph. We will hear it again intoned, solemnly, joyfully and jubilantly announcing the Resurrection.

SEPTUAGESIMA

"The groans of death surrounded me, the sorrows of hell encompassed me" (Introit). With these words we open the Mass of Septuagesima. What a contrast with the joy and exaltation that filled our hearts in the Christmas season! But as a most efficient means of setting us on the way to a spiritual renewal, the Church wants us to realize that we are sinners, in need of Redemption, and it is sin that accounts for all our miseries. Even death itself is the punishment. "We are justly afflicted for our sins" (Collect). Of this we are all convinced, if we are honest with ourselves. The choir then will give voice to this conviction and the consciousness of the heavy burden of sin. But it is not at all in despair that we acknowledge

our affliction. It is that "we may be mercifully delivered" (Collect) that we now enter upon Lent. "He heard my voice . . . I will love Thee, O Lord, my strength: the Lord is my firmament and my refuge and my deliverer" (Introit). Let the choir sing this psalm with the definite hope of the Easter victory and joy.

Replacing the Alleluia, we have the Tract that is expressive of this affliction of man and his pleadings for mercy. "Out of the depths I have cried to Thee . . . for with Thee is mercy . . ." and without this mercy none should be able to stand before the Lord. The Lord Himself will answer these pleadings in the Gospel invitation to enter His vineyard to become His laborers in the annual renewal of the Church.

The Offertory verse might well be directed to the choir itself: "It is good to give praise to the Lord, and to sing to Thy name, O most High." The praise of God is a daily offering of the Church, the Bride of Christ. In this you the choir have an important part. During this lenten season let it be your offering to devote yourselves more unselfishly to the praises of God, the neglect of which is the cause of many of man's woes.

In the Communion song you voice the prayer and hope of the Christian approaching the Lord's Table: "Make Thy face to shine upon Thy servant." God is light; His Son is the Sun of Justice that began to shine for us at Christmas; His kingdom is the kingdom of light. During the lenten season we witness the conflict between this Light and the darkness of evil. Light will be victorious; it will be glorious in its rising at Easter. We will share that Light, it will shine upon us, enlighten us, be reflected in our lives. But only in the measure that we now seek the Light.

SEXAGESIMA

The lenten renewal is a work of God and man. It is the springtime of the soul during which the Divine Sower will sow abundantly the seed of His grace (Gospel). But it is for man to cooperate with grace, to work the soil by penance and good works, so that the seed might take root. Yet even in this giving of cooperation we are dependent upon God for help. "We put not our trust in anything we do"

(Collect), for as St. Paul we know our infirmities. "Gladly will I glory in my infirmities, that the power of Christ will dwell in me . . . for power is made perfect in infirmity" (Epistle).

In the sacred chants of this Mass the choir will express chiefly this dependence upon God for help. "Arise, why sleepest Thou O Lord? Arise, and cast us not off to the end; why turnest Thou Thy face away and forgettest our trouble?" (Introit). It is with a conviction of utter helplessness, a sense of being inadequate to the job before us, that so stirring a prayer can be uttered. God will arise and answer the prayer and the Gentiles shall know that God is His name: He alone is Most High over all the earth (Gradual). His mercy is above all His works and the exercise of that mercy gives glory to His name.

At the Offertory we again pray that He will show us His mercy: "Show forth Thy wonderful mercies, Thou Who savest them that trust in Thee." We ask too: "Perfect Thou my goings in Thy paths." We are going to the altar as we sing that, bringing our gifts to be offered to God in union with the Great Gift, Christ. The "path" that God wishes us to follow leads to Christ and to the altar of Sacrifice. Therefore as our Communion song we use the words of the psalm "I will go in to the altar of God." Let it express the lenten resolve of your parish to go to God's altar and His Banquet table, for there the life will be made young again and God will give joy to your spiritual youth.

QUINQUAGESIMA

Quinquagesima, the last Sunday of Lent's preamble, sounds the note of victory and joy. The reward of our labors in the vineyard of the Lord is symbolized in the giving sight to the blind man (Gospel). With Christ we go up to Jerusalem, sharing with Him the passion and death. But in the same measure will we share the glory of the Resurrection?

Prayers and chants of this Holy Mass seem to take for granted that we have already removed death dealing sin ("having released us from the heavy chains of sin") (Collect) and that we are ready to begin a more intensive Christian living. Therefore in the Introit we do not emphasize the thought of mercy but sing to God, our protector, our strength and refuge. "For Thy Name's sake Thou wilt be my leader and wilt nourish me." The more intense Christian living will require courage and strength and the leadership of Christ our victorious Captain.

The Gradual and Tract anticipate the joy of the Redemption. "Thou art the God that alone dost wonders . . . with Thy arm Thou hast redeemed Thy people." This is the wonder of wonders, the work of infinite mercy, that we are redeemed. Man's gratitude to God and his praise of God's mercy, you the choir must now extol: "Sing joyfully to God all the earth, serve ye the Lord with gladness . . ." the Lord is our God; not only did he make us out of nothing but in His goodness He has redeemed us and has made us His children, His people and the sheep of His pasture (Tract).

To the God of such goodness we must give a loving service, expressed in faithfulness to His will. That is our offering in this Holy Mass as we pray that He Himself "teach us His justifications." The psalm, from which this verse is drawn, expresses our love of the commandments of God and our readiness to live by them.

The fruit of Christ's redeeming Sacrifice becomes our own in the Eucharistic Banquet: "They did eat, and were filled exceedingly (Communion). We must "desire" this food, seeking to satisfy our hunger and thirst after justice at the Table of the Lord. Then, not only this day will we be filled exceedingly, but in the celebration of the Death and Resurrection of the Lord we too will have risen unto the newness of life, to live unto God.

From Warwhoops to Sacred Music

(IROQUOIS MUSIC)

by Daniel Hannin, S. J.

Here is a touching bit of local history which should be welcomed by every American Catholic. It contains a very actual lesson. The first missionaries of the American continent recognized Sacred chant as of primary value in the work of Christian conversion; and they used it very intelligently, we mean with common sense. Does not the simple response of the Indian put us to shame, we the smart people of the educated twentieth century? Moreover, the article

contains a quotation of actual interest for those (and we like to be numbered among them) who are leaning to a discreet use of the vernacular in some parts of the liturgy. Well, Rome always motherly in her reserve, granted the permission to the Iroquois. Maybe we have reason to hope that this precedent will be an inducement to grant it to the Catholics of today, estranged from Latin culture. (Editor's note)

Four hundred years had passed, years filled with joys and persecutions, with sorrow and gladness. Xavier in India, Brebeuf in Canada, Claver in South America, Ricci in China, multitudes of unknown priests of God, humble heroic brothers passed through these centuries. One a giant of God, crowded all others out of my mind. Here, kneeling in the college chapel of Loyola, awaiting the celebration of the Mass commemorating the fourth centenary of the Society of Jesus, I looked at a painting of the Canadian Martyrs. There was Brebeuf, tied to a stake and the hideous Iroquois warriors seemed to fill the air with fiendish cries. They poured boiling water over his tortured body, a mockery of the "Asperges" and of baptism. The lips of warrior and squaw seemed to move in devilish chant. Tortured Hurons had been struck down while singing Christian hymns.

The soft rumble of the organ brought me back from that night of torture, March 16, 1649. The Solemn High Mass started, the opening notes of the Kyrie came down through the chapel. Yet what did I hear! In surprise I turned and gazed at the choir-loft. It was filled with Indian faces,—lank, black hair, high cheek bones, copper-hued skin. "Takwentenn Se-wenniio, Christos Takwentenn." It was the Kyrie in Iroquois. The celebrant of the mass and his assistant ministers, Jesuits, spiritual descendants of Brebeuf, began the "Gloria in excelsis." The choir, descendants of savage Mohawks, took up the refrain and continued in their own native tongue "Moknon wentsiaki."

As we sat down I looked again at the picture of the martyrs. Brebeuf had sung Latin hymns of praise, his captors had answered with diabolic howlings; the priest today had recited the age-old Latin, the Iroquois had answered in their own language. They, whose ancestors had been paragons of cruelty, whose forefathers had doomed a Christian nation to death, whose warriors had spilled Christian blood, they were now singing a Solemn High Mass in Iroquois. While from the lips of a once savage race came the thundering "Credo in unum Deum"—Roienha iah te honoronse, the canticle of the Angels "Sanctus, Sanctus, Sanctus" — Saia-to-tokenti, Saia-to-tokenti, Saia-to-tokenti, the Archbishop of Montreal and other church dignitaries knelt in silent prayer.

The choir was from Caughnawaga, the historic Indian village situated about twelve miles from

Montreal. In the year 1668 the Jesuit missionaries had gathered together their Iroquois converts and established a settlement near the present site. Already in Jogues's time, the common prayers had been translated into Iroquois. When the fear of war parties had partly passed, when the savage had been semi-civilized, the beautiful hymns of the church were translated into the soft Iroquois tongue. The difficulty of training the Indians to sing in Latin, the lack of teachers, the fear of depriving the people of the beautiful church ceremonies prompted the missionaries to ask the Holy See for a great favour. To this nation, bought from the devil by unparalleled tortures, the Holy See granted a rare permission. The choir in Iroquois churches could give all the responses in their own ancient language. To no other tribe nor nation in the Americas has such a privilege been granted. In no other Indian church will you hear the Gloria or the Credo in a native chant. The Indians of Caughnawaga have appreciated this exemption and for hundreds of years their choirs have been outstanding, their rendering of the different High Masses, a work of art.

It is a strange picture of contrasts. Brebeuf had been derided, the Hurons had been cut down like chaff, both names were held in abomination by the fierce Six Nations. Yet today, one of the favorite hymns of the Iroquois is the "Huron Noel." John de Brebeuf during the long winter evenings, amid snow and smoke, had composed a Christmas hymn for his Huron converts. The Hurons are almost a vanished race, Brebeuf now a canonized saint, the holy Fort Ste. Marie is being uncovered by archaeologists but the Christmas carol "Huron Noel" is sung by the boys and girls of Caughnawaga. It is to them what "Come all ye faithful" or "Silent Night" is to us. "Akwekon te twa ri wakwnok" fill the churches on the eve of Christ's birthday, clear bell-like voices catch the joyful refrain and send it up to heaven. Did anyone in those two dark years, 1648 and 1649, ever dream of this? Did Brebeuf when he prayed for his persecutors imagine that their devilish chant would give place to the Gloria and Credo? Did the mutilated Jogues mocked by childish voices, think of Iroquois children singing Huron hymns?

Here . . . There . . . Everywhere

Looking Over Christmas Programs

During Christmas night, radio broadcasts brought to us two opposed views on Christmas music. The first came at 10:30 p. m., from St. Meinrad Abbey, Indiana. It was the chanting of the Office of Matins, unadulterated, with the masculine firmness of its purely Gregorian setting. The monks, conscious of their national mission, were praising God in the mystery of the Incarnation of His Son. Their psalmody was a splendid profession of faith, a perfect adoration, a true spiritual song. Later on, during the same night, we heard the completion of a Pontifical Mass from a cathedral, the name of which we respectfully withhold. It was the shouting of rash voices performing bad music with the noisy accompaniment of brass instruments. A direct offense to good taste, a lack of propriety in regard to the intimate mystery of the Christ Child. We tuned off in sad disgust. Is not this contrast a real picture of the situation of our Christmas music? Some choirs are becoming conscious of their beautiful mission in the Holy Night; some others, even among the most prominent, keep stubbornly aloof from the true spirit of the Church. The old story of the wheat and the cockle growing together until the time of the harvest.

We made a very incomplete survey of the Christmas programs as published in diocesan papers. Incomplete it is because many churches were not mentioned, and because we could not get a cross-section of the whole country. As it stands, this survey was interesting enough to deserve a few comments. The reader will derive some benefit from what he may thus observe elsewhere.

Publishing at this time the entire programs of individual churches was not possible. An attempt at statistics was advisable, for comparison is more beneficial. We present here the fruit of our research.

It will appear from the very first that our choirs are decidedly beginning to eliminate unsuitable music from their programs and to plan them better as a cohesive ensemble. It is a progress which makes us all grateful and authorizes hopes for the years to come.

1. *Gregorian Chant.* One cannot say that the chant holds in Christmas programs a place of excel-

lence; we are still very far from that goal, not even at the 40-yard line. But every choir is trying to include the proper chants in the program of the celebration in some way or other. The Cathedral of the Holy Cross at Boston, Mass., is the only church we know of where the entire Eucharist was sung in Gregorian chant. That must have been as daring as it was interesting. There was another feature in the program of Boston which deserves mention. The compact Gregorian setting of the Mass was not intercepted by heavy organ pieces; but two selections at the beginning and at the close made a very appropriate frame for the sacred melodies. This is artistic planning, and shows a fine sense of discretion.

Most of the programs mention the Proper as Gregorian. From what we know by personal observation, we do not take this too literally. Oftentimes, what is called Gregorian is just a recitation "recto tono"; and in fact, there is nothing less Gregorian than that ultra-simplification. Nevertheless, some men's groups are mentioned, as in Dubuque Cathedral, and elsewhere, really singing the proper melodies. And many humble choirs went at least a step forward, while using the psalmodic formulas published by Father Carlo Rossini. The outdated and in many ways uninteresting Proper harmonized by Tozer was fortunately mentioned only once.

2. *Ordinary of the Mass.* It is illuminating to give a list of the Masses which received preference from choir-masters for the feast. Only one program announces a Mass of Wiegand; and this indicates that the poor fellow is definitely on the "out." Thanks for that. On the other hand, the masters of the classic era are still neglected: not enough appreciation or not sufficient musical experience. Both are excusable; but we should start a campaign for a national return to classic polyphony in our churches, and make it fashionable and "bon ton" in Catholic circles. Here is the prevalent choice:

Gruber.....	Mass in honor of St. Peter, Op. 14
F. X. Witt.....	Missa in hon. St. Luciae Missa Exsultet
M. Haller.....	Missa 4a
Griesbacher.....	Missa "Stella Maris"
Van Durme.....	Missa 10a
Marsh.....	Mass in honor of the Holy Angels

O'Connor.....	Mass of the miraculous medal
A. Schehl.....	Mass in honor of St. Laurence
Carnevali.....	Missa "Ave verum"
Ravanello.....	Missa solemnis
Refice.....	Missa choralis
Pietro Yon.....	Messe pastorale
Perosi.....	Messa a tre voce d'uomo

In general, most of these Masses were very suitable, with the exception of Gruber, whose standards are today unacceptable. Even though their musical value is not very high, they constitute an average of acceptable polyphony, until we begin to sing better. Witt, Griesbacher, Haller are representative of the none too inspired Caecilien-verein; Pietro Yon, O'Connor, and even Carnevali have a tendency toward excessive melodic sweetness; and Refice's choralis is exposed to over-display of harmonic power. We prefer in the lot the more solid compositions of Ravanello, Perosi, Schehl, and even Van Durme.

3. *Motets.* The motets follow the same line as the Masses, but a little better. Here the classics were fairly represented, and the choice is more judicious, except for Gruber again and a "Tui sunt coeli" of Gruender which are much below the rest of the list. We put them in a relative order of excellence:

Palestrina.....	Dies sanctificatus est
	Hodie Christus natus est
Vittoria.....	O magnum mysterium
Di Lasso.....	Hodie apparuit
Mitterer.....	Verbum caro factum est
XVII Cent.....	Dies est laetitiae
Saint-Saens.....	Tollite hostias
Pietro Yon.....	Jesu Redemptor

The fact is that the same choirs who sang some of the classic motets, selected a Mass by no means comparable. One can understand easily that a motet is shorter to learn, and thereby more accessible to a choir untrained in the singing of larger forms. There would be a simple way, temporarily at least, to equalize the whole level of polyphonic singing. Just leave out of the Masses both Gloria and Credo to be replaced by Gregorian ones. The choir will benefit in two ways: an educative comparison of two forms of art, which will lead to the long-delayed appreciation of the Chant; and shortening of a polyphonic excess for the benefit of balance in the singing of the High Mass.

4. *Remarks on particulars.* One or two programs mentioned the use of orchestral quartets, either brass or strings. While it is admissible with the permission of the ordinary, it is a dangerous thing to do, because it is difficult to keep it in a discreet background and it may easily ruin the vocal quality of the singing of the choir. We did not like at all the violin solos which marred some midnight celebrations with a sentimentality unbecoming the adoration of the Son of God.

Two programs mention Vespers. It sounds as a refreshing breeze coming from a land we have deserted for the past 50 years.

Novello and Kreckel were the more popular versions in the singing of *Adeste Fideles*. They are presently the more acceptable, even though we confessed previously having been disappointed with all of them. (See Christmas issue: *We suggest for Christmas.*)

The many songs, carols, so-called motets included with profusion in quite a number of programs bring to mind that there also is a habit which does harm somewhat the musical beauty of our services, especially at Christmas. The prevailing custom of a series of songs half an hour before the Mass is open to question. Let us accept it for the present without further discussion. But once the Mass begins, all music should be exclusively Eucharistic, in the setting provided by the liturgy. We are now in a situation where much essential (the proper chants) is taken away or reduced to naught, and much extraneous matter substituted in exchange. One of the first things to be done in the musical restoration of the Mass, at Christmas as in any other occasion, is to restore its absolute Eucharistic character. This is a case of distortion similar in every way to the one of the rococo period, when they were plastering venerable church-walls originally covered with marvelous frescoes.

Lastly, the singing of *authentic carols*, in the form of regular concert or some other official presentation, seems to have spread widely. Boys' choirs, school children's groups, students' glee clubs, have found their way back to one of the most charming sources of our Christmas joy. This could not be encouraged too much. But we would wish for some attention on the part of our groups of Catholic action in reintroducing Christmas carols into the home. There is the place where they belong primarily and would do unsuspected good.

Young People Musicales

For the sake of merited encouragement, let us mention the following:

Hour of Music at San Francisco College for Women

Inaugurated a year ago under the sponsorship of the Archdiocesan Council, it united together talented musicians from Dominican College of San Rafael, Holy Name of Oakland, San Francisco College for Women, Notre Dame College of Belmont, and the Choral Club of Notre Dame High School, San Jose.

Thanks to San Francisco for the edification of this good example, not only in musical initiative but in Christian unity. There you have five educational establishments who know how to forego their individuality for an "Hour" in order to get the benefits of united Catholic choral experience. Give us many other hours; and if you can, broadcast them for our enjoyment.

Oratorio "St. Therese of the Child Jesus" at Spokane, Washington

The new and widely advertised composition of Evangeline Lehman received a welcome performance in the Marycliff High School Auditorium, with the collaboration of a chorus of 100 voices. Prominent musicians and members of religious orders of Nuns supervised the various departments of the production.

We are at last beginning to realize the power, the efficiency, and the pleasure of a varied collaboration in such undertakings. It will be blessed, no doubt.

On the Radio

Reverend John Fournie, assistant pastor at Sacred Heart Church in East St. Louis, Illinois, and diocesan Youth Director, conducts a series of addresses on the Messenger Catholic Hour. The Brothers of Mary choir, composed of faculty members from Central Catholic High School, present the music. To be heard on WTMV from 1:30 to 2:00 p. m. on Sundays.

Good for you, dear Brothers. Now, imagine—teachers are beginning to sing among themselves.

The Mass itself does not need an audience; it wants a congregation united in prayer, in prayer so alive that it sings.

A Hurrah for Singing Priests

The priests' choir of the Diocese of Albany made its annual Advent appearance in Troy on Sunday, December 14, singing music of the Church, both medieval and modern, appropriate to the approaching Christmas season.

It makes one chuckle with unbounded pleasure to notice several groups of priests taking a leading part in the musical revival. For there is every reason to believe that the people will not delay much longer to take the way back to Sacred Music, where the clergy is showing how it is done.

We would propose a further move—organize in every diocese regular musical seminars for priests. Not for lecturing, but for actual ensemble singing and for the appreciation of beautiful music in general.

Seminary Singers

The choir of SS. Cyril and Methodius' seminary of Orchard Lake (Michigan), presented its annual program of Polish Christmas carols, known as the "Kolendy," over the Columbia broadcasting network, Saturday, December 20, at 3:30 p. m. The program, which originated from Station WJR, featured descriptions of Polish customs and ballads typical of that deeply religious nation. The choristers are under the direction of the Rev. Henry A. Waraksa, professor of Gregorian Chant at the seminary.

Another broadminded initiative. We say broadminded because it is an error to confine seminary singing exclusively to religious services. There must be some outlet for human expression in music, and some apostolate. After all, music also needs apostles.



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MUSIC OF THE SUPPLEMENT

Three motets:

JUBILATE DEO	<i>W. A. Mozart</i>
AVE REGINA COELORUM	<i>R. Keys Biggs</i>
AVE MARIA NO. 3	<i>R. Keys Biggs</i>

All published by McLaughlin & Reilly Co., Boston. We present them as studies for mixed and equal voices respectively. They are good and not too difficult examples for the development of fundamental qualities in choral work.

It is a first attempt. If the readers find it useful, it will be continued regularly.

Jubilate Deo

By

W. A. MOZART

Choral Etude for mixed voices

TONAL SCHEME:

- A: first section in two phrases of opposing character.
- A2: repetition.
- B: short melodic link.
- B2: repetition.
- C: variation of A in imitation-form between Basses-Sopranos-Altos successively.
- D: expanded conclusion.

PROCEDURE OF WORK:

Work towards cohesion and precision of attack in all parts at the same time. Avoid carefully any harshness of tone and aim at a blended tone *softly sonorous*.

The movement should be light but not jerky. Lightness in this composition is much to be preferred to power.

MEASURES:

- 1-5: clear and well-blended diction of the four initial words.
 - 5-16: sing smoothly ascending motive in the successive parts, and conclude in close ensemble with sustained voices.
- Have each part listening in turn to the imitation of the others, in order to make the choir conscious of the structure.
- 17-32: this is an identical repetition of the first section. It calls for a general relaxation and subduing of nuances.
 - 32-39: two short descending phrases, one in major, the other in minor. Sing softly decrescendo in the Sopranos and Altos, somewhat crescendo in Tenor-Basses. This contrast will give proper expression to the melody itself.
 - 40-46: this section repeats but amplified the section of meas. 5-16. Use the same procedure of work. As it leads to the concluding Alleluia, increase gradually the sonority.
 - 46-53: accentuate the contrast of the movement between the parts, calling for more fluency in the tone and a decided "swaying" of the rhythm.

Ave Regina Coelorum

By

RICHARD KEYS BIGGS

Choral Etude for three equal voices

Let the groups of singers work this little anthem with a subdued tone throughout. That means singing with a small amount of breath and with a very even tone. In this manner, the close harmonies will bring out a delicate charm, and make possible a pure expression.

The composition follows Gregorian chant in two ways: by borrowing some of its melodic turns, and by adopting a rhythm which is quasi-free.

Sing with evenness, and let the perfect diction of all the words mould the natural expression.

We would advise that a soloist give the two intonations at meas. 1 and 7. The polyphonic setting will thus appear as the unfolding of those short tunes; and there will be more unity in the whole piece.

Keep the imagination of the singers in a feeling of light and easiness, to express the words in a beautiful atmosphere.

Ave Maria

By

RICHARD KEYS BIGGS

Choral Etude for three equal voices

This prayer shares many of the characteristics of the preceding selection. But the rhythm is less free and the form less apparent. In the study, some quality of tone should be emphasized; but there should be also an effort to make the phrasing definite. Of course, the music is divided into two sections like the text. Therefore, the first part will work, as it were, towards a suspension which will be resolved in the second part.

Let the general movement be one of broad recitative. Clear intonation and sustained voice will secure this characteristic.

The first part has three phrases, gradually increasing towards the dynamic accent of "et benedictus." Widen audibly the rhythm on the last two measures.

phrase 1: meas. 1-5

phrase 2: meas. 6-10

phrase 3: meas. 11-16

The second part is a repetition of the first section with a few harmonic changes. It is obvious that it should be sung with more sonority; but it will end better in a reposeing feeling. It has also three phrases.

phrase 1: meas. 17-21

phrase 2: meas. 22-26

phrase 3: meas. 27-33

JUBILATE DEO.

Chorus for Mixed Voices.

W. A. MOZART

Allegro 5

Soprano. *f* Ju - bi - la - te De - o om - nis ter - ra:

Alto. *f* Ju - bi - la - te De - o om - nis ter - ra:

Tenor (8ve lower) *f* Ju - bi - la - te De - o om - nis ter - ra: ser -

Bass. *f* Ju - bi - la - te De - o om - nis ter - ra: ser - vi - te

ORGAN. *f*

Ped.

10

ser - vi - te Do - mi - no in lae -

ser - vi - te Do - mi - no, Do - mi - no in lae -

vi - te Do - mi - no, Do - mi - no, ser - vi - te in lae -

Do - mi - no in lae - ti - ti - a, in lae -

2 15

ti - ti - - a, in lae - ti - ti - - a: ju - bi - la - te De - o
 ti - ti - - a, in lae - ti - ti - - a: **A²** ju - bi - la - te De - o
 ti - ti - - a, in lae - ti - ti - - a: ju - bi - la - te De - o
 ti - ti - - a, in lae - ti - ti - - a: ju - bi - la - te De - o

20 25 *f*

om - nis ter - - ra: ser - - om - nis ter - - ra: ser - - vi - te Do - mi - - no, Do - mi - om - nis ter - - ra: ser - - vi - te Do - mi - - no in lae - ti - ti - - **B**

30 *p*

vi - te Do - mi - - no in lae - ti - ti - - a, in lae - ti - ti - - a: lau - Do - mi - - no, Do - mi - no in lae - ti - ti - - a, in lae - ti - ti - a: **B** no, ser - - vi - te in lae - ti - ti - - a, in lae - ti - ti - a: a, in lae - ti - ti - - a, in lae - ti - ti - a:

35 *pp* 40 3

da - te no - men e - jus, lau - da - te no - men e - jus,
lau - da - te no - men e - jus, **B²** lau - da - te no - men e - jus, **C** quoni -
lau - da - te no - men e - jus, lau - da - te no - men e - jus, quoni -
lau - da - te no - men e - jus, lau - da - te no - men e - jus, quoni -

45

quo - ni - am su - a - vis est Do - - - mi - - nus. Al - -
am su - a - vis Do - mi - - nus, est Do - mi - nus Al - -
am su - a - vis Do - mi - - nus, est Do - mi - - nus. Al - -
am su - a - vis est Do - mi - nus, est Do - mi - - nus. Al - -

50 *rall.*

- - le - - - lu - - - ia, al - - - le - lu - - - ia.
- - le - - - lu - - - ia, al - - - le - lu - - - ia.
- - le - - - lu - - - ia, al - - - le - lu - - - ia.
- - le - lu - - ia, al - - - le - - - lu - - - ia.

To Mother Marie Berchmans, R. R. S. C.

Ave Regina Caelorum

For Two or Three Equal Voices

RICHARD KEYS BIGGS

SOPR.
I-II

ALTO

ORGAN
ad lib.

mf

Á-ve Rê-gí-na cae-ló-rum* Á-ve Dó-mi-na An-ge-ló-rum:

rit. *a tempo*

Saí-ve ra-dix, saí-ve por-ta, ex qua Mun-do lux est or-ta

rit. *a tempo*

5

Gaú-de Vir-go glo-ri-ó-sa, su-per om-nes spe-ci-ó-sa: Vá-le, o

val-de de-co - - ra, Et pro no-bis, pro no-bis Chri - stum ex - o - ra.

Ave Maria (No. 3 in F)
For Two or Three Equal Voices

RICHARD KEYS BIGGS

SOPR. I-II
Á - ve, Á - ve Ma - ri - a, gra - ti - a ple - na,

ALTO

ORGAN ad lib.

Dó - mi - nus te - cum; be - ne - di - cta tu in mu - li - é - ri - bus,

et be - ne - di - ctus fru-ctus ven-tris tu - i, Je - sus.

mf San - cta, San - cta Ma - ri - a, Má - ter Dé - i, o - ra pro

no - bis, o - ra pro no-bis pec - ca - tó - ri - bus, nunc et in

ho - ra, nunc et in ho - ra mor - tis nó - strae. A - - - men.

Names . . People . . Doings

Beginning Where There Was Nothing

Here is the true relation of a musical beginning made in a rural parish deprived of talent, against obstacles and prejudices, by a priest who has faith in Sacred Music, we mean who believes that it is an important element in the spiritual life of the parish committed to his care. We let him tell the story, which has all the marks of the humble sincerity of a shepherd of souls. But we urge the reader to reflect objectively on the various and often unexpected phases of the work accomplished.

"Musical reform here began in October 1940, when Father Norbert Gertken, O. S. B., brought about the change. I had been in the parish one year previous to his coming, and had permitted the choir, a dozen or so mixed voices, with scarcely any able to read music, continue to sing each Sunday the Masses they had learned in previous years, and had used on Christmas and Easter, the only two times in the year that the parish heard a High Mass before my coming, October 1939.

"These Masses according to Father Norbert, were among the forbidden Masses, not difficult to learn, the choir using them, not by way of harmonization, but by means of a succession of many solos. One felt like rising from the minister's bench during the Gloria and Credo, and dancing in the sanctuary.

"Father Norbert was in the parish one month. He held three rehearsals a week or twelve in all. The mixed choir attended well; the congregation did not attend these rehearsals in the numbers that they should. Father kept the people for about 40 minutes the three evenings each week. Benediction followed and the choir remained after Benediction for intensified rehearsal.

"Father Norbert found a willing spirit among the people of the parish. Neither did the choir rebel against the change, and cooperated well, although most of the members did not like Gregorian chant, and several have since dropped out of the choir.

"The congregation learned under Father Norbert's direction during those twelve rehearsals, responses, Benediction hymns, and practically all the hymns on

the hymn card I send you under separate cover. Then Father gave the congregation some idea of Mass XI, Orbis Factor. Together with the choir, the people sing it every Sunday. The choir so mastered this Mass while Father was here, that a recording was made on Father Norbert's machine, and the same was later reproduced during one of our diocesan Catholic Hour programs.

"Fourteen months have passed since Father Norbert left. Now, a resume of work during these 14 months. The choir rehearsed every week for about four months. I was then, and am now, present at every rehearsal; but giving in to the choir's weakness, I have permitted less frequent rehearsals since.

"At the first rehearsal after Father Norbert left, I expected the choir to begin learning one of the two polyphonic Masses, that Father Norbert recommended. (I thought that was their desire, although my personal desire was chant.) But no, they began with chant, realizing, I believe, that, while chant was difficult to master with perfection, it would not be as difficult to master after a fashion, than, for the choir, with their musical limitations, to master a polyphonic Mass. So they have been singing chant ever since. They have learned several chant Masses. However, for the past six months, I have permitted them to use only Mass XI, so that the congregation can get this complete Mass perfectly. For weeks at a time I have the choir members to scatter themselves in the body of the church, in order to help the people get the melody.

"The Parish Kyriale (The Liturgical Press, Collegeville, Minn.) is placed in the pews every Sunday, as well as the hymn card referred to. Sometimes the choir will remain in the gallery, and alternate with the congregation in singing the Mass. An ideal wished for, is everybody singing, the two choirs being divided by the middle aisle.

"While much is to be desired in the perfect rendering by the entire congregation of Mass XI, from Asperges through Credo III, to end, nevertheless, I am well pleased with the results obtained in the short time. Those who did not attend Father Norbert's rehearsals, pick up the melodies of Mass and hymns by hearing them Sunday after Sunday.

"Then I have rehearsals for the entire congregation conducted by myself, once a month, namely, the First Friday evening, 7:30 to 8:00, followed by Benediction and Sacred Heart devotional prayers. This 30-minute rehearsal twelve times a year is poorly attended; nevertheless, those who do attend become proficient, and in turn help to carry their less trained brethren along musical airways.

"Every Sunday I have, on a blackboard outside the sanctuary, but at the front of the church, posted, the hymns in season, taken from the hymn card, which are to be sung. We get at least four in every Sunday, three Latin and one English, as follows: Latin at the offertory, after the offertory chant, Rossini, by the special schola; after the Benedictus chant; and after the Communion chant. An English hymn in season at the last Gospel. If this hymn is not finished when I have completed the last Gospel I often go down the middle aisle, singing, too; and sometimes, if the sermon was not too long, take time to repeat the hymn. Sometimes I praise their singing. I let no opportunity go by for getting in a little practice without the people thinking they are being made to practice. On the first Sunday of each month as well as on feasts, we (altar boys, including torch bearers), hold a procession into the church. Hence, an opportunity for another English hymn by the congregation during this processional. The recessional is cared for as explained above.

"Furthermore, taking advantage of every opportunity to get the congregation music minded, I spend about five minutes before High Mass, when there is opportunity, in urging all to use the Kyriale and hymn card, throwing out such phrases as, "This is the family Mass," "The whole congregation is supposed to sing," "The singing takes precedence over the Missal when the two conflict at this family Mass," "Every family in the parish should have a representative at least at the parish family Mass," referring on occasion to the beauty of obedience to authority of the church (sometimes slipping a word about obedience to the pastor in the matter of singing), sometimes taking a portion of the Proper of the day's Mass, especially when it refers to singing, shouting, clapping, etc., sometimes reminding the people of their future occupation in heaven, where they will sing always Sanctus, Sanctus, Sanctus. So they need to practice on earth.

"In that five-minute period before Mass, too, I often have the organist play and people sing by way

of rehearsal, say, a portion of the Kyrie, Asperges, etc. I believe the majority of my people are in favor of my musical program and reform. At least, only one member of the parish has told me that he does not like the whole affair. Others are just indifferent, and while rejoicing to see their parish make progress musically, are willing to follow the line of least resistance, and let the other brethren do the rehearsing.

"The choir members are dwindling down in numbers after having been swelled during the period of enthusiasm created by Father Norbert. I am saying nothing, they are far from being good singers, and besides I want the congregation to sing everything, leaving the organist and a schola of four men to render all things that the congregation is not expected to know, such as Proper of the Mass, Holy Week services, etc.

"Benefits of it all? Well, I believe that my music program has played no small part along with other features of our parish liturgical life, in being the cause of the fact that Communion has tripled in two years, many converts made, and the financial standing bettered considerably.

"The foregoing seems to me to be a true, if a poor presentation of facts. I am deeply interested in my work.

"Wishing God's blessing upon you as editor of *Caecilia*, I am, fraternally yours in Christ."

Ernest A. Burtle.

The Faithful Singing

On December 14th and December 21st, the pastor of the Church of St. Aloysius in Spokane began the experiment of the pastor's Mass sung for the people and by the people.

The selected Mass was the Gregorian ordinary No. 8 called "De Angelis." Three groups collaborated in leading. The young men's Gregorian choir, the parish girls from Marycliff and Holy Name parochial schools. An ensemble of 300 voices.

We extend to the reverend pastor our wishes for a continued and successful campaign. We also congratulate him for having visualized the potentialities of parish societies so neglected until now. And we rejoice that high school students remain spiritually attached to their parish, to share musically in the services of their community. But we think that the choice of the Missa de Angelis is, notwithstanding a universal custom, unfortunate because of its difficulty and of its second-rate Gregorian value.

Mass-Celebration

Fifteen thousand Catholics attended a Pontifical Mass celebrated on Sunday, November 16, at Convention Hall in Philadelphia. It was a magnificent exhibition of devotion found in the Church's liturgy. The music of the Mass was sung by the Seminary Choir, a truly inspired performance under the direction of Rev. James A. Boylan, D. D.

Society for Music Preservation

An American Society for the Preservation of Sacred and Patriotic Music has been founded by a group of music lovers who held their initial meeting in the Metropolitan Opera House.

The purpose of the organization is to "preserve the best to be found in sacred music and American patriotic music" and to stimulate high creative endeavor in these fields. The organization will establish the American Library of Music.

The Rt. Rev. Msgr. Charles E. Fitzgerald, pastor of Holy Family Church, New Rochelle, New York, and formerly spiritual director of the North American College, Rome, is vice-chairman of the organization, of which Charles Albert McLain, noted singer, conductor, and composer, is chairman.

The Rev. Edward F. Brophy, pastor of the Church of the Precious Blood, Long Island City, was named treasurer.

Such initiative should be welcome. Even though the tradition of Catholic music has always moved towards universality, it is none the less important that Catholics be musically rooted on their own land. Time will tell what the soil of America may have contributed to religious musical expression. But American Catholics should become able to feel at home in their music. The new society will help in this direction.

Organists' Guild

We do not have yet a national guild of Catholic organists to be the counterpart of what is known as the American Guild of Organists. It is even questionable if such a musical organization, limiting its scope to the function of the organist, would really solve our problems on a sufficiently broad basis. The fact is (and we should welcome it as a promising symptom) that local clubs are organized in increasing numbers.

Two of the most recent efforts came to our knowledge: One in Philadelphia, where it has provoked quite a few reactions in both ways, and where it seems to take a definite shape; the other in Chicago, among the Polish congregations. Here is detailed information about the meeting held to select new officers for the year 1942.

The following members composed the new staff: President Jos. Matejko, Organist at St. Michael Church, South Chicago; vice-president, Jan Fabisz, Organist at St. Mary's Church, Czestochowa, Cicero, Ill.; recording secretary, B. Graban, Organist at St. Jacob Church, Chicago; treasurer, Jan Bujnowski, Assistant Organist at St. Hedwig Church; librarian, W. Jasinski, Organist at St. Stanislaus Church, East Chicago; choir director, Aleksander Karczynski, Organist at Holy Innocents Church, Chicago; chaplain, Rev. P. Pyterek, Pastor of St. Helen's Church.

The Club of Polish Organists meets every first Monday each month at St. Helen's Auditorium, Augusta Blvd. and Western Ave., Chicago, Ill.

Organ Recital

Organ recitals are not an event, though they should be. And one would hardly mention them, if the one given by Mario Salvador at Kenrick Seminary on November 22nd, in St. Louis, did not suggest a lesson. It is to the credit of Rev. Clarence Corcoran, C. M., director of music at the Seminary, to have visualized the great benefit that seminarians could derive in general appreciation from extending thus their musical horizon into the vastness of organ music so intimately connected with liturgical art. And when Mario gives a recital, he does not fear to explore; although we do not care for some of the selections of the following program:

PROGRAM

Pomp and Circumstance.....	Elgar
Noël Ardennais	Jacquemin
In Dulci Jubilo.....	Karg-Elert
Tumultus in Praetorium.....	Maleingrau
Toccata Orbis Factor.....	Barnes
Improvisations on a Hymn to St. Ann.....	Salvador
Ave Maris Stella.....	Widor
Ave Maris Stella.....	Peeters
Ave Maria, Ave Maris Stella.....	Langlais
Toccata	Schmidt

Liturgical Day in Atchison, Kansas

Although such meetings are out of our immediate sphere, their success will have a decisive influence on the future of the musical restoration (see the editorial of the present issue). It is a gratification to mention the Liturgical Day held at St. Benedict's Abbey at Atchison for priests exclusively. It united the three bishoprics of Leavenworth, Concordia, and Wichita in the first attempt of this kind in our country. The respective bishops honored the day by their presence and their active collaboration. We should estimate its value by the program. It was a great step towards the common goal.

Among the doings of this day, the singing of Compline by the children of the parish should be noted. Read the relation of this humble experience as written by the pastor himself:

"About two weeks before the Liturgical Day, I decided to have Compline, to be sung by the children of St. Benedict's parish school. In our school we have one teacher who devotes her full time to the teaching of singing—each class being given a specified time each day. During the two weeks preceding the Liturgical Day a greater part of the music period was devoted to the preparation for Compline. The children took to the chant very readily. After having drilled the separate groups for some time, we took all to the church for a general rehearsal. With about three of these general practices we were ready for the Liturgical Day.

"We used two choirs in the singing of Compline. The vested boys' choir was in the Sanctuary; the rest of the school children in the body of the church formed the second choir.

"The large group of bishops and priests here for the Liturgical Day were deeply impressed and very outspoken in their praise."

"Quod illi, cur non ego?" That which was accomplished there can be duplicated anywhere; if there is some conviction and some zeal.

Daddies and Brothers

The restoration of liturgical music has its own comics; and they are an expression of that American wholesomeness which is never lacking. Among them, two came to our attention; and we could not resist the fun of inserting them.

1. The pastor of the Church of the Resurrection at Rye, N. Y., had been for a long time cudgeling his brain as to ways of forming a substantial choir. He thought of the Dads' Club established three years ago. But the Daddies were skeptical; worse, they could not sing or read music. The pastor began with a sermon, a very logical sermon: the Dads' Club is dedicated to the service of God and your Church. Good liturgical singing is a part of Catholic Action. It is a beautiful form of prayer and an integral part of the Mass. It reads almost like a syllogism after the scholastic manner. Well, he won, and with the help of his music director, Mr. Dominic Tranzillo, the group was organized. It rehearses twice a week.

Results: after working during summer months from May to October, they possess a repertoire including Palestrina, di Lasso, Vittoria, Lotti, Ravanello, Refice, and others. Just that, mind you. And the choir is launching a campaign in surrounding parishes.

Nice going, Daddies . . . Keep up the good work!

2. At Poughkeepsie, N. Y., at the Church of Our Lady of Mount Carmel, nine brothers, all from one family, compose the choir of their church. Their musical activities extend from dance orchestra to liturgical singing. Another reason for encouraging large families, and a rebuff to those who think that jazz craze is keeping our youth from participation in sacred singing. The thing to do is to make youth conscious, by the contrast method, that while jazz may justly at times satisfy the feet, only sacred singing satisfies the soul.

Two Priests, Apostles of Art

Dom Adélard Bouvilliers, O. S. B., Mus. D. of Belmont Abbey, N. C., well-known to readers of *Caecilia*, and Reverend Francis A. Drabinowicz of St. Francis Minor Seminary, Milwaukee, Wis., have solved the sometimes suspected problem of the priesthood unfolded in the apostolate of music. Both of them, though in different ways, are convinced that the return to real liturgical music includes a necessary movement towards a better musical education in Catholic social life. Their conviction is easily defended by a glimpse at the history of music: the Church would never have left to us the incomparable treasures of Chant and Polyphony if she had not been until the 17th century, not only the great promoter of music, but the greatest school of musical composition. This fact is unfortunately forgotten by many engaged

today in the work of Sacred music; and this accounts for our level being still low.

Our two friends believe in spreading good music by all means, whether it be by recitals, concerts, musicales, and the like. Father Drabinowicz, though he serves 100 families as pastor, plays the organ, directs school orchestra and band, and composes, all for the benefit of young people. Dom Bouvilliers is still more daring; and he does not hesitate to give an entire piano recital exclusively dedicated to works of Debussy and Ravel. All his programs are extremely eclectic and reaction-provoking. He does not believe in underrating young audiences for the sake of the excusable ignorance of the elders. And we think he is right.

Who is Who

Get acquainted with young friends: Miss Margaret Barnard of Green Bay, Mich., a young singer introduced by the Catholic Women's Club, (it is time Catholic Clubs open musical opportunities to our young people); Miss Frances Loftus, head of the Music Department at Our Lady of Cincinnati College, a promising pianist touring in Florida for a series of concerts; Eileen Young of Our Lady of the Angels High School in Cincinnati, who took the leading role in a Christmas Cantata, the Angels of the First Christmas.

An Original Christmas Program

An original Christmas program was given at the Pius X Hall in New York City, with a liturgical intention very obvious. It is rather interesting to

jot it down in its entirety; it may suggest to others similar initiatives. It is a new and open way.

CHRISTMAS, 1941

PROGRAMME

Organ Prelude.....Catherine Carroll

* * *

CHRISTMAS DAY MATINS

ANTIPHON—DIFFUSA EST GRATIA

PSALM—ERUCTAVIT COR MEUM

* * *

LESSON I

ISAIAI—Chapter 9.....Sung by Achille Bragers

RESPONSORY—HODIE NOBIS

COELORUM.....Choir and Men's Schola

LESSON II

ISAIAI—Chapter 40.....Sung by Raymond Wicher

RESPONSORY—HODIE NOBIS

DE COELO.....Choir and Men's Schola

LESSON III

ISAIAI—Chapter 52.....Sung by Achille Bragers

RESPONSORY—QUEM

VIDISTIS.....Choir and Men's Schola

* * *

ORGAN INTERLUDE

* * *

Address to Father Quinn.....Annunciation Girls' School

Hymn—Jesu Redemptor.....Sung by Both Schools

Address to Father

Quinn.....Father Young Memorial High School

Hymn—Adeste Fideles.....All are requested to sing

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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

From a Letter Signed by

His Eminence, Cardinal Gasparri

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LITURGICAL PRESS

COLLEGEVILLE • MINNESOTA

Sacred Texts for Sacred Songs

The appreciation of the texts which are set to music is an imperative need of every choir. This is one of the reasons why they are printed in larger type. The choir director might clip them and pin them on

the bulletin board of the choir room.

Very few touch so directly the realities of Christian life as those which were gleaned for this short liturgical season of three Sundays preparatory to Lent.

Septuagesima

Introit:

Circumdederunt me
gemitus mortis:
dolores inferni
circumdederunt me:
et in tribulatione mea
invocavi Dominum,
et exaudivit
de templo sancto suo
vocem meam.

Diligam te Domine,
fortitudo mea:
Dominus firmamentum meum,
et refugium meum,
et liberator meus.

Illumina faciem tuam
super servum tuum;
et salvum me fac
in tua misericordia:
Domine, non confundar,
quoniam invocavi te.

By death surrounded
I quake and moan:
I anguished groan
by hell surrounded:
amid encircling gloom
I cry to God of light:
He listens:
from temple's holy door
He hears my cry.

Thee alone I seek, O Lord:
my fortress Thou,
my circling battlement,
my mountain-castle,
draw me within to Thee.

Communio:

Light from Thy face, O Lord,
shine down upon Thy slave:
snatch from danger and death,
Thou whose name is mercy:
Lord, ne'er put me to shame,
to *Thee* I cry.

Sexagesima

Introit:

Exsurge,
quare obdormis, Domine:
Exsurge,
et ne repellas in finem:
Quare faciem tuam avertis,
oblivisceris tribulationem nostram.
Adhaesit in terra venter noster.

Rise up:
why sleepest Thou, Lord:
Rise up:
drive me away no longer:
Why turn away Thy face,
why forget us in our need,
with our face in the dust.

Exsurge, Domine,
adjuva nos,
et libera nos.

Deus,
auribus nostris audivimus:
patres nostri
annuntiaverunt nobis.

Perfice gressus meos
in semitis tuis,
ut non moveantur
vestigia mea:
inclina aurem tuam
et exaudi verba mea:
mirifica misericordias
qui salvos facis
sperantes in te,
Domine.

Rise up, Lord:
help us in our need,
snatch us from death.

O God:
with our own ears we have heard
what our fathers told us
of time when Thou wert good.

Offertory:

Make strong my steps
Thy pathways along:
guard right and left
my feet from stumbling:
bend down Thine ear,
heed my loud cry,
show wonders of mercy:
Thou hast never failed
to save those who hope
in Thee, O Lord.

Quinquagesima

Introit:

Esto mihi
in Deum protectorem,
et in locum refugii.
ut salvum me facias:
Quoniam firmamentum meum,
et refugium meum
es tu:
et propter nomen tuum
dux mihi eris,
et enutries me.
In te, Domine, speravi,
non confundar in aeternum:
in justitia tua
libera me,
et eripe me.

Be Thou unto me
a sheltering God,
a castle of refuge
whereunto I may run:
my circling battlement,
my mountain-castle
that art Thou:
Thine own name move Thee
to be to me guide,
and host and bread-giver.
To Thee, Lord, I flee,
put me never to shame:
Thy name is goodness:
save from danger,
snatch from death.

Communio:

Manducaverunt,
et saturati sunt nimis:
et desiderium eorum
attulit eis Dominus:
non sunt fraudati
a desiderio suo.

They have eaten their full,
are filled and sated:
All they hungered for
God has given:
in naught disappointed
their hunger and thirst.

Music---Review

By Ermin Vitry, O. S. B.

MISSION MUSIC OF CALIFORNIA

A collection of Old California Mission Hymns and Masses transcribed and edited by Rev. Owen da Silva, O. F. M., sometime professor of music, St. Anthony's Seminary, Santa Barbara, California. Accompaniments and Chirography by Arthur Bienbar. Mission sketches by Paul A. Moore. With an introduction by the Hon. John Steven McGroarty, historian, poet laureate of California. Warren F. Lewis, publisher, 707 S. Broadway, Los Angeles, Calif. \$7.50.

When the unaware tourist visits the town of Williamsburg, Va., reconstructed at the cost of some thirty million dollars through the benevolence of the Rockefeller Foundation, not only does he live again a charming vision of the early days of America, but he easily accepts the idea that it was there that the real America was founded. If from there he makes a stop at the lovely museum organized by the government at Santa Fe, he obtains an ensemble view of the work accomplished by the Spanish fathers in the astonishing sequence of three civilizations superimposed upon each other. And at last, a respectful pilgrimage through the by-ways of California and Texas will arouse an irresistible awe for the comprehensive apostolate which realized among the Indians both Christian culture and Christian social life. Williamsburg becomes then a memory of commercial enterprise, while San Juan Capistrano remains a living witness of civilization. There is the difference.

This preamble was necessary to introduce the book of Father da Silva. It is not only a book, it is an event. For to the scientific characteristics which it possesses, it adds the incomparable value of a testimony. We hear so often asserted, with more or less indifferent pride, that the missions were a great pioneering; but we do not capitalize on this historical foundation to develop a truer Catholic consciousness, both for our instruction and for the edification of those outside the fold.

Even though the *Mission Music of California* is an essay in musical research, it has many outstanding qualities to make it a definite contribution to the history of Catholicism in America. The book is read like a novel; and the author, in order to locate his subject, introduces us to the enchanted land of a most

original Catholic experience. The missions come to life again; and their experience in the faith brings to the modern apostolate more than one actual lesson. Such reconstitution of what is called the "milieu" is simple, discreet, imaginative, but always reliable because it rests on proven sources. And the artistic illustration permeates the entire presentation with the true atmosphere that one would dream of, while visiting the holy places. Indeed, the missions should be worshipped as the sanctuaries where Catholicism took root in America.

Strange to say, they were as well the schools where Sacred Music was first taught in our country. Alas, we did not even know it before the revelations of this book. Thanks to the author, we can now return to our musical origins. One might question this statement; one might even doubt it at a first glance through the *Mission Music of California*. Let us read the story, let us think about the whole experience of the missionaries; then let us look over the music itself. We will be fascinated by this musical fairy-tale.

We would like to point out to our readers some of the lessons that this book brings out:

1. In those pioneer days, the Fathers were very conscious that total Catholicism must needs include musical worship. They knew that the faith should be expressed in song by the people who believe, and that the mysteries are to be celebrated "in hymnis et canticis." Music is a major part of this mission work.

2. They brought with them a tradition. This tradition was in many ways adulterated; but it still breathed Catholic atmosphere. Their musical repertoire was primarily and prominently made up of Sacred Chant. Thus, the natives came to express their faith from the beginning with the ages-lived Gregorian melodies. Polyphony had its place, its proper place, and was well taken care of.

3. The life of the Christian community was accompanied by a regular musical activity in various forms, as is attested by the touching custom of the morning and evening songs. Teaching and the practicing of music were in evidence and profusely given to the people.

In order to be fair, musical criticism has to take into consideration the times during which the Fathers of the missions made their musical experience. In the long process of mutilation, the Chant had lost most of its splendor; therefore, one does not expect to find in the books of the early missions the restored melodies of the Vatican Edition. Still the pioneers of California gave to those remnants of Catholic glory the place they deserve in liturgical services. And there was enough of the old beauty left to soften the hearts of the natives.

The polyphony of which Father da Silva gives so many interesting examples is by no means a repertoire of masterworks. This era was long passed. However, there was enough of the Spanish tradition surviving the musical disaster of the 18th century to inspire the reverend composers with respectable melodies, and with well-molded forms. The Masses are often repetitious, and their frequent harmonization in thirds accentuates monotony. But here and there a theme of haunting quality springs up, an originality to be found especially in the motets. The polyphony of the missions is remarkable in its "restraint," a quality supreme in Sacred Music, and the very one which has been lacking among us until this day. The small extent of the range in the melodic designs, and the short definition of the forms are the remaining influence of the classical era. There is no doubt that in this respect, the music of the missions is superior to the decadent compositions of our age.

At last, we should render homage to the remarkable educational vision of the missionaries. Their courage, their perseverance in teaching music are resourceful; their zeal for the musical services is most edifying. And the results are just amazing, even if we should suspect that voices had rather a "rough edge" and that artistic sense was somewhat "tempestuous." The reading of this epoch-making book disturbs one's conscience. How, in the face of this musical pioneering, our excuses to justify or explain the musical desolation of our churches sound sinful!

We urge earnestly all our Universities, Colleges, Mother-houses, Seminaries, Catholic libraries of all kinds to buy this expensive but thought-provoking book. Not only for their own benefit, but also that many workers unable to purchase it may read it. It can only result in making us more aware of the dire need of a musical apostolate, and of our musical debt to the missions.

Moreover, in this time of war, when we are making such efforts to understand Spanish culture in order to make of South America a neighbor of "good will," this book opportunely reminds us that this culture is our very American heritage.

EXALTATE DEUM

One hundred and fifteen offertories, Motets and Hymns for the entire Ecclesiastical year for S. A. T. B. a capella. McLaughlin & Reilly Co., Boston, Mass. \$1.50.

Another collection to be added to the already long series of publications which has made Rev. Carlo Rossini well known in the field of liturgical polyphony. The present one offers motets covering the needs of the average choir for the entire church year, providing for each season an appropriate repertoire.

To voice a fair judgment on this publication, one must appreciate objectively the aims of Father Rossini. And it is obvious that these aims were dictated by the lessons which he learned in his daily work of Diocesan Director of Music. The honorable author, as all know well, is the man who was not afraid to undertake the gigantic task of organizing the whole musical life of the Diocese of Pittsburgh. In trying to accomplish this, he learned two things of which we are all aware at some time or other: the present-day average Catholic choir is hardly approaching the status of a normal choral ensemble; moreover, despite the desirability of returning to a more classical polyphony, it is well-nigh impossible to reach this musical level until a period of adaptation has prepared our singers. The trend of Father Rossini's publications is an avowed compromise.

The music critic may or may not approve of this policy; but he must in all fairness recognize that it corresponds to a temporary need. Judging from purely a musical standpoint, it is evident that many of the selected or arranged motets are not of the highest type; some even are perhaps weak and lacking in originality. And because simplicity was the pass-word, polyphony called harmonic was indicated as the best choice. The usual danger of the latter is a certain sameness well exemplified in the misfortunes of the erstwhile Caecilien-Verein school in Germany. Monotony, sometimes dullness, results; but it can be sung creditably.

Thus, such musical criticism becomes irrelevant when we know that those selections can solve actual difficulties, and give opportunity to sing in parts and

still to remain musical. Even more than that: choirs may use partly this collection as a manual to learn part-singing. Most of the motets will sound much better, will accentuate their qualities and hide their weaknesses, if they are learned and sung with a smooth quality of tone. Phrases are short, simple, direct; and this is good preparation for a polyphony of greater breadth.

Maybe we would wish to find in a collection of this kind a greater variety of style. We would also eliminate any part-singing of such things as "Asperges" and "Vidi aquam" which take on an added and un-

justified importance. Again, the prevailing custom of reserving a polyphonic motet for the offertory in particular is against the principles of good balance through the Eucharist. It makes a climax at the wrong place.

Those remarks should not detract anything of the esteem deserved by the collection. The latter will render valuable service to many choirs in quest of suitable polyphonic material. And if here and there, some straw has found place amid the wheat, one is at leisure to put it aside for the sake of so many other good selections. Therefore, we recommend warmly *Exaltate Deum* to our readers.

Readers' Comments

Since *Caecilia's* metamorphosis, many comments have been received. At the time the editor took over the review, an amiable confrere wrote him: "Accept my heartfelt congratulations . . . and also my condolences, which no doubt you will need at some time or other." So far, we have not needed sympathy, because friends have been prodigal in their encouragements.

The most authoritative has come the very first day from His Excellency Joseph Schlarman, D. D., Bishop of Peoria, Illinois. Authoritative it was, because foregoing gracious words, he delved at once into action. There could be indeed no more authentic commendation than his bestowing upon every convent of his diocese, as a Christmas gift, a subscription to *Caecilia*. We want to express publicly to His Excellency our humble gratitude for his kind and apostolic generosity. It made our own Christmas very happy. Since then, we have been praying the Christ Child to give a similar inspiration to approximately a dozen Bishops. Their cooperation would solve once and for all the problems of the progress of our Review.

Much appreciated were also the letters of fatherly encouragement written by four Benedictine Abbots. For their blessing is a blessing for a son of St. Benedict who is sincerely bent on spreading through the Catholic world the spirit of holiness becoming to Sacred Music, which he learned at the school of the incomparable master of Divine worship. The ideals of Benedict meet closely the vision of Pius X. And should we ever have any "Benedictine" ambition, it would only

be to serve the musical cause of Mother Church as St. Benedict served it in the sixth century.

Other confreres have echoed the paternal words of the Superiors; and by those we are touched deeply, sensing, as it were, that they consider our collaboration with *Caecilia* as a Benedictine apostolate. Is it not the realization of the dream of the founder of the Review? We have been told more than once (although we have no written quotation to that effect) that it was the desire of John Singenberger that *Caecilia* should find a haven in the Benedictine order, and prosper under its broad and sure guidance. Then, the fraternal encouragement we have received has made this wish come true.

The recommendation of *Orate Fratres* in particular should be acknowledged for its contents. It may be read at length in the Christmas issue, page 91. The Editor was generous with kind and even witty remarks; so much that his appreciation should bring naturally to the Review many more subscribers. Of course, the wishes of the official organ of the liturgical movement in America mean that between the liturgical and the musical restoration a common tie begins to be asserted. That is good news for all concerned.

Among the many correspondents who sent their felicitations, we ought to single out a few whose activities are more directly concerned with the work of the Review:

Rev. Carlo Rossini, director of music in the Diocese of Pittsburgh;

The Catholic Choirmaster, quarterly review of the Society of St. Gregory of America;
 J. Fischer & Bro., music publishers in New York City;
 Maurice Lavanoux, secretary of the Quarterly Liturgical Arts in New York City.

All expressed themselves as gratified not only by the contents of the magazine, but as well by its artistic presentation. The Editor and the Publishers are especially indebted to the noble courtesy of the *Choirmaster* and Fischer Bro., who extended a fraternal hand to an old Review just trying to progress. They may rest assured that *Caecilia* will always live up to its policy of Christian friendship.

Some voiced a fear that Benedictine editorship might become a danger for the broadmindedness desirable in a musical review, and that Gregorian chant might overstep its legitimate bounds at the expense of Sacred polyphony. Even embattered England was suspicious, and wrote to us about it. Any self-defense is indeed premature; for we did not have yet the time to do any harm. A Review must defend itself only by its contents. We ask our readers to watch us carefully; and by all means to correct us if the Editor should ever use *Caecilia* as a platform of Benedictine publicity. But there is no one who is not willing to recognize and to accept gratefully from the heritage of Benedict the true sense of liturgical music. Among the many ways he served the Church, this one is quite unique. It is only to Mother Church that this son of Benedict also wants to dedicate his work.

But let none have any fear that the efforts of *Caecilia* in favor of the Chant might destroy the desirable balance with polyphony. Our ignorance is still so great and our practical level so low, that it would take dozens of *Caecilias* laboring half a century before Sacred Chant would have any chance to take precedence over Sacred polyphony.

The future will show if the new policy of *Caecilia* is just another hidden religious "racket" or if it deserves the confidence for which the Editor is begging.

While we resign ourselves gleefully to the need for "condolence which will come at some time or other," we thank all our correspondents for having made our infant steps joyful. We give here in full

the contents of two letters. They were written by two correspondents widely separated by geographical location and by musical position. One voices the estimation of a prominent city musician; the other the heart-felt appreciation of a rural teacher.

"I have received the second issue of the *Caecilia* which has appeared under the aegis of McLaughlin and Reilly Company, Publishers, and the extremely scholarly editorship of Dom Ermin Vitry, O. S. B. Again we note its thought-provoking cover design and artistic lettering. But more than these details, the viril freshness which permeates its inspiring and academic articles shows that this journal is directed with ingenuity and skill. Problems are presented and solved clearly, vividly and persuasively. No work is probably so conducive to musical narrowmindedness as that of the Organist and Choirmaster, who, perforce, has to be at his post every day and has little opportunity of getting about and of finding out what is going on in spheres other than his own. The *Caecilia* as a common vehicle of communication brings these musicians together. As in the past, the *Caecilia* will strive to help these individuals and to attune their minds to the spirit of the Divine Service by commentaries and articles on proper music which carries through their senses to their very souls the accent and power of the Church's prayer. And there are few of us who could not without profit know a great deal more about the cause we sponsor.

"Dom Ermin's personal zeal, devotion to the cause and instinctive musicianship will guide the *Caecilia*. And may I make a prediction—in his competent hands it will become one of those unique publications that you can read over and over again, and each time you read it you will think it better than before. Congratulations and best wishes."

Clifford A. Bennett
 Sacred Heart Church
 Pittsburgh, Pennsylvania

"I feel sure you are rejoicing with me over the new dress and plan of *Caecilia*. Now under the leadership of Dom Vitry it is sure to be a pillar of strength to those who need help, and we are legion. The two copies under him as editor have been splendid and such a help to those of us who are so far from music centers. Just look at your map and see how far away I am from civilization!"

Texas:

Your Questions--Our Answers

By Gregory Hugle, O. S. B.

"While I appreciate the information you gave concerning Dr. Albert Rosewig, I am still waiting for some definite data."

A. Through the kindness of a Philadelphia friend we are in a position to supplement our communication. Dr. Albert Rosewig (1846-1929) was born in Hanover, Germany, of Jewish parentage. He came to U. S. when ten years old; he joined the Catholic Church soon after he arrived in Philadelphia. He was organist of St. Charles' Church for thirty-five years; he was married and had one daughter. His special friends were Arthur Sullivan, Victor Herbert, and Reginald De Koven. He always insisted to get his name pronounced in three syllables, and for this purpose used a capital S after a small o, thus "RoSewig."

"Did Gregorian Chant really originate from Irish songs?"

A. Gregorian Chant antedates by hundreds of years the Irish songs. But the fact remains that the ancient songs of Ireland, as well as those still used in the remote districts of Scotland and England are couched in the ancient Gregorian scales. We refer any interested student to the truly classical edition of the *"Musicians Library"* by the Oliver Ditson Company, Boston. There he will find the age-old music of Ireland in a volume, entitled *"Sixty Irish Songs,"* edited by William Arms Fisher. In a volume entitled *"Seventy Scottish Songs,"* edited by Helen Hopekirk, he will find rare songs still surviving in the mountainous districts. England is represented by two volumes: *"One Hundred English Folksongs,"* edited by Cecil J. Sharp, and *"One Hundred Songs of England from the 13th to the 19th centuries,"* edited by Granville Bantok. On perusing these volumes you will notice how the Dorian melodies (*First Mode*) outnumber the Phrygian and Lydian tonalities (*Third and Fifth Modes*). There can be no doubt that the sacred liturgical melodies exercised a great influence upon the formation of the national music of those islanders.

"Would you kindly indicate what the Church legislation is (if there is any) in regard to the playing of records (Kyrie, Sanctus, Agnuse Dei, Ave Maria, etc.) during Low Masses on Sundays?"

A. The Sacred Congregation of Rites under date

of February 11th, 1910, replied to the question if mechanically produced church music might be used in church, that it is strictly forbidden to use records during Divine Services . . . The very nature of Liturgical service demands personal presence and active cooperation; a dead instrument, a musical mechanism, can never replace human beings. The same holds good for popular devotions in the evening. But loudspeakers may be used, because there no absence of persons is involved."

"What is the Church legislation regarding the display of the American flag in the sanctuary and the singing of the Star-Spangled Banner after the Sunday High Mass, whilst the celebrant stands at attention before the altar?"

A. The Sacred Congregation of Rites (No. 3679) has made the following ruling on this matter: "It is not permitted to admit into churches any but religious insignia, flags and banners, for which the formula of blessing is given in the Roman Ritual." Subsequently, March 26, 1924, the same Congregation granted the blessing of flags "if they are not those of a society openly hostile to the Catholic religion . . ." It is not allowed however to place even the above-mentioned flags and banners within the confines of the sanctuary to which the laity have not access during the time of the sacred functions." Profane songs are forbidden in the House of God.

"Kindly give me a clear statement concerning Votive Vespers as recommended by the Fathers of the Third Plenary Council of Baltimore."

A. In order to meet the difficulty of singing all the changing parts connected with Vespers of Sundays and Feast-days, the Fathers of the Council applied to the Sacred Congregation of Rites and obtained a special grant (December 29, 1884) "that in mere parish churches, where there is no obligation of public recitation of the Divine Office, but where Vespers are sung for the devotion of the people, THE VESPERS MAY BE TAKEN FROM ANY OFFICE such as of the Most Blessed Sacrament or of the Blessed Virgin, provided that the sacred ministers privately recite the Vespers proper to the day."

"What further caution was added?"

A. "A set of Vespers thus selected at the pleasure of the priest or the choirmaster must accord in every respect with the Vespers of the Office selected, i. e., **NOTHING MUST BE ADDED OR OMITTED.** From this clause it is evident that such Vespers retain the festive setting and reject every kind of Commemoration. In other words: the antiphons are sung before and after the Psalms, and when the Magnificat antiphon has been sung for the second time, Vespers are finished, only the prayer and the Marian antiphon of the season remain.

"But what about Sunday Vespers edited in 1913 by Jos. Vranken and published by J. Fischer & Bro.?"

A. This set of Vespers cannot be considered as Votive Vespers, because it implies ever so many changes. The editor very wisely omitted mention of the Magnificat antiphon which changes every Sunday. The fact that he provides two Commemorations is sufficient evidence that he had the regular Sunday Vespers in mind, whose character is semi-festive (*semi-duplex*). The Vranken-Vespers, such as they are, will always be helpful to such choirs that are prepared to supply from the Antiphonale the missing parts. The privilege obtained by the Fathers of the Council of Baltimore is unique and not subject to any rubrics.

The Glee Club and Liturgical Choir of St. John's High School at Pittston, Pa., gave jointly a very well-balanced program of music on December 9th. Though selections demonstrate good taste, one may regret that, at the very time of the Advent season, they should not have drawn exclusively from the Christmas inspiration. The enjoyment would have been more timely, and operatic numbers could have been kept in score for another occasion.

Mendelssohn wrote:

I cannot understand how Catholics, who in their own Church music have the best that can be made, can put up with compositions which are not even passably suitable, but outright distracting and operatic.

*To those who condemn modern music
by principle:*

The course of a river is almost always disapproved of by the source.

*To show that a musician grows through the
hardships of a stern and patient discipline:*

An artist does not jump upstairs. If he does, it is a waste of time, because he will have to walk up afterwards.

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