

CAECILIA



A MONTHLY REVIEW of LITURGICAL MUSIC VOL. 70. No. 2
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*Heaven opens its eternal gates,
And the most Blessed Trinity
Sends into the world
The King of all nations.*

*The animal kingdom,
Symbol of all creatures,
Rejoices and revives.*

The light is shining upon us.

Symbolism of cover design.

CAECILIA A MONTHLY REVIEW OF LITURGICAL MUSIC

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A POOR CLARE is just an humble religious who jotted down her spontaneous reactions to sacred Chant. We should thank her for the lovely light which she projects from her reclusion into a busy world.

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SACRED TEXTS FOR SACRED SONGS

By Patrick Cummins, O. S. B.



Maybe the readers of *Caecilia*, eager to get from the sacred texts the fullness of their musical message, will welcome a practical explanation. These texts are not a haphazard but a selection. From the wealth of the liturgy of Christmas, they are chosen as those

which outline a total view of Noel as choir-directors should look at it. From these points of view, the directives to be given to the singers will be clearer.

The Journey of God Into Man

Such indeed is the mystery of the Incarnation; and what a journey as told by the texts which abound in the daily Missal. The feast of Christmas is not just a carol murmured by the Church at the cradle of the Nativity; it is a profound search into the origins of the Infant, so that He may be well-known and more welcome.

1. HE COMES IN THE FULLNESS OF time: the fullness of time in the womb of the Virgin-Mother, who has submitted herself to the progress of Life according to the process imposed by God upon nature itself. Not Mary only has prepared her heart in the days that she lent her bosom to the "Word" to become a Man; but the whole world has been led to receive Him, the advent of whom is the sole explanation of a disturbed preparation during thousands of years; and its tenseness is nothing else than an expectation which dare not be delayed any longer.

2. HE COMES FROM THE IMMENSITY of the bosom of His omnipotent Father, that incomprehensible and fathomless well of the Divinity. He comes down, though He does not separate, with two qualifications. And these are the reasons of His coming: He is a Bridegroom, He will be a King. Assuming the shape of a man, He espouses mankind, the whole of mankind, the whole of human life, as closely as a bridegroom surrenders to his bride. But He will

lead mankind as a King towards the new and eternal kingdom which He has come to establish of His own right. Thus the journey will end, the journey of a Giant.

3. THE CRADLE IS NOW BETTER SEEN, the initial repository of a gallant Bridegroom and an invincible Leader. Two people only can see this vision in its hidden brightness: Mary and the Shepherds. Mary the Mother with the body and the soul of a Virgin loves the Child with a most pure heart; the Shepherd, unhampered by the pride of a worldly mind, has the simple look which surmises God in the Infant. Both see and adore the Great Child who begins, *this night*, to be the Restorer of all.

4. OUR SALVATION IS IN THE HANDS of this tiny Infant: in Him indeed is the living assurance that God has been loyal to His promise; a new contract is agreed upon. The Infant has signed it in being born. The current of grace and renewed life begins to flow with loveliness in great abundance; and the life of the redeemed will be indeed divine, a mysterious communication from the little Heart which just started to count its beats.

5. WE REJOICE WITH THE ANGELS, who compensate by their singing the weakness of our song. Alleluia. Read now the selected Antiphons; delight your soul with their elegant brevity. Let them haunt your spirit; they will come back to your mind while you teach to the singers the meaning of many Christmas melodies. Those commented upon are but a few flowers picked up from a garden where many others grow and bloom. But their shades and their perfume is the like of those we put in your hands as a bouquet for the Christmas night.

"There are exponents of a new school of musicians who intoxicate the ear without satisfying it, they dramatize the text, and, instead of promoting devotion, they prevent it by creating a sensuous and indecent atmosphere."

Pope John XXII

Communion - Psalm (Ps.97)

Cantate Domino canticum novum *
quia mirabilia fecit.

Salvavit sibi dextera ejus *
et brachium sanctum ejus.

Notum fecit Dominus salutare suum *
in conspectu Gentium revelavit justitiam suam.

Recordatus est misericordiae suae *
et veritatis suae domui Israel.

Viderunt omnes termini terrae *
salutare Dei nostri.

Jubilate Deo, omnis terra *
cantate, et exsultate, et psallite.

Psallite Domino in cithara, in cithara et
voce psalmi *
in tubis ductilibus, et voce tubae corneae.

Jubilate in conspectu regis Domini *
moveatur mare, et plenitudo ejus: orbis
terrarum, et qui habitant in eo.

Sing to the Lord a new song,
wondrous deeds has He done.

His right hand has wrought them,
His holy arm.

He has proved that He can save,
has shown the nations that we know Him right.

Ever good He is and faithful
to Jacob's house.

The ends of the world have seen
our God's saving power.

O wide circling world, shout to the Lord,
break into joy, dance and sing.

Sing to the Lord with harp,
with harp and sweet song,
with trumpet and loud horn.

Sing and shout unto our King and our Lord;
let roar the wide-sounding sea,
world and world-dwellers.

Selected Antiphons

Ecce completa sunt
omnia quae dicta sunt
per angelum
de Virgine Maria.

Cum ortus fuerit
sol de caelo,
videbitis Regem regum
procedentem a Patre
tamquam sponsum
de thalamo suo.

Rex pacificus
magnificatus est,
cujus vultum desiderat
universa terra.

Behold now fulfilled
all that was spoken
by the angel
of Virgin Mary.

When shall have risen
the sun in heaven,
ye shall see the King of kings
coming forth from the Father:
like unto bridegroom
forth from his chamber.

Peace-bringing King
is lifted on high:
longs for His face
the wide-circling world.

Quem vidistis, pastores,
dicite, annuntiate nobis
in terris quis apparuit.
Natum vidimus
et choros angelorum
collaudantes Dominum.
Alleluia, Alleluia.

Genuit puerpera
Regem cui nomen aeternum
et gaudia matris habens
cum virginitatis honore;
nec primam similem visa est
nec habere sequentem.
Alleluia.

Parvulus filius
hodie natus est nobis,
et vocabitur
Deus, fortis.
Alleluia, Alleluia.

Redemptionem
misit Dominus
populo suo;
mandavit
in aeternum
testamentum suum.

Quando natus es
ineffabiliter
ex Virgine,
tunc impletae sunt
Scripturae;
sicut pluvia
in vellus descendisti
ut salvum faceres
genus humanum;
Te laudamus
Deus noster.

O admirabile commercium,
Creator generis humani
animatum corpus sumens

Whom did you see, shepherds,
speak, tell us the news,
who is now seen on earth?
A new born Babe we saw,
and Angel-choirs
singing hymns to God.
Alleluia, Alleluia.

Mother brought forth
King everlasting:
mother's joy is hers,
and virgin's glory:
none like her before,
none follows after.
Alleluia.

A tiny son
is born to us this day:
but His name shall be
God, the Strong One.
Alleluia, Alleluia.

Price of Redemption
the Lord has now sent
unto His people:
He has signed,
signed forever,
His Will and Testament.

On day Thou wert born
in manner unspoken
of the Virgin,
that day were fulfilled
the Scriptures:
like the dew of night
Thou didst sink into the fleece,
thus to find and to save
the lost human race:
we sing Thy praise,
O God, Our God.

O wondrous bargain!
Mankind's Creator
takes on our living flesh,

de Virgine nasci
 dignatus est,
 et procedens
 homo sine semine
 largitus est nobis
 suam Deitatem.

Hodie
 Christus natus est;
 hodie
 Salvator apparuit;
 hodie
 in terra
 canunt angeli,
 laetantur archangeli;
 hodie
 exultant justi
 dicentes
 Gloria in excelsis Deo.
 Alleluia.

and of the Virgin
 deigns to be born:
 and then as man,
 man not of human seed,
 He gives to us as gift
 His own divinity.

Today
 the Anointed One is born;
 today
 the Savior is come:
 today
 e'en on earth
 Angels sing,
 Archangels rejoice;
 today
 all good men shout in joy,
 saying:
 Glory to God on high.
 Alleluia.

SACRED MUSIC AT CHRISTMAS

The liturgy of Christmas has no peer in the way it provides an appropriate background for a musical structure. We know that one of the fundamental elements of musical form is contrast. This the mystery of the Incarnation brings out to the extreme; that extreme which exists between God and man. The Son of God and the Son of Mary, but for the personal union realized in Jesus, would be separated by a gap. Even in the person of Christ, this unseen mystery remains. And because it is unseen, the Church reminds us at all times that faith in Christ is faith in God and man. The liturgy, with her incomparable voice at Christmas, welcomes the Infant, now emphasizing His incommunicable divinity, now sympathizing with His forlorn humanity. The portrait of Christ newly born is drawn in sharp contrasting lines, while in each sketch His personal identity is unmistakable. Of this contrast, we have typical examples in the texts of the Introits of the first and the third Mass respectively: "Dominus dixit ad me" and "Puer natus est nobis." The choice of most of the texts sung in the three Masses is a repetition of this antithesis.

1. THE SON OF GOD. It is, of course, the primary aspect, the greatest significance of Christmas; and there would be no reason for Christmas, unless the Child be born first from the bosom of the Father. And lest we forget, most of the texts insist on this with unrelenting fervor. It pervades the feast with an atmosphere of profound adoration which sacred music is called to express. And indeed, she does it with profusion. Texts referring to this are many; read among them the Introit, the Gradual, and the Communion of the first Mass; the Alleluia, the Offertory of the second Mass; the Alleluia, and the Offertory of the third Mass.

2. THE SON OF MAN. Here is the newly born Child; and the liturgy diffuses around the cradle of this Child a truly human tenderness; which we readily associate with the spirit of Christmas. And yet, the reading of the sacred texts shows us that, even then, the Church accentuates in Christ the divine character of His personality and the giant proportions of His future mission, rather than to limit her joy to

human sympathy. In the Child, it is the mission which is seen afar. That human touch will not be missing in the melodies of Christmas; but it will be of a stauncher quality. Read in particular, after the Introit of the third Mass, the Offertory of the first, the Introit, the Gradual, the Communion of the third Mass.

3. THE WORK OF REDEMPTION. The messianic vision fulfilled in the Child imparts to the liturgical setting a third aspect, to be found especially in the texts which welcome the Son of man. Human feeling is strengthened and brought, as it were, to an heroic level. Therefrom comes throughout the liturgy of Christmas its note of lyric elation, of strong joy, of hopeful vision. And it is well nigh irresistible. Knowing how well balanced it is, we may abandon ourselves to its guidance. Sacred music finds therein the purest source of inspiration.

4. THE MUSICAL AESTHETICS of Christmas. If they follow closely after the liturgical pattern described, they will possess strong characteristics. This particular strength of expression is common to all melodies, whether they illustrate texts related to the Son of God or to the Son of man. The immense security born of the infant Christ, reposes on His being a Child as on His remaining the incommunicable Word of His Father. The musical characteristics are therefore identical throughout, whether songs worship God in the Child, or welcome the Child who is Son of God; the security born from the advent of the Saviour. Liturgical music at Christmas needs not to be a continuous carol, not even a carol at all. In fact, the concept of the carol is absent in the liturgical aesthetics of Christmas, as we have seen by looking at the texts. This may surprise us in our modern outlook which has become overly sentimental; it would not have surprised our forefathers in the faith. They originated the carols, they used them much more than we do today. While they still remain to us a relic of the past, they were to them the genuine folklore of their Christian rejoicing. But being composed for the home, they were sung mostly in the home. The sacred melodies of the liturgy inspired them, and they gave vent to the freest human understanding. Thus sacred melodies and popular melodies were united while remaining in their proper sphere.

5. IN PLANNING SACRED MUSIC FOR Christmas, we should reconsider our customs. Our pro-

grams often reveal more carols than real sacred music; and such abuse cannot promote ultimately a better understanding of the mystery of the Incarnation. It weakens to an intolerable extent the true character of the liturgy as celebrated in our Churches for this holy feast. It might be imprudent to eliminate the excess of these songs at once, as long as the faithful or the choir are not yet brought up to the point where they realize how much greater the feast of the Nativity is when sung in the spirit of the liturgical melodies. This is precisely what the choir-director has to do; the task of education. While he maintains a certain amount of lighter but permissible music, let him introduce gradually into his program some of the music which is fully appropriate to the musical aesthetics of a liturgical Christmas.

6. THE MUSICAL CALENDAR OF Christmas will, to that end, include a choice of gregorian melodies. As usual, they are the patterns to be followed. In making the choice, it will be important that melodies representative of the great contrast (as we explain above) be selected; and in these, the aspect of strength should be preserved. We know only too well that modern compositions often fall short from this quality. The classics, here very particularly, remain the best literature. Strength and flexibility lend themselves with ease to the contrast demanded by the liturgy of Christmas. And inasmuch as light selections have to be accepted by many choirs, select them only with care and discretion.

Good planning for the Christmas program should be one of the immediate objectives of the choir-master. No feast perhaps has lost, musically speaking, so much of its liturgical character as Christmas did. Deceived by the fact of the condescending humanity of our Lord, we have fallen into a deluge of music which is often nothing worse than a borrowing from protestant customs. Here is an opportunity to regenerate our Christmas programs by a return not only to the musical treasures of our tradition, but to the genuine worship of Him who came down to us in the Manger. Let us do it, and thus experience how much musical joy there is in such a Christmas.

"In order to improve the education and ecclesiastical formation of students in the Seminaries; to their other studies they must add the study of literature, the *Chant*, and the fine arts."

Council of Trent

MUSICAL CALENDAR FOR CHRISTMAS



The musical characteristics of the season of Christmas should be embodied into a plan, after the manner suggested in Advent.

Gregorian melodies are its unexcelled foundation. The successive celebration of the Eucharist three times in the single day of the Feast provides an extended opportunity to oppose contrasting melodies, thus presenting a complete synthesis of the mysteries of Incarnation. The contrast will rather exist between the aspects of the various Masses, rather than in the course of the same Mass. We purposely leave out the second Mass, as having less likely the chance of a solemn celebration. The comparison is thus limited to the first and the third Mass.

The Eucharist

1. *The Introits*

First Mass: *Dominus dixit ad me*; the eternal generation of the Son of God. To be sung preferably by a group of men.

Third Mass: *Puer natus est nobis*; the temporal birth of the Saviour of Men. To be sung preferably by a group of young choristers.

These two melodies are the fundamental types which characterize to perfection the contrast proper to the music of Christmas; they should guide us in the choice of all music for this season.

2. *The Communios*

First Mass: *In splendoribus sanctorum*; again the eternal generation of the Word. To be sung preferably by young choristers, in order to emphasize to the utmost its ethereal lightness and spirit of contemplation for which children-voices are ideally suited.

Third Mass: *Viderunt omnes fines terrae*; a world-wide salvation. To be sung preferably by a group of men, in order to emphasize the expansive power of the work of redemption.

It may readily be seen that the antithesis of Introit

to Introit is paralleled by that of Communion to Communion, expressing vividly the season's contrast at the beginning and at the Consummation of the Eucharistic sacrifice.

3. *The Alleluia*

A single melody should be selected for the whole Octave, that of the Third Mass. Although it does not seem at first a very joyful theme, a further acquaintance reveals the strength of this rhythm as well-fitted to the real spirit of the liturgy at this time. And for being of a less tender content, it is the more apt to exalt the Infant King. Choirs of a wide Gregorian experience (and those only) might add, at the third Mass, the singing of the magnificent verse which, at the hands of well-trained singers, is nothing less than a perfect melody, whether in design, in form, or in lyric power.

4. *The Graduals*, both very difficult, should not be advised in an elementary calendar as this one. Rather have them psalmodied on the same formula of the second Mode. Treated in such a way, they become a modal prelude to the Alleluia. And the latter will bring them naturally into a relief that they could not have by themselves when simplified.

5. *The Offertories* will be psalmodied in the manner of the Graduals; and an appropriate motet may be introduced after to enhance the celebration with polyphonic brightness.

The Ordinary of the Mass

As the experience of choirs in sacred Chant extends from nil or little to some proficiency, we suggest a double series in which all circumstances are met with. We have tried to keep in both series the same spirit, despite various shades of expression.

SERIES I, FOR EXPERIENCED CHOIRS:

Kyrie 2: a light and huminous melody, filled with a spirit of elation, though relatively easy to learn if perfect smoothness of vocalizing is kept throughout.

Gloria 3: which keeps the same tonal basis of the *Kyrie* (an important feature often overlooked). An affirmative hymn of short and bright acclamations,

wherein joyousness and manliness blend with ease; a remarkable adaptation to the two aspects of the spirit of Christmas.

Sanctus 3: a glorious elation of confident mysticism. The form has a particular breadth and a solid movement. No musical hesitancy in this melody; but sing it rather high to give to it its full dynamism.

Agnus 4: no purer line could there be for a Eucharistic invocation, moved by a spirit of lovely confidence. The form is double, the rhythm is flowing lightly.

SERIES II, FOR BEGINNING CHOIRS:

Kyrie 12: very similar in spirit to *Kyrie 2*, with less elation, but more simple joy. The dual form of *Kyrie* and *Christe* offers an interesting vocal contrast.

Gloria 10: illuminated as the *Gloria 3*, but with less manliness, and not sustained by the same purity of design.

Sanctus 13: very close to *Sanctus 3* both in the force of affirmation and the elation in worship. The difference resides rather in the simpler form, even though the plan is the same.

Agnus 10: despite its lack of purity, it is not devoid of the mystical effusion admired in the *Agnus 4*.

Thus, this second series, with its simpler and less perfect melodies, preserves in a good measure the qualities of joyful devotion admired in those of the first series. They are a good beginning for Christmas.

Polyphonic Masses

We have searched for a setting which would possess to a desirable degree the characteristics of liturgical music at Christmas. As mentioned previously, they should fit the conditions of wartime singing. Therefore, mixed voices is almost omitted, and small difficulty in learning is preferred.

SERIES I, FOR MORE ADVANCED CHOIRS:

O. Ravanello, op. 34—No. 1086

Cyr de Brant—No. 1105

These two Masses are more truly polyphonic than many, and their structure is more compact.

SERIES II, FOR CHOIRS OF LESSER EXPERIENCE:

R. K. Biggs—No. 1070

A. de Meulemeester—No. 1207

The simplicity of these Masses is not mentioned as a sign of lesser value, but of an easier access to the choirs of moderate means. Their authors have purposely limited the use of polyphonic movement.

The complete analysis of these selections is found in the Music Review of this issue.

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.

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From a Letter Signed by

His Eminence, Cardinal Gasparri

"The Holy Father is greatly pleased that St. John's Abbey is continuing the glorious tradition, and that there is emanating from this abbey an inspiration that tends to elevate the piety of the faithful by leading them back to the pure fountain of the sacred liturgy."

THE EDITOR WRITES



It is night, and yet there are in the air ominous signs of a coming light. It is dark, though scintillating stars seem to sense that a new light from heaven is dawning. This is the Holy Night, the night which saw the Light. Is not nature in this night the symbol of the mystery of the coming of Christ, a vision of light into

darkness? A chosen nation, blindfolded by proud leaders, abandoned by a formalist priesthood, is unaware that the prophecy is now realized, a few simple folk alone respond and take the trouble to go and to see.

One can hardly escape seeing in this the portentous miniature of the vicissitudes of sacred music, which is another Christian experience. For, in spite of many efforts made to promote its restoration now overdue, there remains at large a state of blindness in regard to the function of sacred music. Even though we may have here and there a progress in musical activity, the role which music should play in the life of the Church is not widely or universally recognized. Such condemnation has been written before in these pages; but it happens that the recurrent feast of the Nativity makes it look more abnormal. It is an almost unbearable contradiction to see the vision, the beautiful vision of our musical treasures, to recall our tradition attested by long centuries of worship, to surmise the ineffable beauty of the songs of the Church, to sense the current of spiritual life carried through her sacred music; and at the same time, to realize that this vision is not seen in its compelling beauty (not universally by any means) by those whose vocation it is to be the leaders, that the treasures are buried as it were as far as our appreciation is concerned, that it has become a necessity to fight against apathy to give us back a singing soul, that only a few scattered and at times discredited believers keep the flame of Catholic music burning.

Our musical blindness is a matter of public knowledge, outside the fold just as well as within our own

circle. It is indeed painful to the Catholic heart that we should remain so consistently unconcerned about our indifference, because there is little promise for a future blossoming of Catholic art; and at times it looks as if art were fleeing for good from our midst. It is also a matter of disgrace for Catholic prestige that we, the rightful heirs of an unsurpassed artistic tradition should be the least of all interested in it, that we should show little desire to re-establish it among ourselves, and that we should not even mind others while they gradually enrich themselves with the spoils for which we have no longer any interest.

To ignore such a situation is well nigh *impossible*, because it has become so notorious. To remain silent would be for a review as *Caecilia* equal to treason. Is this periodical published just to go on reviewing music and books that few read or play, explaining artistic principles which would arouse no interest, recommending publicly the initiatives of lonesome workers, returning into our glorious past which we shamefully abdicate? Or is it to assume the responsibility implied in the very fact of its publication, and to respond to the anxious expectation of those who read it to find a confirmation of their faith in the music which they are called to profess and to maintain? If *Caecilia* should accept the first course, it would not be worth publishing; and one has to read only the correspondence reaching our office to realize that the only acceptable course is a denunciation of that particular blindness which, if continued indefinitely, would cause the death of sacred music in the Catholic Church. Yes, we might even reach the state of a *songless* Church.

Thus, the Editor has chosen for the ramblings of his second Christmas, to denounce that particular evil which makes the restoration of sacred music so difficult. And he knows that there is hardly a single church-musician of all ranks who will not subscribe to such denunciation. Denouncing means putting the blame where it belongs; and this is a delicate matter, because it must needs offend. And yet this offense, not to individuals but against a mentality which they represent, is necessary, if the reform is to start where it should begin. It is not by any means a nice thing to do. But the Editor has in the past year seen enough

of the darkness which shrouds the vision of light contained in sacred music; he has read, he has heard enough to presume that he has the right to keep up this light against the inroads of a darkness which has invaded our services. These pages are hardly Christmas-greetings; they should be a Christmas-wish.

This periodical was founded already long before the *Motu Proprio* by a saintly pioneer not to be forgotten, the late John Singenberger; it is read by cross-sections of people interested in the revival of Liturgical music: priests, nuns, choir-directors, organists, teachers. It is not known, it is not read by many who should be acquainted with it, liturgical music being a matter of general concern in the Church. It is not, as some would like to believe, a field for specialists, for dilettantes, for those who keep sacred music from dying; it is an essential aspect of Catholic action, indispensable to the promotion of the true Christian spirit. Now, whom shall we blame for keeping sacred music in the rut wherein four centuries have forsaken it? We are no longer the unconscious victims of the crime committed before us; we are the inveterate sinners who refuse to yield to the vision of light restored to our eyes by the *Motu Proprio*. May we ask how, after 40 years, the directives of Pius X are still unheeded, but for minor and sporadic adjustments made here and there?

I. THE PRIESTHOOD. If we mention first the priesthood, we are not necessarily pretending that the greatest guilt is on the priest; we just question the part he may have taken in the downfall from which it seems so difficult to rise again. The priesthood is used here as a wide term including not only the priest as such, but all clerical life, organization, and action. Not so much what the priest is, but what he thinks or does about sacred music. A denunciation of clerical mistakes is justified by a true perspective of the musical mission of the priesthood. It is logical that sacred music, just as the whole of liturgical life, shall reach God, its ultimate end, through the ministration of the priest. He is called himself at times to express in person the most sacred musical utterances known in the liturgical services. The role of the priest is not fulfilled just by getting together some kind of a choir; it demands that the musical worship of the Church will be expressed through him.

If this is a true evaluation, we should find generally among the priests an attitude of respect for

the whole field of sacred music, involved as it is in the fullness of the priesthood. The best sign of respect is genuine appreciation of sacred song, a spontaneous feeling for its spiritual beauty, hence, a true desire to enhance the services with a pure atmosphere of music, well adapted to the sacredness of religious functions and able to lead the faithful to prayer. In a practical manner, the priesthood is expected to possess some elementary knowledge of music, and to show forth a sincere zeal in the education of the choir. There is one thing wherein all these expectations may be fulfilled: the sung Eucharist. The status of the so-called High Mass is undoubtedly the criterion of the status of the priesthood itself. Or it may bear witness to its condemnation. Can we really blame the priesthood? Frankly we can rightly presume that the responsibility of the priest is great, the greater one perhaps, in the upset that sacred music has suffered in the celebration of the divine Eucharist. We believed for a long time that even elementary opportunity was not given in the seminary-days to many generations of priests. Until we were told in reliable quarters that even in those days, a fairly competent approach to sacred music made it possible for the priest to assume his role. Seemingly, he failed to take it, and became disinterested. Today, he rarely looks upon sacred music as a part of his vocation and his ministry; hence, a disregard for that part of Catholic life which in his mind is unimportant. So unimportant that he has no idea, at least a conscious and practical concept of the theological and pastoral implications of sacred music. Thus, he neglects and sometimes foregoes from his pastoral activity a scope which should be first in line, related as it is to the sacramental life of the faithful. When the ordained minister standing at the altar has become indifferent or unaware, it is not to be expected that the faithful will be awake. Thus, the Eucharist has been more and more celebrated in the *low* way, while the sung Mass was gradually abandoned. The faithful only drew the last conclusions from the silence hushed at the altar. The remnants of music retired on the choir-loft, where the mishandling became what it is today. There are indeed clergymen who make up a glorious exception: a group of earnest and determined priests who have gradually returned to the fullness of their musical mission; and they justify a great hope in the future, even though it may be very long before the priesthood as a whole resumes its musical role. It is not so much the number of priests without musical consciousness

which should be a matter of worry; it is the very attitude contrary to the ideals of the Church. An attitude which can doom to failure the many and remarkable efforts made here and there towards a musical leadership among the clergy.

2. RELIGIOUS ORDERS. Religious Orders, another group of natural leaders in the Church, share with the priesthood the responsibility of the apparent failure of the reform of sacred music. It is a fact not to be denied, that in the whole, they did not carry out the plan of the *Motu Proprio* early enough and certainly not to fullness. Even in some instances, they were positively reluctant to submit to the reform, and petitioned to be dispensed from the regulations of the Holy See. We know of one Order whose the Superiors met some years ago to reconsider some of their rules and put them in agreement with the newly revised Canon Law, but refused to introduce the High Mass. Thus, unto this day, an outside choir is called upon to sing on certain solemnities. We hasten to say that progress is much more apparent today, and that Nuns in particular are gradually showing a sincere interest to take part in sacred singing. Many houses of studies and clericates of men are also forming solid choirs in the true spirit of the *Motu Proprio*. However, this is not universal as yet or in full growth; some are still hiding behind customs and prejudices, even though it is more visible every day that the excuse is poor and can no longer be justified.

The fault is not so much with the slowness of their progress than with the lack of incorporation of music into religious life. In this point, religious orders are defaulting in the same way as the clergy: sacred music is not conceived as an element of the fullness of their life, priestly or religious. With this great difference however, that in the priesthood, the default is through exclusion, whereas, in religious life, the default is through an opposite view. While the priest may have neglected sacred music as an element of his ministry, the religious opposed it on the ground of spiritual life. It is obvious that nowhere do we find sacred music as an element, even secondary, of asceticism. Therefore, the organization of most religious orders has found itself at odds with a musical attitude. So far indeed that (although it is not specifically formulated) the concept of life of perfection precluded the musical expression of worship. This attitude is dangerous because it has set up a life prac-

tically apart from the authentic current of the Church; it creates a conflict between the religious ideals proposed indirectly through sacred music and those of an ascetical individualism.

The imminent danger lies in the influence that the leadership of the religious orders may have on the Christian sentiment toward sacred music; for their musical attitude reflecting, as it does, a religious attitude, may be naturally injected into the body Catholic with which they come into continuous and intimate contact. Frankly, let us admit that religious orders at large, since the *Motu Proprio* (not to go further back into the musical decline) missed a great opportunity which the Catholic world had the right to expect from them, namely the apostolate of example. It was a strange contradiction that such binding force should be given to the musical law of the church in so far as the laity is concerned, while the very chosen groups which form the elite (as it were) of the Church should remain apart from the movement of the reform. Thus, the whole world was deprived of the untold blessings which sung prayer could have obtained from the goodness of God for the entire Christendom. This is not all. The unity of the musical bond being thus broken, the gap grew wider between worship as recommended to the faithful as the way to Christian spirit and the one retained amid religious houses. It was a loss for the vigor of Catholic unity, which is deeply felt today. Lastly, the faithful could not count on religious orders to find necessary leadership on the way back to liturgical music; and this delayed their experience.

3. THE CHOIR AND THE FAITHFUL. What else than indifference could be expected from this lack of leadership? Why should the laity proper take interest in a matter apparently urged on them by the authority of the Church, while the priesthood and the religious orders seemed to give no response? There is still some singing done by the faithful or by the choir; but we all know that there is no sign of musical prosperity. Even that singing is somewhat a deception; for the activity of the Choir is generally divorced from its liturgical function. Hence all the evils so noticeable in the usual choir: personal vanity, total musical ignorance, lack of appreciation for any spiritual form of music, absence of Christian loyalty, and alas! marks of disrespect in the conducting of musical services.

A close glance at the status of the Choir shows signs that it is the unconscious result of the distortion caused by the leading groups in the Church, the Clergy and the Orders. If the Choir has become negligent, it may rightly be attributed to the apathy of the priest; if the Choir does not appreciate the function of music in the Christian attitude, it may be the consequence of a religious individualism which the orders brought through their neglect of corporate singing. The attitude of the faithful towards sacred singing is nothing else than the result of a general religious atmosphere, responsible to the priesthood and to the religious orders.

AT THE OTHER END OF THE SCENE of Christmas, the shepherds are found. A small group of non-influential men; and they are the living symbols of a musical restoration and of the true spirit which must animate its efforts. Why did they see what no one else could see? This is essentially not a miracle; it is not even the mark of a special devotion. These are simple men; men who in a time where things religious were complicated to excess and in many ways distorted, had retained a simple concept of that which is true. The first signs of the Nativity aroused in them an exalted admiration, and they could not help telling everyone. This is the spirit of inner enthusiasm, that rapture so natural to simple faith; and in that rapture the shepherds heard what? Angels singing.

Clerical or religious readers of this review might take exception to the frankness of our criticism; this would be entrenching oneself in an unfair resentment which will keep us away from a musical restoration. We are not unaware that some priests are giving a remarkable example of faith and courage in their musical ministry; we are awake as well to the splendid efforts accomplished by religious groups. No one will claim that these minorities compensate for a general lack of leadership which is visible to the point of being painful. Why not once for all accept the consciousness of our guilt. Why not face the subject of liturgical music with the sole attitude of the faith? Why not arouse ourselves to the enthusiasm which commends? Why not grow into the appreciation of the sung prayer? We, priests and religious, should be humble enough to know that it is necessary for us to learn and to study sacred music, and that it is an integral part of our life and our mission to contribute to its restoration. Any other attitude is no longer acceptable; only the simplicity of the shepherds will make of us the leaders

in sacred music whom the faithful want to hear and to follow.

Such is our Christmas message to the readers of *Caecilia*. We are very conscious that it was far from being a lovely greeting card. And yet, the Christmas of all of us is not perfectly true as long as our music does not ring with the spirit of the shepherds. This spirit is the solution of all Christian problems; it will as well give an answer to our musical worries. *Caecilia* may therefore be pardoned for the open criticism of these pages; for to suggest a return to an humble faith in the virtue of sacred music is a timely Christmas wish that everyone should welcome.

D. E. V.

"We will with the fullness of Apostolic Authority that the force of law be given and we do by our present handwriting impose its scrupulous observance on *all*."

Pius X—*Motu Proprio*

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COPYING COPYRIGHTED MUSIC

By Robert J. Stahl, S. M.

The spirit of Christian justice impels us to underline the importance of this article. One of the greatest obstacles to the expansion of sacred music is the lack of demand for good music. Our practice of duplicating whatever good music publishers take the risk to offer, makes it impossible for them to take another risk. And the publishing business stops right there. There is only one fair solution, just toward the composers and publishers, profitable to us in the long run: to accept the fact that we should pay for music what we resign ourselves to pay for many other things much less important than sacred music. (Editor's Note)

During the past two years much has been written and said about the quarrel between the American Society of Composers, Authors and Publishers and The National Association of Broadcasters. One gathers from observation that the general public thinks of the Copyright Law as a Statute, which in some vague way, gives the composer a right to a fair fee for the public performance for profit of his works, and secondly, protection from outright theft, i. e., copies made and put up for sale. As a matter of fact, the Copyright Law goes much further than prohibiting such outright theft. It reserves to the holder of copyright the exclusive right to make copies of a work. Hence the apparently innocent act of mimeographing a composition, or duplicating it by any form whatever, even if only for personal use with no intent to resell and with no intent to perform for profit, is illegal.

Quite a number of school choruses, choirs, and amateur choral groups have adopted the practice of buying one or two copies of a composition—one for the director and one for the accompanist—then using a duplicating machine to supply the extra copies needed by the singers. Often quite a tidy sum of money is involved in the practice. For instance, a chorus of fifty plans to use a copyrighted choral work that sells for 10c. The director buys two copies and then uses a duplicator to make fifty copies for the singers. In this particular case, the composer working on a 10% royalty basis, earns 2c; the publisher receives 18c, only part of which is profit since he must bear the risk and cost of publication, advertising, etc. Had this chorus, needing fifty-two copies of the composition, abided by the law, the composer would have earned 52c, and the publisher would have received \$4.68. Just to continue the case, let us presume that

over a period of a year that same chorus, using the same illegal tactics, increases its repertoire of new music by twenty compositions. To keep round figures we presume that each sells for 10c. At the end of the year the publisher's check is \$3.60 instead of \$93.60; and the composer's remuneration is 40c instead of \$10.40!

Along the same lines, it is not at all uncommon in amateur theatricals, principally in schools, for a director to buy one copy of a copyrighted play, then proceed to have each character copy out his or her part with the necessary cues. This again, whether the performance is for profit or not, is illegal and clearly prohibited by the Copyright Law. In some cases, required performance royalties have been dodged by changing the name of the play. That too is an infringement of the law and unfair both to author and publisher.

I have seen whole Masses, published with the copyright notice clearly imprinted on the cover of the work, reproduced by duplicator for a choir of some thirty singers. A little rummaging through music cases in choir lofts and in school music-rooms would produce an astounding supply of this illegal work. I recently saw a children's choir of some two hundred, singing an entire Mass from home-made copies—and that particular Mass was only recently published and copyrighted!

The little notice, "copyrighted," found in books, plays, pamphlets, musical compositions, etc., is so commonplace that many fail to realize its full import.

When an original work is produced Common Law gives immediate protection to the author or composer. This protection by Common Law entitles the author to exclusive right to his work until publication. Upon publication, Statutory Copyright can be secured by

formal application and compliance with the Copyright Office regulations.

Statutory Copyright can be defined briefly as the exclusive legal right, granted by the Congress of the United States to authors, composers, playwrights and artists, to publish and dispose of their works for a limited time. The founding fathers of the nation recognized the rights of personal creation and provided for their protection. In the Constitution of the United States, Art. I, Sec. 8, we find the basis of our statutory copyright laws: "The Congress shall have the power: . . . To promote the progress of science and the useful arts, by securing, for limited times, to authors and inventors the exclusive right to their respective writings and discoveries."

Present day copyright decisions are based on the Copyright Act of March 4, 1909. That Act, which became effective July 1, 1909, is found with its amendments in 17 U. S. Code Annotated, Sections 1 to 63. Section 1 of the Act gives to the holder of copyright, the exclusive right, "(a) To print, publish, copy, and vend the copyrighted work; . . . (e) To perform the copyrighted work publicly for profit if it be a musical composition; and for the purpose of public performance for profit, and for the purposes set forth in subsection (a) hereof, to make any arrangement or setting of it or of the melody of it in any system of notation or any form of record in which the thoughts of an author may be recorded and from which it may be read or reproduced . . ."

Notice that the law gives the holder of copyright the *exclusive right* to print, publish, *make copies*, and sell a composition: also, it protects him in his demand for a just royalty on performance for profit of his music. The Statute quoted above clearly stipulates that no one other than the copyright holder has the right to make copies of a work. Hence, anyone who copies copyrighted music, by hand, by duplicator—in any way whatever—is a *lawbreaker!* And to constitute such infringement the element of intent is not essential: and it is not necessary or material that these copies are not intended for sale or profit. The making of even a single copy of a copyrighted composition constitutes an infringement. (*Chappell v. Columbia*, 2 Ch. 745; 1914.) To transpose a musical composition into another key, and then copy, does not avoid infringement. (*Hein v. Harris*, 175 Fed. 875; 1910.)

Damages for infringement are entirely statutory, based on section 25 of the Copyright Act, 17 U. S. C. A.: "If any person shall infringe the copyright laws of the United States, such person shall be liable: (a) To an injunction restraining such infringement; (b) To pay the copyright proprietor such damages as the copyright may have suffered due to the infringement, as well as all the profits which the infringer shall have made from such infringement, . . . or in lieu of actual damages and profits such damages as to the court shall appear to be just, and in assessing such damages the court may, in its discretion, allow the amounts as hereinafter stated . . . and such damages shall in no other case exceed the sum of \$5,000.00 nor be less than the sum of \$250.00." It is well settled that in the infringement of a musical composition where no actual damages have been proven, the court has no other discretion but to assess the minimum amount of \$250.00. (*Jewell La Salle v. Buck*, 283 U. S. 202; 51 Sup. Ct. 407; 1931.)

There are many actual case decisions which show the interpretation of the copyright laws. I quote one at length here which parallels the not uncommon offense of duplicating music. In the case of *MacMillan v. King*, a teacher of economics had been taking passages from a copyrighted book, duplicating them by machine, and passing them out to his students. In spite of the fact that the defendant made restricted use of the copies and distributed them to his students with the understanding that they be returned to him within a limited time, the plaintiff was granted an injunction prohibiting the further use of these copies. Further, the court in granting the injunction, stated that it made no difference whether or not direct financial loss could be shown to have been caused by the copying, nor that the copies were given to the students free of charge. (*MacMillan v. King*, 223 Fed. 862: 1914.)

(Continued on Page 60)

"Finally, let all *Religious Communities* favor with all zeal these prudent reforms, so that the authority of the Church which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt."

Pius X—*Motu Proprio*

GREGORIAN CHANT

By a Poor Clare

I first became acquainted with Gregorian Chant through the radio. I had the good fortune of hearing a broadcast of the Solemn Requiem sung in Brussels for King Albert, the beloved monarch of the Belgians. At the time, I knew absolutely nothing of Gregorian Chant, and the impression made upon me depended entirely on the Chant itself, not on any appreciation of Gregorian music. That Mass will ever remain one of the treasured memories of my life. Never shall I forget the majestic beauty of that music as it flowed on its calm, majestic course. The Cathedral, the monks who sang the Mass faded from my consciousness. An immortal voice seemed to be singing an immortal melody. Time and eternity were almost visibly before me. This passing world was seen in its true light, and I was face to face with reality.

It *was* an immortal voice, a voice that belonged to eternity, though it was heard in time. It was the voice of Holy Mother Church, the Mystical Body of Christ, pleading for mercy for the soul of her child, asking for his eternal repose. Time would pass. Other souls in other ages would have the same plea made for them. Other men would chant the melody, but the voice would be the same—the voice of the Mystical Body of Christ, just as it had been centuries ago. There was a subdued quality about the melody that bespoke awe in the presence of the Infinite God, but no sadness or grief, because there was no cause for grief or sadness. The Church ever deals sincerely with realities, and the peace and eternal rest she asked for this soul surpassed anything in the world: it was the end for which that soul had been created. She had perfect trust in the fatherly love and mercy of God, and the melody was redolent of the serene peace that trust engendered. Such is my memory of the Kyrie and Requiem. The same sense of perfect confidence was felt, perhaps intensified, in that masterpiece of Sacred poetry and music, the Dies Irae, the Sequence of the Mass. The day of judgment, in all its awful aspect, with its tremendous import, was brought vividly before me. Here again, the natural sense of foreboding was lessened, the terror was overshadowed by that same perfect trust in Divine mercy and that spirit of peace that found its way even into this chant of the Day of Doom.

So with the whole dirge. It was solemn, for death and judgment are solemn; they seal our fate for eternity. But that note of hope, that loving trust in the mercy of Our Redeemer, again beautifully expressed in the Sanctus and Agnus Dei, left a deep serene peace in the soul, and a feeling that death in the bosom of the True Church is an entering into eternal life.

Such was the effect made upon me by this first acquaintance with Gregorian. Many years afterwards, within the Convent walls, I chanced upon these lines of Dom Grea, which reawakened my first impression of the Chant and made me wonder at God's Wisdom, which has provided for his Church here on earth an admirable music, distinct in character from all other music, untainted by any profane use, and worthy of the sublime mysteries to which it is consecrated. "Outside of Himself, Time marks the works of God. God Himself holds them for all eternity. He executes them in Time according to the designs of His Wisdom and Goodness . . . Here below, the Church, fitted for and associated in these mysteries, travels the years that lead to eternity. In the worship She renders to God, She celebrates in Time and in part through the succession of the years that which dwells unchangeable in eternity." Dom Grea.

As a member of a Community of Poor Clares, it has been my privilege to study the Chant, and to become a part of that immortal voice of Holy Mother Church, as She chants her canticles of praise, adoration and love to our Heavenly Father.

While in the world, I had heard much criticism of Gregorian Chant. People, who evidently knew nothing about it, spoke of it as monotonous, lifeless and dull. Nothing could be further from the truth. No other music is more inspiring, more vital, more spontaneous or more joyous. It takes possession of the soul, lifts it up to God, and floods it with love and peace. As to variety—there is an immense treasure of inspired melodies, melodies that will have a profound effect on the spiritual life, if, as they should be, they are sung or listened to with a keen love and understanding of the Sacred Text. Texts long familiar and truly loved become clothed with new beauty when sung to Gregorian melodies. Such is my own experience.

Words long familiar daily acquire richer meaning, and eternal truths are brought more vividly before me.

Let me try to make my meaning clear by a few examples. Take the Introit of the Pentecost Mass: "Spiritus Domini," the Spirit of the Lord filled the whole earth." So perfectly does the music adapt itself to the text that the mind dwells not only on that coming of the Holy Spirit on the First Pentecost Day, but throughout all time. As the Introit, beginning with a low, undulating motion, rises and swells into a majestic melody that seems truly to "fill the whole earth," my thoughts are carried back to the beginning when the "Spirit of God moved over the waters" continuing its peaceful, all-pervading action, until on that first Pentecost, as a mighty wind, it filled all the earth; and continuing through the ages to flood the earth with grace, ever drawing souls to the Infinite Heart of God, peopling the Church in heaven and on earth with an ever-increasing multitude of saints.

In like manner the Ordinary of the Mass gains in significance when set to Gregorian music. The Gloria is then truly an echo of that first Gloria that sounded on the hills of Bethlehem, and the Credo an echo of the Credo of our countless martyrs and Confessors. One Sanctus especially I would like to mention. That of the XVII Mass. It seems to ring out its "Holy, Holy, Holy," with the same silvery note of triumphant joy with which the silver trumpets announce the coming of the Lord of all, and then in deep adoration, but with love and gratitude and joy, we sing our Hosanna and go forth to meet Him Who comes in the name of the Lord, knowing that from Him we will receive grace to do all things He wills of us.

We find many beautiful selections among the Gregorian Benediction Motets, all voicing the deep reverence, profound gratitude and love of Our Dear Eucharistic Lord as He comes to bestow on us His precious blessing.

The Third Melody of Tantum Ergo (mode 5) admirably expresses the significance of the words of St. Thomas Aquinas' beautiful hymn. As the soul realizes the presence of the Sacred Victim of the Altar, it is caught up on wings of pure joy; yet a deep, reverential awe predominates throughout and gives a softening effect to the whole, and truly we kneel in adoration, our hearts overflowing with gratitude for this unspeakable gift.

The clear, singing quality of the "O quam Suavis" truly expresses the sweetness of the Lord who in this adorable Sacrament vouchsafes to grant us the grace to drink deeply of His Spirit.

It would be difficult to find a more simply beautiful or devotional Hymn than the "Ave Verum." Here profound reverence is supplemented by a sustained note of tender love as we contemplate the Sacred Body, born of the Virgin Mary, transfixed and giving up the last drop of its precious Blood for our redemption. Then, a more vibrant note of joy is sounded as, in a transport of loving gratitude, the melody ends, "Oh Sweet Jesus! O Loving Jesus, the Son of the Virgin Mary!"

Our Immaculate Mother should have music that befits her unique dignity, her sublime privilege of Immaculate Conception. We find many in the Liturgical Chants. The Ave Maria is music as pure and unaffected and as untouched by artfulness as Mary's hymn should be. Yet, it is surpassingly beautiful, a worthy salutation to Our Mother.

And in the "Sub Tuum Praesidium," the melody is so straightforward and direct that we remember that we are just Mary's children flying to Our Mother for help, certain of finding assistance and refuge in her loving protection.

Thus, like the texts they express so faithfully, the melodies are endless in variety, yet pervaded throughout with the same spirit—the spirit of prayer. To me, all these melodies bring peace and joy, courage to keep on; they speak to the soul of God, of eternity, of Divine Love and tender mercy. Assuredly, they do increase devotion; they almost compel the soul to contemplation.

The unanimous opinion of the members of our community may be simply and beautifully expressed in the words of a dear nun who has given fifty years of her life to the consecrated service of Her Divine Spouse. "Do you like the Gregorian melodies better than the music we sang formerly, Mother?" "Oh yes," she replied, her face lighting up with joy, "they are so much more devout; they are exactly as our lives should be: ALL FOR GOD!"

And that is why we, in our little community, are continually praying that the knowledge and love of these melodies may spread more and more among the faithful: —ALL FOR GOD!

Veni Domine (Come, O Lord)

PIETRO YON

Soprano or Tenor Solo and 4 Mixed Voices

Andante mosso

ORGAN



SOPRANO OR TENOR SOLO

mf a tempo

Ve - ni Do - mi - ne, ve - ni, vi - si - ta - re nos in pa - ce.
Come, O Lord, — Come, O Lord, Come, O Lord, vis - it us in peace.



SOPRANO
TUTTI

Ve - ni Do - mi - ne, ve - ni, vi - si - ta - re nos in pa - ce.
Come, O Lord, — Come, O Lord, Come, O Lord, vis - it us in peace.

ALTO

Ve - ni Do - mi - ne, ve - ni, vi - si - ta - re nos in pa - ce.
Come, O Lord, — Come, O Lord, Come, O Lord, vis - it us in peace.

TENOR

Ve - ni Do - mi - ne, ve - ni, vi - si - ta - re nos in pa - ce.
Come, O Lord, — Come, O Lord, Come, O Lord, vis - it us in peace.

BASS

Ve - ni Do - mi - ne, ve - ni, vi - si - ta - re nos in pa - ce.
Come, O Lord, — Come, O Lord, Come, O Lord, vis - it us in peace.



TUTTI

ut lae - te - mur co - ram te cor - de per - fe - cto.
that we may re - joice be - fore Thee with a per - fect heart.

ut lae - te - mur co - ram te cor - de per - fe - cto.
that we may re - joice be - fore Thee with a per - fect heart.

ut lae - te - mur co - ram te cor - de per - fe - cto.
that we may re - joice be - fore Thee with a per - fect heart.

ut lae - te - mur co - ram te per - fe - cto.
that we may re - joice be - fore Thee a per - fect heart.

mf SOLO

Ve - ni Do - mi - ne, ve - ni, vi - si - ta - re nos in pa - ce,
Come, O Lord, - Come, O Lord, Come, O Lord, vis - it us in peace,

When Christ Came Down From Heaven

English Words Adapted by
Rev. LUKE CIAMPI, O. F. M.

(Tu Scendi Dalle Stelle)

Old Italian Hymn
Arr. by Paul Tonner

SOP.

ALTO

TENOR

BASS

ORGAN

Pastorale-tranquillo

Sw. *p*

Gt. *pp* *dim.*

p Moderato

1. When Christ came down from heav - en _____ That bless - ed Christ - mas
2. When Christ came down from heav - en _____ The world in dark - ness

p

1. When Christ came down from heav-en, from heav-en That bless - ed Christ - mas
2. When Christ came down from heav-en, from heav-en The world in dark - ness

p

Con espressione

night, — So gai - ly shone the stars So beau - ti - ful and
slept, — To shep - herds came the call To leave the watch they

night, bless'd night,
slept, it slept,

night, — So gai - ly shone the stars So beau - ti - ful and
slept, — To shep - herds came the call To leave the watch they

night, bless'd night,
slept, it slept,

bright, — So gai - ly shone the stars So beau - ti - ful and
kept, — To shep - herds came the call To leave the watch they

bright, so bright, So gai - ly shone the stars So beau - ti - ful and
kept, they kept, To shep - herds came the call To leave the watch they

So beau - ti - ful and
To leave the watch they

bright. Near earth re - pos - ing, sin - op - pos - ing O - ver
kept. His prais - es chant - ing, earth - ward slant - ing An - gel

bright, so bright. In - fant so ten - der
kept, they kept. In - fant so ten - der

bright, so bright. Bless - ed Beth - le - hem,
kept, they kept. Bless - ed Beth - le - hem,

pp tranquillo *calmato*

bless - ed Beth - le - hem. The bright - est, larg - est star Sent
choirs an - nounc - ing Him. The birth of God made man Who

slowly *mf*

Our hearts sur - ren - der. The bright - est, larg - est star Sent
Our hearts sur - ren - der. The birth of God made man Who

Bless - ed Beth - le - hem.
Bless - ed Beth - le - hem.

pp

out its rays a - far To call the Wise-men forth, Sent
 took a - way the bar From heav-ens bolt - ed gates, Who

out its rays a - far To call the Wise-men forth, Wise-men forth, Sent
 took a - way the bar From heav-ens bolt - ed gates, bolt - ed gates, Who

f ten. slower dim. pp
 out its rays a - far To call the Wise-men forth.—
 took a - way the bar From heav-ens bolt - ed gates.—

f ten. slower dim. pp
 out its rays a - far To call the Wise-men forth.—
 took a - way the bar From heav-ens bolt - ed gates.—

f ten. slower dim. pp
 To —
 From —

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LOOKING BACK OVER 76 YEARS

By Gregory Hugle, O. S. B.

The Roundabout Way—In June, 1878, it happened that my father said to Agatha Hüggle, his sister and my god-mother, "You better take that boy (*Raymond, subsequently Dom Gregory*) with you when you go on pilgrimage to Our Lady of Maria Einsiedeln and see if they will accept him as a student." This was good news; it came suddenly; father wanted to get rid of the young beggar who always talked and enquired about the boys in black cassocks whom the pilgrims had seen in the wonderful church of Our Lady of Hermits. We crossed the Lake of Constance by steamboat and traveled all the way by train. My aunt told me how in her younger days she had crossed the lake in a sailing craft and made the entire trip on foot. She also told me how, when walking through Protestant districts, people would shout at the pilgrims: "Say hallo to the Black Maid," meaning the Miraculous Madonna in the Gnadenkapelle, whose statue was black from age, candlelight and incense. Having reached the famous Shrine and performed our devotions as pilgrims, we called upon the Rector of the monastic school. "Oho," he exclaimed, "we cannot at present receive any students coming from Germany; the liberal government of our Canton does not like it; but I advise you to go to my friend, the Rector of Mehrerau near Bregenz, Austria, he will gladly receive you," and so it was.

Our arrival at Mehrerau coincided with a grand celebration: the burial services of Abbot Reimann who with his white monks (*Cistercians*) had been driven from Wettingen Abbey in the Canto Aargau (about 1850). The former Benedictine Abbey Mehrerau, vacant since the days of Napoleon, had been graciously turned over to them by Emperor Francis Joseph of Austria. The Rector of the College, Dominicus Willi, who later became Bishop of Limburg, readily gave his consent to receive the new student for the school year beginning in October, 1878.

Leaving the Hills—Since the Einsiedeln project failed, it was resolved that my oldest brother, August, now 14 years old, should go with me to college. This left my brother Gebhard alone with the parents, since the youngest brother Max had died when he was six. There were no girls in the family. Thus far our humble town had been familiar only with the depar-

ture of military recruits. To make us realize the expense, and to give us an incentive for hard work at college, our father voiced his sentiments in a graphic way: "Two boys at college means for me the sale of two fat oxen." My aptitude for farm work was rated rather low. When I had to guide the horses for a ploughman, there surely was going to be trouble when making the turns at the end of the furrow; ever so often the horses stepped on my feet; "you are too stupid to be a farmer, you better become a student," was father's comment.

On the appointed day the carriage took us to Friedrichshafen, the town subsequently made famous by Count Zeppelin and his airship. The old-fashioned side-wheeler carried us to the city of Bregenz and after a ten minute walk we arrived on the college grounds. The new life began for us, after father had given us a few more practical admonitions. It was hard for him to make his way home unaccompanied. The first night was hard for us boys also; we wanted to rest up from the excitements of the day, but when we touched our beds, they would not yield: the mattresses of sea-grass seemed to be as hard as rock. But strange to say, in a few weeks we were fully reconciled and ere we returned home we had fallen in love with the hard underbed.

Divine Services—Every morning we marched in rank and file into the stately Abbey Church to attend High Mass. The monks, clad in white cucullas, entered the elevated choir behind the High Altar from the second floor of the monastery. As they entered they sang the anthem SUB TUUM PRAESIDIUM. The singing was manly, nay, vigorous, full of determination; there was no accompaniment except the creaking of the parquette floor which ceased when the monks had reached their choir stalls. On Sunday mornings, after the Asperges, the monks left the choir and walking through the cloister halls sang the ancient chants while the Celebrant sprinkled the adjoining rooms. Meanwhile students and people prayed and listened to the distant music. Sunday afternoon when we entered the church we found the monks reciting the Blessed Virgin Vespers, we stayed for the Sunday Vespers, and many a time, when we left, the monks began to recite the Vespers for the Dead.

First Musical Experience—It was with eagerness that my brother and myself ventured upon the study of piano. Good Father Ludwig found his pupils from the hill-country to be shy and dull; it seemed as though they could not grasp anything. Unfortunately he generally held in his hand the big clausura key which he needed in coming from the monastery. Of this key we were deadly afraid, for down it came on our knuckles when we missed the proper key on the piano. It was not the pain that meant anything but the awful presence of the instrument in the hand of the teacher. What to do? We offered tears; they were of no avail. So we offered passive resistance. When the hour for the piano lesson had come, we did not budge from our places in study hall; we simply let Father Ludwig wait at the piano—happen what may. Sure enough, ere long the study hall door opened wide and there stood the Padre, the schedule in hand. With a voice not all too friendly he proclaimed: "Where are the Hügler boys?" The Prefect quickly hurried us out of the study hall. In the piano room the closing scene of the drama followed; we had the courage to tell the Padre that we were going to quit. As we found out later our answer contained a half-truth only. Next year (1879) my brother had to stay at home and help with the farm work whilst I with dogged courage signed up again for piano lessons saying to myself, "And if he kills me, I'm going to try again." And really, the good Padre was full of sunshine and the awful key played no longer any role; for the past sixty-four years the keyboard has been my inseparable companion.

Other Reminiscences—In those early years even the Cistercian monks used the orchestra in church on special occasions. At Christmas a Pastoral-Mass was sung in which the flute-part entered into a sort of rivalry with the boy sopranos; the composer was most fortunate to introduce the shepherds into different parts of the Mass. A great event was the blessing of the new Abbot Maurus Kalkum. The venerable Bishop Greith attended the long ceremony from the gallery, having a special chair in the midst of the students. It was my good luck to kneel next to his chair. When he saw how I changed from one knee to the other, he pushed the pillow from his prie-dieu (kneeling bench) in my direction and whispered with a smile, "Put this under your knees." Another great event was the presence of Alban Stolz. The student body was electrified at the news. There we stood, holding our breath, looking at the little man whose great name

had captivated all Europe. The retreatmaster of 1879, Adolf von Berlichingen, was a giant in stature; his instructions thrilled young and old. First came a story and then came the lesson; the two things were so well presented that we could understand and remember everything. What this meant was evidenced in the following year when we could neither understand nor remember things because they were soaring too high.

On the Path of Secret Diplomacy—By favor of Emperor Francis Joseph our college carried the distinguished title "kaiserlich-konigliches Collegium" (*imperial-royal college*). On official outings we wore green caps with gilded bands and in our right hand we swayed (*as etiquette demanded*) the students' cane; thus we marched in military step after the college band. The student body was made up of Latin and Commercial pupils. This division implied at time minor feuds, especially in the snowball season. One day I saw in the hands of a student a manual intended for the students "*Collegii Angelomontani*." My curiosity had no rest until I found out that the owner of the manual had been a student of Engelberg College, in the Canton of Unterwalden, Switzerland. Gradually I learned that the students of that college always wear the cassock and are permitted to take part in the monastic choir at the daily High Mass and Sunday at Vespers. Being stirred up by the discovery I had no rest until I had communicated the news to my Pastor at Deggenhausen, requesting him to write to the Prefect of Engelberg College if there was any chance for me to come there next fall.

But what was my surprise when a few weeks later I was summoned to the "Green Room," into the presence of the Rector Dominicus Willi! "What do I hear about you?" he said in most friendly fashion. "Are you no longer satisfied with our college?" I stood there like a big question mark, implying to say "how in the world did you find out my secret policy?" He went on saying, "I have here a letter from Father Leodegar, Prefect of Engelberg College, making inquiry about you."

(Continued on page 60)

Have You Pledged
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IMPORTANT FOR ALL TO READ AND TO THINK OVER

The end of the year is for our readers the time of the renewal of their subscriptions. We have no doubt in mind that they will be prompt in doing this, showing their approval of our efforts during the past year to make *Caecilia* a worthy musical reading. The Editorial Board of Boston-St. Louis has made an inventory of the publishing business. It was found with regret that the review is not able to pay its own way as yet; and this recommends prudence. The loss, incurred despite the growth of the circulation, is partly the result of the improvements both artistic and musical which we have made. It is a law, an inevitable law, that projects and progress cannot be materialized unless financial conditions are favorable.

There would be a simple way to the financial security of *Caecilia*, namely that the circulation be enlarged to the point where subscriptions really begin to pay. Our readers will read again with profit the article published in the issue of May, 1942, entitled "Circulation and Readers." It was a claim that a review ought to be considered by its readers as a cooperative involving everyone with a definite responsibility. We again make a pressing appeal to all our friends and we urge them to help us actively to make *Caecilia* a self-sustaining affair. In order that the circulation may begin to pay, it would be necessary that every reader brings in another subscriber. It was the solution which was proposed last Spring; but few took heed of the request. We propose it again, and we do not fear wartime conditions as a serious handicap to our progress. On the contrary, we have the proof that through the turmoil, a conviction is arising in many that sacred music will play a very important part in the Christian and social reconstruction of the post-war period. Everyone knows as well that the Church does not presently suffer from diminished resources; and *Caecilia* is not such an expense that war conditions should be a serious obstacle to a growing circulation.

However, prudence advises to the publishers of *Caecilia* certain changes which we desire to announce. They will not compare yet with the curtailments of many musical reviews which are received in this Office. We have no intention to abuse our readers; we just bow to necessity. We keep the will to realize some day many projects which are still in our files; but we

are forced to postpone these things which we cannot pay for now. And as our circulation will reach the point of self-sustenance, we shall return gradually to the full unfolding of our plans. The Editors have reached a perfect agreement on the following:

1. *Caecilia* will henceforth be issued eight times a year, approximately coinciding with the liturgical seasons (plan originated by Orate fratres). The calendar will thus be: November 1, December 15, February 1, March 15, May 1, June 15, August 1, September 15.

2. In former years, the printed matter was reaching the annual amount of 240 pages, 24 pages per issue. It will now reach 256 pages, at 32 pages per issue, a gain of 16 pages.

3. The monthly change of cover design, and also the abundant illustration, one of the things among many that we like very much to do, will be temporarily abandoned, in order that a substantial saving may benefit to musical matters which are primary in a musical review.

4. The musical supplement, a long-standing tradition, will no longer be a feature, as generous as it was heretofore, even though we know that many subscribers are attached to it. The Editor never liked it, having learned by his own subscribing to similar magazines that it is never satisfactory and seldom fits the actual needs of the readers. We think our music review should be much more valuable to our readers than a supplement always difficult to keep up properly; for interesting music is not just around the corner today. However, we will include a reduced supplement in every issue *as much as we possibly can*.

5. The price of subscription, already lowered a few years ago, remains the same. At that, it is very low when one considers all that is found today in the review.

6. In order to widen the circle of our friends, and while *Caecilia* should remain a review primarily devoted to liturgical music, we will include as one of our regular departments musical education in the Catholic school. Teachers more interested in this phase of the musical movement will find hence in our magazine the incentives, the directions, and the information which they are seeking. It was our fortune to have occupied in this field and for many years an

advanced post of observation and to have acquired a varied experience. Gladly will we share it with *Caecilia*, that it may promote a better musical opportunity in Catholic education.

Readers of *Caecilia*, we hereby plead with you to show your loyal interest toward *Caecilia*. After renewing your own subscription:

If you are a pastor, subscribe at least for your choir-director.

If you are a priest, obtain another member of the clergy.

If you are a choir-director, interest a friend musician.

If you are a Superior, subscribe for all your important houses.

If you are a teacher, bring in another friend teacher.

All subscriptions, renewed as well as new, to be sent to Messrs. McLaughlin & Reilly, 100 Boylston Street, Boston, Massachusetts.

COPYING COPYRIGHTED MUSIC

(Continued from Page 46)

That plagiarism and piracy are wrong is clear. Many forget that it is wrong too to produce unauthorized copies, even if only for personal use with no intent to sell or perform for profit. The copyright laws are made in order that an author or composer can secure a just remuneration for his skill and industry and that publishers too receive just compensation for their part in putting new works before the public. The excuse that the chorus does not have sufficient funds to obtain copies legally is no justification. The fact that singers need a certain number of copies does not permit them to violate the law to get them. The safe and just procedure is to buy as many copies as are needed. The singers will then have good, correct, readable copies; both composer and publisher will be given their due; and the music will have been procured legally.

"Wherever the regulations on this subject (Liturgical Music) have been carefully observed in parishes and schools a new life has been given to this delightful art, and the spirit of religion has prospered; the faithful have gained a deeper understanding of the Sacred Liturgy."

Pius XI—*Apostolic Constit.*

LOOKING BACK OVER 76 YEARS

(Continued from page 58)

Of course my secret was out, and so I began to explain how for many years I had been wishing to become a student at Einsiedeln, and how my plan had been frustrated. I then explained how I learned from a student who had been in Engelberg how much the traditions of Engelberg resemble those of Maria Einsiedeln. Father Rector was fully satisfied with my explanation and dismissed me with his best wishes.

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MUSICAL NEWS of interest in Catholic life have been rather scarce of late. While wartime conditions, depriving many choirs from most of their male element, are hampering in a certain measure the vitality of our choirs, we suspect that some other causes are bringing about this scarcity. War is suddenly taking the toll

from the ranks of the few loyal singers who, by their fidelity, have been saving our face. We are asleep to the fact that, having neglected for a very long time to replenish regularly our choirs with recruits from among younger people, the "absence on leave" of our choir-members have put the choir itself on the rocks. A well-deserved punishment indeed for having scoffed at the whole business of sacred music as a secondary affair in Catholic life. Well, they are gone now; and most of them will not come back to the choir which counts more empty places than occupied seats. If Catholic schools and institutions would have had a better foresight, or just a fairer evaluation of education, our young people in the teens could assume temporarily the job left by their elders. Once in the choir, it is likely that they would rejuvenate a choir-membership now waning. Are we going to heed to necessity, or starve in our unforgiveable pride? Are we going to begin at once and for good the musical organization of our schools?

It is most imperative. If the schools do not prepare immediate successors to those who are now in the service of arms, the end of the war will see a Catholicism without song; an atrocity which one hardly dares to think of. Thus, all aboard, parish-priests as well as teachers; singing Christians are needed immediately to save the tradition of sacred song in the Church.

There is another reason for scarcity of news at this time of the year. The average Catholic choir lives too much around two poles, Christmas and Easter. Their whole activity is bent on preparing for these occasions elaborate, and oftentimes, too pretentious programs, in harmony neither with the liturgical year or the musical ability of the singers. The Choir has

an all-year around function to fulfill, which is more important than even provide the two main feasts with exciting music. And one cannot refrain from suspecting that more than once, the program of the Choir in these days is a part of a scheme to get the crowds to the Church. We always thought however that music in the church is there to express gratitude to Christ and dispose the souls to grace. How much better would be a regular publication of the musical activities of the choir to promote interest and to educate the task of the parishioners; and to this kind of publicity we invite all choirs. Anything else is sham and vanity. Let us return to humility and sanity.

ALFRED SCHEHL OF CINCINNATI celebrated on October 1 thirty years as organist and choir-director of St. Lawrence Church. The parish bulletin writes of him: "We wish to pay a well-deserved tribute to Mr. Schehl for his long and honorable service to this church, and for the consistently high standards he has maintained throughout his entire career. May he be spared for many more years, to add to the solemnity of Divine Services in this church."

THE TRAPP FAMILY NEEDS NO INTRODUCTION, for it is known all over the country for its extraordinary spirit of apostolate. Yes, because music, originally an outlet of familial love and union to them, has enlarged to be a ministration to our generation without home-life. Few artistic initiatives today reach so deep in significance. Even though not all homes can be converted into other Trapp-families, many Christian homes could emulate their enthusiasm for a musical expression of the members of the family, and thus secure a truer happiness everywhere. Just listen to the informal lectures of Mrs. Trapp, and you will know how this is true. Incidentally, musical families will make up a musical church; and musical home-life will bring to the church members eager to sing that other and higher family spirit, the spirit of the Christian community united around the altar. We insert as an example of taste and balance the program performed recently at the State Teachers College of Northwest Missouri. Note please that again the Trapp singers received their welcome among a non-Catholic organization. How about inviting them oftener under

Catholic auspices, especially in cities where the Catholic population is large? We understand that their charges are nominal, and can be met by any representative Catholic group. By the way, let us remember that we are perhaps more indebted to the Family Trapp for the contribution which they make to the country, than they are indebted to us for having protected their exile.

Surrexit Pastor Bonus.....Orlando Di Lasso
Agnus Dei from Missa

Brevis.....Giovanni Pierluigi Da Palestrina
Canon: Ave Maria (KV 534)...Wolfgang A. Mozart
Sanctus and Benedictus.....Franz Wasner
In These Delightful, Pleasant Groves

(Madrigal).....Henry Purcell
The Cuckoo.....Johann Stefani
Sonata for Alto Recorder and Basso Continuo

(Spinnet and viola da gamba).....J. B. L'Oeillet
Jesus, Thine Be Praise.....Johann Sebastian Bach
Austrian Dance Suite.....Arranged by Franz Wasner
Sweet Honey-Sucking Bees.....John Wilbye
Three Folk-Songs from the Austrian Alps

Folk Songs:

- (a) The Dark-Eyed Sailor
(English)...Arranged by R. Vaughan Williams
- (b) The Turtle Dove
(English)...Arranged by R. Vaughan Williams
- (c) Kentucky Barnyard Song
(American).....Arranged by Franz Wasner

ARTHUR DE MEULEMEESTER PASSED away in Ireland, after many years of service in that country to the reform of sacred music. He was well-prepared for this work, having being thoroughly educated at the Interdiocesan School of Music at Malines, Belgium, called formerly Semmens Institute after the name of its founder. This conservatory, one of the most prominent of its kind in Europe, has given to America many who are still engaged here in active work. The work of Mr. de Meulemeester was characteristic by its conservative solidity; and his most recent Mass is reviewed elsewhere in this issue. May Christ grant to him light and peace, which he sought to express in his musical mission while serving the Church on earth.

THE CCCC OR CORRESPONDENCE Course for Catholic Choirmasters was introduced to the readers of *Caecilia* a few months ago. The venture headed by its dynamic author, Clifford Bennett, choir-

director at the Church of the Sacred Heart in Pittsburgh, Pa., is a bold one. One might have wondered how it would fare in the face of our musical lethargy. It is a pleasure to announce that it is definitely on the "go" if one looks at the daily increasing list of those who enroll. And it is indirectly an indication that our musical barometer is slowly going up. The faculty has been increased from its original group with the addition of two prominent men: the internationally known organist Joseph Bonnet who will give lessons on liturgical organ registration, and Rev. John C. Selner, S. S. D. D., who will teach about the Chant for the Priest. Space is missing to give a complete list of the enrollment; but let it be said that it represents a cross-section of Seminaries, Colleges, Academies, and religious institutions, including 33 religious orders of priests and sisters who labor in seven archdioceses and 14 dioceses of the United States. For a limited time only, all students will be enrolled as "charter members." Charter members will receive gratis for the rest of their life all the future publications of the CCCC. These publications will cover the following advanced subjects:

- Liturgical Organ Registration
- Chant for the Priest
- Ordo Reading
- Comparative Rites
- Strict Modal Counterpoint
- Chant Accompaniment
- Aesthetics of the Propers of Sundays and First Class Feasts
- English Hymnody
- Aesthetics of Polyphony

REV. GREGORY SUNOL, O. S. B., President of the Pontifical Institute of Sacred Music, has been named a Titular Abbot by His Holiness Pius XII. A distinction well-deserved for the scholarly contribution of Dom Sunol to the reform of liturgical music. His popularizing the theories of Solesmes is well-known; and his writings have been a great help to the students seeking for a solid knowledge of Gregorian Chant. *Caecilia* extends to the Right Reverend Abbot respectful congratulations and wishes to him the greatest success in his present apostolate.

OUR BROTHERS ACROSS THE BORDER in Mexico need neither our example nor our lessons in order to restore sacred music in a country handicapped by persecution. The program herewith inserted

is ample proof of their musical awakening. It was performed by the Seminarians of Guadalupe on the occasion of the ninth anniversary of the episcopal consecration of His Excellency, Dr. D. Marciano Tinajero:

Part I: in the Church

Ecce Sacerdos. Coro a 4 voces mixtas y organo.....A. Gonzalez

Cantico del Mattino. Organo.....E. Piglia

Dolorosa Graduale in Fest. VII Dol. B. V. M.

Canto Illano

Gloriosa. Communio in Concept. Immaculata B. V. M.

Canto Illano

Flores apparuerunt. Alleluia in Fest. B. V. M.

Guadalup. Canto Illano y organo

Ave Maria. Coro a 4 voces mixtas.....Vittoria

Gloria in excelsis. Ex Missa "Iste Confessor." Coro a 4 voces mixtas.....Palestrina

Terra tremuit. Coro a 4 voces mixtas.....A. Gonzalez

"Oremus." Coro a 4 voces mixtas.....J. G. Velazquez

O admirable Cor Iesu. Coro a 3 voces y organo.....J. Valdes

Credo. Ex Missa "Gratia plena." Coro a 4 voces mixtas.....L. Refice

Part II: in the Auditorium

Saludo al bosque. Coro a 6 voces mixtas.....Dr. Wilch

Alocucion del Sr. Cura Pbro. D. Cesareo Munguia

Sinfonia Coral. Coro a 4 voces iguales.....A. Gonzalez

Madrigal. Coro a 4 voces mixtas.....R. Casimiri

Amanece. Coro a 4 voces mixtas.....J. G. Velazquez

And when they have commencement exercises, they do not hide the lack of a worthwhile program behind the screen of a "promenade" in caps and gowns. Here is the program given at Queretaro by the glee-club of the seminarians, under the direction of Professor D. Cirilo Conejo R, and with Maestro D. Julian Zunigan, as organist.

Aclamaciones gregorianas.

La Flauta Encantada. Obertura. Orquesta.....Mozart

Discurso oficial. Sr. Cura Pbro. D. Cesareo Munguia, Profesor de Teologia Pastoral

Sonata sobre el tema del himno "Adeste fideles.".....Organo J. Zuniga

Andante maestoso

Adagio cantabile

Fuga y final

Premios de Conducta

Himno a la Santa Cruz. Coro a cuatro voces mixtas. Organo, orquesta y piano.....A. Gonzalez

La Fe, Brillante Faro. Poesia. Declamada por un alumno

Andante de la Primera Sinfonia. Quinteto y organoBeethoven

Premios de Instruccion.

Himno Del Seminario. Coro a cuatro voces mixtas.

Organo, orquesta y piano.....Septien-Conejo

Alocucion del Exemo. y Rvmo. Sr. Obispo.

Himno Nacional Mexicano. Coro a cuatro voces mixtas.

Organo, orquesta y piano.

A FRIEND OF *Caecilia*, MR. J. MEREDITH

Tatton, whose comments on musical education were quoted in the issue of October, has been officially informed by the University of Texas that on the occasion of the dedication of the new Music Building, on November 9, several of his works were to be performed. We are glad that Catholic music receives once more an unsolicited tribute from a secular university. Let us add that this tribute is well deserved; and the readers may recall that we have in the past year brought their attention to the lovely writings of Mr. Meredith Tatton. It is now also of public knowledge that our friend has been appointed by His Excellency Archbishop Lucey as a member of the musical board for the promotion of sacred music in the Archdiocese of San Antonio. We rejoice that the appointment should have fallen on such a candidate; and we approve in particular of the choice of a layman in such a board, lest musical affairs be too exclusively in the hands of the clergy. Sacred music will fare better if clergy and laity are bringing to the reform their respective abilities and experience.

PAUL BENTLEY IS NOW A CORPORAL and chief clerk of Unit Supply at the station hospital of the very new Camp Beale, California. He spends his spare time in directing a chorus and entertainment group called "The Singing Pill-Rollers." He plays the organ at the Post Chapel for various religious services. The best organ of the town being at the Presbyterian Church, he assisted in starting there the Military Vespers. This service is broadcasted over Station KMYC, on Sunday, from 7:45 to 8:30 p. m. The group includes the choirmaster, an organist, a pianist, a vocalist, three trumpeters, and of course, the chaplain. Certainly an original experience for our well-known friend.

MUSIC REVIEW

By Ermin Vitry, O. S. B.



MASSES. The Masses commented upon are those suggested in the music calendar. Our comments are based on a study of the four main parts, namely the Kyrie, Gloria, Sanctus, Agnus Dei. A consideration of the Credo is omitted, for the simple reason that it would change much of our evaluation. Besides, we like to discourage gradually the composition of a polyphonic Credo for aesthetic as well as for practical reasons; and none of the Masses here reviewed has one which compares favorably with the other pieces of the Mass. Let us comment according to the order followed in the calendar itself. All the Masses are excerpted from the catalog of Messrs. McLaughlin & Reilly.

NO. 1086 RAVANELLO ORESTE OP. 34. *Mass in honor of St. Peter, T. T. B.* This Mass, originally composed for men voices is set in such a way that it will sound just as well, at times even better, in treble voices, as S. S. A. It is throughout an excellent polyphonic structure, much superior to many other compositions from the pen of this well-known author. Not only did he find in himself an inspiration more spontaneous and of higher type; but the form is knit tighter and stronger. Moreover it is decidedly the fruit of the classical tradition. We meet our authentic masters in a modern translation. As the range is kept generally high, it will go well only with choirs wherein purity of tone has been acquired, and through which the transparency of harmony may be enhanced. Of the four pieces which make up the Mass, the Kyrie is the most compact. The theme is lucid, and it flourishes through clear imitations which have nothing artificial. We would do away with the mentioned solo of the Christe and sing the phrase with a semi-group of a few singers in order to maintain the contrast. The general theme of the Gloria is flexible, provided that it is sung in like manner; and the four invocations from Laudamus te to Glorificamus Te are a well-built sequence. The middle section is somewhat weaker and needs great

care in phrasing. We like particularly the polyphonic "accumulation" of the Qui tollis, until the last section repeats the form of the first. The Sanctus is remarkable in its growing power; and the Agnus Dei has a permissible lyricism, if singers of bad taste do not exaggerate its line.

NO. 1105 CYR DE BRANT. *Mass in honor of St. Anthony of Padua, S. A. A.* A Mass for two equal parts not frequently found these days. Although the author adopted frankly a melodic style, he avoided the pitfall of sweetness into which many others have fallen. His melodic line, though conservative, is spontaneous and pure. It flows, and it flows well, respectful of the mysteries it sings. It succeeds to be soaring without pomposity. The treatment of the parts (only two) is truly polyphonic; and yet it should not deter any choir from attempting it. At last, the form is short and solid. To our mind, this is almost a model of the kind. Those qualities are found immediately in the Kyrie and the Gloria, though the latter does not possess the same purity. Some harmonies in particular do not gain by their ineffective modulations; there is some compensation in the continuity of the form, so important in the making of a Gloria. In the Sanctus, the theme of the Kyrie is brought back as in a variation, and supported by a strong form. One appreciates also a Benedictus treated in a choral way with true effectiveness, instead of the unavoidable solo-form so incongruous and usually so unmusical. With the Agnus Dei, the motive is inverted into the minor mode, with a good alternate singing of unison and polyphonic phrases.

NO. 1070 KEYS BIGGS, RICHARD. *Mass in honor of St. Anthony, S. A.* This Mass is an evident effort to compose a polyphonic setting which not only borrows its inspiration from the Chant, but which attempts to keep throughout its spirit. If the result is not perfect (and no one would expect it as yet, for it is too early), it is very commendable. The only reproach we would make to the composer is his having somewhat been afraid of going too far into his experiment. Hence, some weaknesses in the midst of a very good and simple Mass. The Kyrie is perhaps the best of the four pieces, to the point of

being fascinating: the blending of a free and pure melody with a neat harmonic treatment; filled with a true Christian sentiment. The whole is presented in an excellent opposition of unison and two-part polyphony. The Gloria begins in the same way, while expanding the initial nucleus of the Kyrie; but from the *Gratias agimus* it returns to more conventional ways; and one cannot escape the suspicion that here the composer was making a concession to simplicity of execution. At any rate, we would like much better an excellent *Qui tollis* without its unnecessary thirds, just as a unison. The Sanctus comes back to the level of the Kyrie, using its motive as a variation, though again the Benedictus is a weaker conception. We have a liking for the *Agnus Dei*, composed in the form and the spirit of an humble litany.

NO. 1207 DE MEULEMEESTER, A. OP. 63. *Mass in honor of B. V. M.—S. A.* This Mass was written, according to the testimony of its author, as an example of simple composition suitable for simple choirs. The result is not equal to the intention, though the composition remains commendable with some restrictions. In general, the material is superior to its treatment; and one feels that it was conceived too much at the piano, not enough vocally. The harmonic treatment, in particular, is more than once on the margin of bad taste; and most of the chromatic modulations are without true effect. Indeed, they could be completely omitted without any loss for the general value of the work. In the Kyrie, the fluency of the form and its good proportions are to be preferred to a melody lacking in freedom. We would start the Gloria at once without its ineffective prelude, and give great care to a subdued phrasing throughout in order to avoid the accentuation of some useless trimmings, of bold chromatic transitions, and above all of a weak polyphony. The Sanctus redeems much of the Mass through its good structure (even though with a touch of pomposity) and its vocal writing. We would skip entirely the chromatic beginning of the *Agnus Dei*, the motive of which is not truly Eucharistic. The second and the third *Agnus Dei* furnish much better material to make up the whole piece with the necessary repetition. It ends on a very reposing *Dona nobis pacem*. The advised corrections, far from detracting from the value of the Mass, will bring out its real qualities, and make it fitting for Choirs which want for Christmas an easy but commendable polyphony.

Motets

Motets for equal voices at Christmas are not many; still less if we look for some perfectly adapted to the liturgical spirit of Christmas. Either the joy which they try to express is not so much human that it is sentimental; or the strength of adoration is marred by a pretense which clashes with the simplicity becoming to the Nativity of the Lord. The balance is difficult to reach; available modern compositions seldom reach it. We suggest a few motets which are more or less successful.

I. TO BE USED IN THE CELEBRATION of the Eucharist. The following may add a polyphonic touch which should not be denied to the solemnity of Christmas. They are suitable as Offertories, as it is likely the place where they will be wanted.

NO. 791 DI LASSO ORLANDO. *Hodie apparuit*. S. S. A. All superlatives are inadequate to praise this gem of gems of the classical literature. Di Lasso was always a writer of freshness; he never surpassed himself more than in this very short sketch. And by the way, he wrote the ideal Christmas motet, the one which reaches to perfection in grandeur and tenderness which are the liturgical note of Christmas. A simple harmonic superposition which is the most transparent vision of the Holy Night, with the cleverest repetition. Later a tender melody to Mary accompanied by a most lovely counterpoint which is the most delightful tinkling of joy. A motet so Catholic, so universal, so liturgical, that it deserves to be a must of all Catholic school glee clubs, choral societies, choirs of all kinds.

NO. 670 HALLER MICHAEL. *Parvulus Filius*, S. S. A. Here is a visible attempt to unite the two aspects of Christmas, clearly indicated by the text itself. It is a motet truly representative of the Caecilian School; perfectly correct and written by a man who handles musical material with craftsmanship. But the originality of expression, often real, is hampered by the fear of trespassing narrow and accepted forms, contrary to the marvelous freedom of the classics. Nevertheless, this motet is highly commendable and interesting. It is built on two ideas: the initial *Parvulus filius* is (unconsciously or consciously, it is hard to know) a reminiscence of the Gregorian Introit of the third Mass; and its contrapuntal exposition is logical and neat. We care less for the grandiloquence of the second idea which spoils the continuity of the

adopted form. Careful singing will save it. The final Alleluia is delightful for its flowing imitations.

No. 716 CHERUBIM M. (SISTER) O. S. F. OP. 57. *Exsulta filia Sion S. S. A.* There is freedom in this motet, and it reaches to a certain point of effectiveness. The initial motive is made up of large skips which in the crossing of parts, make luminous effects cherished by the early masters. The first part, which perhaps would have gained by being more concentrated, is remarkably flowing and emphasizes well the meaning of the text. The chromatic modulations of the second section, as well as its different style though not without originality, are too weak in structure to follow the first section. The whole motet loses thereby quite a bit of its strength and unity. And it will require singers accustomed to fluent vocalizing in order to bring forth the true qualities of the whole piece.

No. 975 MAENNER, J. B. OP. 22, *Viderunt omnes. S. A.* This motet covers in one composition the texts of both the Gradual and the Alleluia of the third Mass. It is a formal composition, not free enough to be ever truly inspired, but respectful enough to be correct. It is written in the Caecilian style, but does not possess all the qualities of the School. The musical ideas are rather stilted, and their treatment in imitations is just too scholarly. Some imitations in particular are awkward, and also inexpressive. This should not hinder a choirmaster from attempting the piece. If it is sung with an absolute smoothness, much of commonplace harmonization will be subdued, and the whole will be acceptable; just a fairly good harmonization. We would think that the range will make it sound richer in men-voices than for treble-parts.

2. TO BE USED AT OTHER SERVICES.

There is in the solemnity of Christmas a human touch which permits some semi-liturgical motets, suitable for recessional and also for evening devotions.

No. 1234 ROUSSEAU SAMUEL. *Hodie Christus natus est. S. S. A.* The initial phrase of this number which is the basis of a succeeding polyphonic extension is made up of uninteresting bits. Fortunately, the harmonization in two parts, and later in four parts which follows is quite effective, and gives to the whole a

structural value which was lacking in the theme. And after all it develops into an original and lovely setting imbued with the true spirit of Christmas. But great care must be taken in singing the original theme in the soprano part in such a way that the lack of distinction will not be noticeable.

No. 1235 TONNER, PAUL. *When Christ came down. Arr. old Italian Tune, S. A. T. B.* Here is an old Italian tune, which bears the marks of easy melodic flow customary to Italian folklore. It could have become sentimental, but for the very discriminating harmonic treatment given to it by Paul Tonner. Instead of a straight harmonization, he used a vocal line in the intermediate parts which transforms the original melody into a real polyphonic form, while the lightness of the theme is kept intact. The harmonies are of the most orthodox type, but used with a sure hand. Sung by flexible voices, this piece is one of the best we know of in this line of lighter Christmas music. Although it is written for mixed voices, it may be used to advantage by two equal voices.

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READERS

COMMENTS



I. JOTTINGS. No matter how optimistic an Editor may want to be, there are times (and more than once indeed) when the sight of the long road stretching before him arouses a doubt in his heart. He wonders if really we will ever reach the goal of a musical restoration in the church. Apathy and ignorance seem to con-

jure together and to tell him: What is the use anyhow; *cui bono*? The daily mail received in our office is a strong antidote to this sentiment of failure; it never fails to reanimate in us the will to fulfill the apostolate of *Caecilia*. How could one help feeling comforted with such words of encouragement as we read in recent weeks: "Yes, there is a great deal to be done, but in my opinion the first requisite is prayer, prayer that the Holy Ghost may enlighten the minds of our leaders, and give them a better understanding of their obligations. Your editorials would certainly help a great deal; but as far as I can see, they are read by those who are of one mind with you and who do not need to be converted. Of course, there are many things you say in those editorials which will be profitable even to the most enthusiastic lovers of good music, and your efforts are by no means wasted. Besides, there are many who need encouragement in their difficult work of spreading good liturgical music, and you certainly give it to them abundantly."

Then: "I am enjoying *Caecilia* much under your editorship because practical and truthful. I have seen too much progress 'on paper'; but the St. Louis report was honest and enlightening as well as heartening." From another: "The series of translations alone makes the *Caecilia* worth getting, not to mention all the other inspiring articles." Again: "The November issue has beautified itself. *Sacred Music in Advent* furnishes rich food; the presentation is deep and eloquent." From a friend: "Mr. ———, a non-Catholic, read the October issue from cover to cover and assures me that he enjoyed it immensely." From a publisher: "We have every reason to be very grateful for your considerate attitude and for the high editorial standards

which you maintain." A choirmaster writes: "Keep up your good work smiling, your admirers are many." Another prominent organist: "For some time I have been wanting to write and to tell you how pleased I am with your editorials in *Caecilia*. I like your courage in saying what many of us think." Such jottings and many similar to these are not only compliments; they are acts of charity. After reading them, the Editor forgets his troubles and resumes his pen with a new freshness of inspiration. With sincere gratitude, he thanks once more his friends; and he greets them as true collaborators. For in these years of musical distress, it is a great comfort to know and to feel that some of the "brethren," even if only a few, are sharing the ideals which Pius X preached in the *Motu Proprio*.

2. A LETTER. A choirmaster of long experience wrote a letter which deserves to be quoted entirely. Its contents touch several aspects of sacred music which remain often unnoticed. The importance of leadership and of the liturgical spirit are vividly stressed. May God grant that soon, our leaders, the clergy, become conscious of the musical reform, and that all musical efforts be motivated by a sincere liturgical devotion. We quote: "My more than forty years' experience has taught me that unless all the hierarchy, all priests, religious superiors, et al, insist on a positive, yet reasonable carrying out of the *Motu Proprio* and a revival of the sacred liturgy generally no all and out improvement can result. When the *High Mass*, especially on Sunday, is again given its proper place and when the Mass itself is given prominence over the *Communion* of the Mass, a great forward step will have been made. I don't approve of people attending regularly a *streamlined Mass* and receiving Communion, not because they *wish* to attend Mass but only to receive Communion. The idea of giving Communion immediately after the consecration, and even at the offertory, especially on Sunday, is, I think, deplorable. In this latest liturgical movement, the chant must be given its due, but not overemphasized, as some would like. To say that all chant is beautiful, just because it is chant, is like saying that all of Bach's works are of equal merit and interest. When the demand for competent choirmasters and

(Continued on Page 69)

YOUR QUESTIONS & ANSWERS



"Is it permissible, when using the Gregorian 'Dies irae,' to sing any of the verses 'recto tono'? If so, is there any guide as to which verses? The pastor suggested this means of saving time and at the same time rendering the whole text. It seems a rather doubtful saving."

A. Yes, it is permissible to sing some verses recto tono. However there is no guide as to which verses. Generally the first six verses are sung; the following verses as far as "*Lacrymosa*" are recited, and the remainder sung. The entire sequence should be rendered in a lively manner. When the Monks of Solesmes, in answer to urgent request, expressed the approximate speed of chant numbers by means of the Metronome, they assigned 160 to the *Dies irae* (one syllable to one beat), which is the limit of a lively speed.

"Will you kindly explain to me what Caecilia means when speaking of the correct background for church music?"

A. In order to give you some kind of an explanation it will be necessary first to indicate how the correct background got lost. It came by degrees: the humanistic spirit and renaissance went in partnership, while the archenemy was at the steering wheel; the new music (*ars nova*) was entrancing. "When Old Nick saw that he could not hit the Lord, he went into the gallery to make music." The enemy saw his chance; he helped along in shaping the new philosophy. "Give the old music a rest; the world is tired of it; no one likes that dreary chant; the new age wants a new, lively, thrilling music." Revolution was in the air; the sacred chant of old, like *Cinderella*, was relegated to the ash-pit, and the new music was enthroned in the gallery; the good Lord still continued to offer up the world-redeeming Sacrifice upon the altar, but the attention of the flock was mostly directed to the gallery. Oh, how they were thrilled by the solos of beautifully trained sopranos, rich altos and soaring tenors; it was all in the name of progress and culture.

Old Nick rubbed his hands and said "*Bravo, bravissimo!*"

"Which, then, was the correct background for church music in the Ages of Faith?"

A. In the first centuries of Christianity (before the Introit was introduced) the sacred ministers fell prostrate before the altar, as is done on Good Friday. While lying prostrate, all the faithful fell on their knees in silent prayer. In the light of faith they considered the necessity of humbling themselves into the very abyss of their nothingness, in the presence of the all-holy God. On arising the entire assembly with one voice would join in the outcry, "Lord have mercy—*Kyrie eleison*." They would repeat this outcry for mercy until the celebrating bishop would sing "*Pax vobis*"; on a few great feasts he would intone the "*Gloria in excelsis Deo*."

Our forefathers were absolutely convinced that no one can approach the altar and assist at the Holy Sacrifice without manifesting fervent faith and profound humility. Two Popes have raised their voice in protest against the silent partnership of the faithful during the Holy Sacrifice, as though God's children were strangers, or deaf and dumb witnesses, taking no active part in a transaction which so vitally concerns their eternal welfare.

When the artistic singing began, the corporate singing came to an end; the good Lord could no longer be in their midst, since their singing was no longer a prayer; it was an exhibit of talent and vocal beauty.

"Should not our singing in church be most beautiful?"

A. Certainly, our singing in church should be most beautiful. But there are two kinds of beauty: one is material, the other spiritual; one is earthly, the other heavenly; one is personal, the other impersonal. In the opera house all is pompous, personal, enticing; in the House of God all is humble, impersonal, spiritual. No one goes to the opera house to pray; everyone is anxious to see, to hear, to enjoy; we go to church to adore, to praise, to thank God. The opera singers sacrifice themselves for world service; they possess more than ordinary talent; they go

through a process of training which takes all their time, and even then they are not sure if the world will accept them as master singers.

The humble church singer may have little talent, no great voice, and only limited time for training, but there is a capital deep down in his baptized soul, worth millions; it is a divine dowry; his soul is a consecrated harp which, touched by the Holy Ghost, sends forth music that is spiritual, sanctified, heavenly. The great God in heaven is thrilled on hearing the outcry for mercy, the song of adoration, the hymn of divine praise; God seems to hear His own voice welling up from every humble and contrite heart.

"Your attitude seems to be mountain-high; how can ordinary church singers scale such altitudes?"

A. You are confronted with something unworldly, and for this season you must get away from human calculations.

Your musical work in church must always be a prayer; you lend your voice to Holy Church to sing the praises of her Divine Spouse, Jesus Christ. In this sublime work you are entitled to special help from on high, provided you have humbly asked for it. The Holy Ghost is most anxious to give spiritual unction to every word you sing.

Besides, you sing in partnership with other choir members, and our Lord has said: "Where two or three are assembled in My Name, I am in the midst of them." Our Lord is leader in prayer, and in song (*provided it be a prayer*).

Lastly, your service as church singers is a noble work of obedience and self-sacrifice which always will be doubly blessed.

"Let the Clergy, both secular and regular, under the lead of their Bishops and Ordinaries, devote their energies, either directly or through other trained teachers, to instructing the people in the Liturgy and Music, as being matters closely associated with Christian Doctrine."

"Religious Communities of men and women should devote particular attention to the achievement of this purpose in the various institutions committed to their care."

Pius XI—*Apostolic Constit.*

READERS' COMMENTS

(Continued from Page 67)

organists, with *commensurate pay assured*, becomes general, such competent men will be found.

3. AN APPEAL. *Caecilia* being a musical review, we do not as a matter of policy use our publicity even for charitable work. But when our colored brethren are in need, we cannot possibly refrain to requote the appeal recently received. May our subscribers make a revision of their cedar-chests; perhaps will they find something to give, that their under-privileged brothers may also sing the praise of God: "I trust that you will find space in your paper for the following message titled: *Clothes for Church*. I am in correspondence with a young priest doing missionary work in the South. This young man tells me that the Negroes in his territory actually cannot attend Mass for the want of clothing! In these days when one and all in the nation are being urged to go to Church it would seem fitting that those endowed with too much might find it possible to share with those who have too little. If anyone reading this message wants to help save souls, they can get in touch with Father Mark, S. D. S., Negro Apostolate of the Divine Savior, Mother Mary Mission, Phoenix City, Ala."

Mrs. Loretto Gibbons
9010 Quincy St.
Detroit, Mich.

Why should anyone become artificial when speaking to God? It is absolutely necessary in our novitiates, to conduct a more thorough religious-liturgical course, so that the future teachers will steer clear of subjectivistic, pietistic attitudes which, after all, are neither healthy nor Catholic."

Rev. E. Boyle

The time has come for us, consecrated and professed men and women with the seal of Christ and His Church on our minds, souls, and hearts, to put again the "horse before the cart" by returning to more spiritual work in our daily cursus, such as the study of the Mass, the study, not merely reading of the Missal, the study and *practice* of the chant. Let us move slowly but surely.

Rev. E. Boyle

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