

### St. Patrick's Cathedral Radio Hour

THE HOLY SACRIFICE OF THE MASS  
Twenty-ninth Talk—By the Rt. Rev. Msgr. Charles F. Shay

Subject "The Intermediary Chant." Good Afternoon My Dear Friends.

This portion of the "Mass of the Catechumens" is not understood thoroughly by the people at large. Of course it is needless to say that those of sacerdotal character within the sanctuary understand and participate in the actual recitation or musical rendition of the "Intermediary Chant" but like the prayers which are answered by the server in behalf of the people, so likewise there is another representative body who executes in the name of the congregation these various parts which are to be sung. These representatives are collectively called the choir. There is no doubt but what these portions could be omitted by the choir and still have all the essentials necessary for the "Mass of the Catechumens," since the priest recites the same at the altar, but instead of omission we find inserted into the liturgy of the Mass this sacred chant which is productive of very many wholesome results. It elevates the mind, exhilarates the heart, has a soporific mildness, produces compunction of spirit and enables the soul to soar above the earth and all that is earthly and to lose itself in heavenly meditation. St. Augustine speaks most powerfully of the result of chant upon the soul. He tells us: "How I wept, O Lord, amid these hymns and chant, greatly moved by the voice of Thy sweet-singing church. These voices pour themselves into my ear, and like drops of truth penetrate my heart; the fervor of devotion was awakened, tears flowed, and ah, how happy I was then!"

Thus it is at this portion of the Mass the chanting of the choir gives a selection of a pleasing character, drives away weariness and calms the spirit of those who participate in the august mystery of the Mass.

Of course, you realize that formerly these chants were of a larger scope and consisted in an alternate singing or reciting of celebrant and choir. As it were, these are known as the Gradual with Alleluia, the Tract and Sequence, which follow the Epistle and precede the Gospel, act as a sort of connecting link between the two Biblical narrations.

**The Gradual**

Now, my dear friends, this intervening chant is of varied composition at different periods of the church year, and hence naturally bears different names. What we style the Gradual at times stands alone; but for the most part it is connected with an addition, which we term—Alleluia or the Tract. Then again on some occasions this is followed by the Sequence.

The word Gradual comes from the Latin word "Gradus" which means step—Hence the scriptural verses that are used at this part take the form of praise. For the leading singer who intoned the longer psalm chant and alternated with the choir stood as a rule on an elevated step of the Ambo from which the Epistle had been previously read.

Now, my dear friends, in reading over the Apostolic Constitution we find that there was prescribed a psalm after the readings of the Old Testament. St. Augustine mentions in reference to this matter, that it was only proper that an entire psalm should be read or sung between Epistle and Gospel. If we assisted at Mass up to the fifth (5th) century, this would have been the order of participating in the Holy Sacrifice; but since the days of St. Gregory the Great this full psalm chant has been reduced to a few verses, as is found

an entirely different aspect to the whole spiritual construction. This superadded Tract assumes a serious, mournful and penitential character.

#### The Tract

The word Tract is a musical term and refers not so much to contents as to delivery, that is, the mode of singing. The peculiar characteristic of the Tract consisted in this that all the verses were sung continuously by one singer without any interruption on the part of others, and in a very slow, protracted measure. We can note then quite a contrast between the Gradual with Alleluia verse and the Gradual with the omission and substitution of the solemn Tract. As an example—at this particular season of the year, the Lenten rite uses the Tract with its serious tone quite frequently. The purpose back of this is to arouse in the will the desire to perform deeds of prayer, mortification and penance, and thereby to move the hearts of the people of compunction whereby it will seek, in a humble manner, divine grace and mercy. It is, in a word, a sigh of penitential grief.

Of course, my dear friends, there is a harmonization between the Gradual and Tract. In the Alleluia verse, for the most part, the Tract is taken from Holy Scripture, especially from the Psalms. Very seldom is the Tract of ecclesiastical origin. As to length—sometimes it is longer or shorter depending upon the nature of the feast or the season at hand. To illustrate this I might cite the first Sunday of Lent, Palm Sunday or Good Friday. These Tracts are almost entire Psalms.

There is another feature in connection with this particular consideration, namely—that the Church styles the Requiem Mass. There is no variation whatsoever. In this through-out, whatever the nature of the Gradual with the Tract, Dies Irae, is uniform on all occasions when Mass for the dead is offered. I suppose the reason for this uniformity is due to the consideration of the state in which the souls of the departed are found, they have reached the judgment seat of Almighty God, and there has been meted out to them as a result of their spiritual deficiency a state of purification where they must remain until the last farthing of debt has been absolved.

There are peculiar arrangements from the Gradual and Tract, which time will not permit us to enter into, but suffice it to know now what is the general purpose of them all.

#### The Word "Alleluia"

I spoke to you a moment ago about the Alleluia, permit me to bring the moment to well upon you, characterized as the Major Alleluia. In the first place Alleluia is a Hebrew word, which literally translated means—"Praise the Lord". The Church has not employed Latin here simply and solely because it would lose its dignity and force by being translated. The cry of "Alleluia" in all tongues of the world means the same. It is not merely a recensing of the praise and adoration of God but as we read of in the heavenly Jerusalem, described by the sacred writers, there—the Alleluia seems to be the predominant word, just as the cry of the angels of Tobias we find this prophetic verse: "The gates of Jerusalem shall be built of sapphire and of emerald and all the walls there around about of precious stones, all its streets shall be paved with white and green sapphire, and Alleluia shall be sung in its streets." The Alleluia is described as of heaven as reverberating continuously with the word Alleluia and the delight of the saints as continuing what they sung upon earth: "When clothed in mortality, O Lord, they cry out: Hallelujah, Alleluia, Alleluia."

I stated to you a moment ago that the word—Alleluia—means—"Praise of God." Now God has been praised in this very moment in the Old and New Testament. The Church, as it were, stands midway between the Synagogue and the new heavenly Jerusalem. Consequently, as of old, the Alleluia was a song of praise, heard, so now the Church, which has continued work of the Synagogue, takes up this psalm of triumph and passes it on to men to be sung until time is merged into eternity.

Within a few days the Church will take up the joyous cry of Alleluia in the Alleluia Chant, assume during Easter Time? While the Gradual is still retained during Easter Week, it is omitted on the Saturday before Low Sunday and afterward until the feast of the Most Holy Trinity. Two Alleluias are sung, followed by two verses, each with an Alleluia. From this we see that the Alleluia is a Hymn of triumph to the Saviour and His solemn Entrance into the Kingdom of Heaven.

During the time preceding the Easter period, from Septuagesima Sunday until the feast of the Resurrection, the Alleluia is omitted because it is a reminder of the seventy years captivity during which the Jews sat on the banks of the river of Babylon and wept mindful of their home in Zion. This Babylonian exile is itself also a figure of our life upon a earth since we are sojourning at a distance from the Face of the Lord and sighing for the perfect liberty of the heavenly Jerusalem, Heaven.

There follows now the ultimate consideration of what is known as the Sequence. By this we mean that on certain days the joyful strain or the mournful melody of the Tract continues to respond in a prolonged canticle which is called universally—"Sequence." It is an awakening of the greatest intensity and fullest expression of the joy or sorrow founded in the preceding Intermediate Chant. How did these "Sequences" originate and when were they inserted in the liturgy? Well, my dear people, as early as the ninth century it was customary to continue singing melodiously the last syllable of the Alleluia without any further text. To this harmonious series of many notes to one syllable, various

### WATKINS GLEN

Wills—Burgess

Watkins Glen, May 20.—Miss Betty Burgess, daughter of Mr. and Mrs. Perry Burgess of Glenora, Seneca Lake, and Anthony J. Wills, Jr. of Pittsburgh, Pa., were united in marriage on Tuesday morning, May 10, in the Church of St. Mary of the Lake, the Rev. Thomas Carroll officiating. The maid of honor was Miss Esther Burgess, sister of the bride, and the flower girl was Miss Cora Lou Burgess, another sister. The bridesmaids were the Misses Anne and Marion Wills, sisters of the groom, and Carolyn Taylor of Pittsburgh, and Mary Campbell of Horseheads. W. C. Farquar of Pittsburgh was best man. Others were Robert W. G. Cameragh of Wellsville, Rev. William Fawcett, Kenneth Squires, William Meyers and Robert Clark of Pittsburgh.

A wedding breakfast was served at the Jefferson Hotel after the ceremony, with 40 guests in attendance. The couple left for New York City later in the day and after June 1st they will be at home in Wellsville, Pa.

The bride is a graduate of Madame Rejo School for Girls in Paris and Sweetbriar College, Sweetbriar, Va. Her father is president of the Leonard Wood Memorial Foundation in New York.

Mr. Wills is a graduate of Shady Side and of Notre Dame University.

### WEBSTER

Wills—Yeager

Webster, May 20.—Miss Margaret E. Yeager, daughter of the late Mr. and Mrs. Mary Yeager of Webster, and William Wills, son of Mr. and Mrs. William Wills of this place, were married on Wednesday morning, May 11, in Holy Trinity Church, the Rev. F. J. Hoefen officiating.

Arrangements for the program, marking the Washington bicentennial and the Golden Anniversary of the Order, are being made by Michael M. Dunn of Onondaga, master of the Fourth Degree Assembly; the Rev. James F. Collins, faithful friar and state chaplain; the Rt. Rev. Msgr. Daniel Doody, vicar general; and James J. Stiles, vicar.

A wedding breakfast was served to immediate friends and families.

Mr. and Mrs. Wills will be at home after June 1st at 141 Duane Avenue, Webster.

### GENEVA

Mrs. Frank A. Rogers

Geneva, May 20.—Mourned by many friends, Mrs. Caroline Thornton-Rogers, wife of Frank A. Rogers of 423 State Street, died Friday night at her home, after a long illness. She was born in Geneva, N. Y., and was a member of the St. Stephen's Church. There was a large attendance of friends at her funeral, and many Mass cards and floral tributes.

Mrs. Rogers is survived by her husband; one daughter, Caroline Thornton Rogers, formerly of Geneva; a son, William Meredith of Vandalla, O.; and one grandson, Jack Rogers of Seneca Falls.

### CLIFTON SPRINGS

William T. Tobin

Clifton Springs, May 20.—The funeral of William T. Tobin, aged 57 years, a well-known resident of this village, was held Monday morning in St. Peter's Church. Mr. Tobin died on Thursday at his home here, mourned by many friends. He is survived by his widow; three daughters, May, Anna and Katherine; and one brother, John, all of Clifton Springs.

### WEBSTER

Felix Becker

Webster, May 20.—The funeral of Felix Becker was held from his home on the Klem road in this village Friday morning, and in St. Simon's Church, Point Pleasant, at 9 o'clock. There was a large attendance of relatives and friends. Mr. Becker died Wednesday morning, aged 67 years. He leaves his wife, Lena Goldberg Becker; two sons, Albin and Fred; one granddaughter, all of Webster; two brothers, Jacob of Webster, Louis of Chicago.

### AVON

Doonan—Morse

Avon, May 20.—Miss Christine May Morse and Edward H. Doonan, Jr. of this village, were united in marriage on May 14th. The Rev. Charles Muecke performed the ceremony, and the couple will have the best wishes of their many friends for a happy married life.

### The Modern Samaritan

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A thought of love.

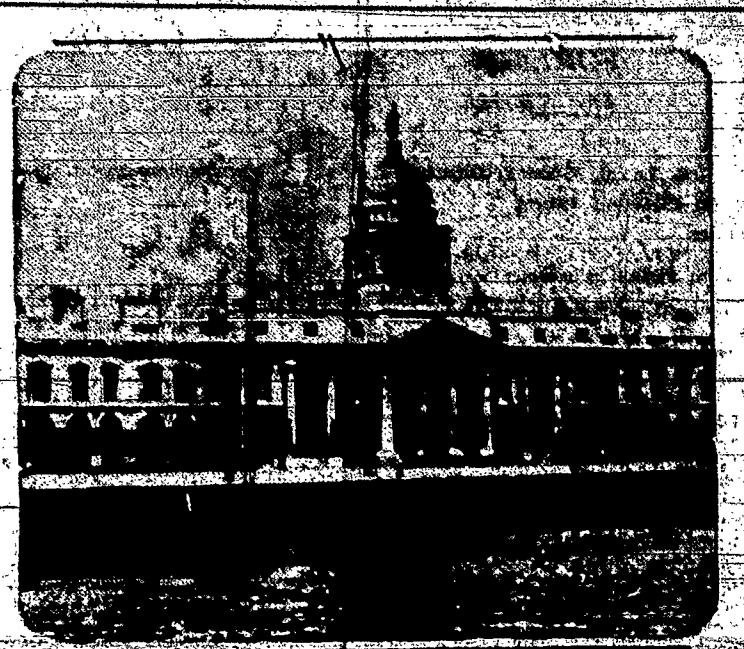
Better than rare gifts,  
By some held so dear,  
Is a kind word spoken,  
A word of cheer.

Better than riches,  
Far better than gold,  
Is a good deed done  
And left untold.

—Ella T. Leavy.

names were given, but the commonest was—"Sequences." The joy and exultation of the soul carried on in a holy enthusiasm which caused it to forget words in the happiness which was theirs. Feeble language of poor mortals had no words to express it adequately. In the ninth century various hymnal verses began to be set to these joyful airs and to them the name of—"Sequences"—was transferred. The first composition of such chants goes back to the year 912. Religious poems of this character soon won great favor and were extensively circulated. For a while they were so popular that almost every Sunday and feast had—"Sequences," and however, the revision of the Roman Missal was completed but five or

### On the Banks of the Liffey



The Customs House in Dublin, shown above, is declared to be one of the most structures of its kind to be found anywhere in Europe. It is situated on the Liffey River and will be a familiar sight to the pilgrims who go to Dublin for the International Eucharistic Congress, next month.

### Penn Yan Couple Celebrate Their Golden Jubilee

Penn Yan, May 18.—On Wednesday last week, Mr. and Mrs. Charles McLaughlin of this village celebrated the golden jubilee of their marriage. They began the day by attending a high Mass of thanksgiving in St. Michael's Church. Many relatives and friends were present with them. Their son William J. McLaughlin gave a dinner in their honor at his home, 115 East Main Street. A number of relatives were in attendance. They received many suitable gifts and a flood of congratulations, and it was a very happy event.

Mrs. McLaughlin's maiden name was Margaret Costello. She was born in County Tipperary, Ireland, and came to America with her parents when a child. Mr. McLaughlin was born in N.Y. a son of Mr. and Mrs. Patrick McLaughlin. The couple were married in St. Michael's Church, Penn Yan, May 13, 1827, by the Rev. James McLaughlin. They have five children who have been born in this village. They are well known and well loved here.

The attendants at the wedding of Mr. and Mrs. McLaughlin were Mrs. McLaughlin's sister, Mrs. Katherine Costello; and Frank M. McLaughlin, both of whom are now deceased. They were the only two persons living who were present at the wedding of the couple. Mrs. McLaughlin was 94 years old at the time of her wedding. Her husband was 95 years old. They were both born in the same village of Rochester about 25 years ago.

### Night School Will Close Expenses

Cazenovia, May 20.—The Rev. J. J. Malone, superior of the convent of the Immaculate Conception, has advised that the Night School for girls will close its doors at the end of this month. The school was opened in Cazenovia during the past winter under the auspices of the Rochester Diocese. A decision of the diocese was made in the local school. The girls were given the instruction in the night school in Cazenovia. A committee of the diocese has been formed to handle the closing of the school. The committee will meet on Monday night, May 22, at 8 o'clock. The Rev. J. J. Malone was present at the meeting. The Rev. J. J. Malone was present at the meeting. The Rev. J. J. Malone was present at the meeting.

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