

# The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

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ROLAND BOISVERT

Vol. 63

JUNE and JULY 1936

No. 6

Entered as second class matter, October 20, 1931, at the Post Office at Boston, Mass., under the Act of March 3, 1879.

Formerly published in St. Francis, Wisconsin. Now issued monthly, except in July.

Subscription: \$3 per year, payable in advance. Single copies 50c.

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Contents of each issue,  
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# The Gaecilia

Monthly Magazine of Catholic Church and School Music

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Next Issue Will Appear in August

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## CURRENT COMMENTS

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### NO ISSUE IN JULY

The next appearance of THE CAECILIA will be during the first week of August, and it will embrace the annual dedication to an outstanding American Catholic Church Musician. Watch for it, and remember there is no July number published due to the closing of choirs and schools during this month.

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The Society of St. Gregory of America, held a Convention in Newark, N. J., May 28th to 30th. The programs included Solemn Pontifical Mass at St. Patrick's Cathedral, followed by Business Meetings of the Society. Papers read treated of "The Use of Polyphonic Music and Modern Music in the Liturgical Services," "Chant In the School," "The Problem of Changing Boys' Voices," "The Organ in the Liturgical Services," "Methods in the Teaching of Music in Parochial Schools"—each Paper being followed by a demonstration by a choir. On the evening of the 29th a Concert was given displaying the varieties of church music in various combinations of voices. The Saturday Mass was Chanted by 6500 children, with the supplementary offertory being sung by 600 high school students in three part harmony. A more complete notice of this Convention will be found in a later issue of THE CAECILIA, as this issue was printed during the progress of the functions.

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### PIUS X SCHOOL SUMMER COURSES

The Pius X School of Liturgical Music, will again conduct Courses at the Academy of the Sacred Heart, in Newton, Mass., beginning August 12th, and ending August 29th. In addition to the regular courses, this year a Model School will be conducted, illustrating the application of the new "Tone and Rhythm Series" to the early grades.

Other courses will be conducted simultaneously in Detroit, Rochester and St. Louis. The Diocesan Summer School in Peoria, Ill., will include this course, from June 29th to August 3rd.

Early registration will be appreciated so that organization of classes may be planned. Address the Secretary, Pius X School of Liturgical Music, 133rd St. and Convent Avenue, New York, N. Y.

### INTERNATIONAL CONGRESS

A most interesting Congress will be held from September 4 to 8 at Frankfort by the International Society of Church Music. The choirs of Munich Cathedral and of the Frankfort Cecilia Association will sing, and notable organists of Germany, Switzerland, France, Belgium and other countries will give recitals.

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On May 5th, Mrs. J. W. Glenn, Organist of St. Michael's Church, Collyer, Kansas, observed her 73rd birthday. Almost 47 of these years have been devoted to service at the church organ.

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Perusal of the first CAECILIA (1874) every now and then reminds us of the high purposes and prominent supporters which the late John Singenberger had in his work for Catholic Church Music. Even today church musicians boast of the fact when they are able to say that they studied with John Singenberger. In addition to the fine library of music which Prof. Singenberger made available through THE CAECILIA, his work as a teacher was of great influence in this country when few thought about liturgical music.

The first magazine devoted to Catholic Church Music, the first "White List," the first Society for the promotion of liturgical music,—these are but a few of the important contributions made by John Singenberger. His "Organ School" and "Melodeon Playing," his choir books "The Cantate," and "Laudate Dominum" were by far the best works of their type published in his day. His Masses and Motets are still in use, and as years go on we firmly believe that John Singenberger will become enshrined as the greatest name in American Catholic church music of the past generation. Certainly there are no educated musicians today who deny the soundness of his music, or his pedagogy.

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Rev. Benedict Ehmman, A.B., Ph.B., professor of Chant at St. Andrews Seminary, Rochester, N. Y., and member of the faculty at Pius X School, N. Y., was the speaker on Music, at the Catholic Educational Convention in New York City April 14 to 16.

Father Ehmann's subject was "High School Courses in Sacred Music, and in Music Appreciation," presented as a Lecture, followed by Discussion.

### WEEKLY PUBLIC APPEARANCES OF ST. JOHN SEMINARY CHOIRS IN BOSTON

Each Sunday the students of St. John's Seminary are divided into choirs, one to sing at the Seminary services, one to sing at the Cathedral, at St. Cecilia's Church, and for Sunday afternoon at St. Clement's Church, and possibly a Catholic Truth Hour Radio period. Each choir has its own conductor, and as a result of such weekly public appearances, fine progress is being made musically by the students. In addition to becoming familiar with the repertoire of Gregorian chants, the best polyphonic, and modern music is learned. Hence when the singers become Parish priests by their own experience they will have an appreciation of the best church music, and thus be able to help parish choirs select and render appropriate music. The public at large, already have noticed the recent artistic improvements in tone and interpretation of these choirs, heard through the Radio broadcasts, and the large attendance at the Sunday afternoon Conferences at St. Clement's Church, in addition to the usual Mass congregations.

Recent music from THE CAECILIA which has been sung by one or more of these choirs, includes Father Walter's "Laudate Dominum," and Father Barley's "Jubilate Deo." Other numbers include Singenberger's "Oremus pro Pontifice," Singenberger's "Jubilate Deo," McDonough's "Cantate Domino," McDonough's "O Rex Gloriam," and various numbers unpublished from the repertoire of various Roman choirs.

### AN IDEA THAT SAVES MONEY TO CHOIRS BUYING NEW MUSIC

The number of choirmasters who have adopted the suggestion made in these columns recently, for group subscriptions, has been most gratifying.

Testimonials are on hand indicating that by subscribing for each singer in the choir, enough music is obtained each month, to effect quite a saving in the acquisition of a complete library of music. Music is received to care for the average services, and the reading matter in the magazine serves to in-

dicating to Singers, the proper point of view for Catholic church musicians.

Hymns and motets from the pen of modern composers and some of the favorite old classics appear regularly in this periodical. A few pages of Organ music, and parts of Masses also are included during the year to round out a repertoire that is complete for all practical purposes. Whether for mixed, men's, or ladies' choir, THE CAECILIA music will be found useful and approved by the various authorities on liturgical music.

### COURBOIN PLAYS WIDOR

Dr. Charles M. Courboin, eminent Belgian organist, plays part of a Widor symphony dedicated to him, on his regular WOR "Recital Hall" program. The complete Widor work had its debut with the full Philadelphia Orchestra under Stokowski, Dr. Courboin soloist, in 1919. Organist of Notre Dame College in his native Antwerp at the age of twelve, he achieved highest honors at Brussels Conservatory under Mailly, Gavaert, and Blockx; won International Organ Prize and was organist of Antwerp Cathedral at eighteen. In America since 1904 he has an amazing record of recitals played and positions held. The Catholic Church in Rye now has him domiciled though hardly domesticated. Decorated by the Belgian ambassador with the Order of The Crown of Belgium in 1920, he was recently given the honorary degree of Doctor-of-Music by Temple University of Philadelphia.—The Musician, April, 1936.

### LITTLE CHUTE, WISCONSIN St. John's Parish 100 Years Old

Most Rev. Paul Peter Rhode, will pontificate at an open air Mass celebrating the Centennial of St. John's Parish, on June 7th.

Mr. Andrew J. Theiss, pupil of the late John Singenberger, has formed a chorus of 200 singers to assist at this Mass, and the entire program will be broadcast.

Singenberger's "Ecce Sacerdos" will be sung by a chorus of men, accompanied by full orchestra. Witt's Veni Creator and Aiblinger's "Jubilate Deo" will be among the Motets sung by the big choir.

Congregational singing of the O Salutaris, Tantum Ergo and Holy God, will follow the Mass Service. Arens "Missa Exultate Deo" has been chosen for the Ordinary.

#### New Publications Just Off the Press

{Jubilate Deo (2 vcs.) Sr. M. Cherubim, O.S.F.} .15  
{Tu es Sacerdos (2 vcs.) Sr. M. Cherubim, O.S.F.}

**JOSEPH J. PAULEY, PITTSBURGH****Organist 50 Years at One Parish.**

On May 10th, Prof. Joseph J. Pauley rounded out 50 years of service as organist and choirmaster at one parish—St. Martins, West End, Pittsburgh, Pa.

A special Mass was celebrated, at which Prof. Pauley's son (Secretary to Bishop Boyle) was celebrant, assisted by Rev. J. C. Angel, Pastor of St. Margaret's, and William F. Bey, Assistant Pastor. A special sermon was preached by Rev. A. C. Angel, Pastor of St. Ann's Church, Castle Shannon.

Two of Professor Pauley's children are members of the Divine Providence Community, Sister M. Laurentine, Superior of St. Joseph's Convent, Dover, Ohio, and Sister M. Bernette, Members of the Faculty, St. Joseph's Academy, Pittsburgh. Five other children are living and active in Catholic affairs of the Pittsburgh parishes.

During the past 50 years Prof. Pauley has taught and directed the Enterprise Maennerchor; West End Maennerchor; Casino Maennerchor; Bavarian Society; and the Pauley Orchestra, in addition to the church duties.

**WISCONSIN****ST. FRANCIS SEMINARY**

March 19, 1936.

Oriental Liturgy Day. The Rev. Raphael Gedah, Ph.D., pastor of St. George's church, Milwaukee, celebrated Holy Mass in the Greek-Melchite Rite and after the Mass, at 10:15 A.M., addressed the students in the Auditorium of the Seminary. The following program was given:

Our Father	F. T. Walters
	Seminary Choir
The Parting of the Ways in the East	Mr. Casimir Hojnacki, B.A.
The Papacy and the East	Rev. Eustace Brennan, M.A.
O Faithful Cross	Arr. F. T. Walters
	Seminary Choir
History and Explanation of the Greek-Melchite Rite	Rev. Raphael Gedah, Ph.D.
Ecce Homo	Arr. F. T. Walters
	Seminary Choir

**SAN FRANCISCO  
GRADUATION PROGRAM**

Class of 1936, Mary's Help Hospital  
School of Nursing

Wednesday, May 6, at 8 P.M.  
at St. Mary's Cathedral

The Most Reverend Archbishop  
John J. Mitty, D.D., presiding

Organ Solo—Maestoso E. McDowell  
By Brother Columban

Processional: Ecce Sacerdos Sir Richard Terry  
Metropolitan Cross Bearer:

The Reverend Thomas S. Byrne

Veni Sancte Spiritus S. Webbe

Organ Solo—The Adagio Mendelssohn

By Brother Columban

Conferring of Diplomas and Address:

The Most Reverend Archbishop Mitty

Master of Ceremonies:

The Reverend Harold E. Collins

Regina Coeli Antonio Lotti

Solemn Benediction:

Ave Verum Carissimi

Tantum Ergo Balthasar Florence

Laudate Dominum

Fifth Psalm Tone

Recessional:

Long Live the Pope

H. G. Gans

Student Nurses' Choir under the direction of

The Reverend Edgar Boyle

Accompanist: Brother Columban

**OTTAWA CATHOLIC CHORAL  
SOCIETY IN FIRST MUSIC  
FESTIVAL**

Alvin Burkholder Findlay, Directs Choir in  
SS. Peter and Paul School Hall.

A splendid concert embracing Sacred and Secular music, was rendered by the various choirs of SS. Peter and Paul Parish, Ottawa, Ohio, on May 5th. The Men's Chorus Children's Choir, and Choral Group of the Young Ladies' Sodality joined in the program.

Alvin Burkholder Findlay, Directed, and Catherine Buescher, Organist, served as Accompanist.

The program was a model for parishes everywhere to follow, from an educational and entertainment standpoint. The Sacred Music programmed included the following:

Next Issue of THE CAECILIA Will Be in August!

Watch for the Annual Dedication.

**Rev. Leo F. Rowlands, O. S. F. C.**  
 Soldier—Convert—Musician

**Interesting Biography of English Priest  
 Now Active in New England  
 Church Music**

**H**IGHLIGHTS in the life of Father Rowlands include his early boyhood on the Island of Madagascar where his father was a Congregationalist missionary; his later studies at London's Royal Academy of Music under two of England's most famous musicians; his conversion to the Catholic Church; his capture by the Germans and his nightly job as piano player in their motion picture theatre; his ordination as a Franciscan and subsequent teaching; and, through most of these years, composing many pieces of music including Masses, cantatas, hymns, songs.

**In Madagascar Seven Years**

Father Rowlands was born on the Island of Madagascar, Sept. 17, 1891, the son of the late Thomas and Elizabeth (Lloyd) Rowlands, both natives of Wales. He spent the first seven years of his life in Madagascar, where his father was a Congregationalist missionary. Later he attended a private school conducted by the Congregationalists in London and then went to Wales where he completed his high school course in 1909. Three years later he received the degree bachelor of music at the University of Wales, Cardiff. From 1912 to 1914 he studied piano, composition and singing at the Royal Academy of Music, London, under Frederick Corder and York Bowen, famous English musicians, and received his doctorate in music.

At the time of his conversion in 1914, Father Rowlands had only two friends who were Catholics. He attributes his conversion principally to the influence exerted by the Catholic art, of which he had been a student for several years previous, and to the enlightenment he received through reading. Gilbert K. Chesterton was the author he read principally during the period preceding his entrance into the Church. He started receiving instructions in April, 1914, and before his course was completed and he was received, the war had started and he had joined the army. He was received into the Church in London in October, 1914.

**Was Cyclist, Then Gunner**

He had enlisted in the Royal Welch Fusiliers and was later transferred to the

army cyclist corps. While another soldier whom he was later to meet in the Franciscans was soaring somewhere overhead, Father Rowlands was "bumping along roads on a motorcycle," with, as he described it "everything I possessed and a lot more besides piled on my back."

He later became a Lewis gunner and served on the Italian front and in Flanders. He was a machine gun operator when captured at Neuve Chapelle during the great push of March, 1918. More than half of his battalion of 190 men had been killed and the surviving 70 had been instructed to hold their position, no matter what happened. They did so, until a German officer called over to them in clear English, saying there were two "18 pounders" within two yards of the place, and ordered them to surrender. Against such odds they knew it useless to resist and gave themselves up.

**Imprisoned in Belgium**

They were taken three miles over the line to a German prison camp and subsequently moved further back by slow stages to Hal, Belgium. They remained at this prison until the day after the Armistice. Food and sleeping conditions were very uninviting, to put it mildly, Father Rowlands said. And each night his job was to play in the movie house in the town, where the German soldiers went for entertainment. There were no "talkies" in those days, and a piano player at a movie was quite a necessity.

From the French and Belgian civilians in the town Father Rowlands would, from time to time, when they could manage it, receive food and news from the outside world. The first news that came to him was of the American advance at St. Mihiel in the summer of 1918.

**Ordained in 1926**

After the war he taught music at Seaford School, Seaford, England, for a year and a half before entering the Franciscans in 1920. After a year at Pantassaph and another at Olton, he went to Crawley for his philosophical and theological studies and was ordained at the diocesan seminary at Ware, in the archdiocese of Westminster, Dec. 18, 1926.

He then taught at Olton for three years and in 1929 was assigned to parish work, preaching and organizing clubs for young men and women in London. Two years later he was transferred to Pantton to teach history, where he remained until given his present assignment.

In 1926 the Franciscans observed the seventh centenary of their coming to England and Father Rowlands composed the music for the celebration in Canterbury. His compositions included the Mass and motets rendered on the occasion.

**Taught Gregorian Chant**

He has also written music for St. Francis of Assisi's famous "Canticle to the Sun." A cantata for 200 voices, it received its first

rendition at Baliol College, Oxford, and later was given in Free Trade Hall, large auditorium in Manchester. He has composed several hymns, many of which are in the Notre Dame Hymnal, widely used in England, and several secular songs which he has not published.

He has taught Gregorian chant at Ash-town, England, at the novitiate of the Sisters of Notre Dame, and in the school of his own order at Oldtown.

**THE CATHOLIC CHURCH ORGANIST**

By **FREDERICK T. SHORT**

In "Light" April, 1936 (Brooklyn, N. Y.)



**A** QUESTION often asked is "Why do we have such poor and inefficient organists in the Catholic Church?" My reply to this charge is that this rests entirely with the various pastors. If the pastor really desires good music, there is one way and only one way, that is to pay a good salary and secure a competent organist. And we should remember a living wage means a living family wage.

It is often said that the parish cannot afford to pay a good organist and in some cases this may be true, but, in many large city parishes this is not a reason but simply an excuse. It is most incongruous to find a splendid Church with beautiful Altars, artistic paintings, and perhaps a good organ, etc., and at the same time hear wretched music performed by the choir, directed by an incompetent organist.

I believe the best possible music is not nearly good enough for the Lord, and if we get music cheap, the chances are we are getting cheap music. Dr. Richard Terry, Choirmaster of Westminster Cathedral, London, speaking on this same subject says: "The economic factor involved is explicable, on historical and financial grounds. But in the United States, where no such grounds are discernible, the same situation obtains." The **Commonweal** also says editorially: "While comparatively vast sums are expended for useless marbles and ornaments, there seems to be a prejudice against paying a decent salary to an organist and choirmaster. There are exceptions, of course, and these are an index to the progress made

in recent years. But so long as there is no 'rule' of excellence, hope for marked betterment must give way to resignation."

To be a real Catholic Church organist requires many years of serious study. The organist should be, first of all, thoroughly efficient technically as a player, have an adequate knowledge of church rubrics, the ecclesiastical year and the history, theory and practice of Gregorian Chant. He should have a thorough knowledge of classic polyphony, of Palestrina and his contemporaries, also the compositions of the modern Cecilians, etc. He must also be a real musician, who has studied harmony, counterpoint and theory, and who has studied the human voice, for to train a boys' choir is a distinct study in itself. In these days, it is also essential for an organist to be a singer.

I regret to say it, but our Catholic organists are miserably underpaid. No one familiar with the facts could recommend to a young man seeking a career in life, the preparation of himself to be a Catholic organist. The standards of remuneration must be raised in order to raise the standard of the organists.

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**REMEMBER!**

**NEXT ISSUE IN AUGUST**

**(NO JULY NUMBER)**

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## CONGREGATIONAL PARTICIPATION IN WORSHIP

PAUL BENTLEY,  
Duquesne University, Pittsburgh, Pa.

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**I**N ACCORDANCE with the rubrics of the Church, the laity has never been excluded from any part of the Public Prayers, but to the contrary have been strongly encouraged and exhorted to participate fully at any and all services. There was a time when people did more actively assist at Mass, Vespers and Benediction. Up until the latter half of the Eighteenth Century the laity enjoyed their rights of singing the responses and the common parts of the mass and alternating in the psalms with a choir of the clergy.

But you might ask why is it that the people no longer join in the singing at church today as they did formerly. The answer is that the clerical choir, being composed of men, not yet priests and having only the minor orders, was supplemented in the Eighteenth Century by a choir of laymen, specially trained in music. These musicians were for the most part opera-writers and theater singers who considered church music to be a side line or a knack of the musical trade. They went so far as to employ secular themes in music written for use in the church. These trained singers who entertained the populace on week days soon usurped the parts of the services that were usually sung by the congregation and replaced the liturgical tunes with music more appropriate to their individual voices and which smirked of the theater and concert stage. In this manner the congregation was at a loss to sing in church and in the intervening space of over one hundred and fifty years congregational singing became almost unknown in our Catholic parishes.

Many papal decrees and especially in the encyclicals of Pius X and Pius XI, the local ecclesiastical authorities and musicians have been instructed to encourage the congregations to again sing at divine services as this is the only way to participate fully in worship. As yet only a little has been done to fulfill their wishes and express commands. However a few outstanding and well-trained, highly educated Catholic musicians are pushing forward in this great work. But congregational singing is perhaps the last

and crowning feature of the work for the advancement of the liturgical movement.

In a diocese that maintains a music commission, congregational singing would certainly be encouraged. The first step in this undertaking would be to enlist the active support and co-operation of the pastor of the parish. He could encourage the congregation to sing, after supplying them with hymn books or the printed texts. This is more easily done at Holy Hour and Benediction services, where more freedom in the form of worship prevails. At first the choir could be employed to lead and to help in the singing of simple unisonous hymns and short chants adapted in low keys for mass singing. With an interested pastor directing from the altar rail, it becomes a comparatively easy matter to start the congregation in singing. The priest could make suggestions and corrections in the singing and pronunciation from time to time. In this manner, a congregation can learn to sing Benediction, the responses and hymns, both in latin and in the vernacular. In places where the congregation has been trained, they love to sing to the extent that they will not tolerate a choir at Holy Hour and Benediction.

Congregational singing of a high mass is a little more complicated matter, nevertheless it is not impossible. The French Canadians are accustomed in most places to singing Gregorian chant masses in congregation each Sunday and principal feast day. However, by teaching the school children to pronounce latin correctly and then to sing unison masses, in a few years a musically trained congregation will result. The choir-master could also give music instruction of a general nature to the congregation after services with good result. St. Philip Neri received so great a response in this regard when he introduced singing in church that a new form of choral composition was developed, namely the Oratorio.

Many women are good singers and possess fine voices and when such singing is developed they have the occasion to exercise their rights of more active participation



in worship as well as to have the enjoyment and pleasure of singing. After all these fine voices should not be allowed to be wasted in silence but rather should be used in singing the praises of the Lord in the house of God.

Some organists may have the opportunity to complain that the congregation is always singing too slowly or too choppily. This can easily be remedied by the priest pointing out this fault to the people and more especially if the organist uses solid foundation stops, good registration of the organ and clean-cut phrasing. The organist should remember that he is being paid by the con-

gregation to lead and to teach them and not to be lead by them.

In dioceses where a music commission functions, this work has been made easier for the ambitious organist. It needs only a progressive pastor and a sincere organist. The people will do the rest. This sort of thing is probably the last to be undertaken by liturgical enthusiasts. Outside of monasteries, convents and college chapels, only a few parish churches have made even an effort in this direction. Nevertheless, it is a desirable thing, a good work and a fine investment.

## PARISH BULLETIN OF ST. SYLVESTER'S CHURCH, CHICAGO, GIVES INSTRUCTION IN MUSIC

### McGrath's Mass Analyzed by Marjan Rozycki Prior to Easter Performance

The following bulletin was distributed to parishioners of St. Sylvester's Church in Chicago, Illinois, to foster an appreciation of liturgical music.

McGrath's famous "Missa Pontificalis" was analyzed in detail, with a description of all the musical terms used in the analysis.

The bulletin read as follows:

"It is the desire of the Rev. Monsignor Thomas Quinn to sponsor a movement in the parish to enable parishioners to understand Liturgical Music, and follow the plans outlined by the Holy See, and to foster a knowledge and love for the great music of the church, that priceless heritage, called Gregorian Chant, supreme model for the sacred music of the Roman Catholic Church. The classic Polyphony is mostly based on the Gregorian Chant. It is intended for the glory of God and for the edification of the faithful, and comes within the requirement of Motu Proprio.

#### EASTER PROGRAM

On Easter Sunday, April 12, 1936, at the 12 o'clock Solemn High Mass, the St. Sylvester Choir will render the following Program, under the direction of Marjan S. Rozycki, Choir Director, and Miss Aloysius Wasmer, organist.

#### Processional (Preceding the Mass)

Hallelujah Chorus	Handel
Vidi Aquam	Witska
Missa Pontificalis	Joseph McGrath
(Opus 11, based on the "Sacerdos et Pontifex")	



#### THE COMPOSER OF THE MASS

Short Biography of Joseph J. McGrath,  
A.A.G.O.

Born in Oswego, New York. First studied with his aunt, Anna McGrath. Then with Augusti Wiegand, former pupil of Lemmens, for many years organist of Town Hall, Sydney, Australia. Later studied organ with Charles M. Courboin.

Graduated from Syracuse University, where he studied Piano and Composition under Dr. Wm. H. Berwald. Studied church music under Rev. Leo P. Manzetti, of Baltimore. Awarded Organ prize for Sonata in 1919 under auspices of National Federation of Music Clubs. Awarded first prize for Sonata Romantica for Violin and Piano, in 1923 under same auspices. Composer of nine (9) Masses, string quartet, works for orchestra and organ works. Composer of Cantata for women's voices, "The Ballad of Sir Humphrey Gilbert." Mr. Joseph J. McGrath, is at present organist in the Cathedral of the Immaculate Conception, Syracuse, New York.

### AN ANALYSIS OF THE MASS

By Mr. Marjan S. Rozycki,

Choir Director of St. Sylvester's Church.

The analysis is utilized as a general guide. The composer's skill "per se" is equal to that of the best masters of the contrapuntal epoch. The "Missa Pontificalis" and many other masses composed by Joseph McGrath are suitable for comparison with the mediaeval ideals to which the music of Ludovico da Viadana (1564), Palestrina, Orlando di Lasso, T da Vittoria, was so faithful. It is churchly in every respect, with the ideals which must be applied to all church music.

It is a work of unusual melodic beauty, and solidity of harmony and counterpoint, and of a devotional spirit. It is composed in modern contrapuntal style, yet it possesses a dignity and austere quality, fitting the sacred texts. It has a definite thematic flow, which engages the attention of both listeners and singers.

To the dilettante, the contrapuntal workings are not a mere succession of interesting melodies, it is a logical connection, an organic growth, developed from a theme, subject or themes, according to artistic principles and well understood method of procedure.

### INFORMATION REGARDING ANALYSIS

The following schedule has been adopted for the analysis:

**What is a melody supported by chords called, such as used in our hymn tune?**

Homophony or Monophony, the vertical style of composition.

### What is Counterpoint or Polyphonic music?

The association of melodies by horizontal line, or the art of combining melodies of different pattern. Counterpoint is simple or double. There are five species of simple counterpoint. (The Catholic Church is rich in contrapuntal music.)

### What is a double counterpoint?

Somewhat of an artificial composition, e. g. the uppermost becomes the lowermost, and vice versa, or making melodies grammatically convertible at certain intervals.

### What is a Gregorian Chant?

The Old Church Modes. The Gregorian system is the only prescribed form of music, in the Roman Catholic Church.

### What are the names of the church modes?

- |                  |                      |
|------------------|----------------------|
| 1. Dorian        | 5. Lydian            |
| 2. Hypo-Dorian   | 6. Hypo-Lydian       |
| 3. Phrygian      | 7. Mixed Lydian      |
| 4. Hypo-Phrygian | 8. Hypo-Mixed Lydian |

(The theme of "Missa Pontificalis" is written on the Dorian Mode.)

The 1, 3, 5, 7, are called Authentic or Original scales.

The 2, 4, 6, 8, are called Plagal scales.

The prefix "Hypo" which means below, differentiates the plagal from the authentic scales.

### What is a Fugue?

Derived from the Latin Fuga, a Flight. The parts appear to fly after or chase each other, it is the medium through which the composer can display contrapuntal writing, developing from a subject or theme according to rules and skill. The Fugue is the highest form of vocal composition in counterpoint.

### What are the chief points of a Fugue?

Stretto, the Subject, Answer, Countersubject, Episode, Stretto, the Pedal and Codetta.

### What is an Exposition or Enunciation?

That portion of the fugue which extends as far as the conclusion of the subject or answer.

### What is an Episode?

In a Fugue: applied to such parts as come between the repetitions of the main theme.

### What is Imitation?

When a part repeats a melodic figure.

### What is meant by the Antecedent?

The part that leads off with a theme.

### What is meant by Consequent?

The part that gives the responsive imitation to the Antecedent.

### What is a Canon?

A canon (from Greek, meaning Rule) Law or Rule.

### What is a Canonic Imitation?

When the voices begin one after another, at regular intervals, taking up the same subject, a continuous movement.

### What is the meaning of Solenne?

Solemn, dignified.

### What is an A Capella?

(In church style) When voices are unaccompanied by the organ.

**What is the meaning of the theme, Sacerdos et Pontifex?**

Bishops and Priests.

**What is Cantilena?**

A vocal melody taken by the singer unaccompanied.

**What are Responses or Responsoria (Latin)?**

The answer of the choir responding to the lessons read in the Mass, called versicle, chanted by the priest.

**What is a cadence?**

A close of a responsorium or a close of a musical sentence.

**What is a Plagal cadence?**

A church cadence. (Amen, is a plagal cadence.)

**How are cadences classed?**

Under three general heads. The perfect, the imperfect and the interrupted or broken cadence.

**What is modulation?**

Passing from one key to another.

**What is a Thesis?**

A down beat of a baton or hand.

**What is an Arsis?**

The unaccented part of the measure, or the up beat of the hand.

**What is meant by Tempo Rubato or Agogik?**

The theory of modifying the time in which a mass is written, to enhance the musical expression.

**What is a sharp?**

The note to which it applies, is raised one-half tone.

**Is the sharp used in Gregorian Chant?**

Never.

**What are Nuances?**

Gradation of color. A shading in vocal interpretation, giving artistic expression by means of variations in time and force.

**What is the most important point in writing a counter-subject?**

Individuality of melodic character and contrast of rhythm as compared with the subject.

**In what key is the Kyrie of the "Missa Pontificalis" composed?**

From the Dorian, into the modern E minor.

**What are the technical names of the degrees of the scale?**

Tonic, super-tonic, Mediant, Sub-Dominant, Dominant, Sub-Mediant and Leading Note.

**On what degree of the scale is the Theme of the bass given?**

On the Tonic Degree, in the bass, and the answer is the tenor, is given in the Dominant.

**What is meant by the word mode?**

The degrees of the scale, with different position of tones and semitones, or the tonality of the scale.

**Are the positions of whole tones or semitones changed in the Plain Chant?**

Yes.

**What is the difference between the Gregorian Scale, and our modern Scale?**

In our modern scale, Major, the semitones occur between the 3 and 4 and 7 and 8. Minor, between the 2 and 3, 5 and 6. Our modern music is partly based on the Lydian and Hypolydian modes. As these modes from the cadences with the nota sensibilita (Latin) or the leading note so much used in our modern music, that is one reason why the modernist fell in love with the Lydian modes, and our modern music moves in the Lydian channels.

## THE "MISSA PONTIFICALIS"

By McGrath

### KYRIE

The Kyrie is an admirable example of how much variety is possible with a very small amount of material. A fine thematic development from a theme of nine notes in the bass.

The Kyrie commences with a Fugue. A composition founded upon one subject, announced at first in the Bass. The first three bars (see chart) of the Kyrie are based on the Theme, forming an interlude, played by the organ. The announcement of the theme or subject, is taken up in the fourth bar by the bass section, as it usually does. This theme is later engaged alternately a melodic sentence somewhat striking in character based on the Gregorian mode. You will notice that the bass announcing the subject is never silent, while the tenor section sings the subject. This subject commences on the Thesis of the bar. The imitation of the theme or a real answer is taken up by the tenor in the fifth bar, a Perfect Fifth above the bass (or dominant of the scale).

On the arsis of the measure (this is a tonal transposition, e.g. exact transposition of the theme, a perfect fifth above) while the tenor sings the theme, the bass sings the countersubject (contrapuntal movement). Bar 6 and 7, on the 8th bar (see chart). The subject of the theme is taken up by the Altos on the Thesis of the bars in octave transposition of the bass. While the Alto sings the subject, the lower voices, Bass and Tenor, never remain silent, but continue their contrapuntal movement. At Bar 9 the Soprano gives out the answer, on the arsis of the bar, in octave transposition of the Tenor or Perfect Fifth above the alto. The remaining voices are never silent, but continue their contrapuntal movement.

Until bar 13, conclusion of the theme by the Soprano, this closes the exposition, or enunciation, meaning that the voices have made their first entries in succession. This contains practically the whole of the material used in the development of the Fugue, closing with a codetta at bar 18, all voices in a cappella. A codetta of a few measures often occurs between the end of the subject and the commencement of the next subject, Christe Eleison. This codetta is in a form of an Episode or Digression, prevents the monotony that would occur from too frequent alternating of the theme or subject, from bar 18 to 20, an organ interlude from

bar 21 to 24, a subject based on the theme of *Sacerdos et Pontifex* for tenor solo, accompanied by the soprano, alto and bass, called the contrapuntal associates, at bar 27, the theme being repeated in a modulation. At bar 30 to 32, soprano, alto and bass have a contrapuntal movement of the voices. At bar 33, Tutti (all voices) the codetta is sung in double counterpoint. At bar 38 the same subject is repeated closing at bar 46. The Codetta at bar 47 and 48 *Piu Lento*, at bar 49 and 50 *Adagio*, a pedal point in the soprano and bass, on the dominant, while the alto and tenor sing the counterpoint. Bar 50 and 52 (Cadence) forming a chord *de picarde*, e.g. instead of closing in a minor key, it closes in a major key.

### GLORIA (Doxologia Magna)

*Allegro Festivo*, the time indication (quickly, festively) 2-2 time, e.g. two beats to a measure.

"*Et in terra pax hominibus*" commences with a trio for female voices, with a four bar antecedent, closing with a consequent. At measure 8, "*Voluntatis*" closing with an imperfect cadence. "*Laudamus te*" is sung by a male trio, in response to the female trio. On the arsis, measure 11, the soprano begins with a canonic subject. "*Benedicimus*" repeated by the alto in canonic imitation, a minor sixth below, and the tenor response in the 8va canon, completing the canon with an interrupted cadence. *Quasi Adagio* (almost in the style of *Adagio*) indicates the change of time. The original of the theme is taken up by the soprano, alto and tenor, but transposed into a major third, completing its final note with a time indication of 3-2, at the 18th measure. In the same measure, the bass immediately picks up the theme on the arsis of the measure (on the unaccepted part). "*Adoramus te*" is a transposition of the original theme, a major second. The theme is E, E, D, E, G, A, E, E, G, E, D, into F sharp, F sharp, E, F sharp, A, B, F sharp, F sharp, A, F sharp, E, A clever transposition for a bass, into an easy range. At measure 22, a petit canonic subject in the tenor and bass, "*Glorificamus Te.*" This petit canon is imitated by the soprano and alto in the arsis of the 23 measure. The answer "*Glorificamus,*" is a minor third, closing at bar 30 with a *Plagal Cadence* (church cadence). Hereafter is an interlude of five measures immediately modulating on the 3rd of C major tonic (measure 31) closing at measure 35 in C major with a supertonic, leading tone seventh, 6, 3, 5

first inversion of C major. At this point, one can see and hear the composer's clever thematic work, modulation, transposition into the original key of ten notes. "*Gratias Agimus tibi,*" closing at "*Gloriam tuam.*" At measure 45, we have, on the second beat or arsis of the measure, the tenor commencing with a canonic subject "*Domine Deus.*" Immediately in the same measure on the fourth beat, the soprano sings the whole canonic imitation in the 8va. At measure 49, "*Deus pater*" the bass takes up the theme of the tenor previously sung in "*Domine Deus*" (in measure 45). The bass sings the complete canonic subject but transposed to a major third lower. This closes the canonic imitation, at measure 53, on the thesis of the bar. In the same measure, "*Domine fili*" begins a canonic theme, in the form of a triangle. Sung first, by the tenor, next the bass on the weak accent or arsis, and lastly by the soprano, all in 8va imitation. Listen intently to measures 58, 59 and 60 beginning with "*Jesu Christe.*" The time indication is *Adagio*. Three measures are sung by the choir, very *Pianissimo*, repeating six notes of the original theme, in a capella. At measure 60, "*Domine Deus*" the former canonic theme is sung in the bass and tenor, repeated in the alto and soprano, in octave form, closing with a coda, at measure 65. There the time indication is "*Adagio e Maestoso*" (slow and majestically). "*Filius patris*" closes with a perfect cadence at 1, 4, 5 on the dominant of E minor, with a double *Fermata*, leading to a new subject. The composer demonstrated his creativeness and ingenuity of working a Gregorian Chant, into a modern notation, using modulation, transposition and transition in a canonic form with modern Polyphony.

The next subject time indication is *Andante Expressio* (slow and with expression). "*Qui tolis peccata*" an antecedent, answered by the choir with a consequent a capella. In measure 79 the same subject is repeated in the bass transposed a fourth lower. Answered at measure 84 "*Suscipe deprecationem nostram*" by the choir, in a capella. In measure 88, "*Qui sedes*" the choir sings an antecedent closing with a consequent "*Miserere nobis*" in a capella, modulating to the key of E major. The next time indication "*Tempo primo allegro*" (in the former fast tempo). At measure 100 "*Quoniam tu solus sanctus*" is repeated by the male trio. It is taken from the female

(Continued on page 264)

BAR	BEAT	VOICE	TEXT
1-10	1st	Bass	"Patrem omnipotentem," the theme or subject, is sung by the bass with organ accompaniment.
11	1st	Tenor Bass	The tenor answers the theme, a perfect 5th higher, at "Et in unum dominum" with the bass as a counter-associate. Closing at bar 20 on the thesis. On the arsis, of the same measure, "Et ex patre" the bass sings a canonic theme closing at measure 23.
20	2nd	Bass	
23	2nd	Tenor	The tenor gives an answer to the canonic theme in the interval of a third "Ante omina."
26	1st	Alto	"Deum de deo" is sung by the alto, to the original theme sung by the bass at measure 2, e.g. "Patrem omnipotentem."
28	2nd	Tenor	Tenors become counter-associates.
31	2nd	Bass	Basses become counter-associates.
35	1st	Soprano	The soprano sings the "Genitum" to the theme (in octave transposition) previously sung in measure 11, by the tenors, e.g. "Et in unum dominum."
37-50	3rd	Alto Tenor Bass	The alto, tenor and bass become counterpoint associates, with a cadence on the chord, de picarde, "Et nostram salutem."
50	4th	Tenor	The tenor begins with a canon on "Descendit de coelis" imitated in the bass a 5th lower. The alto imitates the theme in octave position, to the bass, while the soprano imitates the tenor in the octave position closing at bar 59 with a cadence on the dominant. One can note the impressive style of this canon. All voices begin on the arsis of the bar, or the fourth beat.
51	4th	Bass	
52	4th	Alto	
54	4th	Soprano	
60-61		Organ Interlude	Time indication Adagio.
62	1st	(2) Tenors Bass	At measure 62, "Et incarnatus est" a male trio is sung, repeated by the female quartet, "Ex Maria."
66	4th	(2) Sopranos (2) Altos	
BAR	BEAT	VOICE	CREDO
70	2nd	Double Choir	"Et homo factus est" is a fine canon for eight voices.
75-81	1st	Alto	"Crucifixus" alto solo, recitativo on the hypo-doric gregorian scale.
82-86	1st	Mixed Choir	Closing coda "Patus et sepultus est."
87		Organ Interlude	
88-94	4th	Mixed Choir	"Et resurrexit" is a combined Homophony and Polyphony for a mixed choir.

95	2nd	Tenor Bass	"Et ascendit" a canon for the bass and tenor in unison, repeated by the soprano in perfect fourth, at bar 99.
99	4th	Soprano	
101	4th	Alto Tenor	"Cum gloria judicare" is a transposition of bar 97. "Sedet ad dexteram" a perfect fourth.
102	1st	Bass	
104-115	2nd	Mixed Choir	"Vivos et mortuos" is a development on the original theme, closing at bar 115, on the dominant.
Time indication-Temp Primo			
116-125	1st	Bass	"Et in spiritus" is a repetition from the original theme of bar 2, "Patrem omnipotentem" sung by the bass.
126	1st	Tenor Bass	The tenor repeats this theme a perfect 5th higher, at "Qui cum" the bass singing a countersubject closing at 135, with an interrupted cadence.
136	2nd	Soprano Alto	"Et unum sanctum" is a canon for soprano and alto in major and minor thirds, repeated immediately by the tenor and bass in octave position closing at bar 142.
142	4th	Tenor Bass	"Confiteor" canon repeated by the soprano and alto, finishing with a codetta at bar 149 and 150 with an interrupted cadence.
152-160	4th	Mixed Choir	"Et expecto" is a bridge passage or episode leading to a double fugue.
163	1st	Alto	"Et vitam" this is an exact duplication of the fugue, taken from the "Gloria" "Cum
172	2nd	Tenor Mixed Choir	sancto spiritu" closing in the same form.

### SANCTUS

The fourth part of the musical mass.

(In a Palestrina Style)

Time indication is 3-2 Andante Religioso

BAR	BEAT	VOICE	TEXT
1	1st	Alto	Alto begins on a five note canonic theme.
1	3rd	Tenor	Tenor sings the answer a perfect fourth lower, continuing with a counterpoint.
4	2nd	Soprano	The soprano sings the five note theme of the altos a perfect fifth higher, continuing with a counterpoint.
9	1st	Bass	The bass takes up the altos original theme, in octave transposition.
11	1st	Soprano	Gives a canonic theme.
12	1st	Alto	Imitated at bar 12 by the alto.
13	1st	Bass	Imitated at bar 13 by the bass an interval of a second.

15-21	1st	Tenor	The tenor imitates the bass a perfect fifth higher.
		Mixed Choir	Thereafter closing with thematic imitations at bar 21.
22	2nd	Tenor Bass	In unison "Pleni sunt coeli" sung by tenor and bass.
27	2nd	Soprano Alto	These by soprano and alto followed in perfect octave by tenor and bass.
29	2nd	Soprano Tenor	"Hosana" theme in unison repeated in inverted form by alto and bass in thirds, closing at bar 32-33.

### AN ANALYSIS OF THE MASS

(Continued from page 261)

trio "Et in terra pax" and closing with "Tu solus altissimus" in a double choir with a grand climax with a cadence of 5 and 6, 5 and 1, finishing with a Tonic. In measure 107 we come in contact with the "Darling Leading Note" (the sharp seventh degree) being used contrary to the Gregorian Chant. Let it be understood that the composer has used his own cantus firmus, in a contrapuntal working, closing with a magnificent cadence. The V and VI is nothing else but a dominant of C sharp melodic minor scale, however, a dominant seventh has not been used in his progression of triads. This proves his artistic harmonization of sacred music. Remembering this, "Quoniam tu solus" is not the original Gregorian theme. Hereafter, in unison, follows the original theme of ten notes "Jesu Christe" with the time indication Adagio, with an organ interlude to an Allegro. The "Cum sancto spiritu" is a masterly work of double Fugue. I would call it a "Close Fugue." The meaning of a double fugue is this: There are two subjects, both of which are given almost together, sometimes referred to by Contrapuntists, as the Counter-subject. This overlapping of the subject and answer produces a Stretto. (This is another example of artistic Polyphonic work by the composer.) If one listens intently, he can easily determine the weaving of two subjects "Cum Sancto Spiritu.

The first subject or theme, commencing on the thesis or strong accent of the measure by the alto. The second theme leads off immediately on the arsis as it usually does by the tenor.

Thereafter in measure 122, the bass takes the subject away from the tenor, previously sung. This is done in a transposition of a perfect fourth lower. In the same measure

at the same time with the bass, the tenor picks up the original alto theme, a perfect fifth higher, at bar 127 the soprano sings the tenor first theme in a perfect octave. The exposition or enunciation closes at bar 131. Stretto or Coda on Amen, is sung by all voices in Unison, vigorously, with a church cadence. Space does not permit the defining of the art of making melodies grammatically convertible at certain intervals in this double fugue. We can be assured that the composer knows the Alfa and Omega of Polyphonic music.

### CREDO

The Musical Mass consists of six principal parts. The Credo being the Third Part. It is divided into sections, namely: "Patrem omnipotentem," etc. "Et incarnatus est," etc. "Crucifixus," etc. "Et resurrexit," etc. and "Et in spiritum sanctum."

Time indication—Maestoso, 4-4, four beats to a measure.

### THE CHOIRMASTER

#### An Interview with Marjan S. Rozycki

Reprinted from "The Musical Observer" June, 1928

"It is rumored that you are going back on the concert stage."

Marjan S. Rozycki, eminent Polish musician, former distinguished concert pianist and founder and director of the Illinois College of Music and Dramatic Art, smiled and replied, "I am."

"Although I have not appeared before the public as a concert pianist for a number of years, because of the manifold responsibilities of the College which has shown consistent growth, I have decided to turn things over to the business manager and my staff of teachers and enjoy a rest."

The "rest" will take the form of a concert tour next season, but since an eminent statesman once remarked "That a change is a rest," perhaps practicing six or seven

hours a day, traveling endless miles on Pullmans and playing concerts for a public which still remembers him as a brilliant pianist, will really be a rest for Mr. Rozycki. At least it will be a decided change from the strenuous duties involved in teaching and managing a rapidly growing college of music and dramatic art.

Mr. Rozycki, who has the alert, vivid personality of the Polish people, played his first concert engagement when he was twelve years old at Central Music Hall in Chicago—a concert hall antedating Orchestra Hall and in which many of the world's leading artists of that day appeared. Today a part of the vast business house of Marshall Field is built on the site of the old hall.

Born in South Bend, Indiana, Rozycki, accompanied by his parents, removed to Chicago while still a small child.

Commencing the study of music when he was seven years old under his father, a musician and organist whose musical education had been obtained in his native Poland and in Germany, Rozycki had a most rigid but enviable grounding. Even today his father believes that no modern musician can ever possibly equal Bach or the old masters.

Scorning the idea of teaching his young son the fundamental steps in the study of music from a printed score, Rozycki's father, a stern disciplinarian, taught him to think out and build his own scales, triads and chords until, while still a child, he was composing meritorious pieces of his own. Today, Mr. Rozycki is the composer of many Polish songs, dances and numerous studies for piano and orchestral instruments.

"Some day I hope to have sufficient time to composed something really fine for piano and for the symphonic instruments," he said. "Music is my second soul. You know my father wanted me to be a lawyer and I studied law for two years, but I could not continue. I had rather have lived on bread and water than to have given up my music."

Inheriting musical talent from his father and mother, but hampered in his study by financial difficulties, Rozycki made a continuous fight to perfect himself in his studies. Never losing his enthusiasm, he persisted loyally and with great determination, supporting himself as a young boy by playing violin and piano with a younger brother at churches, musical entertainments, and at the Loop restaurants of Chicago. All this developed a self-reliance in Mr. Rozycki, which has been a moving factor in the success of his college.

So continuing his excellent study with his

father, at last work was made possible under a number of eminent teachers among them being John Milton, Carl Everett Woodruff, Walton Perkins, Mme. Julie Rivé-King and later Godowsky and Maurice Rosenfeld.

When Mr. Rozycki was eighteen years old, he accepted a position as organist and musical director at La Salle, Illinois, returning to Chicago to become a member of the faculty of the Chicago Conservatory of Music, a year later.

Ultimately receiving an attractive offer to do concert recitals, Mr. Rozycki spent several highly successful seasons on the concert stage, appearing in recitals in many large cities including St. Paul, Minneapolis, Milwaukee, Cleveland and other places of note. Comments on his concerts were highly complimentary, the press speaking of him as "a brilliant musician possessed of a masterful technic."

Music students began asking to study with him and in 1904, Mr. Rozycki incorporated the Illinois College of Music and Dramatic Art in Chicago.

Adopting a policy of loyal co-operation with his teachers and encouraging his students by his great generosity in giving scholarships, more than \$16,000 in scholarships having been given by Mr. Rozycki himself. Since the founding of his college, twenty-five years of successful teaching have passed. Today he is the director of a college where unflagging co-operation between himself, his faculty and his student-body increases the enrollment each school year.

Mr. Rozycki is the type of scholar who studies continuously. He is at present studying piano and pedagogy with Leo Sowerby, well-known pianist and composer. Every summer master lessons are had under Alberto Jonas, the renowned Spanish pianist and teacher of New York City.

In speaking of Rozycki, Mr. Sowerby remarked, "Mr. Rozycki is a sound musician, and has the foresight to constantly seek new methods both in his playing and in his teaching. He furthermore insists that his teachers keep up with the modern methods and ideas."

One always admires a person who has the wisdom to realize there is always more to learn. The average person finds it easier to sink back in a well defined groove. Mr. Rozycki however continues to be a scholar. With all his brilliant record, he yet remains a constant student.—L. W.



## OUR MUSIC THIS MONTH

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### Laudate Dominum—S.A.T.B.

Rev. F. T. Walter

This is a request number. Published in the CAECILIA recently for T.T.B.B., several asked for an S.A.T.B. arrangement. Father Walter is director of Music at the celebrated St. Francis Seminary, Wisconsin. The alternate organ and vocal phrases of this piece are effective to establish the festive character of the composition. Each vocal line, lies within a range for average voices, and the harmony is well worked out.

### O Quam Suavis Est—T.T.B.

Wm. Spencer Johnson

More and more choirmasters are turning to music in this arrangement. The dearth of real tenors and basses, makes composition more practical in three parts for men's voices. The average ear cannot detect whether or not a choir is singing in three or four parts with present-day voices, and harmonically nothing seems lost in such a composition as this. The composer has long been well known in Quincy, Illinois, as an Organist and Teacher. His Mass of St. Francis (new edition just printed) appeared in THE CAECILIA some years ago.

### Jubilate Deo—2 voices

Sr. M. Cherubim, O.S.F.

This is part of a double number which Sister Cherubim designed for programs at First Mass of Priest, Ordination, or Jubilee ceremonies. The "Jubilate" here presented would serve for any festive occasion. The melodic line is easy, and the accompaniment closely follows the voices providing support if desired, for children's, or adults' choir.

# Laudate Dominum

F. T. WALTER

Allegro moderato

ORGAN

I Man.

Ped.

SOPRANO

ALTO

TENOR

BASS

rit.

*p*

qui - a be - ni - gnus est, — qui - a be - ni - gnus est,

*p*

qui - a be - ni - gnus est, — qui - a be - ni - gnus est,

*mf*

II Man.

Ped.

*p* psal-li-te no-mi-ni e - jus, *mf* psal-li-te no-mi-ni

*p* psal-li-te no-mi-ni e - jus, *mf* psal-li-te no-mi-ni

*pp* e - jus — quo - ni - am su - a - vis est, — quo - ni - am su -

*pp* e - jus — quo - ni - am su - a - vis est, — quo - ni - am su -

a - vis est.

a - vis est.

*p* *mf*

II Man. I Man. *crescendo e*

*f a tempo*

O-mni-a

O-mni-a

*stringendo*

*rit.*

— quae-cum-que vo - lu-it — fe - cit in coe - lo et in

— quae-cum-que vo - lu-it — fe - cit in coe - lo et in

ter - ra. *p* O-mni - a *mf* quae-cum-que vo - lu-

ter - ra. *p* O-mni - a *mf* quae-cum-que vo - lu-

*mf* *p*

I Man. II Man.

Ped.

it fe-cit in coe - lo — et in ter - ra.

it fe-cit in coe - lo — et in ter - ra.

I Man.

Ped.

Lau-da-te Do-mi-num, —

Lau-da-te Do-mi-num, —

rit.

— lau-da-te Do-mi-num — qui - a be - ni - gnus est.

— lau-da-te Do-mi-num — qui - a be - ni - gnus est.

*f* *largo* *rit.*

*f* *rit.*

*largo* *f* *rit.*

## O quam suavis

WM. SPENCER JOHNSON

Lento - molto sostenuto

TENOR I

TENOR II

BASS

ORGAN

O — quam su - a - vis est, Do - mi - ne, Spi -

O — quam su - a - vis est, Do - mi - ne, Spi -

O quam su - a - vis est, Do - mi - ne, Spi -

- - ri - tus tu - us! qui ut dul -

- - ri - tus tu - us! qui ut dul - ce - -

- - ri - tus tu - us! qui ut dul - ce - -

*calando*

ce - di - nem tu - am in fi - li - os de - mos - tra - res, *p*

- di - nem tu - am in fi - li - os de - mos - tra - res, pa -

- di - nem tu - am in fi - li - os de - mos - tra - res,

*p*  
 pa - ne su - a - vis - si - mo de coe - lo prae - sti - to,  
 - ne su - a - vis - si - mo de coe - lo prae - sti - to,  
*p*  
 pa - ne sua - vis - si - mo de coe - lo prae - sti - to,

*mf* e - su - ri - en - tes re - ples bo - nis, *fa - dim.*  
*mf* e - su - ri - en - tes re - ples bo - nis, *f* *dim.*  
*mf* e - su - ri - en - tes re - ples bo - nis, *f*  
 e - su - ri - en - tes re - ples bo - nis,

*resc.*

sti - di - o - sos di - vi - tes di - mit - tens in - a - nes.  
 sti - di - o - sos di - vi - tes di - mit - tens in - a - nes.  
 di - mit - tens in - a - nes. *più lento*  
*pp*

# 1. Jubilate Deo

AND

## 2. Tu Es Sacerdos

SISTER M. CHERUBIM, O.S.F.  
Op. 58, No. 1

Allegro maestoso

1.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often with a 'broad' feel. Dynamics range from *f* (forte) to *ff* (fortissimo). The tempo is marked 'Allegro maestoso' and 'a tempo'.

Vocal lyrics:  
 Ju - bi - la - te De - o, ju - bi - la - te De - o, ju - bi - la - te  
 De - - o omnis ter - ra, omnis ter - ra. Ser - vi - te  
 Do - mi - no, ser - vi - te Do - mi - no in lae - ti - ti - a, ser - vi - te  
 Do - mi - no in lae - ti - ti - a, in lae - ti - ti - a: In -



tra-te in con-spe-ctu e - jus, *f* in-tra-te in con-spe-ctu e - jus, in

ex - sul - ta - ti - o - ne, in ex - sul - ta - ti - o - ne,

qui - a Do-mi-nus, i - pse est

De - us, qui - a Do - mi - nus, *f* i - pse est De - us,

*ff* *broad* i - pse est De - us, i - pse est De - - us.

*ff* *cresc. molto*

## Question and Answer Box

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



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



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Questions submitted in April, 1936:

*"Is it permissible to play interludes between hymns during a Low Mass in Lent or Advent?"*

A. The Regulations for the Province of Rome (1912) contain the following instructions: "During Low Mass, motets may be sung and the organ played according to the Rubrics, but the music must cease at the times when the Celebrant prays in a loud voice. Music may be produced as follows: during the priest preparation and thanksgiving; from the Offertory to the Preface; from the *Sanctus* to the *Pater*, and from the *Agnus Dei* to the *Post Communion*. During the Communion of the people, however, the music must stop for the recitation of the *Confiteor* and the *Ecce Agnus Dei*."

From the above instructions we conclude that the organ may play such interludes as may seem necessary to relieve the singers and to connect the different hymns. The organ music employed must be sacred (*serious and noble*) in keeping with the holy place and the sacrificial action.

*"Your recent remarks on jazz in my estimation are narrow; why not let our young folks have some fun?"*

A. Lest you consider our remarks too severe, we beg leave to let a man speak who does not live in the solitude of a monastery, but in the heart of an immense metropolis. Arthur T. Cremin, president of the American Creative League of Music Students, and a direc-

tor of the New York Schools of music, declared in a recent interview "that the dance music played today is intended deliberately to arouse the baser instincts, and that the most sinister part about it is that the listeners do not realize the effect it is producing on them."

"People can guard themselves against obscene literature, because they can tell at a glance what it is, but they have no way of recognizing the degrading effects of certain orchestrations."

"The pen has been said to be mightier than the sword, but I would say that the saxophone is the mightiest of all when it comes to do evil. It has been turned into a *sex-o-phone*."

*"What kind of hidden energy has conjured up so much interest in degraded music?"*

A. "The most striking feature in the physiognomy (*i.e. make-up*) of our times is Satanic pride," says Father Lynk (*"Christian Family," April, 1936*). "Science, education, governments, economics, life in all its deeper implications, has been thoroughly paganized." Little wonder, therefore, that the same paganizing influence has taken hold of fashion, sport and music. Music in particular, seems to be open to sinister influences. Being a pleasing and (*seemingly*) harmless art unsuspecting people are slow to admit that anything might be wrong with it. Besides, the wave of independence, like a spiritual rebellion, has made the modern mind bold and daring; ever spurning control

and caution. The children of the world have inherited the spirit of their rebellious leader.

Satan was the first naturalist. Relying on personal beauty and angelic intelligence, he reached out for independence; he spurned submission to the coming God-man, fell from grace and became the prince of darkness. Ever since that ruinous fall he has been permitted to gather allies for his infernal kingdom. Being a liar from the beginning, he pushes his infamous propaganda with ever increasing fury, "knowing that his time is short." The outrages of fashion and sport, sham and pomp (*degraded music being their ally*) are sufficient evidence that his power is great indeed.

The only remedy is a return to child-like faith, respect for authority, obedience and humility. Our Divine Savior is clear and outspoken on this subject: "He that followeth Me, walketh not in darkness."

*"What is meant by Catholic Action; how is the Sacred Chant related to it?"*

A. Catholic Action is organized lay-help; it may be defined as "the action of groups organized under the authority of the Bishops for the purpose of furthering the essential mission of the Church, viz, the instruction, government and sanctification of all mankind. The systematic training of lay-helpers, naturally forms an important part; astonishing results have been obtained in Spain, Italy, Austria, Germany and other countries.

Lay-help in Holy Church is as old as the Church herself. St. Peter in his first letter (2, 5) writes: "Be you also as living stones built up, a spiritual house, a holy priesthood, to offer up spiritual sacrifices, acceptable to God by Jesus Christ." And St. Paul writes to the Philippians (4, 3): "And I entreat thee also, help those women who have labored with me in the Gospel."

The restoration of the sacred chant is an integral part of the liturgical revival.

The Christian assembly is again brought into closer contact, the family spirit of God's children is restored, since the barriers of individualism are removed. It has never been the intention of the Church to gratify or entertain the faithful by special music; no, sacred music has from the beginning been a collective prayer; to sing and pray the Mass is what the Church desires. The vanity of solo singing to please the congregation, to gain the praise and notice of the people, is personal cult and self-glorification. It is a cunning scheme of the arch-enemy to turn the minds from the all-holy Sacrifice to vocal display. Little wonder, therefore, that Satan hates that form of music in which all the voices join as in one collective prayer.

*"Is it correct to say that the use of the Hammond electric organs is forbidden by Papal Decrees?"*

A. The *Motu Proprio* of Pius X and the Apostolic Constitution of Pius XI speak of the traditional pipe organ as the only liturgical instrument, approved and accepted by the Church. Paragraph 8 of the Apostolic Constitution "*Divini Cultus Sanctitatem*" runs thus:

"The traditionally appropriate musical instrument of the church is the organ, which by reason of its extraordinary grandeur and majesty, has been considered a worthy adjunct to the liturgy, whether for accompanying the chant or, when the choir is silent, for playing harmonious music at the prescribed times. But here too must be avoided the mixture of the profane with the sacred which, through the fault partly of the organ-builders and partly of certain performers who are partial to the singularities of modern music, and result eventually in diverting this magnificent instrument from the purpose for which it is intended.

We wish, within the limits prescribed by the liturgy, to encourage the development of all that concerns the organ; but cannot but lament the fact that, as in the

case of certain types of music which the church has rightly forbidden in the past, so now attempts are being made to introduce a profane spirit into the church through instruments and modern forms of music; which forms, if they begin to enter in, the church would likewise be bound to condemn. Let our churches resound with organ music that gives expression to the majesty of the edifice and breathes the sacredness of the religious rites, in this way will the art both of those who build organs and of those who play them flourish afresh, and render effective service to the sacred liturgy."

This text makes the case of the Hammond and all similar electric devices clear and emphatic: they cannot be considered liturgical instruments; being merely loud-speakers, they lack the dignity and sacred character, the prayerful atmosphere and uplifting grandeur of the traditional pipe-organ.

*"Why are the compositions of St. Hildegard not sung in our days?"*

A. St. Hildegard (d. 1179) composed responsories, antiphons, hymns, sequences, a Kyrie, and a sacred drama: a grand total of seventy numbers. Strange to say, the compositions of the holy Benedictine Abbess of Bingen-on-the-Rhine never became popular. Her sequence in honor of the Holy Ghost seems to be one of the few numbers which has poetic form, the rest are ecstatic prayers in sublime prose, full of mystic depth and consequent obscurity. Unless you consult the commentary, you can hardly follow the enraptured flight of her prophetic mind. Little wonder, therefore, that ordinary people could not assimilate a language soaring in so high an altitude. Her melodies lack the classical mould of the pure Gregorian tradition; they are free and exuberant and, consequently, belong to the period of decadence.

When we remember that in her days

the master compositions of St. Gall, in Switzerland and those of St. Victor in Paris had become so extremely popular, we cease to wonder at the declining attitude taken by the popular mind.

*"May an appropriate motet be sung at the Offertory of the Mass of Holy Thursday, after the Offertory Proper has been chanted?"*

A. There is no objection whatever to an appropriate motet being sung "a capella," i.e. unaccompanied.

*"Is the Pater Noster inappropriate for use by a singer or choir at a Requiem Mass, or after a Requiem? Being part of the Priest's chant at High Mass, I have heard it said that this text should be reserved for the Priest alone, either at a Requiem or Sunday Mass. If this is correct, then, to what use can musical settings of the Pater noster be put?"*

A. The *Pater noster* forms the transition from the Canon of the Mass to the Communion; its singing must always be reserved to the Celebrant of the Mass. After a Requiem, the *Pater noster* is again intoned by the Priest, and silently recited while he sprinkles and incenses the bier; the last part, *Et ne nos inducas* is sung by the Priest and answered by the choir. The rubrics do not permit any kind of insertion.

In our estimation a musical setting of the *Pater noster* is appropriate in connection with Eucharistic evening services. During Forty Hours' Devotion, during the Holy Hour, at Lenten Devotions, or at any Benediction Service, the *Pater noster* might be sung before the *Tantum ergo*. That the Our Father is eminently qualified for Eucharistic devotions may be seen from the Gospel of St. Matthew (6, 11), where in recording the Lord's Prayer the Evangelist says: "Give us this day our supersubstantial bread," signifying thereby the heavenly bread, the true Manna, of which our

Lord said: "I am the living bread that came down from heaven." We venture to mention still another use. How beautiful and appropriate would it be to restore in every Christian family a little musical service in connection with night prayer, and assign the place of honor to the *Pater noster*!

It may interest the readers of *Caecilia* to learn that in every Benedictine House the *Pater noster* is sung (or recited) twice every day, in keeping with the Rule of St. Benedict (*Chapter 13*). "The office of Lauds and Vespers must never conclude without the Lord's Prayer being said aloud by the Superior, so that all may hear it, on account of the thorns of scandal which are wont to arise, so that the brethren, by the covenant which they make in that prayer when they say "Forgive us as we forgive," may cleanse themselves of such faults."

## COMMUNICATIONS

Syracuse, N. Y., March 16, 1936.

Gentlemen:

Attached you will find my check for my 1936 subscription to THE CAECILIA.

I note that the pictures on the covers of The *Caecilia* have discontinued. Is the series finished or will it continue later on? I also have on many occasions wondered how many of the Organists made use of the pictures by framing them and placing them in the rehearsal room, this does not interfere with the collecting of the *Caecilias* as it in no way impairs the reading material inside. This certainly lends a good atmosphere to the rehearsal room which is not a point to be taken too lightly.

Also I believe at one time you said you were going to publish them in book form, has this been accomplished yet?

Also I looked for a picture of Cesar Franck, particularly the one showing him at

the organ of Ste. Clotilde. Did I miss this one?

What I think of your magazine can be gathered from the fact that I have not missed a copy in ten years.

With the best of wishes for your continued success, I am

Sincerely,

LEO A. FISSELBRAND.

April 20, 1936.

Editor of *Caecilia*,  
Boston, Mass.

Dear Mr. Reilly:

Recently I purchased from your firm the "Gregorian Music Charts." Had been looking for something like that for a long time. Am using them in my class work. Just the thing I wanted.

Now I wanted to suggest something that has occurred to me since receiving the charts. How about making reprints of the small sized charts such as you used in your advertisements in the *Caecilia*? (p. 186, April issue). We could give each of our students a copy for private study and as a supplement to class work. It would be of great value in our work. What do you say?

At least I would like to get reprints of those advertisements if at all possible. Let me know about this matter, price, etc.

Hoping to receive a favorable reply,

Sincerely yours,

REV. HENRY BARTH, O.M.Cap.,  
Mt. Calvary, Wis.

I find "The *Caecilia*" very helpful and therefore would not want to miss one issue. I have been a subscriber since July, 1910, with the exceptions of a few years when I was not at home.

Wishing you every success with "The *Caecilia*," I am

Yours very respectfully,

SISTER M. JOSEPHA, O.S.B.

April 7, 1936.

## LOUIS VIERNE

### Analysis of Some of Vierne's Organ Works

Dom Adélarde Bouvilliers, O.S.B.; M.A.; Mus. Doc.

Continued from April, 1936



No. 21.—**Carillon.** B Flat major. Seven pages.

Here is a genial **basso ostinato** or repeated strain on the pedals. This kind of music, a ring of bells, here using four, has always been much in favor with the organists. Notwithstanding the relative facility of these **Carillons** as regards mechanical or technical work, these pieces, nevertheless are exacting an all artistic interpretation.

A peal of bells which is rung on festive occasions is the meaning of a **CARILLON**. The phrase, persistently repeated in the bass is called "a ground bass," while the harmonies (chords) in the upper parts change at each repetition.

In rendering a carillon a sound interpretation would be suggested by the occasion, or the circumstance. Blessed bells are a sacramental. At the blessing of bells (this ceremony wrongly called: a baptism! . . .) they receive a name and a charge. One reads on the rim of bells such mottoes or obediences:—Convoco arma: I call to arms;—Signo dies: I mark the days;—Noto dies: I tell the time;—Compello fulgura: I frighten the lightning;—Concino festa: I announce the feasts;—Sabbatum pango: I proclaim the Sabbath;—Paco cruentos: I pacify the angry;—Excito lentos: I hasten the tardy;—Dissipo ventos: I disperse the winds—Vivos voco: I call the living;—Plebem voco: I summon the people;—Conjugo clerum: I convene the clergy;—Fugo pestem: I drive away pests;—Decoro festa: I solemnize the feasts. Ploro defunctum: I bewail the dead;—Plango funera: I toll for the funerals (the obsequies of the Dead; this tolling is called a **Dirge** from the corruption of the first word of the Office of the Dead: **Dirige**);—Ploro rogos: I beg for petitions.—Again, Laudo Deum verum: I give praise to the true God;—Resonabo laudem Domini non verbo sed voce: I shall repeat the praise of God not in speech but by a brazen tongue;—etc. . . .

In short, the peculiar impressiveness of these deep throated and brazen-mouthed, not silver-tongued, bourdons and smaller large bells, peal "joyous music or joyous

noise," calling the faithful to worship: *Gaudemus gaudentibus, Dolemus dolentibus.* I rejoice with the joyful and grieve with the sorrowful, which might be condensed to this quatrain:

When I do ring,  
God's praises sing;  
When I do toll,  
Pray heart and soul!

According to Chateaubriand, Father W. Faber, F. Schiller, and others, a peal of bells has poetry. Camille Jordan, in 1797, had brought upon himself the surname of Jordan-Cloche (bell) and Ding, Dang, Dong, on account of his exuberant admiration for bells. On the other hand, Dr. J. B. Thiers (1636-1703), a French priest, saw in bells but barbarous noises! This is found in his "Treatise on Superstitions" (1668-69).

Many organists have written organ pieces in which the "basso ostinato" (obstinate or ground bass) plays a part. The **Carillons** or **Chimes** are all works of great interest; for the writers of such usually have fine ears to register the individual sonority of bells. The bells tell the organist what kind of weather is outside; they tell the same to the possessor of a musical ear, especially one who has a natural taste for getting up before dawn. Hark! how lightly and clearly they chime in the silvery morning, while they sing less clearly at night. In the air of March's mornings when the bitter winds of Boreas are assailing, and in mid-April, their voices have an almost surly clang in their ringings and swingings in the high tower; for then it is the time for hot and thundering weather. In turn, the same bells, in winter, speak in a muffled and rather woolly tone?

All these organ compositions of chimes-ideas are works redolent of the poetry of vibration recorded by some meticulously attentive ear. The silvery tinkling of bells, dulcet whisperings and murmurs of distant chimes, crepuscular voices coming from Church or Castle Steeples, the rumble and thundering of slow, dull sonority, softly hushed, the waves of which fade and vanish into the serenity of a calm, tranquil and and contemplative night, "so softly dark and

darkly pure," wrote Byron. Sometimes these Chimes'-compositions, reflect the deep, meditative effusion of the writers' personal emotional experience or of an impressive sentiment of feeling awakened by the sound of harmonious bells.

Vierne's *Carillon*, Op. No. 31, No. 21., is not his *Carillon de Westminster*. The latter belongs to another series of *Four Suites* or *Books of Pièces de Fantaisie*. The *Westminster Carillon* is from the *Third Suite* or *Book*, having the Op. No. 54 and is the sixth and last number in that *Suite*. Henri Lemoine, 17, Rue Pigale, Paris, IXth, is the publisher of these *Four Suites*.

The theme of *Vierne's Carillon*, the one contained in the "24 Pieces in Free-Style," is that of a peal of bells, and is delightful in its originality. The inspiration for this theme is the ring of four bells of the *Carillon* or *Chimes* of the Longpont's Chapel attached to the Castle of Longpont (Aisne), France.



This composition, built on the theme of this *Carillon* is a work that demands for its interpretation an elevated and artistic sentiment. This work must be one that has remained very dear to the composer since it is inscribed to his late brother René Vierne who was also a very able organist and composer.

At the bottom of page 41 (for four measures) when the initial *Carillon* is being repeated there is a daring modulation, one that gives the sense as if two of the four bells were being rung with not enough strength; at least this ingenious modulation, gives me this natural impression. That daring modulation is being followed by an obvious one (four measures following) and this one gives the impression that this time, the clappers, were receiving even less force, and with the consequence that the bell tone in the *Carillon* theme is heard some tones lower than that of the original tonality. All this is ingeniously thought of, and well done. The intention however was not only the wanted impression which it gives but to come to an ending with B flat as tonic, the second overtone of the bell: F major, (a bell, rightly tuned will always give the tonic and its dominant) and the second overtone (in this case:—A major). See and relish what the composer does with this unique ending after having wended on the dom-

inant of F major before the *Carillon* theme comes to a stand still.

No. 22.—*Elégie*. B flat minor.

This three page composition is a noble, eloquent and a true elegy. It realizes the justness of its title. It may be used for a *Perlude* or an *Offertory*.

No. 23. *Epithalame*. B Major. Four pages.

If Music shares with perfume, incense and poetry a potency of evocation, this *Epithalium* expresses the hymeneal atmosphere. It is modern and interesting. I use it often as an *offertory* or *prelude* but I refrain from writing its programme. I find it real organ literature and religious.

No. 24.—*Postlude*. B minor. Five pages.

This, the last of this present series, presents a *Postlude* written in *Quasi Fantasia* style. It opens with a fortissimo chord which is an antithesis to what is to follow. What follows? A *cadenza* and a startling one, and this mode of antithesis and *cadenza* is repeated many times, though the chord is

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harmonized differently each time and establishes the tonality of B after having exposed it to the other related tonalities.

After some 28 measures of exposition a melody comes to sing and is immediately answered by another, in a free-imitative manner. This development is fluent and masterly and both melodic textures are very assertive. The accompaniment being that of a swift broken chords whose elaboration is taken care of intermingly in both hands, cohering and contrasting both melodies. This was already hinted at by the cadenzas.

This composition, or the **Postlude**, ending with three interjections, three chords of open heartedness, three mighty clangs, interspersed by two arpeggios, bringing the composition to a grandiose closing.

As a conclusion or peroration, I translate for the organists the following excerpt from Rev. Fr. Padé, O.P. It is taken from his Meditations "The Gospel in Our Lives" and this excerpt is given for November 5th.

"On earth, man must be accompanied in his singing, as he is likewise in his habits, by a material element, which, at the same time, will uphold, express and inspire his speech. This is the reason why art, the art of Music helps to support the human voice through the medium of rods, of wood and brass, thus, blending the grandest production in nature to the sublime harmony formed by the union of Christian souls. Such an alliance we see in the Pipe Organ, which is, in itself, the instrument best adapted to the service of Religion, for it possesses the quality of extreme delicacy, since it is meant to express the boundless delicacy of the human heart wherein germinate and develop all the passions of man's life. It possesses, too, a marvelous richness, for it must render all the sentiments of human sympathy toward all living things spread over the vast Creation, and help promote man's efforts to raise the aspirations of his soul to his Creator, at the same time, retaining its mystic character in its music and chant, indefinable in some of its tones, thus symbolizing the secret mystery which lies hidden in the heart of every Christian. The Organ's triumphal notes and magnificent climaxes of tones are symbolical of that

N.B.—The present **Two Books** which I have reviewed, if not analysed, may be procured from the publishers directly, or from the McLaughlin & Reilly Co., Boston. **Vierne's Two Volumes** are sold for about \$4.00 each.

noble procession of all the Elect who follow the Lamb. Its grave solemn tones, signifies the earnest supplication of the soul, yearning for admittance into the joy of the Beatified, while its tender, prayerful shadings are as discreet pleadings to conscience. The Pipe Organ, on its multiple manuals and with its varied resources of registration, peals forth that sublime protestation of all human fraternity bowed adoringly before the Majesty and glory of the Most High."

#### The Beauty of the Organ Music

One does not enjoy music in the same manner as one enjoys the other arts, especially those which we are accustomed to call "beaux arts." The German esthetician, **Lipps** has left us this axiom: "No person has ever heard a melody . . . one hears but sounds, one perceives but durations, one reconstructs the melody." (**Einheit und Relation**, Lipps, 1902, pp. 102-104.)

The painter, the sculptor, the architect conceives and realizes within himself his work; he communicates it, then, through a sensuous medium to the public. As for music, it must be interpreted, and interpreted anew, each time that one wants to hear it again. (Cf. E. Closson's "**Eléments d'esthétique musicale**," Schott, 1921, p. 57.)

In the hierarchy of the senses, sight and hearing are those that are the least corporeal. They are nearest the soul. "These senses," says St. Thomas of Aquin, "have more to do with beauty, because they best serve the soul." *Illi sensus praecipui respiciunt pulchrum, qui maxime cognoscitivi sunt.*

The sense of sight, like the other senses and all mental faculties, is developed by education, direct and indirect. But when an artist, destined by heredity and environment to artistic creation whether it be in the medium of color or stone or verse, begins to train his senses in perceptive activities and his soul in creative efforts, he unconsciously makes himself the possessor of an acute and accurate sense of sound discrimination. This faculty enables him to recreate without effort in his "vacant and pensive moods" true music. Perhaps this is the reason why the philosophers and after them the psychologists have ranged the artists amongst those groups which they term under the name of "auditivi" and "visuals." For them to see is to hear and to hear is to see.

Plato defines a work of art as "Beauty is the splendor of truth." So for a work, to



be a work of art, it must verify that definition in every respect. A work of art to be beautiful must be clear in idea, in form, sensible and brilliant in order. Further, a work of art must appeal to the mental faculties. And if it has the ensemble of these qualities to which elegance in details has been added, then, the intuitive appreciation of it as the beautiful will be more rapid and complete; for intelligence seeks order, éclat, clarity, harmony and symmetry. Without these latter qualities, there could be no emotion nor pleasure in a piece of music. Clear perception first begets attraction to beauty, acquaintance with the same work converts intuition into enthusiasm.

It is this tentative explanation of beauty in sounds, in music, that gives me a motive for analysing some beautiful and dazzling works of art, some gems extracted from the Organ Literature. But the beautiful in art, is like a ray of the divine splendor coming from afar, a participation in infinite harmony. Often then, here below, one has to resign himself to just listen, study, enjoy without understanding. "We see now through a glass in a dark manner. . . ." (Cor. I. Ch. XIII, V. 12.)

**César Franck** (1822-1890). **Five Pieces for Harmonium** (1863) transcribed for the **Pipe Organ** by **Louis Vierne** (1900). Publisher: **Leduc**, 3, Rue de Grammont, Paris, 1901, 19 pages. Price: \$2.00.

In a former publication I have analyzed C. Franck's **Two Little Volumes for Harmonium**. Of these two, I prefer the first. The present **Five Pieces** though originally written for the **Harmonium** are not taken from the **Two Volumes** mentioned above.

The first of these **Five Pieces** is in B major and covers ten pages of this interesting collection. It is the longest and most developed of the **Five Pieces**. It has a real franckist theme, one in a rich mood of thoughtfulness, accompanied by punctuated chords on the manual and pedal. This punctuation though decided, shows nevertheless a gentle restraint. This piece is an evocation and its depiction is musically impressive. The first melody is soaring aloft while the second flowing from the rhythm pattern of the former, depicts anxiety. In the recapitulation, the material used before partakes of both themes, both subtly fused. Here, the duality of these continues, but with a tremendous engaging pedal part. The latter intensifies the soaring melody of the main theme. I can but reiterate that this

Evocation is impressive, is liturgical and real Franck.

The four measures welding the second theme to the first theme has the same modulations and in the same key as **Chopin's Mazurka**, Op. 63, No. 1. (Schirmer's Edition, cf. page 122.) The same re-occurs for the conclusion of this piece.

César Franck's style has a virile swing that animates it increasingly. It has a seraphic distinction, nobility and clarity in the line of melody. Franck had remained faithful to this style of writing all his life but enriched it with vigorous inspiration and prayer. These, when incorporated, vivified his breadth in aim, thus creating an original and very personal style. Franck's manner of writing for organ presents sometimes some daring piece of workmanship which though truly classical is always astonishing in its development.

No. 2.—**Andantino**. E major. Four pages.

The music is robust and precise yet limpid and sonorous, fresh and noble. I play this **Andantino**, with pleasure for its melody, harmony and the graceful rhythm. It is very devotional and liturgical.

No. 3 and No. 4. Contain a page each. They are two pearls, simple but deeply intimately dialoguing. The dialogues have the signification of some ineffable delight like the sigh of infinite love, which no human tongue could express.

I would consider No. 3 as an **Antiphon** and No. 4 as a **Response**. Considered as such, then, these two liturgical fragments have at the same time the strong and sweet expression of a prayer. A prayer, (both numbers are written in the key of F minor) vibrating from a sincere liturgical emotion, contained and penitent. The two pages give this impression and expression: pages of music that is eternally young and beautifully austere because it is real organ music.

No. 5.—E major. **Andantino quasi Allegro**.

These four pages are a companion to No. 2 of this collection and like the former number, graceful, delicate, recollected, moving and finely chiseled. It has religious seraphic mysticism. It was in this sphere that Père Franck placed his real and austere religious and artistic creations for the organ.

In the last piece of this collection one finds frequent modulations. But here, at least they are not unexpected and do not appear as if they had no other aim than just

modulating. Often one remarks that Franck gives himself to too frequent modulations. This was the characteristic of the Master and he insisted so much on this mode of process that Debussy felt constrained to leave Franck's Organ Class at the Paris Conservatory.

**Messe Basse** (Low Mass) by **Louis Vierne**, Op. 30.

It is published by the **Art Catholique**, 6, Rue St., Sulpice, Paris. Price: \$2.00. This **Messe Basse** is included in the new collection of Church Music "La Schola Paroissiale" which my friend Mr. Rouart, an artist, the Editor and proprietor of the **Art Catholique** has electically issued.

Louis Vierne's **Messe Basse** contains six excerpts and covers twenty-seven pages of print.

No. I.—**Entrée** or **Prelude**, has but two pages. It is robust, and exposes two counter themes which later are to be dealt with in four part harmony.

No. II.—**Introit**, in the key of G minor. Four pages.

This **Larghetto** modulates continually and after its exposition, the theme, in the fugato, follows suit. It is austere and chromatic but devotional. If you like your treacle treacly and do not relish the Gregorian "genre," pass this original item.

No. III.—**Offertory** in B flat major. Six pages.

This Offertory is elegant and fanciful without mincing preciousness, but not to the exclusion of all else, for it embraces also a mystic note.

The first part is a delight in its conversational theme. **Poco piu vivo**, is curiously enough, austere in its aestheticism, for, like the former part it has something fresh and fragrant to communicate. The whole is limpidly Gallic.

No. IV.—**Elevation** in G major, contains but two pages.

This piece, from tapering slenderness, grows opulently, ascending and descending. The mounting aloft of this praise is in exquisite melody and magistral form. In the choice of sacred organ music this little piece is unexcelled. It is neat and elegant, tenous yet muscled. The bass traces a corresponding melody to the soprano. The apt spacing of the two ideas makes it sound like a small peal of silver-tongued bells, heard from the outside of the Church while the organ plays during the most solemn mo-

ments of the **Elevation** of the **Sacred Host**. This is Vierne's usual flair for simple, solid, neat and elegant contrapuntal frame. This **Elevation** has graceful melody in supreme expression of simplicity and adoration. I find a companion to this **Elevation** and that companion is that **Communion** in G major which Vierne wrote for the **Echos Jubilaires of Pius Xth** (1908). It is published by Abbé H. Delépine in the volume under the same title **Echos Jubilaires** (page 121 to 123, inclusively).

No. V.—**Communion** in E flat major. Three pages.

This **Communion**, companion to No. III.—the **Offertory** of this "Messe Basse" continues revealing fresh beauties after countless hearings. They have real musical values and sterling wearing qualities. Though so placid and mellow, these two numbers are delightfully liturgical and popular. The **Offertory**, **Elevation** and **Communion** of this Mass (Low Mass) are compositions of lyrical and decorated music for Church Organ. Written with a great sobriety of means without the search for easy effects, modern without excess and rich in expression they have a liturgical expression. Vierne's fine musicality has a deep religious character which reminds one of the compositions of Franck whose student he was. These three excerpts, however, like many another from the same pen, reflect a perennial youth and unalterable purity of writing.

No. VI.—**Sortie** in D minor. Ten pages.

This **Sortie**, id **Postlude**, is the most developed of the numbers in the work under consideration and analysis. Easy of execution or of average difficulty being at the same time constructed in a modern turn, it demands an all comprehensive interpretation for its original repetition of notes, quaint dialoguing figuration and alluring and intriguing little trick reiterated at the fourth beat of most measures. It has vim, wit, whim and style, all these, however, advertising themselves in the several sections.

This **Sortie** is a splendid **Toccata** or **Finale** from start to finish. The themes have a quick rivet-tightening for rhythm: a biting staccato. The subtlety of effect coming from these strokes is secured after patient and affectionate playing over and over again. It must be played in tempo, impeccably and delightfully, simply living every note and every phrase without fuss or exaggeration.



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In succession, the deep tonal theme appears, resumes continuing its teasing and coaxing by the figuration in other parts. This virile dialogue in calling and answering has a close, which seems magical. After all has been said (played and heard) the climax is reached in a few concluding chords of truly marvelous unanimity. This composition is a grand piece having the hallmarks of artistic organ craftsmanship.

When on my last visit abroad I stopped to visit the late Dom Jules Jeannin (1866-1933) and passed ten days at St. Magdalen Abbey, Hautecombe, (Savoy), on the bank of Lake Bourget, near the famous Aix-Les-Bains. There, at the first Conventual High Mass, I was treated to the entire "Messe Basse" of Ls. Vierne (except No. II); and it was a real and artistic treat.

This "Messe Basse" will remain for a long time, a mighty and useful item of edification and emulation. If the reader is not acquainted with these **Six Pieces**, or the **Five** others of César Franck which Vierne has transcribed for Organ, it might be worth his while to investigate and after persuing this analysis give them a close inspection.

May these two succinct aperçus of this Organ Literature be a reminder to serious organists so that they will pursue their noble ideal. May they give edification, comfort and encouragement to the younger ones, who have vowed their activity and their real talent to this sublime task: the praise of the Lord through Organ Music.

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More on Léon Boëllman (1862-1897) and his associates:

I.—Not to start at the Creation but after the deluge I would answer to our corre-

spondents that Nicou-Choron or the other name's sake Alexandre—Etienne Choron (1772-1834) were not the founders of the Paris School of Classical Music. Both Chorons though had been extensively engaged in teaching music: the former, in Paris, the latter, at Caen (Normandy). The foundation of the School for Religious or Sacred Music came . . . after the deluge however. It was founded by Louis Abraham, Baron de Niedermeyer (1802-61) born at Nyon (Switzerland). Niedermeyer was a German-Swiss whose musical studies had been pursued at Vienna and at Rome. When he established himself in Paris he entered a new path in his life as a musician. He was a pioneer in the restoration of classical music, an ardent devotee to plain-song, and was the first restorer of diatonism in Liturgical Chant.

II.—Amongst the famous students of the School of Religious Music (Niedermeyer's), I can name but a few, such as Bentz (Alsatian), religious and modern neo-caecilian author; Chs.—A. Collin, the mystic; A. Decq; Raoul Grigi; Georges Guiraud;

Georges Jacob; Pierre Kunc; J. M. Erb; Henri Letocart; A. Marichelle; H. Nibelle; Chs. Pineau; D. C. Planchet; G. Renard; Désiré Walter (another Alsatian). These are some of the students of the Niedermeyer School of Religious Music, but I do not believe that any of them had been a pupil of Niedermeyer himself. The one who gave great reputation to Niedermeyer (in sheltering him under the renown of his genius), was his pupil and son-in-law, Eugène Gigout, who had entered his School in 1857, four years before the demise of his master and father-in-law.

III.—Yes, the families of Niedermeyers, Lefebvre, Gigout, Boëllman and Heurtel are all inter-related not only musically but through alliances. Niedermeyer had three children: Suzanne, Louise, Eulalie (1831-97) married Gustave-Victor Lefèvre in the year 1865. The second daughter: Caroline-Mathilde Niedermeyer espoused Eugene Gigout. The third child, Louis-Alfred (1903) married M. Catherine Soret de Boisbrun.

(Continued in Our Next Issue)

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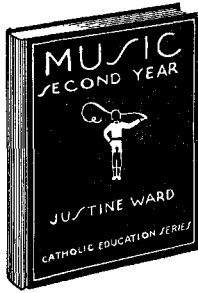
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## THE MORAL INFLUENCE OF MUSIC AND ITS USE IN CATHOLIC EDUCATION

By ROLAND BOISVERT



CHINESE thinkers centuries B. C., held music in high esteem and considered it a good moral influence. The fathers of the Church, along with philosophers of old, agreed upon the inherent power of music to exercise a salutary or an evil influence on the human soul. Times have changed, but human nature has not changed.

Music today can no longer be considered merely as an agreeable pastime. It is part of our very life. It is important then, that this art be put to work for us, in order that we may avail ourselves of its educational value. The ancients are in error on many points, but they showed much wisdom when they elevated the art of music to the higher rank — much too high, however, for they ranked it with their divinities. There is little danger of our making such absurd exaggeration, but we, on the other hand, under-estimate its value. Music, a source of beauty and of much joy, can have but one ultimate goal, that is, to bring us closer to Almighty God. The word of St. Augustine is as timely as ever in our day and time. "He who loves, sings." This dictum should apply to every Christian worthy of the name. In the days of persecutions, we were noted for our singing, and if the Christians of today sing but little, it is no fault of theirs. The supreme model of all Church music is Gregorian Chant. In the middle ages, its interpretation was lost, but with the publication of the official Vatican (edition), church singing must again be an expression of love for all Catholics of today, as it was for the Catholics of centuries ago. Singing, above all, is a form of prayer that is most noble and efficacious. It is the normal form of liturgical prayer. Music by itself is a very poor guide, but with the help of religion it will become a most valuable asset in one's pilgrimage upon earth, and a source of indescribable joy. Those who consider music as a tormented art, an art capable only of expressing the energies of passion, they do not understand its moral task. Good music can translate sentiments, exalt courage, and make one pious; it can calm tumultuous thoughts, bring rest to the weary soul, and invite the poor sinner to the penance.

In our day and time it is no longer found advisable to deprive our parochial school children of training in music. The absence of musical study from the curriculum usually condemns these children to appreciate but two types of music, namely: that which has some definite rhythmical appeal, like military music, and dance music and music of a sentimental type. Music is more necessary today that it ever was. It is part of the public school system of this country, but, sad to note its study is not always given the importance in our schools that it rightly should have. The fact that it is an essential part of our act of worship in our own religion should spur us on to incorporate it in our school system. In this day of radio the pernicious influence of jazz and its constant audition can but weaken morally and enervate its victims. Those who claim that it has no influence on the child's life should remember how impressionable we are. A suggestion in time becomes an idea. An idea tends to create habits, and habits make slaves. In the education of the child all it hears, sees, feels, works for or against its betterment. The radio is now in practically every home in the land. When we think that many of our good Catholic mothers are bringing up their babies to the tune of an endless blast of music of the cheap sort, condemning the child from this very tender age to be, at best, a dance hall shiek and a lover of a type of music that caters only to the baser elements of life.

Grotesque elements of all sorts have crept into education, imitating the primitive wild instinct rather than trying to elevate the already too low resistance of a restless, excitement-seeking, and selfish age. The sentimentalism of crooning also corrupts and perverts musical taste. Children, alas, learn more readily to use harsh sounds than good ones. The youth of today are realists, but according to days and hours this realism takes on different forms. They have many admirable sides, but also many lamentable ones. The abuse of various sports in general is most prevalent. The ancient axiom, "Mens sana in corpore, sano," which means pre-eminence to the soul, too often becomes,

"Mens fervide, in corpore lacertoso," meaning, muscular bodies give vigor to the soul. Real physical culture should be a means to make the body a more docile instrument for the soul, but not at the expense of the worshipping of Almighty God, His demands of us in song.

The sense of hearing is also sadly neglected in the education of our youth. Music will make pupils more receptive, habituated to discipline, and will develop their concentration while preserving their accuracy, and self-control. These habits in time will become part of the make up, and their transference into all activities of life will undoubtedly have a salutary influence over their entire life.

In our churches there are but very few choir lofts whose repertoire and execution are worthy of their object. This, for several reasons. Church singing, as it should be, is taught in only a few dioceses. If as much care were given to train children in liturgical singing, as is given to training a good football team, what choirs we should have. The spiritual progress of our people has not kept step with the natural progress of our time. The automobile, for example, keeps many away from High Mass. Much of our natural progress has encouraged an over love for our physical being, and often nonchalance and indifference. Against these excesses we must re-act.

In our quest for heavenly grace we often

forget the all important duty to Almighty God, namely, to honor and praise Him. In our schools and in our homes we must teach chant melodies to the little ones. The psalmists tell us they realize the perfection of divine worship. In all matters, in singing the praises of Almighty God as well as in the matter of faith and morals, we must not praise Him according to our own personal taste, as the Protestants do, but according to the manner chosen and determined by Him. The Church as inspired by the Holy Ghost knows best how God means to be praised.

We can only discard jazz by substituting for it a more elevating brand of music. Liturgical Church music and chant is the best antidote to jazz. It will stabilize the musical taste of the child, and unconsciously make him crave the better things of life. Many dislike chant because of prejudice, and no wonder. The dissipated soul that dreams only of novels and movies, and such, necessarily finds chant lifeless and without interest. It is the fruit of sanctity, and it is destined to form saints. Chant was composed and sung by saints. Therein, lies its spiritual value.

Church music must first serve to glorify Almighty God. Second, it must contribute to the edification of the faithful by elevating their thoughts to spiritual things rather than to material ones. Third, it must strengthen their faith and exercise a salutary influence on their lives.

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## FROM PRE-TUDOR TIMES

"The Old Hall Manuscript." Transcribed and Edited by the late  
Alexander Ramsbotham. Vol. II

(Plainsong and Mediaeval Music Society.)

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IT is not so many years since Palestrina was regarded as the founder of harmonized choral music in its settled form. Then Tallis and Byrd came to be mentioned in this connection, and the Carnegie Trust Edition of the music of Tudor times has shown us how great they were, and with what talented contemporaries they were surrounded. Sir Richard Terry was one of the first to draw attention to the Old Hall Manuscript, but the extent of its significance has only become apparent through the skill and industry of the late Mr. Ramsbotham, whose work as a transcriber is beyond praise.

The volume now under notice has been revised and prepared for press by Mr. H. B. Collins, whose introductions and notes entitle him to be regarded as an occupant of the same plane of scholarship as that on which the original editor moved. Twenty-eight settings of the Nicene Creed are included; eight by anonymous composers, the rest by Oliver, Chyrbury, W. Typp, Sturgeon, Burell, Damett, Pycard (three settings), Gyttering, Excetre, Leonel (three settings), Bittering (?), Swynford, Quel-dryk, Pennard and Cooke. Most of the music is in three parts, less frequently in four or five parts. The list of composers



shows us how our forefathers of five or six hundred years ago were named. Their work shows us what clever fellows they were in the main, even though their counterpoint may sometimes seem a shade discordant from the purist's point of view. A very cursory examination of this collection will refute the theory that the composers of this age and school invariably omitted some part of the text of the Creed.

Two motets are included: one is a setting of "Veni, Sancte Spiritus" by Dunstable, for four voices; the other a three-part setting of "Qualis est dilectus tuus?" by Forest. One of the Credo settings (an anonymous one) has been recorded by the Columbia Graphophone Company. But for the rest of this music to have a hearing we must await the enterprise of some enthusiast who will give it a chance. It is believed that more of the work of these English "primitives" is actually sung in the United States than in this country, which is something of a reflection upon ourselves.

A third volume will appear in due course to complete the Old Hall collection so far as it consists of compositions which are more or less entire. It is possible that a fourth volume may gather up the fragments that remain. What most of us would like to know is something about the personalities of the composers. Who and what were they? Canons of Windsor for the most part, it would seem, and the greatest of these is Damett, for he it was who probably began to compile the collection of music already in use in the choir at St. George's

Chapel in or about 1430. That pushes some of this music back into the preceding century, so that we now have a chance of studying English church music at or soon after the time of the Black Prince! Shade of Wyclif! Was Canon Swynford a relative of the Katherine Swynford whose friendship with John of Gaunt helped to provide the Tudors with Plantagenet blood? Who knows? But there is abundant material in this series of volumes for a substantial revision of our ideas about music in the Middle Ages.

Musical Opinion, May, 1936.

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