

The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

•
REVIEW OF SUMMER EVENTS

•
PRINCIPLES OF ARTISTIC CHORAL
ATTAINMENT

Rev. J. Ribeyron

•
ANALYSIS OF LOUIS VIERNE MUSIC

Dom Adelard Bouvilliers

•
HOW TO SELECT CHURCH MUSIC

Joseph Clokey

Vol. 63

SEPTEMBER 1936

No. 8

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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

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

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ANNOUNCEMENTS

LAST month we took special pride in announcing that the illustrious church musician, Dom Gregory Hügle O.S.B., of Conception Abbey, Missouri, has accepted the post of Editor of THE CAECILIA.

Beginning with this issue, all material appearing in these columns will be presented with the approval of Dom Gregory. Thus readers may be assured of the soundness of future articles, music supplements, and liturgical expressions to be found in these pages.

Dom Gregory's name has been associated with Catholic Church music in America for over half a century and he is respected by all schools of liturgical thought, as an experienced church musician of the highest ideals. His appointment assures continuance of the same high standards established by the late John Singenberger founder of this paper.

It is interesting to note that our sister-paper in England, "Music and Liturgy" has recently appointed a Benedictine priest (Dom Gregory Murray O.S.B.) as its Editor. The work of Priests of this Order all over the world today is gaining international recognition by church musicians, no doubt, and extension of the pioneer work done in liturgical music, and chant restoration by the Benedictine Fathers at Solesmes in France, Montserrat in Spain, Beuron, Germany; Isle of Wight, England; etc. In America the Dean of the Benedictine Church musicians is our new Editor, Dom Gregory Hügle.

His published works include "The Progressive Music Series" Catholic School Edition, one of the most successful of the new school music methods embracing Chant instructions. The "Spotlight on Catholic Church Music." "Catechism of Gregorian Chant", "The Most Simple Mass in Gregorian Chant" "Four Christmas Carols" etc. He has conducted courses in most of the large Dioceses of the country, and recently has conducted the "Question Box" in our own CAECILIA. He will continue to

conduct this department in addition to his duties as Editor of CAECILIA.

We believe that the assumption of the Editorial post by Dom Gregory, will be hailed as the greatest single step forward for THE CAECILIA in the past ten years. Certainly it will gain the commendation of the Hierarchy and Diocesan Church Music Commissions who will fully recognize the increased influence of THE CAECILIA under Dom Gregory's Editorship.

As publishers, we are deeply grateful to Dom Gregory for his generous acceptance of his new work. Ever zealous in the spreading of liturgical music and information helpful to the teaching thereof we hope that THE CAECILIA will offer him new avenues of expression, and that in the success of this paper he may find satisfaction sufficient to at least partially repay him for his devoted and valued services.

Mr. Otto Singenberger will remain as a Consulting Editor, thus continuing the tradition of the connection of the Singenberger name with THE CAECILIA.

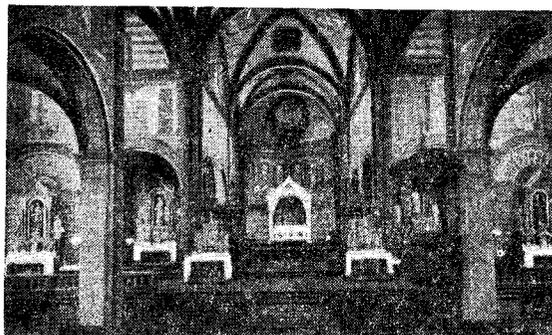
Mr. Arthur Reilly, will serve as Business Manager, and Assistant, in the gathering of News Items, articles and music for the Editor.

The same contributors, Dom Adelard Bouvilliers, O.S.B., Mus. Doc.; Sister Gisela, SSND., Sr. Cherubim, O.S.F., Father Walter, Father Gruender, S.J., Father Predmore, Joseph J. McGrath, M. Mauro-Cotone, Richard K. Biggs, Achille Bragers, Father Rowlands, O.S.F.C. and all the others who have graced these columns from time to time, will continue their support we are sure. Others will be added shortly to assist in making up a Council that will represent the outstanding church musicians in the country.

With our readers we look forward to increased improvement in THE CAECILIA under the guidance of Dom Gregory Hügle, O.S.B.

The Publishers.

EDITORIAL PAGE



**View of Interior Conception Abbey
Where Mass Will Be Offered Daily
For Readers of THE CAECILIA**

The founder of "Caecilia", professor John Singenberger, was eminently a man of faith. Sixty three years ago he began a work which has continued up to the present day. Zeal for the glory of the House of God had started the work, and unflinching trust in divine assistance kept it going.

In assuming the editorship of "Caecilia" we desire to follow the same principles and strive after the same ideals so "that in all things God may be glorified". And since church musicians are working for the altar, they are entitled also to look for special help coming to them from the altar, from the Immaculate Lamb offered upon the altar. For this reason a cut has been prepared showing many altars; it will be a spiritual comfort for all those who cooperate in producing, reading and spreading "Caecilia" to know that they will be daily remembered by the sacrificing priests.

NO SOONER HAD THE AUGUST issue of Caecilia disclosed the fact that the editorial mantle had been slipped on the shoulders of Dom Gregory Hügle O.S.B. when felicitations from near and far poured in. While we sincerely appreciate these expressions of kindly sentiment, we cannot conceal from ourselves the fact that we assumed the office rather late in life. However, we feel greatly encouraged to do our

share when we see two distinguished co-workers assume editorial duties, Mr. Achille Bragers and Rev. Leo Rowlands, O.S.F.C. and when we are assured of the staunch co-operation of the experienced publishers, Messrs. James and Arthur Reilly.

"PLEASE BE NOT OFFENDED: but what's the use of having an editor whose name I cannot pronounce?"—A timely remark indeed; Let us make the story quite simple. You have no difficulty in pronouncing the name of the late Archbishop Quigley of Chicago. Now just cut off the "Qu" and put an "Hi" in their place and say "Higley", and the phonetic problem is solved. You may have heard and read about Baron Von Hügel, a name well known in the northern parts of Germany and even in England, but in the southern parts of Germany the consonant "i" precedes the "e". In either case the name means "hill".

CHURCH MUSICIANS' ORIENTATION

The Holy Father To Abbot Capelle

In an audience, December 12, 1935, His Holiness Pius XI said: "Liturgy is not the school of any human being; it is the school of the Church. There are very few things on earth that are really important: Christ above all, the soul, the life of the Church. All the rest—what does it amount to?"

Then the Holy Father encouraged the Abbot of Mont César (near Louvain, Belgium) to proceed in spreading and explaining the liturgical texts of Holy Church, adding these words: "Liturgy is the most important factor in the ordinary teaching office of the Church".

We were deeply struck by the words, of the present Holy Father: "Liturgy is the most important factor in the ordinary teaching office of the Church."

Principles of Artistic Choral Attainment

As Expressed by the Director of the San Francisco Cantoria

REV. J. RIBEYRON, M. A. MUS. D.

1. THE SAN FRANCISCO CANTORIA

The San Francisco Cantoria was founded in 1930 especially for the return to the ideals of unaccompanied polyphony of the fifteenth and sixteenth centuries, a form of music so beautiful that it has never been surpassed; a very noble and pure art which contains a *regenerating force* which was never more needed than at the present time.

The Palestrinian music, in particular, with the ecstatic contemplation of the heavenly mysteries, is a great factor of a high *spiritual energy* for the immeasurable benefit of our materialistic society.

2. A GOOD "A CAPPELLA" CHOIR

A good "a capella" choir is one which aims to set a standard of excellence in the rendition, with "true art," of the best works of the great masters of classical polyphony; one which is composed of good singers, of perfect musical ears, gifted with a beautiful tone and timbre, whose souls sing in their voices; enthusiastic singers anxious to secure by constant practise and regular rehearsals a "bonae vocis instrumentum," a fine sonorous medium and perfect ensemble singing.

3. ESSENTIAL CHARACTER OF CHURCH MUSIC

Good and "true liturgical" church music is based upon the pure art and the divine inspiration of the finest masterpieces which compose the immense and incomparable treasure of the Catholic Church. They must be known, well selected and well sung, which is rarely the case.

True Church music must be sung with the proper spirit and atmosphere. It requires first of all an atmosphere of *spirituality* and *serenity* on which the spirit floats with something impressively quieting and elevating.

This effect is obtained by the fervent spirit of prayer and a vibrating emotion of heart, a perfect uniformity of timbre, a perfect legato and expressive *sustenuto*, the delicacy of *mezza voce* with *crescendo* and *decrescendo* and the phrasing with exquisite rhythm.

The serenity of Palestrina in particular, his contemplation of celestial things by means of heavenly harmonies, require an appropriate atmosphere and spirit.

Without this spirit and select repertory, music in Church is *no Church music*, but secular, operatic, pagan and often vulgar noise . . .

"Il ne s'agit pas seulement de chanter à l'Eglise," dit Mr. Maurice Emmanuel, Professor au Conservatoire National de Paris "il y a 'la manière'! Du choix des musiques religieuses et de leur **bonne exécution** dépend la beauté du culte, et il est désolant de constater que, dans de trop nombreuses églises, on ne paraisse pas s'en douter!"

4. VOICE PRODUCTION: Quality of Tone

Pure and expressive voices

It is a great fortune to have in a chorus intensely expressive voices, which express the innermost feelings of the singers with flute-like or bell-like tones, which produce the finest and purest sound, as the great masters with their violin or 'cello.

5. BEAUTIFUL VOCAL EMISSION (very important)

It depends on the *proper "placing"* of the voice (placing the sound forward), and a *"singing on the breath."*

A. "PLACING" THE SOUND FORWARD, JUST BEHIND THE TEETH

The tone must resound *forward* against the teeth and as if suspended at the palate, where it achieves its correct and integral resonance. It is what is called *"To sing in the mask,"* that is to say to sing towards the face, while the throat and neck are perfectly relaxed.

The singers must be perfectly sure of their voice *"placing"* and have always sufficient breath in reserve to *maintain the tone in the hard palate, floating, as it were, in the upper frontal regions of the facial mask.*

It is from this kind of spring-board that the sound is reflected *outwards* and "sent" out of the mouth to the point where the most distant auditor is, to pierce his heart and stir his emotions. It is called the *"carried"* voice, the voice projected afar off.

(a) *Wrong "Voice Placing"*

By ceasing to keep the voice well "placed," very frequently singers, doing great harm to the quality of tone, *change suddenly the tone color,* when they ascend or attack higher notes. The timbre becomes white, clear and bright, instead of remaining dark as before, and hurts the ear. For the high notes, *rounder and darker shades* are required with *well opened and inside arched* mouth.

(b) *Homogeneity of Sound*

What concerns the clear and pure sound of the vowels, see No. 14 "Vitalizing of the Words."

Homogeneity of the vowel sound must be preserved during all the course of a vocalise. It is obtained by keeping the opening of the mouth the more pronounced as the notes are higher, *directing the voice to the front of the mouth. The tone should feel as if it were suspended in the highest position of the hard palate.*

In ascending or descending there must be *NO change in the tone color;* the timbre of the vowel *must be the same* on the lower as on the upper tone of a group, generally a dark timbre.

B. "SINGING ON THE BREATH" (very important)

It means *breath-pressures* which give more *roundness,* more *warmth* to the timbre of the voice and have a great emotional effect.

Breath must be expelled by pressure from below, so that the voice is lifted upon it; or rather the voice should, as it were, *lie floating upon the breath* in perfect poise and balance. The singers must have perfect control in expiration and *hold* their breath as much as they possibly can.

The singers must be careful to *vitalize* the sound by *continuous breath play* upon it from the start to finish, and never forget that a sustained sound is not necessarily a *living one*. A *living sound* is one which you *feel* throughout. At all times, the *voice must be deeply rooted in the breath*.

To give the voice all its purity, its strength and its roundness, and to avoid carefully the "*slackened*" voice (*voix lâchée*), the singers must keep the throat and neck perfectly relaxed, their voice well "placed" forward against the superior teeth, and play on the breath-pressures as the violinist plays on the string with the bow.

The violinist holds his violin firmly against his bow arm, and in proportion as he can "grit" the bow on the resisting string, with perfect control and regularity, so he has fine tone.

In an ascending passage breath-pressure should never be relaxed; there should always be a feeling of increase in pressure.

(a) *Exercise*

(1) With lips closed.

(2) With lips open.

Take the scale of C major and descend it slowly in one breath, from (C or Do), in all keys, rising a semi-tone at a time, and tuning with the timbre of an organ, if possible.

(b) *How to Sing a True Soul-Moving Pianissimo*

Get the tone quite to the lips of the nearly closed mouth and let the sound be a half hum, so as to secure nasal resonance.

6. THE SWELLING ("Sons Files")

Begin softly, become louder and then gradually die away. Great is the importance of the swell, even the *short swell* in the attacks. To get beauty and expression you must practise the swell.

7. FLEXIBILITY OF VOICES

(a) Light singing (the art of the vocalise), flexibility, vocal freedom and release must be the corner stones upon which the singer's technic is built.

Sing easily and fluently.

First of all *alertness, flexibility, fluency* of voice. *Animation, life, virility*, and at the same time an exquisite quality of smoothness dominating.

Nothing is more free, more flexible, more living, more organic than the music *alla Palestrina*. It requires a light singing with somewhat lively and animated tempo.

(b) The commonest defect against free rhythm, good phrasing, spring and alertness, is the dull dragging, *the heaviness* of the voices which stick glued, as it were, lamentably on the notes and kill all the rhythmic vitality.

8. RHYTHMICAL FREEDOM WITHOUT BAR LINE

(a) The ancient free style had *independence* in *accentuation* and preserved a *good melodic phrasing* of each part.

In the Palestrinian music and in all the polyphonic style of the sixteenth century the *rhythms constantly over-ride*; an arsis of the soprano corresponds with a thesis of the alto, etc. The melody of Palestrina has an extraordinary freedom of rhythm; it seems quite enveloped with the charm of the Gregorian Cantilenes.

(b) Bar-signs, which have perhaps helped to destroy a certain very valuable element of rhythmic freedom and have stereotyped rhythm in modern music, must be neglected for *free accentuation*.

(c) The ancient rhythmic freedom seems to be restored by the acceptance of the *up-beat* as the chief beat or *beat of impulse*. (Practise of Msgr. R. Moisenet in Dijon and of Msgr. Casimiri.) In that way music connects back over the bar and becomes vital and organic, and the living intensity of tone accent is preserved as in Gregorian chant.

The upward movement of the up-beat suggests a *lifting quality*, a spiritual urge, as much as did Gothic architecture which soared into the heavens.

9. SOFT SINGING AND VARIETY IN TONE COLOR

(a) Soft singing must be fully supported by a great breath control to avoid relaxation resulting in a decided "off-pitch." Observe the importance of the beautiful "mezza voce" and "sotto voce" with pure vowel sounds with the mouth well opened and rounded, of a light quality of tone, of a quiet smooth singing and perfect ensemble of a halfsubdued or "covered" tone, which is the glory of some of the continental choirs, of soft humming with the mouth open . . .

(b) But never forget to appreciate *color values*, variety in tone color, colorful manner of rendition, the sense of vitality in music which puts life into the phrase.

Avoid carefully the *neutral color* of a mezzo forte pervading too long, the lack of vitality.

Subjectively of vocal execution, animation, elasticity are characteristic of polyphonic style, and make the charm of phrasing.

10. PERFECT BLENDING

The matter of blending tones in ensemble singing is of supreme importance. A "listening attitude" is needed in the singers. They must listen attentively to the sound of their own voices and to the other voices and tune themselves to the general mass of tone. *Perfect unity of vowel color* through uniformity in mouth position is always required.

Many solo singers of high reputation very often do actual harm to a chorus ensemble, because these solo singers try to dominate, to give their own part a *solo quality*.

11. ARTISTIC CHARACTER OF EXPRESSION

It comes from delicacy in shading, varying the quality of tone, so that there is constant interplay of light and shade in the vocal scheme; from the fine crescendo and decrescendo; from the melting and merging of one phrase into another; from the definite prominence or subordination of any part, as in artistic string quartets; from the due attention to contrasts of force, etc. . . .

12. LA MELODIA SEMPRE MARCATO

Exaltation (or prominence) of the main themes by the subordination of secondary themes, as accompaniments, is a factor of great importance in polyphonic style.

Each entering voice must be emphasized sufficiently to call attention to its entry into the musical scheme. The momentary prominence having been secured, the voice generally must gracefully subside.

13. IMPORTANCE OF INNER VOICES

The importance of the inner voices cannot be over emphasized. The general preponderance of a soprano tone destroys many a choral ensemble.

The complete artistic effect lies mainly in the hidden inner parts which must be rehearsed separately, in order that the particular phrasing necessary in that part may be well defined.

14. VITALIZING OF THE WORDS

The words are usually the weakest part in rendering.

A good performance requires perfect clearness in the words. A decided and quick enunciation of each syllable is required, with a good and clear sound of the vowel with the mouth *well opened* and *rounded*. Do not forget the rule: "The softer the word or tone the clearer the enunciation." Differentiate the vowels as much as you can. "He clears his voice with a sip of the dew," was written of the blackbird's song. Nothing clears the human voice like practice in the short vowels.

The pronunciation of the vowels should not be altered when they have to be sung on high notes. Any vowel should not be altered because of the pitch.

If vowel utterance especially gives loveliness in singing, *vitality* is rather with the consonants. A good choral singing needs a clear articulation of consonants, whether they be initial, middle or final. *Sing your consonants. Make music with them. Get as much sound from them as you can (particularly with L. M. N. R.). This takes time.* It takes time also to articulate clearly consonants which have little or no vocal sound at all, e.g. the explodents, P, B, T, D, K, G. The sibilant "S" must be carefully watched and unanimously articulated.

Translation of Latin, French and German should be given to the singers, at the rehearsal.

15. ACCURACY OF PITCH

Singing off-pitch (or flattening) generally arises from lack of breath control.

But the fault of placing tones under the actual pitch occurs also from singing with the piano accompaniment and through having acquired the habit of singing the "*tempered scale*." Some intervals should be aimed a trifle higher than the piano tone and than one is inclined to sing.

Great is the importance of "tuning up" the voices at starting, concerning the pitch and the blending or chording.

16. ALL THE EYES ON THE DIRECTOR

Careful attention is to be given to this vital point which is often neglected.

The singers must be alert and hearty in carrying out the suggestions of the director, in giving response to his slightest motion for attack and release and for any nuance of interpretation.

Good sight-reading is an essential factor in good choir-singing. Singers who cannot take their eyes off the music are useless in a choir. As long as the chorus singers are intent on mere note reading with eyes glued to the printed page, fusion of vowel sound, blending of chords or unanimity in attack and release, clean cut endings, perfect expression cannot successfully be achieved. The ensemble is perfected only *when the singers detach themselves from the music*.

17. NO ASSISTANCE FROM THE ACCOMPANIST

The piano can be tolerated just to give the initial tone or to test the pitch.

At the rehearsal the piano does more harm than good:

(a) It spoils the purity of the organic human voice by introducing a metallic, more or less dead, instrumental sound: uniformity of timbre cannot be obtained.

(b) It does not favor the *legato style* and the delicacy of *mezza voce*.

(c) It does not favor independence and good reading: the singers have tendency to follow passively the sound of the instrument, never improving in certainty and assurance in the attacks.

(d) It is contrary to the perfect blending and shading: the singers listen more to the piano than to the other voices and sing just the note.

(e) And finally the piano, which tunes in *equal temperament*, does not favor the beauty of *just intonation*.

Perfect sonority is achieved only through the observance of the law of acoustics and vibrations, according to the "*untempered scale*."

International Festival In Barcelona

Composers and Musicologists Convene for
Varied Performances and Discussions

BARCELONA has been recently the center of European musical activity, as both the third congress of the International Society for Musical Research and the fourteenth festival of the International Society for Contemporary Music were held there late in April.

A mixed musical bill of fare such as one seldom faces was offered. First of all there were scholarly communications by the leading savants of Europe, among the speakers being: Edward J. Dent (Cambridge), Paul Marie Masson (Sorbonne), Egon Wellesz (Vienna), Curt Sachs (Paris), Dom Joseph Gajard (Solesmes), Theodor Kroyor (Cologne), Jacques Handschin (Basel), Knud Jeppesen (Copenhagen), Elisabet Jeanette Luin (Rome), Julien Tiersot (Paris), Joaquin Turina (Madrid), Karl Gustav Fellerer (Freiburg i. S.), Higiní Anglés (Barcelona), Edgar Istel (Madrid), Santiago Kastner (Lisbon), Dom F. X. Mathias (Strassburg), &c.

This musicological part of the program was divided into four sections: (1a) Early Music History; (1b) Modern Music History (roughly since 1600); (2) Folklore; (3) Gregorian Chant; and (4) Organology. Between fifty and seventy-five papers were delivered during the congress—most of which are to be published in a volume or perhaps two volumes edited by Higiní Anglés, Knud Jeppesen and Jacques Handschin. It would be futile to pick out the outstanding communications. Curt Sachs and Dom Gajard, O. S. B. were perhaps the most applauded lecturers, both speaking in French and both delivering papers out of the regular series. But Sach's musicological talk, "Vers une préhistoire musicale," was easily the most provocative paper of the congress.

Talking about music has much to recommend it, but hearing music is even more to the point, and hence the historical concerts, also a part of the festivities were most welcome. The famous Orfeo Català, a chorus which Serge Koussevitzky has pronounced unequalled, gave a memorable performance of twenty Spanish Polyphonic masterpieces from Alfonso the Wise (thirteenth century) to Juan del Encina, Mateo Flecha, Tomás Luis de Victoria, Joan Cererols and others. Some of the texts were in Latin, but the majority in Castilian or Catalan.

Another splendid concert of early Spanish music was offered by the Society of Ancient Instruments known as "Ars Musicae." Harpsichords, recorders, viols, &c., were used in vocal and instrumental pieces by the fifteenth, sixteenth and seventeenth century composers, Francisco de la Torre, Joan Cornago, Antonia de Cabezon, Diego Ortiz, Juan Cabanillas.

* * *

A final choral concert was heard about fifty miles outside of Barcelona at Montserrat—the famous Montsalwatsch of the Middle Ages where Parsifal sought the Holy Grail—a spot surpassing all expectation. In the words of Charles Dudley Warner: "another mountain so airy, grotesque and flame-like does not exist." The monks and choir boys of the famous old Benedictine Music School have not lost the performing tradition and are also enterprising enough to republish some of the library's musical treasures in magnificent de luxe editions.

The program began with early medieval polyphony—among other things a sample of discant as practiced at Santiago de Compostela in the twelfth century, transcribed by Padre Anglés from the Codex Musical de las Huelgas—and ended with sixteenth-century compositions by Johannes Escobar, Rodrigo de Ceballos, John Pujol and others.

—N. Y. Times, May 31, 1936.

SPECIAL NEWS DISPATCH

MONTSERRAT ABBEY SEIZED

Montserrat the famed church music centre of Spain, has been taken over by the Catalan Government for use as a convalescent hospital for the present, later to become "a great popular institution" according to the London "Times".

The monks have been taken to Barcelona in civilian clothes and are being detained temporarily in a police department building.

Montserrat Abbey, (about which Dom Adelard Bouvilliers recently wrote an interesting story in CAECILIA) was built in the 16th century, and is about 30 miles from Barcelona.

Dom Gregory Sunyol, author of the world popular Text Book of Gregorian Chant, was a resident at this Abbey.



Left to right: José Subira, Madrid; Prof. Bukofzer, Brazil; Antonio-Jose, Burgos; Prof. Fellerer, Friburg; Dom. Gajard, O.S.B., Solesmes; Franz Kosch, Vienna; P. Ignacio Prieto, Hans Engel, Könisberg; P. Nemesio Otano, Guipuzcoa.

Other well known Catholic Church Musicians in attendance were: Dr. Mathias Strassburg; Prof. Jeppeson, Copenhagen; Prof. Huber, Munich; Dom. Gregory Sunyol, Montserrat; Dom. P. Johnner, Beuron; Prof. Geordiades, Athens.

Editors Note: The above picture was taken at The International Music Festival, When peace reigned in Spain. Subsequent news reveals shocking civic events involving the slaughter of many religious men and women, and the pillaging of Catholic institutions.

AMERICAN GUILD OF ORGANISTS CONVENTION IN PITTSBURGH

500 Organists Attend Programs. June 22-27.
Catholic Service Is Impressive

One of the most beautiful and impressive of the events of the convention was the solemn vespers and benediction held at Sacred Heart Church Thursday evening. In the presence of a congregation which filled the immense edifice the Rev. Thomas F. Coakley, D. D., pastor of the church, officiated, and Edgar Bowman at the organ and his well-trained choirs did the musical part in a devotional and artistic manner. The service music was largely Gregorian. A "Salve Regina" by Lotti, an "Ave Verum" by William Byrd and "Tantum Ergo" by Vittoria, all sixteenth and seventeenth century works, and the Gregorian "Te Deum" were sung with an understanding which proved the familiarity of Mr. Bowman with Catholic Church music and the careful training of his boys and men, and the auxiliary choir of girls.

As a prelude Mr. Bowman played Du Mage's "Grand Jeu." His postlude, the Pre-

lude, Fugue and Chaconne of Buxtehude, was unfortunately interrupted when electrical trouble extinguished all the lights in the church and deprived the organ of power.

— The Diapason, July, 1936.

JAMES PHILIP JOHNSTON HEARD

Compositions Scheduled To Appear
in CAECILIA

A feature of the recent Convention of The American Guild of Organists, was the hour in the form of a seminar on improvisations in the church service. This period in charge of T. Carl Whitmer, formerly of Pittsburgh, now of New York, was reported favorably by the "Diapason" well known Organ periodical.

Mr. James Philip Johnston, organist of The Holy Innocents Church, Brooklyn, and one of the newer composers of music for the Catholic church, illustrated Mr. Whitmer's method of improvisation on the organ. Some of Mr. Johnston's smaller compositions will soon appear in THE CAECILIA, including one in this issue.

ORGAN RECITALS IN SAN FRANCISCO

Michaud, Wissmueller, and Hayburn, Heard

A recent issue of "The Diapason" reported, that in June St. Monica's Church, San Francisco, Cal., announced a series of recital-preludes to the office of compline, on the fourth Sunday of each month at 7.15 p. m. The first of the series on May 24 was given by Joseph Michaud, formerly assistant organist and director of music at St. James' Cathedral, Seattle. Mr. Michaud will also play in September and November. The June and October recitals were by Richard Wissmueller and Robert Hayburn, respectively. Mr. Michaud's May program follows: "Prelude, Fugue and Chaconne," Buxtehude; "Chorale Prelude," "O Haupt voll Blut und Wunden" and "Fugue in G," Bach; "Gavotta," from Twelfth Sonata, Martini; "Cantilene from Sonata 11," Rheinberger. Finale from "Water Music," Handel.

ENGLISH CHOIRMASTER HAS NOT MISSED A SERVICE IN 45 YEARS

Presentation to Mr. E. Dixon of Hucknall

A presentation of an illuminated address, worked by the Poor Clares of Bulwell, and a silver cigarette case has been made to Mr. E. Dixon, aged 70, choirmaster of the Church of the Holy Cross, Hucknall.

He has been there for 45 years and has not missed a service. In addition to his choirmaster's duties, he has also held other official positions.

Mr. Dixon was born in Lincolnshire and received into the Church at the age of 9; he has been 60 years in the same parish, and has nine children.

The presentation was made by Canon O'Reilly, rector of Holy Cross, in the presence of a large audience at the Nurses' Assembly Hall, Hucknall.

"Universe," May 22, 1936.

HERBERT ANTCLIFFE IN HOLLAND

Mr. Herbert Antcliffe, is now Vice-President of the Foreign Press Association in Holland. He is a keen propagandist of British music in Holland and lectures regularly to the various Dutch Societies. Mr. Antcliffe's "O Sacrum Convivium" appeared a few years ago in THE CAECILIA. He was formerly Assistant to Dr. R. R. Terry at Westminster Cathedral, London.

PITTSBURGH NEWS

Choirs to Present Programs Each Sunday in Synod Hall; New Pipe Organ Installed

A new step in the development of Church music in the diocese was taken when a series of regular "choir recitals", arranged under the supervision of the Church Music Commission with the warm encouragement of the Most Reverend Bishop was inaugurated. Bishop Boyle granted the use of Synod Hall, attached to the chancery, 125 N. Craig St., for the purpose; a new liturgical pipe organ was installed and the hall which seats 1,300 persons, was redecorated and equipped with a large stage.

Each Sunday afternoon the organist and choir of one of the churches of the diocese gave a program of approved vocal and organ music. For the season of 1936-37 "The Sunday High Mass" in its entirety will be given: the organist will play a processional and recessional hymn and short interludes and the choir will sing everything from the "Asperges" (or "Vidi Aquam") to the final "Deo Gratias", including the Proper and the responses. As the purpose of the recitals is strictly educational, there will be an open discussion at the end of each choir's presentation, the members of the audience being permitted to take part.

Program of The First Recital

Bishop Boyle presided at the first recital. The choir of St. Paul's Cathedral, directed by Rev. Carlo Rossini, sang Oreste Ravanello's "Mass in Honor of St. Peter Orseolo".

The recitals continued each Sunday afternoon until June 28. They will be resumed in September.

Program At The Last Recital

The men's and the boys' choirs of SS. Peter and Paul's Church, East Liberty, gave the program at the fifth choir recital in Synod Hall (Chancery Building, 125 N. Craig St.) June 28, at 3.00 o'clock, daylight saving time. The Mass was the "Missa Cum Jubilo" by Herman Gruender, S. J., and Kothe's "Jesus Dulcis Memoria" arranged for four male voices, will be the Offertory.

The choir was under the direction of A. A. Weiss, organist and choir director.

DUBLIN SUMMER SCHOOL OF PLAINSONG

The annual Summer School of Plainsong at Dublin, directed by Fr. John Burke, took place this year from July 15 to July 29 at

the Convent of the Sacred Heart. Mount Anville, Dublin. Full-time courses were conducted for primary, intermediate, and advanced grades, and the Chant was sung at services daily in the chapel.

A similar course was conducted at the Convent of Mercy, Endsleigh Training College, Hull from July 31 to August 14.

FAREWELL TRIBUTE TO FATHER OUVARD IN SAN FRANCISCO

San Francisco—A farewell tribute to the Rev. John M. Ouvard, for 23 years professor of Dogma and Church History at St. Patrick's Seminary in Menlo Park, was paid here when scores of former students attended a dinner in his honor given at the Seminary prior to his return to his native France. Father Ouvard was teacher of plain chant and director of the seminary choir, which he led at most of the notable church services held here for the past 20 years. The Most Rev. John J. Mitty, Archbishop of San Francisco, attended the banquet.

JAMAICA CATHEDRAL THROGGED AT CLOSING OF SODALITY CONGRESS

Kingston, Jamaica, B. W. I.—Participants flocked here in such numbers from all parts of the Island that on the closing day of the First Sodality Congress, just held here, the Cathedral and other large buildings where events took place were inadequate.

Long before the hour set for the solemn Pontifical Mass on the closing day, the Cathedral of the Most Holy Trinity was filled. Thousands of Sodalists received Holy Communion, and the Missa De Angelis was sung by a choir of 500 voices selected from choirs in every part of Jamaica and trained over a period of several months.

CATHOLIC CHURCH MUSIC

With us, Church Music is not merely a side issue. Music is our sole specialty and our Catholic Department has been founded for the purpose of giving a highly specialized service in Catholic Church Music.

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PROVIDENCE CATHOLIC CHORAL CLUB IN FIRST CONCERT

**Father Rowlands, O.S.F.C. Directs—
Aniceta Shea, Soloist**

THE Concert of polyphonic music, both sacred and secular, which was announced in the May number of "THE CAECILIA" to take place in Providence, R. I., under the direction of Fr., Leo Rowlands was given duly on May 26th., with great success.

We cannot, perhaps do better than quote the words of Dr. Louis Chapman, writing in the "Providence Journal", to show the profound impression made by the type of music sung and the manner in which it was sung. "In three months", he says, "Fr. Rowlands has trained this choir of 40 voices so thoroughly that it is responsive to his slightest gesture, for he makes his commands for varying moods without any of the usual conductorial stock-in-trade that is so prevalent nowadays. The programme showed the choir's abilities in sacred and secular music. The music was sung without accompaniment, but the key was frequently sounded after the numbers, showing the choir to be correctly on pitch. We have never heard this done before. It is usually too risky, for unaccompanied music is very often off key, and "a capella" singing is often a refuge that this disaster may not be known, the entire assemblage singing together.

This was an unusual experience. Add that fugal entries were prompt and correct, that the programme was one of very great choral difficulty and that the varying mood of the music found adequate interpretation, and one arrives at the indisputable conclusion that the Choral Club is one of superior abilities, and a welcome addition to our musical life. . . The "Salve Regina" of Byrd, and Elgar's "My Love Dwelt in a Northern Land", of extraordinary difficulty, may be quoted as uncommonly well sung." Elsewhere the critic, in the course of a long and enthusiastic review, speaks of the "well-nigh impeccable singing of the choir".

The choir was assisted by Miss Aniceta Shea, a young soprano of rapidly growing reputation—and deservedly so, for she has not only a voice of unusual timbre, but brains and sensitiveness."

Miss Shea made her debut at the Town Hall, New York and was heard at the Boston "Pops" on June 4th, under Arthur Fiedler.

Choirs of Parochial School Children Sing Gregorian Music at Pontifical Mass

Under Direction of Rt. Rev. Msgr. Schreck Director of Music in the Buffalo, New York, Diocese

ON Saturday morning, May 16, at 10 o'clock, thirty-two choirs selected from the Parochial schools of the Buffalo Diocese, over which Rev. John W. Peel is Superintendent, sang at a Pontifical Mass celebrated in honor of the Blessed Virgin Mary. The bright sunshine and brisk morning air were in keeping with the solemnity of the occasion when 1000 children marched up the aisles of St. Joseph's Old Cathedral on Franklin Street, and silently awaited the arrival of their beloved Bishop, Most Rev. William Turner, D. D., celebrant of the Mass. Rt. Rev. Msgr. Edmund J. Britt, Pastor of St. Joseph's Old Cathedral and Chancellor of the Buffalo Diocese, cordially welcomed the large gathering of youthful choristers.

Rt. Rev. Msgr. William J. Schreck, Pastor of St. Gerard's Church and Diocesan Director of Music in the Diocese of Buffalo, New York, personally directed the Music of the Mass. Sister Mary Thecla, one of the Sister authorities on Gregorian Chant, presided at the organ. The Mass was sung by the children in the proper Gregorian melodies noted in the official books. No *recto tono* was used. The Mass was finished in 45 minutes. The program was broadcasted by Station WBNY.

The Proper of the Mass of the Blessed Virgin Mary during Easter Time was exquisitely rendered by the united choirs of St. Gerard's School and St. James School. The Common of the Mass, No. IX *Cum Jubilo*, and three extra pieces introduced in the Mass—*Regina Coeli Jubila* in three voices, the *Pie Pelicane* in two voices, and the *Oremus Pro Pontifice*—were sung by the entire group of 1000 children from the sixth, seventh, and eighth grades.

When the combined choirs sang the *Regina Coeli Jubila*, their clear young voices burst forth and in magnificence of volume seemed to reach to the dome of the great Cathedral and there to soar softly away in a high sweet Gregorian melody. The singing of the children throughout all parts of the Mass was a gratifying and admirable rendition of Gregorian Chant and a tribute to the untiring zeal of Monsignor Schreck and the united efforts of the Sister Supervisors and teachers of Music.

Monsignor Schreck has always been desirous to unite the school choirs of the Buffalo Diocese for a Gregorian rendition of the Mass. His many successful endeavors along lines of musical activities among the school children, together with encouragement from the Most Rev. Bishop and the genuine cooperation of the Superintendent of Schools and the Sister Teachers, have given to this great achievement its beginning with prospects of even better success in the future.

His Excellency, Most Rev. William Turner, D. D., Bishop of Buffalo, was pleased to hear the children chant the beautiful tones of the Mass Music. He expressed his sincere appreciation to the Sisters and children for the excellent work accomplished, and highly commended them on their inspiring rendition of the Sacred Music of the Church.

The participating school choirs were: Annunciation, Assumption, St. Brigid, St. Casimir, St. Florian, St. Francis De Sales, St. Gerard, Holy Angels, Holy Redeemer, Holy Spirit, Immaculate Conception, St. James, St. John Baptist, St. John Evangelist, St. Joseph, St. John Kanty, St. Luke, St. Margaret, St. Mark, St. Mary Magdalene, St. Martin, Nativity, St. Patrick, Perpetual Help, SS. Peter and Paul, Queen of Peace, St. Rose of Lima, Transfiguration, St. Vincent, St. Vincent Technical School, St. Stanislaus, and St. Teresa.

SINGENBERGER TE DEUM AT 25TH ANNIVERSARY OF FALL RIVER CHURCH

The 25th Anniversary of the founding of the Church of St. Anthony of Padua (Portugese) in Fall River, Mass, was observed on June 14th.

A choir of 24 voices, directed by the Rev. Arthur C. dos Reis, was heard at the special service marking this occasion, held during the afternoon.

Singenberger's "Te Deum" in chant and two part alternately, was a feature of the program and highly praised by both singers and congregation, as an ideal number for such an observance.

ST. LOUIS COMMISSION ISSUES GUIDE BOOK

A concise, and practical booklet has been distributed to the choirmasters of the Archdiocese of St. Louis, by the Church Music Commission, and the Organists Guild.

It presents clearly the essential rules for proper rendition of music at various services, and embodies the regulations for performance of music in the churches of the Archdiocese. In a foreword the Most Reverend Archbishop John J. Glennon, grants his Imprimatur, and describes the publishing of the booklet as "opportune". He further directs the Clergy of the Archdiocese to recognize their duty to see that the regulations are observed even though observance may call for sacrifice in some quarters.

The booklet is a real "Guide for The Catholic Organist and Choir" and St. Louis church musicians who may not have received this work should promptly apply to the Church Music Commission for their copy. It is a valuable addition to the rapidly growing literature being made available for Catholic church musicians desirous of guidance in observing the rules of liturgy and good taste in music at Catholic services.

NEW ORGAN DEDICATED AT ST. AUGUSTINE'S CHURCH, ANDOVER, MASS.

A special program of Sacred Music marked the opening of the new organ at St. Augustine's Church, Andover, Mass., on May 31, 1936.

Miss Annie Donovan, one of the oldest Catholic organists in point of continuous service, presided at the organ, assisted by Mr. Joseph Walsh who also gave a recital.

The Rev. William F. Sheedy, O.S.A., spoke on the subject of Ecclesiastical Music, and Benediction of the Most Blessed Sacrament followed.

GRUENDER'S MUSIC AT SANTA BARBARA, CALIFORNIA

The choir of St. Anthony's Seminary, Santa Barbara, California, has added some of Father Gruender's music to its repertoire of liturgical music.

The "Missa Liturgica" for T.T.B.B. and populo, and the Christmas offertory "Latentur Coeli" for 2 voices, has been put into rehearsal for rendition during the coming year.

Father Owen, O.F.M., is the choirmaster at this Seminary.

MISSA SOLEMNIS CORAM PONTIFICE AT IMMACULATE HEART COLLEGE IN LOS ANGELES, CALIFORNIA

On Saturday morning July 25th, in the Immaculate Heart College Auditorium Chapel, a Missa Solemnis Coram Pontifice was celebrated. The Most Rev. Bishop John J. Cantwell, D.D., Pontificated.

Witt's "Missa Exultet" was sung by the Schola Cantorum of 70 voices directed by the Reverend Edgar Boyle. The Proper of the Mass was rendered in Melismatic Chant.

45, 000 ATTEND NATIONAL EUCCHARISTIC CONGRESS IN TUAM, IRELAND

The voices of a choir of men, carried through a Microphone near the Great Altar, in the presence of 14 Archbishops and Bishops, was heard in every city, town and hamlet, in Ireland, at the National Eucharistic Congress held in Tuam, (Connaught).

Hundreds of Priests and Religious were in the Sanctuary, and nearby were most of the distinguished laymen of the Free State.

45,000 people were in attendance, many of whom were out of sight of the Bishop-celebrant and able to follow the Mass by listening to the loud-speakers on the Cathedral roof.

At the Children's Day, 12,000 children sang hymns, and recited the Rosary in Irish.

GREGORIAN CHANT COURSE AT MT. ST. JOSEPH, MAPLE MT., KY.

A six weeks summer course in Gregorian Chant was conducted at the Ursuline Mother-house, Maple Mount, Ky., by Dom Rudolph Siedling, O. S. B., of St. Mainard Abbey, Indiana. On the closing day, July 22, Solemn High Mass was celebrated by the Chaplain, the Reverend Andrew Zoeller, as-

sisted by the Reverend Brian Mahedy, C.P. as Deacon, and Reverend Robert A. Whelan of St. Meinrad Seminary as Sub-Deacon. A Schola of twenty-five Sisters under the direction of Dom Rudolph chanted the Proper "Me Expectaverunt" in Gregorian. Mass X (Alme Pater) and Credo I was sung congregationally. Offertory Motet "O Esca Viatorium" (three voices) Enrico Isaak (1493) Recessional — "Christus vincit — Christus Regnat — Christus imperat" — Ambrosian Chant. The organ accompaniment was played by Sister M. Marguerite O.S.U.

CATHOLIC MUSIC COURSE AT LOUISIANA UNIVERSITY

Frank Crawford Page Appointed to Direct Schola Cantorum

Frank Crawford Page, F. A. G. O., who holds both the bachelor and master of music degrees from Dalhousie University, Halifax, N. S., has been appointed director of the Schola Cantorum of the Louisiana State University School of Music, according to an announcement by Dr. James M. Smith, president of the university. The Schola Cantorum, which will be launched in September, has been planned under the direction of Dr. Becket Gibbs, world authority on liturgical music, who has been a guest member of the school of music faculty for the last two summers, and Dr. H. W. Stopher, director of the school. The courses have been approved by the Most Rev. Joseph F. Rummel, archbishop of the New Orleans diocese. The Schola Cantorum, which Dr. Gibbs believes will be one of the few schools for training in Catholic music, including Gregorian chant, in the United States, is founded on the Motu Proprio of Pius X. Mr. Page goes to Louisiana from the Pius X. School of Liturgical Music, College of the Sacred Heart, New York City, where he has been assistant to Mother Stevens, the director, since 1929.

—The Diapason, (Aug. 1, 1936).

PIUS X SCHOOL SUMMER SCHOOLS WELL ATTENDED

Annual Concert at Columbia with Augmented Choir

The largest enrollment in years featured the Pius X School of New York. Summer Schools held in various cities during August.

Members of various Religious Orders attended in large numbers, accompanied by many lay people, indicating the great progress being made in the advancement of in-

struction in chant according to the Solesmes theories.

The New York School Choir, on August 4th, gave its annual concert at Columbia University assisted by a schola of 30 men students at the Summer School, directed by Rev. Casimir Mulloy O.S.B. The choir rendered selections in chant, and polyphony.

INTERNATIONAL MUSIC FESTIVAL AT FRANKFURT, GERMANY PLANNED FOR OCTOBER

Under the direction of the International Society for the Advancement of Catholic Church Music.

From October 8th to 13th, a series of lectures and musical programs in Gregorian, Classic Polyphony and new Compositions is to be held, in Frankfurt-a-Main, Germany.

In Polyphony, music by Dufay, Dunstable, Gallus, Lassus, Palestrina, Willaert, and others will be illustrated.

New music from various nations will include pieces by the following composers:

Belgium: Herberigs; de Jong; van Nuffel, and Peeters.

C.S.R.: Quoika.

Chile: MacKenna.

Holland: Andriessen; Monnikendam; Scheifes; Scholte; Strategier; Vranken.

Italy: Dagnino; Labroca; Malipero; Manari.

Spain: Iruarrizaga; Prieto; Valdes; Villar; Otano.

France: Diericks; Erb; Fleury; Mathias; Potiron; Langlais; Daniel-Lesur; Duruffe.

Poland: Gieburowski, Maklakiewicz; Nowowiejeski.

Switzerland: Ammann; Brenn; Jenny; Hilber, Peisner; Vetter.

Germany: Ahrens; Berger; Biebl; Clausing; Dietz; von Droste; Eidens; Emermerz; Fendrich; Forster; Hans and Max Gebhard; Hartmann; Hermann; Holler; Humpert; etc.

Twenty-two choirs will participate, directed by such musicians as:

Molinari, Vranken, Hartman, Gieburowski, Kemens, Wenziger, Bockeler, Buschmann, etc.

Organists to be heard include: Ahrens, Berlin; Fleury, Paris; Germani, Rome; Jonngen, Brussels; Peeters, Belgium; Walter, Vienna; Rutkowski, Warsaw; etc.

Notable by their absence are compositions by composers of the British Kingdom, and the United States of America.

WISCONSIN NEWS

By Marie A. Endres.

**SINGENBERGER MUSIC FEATURE
OF CATHOLIC DAY
AT WISCONSIN CENTENNIAL**

On Sunday, June 28th, at Madison, Wisconsin, Pontifical High Mass was celebrated by the Most Reverend Samuel Stritch, D.D., observing "Catholic Day" of the Wisconsin Centennial Celebrations.

A choir of five hundred voices was directed by Otto A. Singenberger, with Miss Dorothy Kolb assisting at the Organ.

Proper of the Mass was in Gregorian, and the John Singenberger "Mass in honor of St. Gregory" was sung for the Ordinary. Perosi's "Tu Es Petrus" was sung as an Offertory Insert.

"Ecce Sacerdos" by John Singenberger served as the Processional chorus.

Choirs from Milwaukee included those of the following Churches: St. John Cathedral; St. Agnes, St. Ann, St. Catherine, St. Hyacinth, St. Francis, Holy Angels, Holy Ghost, Holy Rosary, Holy Redeemer, St. Josaphat, St. Lawrence, St. Leo, St. Mary, St. Sebastian, St. Thomas Aquinas, Sacred Heart. Also assisting were Singers from the Milwaukee Musical Society, Knights of Columbus Glee Club, and Elks Glee Club.

Choirs from Madison included: Blessed Sacrament, St. James St. Raphael's, St. Patrick's St. Bernard's, and Holy Redeemer.

The choir of St. Francis Xavier Church, Cross Plains, also participated.

**DE PAUL UNIVERSITY CHORUS
HEARD BY THOUSANDS**

Directed By Arthur C. Becker

At Grant Park Stadium, in Chicago, recently, the De Paul University Chorus of 150 voices, assisted by the Chicago Philharmonic Orchestra performed Mendelssohn's Hymn of Praise.

Mr. Arthur C. Becker, (whose Ave Maria appeared in a recent issue of CAECILIA) directed the program, before an audience of 50,000 people. It was broadcast through the NBC Radio network.

**BOSTON CHURCH FEATURES
POPULAR NOVENAS**

Miss Dorothy Clark, Organist.

The Church of the Immaculate Conception, Boston, administered by the Jesuit

Fathers during August concluded a Novena to St. Ignatius of Loyola. It was one of the largest attended Novenas held during the summer, in recent years. At this same church the famed St. Francis Xavier Novena is thronged annually by thousands.

Miss Dorothy Clark newly appointed assistant Organist directs the musical portions of the various programs and has drawn to the choir some of the best known singers of the city.

INFORMAL ORGAN RECITAL

Presented to

The Faculty and Students of St. Mary's Seminary
Baltimore,

May 10, 1936

By MELCHIORRE MAURO — COTTONE

Official Organist

of the New York Philharmonic Society

- 1. Largo Sostenuto and Ggue Domico Zipoli (1600)
- 2. Canzone Domenico Zipoli
- 3. Soeur Monique 3 parts F. Couperin
- 4. Scherzo Domenico Scarlotti (1700)
- 5. Sonata No. 2. Mendelssohn
 - 1. Grave
 - 2. Adagio
 - 3. Allegro
 - 4. Fugue
- 6. Andante Cantabile Widor
(IV SYMPHONY)
- 7. Fugue in D Major Bach
- 8. Chant du Soir Bossi
- 9. Toccata Widor
(V ORGAN SYMPHONY)
- BENEDICTION
- 10. Improvisation on Gregorian theme MauroCottone

**SOUTHERN CALIFORNIA CHAPTER
AMERICAN GUILD OF ORGANISTS**

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Monday Evening, June 1, 1936, 8:15 o'clock

Cassavant Organ

PROGRAM

ORGAN

- Prelude Piechler
- CHOIR
- Praise the Lord of Heaven .. Ancient German Tune
- Invocation Richard Keys Biggs
- Pater Noster Richard Keys Biggs
- Ave Maria in ab Richard Keys Biggs
- Sing Praise to the Lord Richard Keys Biggs
- ORGAN
- Lamentation Fred Errett
- CHOIR
- Popula Meus Palestrina
- Sanctus Hassler
- Concordi Laetitia Gregorian—harmonized by Deems Taylor
- ORGAN
- Andante Mendelssohn
- CHOIR
- Salve Regina Waddington
- Star of the Night Biggs
- Jerusalem Gounod

OUR MUSIC THIS MONTH

Filiae Jerusalem

Continuing the series of polyphonic music edited by Rev. Leo Rowlands, O.S.F.C. this month a composition by Gabrieli has been reproduced, representing a well known composition of the Italian school. Next month the popular and appropriate Christmas piece "O Magnum Mysterium" by Vittoria will represent the Spanish school. All the numbers in this series will be found not only liturgical but really singable.

Hymns to the "Little Flower"

Chant scholars and those who love the character of the chant, will appreciate Mr. Johnston's little hymn to St. Therese of Lisieux. It is in free rhythm and reflects the influence of the composers acquaintanceship with the ancient modes and yet it is modern and original in its conception. The words were given this setting with the permission of the author and "Our Sunday Visitor" in which periodical they first appeared.

In more conventional style are the new pieces by Compagno. The composer is well known in California as a conductor and also for several popular church music publications. These hymns will serve to provide material for the Novena services, soon to begin.

Hymn to Christ The King

Father Gruender S.J., has composed much worthwhile church music. His Masses, stand among the most popular liturgical compositions of our day. His "Laetentur Coeli" and "Tui Sunt Coeli" are well known to CAECILIA readers. At St. Louis University, in common use, are some of Father Gruender's hymns. One set to St. Francis Xavier is used at the Novena services in honor of that Saint. Here we print a hymn to Christ the King, which is sung congregationally and was first introduced last year.

Sister Cherubim submits a new chorus "Jesus Rex Admirabilis" which was written for this same feast. The text lends itself to use at almost any festive occasion, Christmas, Easter, etc. and the music, for women's voices, is in the composer's characteristic style.

Coming Supplements

Many requests have been received asking for new hymns. Hence we have published the five new hymns seen in this number, and next month we will begin a new series prepared by Sister M. Gisela S.S.N.D. Other hymns coming along include new music by Rev. Justin Field, O.P., and Father Rowlands, and new arrangements by T. J. Gahagan, and J. A. Reilly. These will be followed by some fine original hymns for children's voices by Agatha Pfeiffer.

More chant accompaniments by Mr. Bragers will be seen, and more 16th century polyphony edited by Fr. Rowlands. Mauro-Cottone, and McGrath will offer some new pieces for choirs of mixed voices and there will be several separate numbers by other well known composers, for men's choirs.

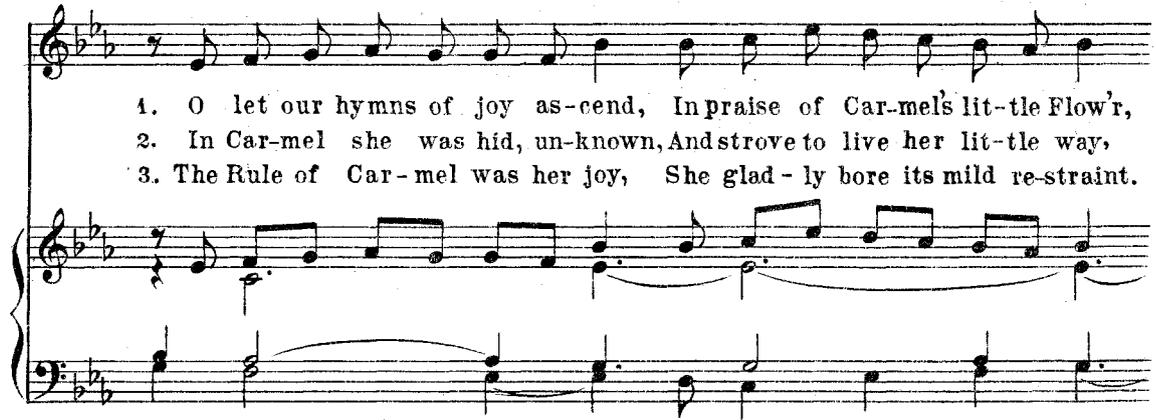
The new Editor has approved of enough compositions to make up the music sections for the next six or eight months, and we are sure our readers will find this new material the most useful we have been able to offer for a good many years.

Those who want organ music, had better write in requesting it; we haven't had any inquiries for this kind of material lately. Everyone seems to want hymns.

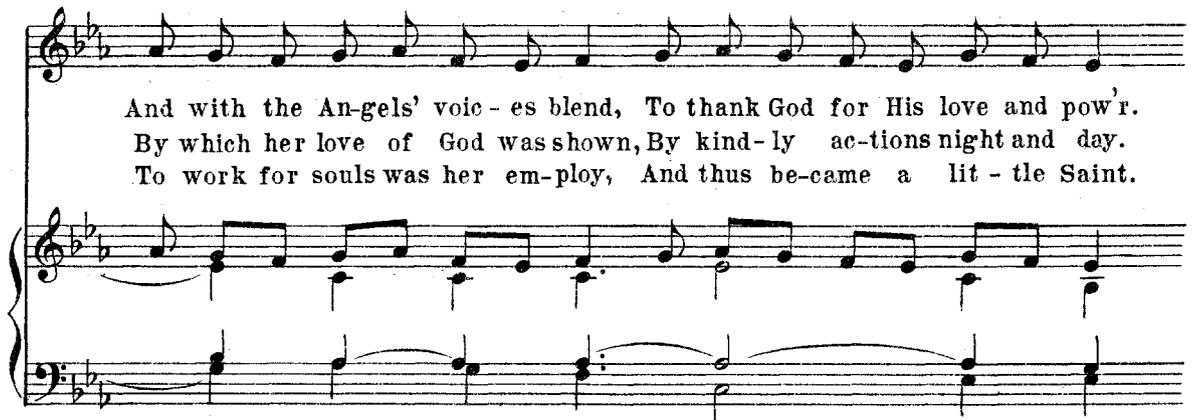
Carmel's Little Flower

Words by a Nun
Copied from "Our Sunday Visitor"
by permission

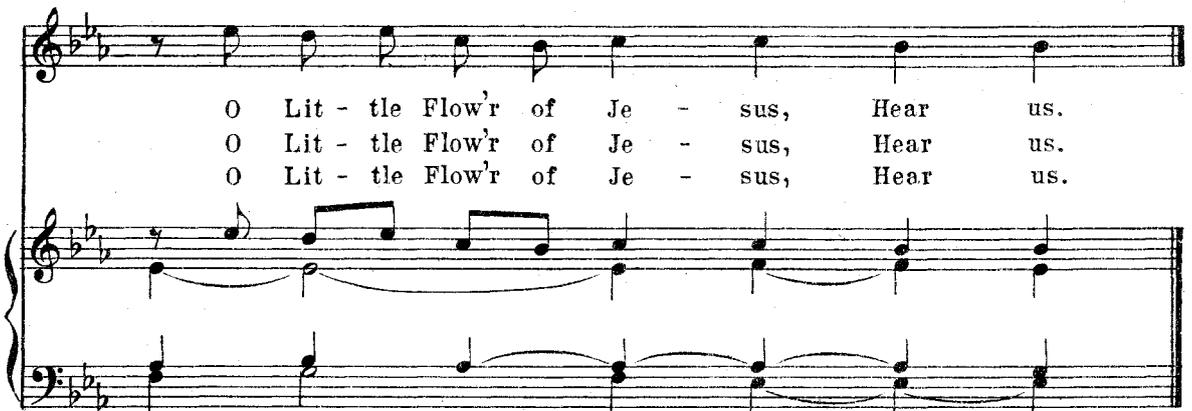
Music by
JAMES PHILIP JOHNSTON



1. O let our hymns of joy as-cend, In praise of Car-mel's lit-tle Flow'r,
2. In Car-mel she was hid, un-known, And strove to live her lit-tle way,
3. The Rule of Car-mel was her joy, She glad-ly bore its mild re-straint.



And with the An-gels' voic-es blend, To thank God for His love and pow'r.
By which her love of God was shown, By kind-ly ac-tions night and day.
To work for souls was her em-ploy, And thus be-came a lit-tle Saint.



O Lit-tle Flow'r of Je - sus, Hear us.
O Lit-tle Flow'r of Je - sus, Hear us.
O Lit-tle Flow'r of Je - sus, Hear us.

THREE HYMNS
TO THE
LITTLE FLOWER OF JESUS
Dear Little Flower of Jesus

G. M. COMPAGNO

Moderato

Dear Lit - tle Flow'r of Je - sus, List to our hum - ble prayer, Send
Let fall a show'r of ro - ses, Send down a rain of grace, Make

us from realms e - ter - nal Rose pe - tals rich and rare.
us look up to Je - sus A - dor - ing His Ho - ly Face.

CHORUS

mf Sweet Saint we greet thee, Flow'r of Je - sus Hail! Our

lov - ing souls en - treat thee, To take us 'neath thy care, Our

lov - ing souls en - treat thee, To take us 'neath thy care.

Hail to Thee Flower of Jesus

Words and Music by
G.M. COMPAGNO

Andante moderato

p

Hail to thee Flow'r of Je - sus, Our hearts to thee we bring,
Take our hearts in thy keep - ing, Dear lit - tle Saint of God,

Gath - er - ing round thy al - tar, Hymns of praise we sing.
Guide and help us al - ways, To keep our souls from harm.

CHORUS

mf

Glo - ry to thee, Flow'r of Je - sus fair!

p with expression

Our souls en - treat ——— To take us 'neath thy care.

On this Great Day we Greet Thee

Words and Music by
G. M. COMPAGNO

Joyously

On this great day we greet thee, O Flow'r of Je - sus dear, All
With ten - der love we come to thee, So near our Heav'nly King, With
O Hap - py Saint up - on whose way God's spec - ial love is cast, Our

Heav'n re - sounds with prais - es Of thee with love sin - cere.
hearts and voi - ces joy - ous - ly, Our hymn of love we sing.
ev - 'ry sense from sin re - fine, And guide us to the last.

CHORUS
Moderato

pp Pray for us, Pray for us, Dear
più forte

Lit - tle Flow'r of Je - sus, Pray for us.
rit.

Christ, Our King

For Congregational Singing

Words by F. B. Williams

Music by H. Gruender, S. J.
St. Louis University

Maestoso

1. Ce-
2. Bow

Organ or Harmonium

The first system of the musical score. It begins with a vocal line in the treble clef, marked 'Maestoso'. The vocal line consists of five measures of whole notes, with the first four measures containing a whole rest and the fifth measure containing a half note. Below the vocal line is the organ accompaniment, consisting of two staves (treble and bass clefs) with a grand staff bracket. The organ part features a series of chords and moving lines in both hands, primarily using block chords and simple melodic lines.

lest - ial por - tals hear the cry: "Lift up the gates, the
down, all na - tions, Him a - dore Whose em - pire spreads from

The second system of the musical score. It features a vocal line with lyrics: "lest - ial por - tals hear the cry: 'Lift up the gates, the down, all na - tions, Him a - dore Whose em - pire spreads from". The organ accompaniment continues with chords and moving lines, supporting the vocal melody.

King draws nigh! Who may this King of Glo - ry be? The
shore to shore. Now break the bow and sheathe the swords Be -

The third system of the musical score. It features a vocal line with lyrics: "King draws nigh! Who may this King of Glo - ry be? The shore to shore. Now break the bow and sheathe the swords Be -". The organ accompaniment continues with chords and moving lines, supporting the vocal melody.

Lord of Hosts, the King is He". A - las, what tri - bute
fore the might - y Lord of Lords. He con - quers not by

can we bring To Him our Sem - pi - ter - nal King?
foe-men's blood, But by His own, a pas - chal flood,

Naught that we have is ours to give, We on - ly by His
His gra - cious rule shall nev - er cease, That law of love, that

boun - ty live. So bend - ing low be - fore His throne, A
reign of peace.

glad al - le - giance now we own, To fol - low, where the

Saints have trod, Our Priest, our King, our Lord, our God.

5. Jesu, Rex Admirabilis

SISTER M. CHERUBIM, O.S.F.
Op. 20, No. 5

p *mf*

1. Je - su, Je - - - - su, Rex ad - mi -
2. Je - su, Je - - - - su, dul - ce - do

p *mf*

ra - bi - lis, et tri - um - pha - tor no - - bi - lis, Dul - ce -
cor - di - um, fons vi - vus, lu - men men - - ti - um, Ex - ce -

f *p*

et tri - um - pha - tor no - bi - lis,
fons vi - vus lu - men men - ti - um,

f *p*

do in - ef - fa - bi - lis, To - tus, to - tus de - si - de - ra - bi - lis.
dens o - mne gau - di - um, o - mne, o - mne de - si - de - ri - um.

f *p*

in - ef - fa - bi - lis, To - tus, to - tus,
o - mne gau - di - um, et o - mne, o - mne

Filiae Jerusalem

MOTET (For Martyrs)

ANDREA GABRIELI
1510-1586

Edited by Leo Rowlands, O.S.F.C.

Con moto

SOPRANO

ALTO

TENOR

BASS

Accomp.
(for
Practice
only)

Fi - li - ae Je - ru - sa - lem, Ve - ni - te, fi -

Fi - li - ae Je - ru - sa - lem

p *mf*

Fi - - li - ae Je - ru - sa - lem, ve - ni -

ni - te, *mf* Fi - li - ae Je - ru - sa -

- li - ae Je - ru - sa - lem, ve - ni - te,

ve - ni - - - - te, ve - ni - te,

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p *cresc.* *f*

te ve - ni - - te. Et

mf lem *mf* ve - ni - te ve - ni - te et vi - de - te Mar - ty - res et

ve - ni - te ve - ni - te et vi - de - te Mar - ty - res et

ve - ni - - te et vi - de - te Mar - ty - res

mf

vi - de - te Mar - ty - res *mf* cum co - ro - nis et vi - de - te

vi - de - te Mar - ty - res cum co - ro - nis et vi - de - te

vi - de - te Mar - ty - res cum co - ro - nis *mf* et vi - de - te

cum co - ro - - nis et vi - de - te

rall. poco *a tempo*

Mar - ty - res cum co - ro - nis

Mar - ty - res cum co - ro - nis

Mar - ty - res cum co - ro - nis qui - bus co - ro - na - vit

Mar - ty - res cum co - ro - - nis qui - bus co - ro - na -

* The Altos need not sustain this note more than one beat, as the Bases have it.

mf Qui - bus co-ro - na - - - vit e - os Do-mi - nus

mf Qui - bus co-ro - na - - - vit e - os Do-mi - nus

e - os Do-mi - nus *cresc.* in di - e so-lem-ni -

- vit e - os Do-mi - nus in di -

f in di - e so - lem-ni - ta - - -

f in di - e i di - e so-lem-ni - ta - - -

ta - - - tis

e so - lem-ni - ta - tis, in di - e so - lem-ni - ta - tis

Allegro *f* *f Allargando poco*

tis. Et lae - ti - ti - ae et lae - ti - ti -

tis. *mf* Et lae - ti - ti - ae et lae - ti - ti -

mf Et lae - ti - ti - ae et lae - ti - ti - ae, et lae - ti - ti -

Et lae - ti - ti - ae et lae - ti - ti - ae et lae - ti - ti -

ae. Al-le-lu - ia, Al - - le-lu - ia, Al-le-lu - ia, Al-le-

ae. Al-le-lu - ia, Al-le - - lu - ia, Al-le-lu - ia, Al - le-

ae. Al-le-lu - ia, Al - le - lu - ia, Al-le-lu - ia, Al -

ae. Al-le-lu - ia, Al-

- - lu - ia, *p* Al-le-lu - ia, *mf cresc.* al-le-lu - ia, *f* al -

lu - ia, *p* Al-le-lu - ia, *mf cresc.* al-le-lu - ia, *f* al-le-lu - ia, al-le -

- le-lu - ia, *p* al-le-lu - ia, *mf cresc.* Al-le-lu - ia, *f* al-le-lu - ia, al -

le - lu - ia, al-le-lu - ia, Al-le-lu - ia,

Più Largo - le-lu - ia, al-le-lu - ia, al-le - - lu - ia. *allargando*

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

le - lu - ia, *f* al-le-lu - ia, al - le-lu - ia, al-le-lu - ia.

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

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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“Would it be objectionable to sing the “Deo gratias” after the Epistle, and “Laus tibi Christe” after the Gospel?”

A. “To sing the “Deo gratias” after the Epistle, and the “Laus tibi Christe” after the Gospel is an abuse and must be eliminated.” In these words Rome has answered to different inquiries, adding the further explanation that all the responses to be sung during High Mass are enumerated in the Vatican Gradual under the heading “Toni Communes”, i. e. the common tones of the Mass.

“For what reason are the above responses not enumerated among the Toni Communes?”

A. The Epistle has not the character of a greeting, prayer, or blessing, it is a piece of instruction, and the real answer to it is contained in the elaborate, lyric chant called “Graduale.” In times of old a richly vested cantor sang the Gradual, standing on the steps leading to the Ambo. The name Gradual in verbal translation means “sung from the steps.”

The Gospel contains the words of our Lord, and the proper answer is contained in the *Credo*.

“Is there any written material governing the recitation of the Little Office of the Blessed Virgin regarding pitch and inflections?”

A. — We never have come across any particular rules governing pitch and inflections to be observed in the recitation of the Little Office of the Blessed Virgin.

Repeatedly, however, we have come across general directions, such as the following: “The Office shall be recited (*chanted*) on an elevated pitch, clearly and distinctly, equally keeping from hurrying and dragging, observing a becoming pause of the asterisk.

“*On an elevated pitch*” means to say: “Do not recite on the pitch of ordinary conversation.” In ordinary parlance we use a quiet, somewhat low tone approximately C or not far from it. The most dignified elevation, so it has been considered by our forefathers, is G. It has been said that G is quite a democratic tone, on which high and low voices can do good work. High voices can come down and low voices can come up without any grievance. — This statement must, of course, be taken with a grain of salt; the common good of the community is to be consulted. There are choirs that recite the bulk of the office on F, whilst the canticles (*Benedictus* and *Magnificate*) and the *Te Deum* are recited on F sharp.

“*Clearly and distinctly*” refers to the careful formation of syllables and enunciation of words; the vowels must get their proper sound and the consonants must be separated and thrown against the next syllable. Glancing carefully over the Vatican Kyriale it will be noticed how consonants (*as a rule*) are not permitted to hang unto the preceding vowel, but are thrown against the vowel following; in this manner the purity of vowel-sounds is preserved.

"Equally keeping from hurrying and dragging." In Latin all the syllables have about the same value in recitation as well as in singing. Hence we must never contract two syllables into one, e. g. "bea'-tus" for "be-a'-tus," or "ho-die" for "ho'-di-e". Special care must be taken that the accented syllables are not unduly stressed and prolonged.

"Observing a becoming pause at the asterisk." A silence of two beats must be observed at the asterisk, i. e. at mediant of each verse. It is of this pause that St. Bernard says that the soul should ruminare (*muse, ponder, reflect*) on the meaning of the words.

("The Catholic Choirmaster", March 1936, contains an excellent article on this subject: "Some Practical Suggestions for Reciting the Office Well").

"A friend of mine uses every opportunity to run down the Gregorian melodies; he says there's nothing to them; they ought to be long dead and buried".—

A. Is your friend perhaps springing a hoax upon you? If not, tell him that you consider him either hopelessly stupid, or outright malicious. Stupid, because he is ignorant of the flood of light that has been shed on this subject; malicious, because he sets himself up against the authority of Holy Church.

"My friend directs the shaft of his criticism against the diatonic character of the Gregorian Melodies, saying they are as pale as the moon and as insipid as skim-milk."

A. Modern mentality, submerged in the chromatic waves of conventional music, suffers from a complex malady caused by a form of music highly spiced by passionate sharps and flats. Since the days of Richard Wagner enharmonic changes and chromatic surprises have become amalgamated with the musical output. The arbitrary and constant use of chromatic breaks the backbone of any

virile melodic statement and what is the outcome? A tortuous feminine monster seems to wind its way out of a chaos of chromatic alterations.

Would you believe it?—In 1907 an ultra-modern composer of renown (*Charles M. Loeffler*), during the "Boston-Home-Coming-Week" said to the writer: "Oh, this modern music makes me sick; I am disgusted with it; but as soon as I hear the pure, diatonic strains of Gregorian Chant, my soul feels restful".

Seen from the highest altitude, the diatonic character of a melody is a guarantee of beauty and strength. As in God there is no double-meaning but absolute truth, so in the diatonic melody there is inflexible firmness and positive affirmation. Now this is precisely what the human heart desires when face to face with God in holy prayer.

When we appear in the presence of God to adore and worship His infinite majesty, we cannot do so without acknowledging our utter dependence, littleness and sinfulness. When we clothe these sentiments in musical garb, the tonal steps must be clear and positive, not wavering and uncertain. But as stated above, it is the glory of diatonic melody to be absolutely truthful and sincere.—Chromatic church music defies its own purpose because it is "colored" passionate and restless, fickle and insincere.

Since the sacred chant has espoused Christ's cause, it will never be popular with the children of the world. They believe in show and pomp and richly colored display. Never mind their criticism when they put down the sacred melodies as "pale and insipid". They condemn what they do not understand.

"I am actually ashamed to repeat the utterance, but my friend says: Gregorian Chant, because it is so simple, is music for simpletons".—

A. We are glad to know your friend's further criticism. — The Gregorian

melodies possess indeed a noble simplicity and a large singlemindedness; it is the simplicity of the innocent child and the singlemindedness of the just man. True, the idea of simplicity is odious to the present generation, but it certainly is not odious in the eyes of God. Is not God the most simple—and therefore the most perfect-being? Simplicity makes for depth and wealth, it bestows clear vision and deep feeling; it becomes the source of grandest inspirations and most sublime elevations of the soul.

Look over the musical compositions contained in the Vatican Gradual; ponder over the words and try to enter into the melodies: what do you find? On every page you find marvels of transcendent melody. Even though you may come across towering pyramids and long-stretched arcades of tone, you still may trace the simple elements underlying the massive structures of Graduals, Alleluias and Tracts. The sacred words are illuminated by means of simple melodic themes; by a most natural process of repetition, extension, inversion or contraction a majestic arsis is raised on high, and this again is followed in due time by a dignified, reposeful thesis. Amid the splendor of developments there is order and wise moderation; the tiny motifs and melodic germs are not blurred or lost sight of. Thus every page proclaims the fact that the ancient melodies are gems of classical workmanship.

On the other hand, conventional music is limited largely to the area of sense impressions, and to the ever varying moods of the human heart; in consequence, this music betrays an ever present unrest and cannot satisfy the soul when at prayer.

Devout souls have at all times found the sacred melodies to be a bourne of invigorating freshness and uplifting energy, a concentrating help in prayer and a unique restfulness in God; an indescribable blessing seems to hover over

these simple chants. Yes, let us call it the blessing of the first beatitude: "Blessed are the poor in spirit", i. e. the holy simpletons.

"On the feast of the Finding of the Holy Cross (May 3rd, which this year fell on Sunday) we closed Forty Hours Devotion. Which Proper should be used?"—

A. According to the rubrics the Votive Masses of the Blessed Sacrament are not permitted on days when the Office is said of any mystery of our Lord. These feasts include *Corpus Christi*, Sacred Heart, Most Precious Blood, Holy Cross, Most Holy Redeemer, or a Feast of the Passion of our Lord.—In keeping with this rubric the Proper of the Holy Cross had to be taken.

"Is it absolutely necessary to sing High Mass each day during Forty Hours?"—

A. Yes, all three Masses must be at least "*missae cantatae*", i. e. sung Masses, unless an Apostolic Indult authorizes the substitution of a Low Mass. The Bishop of the diocese has to be consulted.

"Wouldn't it be better for choirs to sing the correct 'Deo gratias' on Sundays according to the Ordo, whether the priest sings it or not?"—

A. To answer the priest in a melody different from the one he used for the *Ite missa est* implies a reproach; the choir seems to say: "You are wrong; we are right". Every irreverence of this sort must be carefully avoided; much rather tolerate a break in melody than in charity. Here applies St. Paul's advice "not to be more wise than it behooveth to be wise", and that other sublime injunction: "Charity is patient, kind, not puffed up".

The case would be different, however, if an unmusical Pastor would request the choir to be sure and sing the melody re-

quired by the Ordo, since he could not do more than give out the *Ite missa est* on a monotone.

"I fail to see the wisdom of such leniency; does it not make for inexactness and negligence?"—

A. We have before us two distinct aspects. One is that of the strenuous and conscientious church musician, who has all the minutiae of melodic detail at his finger's end. The other is that of a busy priest, possibly of the older generation, who has never made a study of music (*to his own regret*), who has gone through rapid seminary training and has learned (*with difficulty*) the necessary liturgical intonations. He is a devout priest, a good preacher, an excellent administrator, but a poor singer.

In our estimation the strenuous director must beware of the evil zeal of bitterness; he must not allow himself to be worked up, since he is not responsible for the poor singing on the part of the priest. Let him therefore concentrate all his energies upon perfecting the choir entrusted to his care.

MELODY

Ah Music! If my humble heart's abode
Were as a palace filled with treasure's rare
You still would be the favored tenant there.
Observing radiant beauty in your mode,
Thought soon abandons gloomy, needless
care,
Exiling Grief to some strange distant strand
While Life becomes all luminous and bland
To each who walks contentedly its Road.
Inspired by Song, the tide of Joy will surge
And lift my soul to realms of ecstasy;
For music will each worthless tear sub-
merge.
O Song! triumphantly through years emerge
To govern earth with lasting harmony.
You are the Voice of God, O Melody!

By Mario Speracio.

Pax, Feb. 1936

COMMUNICATIONS

The Value of Music Study in a Catholic High School Curriculum.

STUDENTS fortunate enough to attend a Catholic high school that offers a course in Music Appreciation sometimes may wonder what benefit is to be derived from study of music.

For a student who aspires to become a professional musician or who is an amateur musician, obviously music study in high school will increase musical abilities and enlarge one's appreciation of music.

But what advantage is it for the so-called "non-musician"? The benefits are many! **Historically:** the student gets an insight into the most ancients of the arts, the fundamental of which (rhythm), is known and daily used even by the most uncivilized.

Culturally: music study causes development of the aesthetic side of character, a growth of the perceptive senses, and exercise for the mental processes of thinking and imagination. One learns to appreciate the advancement that has been made in the whole field of music since the stone age. He discovers how music affects the feelings and moods, how we are aroused, soothed, encouraged or depressed by the various kinds of music. Even psychiatrists make a detailed study of this latter phase of music and its stimulating powers so that they may easier affect cures for melancholia and other mental cases in their patients.

A student of Music Appreciation helps in this manner to place himself on a higher plane so that he is able freely to converse intelligently about music, literature, painting and the other allied arts without himself necessarily having to become a technical expert at any one of them. By such means he is above those whose one ambition in this life is to get by with the very least of mental and physical effort. Finally he learns to derive pleasure and relaxation from symphonies, operettas, musical drama and while listening to the varied programs offered daily over the radio.

In most cases the educated people are the leaders in the world today. It is only natural that they desire to be surrounded by men of equal training, men who offer variety and depth of thought, in conversation and recre-

ation. The study of music appreciation in high school may well be the beginning of a well-rounded background for culture, refinement, personality and for future success and contentment through life.

* * *

Paul Bentley, B.S.M.

Music Instructor at Duquesne University,
Preparatory School, Pittsburgh, Pa., 1936.

Sir Richard Terry
Points To Recent Mass For Peace
In England As Support To His Theories

In a recent letter to the London "Tablet", Sir Richard Terry made reference to the "Mass for Peace" celebrated at the Westminster Cathedral on Easter Monday. At this service Dom Bernard McElligott, O.S.B. conducted the congregational singing of the "Missa Lux et Origo". 7,000 people thronged the Cathedral, and chanted the Ordinary of the Mass. A Schola of 100 men rendered the Proper. In his letter Sir Richard Terry wrote:

"For over thirty years I have protested, in print and on the public platform, against the anachronism of an organ accompaniment to the plainchant. My critics have pooh-poohed my objections on the ground that (1) you will never get a miscellaneous congregation to sing without the 'support' of an organ, and (2) that a plain, unharmonized melody is all the better for being 'brightened up' by that instrument.

"Thank heaven I have lived long enough to see both of these pooh-poohs smashed, demolished and pulverized once and for all. At the Mass for Peace in Westminster Cathedral on Easter Monday we heard the **Credo** sung by a miscellaneous congregation, without organ, and with such thrilling effect as to dispose for ever of pooh-pooh number one. At the same Mass the proper was sung by a **schola** and accompanied (very skilfully, let me add) by the organ. But so far from brightening up the chant, the organ (a) 'showed up' the **schola** each time it flattened in pitch, and (b) gave to the supple, plastic melismas of the proper a sense of rigidity that was entirely absent from the free, fluent and unfettered singing of the ordinary by the (unaccompanied) congregation. So much for pooh-pooh number two; and 'thus doth the whirligig of time bring in his revenges'."

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Fifty Years An Organist In Pittsburgh

Sermon delivered by Rev. A. C. Angel, pastor of St. Anne's Church, Castle Shanno, at the Solemn Mass sung in St. Martin's Church, West End, on Sunday, May 10, 1936, marking the completion of 50 years service as organist and choir director there of Joseph J. Pauley.

"One thing I have asked of the Lord, this will I seek after; that I may dwell in the House of the Lord all the days of my life." Ps. 26: 4.

"Good Master, what must I do to obtain everlasting life?" This question was asked of our Divine Saviour by one of His Disciples. Jesus answered, "Keep the Commandments." "But, Master, I have kept the commandments since childhood, what else must I do?" Jesus replied, "If thou wilt be perfect, go sell what thou hast, give to the poor, and then come, follow Me." The question had been asked, the invitation given, only one thing was necessary—Sacrifice. But the disciple, slowly, sadly turned away with the words ringing in his ears, "Come, Follow Me." From that day until this, down through the Vista of Ages, this same Voice has called out "Come, follow Me—Be My Disciple." Some have rejected the call; but many have given up all to follow Christ and His teachings amongst all walks of life, both religious and secular.

In our day we find many devout souls among the laity who heed the invitation of the Master in order to follow Him in a special manner. We have in our midst today a layman, who through fidelity to his calling gives an outstanding example of following the call of His Master. Having served for the past fifty years as organist of St. Martin's, Joseph Pauley, our jubilarian, can verily say today, "One thing I have asked of the Lord, this will I seek after; that I may dwell in the house of the Lord all the days of my life."

Evening services are over at St. Martin's—the worshippers have departed. Peace and serenity hover in the hallowed sanctuary. A lone figure lingers in the darkness; sweet strains of music come from the organ loft, where sits an elderly man reminiscing at his beloved organ. He quietly descends and in the light of the sanctuary lamp he whispers his evening farewell to his Eucharistic King, Whom he has served so well for many, many years.

What is his conversation with his God? "It is fifty years since first I vowed my life to your service as organist. How short the time seems as I look back! I, as a young man,

came with joyous spirit and a generous resolve to follow Thee whithersoever Thou wouldst have me go, I have been with Thee all these years and Thou, too, hast accompanied me and blessed me. I followed Thee at early morn, at noonday sun and at evening twilight. I intoned the joyous "Gloria" and "Adeste Fideles" at your birth, and then, on Good Friday, I helped bring remorse to penitent sinners. On Easter morn, with Thy help, I announced in song the glad tidings of the Risen Savior. In short, I followed Thee faithfully all these years. I am happy.

These musings, however are not mere imaginings. Our jubilarian stands before us today as an example of what a good layman can accomplish in the Lay Apostolate. The Church will ever be found fighting the battle for souls. Never before in the history of the Church in America did she so need the undivided support of a vigorous lay-body; never did she need Catholic Action more than in our own day. She goes into the marts of commerce, into the highways and byways of daily life, into the drawing-room of the wealthy and the hovel of the poor, and there, fearlessly proclaims the commandments of God.

What we need in the Church today, is more men of the character of Joseph Pauley—men who have the courage to work for Christ and His Church in a plain and simple manner. Mr. Pauley, in his younger years devoted his life to church music. The dispenser of church music, the organist, next to the priest receives special blessings from on high.

That your organist has received graces and benedictions from the good God, is shown by the fact that three of his children were selected to serve Almighty God exclusively, one son under the chasuble, and two daughters under the veil. What a blessing for a family to have children in religion! Human words are inadequate to proclaim the good that a conscientious organist like Mr. Pauley can do—his humility forbids me to give human praise—but let us thank God for the graces of those fifty years.

And now, let us go back to St. Martin's. The church of sacred memories is quiet now.

The organ has ceased, and just a gleam from the sanctuary lamp falls upon a bowed head, the form of that same lone worshipper who was musing at the organ.

Knight of Liturgical music, for you the bugle has sounded to give you deserved honor! Stalwart soldier of the Most High, you have won your golden spurs! Hardy

warrior, the young look up to you, the old revere and love you—the brave and sturdy soul of you that for fifty years has battled for the honor and glory of God. "In Nomine Domini", In the name of the Lord, we salute you, we congratulate you. May the Blessed Mother protect you, and May God bless you!

ST. GREGORY SOCIETY CONVENTION AT NEWARK, N. J., IN MAY

6,000 Children Chant "Missa cum Jubilo", and Several Prominent Choirs Heard During Meeting.

The Tenth Convention of the Society of St. Gregory of America, was held in Newark, N. J., May 28, 29, and 30, 1936, under the Auspices of the Most Reverend Thomas Joseph Walsh, Bishop of Newark.

Apostolic Benediction was conveyed to the society in a Cable from the Vatican City.

Children's Mass held at the Newark Armory, was sung by 6,000 voices, and broadcasted throughout the country and by short wave to Europe.

Dr. Charles M. Courboin, one of the foremost Catholic organists in America, presided at the organ before and after the opening Mass. At the Mass, Refice's "Missa Choralis" was rendered by the choir of 100 voices from the Darlington Seminary, and Seton Hall College. The Proper of the Mass was Chanted and Mr. Godfrey Meyer accompanied during the Ordinary.

VARIOUS PAPERS READ

After the Mass on the Opening Day, attended by Bishop Walsh, with Sermon by Most Rev. Frank J. Monaghan, D.D., Co-adjutor-elect of Ogdensburg, N. Y. and the musical program mentioned above, the Society held its first business session of the Convention at the Essex House.

Mr. Nicola A. Montani, presented his report as Editor of the Catholic Choirmaster, followed by various routine reports, by other officers and committees of the Society.

Rev. James A. Boylan, Vice-President was the first speaker, and his subject treated of the Chant and Polyphony and its fitness for Catholic Church services.

SCHOLA CANTORUM HEARD

The Schola Cantorum of the Maestrie Pie Filippini of Villa Lucia, Morristown, N. J.,

directed by Sister Carolina Ionata, Mus. D., rendered a program at this meeting. The same choir rendered the Proper at the huge Children's Mass at the closing day. Selections from the "Anthologia Vocalis" Collection were sung with refinement of expression and good tone.

MRS. WARD PRESENT

Next followed the demonstration of the new Justine Ward Text Books of Gregorian Chant through a lecture by Mr. Edmund Holden. Training of the voices was illustrated according to the Ward Method, by a group of boys from the St. Rose of Lima Church, Brooklyn, where Mr. Holden is choirmaster. During the program the presence of Mrs. Ward was noted, and she was given a cordial reception by the audience. Mrs. Ward for some time has been engaged in furthering liturgical music at Rome, in collaboration with the Rev. Abbot Dom Ferreti, O.S.B.. Having returned home for the summer months, her presence at the Convention lent interest to the proceedings.

Following the demonstration of the Ward Method ably presented by Mr. Holden and the singers, Mr. Duncan McKenzie, Educational Director of Carl Fischer Inc., spoke on the "Problems of the Adolescent Boys Voice in the Choral Class", Mr. McKenzie's manner of presentation was informal and much appreciated by the audience. The subject is always of interest to school musicians and Mr. McKenzie's views are those of an authority.

MAURO COTTONE GIVES RECITAL

Dr. Melchior Mauro Cottone, Organist of the Philharmonic Society in New York, was then presented and his playing was enthusiastically received, Bossi's "Marcia Festiva" was played, and an Improvisation on a Gregorian theme was given artistic treatment in the hands of this master.

During the choir programs recordings were made by Captain Ranger, and his Rangertone. Various recordings were played back immediately, demonstrating the utility of such records, to illustrate the progress of a choir in rehearsal. These records heightened the interest in the various presentations.

Benediction of the Most Blessed Sacrament was held at St. Columba's Church to close the days activities. Mr. J. Vincent O'Donnell, Organist at the Church played a Prelude preceding the service, and Rev. C. Jaremscuk, played a Postlude at the end of the Benediction.

INFORMAL DINNER

Attended by the Most Rev. Thomas H. McLaughlin, V. C., Auxiliary Bishop of Newark, Rt. Rev. Msgrs., Griffin and Delaney, Rev. Dr. John M. Petter, President of the Society of St. Gregory, whose health prevented his usual active participation in the Convention activities, and many other notables. In addition to the above. Speakers included, Rev. James A. Boylan, Mr. Mark Andrews Mrs. Justine Ward; Rev. Leo C. Mooney of Rochester; Nicola A. Montani; and Elmer E. Steffen of Indianapolis.

FRIDAY, MAY 29, PROGRAM

A Solemn Requiem Mass was held at 9 A. M. at St. Patrick's Cathedral on Friday. The complete Requiem Mass was sung by 350 Religious of the St. Cecilia Guild of Newark. Mr. Joseph A. Murphy, instructor of Gregorian Chant to the Newark Diocesan Guild, was in charge of the preparation of this program. Mr. Murphy also accompanied on the Wicks organ, at the Children's Mass at the Armory, on the closing day.

Sisters of the Immaculate Heart of Mary, from Scranton, Pa., gave a demonstration of Gregorian Chant, in the afternoon. Following came the Glee Club of the College of Mt. St. Joseph, Chestnut Hill, Pa., directed by Sister Regina Dolores, S.S.J. This choir rendered compositions from the literature of 16th and 17th century polyphony.

Methods and Principles of Presenting Music to First Grade Children was the subject of the next presentation. This demonstration was given by the students of St. Vincent's School, Madison, N. J., under the direction of Sister Maria Fidelis, of the Sisters of Charity. This method was based on the new "Tone and Rhythm Series" by Mother Stevens, R.S.C.J.

Methods and Principles of Presenting Music to the Juniorate Class, was then demonstrated by the Juniorate Class from the Convent of St. Elizabeth, Convent Station, N. J., under the direction of Sister Maria Fidelis, of the Sisters of Charity.

Then came a Lesson in Gregorian Chant, for High School Students, demonstrated by pupils from St. Dominic's Academy, Jersey City, directed by Sister M. Mercedes, O.S.D.

The School Sisters of Notre Dame, gave a demonstration of School Music, under the direction of Sister Mary John S.S.N.D. followed by an illustration of the Methods of teaching church music to the blind, conducted by Sisters of St. Joseph Newark. Sister Catherine Veronica, Director of Music, was in charge of this program, and most pleased was the audience at the response of the children to the instructions given in this lesson.

EVENING PROGRAM

A splendid Sacred Concert was held at the Essex House on Friday evening. Some 250 singers organists and choirmasters of the Newark diocese joined forces to make this concert a gala affair.

Mr. E. Boyd Smack, of the Immaculate Conception Church Montclair, N. J., opened the program with a Prelude by Guilmant.

Mr. Joseph A. Murphy then directed a series of chant numbers, and Mr. Montani directed the chorus in a group of polyphonic compositions. The choir under Mr. Murphy and Mr. Montani, showed up remarkably well. Made up of average parish singers, this group proved that any choir properly trained and directed can achieve artistic perfection in the rendition of good Catholic church music. In many ways the singing of this choir was the finest demonstration of the entire Convention.

The late Mr. James P. Dunn, was scheduled to give an Organ recital on this evening, but he was unable to attend due to the illness which a few weeks later proved fatal. A last minute call was sent out to Dr. Mauro-Cottone who generously responded, playing the difficult Guilmant, Marche Religieuse, from memory. The audience showed its appreciation of the artistic performance by enthusiastic response.

Next followed the famed Blessed Sacrament Choristers of New York City, under the direction of Mr. Warren A. Foley. This group which has become one of New York's leading concert attractions, showed evidences of extensive training in both voice

production and repertoire. Best in modern and polyphonic compositions this choir stood as a fine example of what a boy choir can be, when conducted under encouraging auspices and successful leadership.

Two Polish choirs, were then heard, rendering mens voice music with sincerity and devotion. Mr. Chester Duda, directed the Mt. Carmel Church Choir of Bayonne, N. J., and Mr. Adolf Komarowski, conducted the choir of the Most Holy Rosary, Passaic, N. J.

Mr. Smack, concluded the program with a Postlude, Procession of the Blessed Sacrament" by Chauvet.

CHILDREN'S MASS

The climax of the Convention was the assembly of over 6000 children in the Newark Armory, for the chanting of the Gregorian "Missa cum Jubilo."

Mr. Joseph A. Murphy had conducted rehearsals, of groups of 1,000 in various sections of Newark previously, and two general rehearsals had been held.

Under the baton of Nicola A Montani this huge choir sang with understanding and unity of expression not ordinarily heard in renditions by such large groups. The choir was heard throughout the land by a national Columbia broadcasting hook-up. All the singers were in full view of the director, and the acoustics were surprisingly good, Mr. Murphy accompanied the group on a special small Wicks Organ, which served the purpose admirably.

Proper of the Mass was rendered by the Schola Cantorum of the Maestre Pie Filipini of Villa Lucia., directed by Sister Carolin Ionata. In falso bordoni style, the Proper was especially composed for this service. Palestrina's "Jesus Rex Admirabilis" was sung for a supplementary offertory.

For Recessional, the traditional Italian "Christus Vincit" was sung.

CURRENT FOREIGN AND AMERICAN MUSIC PUBLICATIONS

Most Americans know the publications of such houses as Procure Generale, Biton, Herelle, Au Menestrel, in France; of Schwann, Pawelek, Pustet, Bohm and Breitkopf, in Germany; of STEN, Carrara, Ricordi, and the many private publishers of Italy.

However, there are many other catalogs containing interesting music of the better class. The music of Cuypers, Vranken, Nieland, Andriessen, and other Dutch composers appears in Van Rossum's catalog. Then there are the Belgian publications of compositions by, Tombelle, Van Durme, Mawet, De Pudyt, Ryelandt, and Van Nuffel.

One lesser known catalog is that of HENN, at Geneva Switzerland. Music by Plum, Boyer, Montillet and Gastoue, appears in this edition. A fine organ book, for small organs, giving themes by various composers based on parts of the Masses, is listed by this house.

The revival of interest in Catholic music by English publishers is interesting to observe. Rushworth & Dreaper have developed a well stocked depot for various editions, Chester has been publishing polyphonic choruses edited by H. Collins. Cary & Co., have several new issues in the form of Cards, with the common chants, for Congregational use. Novello has the Tudor Series of Motets edited by Terry, Oxford has a similar series, and if publications are any barometer of national taste, England is now really going to have liturgical music. The new Daily Hymnal, a monumental work, for women's choirs is further evidence of this.

Spain likewise is showing interest in liturgical music. A recent collection of Spanish Polyphonic Music of the 15th and 16th centuries, by the organists of the Palencia, and Seville Cathedrals is an interesting library work. Modern music by Otano, Ugarte, Pardos, Guzman, Villaseca and those pieces published in **Espana Sacro Musical**, reinforce the opinion that the trend of music is international and not merely national, in style. Modern Spanish music, shows the same influences that are found in modern French, German or Italian music.

In South America, we observe in Brazil a magazine of Music. Issued monthly it reflects the music of both secular and sacred forms Occasional programs of Catholic Churches, viewed in this periodical, indicate

(Continued on page 387)



LOUIS VIERNE

Analysis of Some of Vierne's Organ Works

(Continued from June)

DOM ADELARD BOUVILLIERS, O.S.B., M.A., MUS. DOC.

Gustave Lefèvre (1831-1910) who had married Niedermeyer's elder daughter, became at the demise of his father-in-law, the director of the Paris **School of Religious Music**. The Lefèvre family had four children: Louise, the eldest of the four daughters, married Léon Boëllman. Eulalie (1869-92), Mathilde (1871-92) and Marguerite who is still living. The last married Henri Heurtel (1852-1928).

IV.—Madam Léon Boëllman survived her genial husband but one year (1898).

V.—Melle Marie-Louise Boëllman is, a very accomplished organist and pianist. You might communicate with her. She speaks English. Since the demise of Eugene Gigout, being his great niece, she is known as Melle. M.-L. Boëllman-Gigout. Her address is Avenue de Villiers, No. 113, Paris, XVII Arrondissement (District or Ward).

VI.—I do not know if Boëllman's son is still living. I have never met him, but I know there were three children.

VII.—Léon Boëllman (1862-97) was almost 18 years of age when he became organist of St. Vincent de Paul Church, a fashionable church in Paris. Henri Letocart, his successor as organist, had begun his studies at the **Niedermeyer School of Religious Music**, later entering César Franck's classes for organ and composition at the Paris Conservatory. Now, Mr. Letocart is organist at St.-Pierre de Neuilly. Alexandre Georges is organist at St.-Vincent de Paul.

VIII.—There exists no biography on Boëllman. There is though some 40 lines on this author in Hortense Parent's "**Repertoire Analytique du Pianiste.**"

IX.—When did I become interested in Boëllman's literature? Early in life, about the age of sixteen, as my teachers were using some of his output.

X.—How old is the marvelous **Suite Gothique**, Op. 25? It was published about the year 1888, before I was born . . . and popularized in America through Dr. William Carl, to whom the opus is dedicated, and in Canada through the late Miss Victoria Carlier, who had studied organ with Gigout.

XI.—The short biography which **The Caecilia** printed on Boëllmann's life and the Analysis of his Organ works, dates some 25 years past. The writer had published some other notes on Boëllmann's some years previously and you might refer, for the English publications, to whatever I had written. One appeared in the **LAUDATE** (an English Quarterly published by the Anglican Benedictines of Nashdom Abbey, Burnham (Bucks), issue of March, 1924. Something of the same ilk and devotion having appeared before in **The Diapason** under date of September, 1921.

XII.—Yes, the **Heurtel** family is still engaged in teaching at the **Niedermeyer School of Religious Music**. This family has the following musicians: Henri Heurtel, Jr. (Born in 1900), Melle. Henriette Heurtel (twin sister to Henri); Madame Ls. Combé (Born 1898); Melle. Madeleine Heurtel (Born 1899); Melle. Sonia Heurtel (Born 1903); Mr. Gaston Heurtel (Born 1904); Melle. Marie H. (Born 1905); Melle. Marguerite H. (Born 1907). So far, this is all that my fiches contain.

XIII.—The late Mr. **Gigout** had founded another **School of Organ** other than that of **Niedermeyer's**. But there should not be any confusion in this matter. Gigout was connected with "**Niedermeyer's School of Religious Music**" from 1857 to 1885. In the latter year he founded his own School, the "**Ecole d'Orgue**" and at the death of Alexandre Guilmant (1911) he succeeded that master as titular to the Organ Class in the National Paris Conservatory.

XIV.—Gigout was a Lorainer, born at Nancy in the year 1844.

XV.—Very numerous are the artists that honor themselves in having been his pupils and who later became, in turn, remarkable musicians. Besides mentioning those artists living in America or Canada, I could cite the following:—Messrs. G. Fauré, A. Messager, L. Boëllmann, A. Georges, C. Terrasse, A. Roussel, W. Bastard, A. Vivet, Lacroix. Pierre and Aymé Kunc, G. Krieger, and others.

Jacques Nicolas Lemmens was born at Zoerle-Parwijs, near Waterloo (Belgium) on January 3rd, 1823. He died on the 30th of January, 1881. He was the greatest organist of the XIX century and the father of the **French School of Organ Playing**. What **Mendelssohn** did for **Bach** in Germany, **Lemmens** did the same in Belgium and France. This revelation came to France when in the year 1852 Lemmens had given on the great organ of St.-Vincent de Paul (Paris) one of his famous recitals of Bach's masterly works.

Lemmens is a direct descendant of Bach (1685-1750). In the year 1846, Lemmens had studied for one entire year with Adolph Friedrich Hess (1809-63) at Breslau (Silesia). Hess was a student of Johann Xtian Hienrich Rink (1770-1846). Rink, in turn, had been a student of Johann Xtian Kittel (1732-1809). Kittel had been one of the last pupils of Johann Seb. Bach. Hence, through Lemmens springs the present **French School of Organ**: Guilmant, Widor, (French); Clément Loret, Mailly and Al. Desmets (Belgians) were pupils of Lemmens. Loret (born in 1833) had his professorship assured at the very beginning of **Niedermeyer's School of Religious Music** (Paris), as the former, a first prize for Organ from the Brussels Conservatory had come to Paris in the year 1855.

Lemmens was professor of Organ at the Brussels Conservatory during the years 1849 to 1869. After that date he went and established himself in London, England. In 1857 he had married Helen Sherrington, a noted English lady, who was a prominent singer. Lemmens, having returned to Belgium, founded his **Institute for Religious Music** (1879) at Malines. Mrs. Lemmens was named professor of singing at the Brussels Conservatory in the year 1880.

Lemmens' children were the Misses Mary and Ella Lemmens. Marguerite Lemmens who is still living, became Mrs. Poelaert. Leo Lemmens (x1928). Jacques Lemmens, Jr., resides in Mexico City.

Lemmens' organ playing was amazing. How could it have been otherwise for one who used to say to his students that in order to render the C major Fugue of Bach, "It is lacework, for which one has to employ, and choose crystal stops"; again: "The Fugue in D major, on the contrary, must be like sounding hammers falling on anvils!"

Lemmens' **Organ Method** has been much used and has been re-edited by Chales-Marie Widor. Though today his music is

hackneyed, yet is it not faded for it was based on the Roman Plainchant. Of his many works I would recommend the **Laudate Dominum**, or the **Ite Missa Est**. Again, and by far, the **Mystic Communion** of the First Book or that **Magistral Prelude** (E flat) in five parts, unique polyphony for foundations stops. Edgar Tinel (1854-1908) in his **Sonata**, Op. No. 29, has an **Andante Sostenuto** in the same key which recalls Lemmens' Prelude in E flat. So has Sir John Stainer (1840-1901); refer to his **Method** (page 100) and compare.

Dom Joseph Krebs, O.S.B., organist at Mont-César Abbey, Louvain, Belgium, is preparing to write the biography of Lemmens. Would that this work had been ready in time for the recent commemoration of the **Lemmens Institute** (1879-1929). Vivat! Floreat! Crescat!

CURRENT PUBLICATIONS

(Continued from page 385)

that modern music is rendered, by local composers. Observing that this music is along side of classical motets we know that it must be well written otherwise it would not appeal to a choirmaster doing motets by Vittoria, Navarro, Guerrero, Morales, etc.

The handicap to American choirmasters, making difficult use of new foreign music over here,—is the high rate of exchange. There are a few choirmasters well enough off, who receive a few new issues each year from these various countries, through subscription to magazines.

It is healthy to observe what our neighboring nations are doing in church music, and to compare the standard of their new music with the standard of other nations and our own. We are glad to observe at present, the new music in various countries bears obvious marks; of the influence of enlightened scholarship, and of the influence of chant and polyphony as the standards of liturgical music. The same applies to new music of this country, and the results of this new era, would seem to make permanent the absence of the old style music of Leonard, Marzo, Wiegand, La Hache, Bartholemeus, etc., from the major choir libraries of the United States.

This at least is an accomplishment marking progress long desired, by those who want to give music its rightful place and character in the Roman Catholic Church services.

HOW TO SELECT CHURCH MUSIC

By JOSEPH CLOKEY

Prominent Protestant Composer of Church Music Gives Practical Hints of Interest
To All Church Musicians

(A Protestant's View)

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WHAT is commonly called "Sacred Music" really includes two distinct classes of composition. There is music which employs a sacred text or theme, and intended for performance in the concert hall. Oratorios belong in this group. Then there is music which is intended to accompany and be a part of the services of the Church. Anthems canticles and masses belong to this group. There is a marked difference between the two, and that which is intended for one purpose should not be used for the other. Unfortunately, much confusion exists has always existed—with the result that the secular influence is all but universal in church music today.

To properly judge music for use in the services of the Church is a complex process, quite different from the appraisal of concert-room music. Nevertheless these intricacies can be separated into their prime factors so that anyone with a fair amount of musical judgment plus a sense of the fitness of things can make an intelligent selection.

We shall consider church music with regard to its text, the difficulty of its music, the quality of its music, and the mood which it establishes. The most important quality is the last, and it has been grossly overlooked both by composers and performers.

Obviously the text should be suited to the purpose for which it is to be used. And yet the writer has known "Depuis le jour" from "Louise" to be sung—in French—as an offertory! Two things to be avoided are maudlin sentimentality and gloominess. Either of these will render music unfit for use in the modern American Church. Medieval writers frequently indulged in the latter, while the Victorians almost made a rule of the former.

True worship-music is a glorification of a religious text. Clearly then it is ridiculous to allow the words to be distorted and garbled in order to fit into some preconceived musical scheme. This means that unnecessary repetition of words cannot be tolerated. How the Victorians sinned in this respect! If you want truly devotional

music you will have to be utterly ruthless in discarding this kind of text.

The text will preferably be from the Bible, from some liturgical book, or an ancient hymn. They are sure to be of high quality and have stood the test of time. Modern original texts must live up to this high standard. If you will remember that music in the Church is an offering to God, it will be apparent that silly, cheap, tawdry, poorly written words are an abomination.

The text must be singable. Only a trial will determine this. But if the words clash with the music so that effective singing is not possible then you will have to discard the piece.

Now we come to the question of difficulty. Most choirs attempt music that is far beyond them. Competing with the choir across the street is the very thing not to do. A simple piece sung with finish is infinitely better than a difficult motet torn into shreds by an inadequate chorus. Remember that complexity is not excellence. Here are a few simple rules to help determine the grade of difficulty.

Music will be easy for the average choir if it has the following characteristics. The range of all parts should be quite short. It will be mainly in four parts. It will be homophonic,—that is, all parts will follow the rhythm of the soprano part,—like a hymn tune. In fact, it will be not unlike a hymn tune in general appearance. Avoid persistent division into more than four parts—chromatic notes, counterpoint, dissonance, and extreme range. The bulk of the repertoire of the average choir should consist of this kind of music.

Music of medium difficulty may be attempted by more experienced choirs. The range may be increased somewhat. Parts may divide, provided they do not run into counterpoint. Counterpoint can be handled if it stays in four parts. Chromatic and dissonant writing will not give much trouble in four parts. But avoid florid counterpoint.

What we classify as difficult should be left alone by most choirs. This is the field for

choral societies which can take a year to master a composition. The characteristics will be extreme range, florid counterpoint, complicated division of parts, extreme dissonance.

The matter of length should also be mentioned. The best length for an anthem is two or three and a half minutes. Shorter pieces are best used for introits or responses. Things that are longer than three and a half minutes are generally tiresome.

Choral music must be effective for voices. You cannot tell by playing it on the piano. If in doubt, a few voices humming the parts sketchily will be revealing. Polyphonic or modal music usually sounds stupid on the piano but is most effective when sung.

Now we come to the most important question of all,—the mood. If music is to be an effective aid to worship it must be free from secular association. The minute you discover the least reminiscences of the concert-room, or the theatre, or the opera, or the symphony, or the ballroom, you must be suspicious of that piece. You will probably have to discard it.

If the melody is sweet, tuneful, suave, obvious, chromatic, or sequential, it will be unfit. These are the devices of the popular ballad. If the rhythm employs many dotted notes, triplets, syncopation, rhythmic sequences, it is unfit. These are the devices of dance music. If the harmony makes use of chromatic chords, modern dissonance, successive dominant seventh chords ("barber shops"), diminished sevenths, dominant ninths, abrupt modulations, it is unfit. These are the devices of modern concert room harmony.

The music must be of an impersonal nature. Anything in the nature of sentimentality or vocal display must be avoided. Solo passages will generally be best performed by a group rather than a single voice. Pieces with long-drawn-out solos will nearly always have to be discarded.

No rule can be applied as to what makes music devotional.* If you feel that the secular influence is absent then you have a promising piece. A great deal of true worship music has these characteristics. The melody is diatonic rather than chromatic, rugged rather than suave, aloof rather than obvious. The rhythm is free, speech-like, prose-like, not restricted by bar lines or meter signatures. The harmony is diatonic, modal, based on major and minor triads rather than seventh chords and dissonance. The movement of the voices suggests simple counterpoint rather than the angularities of the traditional harmony exercise.*

How much music will fulfill all these requirements? Very little. The market is full of trash. You will have to use the fine tooth comb over and over again to find anything at all. You will need a large and substantial waste basket. But it is worth the effort, and you will experience a real thrill when you do discover something that is worthwhile. Many of our present day composers have seen the light and are writing music that is not only of excellent quality, but which has a truly devotional quality. When you stop buying trash and insist upon having something worthwhile, publishers and dealers will be only too glad to get rid of their junk (they know it is junk), and substitute something of which they can be proud as well as sell.

*Ed. Note: For Catholic's, the nearer Gregorian the more liturgical is the music.

Publishers' Notes

WHO IS MOST INTERESTED IN CHURCH MUSIC?

Results of An Interesting Survey

Reviewing 187 recent orders for Dom Gegory Huggle's "Spotlight on Catholic Church Music", the now famous little compilation of the most common questions submitted to CAECILIA for answers, over a period of two years,—revealed the following facts:

Forty one orders were from Priests.

Sixty-nine were from lay persons.

Seventy-seven were from Sisters.

These figures were taken from direct orders, and did not consider those submitted through Book Stores, and Music Dealers.

A possible deduction from these statistics might be that since over 40% of the orders are from Sisters the strongest sentiment for improvement in church music is in the minds of those teaching in our parochial schools. A most encouraging deduction. Secondly an almost equal sentiment is manifest among the organists actually in charge of present day choirs. The proportion of Priests should not mislead. Most of those ordering, and to whom notice of this publication came—were church musicians, some actively directing choirs. Hence we cannot say from these figures how many Pastors in their administrative capacity are anxious to avail themselves of the latest treatise on this subject of music.

**McLAUGHLIN & REILLY WEDDING
HYMN TO BE USED IN
MOTION PICTURE SCENE**

Composed by the Late J. Lewis Browne

Advice has just been received that a Wedding Hymn, by J. Lewis Browne, "Lord Who At Cana's Wedding Feast" is to be used in a religious scene by Selznick International Pictures, California. This hymn published by McLaughlin & Reilly

Co., also appears by special permission of the publishers in the St. Gregory Hymnal. It has been used by Father Finn's Paulist Choristers for several years, and is one of the few hymns with English words for weddings, acceptable for use in the Catholic Church.

A short time ago, "Praise The Lord" a chorus by Richard Keys Biggs, which appeared in CAECILIA, was recorded by Warner Bros., for use in motion picture scene calling for a boy choir rendition.

Boston University School of Music Making Rapid Strides

Course In Catholic Church Music Announced

Worthy of special notice to Catholic organists and choirmasters have been the recent activities of the Music School at Boston University.

Dean John P. Marshall, for many years a renowned and beloved figure in music circles of New England, has placed this school in the front rank of Music Schools in the East.

For years Professional and School Conductors of Instrumental music have been coming from the B. U. School of Music and achieving big things in their respective fields of endeavor. Likewise Protestant Church Musicians, have been doing the same. This fall the School moves into a larger Building, specially equipped for its functions. In its own new building (the former B.A.A. Clubhouse — well known gathering place of distinguished Bostonians for years) increased facilities make possible an increase in activities.

The First Secular University in New England To Offer Course in Catholic Church Music

Beginning in September, Dr. Marshall has arranged for the introduction of a course in Catholic Church Music. It is believed that this is the first time in New England that such a course has been offered by a secular University. In fact it appears to be the only full years course available in New England, for which regular college Credits are granted. As a result a large enrollment is expected from the general student body, from non-Catholics who wish to become ac-

quainted with the ancient music in its church association, and from the large body of Catholic choirmasters in the vicinity of Boston who have heretofore had no opportunity to obtain extended formal, accredited, training in Catholic Church Music.

Miss Eileen Griffin Appointed To Conduct The Course

Miss Eileen Griffin, well known Catholic organist, has been appointed to conduct this new course. Miss Griffin graduated from the New England Conservatory of Music with the Bachelor of Music degree in 1934; has studied at the Pius X School of Liturgical Music in New York, and at Georgetown University she was formerly organist and director of music at St. Paul's Church in Hingham; and at present is organist and director of music at St. James Church, Harrison Avenue, Boston.

Miss Griffin has given several organ recitals and directed choir programs for the Catholic Truth Hour under the direction of Michael J. Ahern, S. J. She is a member of the Professional Women's Club and the American Guild of Organists.

The Course

The course itself will embrace the following branches of **Roman Catholic Music**:— Organization and training of the Catholic choir; liturgical singing and liturgical accompaniment; intoning; music for the various masses and the vesper service; interpretation and pronunciation of Latin in church; Gre-

(Continued on page 392)

Best Known School Choruses

Suitable for Commencement Programs, Glee Club Concerts, etc.

"Best Sellers" Selected from the Catalogs of Various Publishers.

Best Sellers Only. Each Available Separately.

Most of these numbers are obtainable in several arrangements: Indicate whether you wish them for chorus of.....2 parts.....SAB
SSA.....SATB.....TTBB.

GROUP 1			GROUP 8		
Wh.	Water Lillies	Karl Linders .10	W	Waltz of Flowers	Tchaikowsky .15
Wh.	Dance of The Winds	Leo Delibes .10	W	Morning	Grieg .15
	Mah Lindy Lou	Strickland .20	W	Cherubim Song	Tschaikowsky .15
FL	Shortnin Bread	Wolfe. .15	W	Around The Gypsy Fire	
F.	Just For Today	Seaver .15			
GROUP 2			GROUP 9		
OD	Winter Song	Bullard .15	JC	Recessional	DeKoven .15
OD	When Good Fellows Get Together	.12		On The Road to Mandalay	Speaks .15
OD	To Thee O Country	Eichberg .12	GROUP 10 (All Sacred)		
OD	The Lost Chord	Sullivan .15	Wh.	Kentucky Babe	Geibel .10
Wit.	Pop Goes The Weazel	Scaeffler .15	Wh.	Class Song	Pflouck .10
CH	Little Gray Home In The West	.15	APS	June Rhapsody	M. Daniels .15
GROUP 3			APS	Skies of June	C. Harris .12
OD	I'll Take You Home Again Kathleen	.15	A524	Farewell Song	McDonough .12
BM	Rose of Tralee	Glover .12	M&R	Laughing Song	Abt-Rusch .10
OD	Last Rose of Summer	Lester .12	M&R	Awake 'Tis Ruddy Morn	Geo. Veazie .12
OD	Deep River	Negro Spir. .10	GS	Prayer Perfect	Stenson-Wilson .15
OD	Jerusalem	Gounod. .10	APS	Just For Today	Ambrose .15
Wh.	Land of Sky Blue Water..	Cadman .10	OD	Largo	Handel .08
GROUP 4			CH	World Is Waiting for the Sunrise, Seitz	.15
OD	Lullaby and Good Night	Brahms .12	Wh.	The Kerry Dance	Molloy .10
OD	Send Out Thy Light	Gounod .10	W	Sleepers Wake	Bach .15
OD	Soldiers Chorus	Gounod .10	WHIT	Teach Me To Pray	Jewitt-Ives .15
W	Cherubim Song	Bortniansky .10	GROUP 11		
W	Let Their Celestial Concerts	Handel .12	OD	All Through The Night	Welsh .10
GROUP 5			GS	Home On The Range	Guion .15
W	Hark The Vesper Hymn	Russian .12	F	Hills of Home	Fox .15
W	Halleluja Amen	Handel .12	OD	Volga Boat Song	Russian .10
W	Dear Land of Home	Sibelius .12	OD	Swing Low Sweet Chariot	Negro .12
Wh.	We're Marching Onward	Harts-Ripley .10	GS	Sylvia	Speaks .15
Wh.	Au Revoir	Franz Behr .10	GS	Morning	Speaks .15
APS	To A Wild Rose	E. MacDowell .12	GROUP 12 (All Sacred)		
GROUP 6			718	Praise The Lord	R. K. Biggs .15
OD	Goin Home	Dvorak-Fisher .15	W	Jesu Joy of Man's Desiring	Bach .15
GS	Who Is Sylvia?	Schubert .08	W	How Lovely Is Thy Dwelling	Brahms .15
M&R	Lovely Night (Barcarolle)	Offenbach .12	W	The Cherubic Hymn	Gretchaninoff .15
CH	Brown Bird Singing	Wood .15	W	O Praise Ye The Lord (Psalm 150)	
GS	Trees	Rasbach .15			Franck .15
OD	To Thee O Country	Eichberg .12	GROUP 13 (All Sacred)		
GROUP 7			W	Hallelujah Chorus (Mount of Olives)	Handel .15
S217	Spring Marching	Bach-Branscombe .12	W	Glory and Honor	Rachmaninoff .15
806	Lord God My Father	Bach-Browne .15	M&R	Lord God Our King	Beaulieu .15
BM	End of a Perfect Day	Carrie Jacobs Band .15	M&R	Praise Ye The Father	Gounod .12
CH	Bells of St. Marys	Adams .15	M&R	Unfold Ye Portals	Gounod .12
CF	Old Refrain	Kreisler .15	GROUP 14		
BHB	Bless This House	Brahe-Saunderson .15	CH	Where My Caravan Has Rested	Lohr .15
MKS	Glow Worm	Lincke .15		By The Waters of Minnetonka	
JF	Song of India	Rimsky-Korsakoff .12	OD	My Wild Irish Rose	Lieurance .15
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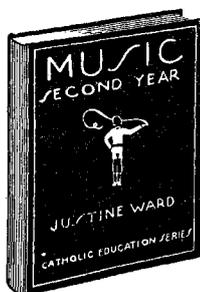
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