

The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

•

PRINCIPALS AND CLAIMS OF DEVOTIONAL MUSIC

Rev. Fr. Joseph Kelly

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CESAR AUGUSTE FRANCK

Dom Adelard Bouvilliers, O.S.B.

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MSGR. IGNATIUS MITTERER

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NEWS FROM EVERYWHERE

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NOVEMBER 1936

No. 10

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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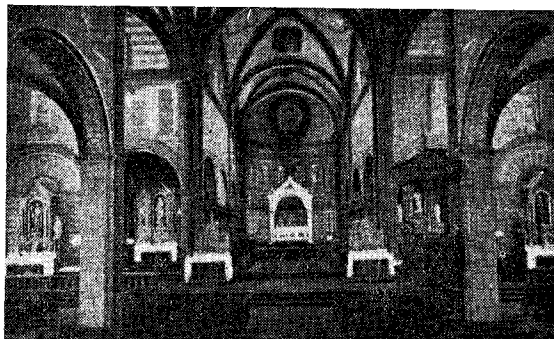
MUSIC AND THE ALTAR

IN EVERY HIGH MASS Holy Mother Church through her singers endeavors to make good for the awful music which accompanied the Bloody Sacrifice on Good Friday. On that day nothing was heard but insults and blasphemies, mockeries and false accusations; the powers of darkness were at work and drove wicked men to madness. The Innocent Lamb was led to slaughter and did not open its mouth. The Cross on Golgotha became on that day the first altar on which the Divine Victim by His death redeemed the world.

Every Holy Mass is a replica, an unbloody renewal, of the drama of the Cross. When you enter the church, the first glance falls upon the altar; the architectural lines with gentle force and in keeping with liturgical laws direct your eyes to that very centre of the church building. Without altar the church would no longer be a place of sacrifice; it would dwindle down to a mere prayer hall. Catholic Church Music cannot be conceived otherwise than in its relation to the altar; from this relation it receives the stamp of sacrifice, the rigor of its diatonic purity, and the austere solemnity of its tonal outline. It is evident also that owing to this relation the individual voice must be submerged in the grand ensemble of collective prayer, for to show off beauty or range of a single voice would be a mockery and unbearable idolatry.

CONFUSION

UNLESS CHURCH MUSICIANS keep this attitude constantly before their mind, they will easily become confused. There is a certain organized power at work day and night, in all parts of the globe, whose aim it is to do away with this teaching. "Why cultivate old-fashioned music in this age of progress? The idea is silly. Why bother about authentic and plagal modes when we have the beautiful major and minor scales? Why interest a wide-awake generation in peepless diatonic melodies and in a rhythm which is outrageously tame? We want the richly colored chromatic thing and the lively hoppity-poppity rhythm: that's the stuff for us!" If Old Nick could step forward out of his incognito and tell a thoughtless, fid-



Readers of Caecilia Are Remembered Daily
At These Altars
of Conception Abbey Church

gety generation: "I've been fooling you right along with such rotten arguments," what would be the result? The chances are that people would barely take the time to listen.

The most astounding trick performed by the cunning enemy is to steal and carry away from church both altar and crucifix. In 1906, while looking at the new organ in the Boston Christian Science Temple, a veiled lady stepped forward and offered her services. "Where is the altar? and where is the Crucifix?" we asked, and she replied with animation: "Oh, those are symbols of grief and suffering; no such emblems are found in this temple; we are beyond that stage."

A frightful deception, indeed, to get beyond altar and crucifix! But a deluded generation reaches out for the gaily colored Sodom's Apple of an esthetic thrill, and permits to slip from the hand the guarantee of life eternal. Beware of a compromise, beloved church musicians! You cannot serve two masters: sacred liturgy and depraved sensuality. Your music must be holy, truly artistic, and of that universal type which is Holy Church's own in all the lands. And do not look for a change in the style of that music. As long as sins are committed here on earth, so long also the world-redeeming Sacrifice will be renewed; it will always be a sacrifice of atonement and the music will always have to bear the stamp of Christ's mortification.

THE HYMN "JUST FOR TODAY"

In the October issue of *Caecilia*, 1935, the following question was submitted: "Hymn No. 143 in The St. Gregory Hymnal is attributed in text to Sr. M. Xavier. The same words appear in the official Methodist Hymnal, No. 510, ascribed to Ernest R. Wilberforce. The title is "*Just for Today*." What makes one Catholic and the other Methodist?"

In order to answer the query we approached the editor of The St. Gregory Hymnal, Mr. Nicola Montani, for information. He told us that the text used in The St. Gregory Hymnal had been taken from the Westminster Hymnal, approved by the Catholic Hierarchy of England. With regard to the different versions he said: "It cannot be determined at this writing which of the two settings is the original. One appears to be a paraphrase of the other. Both books, the Westminster Hymnal and the official Methodist Hymnal were copyrighted at the same time (1905). It may be that the name "*Sister Mary Xavier*" is a "*nom de plume*".

Under date of June 11, 1936, our indefatigable New York friend, Thomas J. Donlan, Secretary of the National Association of Sheet Music Dealers, received the following communication from Rushworth & Dreaper Ltd. Liverpool, England: "The words of the poem '*Just For Today*' were written by Sybil Partridge, who later became Sister Mary Xavier and was at the Notre Dame Convent in Liverpool, who died some ten or twelve years ago; her brother is the celebrated cartoonist for PUNCH".

In order to find out at first-hand source whether Sybil Partridge (*Sr. Mary Xavier*) was the author of two different versions of the hymn, we approached the Superior of the Notre

Dame Convent in Liverpool. Under date of August 14, 1936, we received the following communication:

"Sister Mary Xavier (*Miss Sybil Partridge*) was the author of all the versions which we know, for these have been derived from her own MSS. versions usually by omission of verses. Sister Mary Xavier was born a Catholic and therefore never wrote a version expressly for either the Methodists or the Church of England.

ORIGIN OF THE POEM

The verses were first written about the year 1877 for a member of the Community who was in her last illness and who had a great devotion to the invocation from the TE DEUM: "*Dignare Domine die isto sine peccato nos custodire—Vouchsafe, O Lord, this day, to keep us without sin.*" Shortly after this, at the request of Mrs. Partridge, Sister Mary Xavier's mother, they were first published in the Messenger of the Sacred Heart. I enclose the two versions of the hymn from different MSS. of the author, and also extracts from correspondence relative to it that will, I think, answer your questions.

BIOGRAPHICAL DATA

Sister Mary Xavier was born 1856. Her father was a London Doctor of Medicine. The family was distinguished for literary and artistic gifts. Three Sisters entered Religion and died before Sister Mary Xavier. Her brother, Bernard Partridge, the famous cartoonist, is still on the Staff of Punch and is the only member of the family now living.

In 1874 Sybil Partridge offered herself as a Postulant at the Mother House of the Sisters of Notre Dame in Namur,

Belgium; was in due time clothed in the Religious habit and took the name Sister Mary Xavier. In 1876 she made her Religious Profession at Namur, after which she was sent to the Convent of Notre Dame, Mount Pleasant, Liverpool. During this period she also presented herself for examination gaining the "Parchment" which qualified her for teaching in the Training College. From the beginning of her career she showed herself to be an exceptionally gifted teacher, and under the leadership of Sister Mary of St. Philip (*Lescher*) contributed much to the fame of the College during the years she worked there. In 1898 she was appointed first Principal of St. Mary's Hall, a Secondary Training College opened in connection with the Notre Dame Convent, Mount Pleasant. In 1916 Sister Mary Xavier left the Mount Pleasant Convent for Birkdale owing to the transference of St. Mary's Hall to the latter Convent. In 1917 Sister Mary Xavier died at Birkdale. R. I. P.

The Version of Hymn as given in
.. "IN HYMNIS ET CANTICIS"
published by
Kegan Paul, Trench, Trubner & Co. Ltd.
TO-DAY

"*Dignare, Domine, die isto, sine peccato
nos custodire!*"

- (1) Lord! for to-morrow and its needs
I do not pray;
Keep me, dear God, from stain of sin
Just for to-day.
- (2) Let me both diligently work
And duly pray;
Let me be kind in thought and word
Just for to-day
- (3) Let me be slow to do my will,
Prompt to obey;
Teach me to mortify my flesh
Just for to-day.

- (4) Let me no wrong or idle word,
Unthinking, say;
Set Thou a seal upon my lips
Just for to-day.
- (5) Let me in season, Lord, be grave,
In season gay;
Let me be faithful to Thy grace
Just for to-day.
- (6) Let me with Thee, my own true
Life, In spirit stay;
Stay Thou with me, my only Strength,
Just for to-day.
- (7) And if to-day my tide of life
Shall ebb away,
Let me Thy Sacraments receive,
Sweet Lord, to-day.
- (8) Let me in Purgatorial fires
Brief space delay;
Oh, Let me, if to-day I die,
Go home to-day.
- (9) Lord! for to-morrow and its needs
I do not pray,
But keep me, guide me, love me, Lord,
Just for to-day.

The version of the hymn as given in the Westminster Hymnal omits stanza (6) and introduces a few minor changes. The Methodist version omits, as far as we could verify, stanzas 6, 7, and 8, and adopts a few variations in the text.

THE VERSES "JUST FOR TODAY"
HAVE BEEN PIRATED
MANY TIMES

Letter from Frederick M. Steele of Chicago to the Archbishop of Ottawa, dated April 12, 1911.

Respected and Dear Sir:—Not long since there was sent to me quite an expensive newspaper clipping on the subject of the authorship of the very much used and very beautiful poem, published both in England and this country, "*Just For Today*." It particularly interested me as I have had for many years in the

handwriting of the author and over her signature, a full copy of this poem, including many verses which are not ordinarily published, and also the poem in its original form. The newspaper clipping indicated that a convict by the name of Huckle, who is still confined in some penitentiary in Canada wrote this poem in an hour of inspiration, and that he either had, or was to give to you a full account of its inception and production. I was all the more interested in this fact, as I have in one or two cases endeavored to accord to the real author in other instances the credit of having written a poem which was later claimed by others. I am, therefore, taking the liberty of giving you what I understand to be the real facts in this case, and they are fortified by the letter that I hold in hand as I write, written to me from England, March 20th, 1911, in response to a letter which I wrote to the author, who has up to within a few months preferred to conceal herself under the name of S.M.X., meaning Sister Mary Xavier. I sent to her the newspaper clippings and asked her permission to write to you the real facts. She writes me: "I do not feel the least pained, but intensely amused by the claims of Convict Huckle to have written my little hymn under inspiration etc." She then gives me permission to write to you, and says that the verses entitled "*Just For Today*" first appeared, to the best of her recollection in 1877 or 1878 in the Messenger of the Sacred Heart, signed S.M.X. She says they are now published in a collection of her verses "*In Hymnis et Canticis*" and published by Kegan Paul for the price of 3s. 6d. She says they have been pirated many times and that they now appear in Mechuens Anthology and are there ascribed to Archbishop Wilberforce. She adds they seldom appear as she originally wrote them, the verse on Purgatory being invariably left out.

I think I have permission to reveal to you her real name and place of residence so that if you care to correspond with her direct I am sure she would be pleased to hear from you. Her name is: Sybil Partridge, known in Religion as Sister Mary Xavier, and now Principal of St. Mary's Hall, Mount Pleasant, Liverpool, England. . . .

With best wishes I am Yours very sincerely,
F. M. Steele.

ARCHBISHOP WILBERFORCE DISCLAIMS AUTHORSHIP

Letter of Rev. S. Nutter to Mr. F. M. Steele, dated Brookline, Mass. July 12, 1912. . . . "I am very glad that you have solved the authorship of that good hymn "*Lord, for to-morrow and its needs.*" Bishop Wilberforce's name was given to it in the Hymnal. I wrote to him just about a month before his death and he replied denying the authorship, but I had no means of solving the riddle as the author declined to be made known. I think Miss Partridge is wise in claiming the authorship. I heard something about the Canadian claimant but gave the story no heed.

I want the whole hymn as she wrote and published it. If she will send me a copy of her book that contains the original I will be glad and will forward the price of it at once. I should like also to have a few items concerning her, place and date of birth, education, work, etc., so as to make a short biographical sketch for future use.
Chas. S. Nutter.

Letter of F. M. Steele to Rev. Chas S. Nutter, dated July 25, 1912.

. . . . "I am particularly glad to know that you received from Bishop Wilberforce in his life time, a denial of the imputed authorship to him of this hymn, which has been very widely used. If Miss Partridge sends me a copy of the hymn just as she would like to have it known to the World, I will also give you a trans-

cription. I think I told you that it is composed of a good many more verses than in the form we are ordinarily familiar with.

If you ever come to Chicago and have time to go out to my country home with me, I am sure I can give you an evening, or two or three evenings' pleasure in looking over my collection of hymns in the handwriting of their authors and letters on the subject of hymnology, and which I have been gathering for about forty years, and which perhaps I told you has grown to be the largest collection of such documents in the world . . .

F. M. Steele.

HOW LIES ARE MANUFACTURED

Letter of a Canadian Lawyer to Sister Mary Xavier, dated Toronto, Sept. 10, 1912.

. . . "Some years ago I had some correspondence with you in regard to the unauthorized inclusion of "Just for Today" in our Book of Common Praise, the Hymn Book for the Church of England in Canada. You will remember that the hymn appears anonymous in our collection at your express desire.

A year ago or so there was an interesting widespread discussion in Canada and elsewhere as to the authorship of this hymn, arising out of the sensational claim to authorship made by one William Huckle, a convict in our Dominion Penitentiary. A convict, I may add, of more than unusual disreputableness, as I happen to know from being acquainted with the barrister who acted for him when he was convicted.

At that time one of our Toronto papers, the Toronto Globe, published an interview with a lady in this city, living in Pembroke Street, and such interview, was of course, public property. I do not know where she got the information which she gave, but as you know, it is correct, for your claims to authorship

are now undoubted by everyone who has studied the matter . . .

Jas. Edw. Jones.

Probably the above is the first complete and authentic account of the hymn "Just for Today." We are deeply grateful to the Sisters of Notre Dame, of Liverpool, England, for their very generous communications. We cannot close this article without referring the readers of Caecilia to an important question.

"WHAT QUALITIES SHOULD A GOOD HYMN HAVE?"

"It should have simplicity, freshness, and reality of feeling, a consistent elevation of tone, and a rhythm easy and harmonious." (*The Spotlight*, p. 66.)

Let us see if we can discover these qualities in the hymn "Just for Today".

SIMPLICITY.—The more you enter into those nine stanzas, the more you are enraptured by the childlike simplicity of a soul that trustfully longs for her God. Of a soul that has grasped the wonderful lesson of the Gospel: "Be not solicitous for your life . . . Behold the birds of the air . . . Consider the lilies of the field . . . Be not solicitous for to-morrow" (Mt. 7).

FRESHNESS. — Like a crystal-clear bubbling fountain these lines issue forth from the well-spring of a deep, loving heart. There is no laboring, digging and artificial hymn-smithing; the inspiration is right there, and the pen can hardly keep pace with the mental rapture; that's why the World so eagerly has taken to these verses.

REALITY OF FEELING. — What is more real than death? And what is more certain than that the present day be our last one? If under pressure of this awful reality the soul embraces her God with every fibre, will anyone say that these lines are fantastic and destitute of sound feeling?

CONSISTENT ELEVATION OF TONE. — There is no monotony in these lines; one mental vista seems to chase the other; the sanctified daily routine of cloistered life: *'Work and pray and obey and deny thyself'* passes quickly before our mental gaze; we hold our breath and admit that the program of every Christian is held up before our eyes.

A RHYTHM EASY AND HARMONIOUS.—Easy, yes, it is easy, not labored

rhythm; it is playful, joyful, inviting, and for this reason it is harmonious rhythm: it is music for the soul, inspiration for the mind, a vigorous incentive for the will.

DOM GREGORY HUGLE, O.S.B.

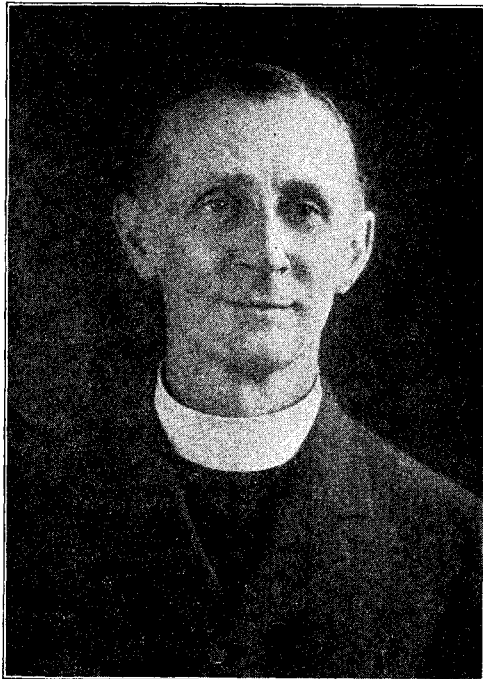
Editor of Caecilia

Conception, Mo.

August 30, 1936.

The Principals and Claims of Devotional Music

REV. F. JOSEPH KELLY, MUS. D.



REV. F. JOSEPH KELLY

PRAISE like prayer is an important Christian duty devolving upon every individual of the human race. The obligations to praise God are unspeakably great; and whether we take into view the glorious perfections of His nature and the infinite blessings He bestows, the duty is evidently one that should not be neglected nor misunderstood.

Among the authorized methods of praise, Gregorian Chant and devotional songs hold the first place; and to this method, the precepts, examples, and exhortations of Sacred Scripture seem chiefly to refer. God requires the whole earth to become vocal in His praise; nor can we for a moment suppose Him indifferent either to manner or to the spirit of our vocal praise, and to bring our offerings with cold indifference on the one hand, or to cause them, on the other, to minister chiefly to the gratification of tastes, must doubtless be displeasing to Him as well as injurious to the public edification.

What then is implied in the duty of singing to the praise of God? The answer is not difficult. The Scriptures furnish us with themes which are eminently distinguished for their spirituality, and these themes are to be uttered with heart and voice in the devout eloquence of song, especially the glorious chant of the Church. To say nothing of the higher claims of music, there are certain properties of style in modern music which may well be termed fundamental. There must be an expressive utterance of the sacred text accompanied with devout affections. And this, most of all, requires critical attention and mental discipline. Even in secular music which employs feigned emotions there is need of special training; and how much more is this essential where there nature of the exercise requires "truth within:" when all our motives and feelings and purposes are to be consecrated to the great object of religious worship.

Music, when applied to the themes of inspiration, should serve to clothe them with the power of eloquence. This is its express design. The words being given, the singer, like the individual who officiates in prayer, is to utter them impressively, as conveying his own sentiments in the presence of the heart-searching God. This view of the subject evidently accords with the whole tenor of the Scriptures. It shows us the very soul and essence of devotional song; and everything short of it, however decent and tasteful in regard to manner, is not worthy of Divine acceptance, is not fitting to the House of God. Nor can such a method of singing be attained without a twofold preparation of the voice and the heart. To meet in the presence of God, as is too often done, without this preparation, is to offer the lame the blind and the torn in sacrifice. It is bringing an empty oblation. And is it possible that a principle so obvious and so important as this can be practically disregarded? Can our singing of the praises of God be so ordered as to be virtually wanting in decorum, decency and proper appreciation of the work in hand?

Charity requires us to impute many of the existing abuses in singing God's praises to thoughtlessness. But this plea can never serve to escape responsibility. Laid under infinite obligations to love and serve God, we ought by all means ascertain what He requires of us in the celebration of His praise. This he has so plainly revealed that no one who will examine the subject need be in doubt. Indeed there is at present a general conviction that all is not right, that the principles enunciated by Pius X on Church Music thirty-four years ago are not lived up to, and that something ought to be done. Habits are to be rectified, prejudices to be obviated, false maxims and principles to be set aside; and above all the general indifference is to be done away with before anything effectual can be achieved in the way of general reform which will affect the entire country and not only small portions of it. Many church musicians feel the necessity of exertion, but are so surrounded with difficulties as to be in doubt how they should act.

Music is the language of feeling, and religious music doubly so. The latter when cultivated for any other motive than to praise God, such a personal gratification, emolument, distinction or display, falls far short

of its sublime vocation. Its mission is the praise and glory of God and the Edification of His people. And here lies the true secret in management with regard to religious music. Such music is not to be attained without labor and care. It will never produce or regulate or preserve itself. Its interests cannot safely be confided to those who are destitute of piety or deficient in the knowledge of its character. If music as a fine art has its difficulties and dangers, this is the very reason why devotional music and song should be more thoroughly taken in hand. Let the pulpit breathe the gentle language of instruction, persuasion and encouragement till the public conscience is well enlightened; let singing schools be religiously conducted; let organists and choir-masters realize their responsibilities before God, and then look to Him for a blessing. Such a course will be attended with ultimate success. Under the influence of religious motives and feelings, the singers become united in their desires to sing God's praises, and cheerfully yield themselves to the judicious, mild instruction of those who exercise authority in the church.

We have seen that there is sufficient need of effort in the way of reform; and the form is not impracticable. It has been very successful in places where an effort has been made. All that is required by the existing aspect of things, can be done. The sung praises of God can be fully redeemed and rendered acceptable in His sight. All are interested in such a result, and must share in the responsibility. All, as individuals, rebound to praise God in the best possible manner. The duty is just as universal as are the obligations to love and gratitude; and amidst the endless diversity of talent there is something that every one can do. God proposes to be glorified in the offerings of praise. Who shall dare to rob Him of His glory? And is it no crime to be negligent in the performance of such a duty? Is it nothing that offerings of praise often become an offense to God—a vain oblation—an unmeaning service—a system even of solemn mockery? All this, as we have seen, can be prevented. Let no one wait for the impetus of public sentiment, but let all awake to the claims of personal responsibility.

I have here treated of the claims of duty. I might speak of the many advantages of music as a fine art, notwithstanding its occasional liabilities to abuse. I might speak of

the necessity of a serious course in Gregorian Chant in our seminaries and of its importance in the work of the priesthood. And lastly might I speak of devotional song as a rich source of enjoyment. It is a precious privilege to be permitted to celebrate the praises of God. It is the very employment of angels; it is heaven begun below. It affords a most delightful foretaste of the endless felicities above. Why should we wait until we arrive at the very threshold of heaven before we begin the celestial employment?

A school of peculiar character is sorely needed for the instruction of those who are to be the leaders in church music reform, a school where the Chant and its proper rendition will be taught; a school which will thoroughly develop the powers of vocal enuncia-

tion in connection with pious sentiments and motives. Such a school, national in character, with Church authority back of it would accomplish far beyond what is being accomplished in our isolated attempts to bring about an improvement in the singing of God's praises. There the religious influence necessary in the rendering of God's praises could be brought to bear upon the individual. The principle is practically plain and intelligible. One of two things therefore is inevitable. Either we must relinquish all idea of permanent reform in our church singing in regard to spirituality, or else religious influences of an abiding character must be made to pervade our whole system of civilization from the parochial school to the church music school.

SAINT CECILIA

(Feast Sunday, November 22, 1936)



"Courtesy of PAX MAGAZINE"

Saint Cecilia

BEFORE A PICTURE OF ST. CECILIA

Cecilia, how I wish I might have known thee
When thou, O lovely saint, didst live in
Rome!

I look upon thy picture now and own thee
The fairest of all maids—except alone
Sweet Nazareth's Flower.

Could I have lived, Cecilia, but to hear them,
The strains that called the angels down from
Heaven,

And lingered there to listen, oh, so near
them,

What sacrifice I gladly would have given.

How rapt the cherub faces are that listen,
As from their hands the roses fall on thee!

How love of God within thy eyes does
glisten—

Thy soul seems lost in very ecstasy.

O blessed Saint, whose heart sang strains
far sweeter

Than any music that we mortals play.

Give us thy gift that we may better greet
thee

With music fair upon thy own feast day.

—Sister Alice Marie, O.S.F.

Young Catholic Messenger, Nov. 22, 1935.

CESAR FRANCK

DOM ADELARD BOUVILLIERS, O.S.B.

(Continued from last month)



Cesar Franck (1822-1890)

I have analyzed the **Five Pieces** for Harmonium. The latter are not contained in the two collections mentioned in the above paragraphs, but are different gems. The **Five Pieces** for Harmonium, written in the year 1863, were published by the firm, Graf-Parvy. In 1900, Ls. Vierne arranged them for Organ and this pleasing collection was published by Leduc.

In the **Five Pieces** as also in these two small vols. the student will find that Franck's language is strictly individualistic of an accent and quality hitherto unused and recognizable among all other idioms. No musician would hesitate as to the authorship of one of his phrases, even if it were new to him. The character of the harmony and his melodic line distinguishes his style from that of other musicians as clearly as does Wagner from Chopin. Perhaps it is only permissible for one endowed with such powerful musical originality to have recourse to the breadth of expression, the note, impersonal by its generality, which is characteristic of classical art. In any case, we need not fear to be mistaken in saying, that it is to the union of this kind of expression, manifested in traditional forms, with a vocabulary and syntax hitherto unknown, that **Cesar Franck's** music owes all its greatness." (Paul Dukas, id.).

Of the two Vols. in the collection, I much prefer the first to the second. In the former, I always felt "the atmosphere in which Franck moves as being illuminated by a very clear light, and animated by a breath which is really that of life. His music makes us neither beast nor angel. Keeping a steady balance, as far removed from materialistic coarseness as from the hallucinations of a doubtful mysticism, it accepts humanity with all its positive joys and sorrows, and uplifts it, without dizziness, to peace and serenity, by revealing the sense of the divine. Thus, it tends to contemplation rather than ecstasy. The hearer who abandons himself with docility

to its beneficent influence, will recover from superficial agitations as the **centre of the soul**, and all that is best within himself, will return to the attraction of the **supremely desirable** which is at the same time the **supremely intelligible**. Without ceasing to be human he will find himself nearer to God. This music, which is truly as much the **sister of prayer as of poetry**, does not weaken or enervate us, but rather restores to the soul, now led back to its first source, the grateful waters of emotion, of light, of impulse; it leads back to heaven and to the city of rest." (Gustave Derepas).

Andantino in G minor, 7 pages

This is perhaps Franck's easiest piece for Pipe Organ and it would seem to belong to the master's first period of writing (1841-58). But this is not the case as it dates from the year 1889. Nevertheless, in the text of the melody, it contains the usual glimpse of Franck's individual language. The melodic phrase is **extensive** and the second trio presents the familiar development of Franck's melodies or commentaries in such developments. For organ, I would suggest that after one has become acquainted with the two small vols. of Franck's for the Harmonium, even some snippets of these, this **Andantino** might be read and perhaps used, but the interpreter should be warned not to play this present piece like a Two-Step!

Pièce Héroïque, 11 pages.

Pièce Héroïque is an Epic Poem and dates from the year 1878. Though, in this piece, may be traced a pronounced leaning toward the programmatic School, I do not permit my imagination to take flight. The opening measures have insistent rhythm and the pattern of accompaniment used in the texture of the music, will be sufficiently consistent whenever the initial theme is heard, and only in the last repetition of the same theme will there appear another coloring.

The themes in this composition were conceived for the Laurel rather than the myrtle. They contain heroic rather than religious aspirations. Franck's music is not perfumed eroticism neither is it a purveyor of thrills, for it is almost that of a severe formalism in work, and intones a warning as to its personal style. Though again, the arabesques, the tragacanth cupids and astragals are absent from this austere music, the note of immortal modernism is present.

What makes this piece, heroic, is the emphatic reiteration of the short phrase against the unexpected (harsh to some beginners or uninitiated), virile, daring-bold and heroic-like harmonies in the accompaniment which dialogues with the theme. This harmony clutters up with a certain degree of suddenness and added modulating progressions, that do not fog. The effect, to the listener, is that of heroic beauty and subdued vigor, all of which, when the piece is finished, leaves an impression amazingly if not startlingly realistic.

The section in 'B' major has a more mellow antiphonal aspect. It shows Franck's constructive aesthetic sense, for he had the gift of true appreciation, academic knowledge and experience. This part has two themes dialoguing, and the pedal is not chary of the interpretatory title of 'heroic'. It also possesses concentrated and authoritative power, nobility of style and technical mastery. The pedal, with **afornight** and decisive answer, points out that honor and duty are concerned.

The noble and tremendous climax brings splendid affirmation of conquest. It is full-bodied not full-blooded and without bombast. Its effect is grandly and triumphantly heroic. In fact, the title is particularly well adapted to the themes, the tonal and rhythmic atmosphere is heroic. This climax emerges naturally and at the propitious moment as a conclusion dramatically reached and attained.

Grande Pièce Symphonique covers 29 pages. This work is one of the SIX written between the years 1860 to 1862. Grande Pièce Symphonique is a symphonic 'suite,' the six numbers of which follow one another without interruption. It is built on **cyclic form**. This interplay and weft of themes and motives which is called **cyclic plan** did no more originate with César Franck than the **FUGUE** originated with Bach (1680-1750).

A. C. Delacour de Brisay in his work "The Organ and its Music" (Dutton & Co., N. Y., 1925, 200 pp.) has very aptly written: "I insist on the unbridgeable width and unplumable depth and splendid uplift that is manifested in this hallowed composition (Op. No. 17). It being the first Organ Symphony ever written." This Grande Pièce Symphonique is but the forerunner of other Organ Symphonies idiosyncratically developed in France: Charles-Marie Widor wrote ten Organ Symphonies, Ls. Vierne, six, Marcel Dupré, two. But Franck's recalls better, it seems, the works for organ of Paul de Malingreau, professor of organ and harmony at the Brussels Music Conservatory; I allude to the latter's "Offrande Musicales," his "Symphonie de la Passion" or to his "Symphonie de Noël," his "Seven Sets of Préludes à l'Introit." All these like Charles Tournemire's "L'Orgue Mystique" show Franck's liturgical bent of mind.

Franck's Grande Pièce Symphonique as I have written is built on cyclic plan. An **Andantino** (d=69); **Andantino serioso**, serves as prologue; the second theme of this **Andantino** reoccurs in the following movement which is an **Allegro Maestoso**, along the lines of the first movement of sonata form. These first two movements are in F sharp minor. Then follows an **Andante**, a prayerful theme in B. major, consisting of three long phrases which end on the dominant, and lead to the fourth section. This movement is an **Intermezzo** in B minor, in which is heard a return of the meditative theme in B major. At this point, commences the fifth portion of this stupendous work wherein reappear all the previously heard themes, but given or announced in different tonalities: **Allegro Maestoso**, in the key of B minor, **Andantino Serioso**, in G minor; **Allegro Maestoso**, in D minor; **Intermezzo** in B flat minor and A minor; **Prayer**, in C major; finally, the first three notes of the **Allegro Maestoso** heard in the Pedal part, sustained by chords held on the keyboard manuals, modulating through the keys of C, B minor, C sharp, leading to the conclusive Sixth section in F sharp major. This period is constructed on the theme of the **Allegro Maestoso**, sustained by a counterpoint accompaniment in the pedal part. A **Fugue** exposition follows, in which the subject is a newly heard theme (or element). This new subject developed into a triumphal **Chorale** brings this splendid work of Franck to a close.

The *Intermezzo* is supple, serpentine, and insinuating, full of subtle suggestions, the music writhes and twists like a coil of smoke rising from an incense burner.

The *Andante*, a prayerful movement possesses the typical perfume of the Franckian melody. It is a melody requiring a phrasing with poise and noble expression. In the development portion, with its imitations, perfect symmetry is maintained at the essential pauses (or cadences). This series of imitative canonic overlappings is astonishingly prayerful nevertheless. And the reason is that Franck was decidedly a logician! But the final impression of this movement is one of calm soothing, a quiet and placid simplification. At the same time, it is alluring and stimulating, but, nevertheless, it commands, implies and inspires fervor, love and affection.

The triumphal *Chorale* is replete with meaning, and, like the entire symphony, it assumes solidity and brilliancy. Therein all contrapuntal power and mastery are always utterly subservient to musical purpose. It has cumulative grandeur and stately massiveness. This climax is of poignant and penetrating loveliness. The melodies have a tang, the harmonizations a bite, and the entire movement, a stinging staying power never to be forgotten when once heard. Here, Franck's austere tautness is an osseous polyphony clothed with flesh and blood. Amongst its paeans of praise, I would also say that for those who have breathed its dark vapor that these interlacings of firm counterpoint haunt us long afterwards. Here, in these punctuative resolutions, unexpected punctuative chords, one finds none of the refurbishings of the classics. Grande Pièce Symphonique may be procured at \$2.00 per copy.

FINALE in B flat major. 20 pages. This is the last number of the series of **SIX PIECES** for Organ (1860-62). It is dedicated to Lefébure-Wély (1817-70). The dedicatee was an organist whose style is both lovable and elegant. Lefébure-Wély was awarded **First Prize** in the Organ Class (1835-41). He again won the same honor with his classmates de Garandé, Bazin, Battiste, Mazin, Laurent, H. Duvernoy, Renaud de Vilbac, Hoemelle, Brazille, at the time our great César Franck had merited but **Second Prize** in Organ!

Lefébure-Wély must have performed this **FINALE** in brilliant style and with spirit. But this composition reminds me more of the

style of Charles-Valetin Alkan, (1813-88),* an admirable virtuoso of the classic form on the pianoforte and the pedal-piano. Franck, himself, transcribed several of Alkan's "Prières and Etudes" for organ which had been written for pedal-piano.

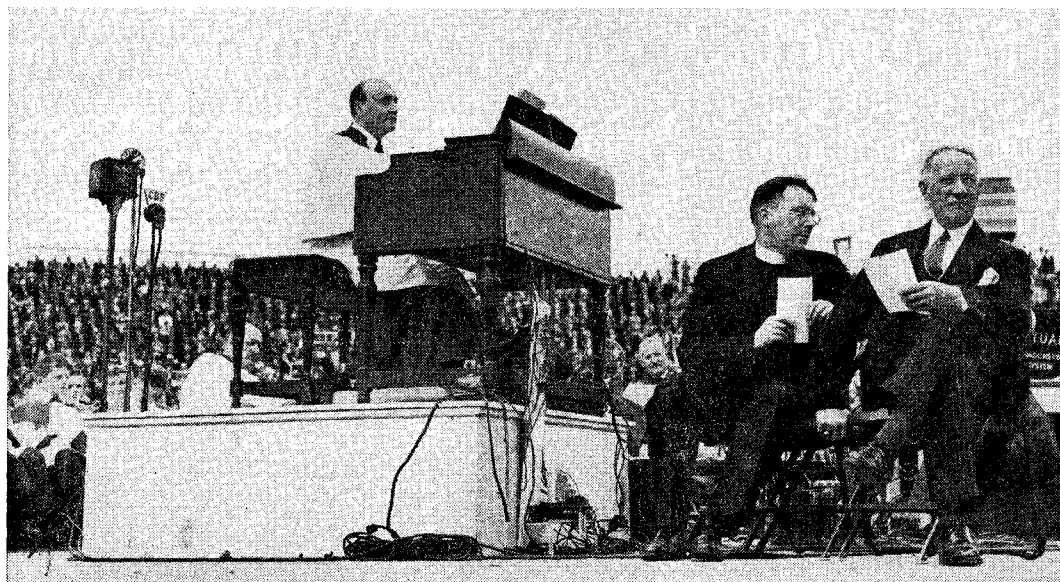
This **FINALE**, Op. 21, is an **Allegro Maestoso**. The second term rectifies the first. It opens with a theme of 24 measures in the pedal part. The same theme will re-appear in G minor. The second theme abounds in triplets, Franck's pretty triplets to enhance the scheme.

The title is appropriate, the piece without difficulty. Anyone wishing to become familiar with Franck's music, and who has studied his two lesser books of **Pieces for Harmonium** and the **Five Pieces** edited by Ls. Vierne, might first handle the *Andantino* in G minor, and then this **FINALE**. However, in these two last mentioned pieces, the genial personality of the composer is not, as yet, clearly recognizable.

For some people, the only difficulty might be the exigency on the part of the débutant in maintaining a perfect balance between the two themes. Therefore, the ternary rhythm found in the left hand and the binary division of the thematic fragments given in the pedal development must be made to coincide.

Though Alice Meynell was wont to write that the cuckoo, that sly bird, the owl and the bells motifs had been overdone in literature and music, I cannot help sensing the bells in this **FINALE** on pages 8 and 16. The persistent iteration of the 'obstinate motifs' though not lamenting, groaning, or moaning, toll and Ed. Allen Poe, would say, the 'rust within their throats make their clanging and clashing sounds float

Note. Charles-Henri-Victorin Morhange was the real name of the man whom most musicians knew as Charles-Valentin ALKAN. "Alkan's music has been the subject of much persistent misunderstanding, denigration and belittlement. Yet, his music (he has written much of excellence besides the numerous and very long Prayers) is vehement, droll, odd, gargoyle-like, child-like and naive in turn, but it reaches the heights of towering and terrifying technical difficulties. And Alkan is 'the greatest of post-Beethoven composers for the piano. He is classed with Chopin, Schumann, and Brahms'. Here Busoni had but confirmed the judgment of Liszt, Rubinstein and Hans von Bülow, as the prodigious teeming richness of invention, the vivid originality, the individualistic harmony, the superb mastery of his works cannot be too highly admired when one considers his amazingly great output, so masterly in harmony and consummate in treatment." (Kaikhorsu Shapory Sorabji in his "Around Music," The Unicorn Press, London, 1932).



NATIONAL HOLY NAME CONVENTION

Mauro-Cottone at the Organ

Former Governor Alfred E. Smith and the Reverend Father H. C. Graham, O. P., at closing rally of the national convention of Holy Name Society at Randall's Island Stadium, New York, greatest religious demonstration ever held in the East. Dr. Mauro-Cottone, of St. Mary's Church, New London, Conn., and organist of the Philharmonic Orchestra, N. Y. City, at console of Hammond electric organ, official organ of the Convention. This tiny organ, weighing only 275 pounds and using no pipes or reeds, made history, for never before had so large a gathering, estimated at more than 60,000 sung to organ music.

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News From Newark, N. J. Diocesan Institute of Sacred Music

CHANGE IN POLICY

A CHANGE in policy for the coming year involving the establishment of county centers where weekly sessions will be held, was announced Thursday night, Sept. 24, by the Most Rev. Thomas J. Walsh, Bishop of Newark, at the opening session of the Diocesan Institute of Sacred Music. Meeting in the auditorium of St. Patrick's Cathedral School, Newark, N. J., there was an approximate attendance of 300 members of the Catholic Choir Guild, composed of Catholic organists, choirmasters and singers.

The following afternoon more than 500 Sisters, members of the St. Cecelia Guild, branch of the institute comprising Sisters of the various religious orders in charge of music in the schools and churches of the diocese, met to inaugurate activities. Bishop Walsh addressed them on the subject of their work with the children and outlined plans for constructive work to be accomplished this season.

The institute, conducted under the patronage of Bishop Walsh, met weekly for the last four years in the Cathedral auditorium. Weekly sessions will be held this season in each of the newly formed county centers at which prominent authorities in the field of sacred music will lecture.

Topics to be dwelt upon during the season will include polyphony and vocal ensemble by Professor Nicola A. Montani, director of the institute; Gregorian chant, by Joseph A. Murphy, secretary-treasurer; liturgy, the Rev. Vincent Donovan, O.P., and the Rev. Harold J. Dilger, S.T.L.; history of Church music, Dr. Harold Beckett Gibbs; legislation and repertoire, the Rev. James A. Boylan, vice-president of the Society of St. Gregory of America; boy choir training, the Rev. William J. Finn, C. S. P.; pronunciation of Latin according to the Roman usage, the Rev. Michael de Angelis, C. R. M.; methods in the teaching of sight reading and choral music in the grade schools, Duncan McKenzie.

In the special series of lectures and demonstrations to be given throughout the year the following will appear: Dr. Peter Dyke-

ma, music department of Teachers' College, Columbia University; Dr. Hollis Dann, professor emeritus of education, music department of New York University; Dr. Finley Williamson, president of Westminster Choir School, Princeton University, and Sister Carolina Ionata, M. P. F., Mus. D., of Villa Lucia, Morristown, N. J.

County centers at which the weekly meetings of the institute will be held are St. Patrick's Cathedral, Newark; the Very Rev. James G. Delaney, administrator; St. Boniface's Church, Paterson, the Right Rev. Monsignor Adelbert Frey, rector; St. Mary of the Assumption Church, Morristown, the Right Rev. Monsignor Edward Ellard, V. F., M. R., rector; St. John's Church, Jersey City, the Rev. James A. Mackinson, rector, St. Francis' Church, Ridgefield Park, the Rev. J. J. Butscher, rector, and St. Genevieve's Church, Elizabeth, the Rev. John H. McManus, rector.

In the greeting at the Thursday session Bishop Walsh declared that seventy-eight percent of the parishes of the diocese are represented in the institute, while ninety-two percent of the school's participated in the demonstrations held each year. He complimented the members of the Catholic Choir Guild on their accomplishments in the field of sacred music, particularly in the propagation of Gregorian chant and liturgical music.

Professor Montani displayed the newest radio phonograph which reproduced the singing of 6,000 school children in the demonstration given in the Newark Armory last May. The record was made from the radio broadcast and gave an accurate reproduction of the entire musical program.

Bishop Walsh exhorted the members of the St. Cecelia Guild on Friday to continue in their great work of education, urging them to implant the seed of good taste and liturgical appreciation in the hearts and minds of their young charges. He recalled the splendid result of the recent demonstration in which children of 162 schools, trained by the Sisters, sang in splendid unison.

—Catholic News, Oct. 3, 1936.

Famous Names In Catholic Church Music



IGN. MITTERER (1850-1924)

MONSIGNOR IGNAZ MITTERER

IGNAZ MITTERER, composer and conductor, was born at St. Justina, Tyrol, February 2, 1850 and died in 1924. He studied singing with his uncle, Anton Mitterer, and piano and organ with Rev. Bernhard Huber. In Neustift, near Brixen, he was a chorister, and here he conducted the college chorus and afterwards the choir of the Priest's Seminary.

The fame of Mitterer as a composer of Church Music has traveled far, and deservedly so; for Mitterer was indeed a great composer. Possessed of the gift of genuine musical inspiration, he wrote with a hand that was technically deft and sure, with a heart that glowed with true and refined religious emotion, and with a head that harbored a thorough knowledge of the aesthetic and liturgical principles of his creative art. Mitterer was a very prolific composer, yet the average of real excellence for all his compositions is astonishingly high. He has been called the "Orlando" of the Reform Era launched by the Regensburg School in the 19th century. His style embodies the second stage of the music of this Reform Era, known as the "new Palestrinism", having in it the tendency for contact with the present — the blending of the Palestrinian with the modern trend.

Mitterer excelled also as a choirmaster. After receiving his final training in Church Music under Haberl and Haller at the School of Church Music at Ratisbon (Regensburg), he spent several years in active ministry, notably at the German National Church dell'Anima at Rome. Thereupon he was called to Ratisbon as choirmaster of the Cathedral. From Ratisbon he was recalled in 1885 to his native Tyrol, where he was appointed choirmaster and director of music at the Cathedral of Brixen. At this post Mitterer remained for the rest of his active career. To say that the Tyrolese appreciated him, is putting it mildly. Mitterer was made the recipient of several ecclesiastical honors and also had various civic distinctions conferred upon him.

In his day, Mitterer was one of the great lights of the General Cecilian Society of

Germany, Austria, and Switzerland. He served the Society for a considerable period as one of its vice-presidents, and, particularly, as one of its best judges of music submitted for examination and listing in the Society's Catalogue of approved Church Music. This Catalogue was unique in that it published not only the titles of the works accepted or rejected, but also the critique in toto of each of the respective judges. Mitterer's critiques were always to the point, well motivated, and impressive as the unmistakable expression of the matured critical discernment of a matter of liturgico-musical composition:

Music by Mitterer frequently sung in the United States is listed below:

Motets in McLaughlin Reilly Co. Edition

593	Tecum Principium	
	Laetentur Coeli	T.T.B.B..12
667x	To Jesus Heart	2 voices .15
723x	Christ The Lord Is Risen	S.S.A. .15
745	Asperges Me	S.A.T.B.12
823x	O Tidings Sweet (Xmas)	
)	T.T.B.B. .12
818	Hodie Christus Natus Est	
)	T.T.B.B. .15
914	Upon The Altar Night and Day	
)	2 voices .20

Motets From Old CAECILIA Supplements

Some Still Available

1918-4	Ascendit Deus	T.T.B.B.
1919-12	Ave Maria	S.A.T.B.
	Ave Maria	T.T.B.B.
1917-5	Benedictus Sit	S.A.T.B.
1923-8	Calix Benedictionis	S.A.T.B.
1919-5	Daily, Daily, Sing	S.A.T.B.
1906-3	Haec Dies	T.T.B.B.
1921-3	Jesu Decus	S.A.T.B.
1919-8	Jesu Dulcis	S.S.A.
1919-10	Locus Iste	T.T.B.B.
1919-8	O Esca Viatorum	S.A.T.B.
1913-3	Regina Coeli	S.A.T.B.
1919-8	Tantum Ergo	S.A.T.B.
1921-3	Tantum Ergo	S.A.T.B.
1911-10	Timete Dominum	T.T.B.B.
1913-11	Tota Pulchra Es	T.T.B.B.
1906-5	Veni Creator	T.T.B.B.
1906-11	Verbum Caro	S.A.T.B.

OUR MUSIC THIS MONTH

O MAGNUM MYSTERIUM VITTORIA-ROWLANDS

The Spanish master of polyphonic music, Tomas da Vittoria (or Victoria) is one of the immortals in Catholic church music. Some believe that had he resided nearer to Rome, and thus been more quickly available for consultation, that he, not Palestrina, would have been chosen to write the "Model Mass" and thus have become the "Saviour of modern church music for the liturgy." However, the music of Vittoria is slightly more modern than that of Palestrina, and hence has become more popular actually for performance than the works of his great colleague. He composed a tremendous amount of church music much of which was gathered in a collection by H. Bauerle. The "O Magnum Mysterium" appears in that collection. Vittoria's Holy Week Music, is well known throughout the world. This Christmas piece is deserving of equal renown, either for church use, or for program purposes in concert — to represent the type of music presented by the ancient masters. Father Rowlands, here presents a clear edition, well marked for tasteful interpretation.

CHRISTMAS HYMNS FOR MEN'S CHOIRS

Simple dignified hymns with English words, arranged for singing by men, are difficult to find. These hymns were selected as of interest during this season and as representative of the kind of hymns generally approved for church use. Tappert and Mitterer, are names which need no introduction to old subscribers, or to Catholic church musicians who know something of the traditions of liturgical music. "Hail Holy Night"; and "O Tidings Sweet"; provide a "suit" appropriate for the "half hour before Midnight Mass".

O Magnum Mysterium

"O great and admirable mystery, that beasts should
look upon the new-born Lord, lying in a cradle!
O Blessed Virgin, whose body was found worthy to
bear the Lord Jesus Christ! Alleluia, alleluia!"

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

Tomas Luis da Vittoria
(1540?-1613)

Andante (♩ = circa 68)

SOPRANO *pp*
O ma - gnum — my - ste - ri - um et ad - mi - ra - bi -

ALTO *pp*
O — ma - gnum my - ste - ri - um

TENOR

BASS

ACCOMP.
(For Rehearsal Only)

le sa - cra - men - - - - - tum O ma - gnum

et ad - mi - ra - bi - le sa - cra - men - - - - - tum O ma - gnum

O — ma - gnum my - ste - ri - um

O ma - gnum

cresc. *mf* *sf*

my - - ste - - ri - um et ad - mi - ra - bi - le, et

cresc. *sf*

my - ste - - ri - um et ad - mi - ra - bi - le sa - cra - men - tum, et

p *cresc.* *sf*

et ad - mi - ra - bi - le sa - cra - men - - - tum, et

mf *cresc.* *sf*

my - ste - ri - um et ad - mi - ra - bi - le sa - cra - men - tum, et

ad - mi - ra - bi - le sa - cra - men - tum,

ad - mi - ra - bi - le sa - cra - men - tum,

p semplice

ad - mi - ra - bi - le sa - cra - men - tum, ut a - ni - ma - li -

p semplice

ad - mi - ra - bi - le sa - cra - men - tum, ut a - ni - ma - li -

p semplice *cresc.* *cresc.*

ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum, vi - de - rent

p semplice *cresc.* *cresc.*

ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum, vi - de - rent

p *cresc.* *cresc.*

a, ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum, vi - de - rent

p cresc.

a, vi - de - rent Do - mi - num na - tum,

f *dim.* *p* *p*

Do - mi - num na - - - tum, ja - cen -

f *dim.* *p* *p*

Do - mi - num na - - - tum, ja - cen - - - tem, ja -

dim. *p*

Do - mi - num na - tum, ja - cen - tem in prae - se - - -

p

ja - cen - tem in prae - se - - - pi -

tem in prae - se - pi - o,

cen - tem in prae - se - - - pi - o, ja -

- - pi - o, ja - cen - tem in prae - se - -

o, ja - cen - tem in prae - se - -

ja - cen - tem in prae - se - - - pi - o.

cen - tem in prae - - - se - - - pi - o.

- - pi - o, in prae - se - - - pi - o.

- - pi - o, in prae - se - - - pi - o.

SOLI

Molto sostenuto

Poco più mosso

pp

cresc.

O be - a - ta Vir - - - - go, cu - jus vi - sce - ra

pp

p cresc.

O be - a - ta Vir - - - - go, cu - jus vi - sce -

pp

cresc.

O be - a - ta Vir - - - - go, cu - jus vi - sce - ra me -

pp

cresc.

O be - a - ta Vir - - - - go, cu - jus vi - sce - ra

allar-

me - - ru - e - runt por - ta - re Do - - mi - num Je -

ra me - - ru - e - runt por - ta - re Do - - mi - num Je -

- - ru - e - runt por - ta - re Do - mi - num

me - ru - e - runt Je -

CHRISTMAS HYMNS

Arranged for Men's Choirs

Hail, Holy Night

Salzburger Gesangbuch 1783.

Arr. for 4 Male Voices by H. Tappert.

Andante dolce.

TENOR I. & II.

1. Hail, ho - ly night! Hail, ho - ly night! Heav - en - ly
 2. Hail, In - fant mild! Hail, In - fant mild! From the bright
 3. Hail, Ma - ry's Child! Hail, Ma - ry's Child! Round Thee we

BASS I. & II.

1. brightness through dark shades is stream - ing; Thousands of an - gels fill
 2. throne of Thy Fa - ther des - cend - ing, In this poor man - ger I
 3. gath - er, our warm hearts we of - fer, That they a crib for Thee,

1. mid - night with song, Beth - le - hem's sta - ble with splen - dor is
 2. see Thee now lie, Worshipped by an - gels, their wings low - ly
 3. dear Babe, may be. List to the vows which we on this day

★) See "Cantate" by J. Singenberger.

1. beam-ing; Lo! He hath come, Whom we looked for so long.
 2. bend-ing; Thee in this sta-ble, my God, I hear cry.
 3. prof-fer; Ev-er, yes, ev-er, we'll love on-ly Thee.

f

p cresc. e poco accel. *rit.*

1-3. Come, come, ye Christ-ians! A-dore the sweet Child,—

p cresc. e poco accel. *rit.*

a tempo *rit.* *mf*

1-3. Trembling and weep-ing it greets you so mild; Hast-en, a

rit. *mf*

f *ff*

1-3. wel-come bring! Sing to our In-fant King, Here in the crib.

f *ff*

O Tidings Sweet

J. MITTERER.

Maestoso
p *mf*

Ten. I.
II.

1. O tid - ings sweet: To earth be - neath The Lord of
2. O mar - vel fair! All poor and bare With - in a
3. O Ho - ly Child! O mer - cy mild With rev'r - ence
4. O Moth - er mild, Oh, show Thy Child To us all

Bass I.
II.

1. Heav'n de - scen - ded; With hu - man clay The God - head's
2. man - ger ly - ing A Child of Heav'n To us was
3. we a - dore Thee As God and King; Our love we
4. poor and low - ly. Oh, guide our ways, Give help and

1. ray For love of us was blend - ed, With hu - man
2. giv'n For all our guilt sup - ply - ing, A Child of
3. bring And hum - bly we im - plore Thee, As God and
4. grace To please Thy Child all - ho - ly, Oh, guide our

1. clay The God - head's ray For love of us was blend - ed.
2. Heav'n To us was giv'n For all our guilt sup - ply - ing.
3. King Our love we bring And hum - bly we im - plore Thee.
4. ways, Give help and Grace To please Thy Child all - ho - ly.

TWO CHRISTMAS HYMNS for TWO PART CHOIRS

1. Ye Shepherds, Arise - WILTBERGER 2. Salvation's Night - PIEL

I.

A. WILTBERGER.

ORG.

Man.

I - II.

1. Ye shepherds a - rise! _____	How bright are the
2. O shepherds, fear not! _____	Give glo - ry to
3. No long - er now sigh; _____	To Beth - le - hem
4. Come sin - ners, a - wake _____	For Ho - ly Night's

1. skies! _____	Their light is ce - lstial! Mere
2. God! _____	Hark! an - gel - bands o'er us Are
3. hie, _____	With - out fear of dan - ger. See,
4. sake! _____	The Christ - Child is smil - ing, Our

1. rad-iance ter - rest-rial Must van-ish the while all these splen-dors un -
 2. chant-ing in cho-rus. Then hast-en, ye shep-herds, the In - fant a -
 3. there in a mang-er Your new-ly - born Sav - iour in pov - er-ty's
 4. sor-rows be - guil-ing. Your hearts with sweet heav - en - ly peace He will

1. fold;
 2. dore.
 3. need,
 4. fill,

The Lord is here present; His glo - ry be - hold!
 Be - holding your Saviour, thanksgiv - ings out - pour.
 Thus paying our ransom with cha - ri-ty's deed.
 If you are but faithful, and have _____ a good will.

A.

B.

Question and Answer Box

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



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

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Questions submitted in September 1936:

"How may I find out whether a person is musically talented?"

A. It seems that the best and most simple test is to find out whether a person can remember and reproduce the songs of the people. "The singing of folk songs takes the first place in the musical education. Song is the shortest way to the foundations of music. The soul of a nation is revealed in her folk-songs," (*Dr. Carl Thiel*). If a person can neither distinguish nor remember the simplest popular song, e. g. "*My country 'tis of thee,*" he must be classified as unmusical.

"My choir is made up of different nationalities, but we have no difficulties on that score. There are however a few critical characters whose presence seems to exercise a depressing influence."

A. The presence of dissatisfied or indifferent members in your choir may prove a real cross. Try to find out the causes of dissatisfaction; the chances are that it rests on misunderstanding; if so, it will clear away under the sunshine of real kindness on your part. But if the causes lie deep down in the heart or in the character, matters are different; dissatisfaction may readily assume the form of bitterness, coldness and passive resistance; call it what you will, it is a want of co-operation; it is like a dead weight lying heavily upon your whole organization. Critical characters of this

nature must be eliminated from the choir at any cost. Try also to get rid of indifferent, non-zealous members; their influence is always bad.

No sooner a sacred organization has been started, when the archenemy gets busy to establish a counter organization. He closely watches the men grouped together and singles out those that seem qualified for this work. He generally gives preference to critical and faultfinding characters and to such who excel in the art of ridiculing. At first it is mere gossiping, rehearsing of church music scandals in the other churches of the town and the like; soon there follows faultfinding and criticising of members of the choir, including director and organist. The ultimate scope is hard feeling, disharmony and — dissolution.

How different is the choir in which Christ's charity holds sway! There is a unity of heart and mind of the singers with the director; there is peace and harmony; there is co-operation and enthusiasm; they sing beautifully because Christ Himself fills their hearts. "For where there are two or three gathered together in my name, there am I in the midst of them."

"We are anxious to know the exact regulations (standing, kneeling, sitting) to be observed by the community at High Mass, Vespers, and Compline. Are these regulations uniform for all dioceses of the United States?"

A. The ceremonies to be observed at High Mass have been set forth in the

October issue of *Caecilia*, 1935. Those ceremonies hold good in all parts of the world for clergy, communities, and people; they are based on the Roman Ceremonial. Joseph Baldeschi in his work on the "*Roman Rite*" says that the faithful are at liberty to observe the same ceremonies as those laid down for the clergy, but he remarks "that there is a wide-spread custom in European countries to attend High Mass on bended knees and to rise only at the Gospel."

THE CEREMONIES AT VESPERS

Stand at Pater noster and Deus in adiutorium, etc.

Sit after intoning of first Psalm.

Stand at Chapter, Hymn, *Magnificat*, and Prayer, to the end.

Kneel when Priest kneels for the concluding prayer (*Sacrosanctae*).

THE CEREMONIES AT COMPLINE

Stand from the beginning during Blessing and Lesson.

Sit during the Psalms.

Stand at Chapter, Hymn, *In manus, Nunc dimittis*, and Collect and Blessing.

Kneel at Our Lady's Antiphon, except on Saturday, Sunday and in Eastertide.

Note: For your convenience procure for 5c. from "*Catholic Truth Society*," London, "*The Order of Standing and Kneeling at Mass and Office*". Place your order with any Catholic Publisher in U. S. A.

"*Why is the Asperges sung ONLY on Sundays?*"

A. The mystical signification of the *Asperges* is, that we may renew every Sunday the remembrance of our Baptism, which was formerly conferred on Easter — and Pentecost — Sunday (or rather during the night preceding those feasts). Every Sunday of the year commemorates the Resurrection of our Lord; in holy Baptism every Christian rises to a new life in Christ; the *As-*

perges is a public and official act of thanksgiving for the grace of Baptism.

The practical signification is that, sprinkled with holy water, the faithful might be purified from sin and defended from the wiles of the evil spirits in order to assist at the adorable Sacrifice of the Mass with greater attention and devotion.

"*I have often been wondering why in the Prayer at the Asperges the singular number is used, thus "mittere digneris sanctum Angelum tuum de coelis — vouch-safe to send Thy holy Angel from Heaven." Has every Church its own Guardian Angel?*"

A. There is a relation between the Exorcism used in the Blessing of Holy Water and the Prayer used in the sprinkling of the same. In the Exorcism of the water the Priest commands "that the enemy of man with his apostate angels may be utterly expelled by the power of Jesus Christ," in the prayer he asks the Heavenly Father "to send His holy Angel from Heaven to guard, cherish, protect, and defend all that dwell in this house." It is a pious belief that every Church has its own Angel Guardian. No one will wonder at this if he remembers that the King of Angels has taken up his abode in the Tabernacle.

"*Why is the Asperges melody so joyful? Are not the words taken from the Penitential Psalm MISERERE?*"

A. The greatest joy coming to man in this life is the remembrance that by Baptism he has been made a child of God and heir of Heaven. The *Asperges* is first of all a joyful thanksgiving for this singular privilege. Hence the brilliant, energetic movement on high, so characteristic of the seventh mode. Incidentally the *Asperges* is also a penitential song in which God's children ask to be cleaned from the defilements contracted during the week.

“What Indulgences may a layman gain by reciting the Breviary?”

A. In order to encourage the faithful, Holy Church grants the following Indulgences for Christmas: If after Confession and Communion one recites or assists at the recitation of First or Second Vespers, or Matins and Lauds, he gains an Indulgence of 100 years, and 40 years for each of the “Little Hours” of the same feast.

On the Feast of *Corpus Christi*, for assisting at Vespers or Matins, 400

days; for each of the “Little Hours,” 160 days.

On the Feast of the Sacred Heart the same Indulgences may be gained as on *Corpus Christi* in a church wherein the Blessed Sacrament is exposed.

For the recitation of Matins and Lauds of the Office of the Dead there is an indulgence of seven years and seven quarantines. A Plenary Indulgence may be gained, under the usual conditions, for reciting Matins (*or at least one Nocturn*) and Lauds daily for a month.

OTTAWA CANADA ARCHBISHOP ORDERS LITURGICAL MUSIC PROGRAMS

Bans Noted Wedding Marches in Pastoral Letter

Ottawa—(NC)—In a pastoral letter to members of the clergy, which was read at all the churches, early in October, the Most Rev. Guillaume Forbes, Archbishop of Ottawa, has ordered a strict adherence to liturgical law in church music.

The letter says in part:

“The language proper to the Roman Catholic Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions. Consequently, the custom of singing hymns in the vernacular during high Mass must be done away with even during the distribution of Holy Communion. In this last case there could be sung Latin motets or psalms in honor of the Blessed Sacrament, vernacular hymns may, however, be sung before or after high Mass and Vespers. Hymns in the vernacular are also permitted in low Mass, and at the exposition of the Blessed Sacrament . . .

“It is absolutely forbidden that any music should be performed in church, however brief it may be, which contains themes drawn from theatrical works, dance music or whatever type of ‘profane’ pieces such as national hymns, popular songs, funny songs, romances, etc. . . .

Organ Shall Be Silent

“The organ shall be silent in the office and Mass for the dead. If through necessity accompaniment of the singing is authorized,

the organ shall be silent when the chant ceases. A funeral march at the entrance, or at the end of the service, is therefore not permitted.

“For the closing of the burial service, a hymn in the vernacular may be sung, but in accordance with the dignity of the sacred precinct. There must be excluded such pieces as ‘Farewell’ by Schubert and ‘The Crucifix’ by Faure.

“The sound of the organ and other instruments in the Mass and Absolution after the Mass of the Dead being employed solely to support the voices, it is consequently forbidden at military funerals to play a farewell hymn on an instrument such as a bugle. The musicians may play only outside the church”

Referring to weddings he states:

“To remedy existing abuses (forgetting that marriage is a Sacrament to be celebrated with the respect and propriety due to things sacred, and not to be degraded by worldly ostentation) we expressly forbid in all churches and chapels of our diocese the execution of the following selections: “Wedding March’ from ‘Lohengrin,’ by Wagner; ‘Wedding March’ from ‘Midsummer Night’s Dream,’ by Mendelssohn; ‘Ave Maria,’ by Gounod, Mascagni, Massenet, Schubert, Rosewig and Lambillote; the ‘Agnus Dei’ by Bizet; ‘Pater Noster’ by Niedermeyer, and ‘O Promise Me.’”

He adds:

“If any want unusual state and pomp why not have a high Mass? It is the true liturgical Mass which is more appropriate for the conferring of a Sacrament. Rarely sung with the Gloria and Credo, the votive Mass for the

wedding is hardly much longer than a low Mass."

Other numbers prohibited include "O Holy Night," by Adam; "Nazareth," by Granier; "The Palms" by Faure, and "All Praise to St. Patrick," even on March 17.

It is pointed out that to use any instrument except the organ special permission must be obtained from the Ordinary, to whom must also be submitted the program.

ST. LOUIS CATHOLIC ORGANISTS' GUILD ELECTS OFFICERS

At the October meeting of the St. Louis Catholic Organists' Guild, the following members were elected to office:

PRESIDENT, the Reverend Charles Dreisoerner, S.M., of Maryhurst Normal and Novitiate, Kirkwood, Mo.

VICE-PRESIDENT, Sister M. Augustine, S.S.de N.D. of Sancta Maria in Ripa Convent, St. Louis, Mo.

SECRETARY, Miss Mary A. Helmer, Organist at the Holy Redeemer Church in Webster Groves, Mo.

TREASURER, Mr. Anthony Hausner, Organist at St. Anthony's Church in St. Louis, Mo.

The Reverend Sylvester I. Tucker is Chairman of the Diocesan Music Commission.

During the summer months, a booklet, "A Guide for the Catholic Organist and Choir" compiled by a Committee of the Guild, was sent to every organist and priest in the Archdiocese. This booklet contains all the rules and regulations that should be followed in the various services of the church, and contains a wealth of information for those in charge of supplying the music at various religious functions. Extracts from this booklet follow, and will appear in subsequent issues of CAECILIA.

ST. LOUIS REGULATIONS

From "A Guide For The Catholic Organist and Choir," Distributed By The Church Music Commission

Rev. Charles Dreisoerner, S. M., Sec.
Sunday and Festival High Mass

a. On Sundays there should be a High Mass in parish churches wherever it is possible to have one (Syn).*

b. Before High Mass on Sundays it is customary to sing the *Asperges* or *Vidi Aquam* according to the season (CEP). Rep-

etition of the antiphon is obligatory (SCR).

c. The Synod prescribes that the Proper of the Mass be at least recited in a more solemn way. There can be no excuse from this minimum that is strictly imposed by several Roman decrees.

d. Only the Latin language may be used. If a hymn in the vernacular is sung at the end of the service, it must not be sung before the Mass is actually finished (Syn, SCR).

e. The ORGAN may accompany the singing and responses of the choir, absolutely never the celebrant at the altar (MP, SCR, CEp). Interludes must have the qualities of sacred music mentioned above under I, b. Hence, selections from the operas and "popular" melodies may not be played (MP). During Advent (except the 3d Sunday) and during Lent (except the 4th Sunday) at Masses of the season the organ may be used to support the singing only when really necessary. All other playing is forbidden (SCR, CEp). These restrictions do not apply to feast days and to the occasion of a First Communion (SCR). The organ should not be played during the Blessing at the end; it is the only time at High Mass that the celebrant speaks in a loud voice to be heard by the congregation.

f. The *Gloria* and *Credo* ought to be relatively short (MP).

g. After the Offertory of the day has been sung or at least recited, a Latin motet may be sung if there is time (MP).

h. At the *Sanctus* the choir should not delay the priest, although the priest must wait for the singers to finish before he performs the Elevation (MP). The *Benedictus* must always be sung after the Elevation as is prescribed in the revised rubrics of the *Graduale*. After this, a Latin motet to the Blessed Sacrament may be sung although there is usually no time to do so (MP).

i. The Communion antiphon may be sung after the priest receives the Precious Blood. When Holy Communion is distributed to the faithful, it is best to wait with the antiphon until the last ablution.

III. Requiem High Mass and Absolution

a. Absolutely the entire Proper, including the whole Sequence *Dies Irae*, must be sung, or at least recited in a more solemn manner

*SCR designates a decree of the Sacred Congregation of Rites: CEp, *Caeremoniale Episcoporum*; MP, *Motu Proprio*; Syn, St. Louis Synod of 1929. Exact references to decrees and a digest of their content may be seen in the Appendix.

(SCR), SYN).

b. When necessary, the organ may support the singing, but absolutely all other playing is forbidden (CEp), SCR).

c. The responses at the Preface are in the ferial tone.

d. The **Libera** may not be started until the celebrant has reached the catafalque (SCR). The choir, not the celebrant, sings the verses **Tremens**. . . etc., and the **Kyrie eleison** (**Rituale**). This is followed by **Pater noster**, **Requiem aeternam**, **Requiescat**, **Anima ejus**, versicles, and one prayer; then by the versicles. **Requiem aeternam**, **Requiescat**, **Anima**. Nothing more is prescribed (**Rituale**, Syn).

e. Vernacular hymns are forbidden during the entire service (Syn, SCR).

IV. Funerals

a. While the body is being carried up to the sanctuary rail, the choir sings the **Subvenite** (Syn). If the **Miserere** is sung, this should be done before the procession moves up the aisle, and it need not be sung entirely.

b. At the Absolution, the **Libera** may not be started until the celebrant has sung or recited the prayer **Non intres** at the coffin (SCR, Syn, **Rituale**, **Missale**).

c. In the **Libera**, the choir, not the celebrant, sing the verses **Tremens**. . . etc., and the **Kyrie eleison** (**Rituale**). This is followed by **Pater noster** versicles, and the prayer **Deus Cui proprium est**. According to the new edition of the **Rituale**, there are no versicles added to the prayer, but the **In paradisum** is begun immediately and the body carried out. After the **In paradisum**, the **Ego sum** with **Benedictus** versicles, and prayers are said in the cemetery, or (if the priest does not go to the cemetery, at the church door, or even at the sanctuary rail before the procession moves. If the body is left in church after the Absolution, all—even **In paradisum**—is sung as described, except that the **Ego sum** etc. is said at the sanctuary rail even if it is to be repeated later in the cemetery (**Rituale**).

d. Vernacular hymns are forbidden during the entire service (Syn, SCR).

e. When necessary, the organ may support the singing, but all other playing is forbidden (CEp, SCR). Silence of the organ at the end of the service is usually preferable. In any case the classic Funeral Marches are not in keeping with the spirit of the Catholic funeral service.

PITTSBURGH LETTER

From "The Catholic Observer," July 30, 1936. By The Pittsburgh Church Music Commission

REV. C. A. SENDERBECK, Sec.

The Church Organist

ALL church music should be the very best of its kind and also should be offered in the very best possible way. Hence the necessity and the duty for a church organist to know: first, how to play the organ in church; second, what kind of music may be played in church; third, what kind of music he should select for his choir (since our organists are usually called upon to fulfill the duties of choirmasters); and fourth, how to deal with the singers.

The first two points (that is, how to play and what to play in church) will be the subject of the present article.

There are church positions which require much of the organist and other positions which require very little. Again, with organists, as with followers of other vocations, there are two classes of workers; those eager to master every detail of the task in hand and ambitious to make progress even at the cost of great sacrifices, and those satisfied merely to "get by". Let us assume that there are none of the latter class among our church organists, and so let us discuss the equipment required for an organist who wants to hold his position with dignity. As for those who at present are filling positions which require but little equipment, they will certainly not be handicapped by acquiring greater ability.

First of all, the church organist must be able to play "legato", that is smoothly; (without this quality the playing is not organ playing); he must be able to arrange a registration suitable to the organ he plays; he must be able to make changes in registration without interrupting the flow of rhythm, as a good orchestra does.

Secondly, the church organist should be a fair distance beyond the elementary stage of organ playing. By this we mean that he should have acquired, by practice, sufficient independence of hands and feet to be able to play the pedal, to play it "legato", and to play it with "discretion". The people in church will enjoy a good rest given to the pedal occasionally.

Thirdly, a certain ability in modulation (that is a facility to pass from one tonality

to another without offending the most elementary rules of harmony) is one of the most important requirements of an organist.

Fourthly, the ability to improvise on the organ will prove a great asset, but until it can be tastefully done, it would better not be attempted in church. In order to fill the short intervals in the service it will be much better that the organist keep before him a good collection of short interludes.

Fifthly, the ability to transpose hymns one tone higher or one tone lower than they are written (in the hymnal) will also prove of great advantage to any church organist. There are many occasions (at the Sunday children's Mass for instance) when the transpositions of hymns to a lower key is very important, if not necessary. In most hymnals one will find that there are a few hymns written in a key too high for children, and this causes them to flatten.

Sixthly, the church organist should not lose sight of the fact that the hymns contained in any hymnal are written for the different seasons of the liturgical year; hymns for Advent, hymns for Christmas, hymns for Lent, for Easter, etc. Since the text as well as the music of these hymns expresses the particular spirit of each season, this spirit should be shown in playing them, that is, the "tempo" and the color of registration should conform to the spirit of each individual hymn. Hence the advisability for a church organist to read over the text of the hymns before playing them in order to render them properly.

Seventhly, the church organist must possess "good taste," that is, a sense of the fitness of things throughout the different parts of the liturgical services. Good taste in the selection of preludes, interludes and postludes, as well as in registration, is indispensable. Compositions or transcriptions which may bring to the mind of the faithful certain operatic or theatrical or moving-picture reminiscences should never be used in a service of worship, and they are unequivocally forbidden by the Church. All good music is not sacred by any manner of means, just as all good pictures and all good books are not sacred.

Richard Wagner, for instance, wrote great music, possibly some of the greatest music in the world, but there is not a bar of it that could be played in church with propriety. The reason, of course, is that

Wagner's music, being entirely of sensuous nature is out of place in a Christian church or in Christian worship.

Church music is of a certain type, that is a type of music where strongly marked rhythm and rhythmic peculiarity, as well as harmonic contortions, are absent. It is the absence of strongly marked rhythm which makes the Gregorian Chant so beautiful. It is the absence of harmonic peculiarity which makes the polyphonic compositions of the sixteenth century so heavenly. Music has not been admitted in church for the pleasure of the senses, but that it may feed man's soul, and lead him into closer relationship with God.

—Cecilian.

MSGR. MANZETTI HONORED

Observes Silver Jubilee Of His Chaplaincy
At Roland Park, Md.

THE Very Rev. Monsignor Leo P. Manzetti, one of the best-known leaders in the promotion of Liturgical Music in the country, celebrated on Sunday his twenty-fifth anniversary as chaplain of Saint Mary's Orphanage, Roland Park.

In honor of this anniversary 150 girls at the orphanage gave a musical program in his honor. An address of congratulation was delivered by the Rev. Richard B. Schmitt, S. J., of Loyola College.

Solemn Benediction Given

Later in the afternoon Monsignor Manzetti gave Solemn Benediction of the Blessed Sacrament in the orphanage chapel with the Rev. Wendell S. Reilly, S. S., and the Rev. A. L. Levatois, S. S., both of Saint Mary's Seminary, as deacon and subdeacon, respectively.

Monsignor Manzetti, born in France of Italian parentage, came to the United States in 1903 and taught Gregorian music in several mid-Western seminaries. Afterward he became Director of Music at Saint Mary's Seminary. He became a familiar figure at many important ecclesiastical functions at the Cathedral.

In 1913 Monsignor Manzetti organized the Society of Saint Gregory, a national organization, to promote liturgical music. He was elected not long ago a member of the Academy of Saint Anselm, Aosta, Italy, a society with an international reputation.

He Is Doctor Of Sacred Music

For his composition in church music he received the title of Doctor of Sacred Music from the Pontifical High School of Church Music, in Rome. He is a contributor to a number of Catholic papers and periodicals.

Prof. Matt A. Horen, of Springfield, Ohio, formerly of London, has been elected treasurer of the Springfield Choirmasters' Club. The group is planning to present the oratorio, "The Messiah" in Springfield during the holiday season.

CLEVELAND CHOIR WILL SING MASS, CONCERTS ON SUNDAY IN LORAIN

Lorain—The mixed choir from St. Paul's Church, E. 40th st., Cleveland, sang at the 10 o'clock high Mass in St. Vitus' Church, Sept. 27.

The choir also gave two sacred concerts at St. Vitus', one in the afternoon at 4 o'clock and the other in the evening at 7.30.

Frank Vauter, A.A.G.O., choir director and organist, conducted the choir at Mass and for the concerts. His brother, William Vauter, was the accompanist.

NEW APPOINTMENT FOR PAUL BENTLEY

Named Organist and Choirmaster of
St. Stephen's Church, Pittsburgh

PAUL BENTLEY has resigned as organist and choirmaster of Holy Angel's Church at Hays, Pa., and from the teaching staff of Duquesne University in Pittsburgh to assume larger activities as organist-choirmaster of St. Stephen's Catholic Church, Pittsburgh. He will preside over a three-manual Möller organ and conduct a large male choir of men and boys. Mr. Bentley will also direct the St. Stephen's Male Chorus, which he organized recently and which sings secular and a *cappella* music.

Mr. Bentley, who is an ardent enthusiast over liturgical music, was born in 1910 in Ontario, Canada, of American parents, and lived the first five years of his life in New York City. Then the family moved to Dallas, Tex. He attended Southern Methodist University, studying engineering, such being the wish of his mother. He began at the piano at the age of 6, being taught by his mother.

After three years of engineering training in the university he attended Dallas Conservatory, where he studied organ and piano with Carl Wiesemann, harmony and counterpoint with Myron Schaeffer and composition with Lawrence Bolton. While there he earned the degree of licentiate of the Texas Music Teachers' Association. He was assistant organist at All Saint's Episcopal Church for three years and organist-director of St. Patrick's Church for two years, teaching also in the parochial school.

In September, 1934, Mr. Bentley left Dallas to study Catholic church music and liturgy with the Rev. Father Carlo Rossini, Mus. D., and took courses in instrumentation and voice at Duquesne University. He received the degree of bachelor of science in music from the university in 1935 and taught in the university music department all last year. He became organist of the university chapel in 1934 and organist choirmaster of Holy Cross Church in 1935. The last-mentioned post he relinquished to take up the same duties at Holy Angel's Church at Hays in March of this year.

—Diapason, October.

ORATE FRATRES REVIEWS LITURGICAL APOSTOLATE IN ANNIVERSARY NUMBER

The liturgical review *Orate Fratres*, published by the Benedictine monks of St. John's Abbey, Collegeville, Minn., is observing its tenth anniversary with a special issue. A decade of activity in the cause of the Liturgical Apostolate has had a far-reaching influence and gratifying results. To give an indication of this activity and to outline the progress of the Liturgical Movement, especially in the relation to the various fields of Catholic endeavor, is the purpose of the tenth anniversary number.

The Cause of a renewed intelligent and active taking part by the Catholic faithful in the official worship of the Church, to which Pope Pius X of saintly memory had given the impetus with his *Motu Proprio* of November 22, 1903, inspired a group of priests and laymen studying in Europe to found *Orate Fratres* as a means to carry out the Holy Father's designs. As he said in his Encyclical, it was his "most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful," and that they "acquire this spirit from its

foremost and indispensable source, the active participation in the most holy mysteries and in the public and solemn prayer of the Church." To assist priests and the laity in realizing this aim was ever and remains the sole purpose of **Orate Fratres**.

**FATHER SAUER IS LUCKY;
HE HAS FIVE ORGANISTS
They Take Turns, Month At A Time;
Adult Choir Meets**

Oakland, Md., Sept. 17 — On Monday, September 14 the first meeting of the new adult choir was held in the library room of the rectory.

Saint Peter's parish is fortunate in having five accomplished organists who take turns, for a month at a time, to preside at the organ for all church services. The organists are: Mrs. Russell Brown, Mrs. James Treacy, Mrs. Rose White, Miss Cecilia Kerins and Miss Sarah Stanton. Sister Mary Matild, R. S. M., is in charge of the children's choir.

SCRANTON CHOIR GIVES CONCERT

The vested choristers of the Holy Trinity church, Nanticoke, gave a sacred concert Sunday evening, Sept. 20th, in the Transfiguration church, West Hazelton, Pa.

This choir, is well known in the Diocese of Scranton for its renditions of sacred chant, according to the Motu Proprio of Pope Pius X.

The program was under the direction of Prof. A. J. Stankiewicz, who formerly was with the Nanticoke parish and has recently assumed the position as organist in the borough church.

The following was presented:

1 (a) "Ecce Sacerdo Magnus," by Rt. Rev. Wilkens.

(b) "Credo" (alternate choirs) by J. McGrath.

2 (a) "Attende Domine," Gregorian harmonized, by Pietro Yon.

(b) "Kyrie Eleison" from the Kyriale Romanum (Gregorian).

(c) "Salve Mater," (Gregorian) by Pietro Yon.

3 (a) "Adoramus Te Christe," (sacred polyphony) by Giovanni Perlugi da Palestrina.

(b) "Panis Angelicus," (sacred polyphony) by Giuseppe Baini.

Female Chorus

1 (a) "Regina Coeli Jubila," by M. Praetorius.

(b) "Zdrowas Marya ("Ave Maria") by Rev. F. Walczynski.

Male Chorus

1 (a) "Salve Regina," by C. Rossini.

(b) "Crux Ave Benedicta," by C. Rossini.

(c) "Ave Maria," by F. Witt.

De Reszke Male Chorus

1 (a) "Dusza Czci Boga."

(b) "Potega Piesni," by M. Dembinski.

(c) "O Bone Jesu, Palestrina."

(d) "Gloria" from the Twelfth Mass. W. A. Mozart.

The sermons were preached by Father J. B. Kelly, Mus. B.; Diocesan director of music and by Father Paul Kopicki, from St. John's parish, Larksville.

—Catholic Light, Scranton, Pa.
Sept. 25, 1936.

SAN FRANCISCO, CAL.

Mr. Robert Hayburn organist of Mission Dolores Church, gave an organ recital at St. Monica's Church, September 27th, preceding the chanting of Complin by the choir of St. Monica's under the direction of Father Boyle.

The Monitor, issue of October 3rd, made mention of the appearance of the "Little Flower Hymns" by G. M. Compagno, in the September CAECILIA, and mentioned a forthcoming "Confirmation Service" by the same composer.

One hundred Nurses made up the choir which sang at the First Annual Communion Mass of the Council of Catholic Nurses. Archbishop Mitty celebrated the Mass. and Father Boyle directed the choir.

Mr. Jimmie Lynn, Tenor of St. Anthony's Parish, East Oakland, was heard on the Amateur Hour, October 10th, competing for a trip to New York, and opportunity of appearing in a national competition.

ST. LOUIS, MO.—

Mother Catherine Lauer, for 50 years a nun of order of the Religious of the Sacred Heart died at the age of 73, at St. Joseph's Hospital, late in September.

Mother Lauer had been organist at St. Charles for several years.

DETROIT, MICHIGAN.—

St. Benedict the Moore choir, was directed by Mrs. Walter Rideout during its program on the Catholic Hour, Sunday, October 4, sponsored by the Daughters of Isabella.

BOSTON, MASS.—

Miss Rosemary Stanford, Soprano, heard frequently on the Catholic Truth Hour, and a member of the Cecilia Quartet, was married October 3rd to Dr. Ronan of Lynn. Miss Stanford's brother, the President of Villanova College, performed the ceremony, and the music was rendered by her associates from several singing societies.

McGrath's "Missa Parochialis" has been chosen by the choir of St. Paul's Church, Cambridge, and by St. Mary's Church, Dedham, for rendition this fall, joining St. Catherine's Church in Somerville, as Boston choirs including this new liturgical work in their repertoires. The choir of the Immaculate Conception Church, Boston, and St. Mary's Church Cambridge, are the only Boston choirs which have performed the famous Missa Pontificalis by McGrath.

The visit of His Eminence Cardinal Pacelli Papal Secretary of State, to Boston was marked by daily Public Mass at the Sacred Heart Church Newton, where Cardinal Pacelli was the guest of Bishop Spellman. Messrs. James and Joseph Ecker headed the choir organized by Miss Emma Ecker for the occasion. Among the numbers used, were "O Jesu Mi" by Cametti; "In Me Gratia" by Tozer, and "Jubilate Deo" by Sister Cherubim.

Mr. Joseph Gildea, has been placed in charge of an a cappella choir being formed at St. Leo's Church Dorchester.

Miss Eileen Griffin has assumed her duties as Director of the Glee Club at Emmanuel College, as has Mr. Joseph Kirby the new Glee Club Director at Boston College.

Mr. Frank Mahler, of Holy Name Church, reports his choirs as becoming "Singenberger enthusiasts". This began with the singing of the "Mass of St. Mary of The Lake" by Otto Singenberger, a performance by the men's choir. Then followed the "Mass of the Holy Family" by John Singenberger, rendered by the Choir of Boys and Men. They are now eagerly awaiting the republication of the more elaborate "Mass of St. Gregory" by John Singenberger, recently done from MSS by the Milwaukee choirs.

**CENTENARY OF TROY, N. Y.
SEMINARY**

The Congregation of Sisters of St. Joseph, observed the Centenary of the founding of the Order on October 14th.

In Troy, New York, honored by the presence of the Most Reverend Bishops of Albany and Syracuse Dioceses, Pontifical High Mass was celebrated.

The Sisters chanted the "Ecce Sacerdos" on the entrance of the procession of clergy in the chapel from the cloister. The entire program was in Gregorian and this Seminary choir, favorably known for its good work in liturgical music, upheld its high tradition of good performance and good selection.

**AMSTERDAM MEN'S CHOIR
GIVES PROGRAM**

The Amsterdam, (New York) Male Choir, gave a program on October 18th at the Shrine of Our Lady of Lourdes, New Lebanon. This is the choir which has been heard frequently at the Shrine of the North American Martyrs in Auriesville.

ST. BERNARD, ALABAMA.—

Rev. Sylvester Fangmann, O.S.B., has rehearsed the Gregorian Chant Choir of the Minor Seminary, so that the Seminarians may be able to assist the Monastery choir at High Mass and Vespers.

DUBUQUE, IOWA.—

Rev. Alphonse Dress, Ph.D., will direct the Columbia College Vested Choir, at observances featuring Catholic Action Week. Other Catholic musical organizations participating in the various services are the St. Mary's church choir, the Columbia college orchestra under the direction of Prof. Edward Schroeder, the Columbia college and academy bands, under the direction of S. C. Dovi, the Catholic Foresters' band, directed by E. J. Welu, St. Mary's Orphanage band, directed by Felix Bonifazi, St. Mary's band, the Immaculate Conception academy glee club, and St. Joseph's academy glee club.

LOS ANGELES, CALIFORNIA,—

Rev. Matthew Lani, has made an appeal for singers to take part in the special program of music to be rendered at the official erection of the archdiocese of Los Angeles and the Installation of His Excellency Bishop Cantwell.

OMAHA, NEBRASKA,—

Most Rev. James H. Ryadn, D.D. Bishop of Omaha, Nebraska, was heard on the "Church of the Air" Radio program September 27th.

An a cappella choir directed by Winifred Traynor Flanagan, sang the "Emmite Spiritum", by Schuetky, "Exultate Deo," Palestrina; "Popule Meus", and "Ecce Sacerdos."

SIR RICHARD TERRY FORMS A CHOIR AT SEA

THE Universe records in its September 4th issue, an account of a Catholic cruise which was marked by an unusual accomplishment, through the leadership of one of the passengers.

Priests of many years experience in parishes looked on in amazement as Sir Richard Terry formed a choir from the passengers and rendered church music as part of the cruise which carried hundreds of people on a tour of the Mediterranean.

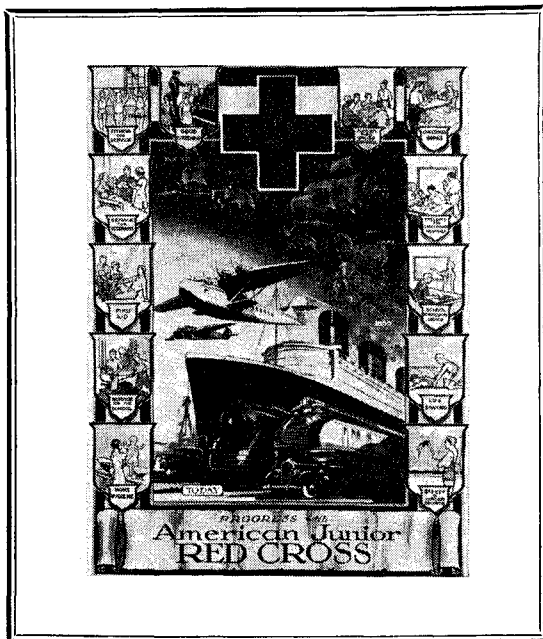
Sir Richard issued a call for volunteers to join the choir while on shipboard, and forty responded. A choir was thus begun. Gregorian Masses, and harmonized motets were learned, and community hymn singing was sponsored by this group.

The choir rendered the chants for High Mass in their entirety, at services on board; cantors taking the Proper; the choir the Ordinary; and the congregation the Responses. A special "Salve Regina" was sung by the choir also.

At Benediction the congregation sang the first verses of the Gregorian "O Salutaris" and "Tantum Ergo," and the choir sang the second verses, according to settings by Byrd and Palestrina. The choir also sang Allegri's "Adoremus".

By request the choir gave a selection of sea chanties at the concert held on the same evening.

The singers rehearsed for a short period each morning and afternoon, and at the end of the voyage presented Sir Richard with a silver, automatically changing, calendar. All concerned appeared to enjoy the experience and tributes were paid to the genius, and teaching skill evidenced by the director. No special preparation had been made for the formation of the choir, and the whole incident was spontaneous when it was found that the renowned Sir Richard Terry was on board.



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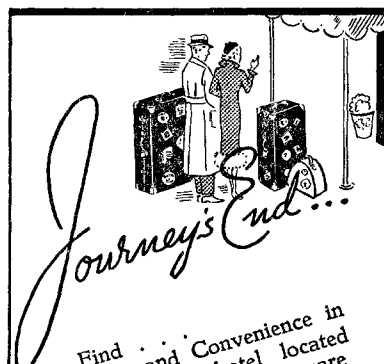
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DOUBLE JUBILEE AT CONCEPTION ABBEY

On the Eve of the Golden Jubilee of Profession of the Very Reverend Gregory Hügle, O.S.B., Prior of Conception Abbey a special program was presented for the blessing of the new Organ, according to the Roman Ritual. This was on September 20, 1936.

The Brothers Choir sang the "Emmitt Spiritum" by Schuetky, "Popule Meus" Vittoria, "Adoramus Te" Hoffman, and the Benediction Service.

Dom Ermin Vitry, O.S.B., rendered a dedicatory program of Organ Music, which included the following:

- Sonata in D Minor, (1st Movement)
Guilmant.
- Chorals:
Super Flumina Bach
Choral in E Major Jongen
- On Gregorian Themes: (Sketches)
Ave Maris Stella Brun
On The First Mode Free
Veni Sponsa Christi Jacquemin
Suite Gothique Boellmann
(Introduction and Minuet)
- Free Sketches:
Andante (from Sonata in Eb)
Rheinberger
Prayer Rheinberger
Organ Primitivo Yon
Grand Choeur: Finale Guilmant

The organ is a Wicks, and has been appointed to serve the Monastic choir. No fancy stops are embodied, nor keen strings, —the place of honor being given to the Diapasons a number of fine flutes and richly voiced reeds. It contains 41 speaking stops and 21 mechanical stops, with an aggregate of 1825 pipes on 3 Manuals.

The following morning at 8 A. M., Solemn High Mass was celebrated and Dom Gregory renewed the Sacred Vows he had pronounced fifty years ago.

For 51 years Dom Gregory has been organist at the Conception Abbey.

BALTIMORE CHOIR SINGS AT COUNTRY CHURCH

The opening High Mass for the Forty Hours Devotion at Holy Family Church, Holbrook, Md., was sung by the choir of St. Catherine of Sienna, September 20th.

The Sienna choir known for its fine musical achievements was under the direction of Father Martin until his recent transfer to the Pastorate of the Holy Family Church.

Father Stanley J. Scarff, its new director, brought the choir by bus to the little church three miles west of Randallstown.

Holy Family, without adequate choir organization, has had to depend in emergency upon the kindness of the Jesuit Fathers of Woodstock.

GREGORIAN RECORDINGS

To the Gregorian Chant Discography may be added the following seven discs just issued:

One **SYRENA** disc excellently sung by the magnificent cathedral choir of Posen, Poland, **Disc No. 9475, 10' Lamentatio Jeremiae Prophetiae** (two sides) under the direction of Ks. Gerard Mizgalsky, Posen Cathedral, Poland.

Six ten inch discs sung by the Sisters of St. Joseph, North Sidney, Australia. Dom Stephen Moreno, O.S.B., monk of Holy Trinity, Abbey, New Nursia, Australia, directs and accompanies at the chapel organ. The six discs record the following excerpts:

PARLOPHONE:— (Australia).

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Hymni Eucharistici (Nos. 1 & 8)

O Salutaris & Tantum Ergo

Adoro Te & Tantum Ergo (Nos. 9 & 5)

No. — A3163

Hymni Eucharistici (Nos. 2 & 12)

O Salutaris & Adoremus

O Salutaris & Tantum Ergo (Nos. 3 & 6)

No. — A3164

Tota pulchra (Corona Mariae, No. 12)

Regina Coeli & Assumpta est Maria

No. — 3165

Gloria (from 'Missa Nona' 2 sides)

Benedictus & Agnus Dei (from same Mass.)

No. — A3166

Magnificat (Corona Mariae, No. 6)

No. — 3167

Te Deum (Cantus Sacri) No. 7 (2 sides.)

NEW HYMN COLLECTION TO BE READY LATE IN JANUARY 1937

MOUNT MARY HYMNAL

Compiled by
Sister Mary Gisela, S.S.N.D.

FOR many years the need has been felt for a new Hymnal, designed especially for women's voices, containing music in two three and four part harmony.

Some of the well known hymnals have been used in the past but the harmony is sacrificed in many compositions when the music is rendered by two voices.

Every hymn in the new collection has been arranged, for singing by High School or College choruses. Every hymn has been in actual use for a period of years at Mount Mary College, Milwaukee, Wisconsin, and has thus proven to be practical and worthwhile.

The new Hymnal will be the only one of its kind published in this country.

The Compiler is well known to CAECILIA readers for her experience and musicianship and it is confidently expected that this book will become one of the standard hymnals of this country, and in use wherever choirs of women are gathered.

Contents:

Well known hymns from the popular liturgical hymnals of our day, have been coupled with the most popular hymns published in the CAECILIA during the past 25 years. Hymns for the seasons of the year and special feasts with a few chants, and motets will be included. No superfluous matter will appear to enlarge the book, and make it unwieldy or expensive. Only practical, usable material, which has stood the test of actual performance has been adopted for use in this book.

Compositions, by Piel, Koenen, Singenberger, Haller, Greith, Lohmann, Tappert, Pieron, Walter, Griesbacher, Meyer, Kuntz, Tozer, Refice, Perosi, etc., with hymns by

Sister Gisela, Sister Cherubim, Sister Rafael, Sister Cecilia Clare, Sisters of Notre Dame, Sisters of Mercy, etc., have been gathered together with various traditional pieces. All are chosen for their merit musically, and their usefulness.

There will be no cheap music in this book. In some sections of the country the contents may appear as an entirely new set of hymns, in the middle west the book will serve as a collection of well known pieces all under one cover.

Publication Date — Advance Orders

The Singers Edition of this book is now in process of being engraved. The book will sell for 75 c. in cloth binding. Advance orders are being accepted at 60c. per copy. It is expected that the book will be ready in January 1937.

The accompaniment book will not be ready for some months later, as the engraving of this work requires more time.

This work — the Mount Mary Hymnal — will be one of the most important publications of Church Music during the coming year. A similar book for Men's Voices, and later for Mixed Voices is planned, as well as several other outstanding collections to appear in ensuing years, embracing chant, polyphonic, and every form of modern church music.

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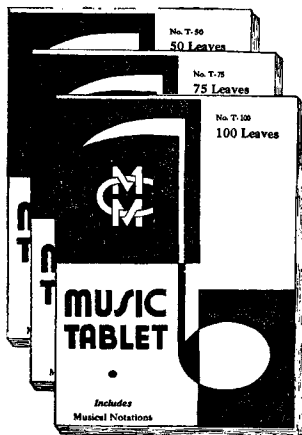
PITTSBURGH HAS EUCHARISTIC NIGHT

Hymns Sung by Congregation of 90,000 Men

On Sunday evening October 11th, 90,000 men gathered at the University of Pittsburg Stadium, to honor the Holy Eucharist at Benediction.

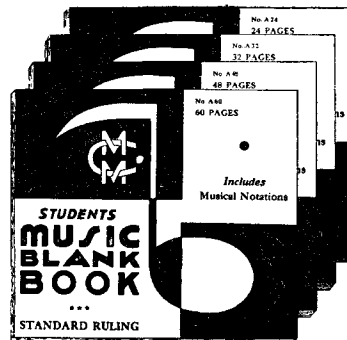
Over 80,000 candles shone in the darkness presenting a picture seldom seen before.

The "Pange Lingua," "O Salutaris," "Jesus My Lord, My God, My All" were sung by those present as was the "Holy God We Praise Thy Name." Organ music was played at Carnegie Hall, a few blocks distant and broadcast on the field by loud speakers. Tremendous as was the undertaking of organizing and carrying on the details of the affair, all was well managed, according to all reports.

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