

Founded A.D. 1874 by John Singenberger

The Cecilia

MONTHLY MAGAZINE of GATHOLIC CHURCH and SCHOOL MUSIC

DOM POTHIER and DOM MOCQUEREAU

CULTIVATION OF PLAIN CHANT
IN AUSTRIA

LITURGICAL MUSIC
IN CONTEMPORARY IDIOM

CESAR AUGUSTE FRANCK

THE ORGAN
AND CONGREGATIONAL SONG

THE CHILD VOICE IN OUR SCHOOLS

Vol. 64

JANUARY 1937

No. 1

ORATE FRATRES

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

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

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

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The Caecilia

Monthly Magazine of Catholic Church and School Music

Vol. 64

January 1937

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EDITORIAL PAGE

“PART-MUSIC TABOO?”

A rather animated protest has reached our editorial office; it hails from an ardent lover of modern Church Music and is directed against the Pastoral Letter of the Archbishop of Ottawa, or rather, against the remark made by his Secretary. We have before us two newspaper clippings which run thus: “Father L. Beaudoin, Secretary to the Archbishop, said to-day the reason for the Pastoral Letter, delivered on Sunday, was the desire of the Church for the exclusive use of the Gregorian Chant and Gregorian music”.

Our correspondent argues thus: “How can anyone say the Church desires the exclusive use of the Gregorian Chant, when Pius X in his Motu Proprio enumerates THREE KINDS of Church Music, viz. the traditional chant, the classical polyphony in Palestrina style, and the modern liturgical music?”

We have been requested to make this matter as clear as possible in order to prevent any serious misunderstanding. We cannot do more than simply state that our correspondent is quite right in his argumentation.

SCHUBERT'S AVE MARIA

In the November issue of *Caecilia*, page 473, are enumerated a number of secular pieces placed under the ban of the Archbishop of Ottawa in his Pastoral Letter. It will be our turn to give the reasons why these pieces fully deserve to be banished from church. For the present issue we have selected Schubert's *Ave Maria*.

In the year 1825 Franz Schubert composed a number of songs from Walter Scott's “*Lady of the Lake*” and dedicated them to the Countess Sophie von



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

Weissenwolf. Among these songs was one entitled “*the Hymn to the Virgin*”. Schubert had no intention whatever to compose this song for church use. We do not know the individual who first conceived the idea of discarding the lines of Walter Scott and putting the Latin words of the *Ave Maria* in their place. At all events we are confronted here with a specimen of secular music being smuggled under false pretense into the Lord's sanctuary. The specious title: “*Schubert's Ave Maria*” worked like a charm and brought on a big sale.

Say what you will: the whole thing is a fraud, a deception. To be sincere, the publisher ought to say on the title-page: his is one of Schubert's secular songs, fitted out with Latin words.

Furthermore, an injustice is done to Schubert. He is put down as an ignorant, i. e. a fellow who does not know what Catholic Church Music looks like. But Schubert knew full well how to compose music for the Church. Take the St. Gregory Hymnal, look up the numbers that appear under his name, and judge for yourself.

WISDOM OF ECCLESIASTICAL CONTROL

Give Church Music free reign, and there will be no end of frivolities. Whatever appeals to the man at the helm, will resound from the gallery. One organist sprinkled High Mass with snatches from "*Il Trovatore*", another reserved Arditì's "*Kiss Waltz*" as special Offertory. In one church they sang the *Tantum ergo* to the tune "*Gott erhalte Franz den Kaiser*" (May God preserve Emperor Francis"), in another to the tune "*When the Roses bloom again.*" The Martyr Hymn "*Deus tuorum militum*" was sung to Wagner's "*O du holder Abendstern!*" ("*O sweet Evening Star*") and during Consecration the favorite number was "*The Alpine Horn*" by Proch.

Will anyone blame Pius X for saying in his *Motu Proprio*: "In order that these instructions be exactly carried out, the Bishops should, if they have not already done so, appoint in each diocese a special commission of persons who are really competent in the matter, to whom they will entrust the duty of watching over the music performed in the churches in whatever way may seem most advisable. The commission will insist on the music not only being good in itself, but also proportionate to the capacity of the singers, so that it may always be well executed."

SPECIAL REGULATIONS

The binding laws as laid down in the Vatican Code (*Canon 1264*) refer us to the various liturgical regulations, in these words: "*Leges liturgicae circa musicam sacram servantur.*" Under date of February 12, 1912, special regulations were published by order of Pope Pius X. We quote the following paragraphs:

"Musical compositions destined for church functions, if they do not belong

to the ancient classical polyphony, must have the approbation of our Roman Commission for Sacred Music; the Masses of the Cecilian Association of Italy and Germany so far published and approved by us, may generally be looked upon as authorized".

"Approbation will be refused to all compositions in a prohibitive style, even when these have been cut down and modified. The *Motu Proprio* says definitely that the *inner structure, rhythm, and what is known as the conventionalism* of this style is ill adapted to the requirements of true sacred music".

SURVEY

Holy Church had been greatly handicapped in her musical work during that long period of religious upheavals and endless wars which were inaugurated by Martin Luther's rebellion. It was reserved to the 20th century to witness the liturgical and musical revival. We are stepping out of a dense fog (*as it were*) into the brilliant light of a cloudless day. It would be wrong to throw stones at the Christians of the 19th, or any other century, because of their flagrant transgressions of the laws of Liturgy and Church Music. It had been the privilege of the zealous and courageous Pope Pius X to inaugurate an era of truly "*sacred*" music.



Dom Mocquereau

DOM. ANDREW MOCQUEREAU, O.S.B.
AND DOM JOSEPH POTHIER

About seventy years ago Gregorian chant was banished from church and choir; only during penitential seasons and on occasions of mourning were the

stripped melodies (*to the distress of the faithful*) hammered away without rhythm. To-day a Gregorian spring-time is gliding through the world, awakening new life. Not only in hundreds of Abbey churches do the ancient melismatic chants again begin to shoot into tendrils, but also in great cathedrals and humble parish churches the venerable melodies of the Roman Gradual are gaining preference over the elaborate scores of polyphonic art.

Unquestionably the lion's share of merit in this development comes to the French Benedictines of Solesmes. Among these: two monks are especially prominent, Joseph Pothier and Andrew Mocquereau. The latter entered in Solesmes as a young man of 26, July 22, 1875. Dom Pothier was his teacher in Gregorian chant. Dom Pothier had not received any thorough musical training, neither before nor after his entrance. He was a self-taught man, not only in plainchant, but all along the line. Dom Mocquereau, on the other hand, had the advantage of coming from a family whose members were all musically gifted and educated. In a lecture given in Paris he told the story of how, as a mere child, he often went to sleep amid the sound of a Sonata, Trio, or Quartet, by Haydn, Mozart, or Beethoven. Andrew learned to play the Cello and became an accomplished master of it. Due to his general musical knowledge he soon outstripped his teacher, even in the field of Gregorian chant; he penetrated the problems of this lost art with a mental acumen surpassing that of Dom Pothier. What fired him on to battle in a special manner were the difficulties which Dom Pothier encountered in his great work.

When Dom Pothier, after the rejection of the Congress of Arezzo (1883), was in drooping spirits, Dom Mocquereau was on the look-out for a means how, without directly opposing the Sacred

Congregation, the evidence could be furnished that the condemnation was unjust. He saw this means in the publication and spread of the oldest and best manuscripts. For this reason he founded the "*Paleographie musicale*", a quarterly, in which he published photographed chant manuscripts, reducing the accompanying text to a minimum, so that everyone might be free to draw his own conclusions; "*Res non verba — Facts not words*" was the program. One single illustration may show how Dom Mocquereau proceeded in his undertaking. When the objection was raised against Dom Pothier that it was simply impossible to discover the authentic version of a melody in so vast a number of variants, Dom Mocquereau furnished the answer in the different issues of the Quarterly, 1891, 1892, and 1893, by reproducing 219 photographic reproductions of the Gradual "*Justus ut palma*", belonging to different countries and covering nine centuries (9th-17th). From these versions everyone could plainly see — unless his mind was spun round in a dense web of prejudice — that it was possible to restore the original melody by carefully following the rules of historic criticism.

Dom Mocquereau was not successful as a composer; he fell far short of Dom Pothier's achievements along that line. On the other hand, he was endowed with pedagogical qualities which Dom Pothier did not possess. The latter had never succeeded in getting perfect control of the choir. For this reason the Abbot appointed Dom Mocquereau choirmaster, while Dom Pothier still dwelt in Solesmes. Norbert Rousseau (*now Bishop*) remarks in his book on Solesmes: "it is hard to tell what to admire more: the childlike simplicity with which Dom Pothier listened to the lectures of his former pupil, or the veneration of the latter for his esteemed master".

(Continued on page 552)

Cultivation of Plainchant in Austria

PROF. DR. F. KOSCH

A recent survey of church music life in Austria, the classical country of instrumental music, has revealed that the cultivation of plainchant is by no means impossible. Of course, here in Austria we are not as far advanced as in the "reich" or beyond the Rhine, in the west of Europe. The difficulties of our people, who so tenaciously cling to their peculiar music, are too great and can be overcome only by degrees. Still we are in a position to record various improvements.

In those places where chant was cultivated in pre-war days, its use was limited in the main to Advent and Lent. It was looked upon as the penitential music. The introduction of the Vatican books did not effect any change in that regard. It was a good thing for later development that the Medicean books had nowhere taken deep roots; in this manner the annoying un-learning was prevented. To most church choirs Gregorian chant was completely unknown. Chant instruction in the small and great seminaries had almost been neglected. In most monasteries, especially in our big Abbeys, chant service in choir had practically died out. The Abbey of Seccau made a glorious exception; it was due to foreign influence; Seccau belongs to the Benedictine Province of Beuron. In the great Mission Seminary of St. Gabriel, near Mödling (*Vienna*), special attention was paid to chant study, the students being mostly recruited from the German "reich".

A change has taken place as will be seen when we contrast the music performed at the Eucharistic Congress in Vienna (1912) with the performances of the Katholikentag (*Catholic Day*) in

Vienna (1933). While in 1912 only one official High Mass was sung in Gregorian chant (*by the students of St. Gabriel*), in 1933 more than half of all the liturgical services in St. Stephen's Dome were sung in Gregorian by the students of the Vienna Seminary. Among these were two High Masses sung by Cardinals. Thus it became manifest from what sources the change emanated. It came from the seminaries. The strict papal instructions had produced their fruit. To-day nearly all the seminaries possess for chant teachers men of eminent theoretical and vocal attainments. Thus Klagenfurt, Linz, Salzburg (*Dr. Drinkiwelder OSB*), Vienna. The newly erected seminary for Burgenland (*in Vienna*), devoted special attention to chant from the beginning; examinations in chant theory were prescribed. The seminarians sang Vespers every Sunday in St. Michael's Church, while in the morning they sang Introit and Communion. The coadjutor abbot, Dr. H. Peichel, of the Benedictine Abbey (*Schottenkloster*) in Vienna, had succeeded in re-introducing the monastic services with exclusive use of chant; every Sunday High Mass and Vespers are sung in plainchant.

The example of the clergy reacted favorably upon the parishes. The choirs of the Vienna parishes published their programs every Saturday or eve of a festival in the papers of the city. The programs clearly show the predominance of instrumental music, but at the same time you can distinctly notice the endeavor to do justice to the demands of liturgy. There is a steady increase in the number of choirs that strive to introduce the Proper of the Mass. In many

places Introit and Communion are sung in the Gregorian. Valuable propaganda is exercised by the numerous radio transmissions of liturgical services partly or wholly in Gregorian chant. Different times throughout the year chant lectures with vocal illustrations were sent out from the Vienna radio studios. Chant records were made of the Benedictine Nuns in Salzburg (*Nonnberg*) and of the Missionary students (*S. V. D.*) of St. Gabriel in Mödling.

Chant work with the people is woefully lagging. The attempts at a High Mass sung in chant by the people during the Katholikentag 1933 was a success, but it did not stir up any imitations. Only in Vorarlberg more noteworthy successes can be recorded. The chant-apostle, Dom Gregory Schwacke of St. Joseph's Abbey, Koesfeld, Westphalia, had been preparing the ground for such work. In other places it was the chanting Pastor who succeeded in winning over the parishioners to the love and practice of the chant; this happened even in a small country parish (*Rev. A. Drha, in Roseldorf, northern part of Austria*). The great liturgical Apostolate in Klosterneuburg (*Dr. Pius Parsch*) does not directly aim at Gregorian chant, but its general tendencies lead to it. Amid the numerous organized enterprises of the year 1933 three chant courses were intended for the people, two of which were under the direction of Dom Richard Beron (*Beuron Archabbey*). Plainchant interests were greatly benefitted by two courses in church music held at two opposite points of the country. One in Eisenstatt, the capital of Burgenland (*summer 1933*) by order of the Provicar, Dr. J. Koller, lasting four weeks, each week embracing thirty working hours, and having the purpose of preparing the so-called "*Kantor-Lehrer*" for his office. The forty members that took part in it spent

about two thirds of the time in acquiring liturgical and chant knowledge. The second course (*summer 1934*) was held in Feldkirch, Vorarlberg. About sixty members were assembled for a very thorough chant week, putting in six hours of strenuous work per day. The plan had been to impart sufficient theoretical knowledge in addition to the drilling of such Gregorian Masses as might be learned by the congregation. Bishop Dr. Waitz (*Innsbruck*) honored the class with his visit. In addressing the class His Excellency spoke also of the asterisk pause in Psalmody and encouraged the singers to employ it not only for physical but also for spiritual breath-taking by weighing the meaning of the sacred words.

Among the different chant books used in the choirs throughout Austria, the *Liber Usualis* holds the first place. For theoretical instruction the excellent books of Dom Johner OSB are used. His explanations of the Gradual and Kyriale are particularly helpful. The text book of Dom Suniol OSB (*Montserrat, Spain*) has now become available for our people in Dr. F. Kosch's translation. It is used principally in the seminaries. By means of this text book the chant interpretation of the Fathers of Solesmes is made familiar to our country.

Taking in the entire situation, it may be too early to speak of a chant movement proper. But already there are in existence *nurseries* from which a real action may originate. At the beginning of this article I have mentioned the reasons why things in Austria move along so slowly. Nor is there wanting an element of opposition as may be seen from occasional articles in the newspapers. In clerical circles the fear is entertained that attendance at High Mass might be diminished; on the part of lay-musicians

(Continued on page 552)

Liturgical Music In Contemporary Idiom

An Apology And A Contribution

BY SISTER MARY TERESINE
Marylhurst College, Oswego, Oregon

CHAPTER I

CHRISTIAN ART INSPIRED AND MOVED BY CHRISTIAN MYSTICISM

The Church the Mother of Christian Art

ALTHOUGH the Catholic Church in its legislative capacity does not concern itself directly with art except in a minor degree, nevertheless, between art and the Catholic religion there exists the most intimate union. This union began its consistent and magnificent development with the emancipation of the Christians by Constantine in 331 A. D. From that time the Christian religion, while retaining its heritage of Jewish art, took over the existing pagan arts, revived them, and gave them a new content of moral significance beyond the physical beauty which was their essential element. By thus becoming subservient to moral expression, these arts received a transformation of character, a spirituality, by which they could be assumed into the symbolical expression of the most lofty and sublime spiritual values. In this manner was born an art which grew for a thousand years and culminated, in the thirteenth century, in a beauty of form and content that has never been equalled since. The principle or moving force back of this magnificent art-structure was the very spirit of ancient Christianity. At that period, in the words of Ralph Adams Cram:

Beauty was recognized as the best that could be seen, heard, or created; art as the best way of doing a beautiful thing. Beauty was gratefully accepted as a very special gift of God, and art was fostered because it somehow, and mysteriously, glorified material things so that they seemed less unworthy to offer to God and because it furnished a new and eloquent language for the expression and communication of spiritual truths . . . Art was not a thing apart in a category by itself; it was a necessary part of life . . . It belonged to everybody, a sort of 'natural right.'

There was no such thing as an artist in the modern sense of the term; the creators of the architecture, painting and sculpture of the Christian centuries were good craftsmen with the universal, innate sense of beauty, a more or less unconscious apprehension of spiritual values, and a capacity for expressing them symbolically, superior to that possessed by their fellows . . . As Christian art was one of the greatest of arts it was for a thousand years almost without self-consciousness, and the Church accepted and used it — and therefore fostered it — in the same sense. (1)

The singleness of aim which characterized these medieval Christians is strikingly exemplified in the fact that no names are recorded in connection with the greater part of the works of art produced during the period. Signatures of secular craftsmen are rarely found and the individual identity of members of religious orders is invariably submerged in the name of the order. The religious aim was served with singular impersonal devotion and as long as the work remained for the glory of God it was considered fitting that the artist should be forgotten. Such a spirit was due, in part, to that objective and unselfconscious attitude of mind which views things in general rather than in particular, and embraces the whole of human society, thus avoiding the uncontrolled individualism which leads to chaos and which is so sadly representative of our own times. This catholicity of viewpoint, born of and fostered by the Christian religion, constitutes the foundation and vital directing force of all Christian art, which is the child and handmaiden of Holy Mother Church.

Religion Inseparable from Art

Obviously the early Christians did not strive after beauty as an end in itself, or after "art for art's sake," that sin against the true order of values which has obscured the vision of so much modern philosophy.

1. Cram, R. A. *The Catholic Church and Art*. 29-30.

Fortunately, in the opinion of many the "art for art's sake" theory is gradually displaying its poverty and inefficacy and being forced back into its proper state of oblivion. Art can never produce its own stimulus. Eduard von Hartmann, the German philosopher, pessimist though he be, defends this statement when he says:

Only the belief in realistic truth, in a world that is religiously conceived; a belief which has not been corroded by all kinds of moral frivolity and unreasoned scoffing, only such a belief can supply the force that will enable the artistic imagination to make its ideas tangible and develop them towards an aesthetic end. An epoch without belief may perhaps be somewhat stimulated by the art which has come down to it from an earlier period and thus create a sort of substitute religious art; but the highest achievement will be denied such an epoch unless it goes back to the religious root of all intellectual life. The drying up of religious idealism has always brought about, sooner or later, a similar drying up of scientific, moral and aesthetic idealism. And the natural result is . . . the decadence of artistic ideals, resulting in a mere imitation of that which which is beautiful or ugly in nature. (1) Ernest Pauer is decidedly of this mind also:

It is evident that religion and art are closely related; . . . Art, when separated from religion, becomes vapid and loses its highest application . . . Art, like religion, conceives from the infinite; and therefore we find that the truest and greatest artists were sincerely religious, perhaps not in a conventional, but certainly in the substantial point of view; for history testifies that an artist without sincere religion has never raised himself above the worldly spirit of his time. (1)

Finally in the words of Fra Angelico, the "Court painter of Heaven," "Art demands great tranquillity, and to paint the things of Christ, the artist must live with Christ." This statement embodies the very essence of Christian art. It should bear weight with us, for Fra Angelico's fame as an artist rests

on the spiritual quality of his work even more than on the perfection of form of which he was master.

The marvelous simplicity and innocence which shine out in the calm beatitude of his paintings; the intensity and purity of religious emotion which he has contrived to express in the features of angels and saints, . . . The purity of coloring, the radiant holiness and the ecstatic repose, . . . purify the imagination of him who looks upon them, lift the heart . . . and entrance the mind with visions of heaven. (2)

A return to the inspiration of religion on the arts has been taking place for some time, and there is an ever increasing realization, especially among the more sensitive artists, that the greatest works of art have been produced in a spirit of prayer. There is extensive literature on the subject which makes further discussion here unnecessary. What has been said suffices to justify the statement that only he who is imbued with Christian ideals can fully realize the true meaning of Christian art; and only the artist who lives a mystic life can create a work of art that eminently satisfies the deepest aesthetic appeals. If these conclusions be admitted as true, it follows that he who would understand the art of the Church must fully comprehend and enter into the medium through which this art and Christian mysticism find their fullest expression; that is, the liturgy, the voice and very life-breath of the Church, in which true mysticism and art find not only symbolical expression, but full fruition.

Art and the Liturgy

The liturgy comprises the entire system of the Church's official acts of worship. This worship includes the Eucharistic Sacrifice, the Sacraments, and various forms of prayer and rites of blessing. The art-principle of the liturgy is "transfiguration", and "the liturgy itself the principle of the Christian art of life. As we study this liturgical art-synthesis we glimpse the inner life of the artist — the Holy Church." (1)

While the liturgy is a symbolical presentation of the supernatural operation of grace, it is also much more:

It is essentially the abiding truth . . . not merely an idea bodied forth

1. von Hartman, E. *Asthetik*, Vol. II, 458

1. Pauer, E. *The Elements of the Beautiful in Music*, 34.

2. Garesche, Ed., S. J. *Great Christian Artists*, III....

1. Herwegen, Dom. *The Art Principles of the Liturgy*, Preface

for the aesthetic rapture of a moment . . . Union with God is not merely symbolized; it is attained in living reality in the liturgy through the administration of grace in the Sacraments which find their crown of consummation in the Holy Eucharist . . . Born out of the spirit of ancient Church it has the perennial power of imparting to all ages the spirit of ancient Christianity. The artistic elements which the ancient Church employed were obviously those that antiquity afforded. Thus the liturgy transmits to us the important legacy of that objective attitude of mind which is characteristic of antiquity. (2)

Now as the liturgy is the voice and the life-breath of the Church, so also is it the generator and moving principle of the music of the Church. In this music is expressed her most tender as well as her most sublime emotions. For a complete understanding of this liturgical music it is necessary that one possess not only an adequate comprehension of it; it is essential that one live the life of the liturgy. Joseph Bonnet, the eminent French organist, has emphasized this important factor:

Mere artistry is insufficient for the good rendition of the chant. There is need of an orientation of the soul, or better still, of a profoundly Christian life. One must sanctify oneself in order to render to God a praise more worthy of Him and one must praise God in order to sanctify oneself . . . When the Christian people will again comprehend the meaning of liturgical prayer, then Gregorian chant will appear to them the most pure and the most true expression of this prayer. Of themselves they will feel the need of uniting their faith and their prayer to that of their brethren, of uniting their entire life to that of the Church, and with inexpressible joy to sing to God an inspired song . . . Let us labor to fashion a liturgical soul; that will be the means the most sure of contributing to make of our Churches in very truth a house of God and of chanted prayer. (1)

Church music reached the utmost perfection of which it seems humanly capable dur-

ing the period of early Christianity. It has since been corrupted and has never fully recaptured those nascent spiritual and artistic ideals. What is the reason for this decline in both spiritual and aesthetic values? May it not be that the spirit which animated the composers in the days "when all men were religious" is lacking? The old music is saturated in religious feeling, in mysticism; it is full of vigor and health, and the passing of centuries has lessened neither its spiritual nor its aesthetic appeal. Concerning this essential fitness of the old music, Sir Richard Terry writes:

I think we may say that modern individualistic music with its realism and emotionalism may stir human feeling, but it can never create that atmosphere of serene spiritual ecstasy that the old music generates. It is a case of mysticism versus hysteria. Mysticism is a note of the Church. It is healthy and sane. Hysteria is of the world; it is morbid and feverish and has no place in the Church. Individual emotions are dangerous guides and the Church wisely recognizes this. Hence in the music which she gives us the individual must sink his personality and become only one of the many who offer their corporate praise. (1)

In conclusion, if the music of the earlier ages, which the Church offers as the supreme model or standard, can express a spirituality which is lacking in religious music since, it is because it possesses, in common with the other Christian arts of antiquity,

. . . an ideal from which it was born and by reference to which alone it can be understood and appreciated. In antique (pagan) art, physical beauty was an essential element, and hence, what we term its ideal was no other than the reality itself, under its most embellished form, or with its most elevated expression. . . . The ideal of Christian art, on the other hand, is not to be found in the reality, but in something beyond, signified, implied, or expressed; and which can only be expressed at the sacrifice of many qualities of art that naturally gratify the senses. In truth, there is something in Christian art that, naturally, is not more agreeable or palatable

2. Idem

1. Bonnet, J. "The Sacred Liturgy." *Caecilia*, 281, June, 1934.

1. Terry, R. *Music of the Roman Rite*. 10.

to us than Christianity is; and Christianity must have taught us to aspire to that kind of perfection of which the art only gives us the semblance, before we can admire it in the copy or experience the sentiments and emotions which the art seeks to express, before our sympathies can be excited by it. We must ourselves have learned to abridge our desires of physical enjoyment before we can be content with a kind of art in which this is secondary. We must possess more than a mere susceptibility to the pleasure derived from the beautiful and agreeable in the objects of sense; for, if we judge by this rule, the very best works of art must appear cold, lifeless, and unattractive. Our taste, in short, must have been cultivated in the school of Christianity and have undergone its purifying and transforming discipline. We ourselves must have learned restraint before we can estimate the use and value of that restraint which art imposed upon herself when she suffered the mark of the Cross to be imprinted on her winged hand. (1)

1. Kelly, Dr. F. J. "History of the Reform of Music in the Church." *Catholic Choirmaster*, 85-86, Feb. 1932.

CHAPTER II

NATURE AND CHARACTERISTICS OF TRUE CHURCH MUSIC

General Principles of the *Motu Proprio*

The principles underlying the use of sacred music as a complementary part of the liturgy are condensed briefly from the *Motu Proprio* as follows: (1)

1. Sacred music should contribute to the decorum and splendor of ecclesiastical ceremonies, and its proper aim should be that of adding greater efficacy to the text.

2. It should possess in the highest degree, the qualities proper to the liturgy, or more precisely, **sanctity and purity of form** from which its third characteristic, **universality**, spontaneously springs. That is, it must be holy, excluding all profanity inherent both in itself and in its manner of presentation. It must be true art, for otherwise it cannot exercise on the minds of the hearers that efficacy which the Church meditates when she welcomes into her liturgy the art of music. It must also

be universal in the sense that no one of any nation may receive an impression other than good from hearing it.

3. These qualities are found in the highest degree in Gregorian Chant which has recently been happily restored to its former integrity and purity, and which is prescribed exclusively for some parts of the liturgy.

4. The above mentioned qualities are also possessed in an excellent degree by the classic polyphony of Palestrina and the Roman School which has been found worthy of a place side by side with Gregorian Chant.

5. Modern music may also be admitted provided it is of such excellence, sobriety and gravity as to make it worthy of liturgical functions, always however, with due regard to liturgical laws. The more closely a composition for the Church approaches in its movement, inspiration and savour, the Gregorian form, the more sacred and liturgical it becomes, and the more out of harmony it is with that supreme model, the less worthy it is of the temple.

6. The language proper to the Roman Catholic Church is Latin and so it is forbidden to sing anything in the vernacular during solemn liturgical functions. The text should be sung without alteration or inversion of the words, without undue repetition or breaking of syllables and always in a manner intelligible to those who listen.

7. Solo singing, though not entirely excluded, should never predominate and the solo phrases, when used, should be strictly bound up with the rest of the composition.

8. Although the music proper to the Church is purely vocal music, the organ is allowed for accompanying purposes; in special cases it may be combined with other instruments, but the accompaniment should merely sustain and never overwhelm the vocal parts. The organ preludes, interludes, etc., should be of a dignified character proper to the instrument and to sacred music.

9. The music should never assume a character of prime importance but always remain secondary to and at the service of the liturgy, the handmaid of the liturgy.

1. Pius X, *Motu Proprio*, 9-10.

(To be Continued)

Cesar Auguste Franck

By DOM ADELARD BOUVILLIERS,
O.S.B., M.A., Mus. Doc.

(Continued from last month)



REV. ADELARD BOUVILLIERS, O.S.B.

César Franck's *Three Chorales for Organ*

Mr. Joseph Bonnet writes in the *Preface* to his Fifth Vol. of *Historical Organ Recitals*, that of Modern Composers, (considering Franck's Organ works collectively), that, "one cannot better the remark concerning one of them made by Liszt as, deeply moved, he descended from the organ-loft of St. Clothilde's Basilica, where Franck had played it for him: 'These poems have their place assigned beside the masterpieces of Johann S. Bach.'"

But the appraisal of Liszt (1811-86) must have referred to Franck's organ works of the second period and not to those of his third period. Liszt heard Franck at his organ at St. Clothilde on April the 3rd, 1866. Franck's *Three Chorales* for instance were published only in the year 1892, two years after Franck's demise. It is not generally known that Eugène Gigout (1844-1925), when Franck was dying, had been asked to prepare the manuscript of the *Three Chorales* for publication.

The *Three Chorales* by Franck stand as the master's legacy to posterity, as the reflection of his life and the interpreter of his soul. Although throughout these pages there is evidence of sonorous gusts of expression, bordering on the dramatic, recalling as it were, the reminiscence of ardent passion, nevertheless, the music does not cease to breathe forth a sense of peace. "Its firmness of design, the richness of its language, the strength of its architecture, are but the reflection of a strong and noble soul well-tryed by the vicissitudes of life, but wherein emotion is subdued or tempered by perfect serenity." (Maurice Emmanuel's *FRANCK*, p. 20).

D'Indy wrote, "What constitutes the theme of a *Chorale* is the exposition of a series of short musical periods, separated by intervals

of silence, the sequence of which forms a complete melodic phrase. This form, the outcome of Gregorian music, in which it blossomed out into free rhythms, became at the time of the so-called Renaissance the typical, collective choral music of the Protestant Reformation. But how greatly it lost in aesthetic value by its restriction within harmonic formulae, instead of the free, expansive, Gregorian melody!" (d'Indy's *César Franck* (1905) in Rosa Newmarch's translation (1909), London, John Lane the Bodley Head Ltd., p.. 198).

The *First Chorale* is dedicated to E. Gigout and not to Miss Augusta Holmès though I knew that the latter had also a manuscript copy from Franck himself. The *First Chorale* covers fifteen pages, and, to my mind, is the apotheosis of all that Franck has written for organ. The harmonizations are veiled in delicate and soulful serenity, truly typical of the prayer of the Xtian artist. And again, what a prolific vein of melody is that, which various consecutive melodic phrases, produces those aggregations to form a strong and alluring style. Of the *Three Chorales*, the *First* is the one that I prefer.

"Franck's *First Organ Chorale* in E major offers one peculiarity. The theme proper is first stated as an accessory part of the whole, which is equally in the form of a chorale, to which it serves as a conclusion (or in technical terms as a Coda).

"The exposition of the work is therefore allied in seven modulating periods, of which the sixth brings back and determines the key of E major, and it is completed by a seventh which seems to be super-added, but gradually takes its place as the dominating personality and suppresses all the others." (d'Indy's id. p. 199).

This recitation might reveal to the first enquirer what the *First Chorale* has to say. **Otherwise**, to a beginner, the impact of cere-

beration upon cereberation might be taxing too much.

These themes will remain ever engraved in my memory. All of them are gilded with mystical iridescence and they sparkle with their original insights.

As to the **Second Organ Chorale**, which counts eleven pages, I would consider it the most dramatic of the three. Here, we deal with a work, a suite, that is grand, new, sublime in texture. In it, one finds a blending of good sense and poetry, of simplicity and of depth of mind; nothing trivial, either in the thought or the image, not even in the expression itself. The combination of the two themes exists in the same remarkable rendition particularly by vigor and spirit, this time, as well as by loftiness of conception.

As to the phraseology, the vocabulary, and musical syntax of Franck, all are here thoroughly individual, but this musical originality is most powerful. His music is beneficent, for it reveals a fore-taste of the Divine to him who knows how to grasp its proper interpretation and whose desire is to live closer to God. Serious organists are unanimous in saying that Franck's music, whether executed on piano or organ, is truly the Sister of prayer as of poetry, for it lifts the soul to its source, the abode of unending bliss of joy.

In this **Second Organ Chorale**, the theme is first given out by the pedals. After this enunciation it is harmonized in four parts before its reappearance once more in the pedal part, and this time, it is accompanied by Franck's chaste triplets. This is followed, in turn, by chromatic modulations, just the typical perfume of Franck's melodies, introducing a broad melodic phrase of striking power and noble expression. These two periods follow on with the same scheme of development, to reoccur in the recapitulation section, but here, with a difference in design. The whole concludes in a solid and perfect eurythmy of the musical architecture already traced. To his natural inclination towards prayer, and the sensitive rhythm of his heart

Note: Though the CHORALES belong to Franck's crystallized styles in sublimity, to his third period (1875-90), the beginning of the First Chorale, with its seven sections, had been published by Durand in the Seventh Volume of a series entitled "Echos du Monde Religieux" (1862). The beginning of Franck's First Chorale is also reprinted from Durand's edition in Abbé Delépine's "Echos Jubilaires", (pages 8 to 10). The latter publication however, saw the day in the year 1908.

throb, must be attributed all of Franck's most profound thoughts and sublime inspiration. These alone give true value to a life-work.

The **Second Organ Chorale** is inscribed to Théodore Dubois and not to the publisher, Mr. Aug. Durand.

Now to the **Third Organ Chorale**? It is dedicated to Franck's pupil Miss Augusta Holmès though I have seen printed copies with the dedication to E. Gigout. This last Chorale, in A minor, comprises 13 pages and forms to most brilliant movement of the triptych. It possesses a certain individuality of form which reveals, in great part, Bach's influence on Franck. It consists of three divisions. At the outset, an **Allegro**, in guise of a **Toccata**, alternates with the **Chorale** occurring twice, first in A minor, then in E minor, leading to an **Adagio** in A major wherein is found an expressive third motif or theme. This **Adagio** movement concludes the second part. The third section is a development of the three previous themes and reaches its climax in a return of the **Chorale** accompaniment by the original design on which is built a peroration of majestic style.

Franck's **Three Organ Chorales** have long numbered among the classics, and are to be found in the répertoire of all true organists.

The **Third** of those **Chorales**, is, the one presenting the fewest difficulties. Louis Vierne seems, as it were, to paraphrase the words of Mozart on hearing the singing of the **Pater Noster** of the Mass: "I would give all my works to be the author of the **Third Chorale**."

Organists will find in the **Adagio** of the **Third Chorale** a real gem. It, alone, forms a splendid prelude and also an appropriate offertory of fine taste. One could readily imagine that when Franck played this **Adagio**, he, at that particular moment, had the impression of being in close intimacy with the All-Beautiful. Nevertheless, from the chromatic element which prevails therein, we can detect a sentiment of grief pervading this melodic scheme.

Of the **Three Organ Chorales**, the **First** appeals to me more than the **Second**, while I find the **Second** more brilliant and easier to grasp in comprehension and interpretation.

I find the **Third Organ Chorale** just brilliant while others think that it bears a dramatic character. "The **Third Chorale**, especially, bears a dramatic character, inexplicable in words. But in it we may discern, even from the first measures, intricate weav-

ing of broken chords. At times, they are soothing and solemn, but supported by the strong reeds, lead to the exposition of the **Chorale**, properly speaking. This is heard in three periods of five or six measures, and in a recitative style. An interruption occurs, and at this point the arpeggios already heard, reappear, but this time, in a different tonality. The **Chorale** reenters and continues, with but little alteration, in a new phase of more animated character, to which a most expressive **Adagio** forms a marked contrast. Its theme, much in the style of the arabesque, with its meandering qualities like one of the themes heard in the **Symphony**, will easily combine in harmonious relationships with the principal theme. Here we have the central point of the composition, the key of A major predominating. The bold modulations, linked by means of clever and persuasive skill, utilize the rich fund of chromatic element with which Franck was endowed, but which he rarely employed. After the close confirmation and dialogue of the two main themes, follows a series of powerful chords, passing on to the recapitulation, at which moment, the composer intensifies the effect by means of a modulatory passage reaching its summit in \bar{A} major." (Maurice Emmanuel's **FRANCK**, p. 85, the writer's translation).

Franck's work may be compared to an offering of beautiful flowers and prickly thorns, emblematic of love and anguish. His oblation or offering to God consisted only in the best, the rarest, and most beautiful of the gifts imparted to him by the All-Mighty.

The melodic phrase peculiar to Franck's work proceeds by slow efflorescence: the initial motive frequently re-occurs in delicate variations, each strain improving on the preceding one with the most subtle ingenuity in artistry. The careful treatment of the metrical form, the expressive shading, at times, is so imperceptible that the repetition of a motive is to be distinguished from the initial motive, only by the alteration of one single note in the harmonic structure. At other times, the chief feature of development springs from the rise and fall, more or less extended, in the repetition of melodic phrases, and even of more lengthy periods. Every gesture of appetency, of emotion, is quickly followed by a movement of reserve. The transport of adoration is withheld, in the uncertainty of too strong impulsiveness. The melodic curve, rising in sequential motion to its third development, reaches the

culminating point, then recedes, and remains suspended on a prolonged organ-point, — an attitude of trustful humility, a fitting solemnity for the prolonged grandeur of the organ.

The entire form of a composition is designed by the 'cyclic' development of the themes; the prototype leaf differentiates in stamin, pistil, sepal, petal, and the cycle recommences. But the world of Franckian imagination is rich and profound even in its strict and rigid limits. The interior star which illuminates this soul so genuinely Catholic, causes it to gravitate in a regular orbit. Its gradations proceed from the radiance of sublimity, where often bitter outbursts of holy anger, of canons heated by a penetrating dynamism, suddenly sinks and slowly dies away in supreme serenity.

And what of the Seraphic nature of Franck? At times, the adoring soul draws nearer to God with more familiarity. Feeling itself as with wings, it mounts far and high in the hierarchy of the divine perfections, ever aiming to reach those realms where the weight of sin is barely perceptible, and thus enveloped in angelic beauty, it burns with holy fervor and love. The sacrificial offerings are multiplied, and genuflections grow frequent. The melodies follow responding to the soul's deep rapture, while in loving prostration, it repeats the rite of submission, in the sphere of resplendent light and celestial harmony, by long series of notes of equal duration or values of simple proportion.

The supreme calmness of the long seraphic tones is expressed by gentleness of gesture, by evenness of movement, by the bright character of the major tones, but more through the particular use of the plagal cadence, a feature eminently his own, and which, in large measure, inspires contemporary harmony. Calliphony owes much to Franck, for its supple harmony has been Franck's greatest phonesthetic work. He is, indeed, the precursor of a particular evolution in French Music, in opposition to a future classic school of which Debussy stands the first. Their chords are redundant with sounds and produce an admirable calliphonic richness of tone. This serves as a most sympathetic ornament in modern calliphony.

Franck in his Organ works, knew how to maintain an 'aspiration' and calm resignation. Even in his strong tendency to chromaticism, he always held subservient to his

pandiatonism; the one and the other, pervade in each harmonic design, and ensure a pliant and fluid interlacing. His plaintive tones are mostly ever sweet to the ear, yet, at times, may become more vibrating even in the extreme, especially, in fragments or motives written in minor. With an abundance of secondary or complementary sevenths which require no resolution, the harmony, very frequently, tends, if not leads to a plagal cadence, and this contemplative passivity in Franck adapts itself best to this form of cadence which, being devoid of the leading note, is suggestive of less movement.

Franck inherited his sense of harmonic device, as well as that of calliphony from his master, Charles-Valentin ALKAN, who, by his harmonic and rhythmic turn of mind, has contributed much to the elaboration of Franck's theory of sonority.

Any offering made to the Most-High can be but a most sublime act. And the offering of the artist-musician, is truly the combination of the most beautiful of earthly sounds. Flowers, the rarest and most precious, deck the Altar of worship. And also from the sacred censer rises and floats the most delicate perfumes, chosen from the purest incense. So, too, are not sounds, natural or harmonic, just as they vibrate throughout all creation, most agreeable to God? The beautiful in the realm of sound, with all its sweet, enchanting tones, was created, not by any art-craft but by the fervor of love. And César Franck knew well how to use it.

As the Gregorian Modes, for Long centuries, had been in use for the celebration of the Holy Mysteries, Franck, in his devotion, felt it a duty to incorporate these themes into the harmony of the then popular major and minor modes. The absence of the sympathetic leading note from all these Church Modes rendered them particularly appropriate for the expression of sentiments of humility.

The interweaving of the Phrygian (Greek Dorian), of the Eolian, with the harmonic and melodic modes symbolizes, — not torment nor despair, but rather suffering, serenely accepted and endured. The firm tonal unity in which these sacred modes blend, tempers or modifies bitter antagonism. Franck, in his **Third Chorale**, has written passages of this kind which reach a revealing poignancy of mortification, but his mansuetude serves and attains to moderate the intensity of pain. Thus dear reader, it is in these marvelous phonosthetic inventions that

the genial Franck proves his love for Sacred Chant, and for the All-Beautiful in sound. What might he not have done, if, during his life time, he had been aware of the efforts, made by Solesmes Abbey and in his immediate circle, in Paris, to preserve intact the purity and beauty of the ecclesiastical modes from the errors and ravages of the color-changing nineteenth century?

U. I. O. G. D. & D. P. B. H.

The student, the lover could read and study more on Franck's calliphony in referring to the following work: César Franck. *La Musique Moderne et la Vie Intérieure* by Bourgues-Denereaz, published by Bridel and Cie., Lausanne (1921). What refers to Franck is found on pages 507-516.

EDITORIAL

(Continued from Page 542)

Mocquereau at once began to organize the choir and to assemble the best singers into a select body, called "*the schola*". At this period the heydays of Solesmes set in. Thus far only a few names had been mentioned; from now on the choir as such gained recognition. A great number of youthful and beautiful voices were used to good advantage, and day after day other singers and artists were attracted to the insignificant town whose name had become a magnet.

CULTIVATION OF PLAINCHANT

(Continued from page 544)

zeal for the native music is retarding the movement. Both reasons lack foundation. Chant High Mass will not empty the church, but will win for the church people of a religious frame of mind; perhaps there will be some shifting of crowds (*at least in cities*). Serious study of plainchant will give new impulses along the whole line of church music. We have an evidence of this in the promising output of church compositions. We Austrians possess a number of artists that create works in the spirit of the chant, nay, some compositions are based on Gregorian themes. The Church by no means insists on the exclusive use of the chant. But we are convinced that the first place in the appreciation and execution of church music must be assigned to the liturgical chant of Holy Church.

MANY HEAR FATHER ROWLANDS

Lecture-Recital Attracts Capacity Audience

"MUSICAL Appreciation", a lecture-recital by Father Leo Rowlands, was well received by an appreciative audience at the Plantations Club Auditorium recently. The lecture-recital, sponsored by the Catholic Choral Club, was the first offering by that society for the current season.

Singular in nature, the program offered an unusual appeal in its presentation when Father Rowlands bridged the gap between popular music and the higher forms. The lecturer endeavored to interpret for his audience the thoughts of the various composers as expressed in their works and to say that he accomplished his aim would be mild comment. So enthusiastically was he received, that he was called upon by generous applause for two encore numbers.

Lecturing with clarity and clearly interpreting at the piano, Father Rowlands proved that long arduous study was not really a necessity for the appreciation of the great masters. Deftly manipulating the keys, the lecturer carried his listeners from the lighter works to the more difficult compositions with a smoothness and style that not only was understandable to the ordinary music lover but also appealed to students of the art. He showed that popular music could be real music but that it was limited to an appeal to the senses and then went on to explain and exemplify the use of imagination in the more difficult compositions.

Opening the program, Father Rowlands offered "Serenade" by Rachmaninoff, artistically showing the three necessary elements for such a composition, the fellow, girl and fair night. He brought to life the well known clown in Rachmaninoff's "Polochinelle" in his second offering. "Ballade in A-flat Major" by Chopin was rendered in triumphant manner and in "Jeux d'Eau", by Ravel. Father Rowlands closed the first half of his program by explaining the River-God's laughter and following with a piano interpretation that made the different parts of the composition easily discernible.

The audience was given a complete surprise as the second half of the program started when Father Rowland's apparently chuckling to himself, opened with the popular "Cheek to Cheek" but that only laid the

foundation for "Themes and Variations" by Glazounow that followed. It was explained that whether in our daily life, our mental processes or in art, repetition with a dash of difference is the rule. "Cheek to Cheek" showed that even a popular tune is constructed this way although appealing mostly to the senses while classical music contains an appeal to the intellect. The lecturer showed the important link — imagination — between the two types of music.

In "Rhapsody in E-flat Major" by Brahms, Father Rowlands explained the ideas of the piece and then interpreted them in rich, full tones much to the appreciation of his listeners. "Fugue in G Minor", Bach-Liszt, was the closing rendition on the program affording a supreme example of the principle of the lecture.

Repeated applause by the audience caused Father Rowlands to offer a waltz by Chopin and when that composition brought an even more enthusiastic response, a waltz of his own composition, alive with rhythm and melody, was exuberantly rendered.

Of Welsh parentage, Father Leo Rowlands grew up among a song loving people. He was educated at the University of Wales where he majored in music. Following four years fighting in the World War, he returned to England and taught music but soon after entered the Franciscan Monastery and was ordained a priest in 1926. As organizer and director of the Catholic Choral Club, he has brought that society from utter obscurity to a favored place among leading musical organizations of this section in a very short period of time. His original "Symphony of Narragansett Bay", introduced by the Providence Symphony Orchestra gives evidence of his capabilities as a composer. Following a musical week in which the name of Father Rowlands has been very prominent, music lovers of this section are to be congratulated upon having such an artist in their community. All, no doubt, are looking forward to opportunities in the future to again hear Father Rowlands.

The Catholic Choral Club, sponsors of the lecture-recital, will be directed in two concerts during the coming months by Father Rowlands, one being on their program for January and another for May.

PARKVILLE, MO.

The Park College "A Capella Choir" directed by Dr. Charles Griffith, broadcast several church compositions from Station KMBC, on Thursday, December 17th, including J. Lewis Browne's arrangement of the "Veni Jesu" by Cherubini.

DETROIT, MICH.

The Nativity of Our Lord Boys' choir, under the direction of the Rev. Walter Grzybek, will feature the weekly Catholic Radio Hour program over station WMBC Sunday, Dec. 6, at 2:30 p. m. The choir includes 60 voices. The soloists will be Paul Kreft, 10 years old; Charles Precourt, 12, and Charles Finnegan, 12. The accompanist will be William Hoffman.

LONDON, ENGLAND.

The annual musical oratory in honour of St. Cecilia, which dates from the time of St. Philip Neri, 16th century founder of the Oratory, was held on Sunday last, the feast of St. Cecilia, in the Little Oratory.

Only men are admitted to this celebration, but the chapel was crowded to capacity. Fr. Martindale, S.J., was the preacher.

Mr. Mark FitzRoy, who is studying music professionally, was the soloist. He also led the community singing under the direction of Mr. Henry Washington, musical director of the Oratory. Mr. Ralph Downes, Oratory organist accompanied.

A reception was afterwards held by the Brothers of the Little Oratory in St. Wilfrid's Hall.

**SIX WHO SANG, WHEN
CARD. NEWMAN DIED ARE STILL
IN CHOIR**

London, Nov. 27. — Six choristers who were singing at the Birmingham Oratory

when Cardinal Newman died in 1890 are still singing there, the Catholic Times reports. They have now each completed 50 years service in the choir.

**BOSTON BOY CHORISTER
HONORED BY CHORAL SOCIETY
IN ANOTHER CITY**

Two years ago Master Paul Powers, 13, student at Arlington Junior High, West, presented himself to Mr. Leonard Whalen, Director of the Immaculate Conception Church choir, Boston, for admittance to the boy choir. Master Powers had no previous choir experience, but he was enrolled with other boys in the "beginners' class".

Last season he was one of the four soloists of the choir, and one of the Congregation reported their impressions of his voice to Mr. J. Vernon Butler, of the Worcester, (Mass.) Oratorio Society. An audition was given to Master Powers in December, 1936, by a Committee of this Society, who came unsolicited to Boston for the purpose of hearing Master Powers sing.

As a result of this audition, he was engaged to sing the Soprano solos in the Messiah, with a chorus of 400 voices, and an orchestra of 52 pieces, in the great Worcester Auditorium, on December 20th.

Such a quick rise in the Musical world, indicates what can be done by the right singer, in the right hands, and both Master Powers, and Mr. Whalen are to be congratulated on their accomplishment in this instance. A canvas of other Catholic boy choirs might uncover other "soloists" of this type, and serve to encourage Pastors and Parishioners to support liturgical choirs, and aid in the development of Catholic singers.

OUR MUSIC THIS MONTH

Father Rowlands has edited two serviceable Antiphons for SATB choirs, both of which are being used at the Providence Catholic Choir concert on January 21st. Note the recurring Gregorian Regina Coeli theme in the composition by Porta. Like most 16th century choral music, this piece should be sung with instrumental accompaniment to be really rendered effectively.

Mauro-Cottone's Book IV of the Melodiae Sacrae Collection has just been finished. These two Blessed Sacrament Motets indicate the high type of music to be found in this liturgical collection. If you like this type of music watch for the composer's new Mass, now finished, and soon to be published.

Ave Regina Coelorum

(Antiphon B.V.M. From Feb. 2 to Wed. of Holy Week)

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

FRANCESCO SORIANO (1549-1620)

SOPRANO
ALTO
TENOR
BASS
ACCOMP. (For Rehearsal Only)

Re - gi - na coe - lo
Re - gi - na coe - lo
Re - gi - na coe - lo
A - ve Re - gi - na coe - lo

Hail, Queen of Heaven! Hail, Lady of the Angels! Hail, thou root, thou door, from which hath come the Light of the World! Rejoice, thou glorious Virgin, who art beautiful above all others. Farewell, O exceeding fair One, and intercede with Christ for us.

- rum. A - ve Do-mi - na An - ge - lo - rum. Sal - ve,
- rum. A - ve Do-mi - na An - ge - lo - rum. Sal - ve,
- rum. A - ve Do-mi - na An - ge - lo - rum. Sal - ve,
- rum. A - ve Do-mi - na An - ge - lo - rum. Sal - ve,

ra - dix, sal - ve, por - - ta, Ex qua mun - do lux est —

ra - dix, sal - ve, por - - ta, Ex qua mun - do lux est

ra - dix, sal - ve, por - ta, Ex qua mun - do lux est

ra - dix, sal - ve, por - - ta, Ex qua mun - do lux est

Vivace

— or - ta. Gau-de, Vir - go glo - ri - o - sa, Su - per

or - ta. Gau-de, Vir - go glo - ri - o - sa, Su - per

or - ta. Gau-de, Vir - go glo - ri - o - sa, Su - per

or - ta. Gau-de, Vir - go glo - ri - o - sa, Su - per

allarg. poco

Tempo più largo

o - mnes spe - ci - o - sa. Va - le, O val - de de - co - ra.

o - mnes spe - ci - o - sa. Va - le, O val - de de - co - ra.

o - mnes spe - ci - o - sa. Va - le, O val - de de - co - ra.

o - mnes spe - ci - o - sa. Va - le, O val - de de - co - ra.

Et pro no - bis Chri - stum e - xo - ra.

Et pro no - bis Chri - stum e - xo - ra, e - xo - ra.

Et pro no - bis Chri - stum e - xo - ra.

Et pro no - bis Chri - stum e - xo - ra.

Regina Coeli

(Antiphon B.V. M. Easter to Pentecost Incl.)

*O Queen of Heaven, rejoice, Alleluia,
For He, whom thou wert worthy to bear, Alleluia,
Has risen as He foretold, Alleluia,
Pray to God for us, Alleluia.*

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

COSTANZA PORTA (1630-1601)
(Based on a Gregorian Regina Coeli)

Allegro ma non troppo

SOPRANO *f* Re - gi - na coe - li, *mf* Re - gi - na coe -

ALTO *mf* Re - gi - - na coe - li, lae - - ta -

TENOR (MELODY) *f* Re - gi - na coe - - li, lae -

BASS *mf* Re - gi - - na coe - li, Re - gi - -

ACCOMP. (For Rehearsal only)

- li, *f* lae - ta - re, Al - le - lu - ia.

- - re, *f* lae - ta - - re, Al - le - lu - ia.

ta - re, *f* Al - le - lu - - - ia. Qui -

- na coe - li, lae - ta - re, *f* Al - - le - lu - ia.

mf Qui - a quem me - ru - i - sti por - ta - re, *f* Al - le -

mf Qui - a quem me - ru - i - sti por - ta - re,

a quem me - ru - i - sti por - ta - re, Al -

mf Qui - a quem me - ru - i - sti por - ta - re,

mf cresc. Poco più largo

lu - ia, Re - sur - re

Al - le - lu - ia, *mf cresc.*

le - In - ia, *dim.* *mf cresc.* Re -

Al - le - In - ia, Re - sur - re - xit,

Tempo primo

xit, si - cut di - xit, si - cut di - xit,

Re - sur - re - xit, si - cut di -

sur - re - xit, si - cut di - xit, Al -

si - cut di - xit, si - cut di -

f Al - le - lu - ia. *pp* O - ra pro no -
 xit, Al - le - lu - ia. *pp* O - ra pro no -
 le - lu - ia. *p* O - ra pro
 xit, Al - le - lu - ia. *pp* O - ra pro

- bis De - um, *f* Al - le - lu -
 - bis De - um, Al - le - lu - ia, Al - le - lu -
 nc - bis De - um, Al - le - lu - ia, Al -
 no - bis De - um,

Allargando *ff*
 ia, Al - le - lu - ia, Al - le - lu - *ff* ia.
 ia, Al - le - lu - ia, Al - le - lu - *ff* ia.
 le - lu - ia. *ff*
 Al - le - lu - ia, Al - le - lu - ia.

O Sacrum Convivium

561

Suitable for S. T. T. B. in E major

MELCHIORRE MAURO-COTTONE

Moderato

SOPRANO
O Sa - crum con - - vi - vi - um!

ALTO
O Sa - crum con - - vi - vi - um!

TENOR
O Sa - crum con - - vi - vi - um!

BASS
O Sa - crum con - - vi - vi - um!

ORGAN
Moderato

in quo Chri - stus su - - mi - tur: re -

in quo Chri - stus su - mi - tur: re -

in quo Chri - stus su - mi - tur: re -

in quo Chri - stus su - - mi tur: re -

co-li-tur me - - - mo - ri - a pas - - si -

co-li-tur me - mo - - - ri a pas - - si -

co-li-tur me - - - mo - ri - a pas - si -

co-li-tur me - - - mo - ri - a pas - si -

o - nis e - - - jus: Mens im -

o - nis e - - - jus: Mens im - ple - tur

o - nis e - - - jus: Mens im - ple - tur gra - ti -

o - nis e - - - jus: Mens im - ple - tur gra - ti -

ple-tur gra - ti - a: et fu - tu-rae glo - ri - ae no -
 gra - ti - a: et fu - tu-rae glo - ri -
 a: et fu - tu - rae, et fu-tu-rae glo-ri-ae no -
 a: et fu - tu-rae glo - ri - ae no-bis

- bis pi-gnus da - tur, no - bis pi - gnus da - tur.
 ae no-bis pi-gnus da - tur, no - bis pi - gnus da - tur.
 bis pi - gnus da - tur, no - bis pi - gnus da - tur.
 pi - gnus da - tur, no - bis pi - gnus da - tur.

T.P.

Al-le-lu - ja, Al-le-lu - ja, Al-le-lu - ja, Al-le-lu - ja, Al -
 Al-le-lu - ja, Al-le-lu - ja, Al-le-lu - ja, Al -
 Al-le-lu - ja, Al-le-lu - ja,
 Al-le-lu - ja, Al-le-lu -

le-lu-ja, Al - le - lu - ja, Al - le - lu - - - ja.
 le - lu - ja, Al - le - lu - ja, Al - le - lu - - ja.
 Al - le - lu - ja, Al - - le - lu - - - ja.
 ja, Al-le - lu - ja, Al - le - lu - - - ja.

Domine non sum dignus (II)

Motet for Communion

(CHORAL)

Suitable also for A.T.T.B. in G minor

MELCHIORRE MAURO-COTTONE

Adagio

p

SOPRANO
Do - mi - ne, non sum di - - gnus ut in - tres

ALTO
Do - mi - ne, non sum di - - gnus ut in - tres

TENOR
Do - mi - ne, non sum di - - gnus ut in - tres

BASS
Do - mi - ne, non sum di - - gnus ut in - tres

Adagio

p

ORGAN

f

sub te - ctum me - - um: sed tan - tum - dic ver - -

f

sub te - ctum me - - um: sed tan - tum dic ver - -

f

sub te - ctum me - - um: sed tan - tum dic ver - -

f

sub te - ctum me - - um: sed tan - tum dic ver - -

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bo et sa - na - bi - tur a - ni - ma me - - a

bo et sa - na - bi - tur a - ni - ma me - - a

bo et sa - na - bi - tur a - ni - ma me - - a

bo et sa - na - bi - tur a - ni - ma me - - a

(Amen ad libitum)

pp A - - - - - *ppp* men.

pp A - - - - - *ppp* men.

pp A - - - - - *ppp* men.

pp A - - - - - *ppp* men.

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 November, 1936:

"What official part does the organ hold in Liturgy?"

(1) "The Organ is the only musical instrument which the Church uses as her own, being highly qualified for, and peculiarly adapted to the spirit and character of her ecclesiastical music". (*Council of Utrecht*).

(2) The Organ receives a special blessing; it is withdrawn from profane use and dedicated exclusively to Divine Service; in virtue of a Sacramental it is empowered (*like all blessed articles*) to communicate special favors to others.

(3) These spiritual favors are (a) a sacred joy to which all of God's faithful children are entitled; (b) a help in elevating the hearts to God and offering fervent prayers.

(4) The Organ has been the object of ecclesiastical legislation, as may be seen from the Ceremonial of Bishops, Book one chapter 28, where the rules are laid down "when the Organ is to be played, and when it is to be silent". — And again in Book two, chapter 8, number 70, where the manner is described in which the organ is to be played during the Elevation in Pontifical High Mass.

Cardinal Bona says concerning the Organ: "The harmonious sound of the Organ cheers up the downcast and brings to mind the joys of the Heavenly City; it stirs up the indolent, it refreshes the zealous, it invites the just to God's love and sinners to repentance."

"The Motu Proprio and custom permit its use in our Church singing, but is not Chant hindered by the Organ for its proper rendition?"

A. Yes, Chant is hindered by loud and awkward playing of the Organ. For this reason the old style of playing has to give way to an elastic and soft manner of accompanying the Chant. True, Chant does not call for an accompaniment; it is the present, harmony-loving generation that clamors for it. Willy nilly — Mother Church has made concessions along that line. Ever so many efforts have been made since 1905 to furnish discreet harmonizations in which the harmonic texture does not interfere with the melody and rhythm of the ancient melodies.

"The Organ was not used in Liturgy until after the 9th century, and Dom Mocquereau says: Gregorian melodies, to be really themselves, must be heard without accompaniment. How can our present custom be reconciled with this statement?"

A. Harmony is something merely accidental, and so is the sound of the organ. The essence of Church Music is melody, which alone suffices. Crude organs were used under Pope Vitalian; better instruments were produced at the time of Charlemagne; Holy Church admitted those instruments to remind the faithful of the joys of Heaven. These instruments were not used to accompany the sacred chant in the sense as we understand accompaniment to-day. They

were intended to furnish festive musical strains at the solemn entry or exit of dignitaries.

We have before us "Die Geschichte der Begleitung des gregorianischen Chorals" (*History of Chant Accompaniment*) by Leo Söhner OSB. 1931. Elaborate research work has induced the author to say that chant accompaniment came into vogue in the 18th century; prior to that time only sporadic attempts were made. The modern art of organ building has made the instrument so elastic and expressive that it can adapt itself better than ever to the nuances of the sacred chant. Since every form of accompaniment adds something foreign to the Chant, Dom Mocquereau is correct in saying: Gregorian melodies, to be really themselves, must be heard without accompaniment.

Holy Church has never shut herself off from the progress made in the course of time; she has admitted ever so many styles of architecture; she has permitted the electric light to illuminate her temples, and she has welcomed the most up-to-date organs to pour out a wealth of tone in her big and small churches.

"Unaccompanied music is the ideal heritage of the Church, but this is seldom practiced to-day. How is Chant being performed in the Monasteries? Does Solesmes use the organ during their liturgical services?"

A. It is perfectly correct to say that unaccompanied music is the ideal of the Church. For this very reason no organ has ever been admitted into the Sistine Chapel, where great Papal functions take place. Besides a reaction against the use of the well-tempered organ has been set on foot in recent meetings of organ experts. They say the well-tempered clavichord may be tolerated because the tones are produced by hammers and are consistently short. In the pipe organ the tones are prolonged, and

therefore the compromise involved in tempering the fifths and sharpening the fourths, works a hardship. We pass over this problem for the present since it is in a rather incipient state of development.

With regard to unaccompanied singing in the Monasteries it is safe to say that in Advent and Lent the organ is not used except on the few feast-days occurring. But also throughout the year the constant drilling is done without accompaniment; after the singers have become quite familiar with the different melodies, they are no longer depending upon the organ.

In the Abbey of Solesmes the organ is used in a most subdued manner to accompany the chant on days of festive character. The saintly Peter Piel, when accompanying some thirty seminarians, used hardly more than a Dulciana stop.

"We always begin our Forty Hours' Exposition on the Feast of Corpus Christi and close on Saturday morning. Must we sing on the three days the Mass proper to the Feast of Corpus Christi, or should the Friday Mass (the second day) be the Mass of Peace?"

A. On the first and third day the festive Mass of Corpus Christi must be sung. On the second day the Mass for Peace must be taken, without Gloria, but with Credo, according to the distinct ruling of Holy Church.

"Kindly explain how a High Mass gives greater glory to God than a Low Mass."

A. Every Holy Mass gives infinite glory to God; the intrinsic value is always the same whether it be a High Mass or a Low Mass, since Jesus Christ Himself is both: Victim and Priest. The exterior splendor and added solemnity of a High Mass (*music, singing, incense, number of priests, levites and servers*) helps to excite the faithful to greater fervor; in this manner it gives greater accidental glory to God.

“Does a monk who attends High Mass every day in his monastery give greater glory to God than a priest working among the savages, who never has a chance to sing a High Mass?”

A. It altogether depends on the interior disposition which of the two gives greater glory to God. If the priest among the savages is more perfect, holy, and fervent than the monk in the choir, his sacrifice will be more acceptable in the sight of God.

“Which is preferable: to be an altar boy or a choir boy?”

A. The one is as good as the other, in so far as both serve God. In the individual cases the merit will differ according to the degree of good will and fervor of devotion.

“Some say: Schubert’s Ave Maria is permissible for church use with the exception of the piano accompaniment. Is this correct?”

A. Schubert’s *Ave Maria* belongs to the class of art-songs. No doubt the Goblins’ Cave, the rippling waves of Loch Con, and the mysterious voice of Ellen, as described by Walter Scott in the third Canto of *“The Lady of the Lake”*, have

inspired the music. Such music belongs to the stage or concert hall, but not in the Church.

“I presume Lotti’s Mass in C is a liturgical composition, yet the tenor sings “eleison” six times, the bass sings it five times, while the alto and soprano sing it three times. Isn’t this undue repetition?”

A. Antonio Lotti, who died 1740 in Venice, composed four Masses. These Masses are described as simple, clear, deep, and noble compositions. The repetitions referred to by our correspondent do not come under the class of *“undue”* repetitions. The very fact that alto and soprano sing *eleison* three times while tenor and bass sing it 6 and 5 times refers to a musical law of polyphony. It is essential to polyphony to employ imitation and counterpoint, which implies a necessary repetition of words. Sometimes a melodic theme is sustained by some voices and enlivened by text repetitions occurring in the other voices. This is done lawfully in order to keep out stagnation. This seems to be the case in Lotti’s *“Kyrie”* referred to above. Accordingly we would call them *“necessary”* repetitions.

OBITUARIES

REV. LEO. J. GILLERAN, S. J.,
Boston College Professor

MUSIC at Boston College, suffered a great loss when Rev. Leo J. Gilleran, 41, died suddenly on Sunday November 29 as the result of a heart attack.

A former student at the Lemmens Institute, Belgium, and the New England Conservatory of Music, Boston, Father Gilleran had been organist in every Jesuit House of Studies in which he resided. When assigned to Boston College a short time ago, he secured authorization to undertake a comprehensive musical program and had hardly begun this work when, apparently in the best of health, he died suddenly in the early morning hours of November 29th.

During his short stay at Boston College,

Father Gilleran accomplished much for music. He inaugurated a Course for Juniors and Seniors, in Music Appreciation, and secured reciprocal agreement for scholarships with the New England Conservatory of Music. He raised the standards of the Glee Club programs, Orchestra, and Band music, at the college, and arranged for concert programs in New England and New York which brought recognition to the Music Club. This fall he secured for the band, new uniforms, and arranged for the joint performance with the Holy Cross band at the annual B.C.-H.C. football game, which massed band presentation was a feature of that game.

His course in Music Appreciation was presented after consultation with the leading Music Professors of New England, and after

a library of music, and records, had been secured by him from friends. Separate directors for the Instrumental groups, and the choral groups were employed, when the former Director Mr. James Ecker, was made Director of Music in the Boston Public Schools. The new directors, Messrs. Kirby, and Marier, brought the experience and training of the Harvard School of Music, under Dr. Davison with them.

The Glee Club programs of liturgical music at various functions indicated the scholarship of the students, and the annual Christmas Carol program given at various points in Chestnut Hill, was fast becoming a neighborhood tradition. The conclusion of these Carols was given last year, with the College Tower Chimes as a background, through an amplifier from the tower, at midnight.

Father Gilleran's program, if carried to its conclusion would have added another music center to Boston's present resources. A general music course, believed to be the first of its kind in a Jesuit College,—Academic character imparted to the College Orchestra, College Band, and College Glee Club,—Printing and Publishing of College Song Book, and Band Arrangements,—Public appearance of College Musicians in various cities with prominent Guest Soloists,—Establishment of a Music Library,—these are but a few of the accomplishments of Father Gilleran during his short stay at Boston College.

Prominent Priests and lay music lovers attended the funeral in large numbers, and burial was in the Holy Cross Cemetery, Worcester.

JAMES T. WHELAN

Former Organist, Boston Cathedral

Prof. James T. Whelan, aged 68 years, who served as organist of Holy Cross Cathedral almost 40 years ago, died recently at a Boston hospital, where he had been a patient since 1917.

Prof. Whelan was born in Boston. He received his early education in this city and when young studied music under Prof. B. J. Lang, noted Boston teacher. He spent several years abroad, doing most of his finishing studies in Paris.

Returning to this country, he joined the Boston Symphony Orchestra, and it was with that body that he made his first appearance as a pianist. Soon afterward he became organist of St. James' Church in Salem, remaining there until 1890, when he filled the same position at St. Cecilia Church. In

1898 he was appointed organist of Holy Cross Cathedral.

For many years he was a prominent figure in Catholic Music circles in Boston. In 1907 he was appointed by His Eminence the Cardinal, then Archbishop as a member of the commission.

Mr. Whelan was unmarried. The funeral was with requiem Mass at the Sacred Heart Church, Mt. Auburn St., Cambridge. Pilot.

ALPHONSE J. WEISS

Noted Organist, Dies Suddenly

Alphonse J. Weiss, one of the oldest and best-known organists of this city, died suddenly on Monday, Nov. 16, at his home in Seaford, L. I., where he had lived for the past three years. Mr Weiss was for forty-five years the organist at the Redemptorist Church of the Most Holy Redeemer in East Third Street, known as the German Cathedral, and during the past seven years he was organist at the Redemptorist Church of St. Alphonsus in West Broadway at Canal St. In both of these churches the liturgy of the Church is carried out in all its beauty and fulness, and the music, arranged and conducted by Mr. Weiss was always an important part of the ceremonies. Mr. Weiss was the author and compiler of many religious and musical works.

Mr. Weiss is survived by two children, Alphonse, Jr., and Mary Babiak.

The funeral took place on Thursday, Nov. 19, when a solemn Mass of Requiem was celebrated in St. Alphonsus' Church. Interment was in St. John's Cemetery, Middle Village, L. I.

DEATH OF GEORGE J. ASSION **Youngstown, Ohio**

George J. Assion, 56 years old, organist of St. Joseph's Church, Youngstown, Ohio, for twenty-four years, died Nov. 7, following an operation for a ruptured appendix. Mr. Assion was born in 1880, in Sharon, Pa., and lived nearly all his life in Youngstown. In addition to his work as organist at St. Joseph's, he was a well-known teacher of music. He composed the jubilee mass for the twenty-fifth anniversary of Saints Peter and Paul Church last summer and played for the midnight mass at the recent eucharistic congress. Mr. Assion also had been organist at St. Francis' Church since 1931 and formerly played at St. John's Slovak Church and at St. Ann's.

The Diapason (Dec. 1936)

The Organ and Congregational Song

BY CHRISTOPHER HAUSNER, ST. LOUIS.

The following is a practical lecture delivered by Mr. C. Hausner at the December meeting of the St. Louis Organists Guild.

"The accompaniment and leading of congregational singing is a phase of an organist's duties that has suffered much through the lack of importance placed upon it and lack of intelligence regarding it. Many of us have viewed the matter apathetically and more often regarded it an occupation uninteresting, dull and menial, far below the dignity of our vaunted accomplishments. On the contrary, it is a dignified and exceedingly difficult task. Technique alone will not suffice, but there is required with it an exceedingly keen intuition, a feeling for balance, a living into, as it were, as to how congregational song is to be accompanied and led, how to establish that mental contact between the congregation and the organist. Congregational song, in the hands of an intelligent organist, can be moulded into a wonderful, sublime work of art displaying the chanted prayer in its whole majesty, presupposed, of course, that the hereto necessary prerequisites are at hand.

From a musical standpoint, what must the organist accompany and lead? He has to accompany and lead the singing of people, who, in the majority, have bad tone production, imperfect diction, uneducated musical ears, and no idea of tempo, timebeat and rhythm. He must contend also with those who sing absent-mindedly, just to be singing, and who of all people, pay the least attention to the organ. To patch up all these deficiencies and make something useful out of them is the problem the organist has to solve.

In order to solve the problem the organist must remember that his portion of the work is twofold: he must accompany and lead. To lead he must be and remain master of the situation. He has to set the tempo and rhythm — definitely indicate the same. Tempo and rhythm are the essentials of all singing by masses of people. The organist must see to it that the tempo he has indicated is held to. He must dictate with the indirect consent of the congregation. This is only possible if the organist knows exactly what part the organ has to play in this matter, and if he knows how to prepare the proper musical

setting for the Divine Service in question. Primarily required is the setting up of a programme which includes: the hymns, the prelude and interlude, the **playing in** or "giving out" of a hymn. In the second place the organist must be sure of himself in the matter registration, tempo, etc., and definitely know just what he wants to do with the congregational song. An organist who so commands the requisites, and cannot reconcile himself to approach a task below his dignity unprepared — only such an organist can produce exemplary congregational singing and truly harmonious Divine Service."

First of all the organists must dissuade the populace from yelling by means of suitable registration, to induce it to sing pleasantly. Here consideration must be given the fact that there are hymns which by nature of their text and musical structure tempt the people to yell. Yelling is not the outpouring of a devout heart; it is cacophonous, meaningless, distracting, something unmusical. In contrast to this, strong, enthusiastic song, coming from the innermost recesses of the heart and mindful of that which is to be revered, is both soul-stirring and pleasing to the ear.

The organist has another task, an art in itself, to educate the people to set in precisely at the beginning and during the hymn. In contrast to this we speak of sluggishness or dragging, and thoughtlessness. Indirectly there may be some truth in this, but in reality this may be viewed from a different angle. Lack of precision on part of the people is caused by lack of knowledge and a certain timidity, a fear of place, which is in evidence to a far greater degree than is actually supposed. One waits for the other to start the hymn, and there we have a sluggish set in. The human psyche is a riddle. Education and custom beget confidence, precision. It is illuminating to see what absolute confidence people have in a good, intelligent leader.

At this point a question may be asked: What do people know of a prelude, how do they recognize the ending of the same, how do they know when to set in with the hymn? And since there is no director before them to signal the beginning of the hymn, it is up to the director to apply means which insure a precise set in or attack of the hymn. Im-

mediately at his disposition are didactic, technical means; the prelude form, the playing in of a hymn; the caesura (pause), the "non legato" and connected playing.

(A) The prelude calls attention to the hymn;

(B) The caesura, or pause, signals the set in for the hymn; (lifting hands and feet).

(C) The attack — the "non legato" or the first chord prevents a sluggish set-in, induces tempo.

The pause must also be used during the hymn and at breathing points that make sense. To hold a chord and not to make a cut where people breathe correctly is not pedagogical and is unmusical. Figuratively speaking, it is but natural that the organ breathe with the people.

The causes for lively or dragging tempo, singing in pitch or out of tune, good or bad articulation can be the organ playing itself, the size and acoustics of the church, temperature, nationality, and dialect. The organist who believes he can induce a lively tempo by racing ahead of the congregation will achieve just the opposite of what he is striving to attain. He is on the "Rocky Road to Dublin." Paradoxical as it may sound, the congregation must be shoved along. With his mind set on driving the singing forward that feeling for balance comes to the organist and he actually urges the organ forward, joining both singing and organ into one even tempo. It is essential that the organist himself be sure in tempo, time beat, and rhythm. Any laxity or loss of concentration destroys the contact just attained.

The acoustics of a church have an influence on singing, tempo, and organ that must be reckoned with. Singing requires different acoustics from that of the organ; the voice of a speaker, one different from that of the orchestra. The same space may be acoustically good for one but bad for the other. It falls upon the architect to find the golden medium. One must differentiate between pure, good acoustics under and over acoustics (called plus and minus in technical terms.) Good acoustics permit every tempo, every registration in respect to tonal color and strength. Too much echo in a church causes succeeding tones to intermingle to such a degree of distortion in sound as to make it exceedingly disturbing to the organist. In such a case the tempo must be taken slower, and a registration with less overtone applied. In a church

where the resonance is so low that the resonance proper to the tone must operate solely, the tone being too weak to be heard at the most distant point, the tempo must be (indeed) accelerated, and a registration with overtone applied. Intimately related to this is the number of people in a church. The larger the number present, the less the echo, so that with good acoustics we have a clearer tone, and the organist perceives not only the full harmony of the organ, but also the rounded out singing-tone; where there is too much echo, it will be diminished, nearing normalcy; where there is minus echo, the larger number of people present will not remedy the fault; the tone, however, from a viewpoint of pure sound becomes stronger, in which case the registration of the organ must be strengthened. With abnormal acoustics present, the performer labors against an obstacle that he cannot surmount. It must be remembered that every tone requires a certain length of time to fill a space acoustically.

Temperature, likewise, is an important factor here. As the temperature rises, the passing of the tone is accelerated. In a normal tempo this will cause a slight pause between the tones following one another. The effect upon the singer will be a feeling of poor acoustics, and upon the listener one of dragging. This variance in temperature as well as in echo has caused many a director (secular singing society directors especially) to have had some unpleasant experiences, and not having recognized the cause, he may have wondered why.

Nationality and dialect are of great influence on the singing, diction, and tempo. A dialect whose vowels are drawn out in ordinary conversation, may be excellent for tone production, but is very depressing when it comes to tempo. Other dialects are excellent for good consonant effects. People from Westphalia, Germany, speak a harmonically pure High German very rhythmically and lively; hence the sound of their congregational singing is very harmonious.

The musical form for congregational singing is prelude, hymn, interlude. Why the prelude? It should definitely announce the hymn in an intelligible manner, designating tempo and rhythm. If the prelude is uncertain or irrelevant, the hymn will be likewise. Such a pitched out prelude is void of love and enthusiasm for the business at hand. The prelude should be of sufficient length to give

the congregation a reasonable time to find the hymn. The interlude following must hold the congregation under the spell of what it has just sung and experienced.

It is self evident that the organist be supplied with a good, well arranged organ having stops adequate for accompanying congregational song. The organ should be good and conformable to purpose, two very important factors which, alas, are not always found together. An organist cannot do justice to congregational singing with an insufficient organ.

Apart from the size and acoustics of the church, the following points must be considered in registration: the number of people present in church; that men and women sing; that therefore pitch, tone color, and sound character vary; that men's voices are in the 8' and women's voices in the 4' class; the set up of organ stops should be made accordingly — that the registration, in its basic set-up, be suited to the strength of the singing.

Many organists believe that they can lead and accompany singing by using strong manual voices. Such performers are unaware of the psychological connection between singing and accompaniment. They are ignorant of the fact that the accompaniment should build up, round out, and support the tone affected by singing. Yelling, the principal cause of dragging, is the reaction in every instance where the organ is played too loud. The basic rule for registration is that the manual sustains the tone and holds the pitch; that the pedal is the leading voice, setting the pace for congregational singing.

The bass — the pedal — is the fundamental, pacing element of congregational song. Without it the whole accompaniment has an annoying hollowness. Every increase of tonal strength should be built up from the pedal. The pedal sets the pace. Additional pedal added to a normal registration effects an acceleration in tempo. Of greater effect in speeding up tempo is playing "legato" on the manual and "non" legato on the pedal. This combination never fails to effect a quickened tempo and a sharper rhythm. Congregational song is actually urged onward by the "non legato."

Of pedal playing as such it may be said that undeniably we find here the greatest irregularity of rhythm. Such a condition is detrimental to the desired unity between organ and song. This rhythmic irregularity

may exist in succession of sounds themselves or in the relation of manual to pedal. This fault is noticeable in organ solos, not only in church, but also in artist's recital in concert. Just locate yourself under the organ gallery and pay close attention to pedal and manual. Quite often you will find a rhythmical difference between the two. The cause for this may be the uneven work of the mental motors, lack of concentration, faulty technique, or imperfectly responding manual and pedal, etc.

Harmonization of the organ accompaniment is another important factor for effecting musically correct congregational singing. It is of the greatest consequence in regard to smooth tempo, correct valuation of long notes, definite rhythm, in preventing textually and musically wrong breathing, etc.

Let there be dignity and reserve in the organ playing at all times, thus avoiding every suspicion of a dissonance indicating that organist and congregation are at loggerheads. Avoid ceaseless variation of tempo, tone color, and tone volume. This procedure cannot be condemned too severely. There is nothing more disconcerting than this constant changing from an FF to sudden PP. We do so many ridiculous things and feel abused when we are not applauded for them. We may feel abused if some sane thinking person of our profession cannot become enthusiastic over our desperate efforts to show off when we become aware of his presence. Who has not himself let out a thunderous blast of joy at the "et resurrexit" in the Credo. Accompanied by Full Organ the Saviour comes again "cum gloria" and the organ drops to an instantaneous PP as we fearfully shudder at the "judicare". And we rated ourselves as being remarkably good when we successfully maneuvered three very especially staccato or bumpy chords on the words "Drop down dew" or a crashing chord of the diminished seventh on the word "detest". The height of perfection, however, is reached, when after a laboriously pumped out verse of a hymn, we suddenly break the bonds that bind us, and free and untrammelled we flit up and down the manual in dizzying speed, glissando up and down in sheer exultation, only to return with heavy heart to the ball and chain tempo of the second verse. But we must also have our big moment — that as a cut-up on the organ. What could be more prankish than the playing of the "Ridi Baiaccio" while a

corpse is being brought into church for burial services. Such conditions do exist and may continue to permit of even more pernicious sprees on the part of organists. How lucky such an organist when his Rev. Pastor can be led to believe that the so-called Wedding March from Mendlesohn's Mid-summernight's Dream was composed by John Singenberger. (And that is a true story from life.) And to this buffoonery we subject the Queen of instruments, that "traditionally appropriate musical instrument of the church, which, by reason of extraordinary grandeur and majesty, had been considered a worthy adjunct to the liturgy." Let us turn about face, purge our minds and hearts of that which ill becomes the Servants in the House of God. The Holy Father, Pope Pius XI, in His Apostolic Constitution "Divini cultus" admonishes us in the following words: "Let our churches resound with organ music that gives expression to the majesty of the edifice and breathes the sacredness of the religious rites; in this will the art of those — who play them flourish afresh and render effective service to the sacred liturgy." In accordance then, with the desire of the Holy Father, may we from now on accompany the singing in our churches in a decorous manner. Let us ever remind ourselves that the organ never be louder than the singing of the congregation. Thunder and lightning from the organ during the hymns are the least desired. They serve no purpose except to create trouble, as was mentioned before. Supporting the voices of the congregation and not noise making is the organ's mission in congregational song. "Definite, strong accent, virility of character, a sufficient volume of Diapasons and flutes (with little of heavy reeds) — these are the essential requirements;" says Gordon B. Nevin in his "Primer of Registration." If the congregation should stray off pitch, kindly nurse them back to healthy clean tone by adding the Principal —4' or stops of 2' pitch. If the organists uses the proper registration, congregational singing rarely flattens or sharpens. Briefly, when the singing is flat, brighten the tone; when it sharps, thicken the tone.

Practical help in the building up of congregational song are the school, the parish choir, and the Sodality choir. Quite obviously, the school is the workshop in which good congregational song is fashioned. The children learn the hymns in the parish hymn

books; the majority of them remain in the parish and as adults participate in the congregational singing. The singing classes should be conducted that a lifelong love for the hymns of the church is instilled in the hearts of the children. This requires interest in the work and pedagogical and musical ability on the part of the teacher. Children should be taught to recognize a hymn when it is played on the organ. It is very advisable to assemble all school children in church for rehearsal. The oftener this can be done, the better. The good results attained by this practice will more than repay you.

One of the duties of the parish choir is the care and preservation of the church hymns. No choir is exempt from this duty. Apart from this practicing church hymns is excellent training. It is easier, oftentimes, to present a two or more part vocal composition than an unison hymn. The latter is an excellent yardstick for measuring the abilities of a church choir. In an unison all musical faults and singing flaws lurking among the choir are brought out into the open.

There are so many numerous occasions throughout the year in which the congregational singing can be used to good advantage. It not only relieves the church choir of some of its many duties, but it gives itself a chance for improvement. Congregational singing can be used at the various novenas, becoming so popular now — the Sunday afternoon devotions in connection with the school children. At home the congregation always sang a two-verse hymn after the Highmass, after Vespers (which we had twice a month) likewise. Would God in this day and age mind a homage of that sort?

Important for the culture of congregational song and the ritualistic setup of The Divine Service is the singing of those hymns offered in the parish hymn book. The number of hymns known by an adult congregation is very limited. A test made in this connection may offer a surprisingly convincing proof of the foregoing statement. An analysis of the ordinary yearly program of congregational singing nets, approximately, the following:

1. A few hymns out of the parish book.
2. A few hymns that are not in the parish hymn book;
3. The inevitably imposed request hymns

of pious, sentimental souls — hymns with insipid texts and melodies.

Congregational singing can be raised to the highest standard possible if the organist receives the important assistance from appointed sources. On one or two Sundays a year, a part of the sermon of every mass can be devoted to an instructive word on congregational singing, the beauty of the hymns, text contents; on the hymn as prayer, on the seasonal hymns on the contents of the parish hymnal, how to find the hymns, etc. Further exploration of the terrain of congregational song may be made by advising that yelling is not singing, that good pronunciation, smooth tempo, precise attack, paying attention to the organ are essentials for good congregational singing, not forgetting to mention that hymn-books must be brought along. The pulpit is a very practical place from which a new hymn may be introduced. The congregation looks up the hymn, the text is read and explained to the people from the pulpit; the organist plays the prelude, plays in or gives out the hymn. If the organist is fortunate enough to be possessed of a clear, strong, voice, he may sing the first stanza, definitely indicating tempo and rhythm. Then the congregation sings all the verses through, one after the other. This is the simplest way to acquaint the people with a new hymn.

The subject dealing with the participation of the faithful in the liturgical singing requires special attention. Consequently I shall confine myself to a few short remarks. It is evident that not all the Gregorian chant is suited for the congregation. The Responses, the Credo and in general the syllabic chant are suited for the people. After long and patient practicing it may be possible for the congregation to sing the whole Ordinary of the mass. It has been done in a number of convent chapels and in some few instances in small country parishes. Permit me to make one more remark. Do not begin with the Mass of the Angels, as is so often done. With the exception of the Gloria, this Mass is too rich melodically; furthermore too closely related to our modern perception. A choir may sing the *Missa de Angelis* in a tolerable manner, and yet this is not sufficient warranty that this choir has a correct perception of the Plain Chant. Take up, perhaps the second Blessed Virgin Mass No. 10 or 15, 16. There you have the 1st, the 8th, and the 4th tone. This is something

entirely different. Furthermore, these masses are for the most part syllabic chant, more suitable to begin with.

In the matter of having the congregation sing the proper and the ordinary of the mass it would be wise to proceed very, very slowly. To let people sing something they do not know well is inviting trouble. It would be accomplishing much if a congregation could be taught within a year's time to sing the responses at a Highmass decently, without dragging or yelling. Begin with your school children and your sedalities and your societies. Once these sing tolerably, it will not be long before the rest of the parish will fall in line. In the *Musica Sacra* of 1930 — July-August issue — Gootfried Ruedinger makes the following observation: "The future of our Church Music, like that of our musical culture in general, rests with our Young People, their susceptibility and their unconscious idealism. It is well, therefore, that the so active a Youth Movement of today be also used in the interest of Church music." This intelligent observation points to a solution. So let us then, loyal to the prescriptions of Rome, trusting in Divine Providence, confidently return to our task, making use of all available means applicable to the trend of these turbulent times. And if we do our work with a humble spirit, actuated by the highest motives — the honor and glory of God — the inspiration essential to our task may come to us most unexpectedly. Perhaps the promise of Christ. "Seek ye first-you" is no where more applicable than here: even the opening up new and wonderful highways on which we may journey onward toward the successful attainment of the ideals set forth in the Liturgical Movement.

Gregorian In Kirkwood Pageant

A few days ago the pupils of St. Peter's School in Kirkwood presented an elaborate Symbolic Pageant of the Holy Sacrifice of the Mass. A vested choir of fifteen boys sang the Gregorian Proper of Easter and alternated with a group of twenty girls in the rather difficult Mass *Fons Bonitatis* that is second in the *Kyrie*. Each part of the Mass was preceded by a prologue of explanation, and then as the chants were sung, the action or its symbolism was portrayed in tableau or pantomime on the stage. Thus, during the Alleluia, King David and Israelites danced and played before the Ark of

the Covenant. During the Agnus Dei, St. John the Baptist pointed out the Lamb of God. But the Canon brought the grandest picture: the Church militant, suffering and triumphant in a sweep of petition at the feet of Christ on a Cross of glory. Even better, however, for devotional effect was the Pater Noster. About forty children knelt on the stage facing the audience and sang it according to the melody in the Missal. Boy soloists chanted the Epistle, Gospel and Preface with a very true and even flow of tone.

The two devoted priests of the parish and the Ursuline teachers deserve sincere congratulations for their idea and its colorful, smooth execution.

We hope their purpose was achieved; a more intelligent participation in the action and chants of the Mass.

Congregational High Mass

Father Claude Nevin, C.P. has sent out a letter to launch a project of congregational singing at High Mass. At Normandy he has made a start. They have had a short quick practice after Mass each Sunday since October and have sung the Mass each Sunday since Christmas. In all, about eighty take part so far. During Lent a group that attended daily Mass practiced each day for Holy Thursday and Easter Masses.

Long Alleluia Neums

Alleu-ia may be literally rendered: 'All hail-to HIM WHO IS!' It is probably man's primitive acclamation and Credo. St. Augustine says we sing long neums on it because "our speech is unworthy of God. What remains but to let our hearts break forth into accents of joy without words?" (Enar. in Ps. 32).

NEWS ITEMS

BOSTON, MASS.

The Emmanuel College Glee Club, and Orchestra, directed by Miss Eileen Griffin, B. Mus. gave a Concert, on Sunday, December 6. The orchestra numbering 18, and the Glee Club of 125 voices, were attired in blue caps and gowns, edged with gold. The program included Catholic Church music, classic choral and instrumental music, and popular standard selections.

Mr. William Kirby has been appointed to continue the course in Music Appreciation at Boston College, inaugurated by the late Rev. Leo Gilleran, S. J., who died suddenly late in November.

At Marycliffe Academy, Sister Gisela's Mass in honor of Our Lady, for three voices, was sung at Christmas time; under the direction of Mother Devlin.

Christmas music at the Convent of the Cenacle, included, "Hodie Christus Natus Est," by Marcetteau, and "Verbum Caro Factum Est," by Chassang. Mother Schmidt conducted.

The Rev. E. J. Burke, assisted by Mr. Frank Stevens organist, at St. Mary's Church, Cambridge, will introduce McGrath's new "Missa Lyrica" at Easter. This

famed choir, was the first to present McGrath's "Missa Pontificalis," and Dumler's "Missa Dei Amoris" in Boston, and under the auspices of the Rev. Pastor Father Butler, it has become recognized by most choirmasters as one of the leading choral organizations in New England. The parish Band was the winner of the Cardinal's Competition in June.

Witt's "Missa Exultet" was sung by the mixed choir, and Singenberger's "Mass of Our Lady of The Lake" was sung by the men's choir, at the Christmas Masses at Holy Name Parish, West Roxbury. Mr. Frank Mahler Musical Director in the Parish, conducts three choirs, the Drum Corps, and Band, in what is termed by many as the outstanding Parish music centre west of Boston proper.

McGrath's "Missa Parochialis" was the feature of the Christmas program, at St. Mary's Church, Dedham, where Miss Ruth Mc Mahon is director. This Mass was also chosen for Christmas by the parish choir at Reading, Mass., directed by Miss Helen Cummings.

Deschermeier's Mass, and McGrath's "Missa Parochialis" were featured by the boy choir of St. Paul's Church, Cambridge,

during the Christmas season. Mr. Joseph Ecker, Director and Mr. Theodore Marier, organist, remain in the front rank of Boston Catholic church musicians, and the choir under the auspices of the Rev. Dr. Hickey, ably reflects the academic character of Catholic music, in the shadow of the Harvard yard.

Attention of the music experts is once again directed towards the Immaculate Conception Church, where Mr. Leonard Whalen directs the choir of boys and men. After the Sunday High Mass, a fifteen minute recital of appropriate seasonal church music is given by the choir, and increasing appreciation is being shown by the congregation. Boys come from all over the city, unsolicited, to enter the probationary choir at this church, which has no parish of its own. At the Christmas Mass, Browne's Missa Solemnis, was presented, a work especially written for boy choirs, and never before heard in Boston.

The Holy Trinity Church Maennerchor completed a successful season with a record of several public concerts, and regular church services. Prof. Ferdinand Lehnert, the Director, has added Schweitzer's Mass in C, and Singenberger's, Holy Family Mass, to the repertoire recently for church and Catholic Truth Hour programs.

The choir of St. Agnes Church, Arlington, Mass. selected Kumin's Mass (Caecilia Supplement — Dec. 1936) and under the direction of Mr. Edward Illingsworth, Assistant

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Director of Music in the Boston Public Schools, prepared it for use during Advent and Lent.

LAWRENCE, MASS.

Mr. A. Vismianis, Choirmaster at St. Francis Church, opened the winter season, with new music, selected from the CAECILIA, namely Walters "Laudate Dominum" and the "Cantate Domino" of the 16th century by Pitoni. For Christmas Singenberger's "Mass of St. John" was sung.

CENTRAL FALL, R. I.

Mr. Rene Viau, one of the best known teachers of organ, in Rhode Island, conducted Singenberger's "Holy Family" Mass at the Notre Dame Church.

SALT LAKE CITY, UTAH.

Consecration ceremonies for the new Cathedral of the Madeleine, Nov. 28, and 29, were among the most impressive ever witnessed by Catholics of Salt Lake. His Excellency Bishop Kearney conducted the consecration ritual, and the Priests choir directed by Rev. Joseph Gosselin, rendered proper chants.

LOS ANGELES, CALIFORNIA.

His Excellency, the Most Rev. Amleto Cicognani, Apostolic Delegate, solemnly enthroned His Excellency, the Most Rev. John J. Cantwell, D. D. as first Metropolitan of the newly created Los Angeles Archdiocese. The Priests choir directed by Rev. Matthew Lani rendered the musical portions of this most impressive program.

SAN FRANCISCO, CALIFORNIA.

In honor of the Sisters of the Holy Family, a music festival was held on November 8, at the Civic Auditorium. A chorus of 730 singers was directed by the Rev. Edgar Boyle, in the presence of over 6000 people.

Joseph Michaud, Organist at St. Monica's Church has been engaged to give monthly recitals at St. Mary's College. On Nov. 22, his first recital was given and his program included compositions by Buxtehude, Bach, Martini, Guilmant, Fletcher, and the "Ode to St. Cecilia" by Gounod.

On December 8 the patronal feast observances of the Archdiocesan Council of the National Council of Catholic Women, was held at St. Mary's Cathedral. Brother

Columban F. S. C., was at the organ, and Father Boyle conducted the congregational singing of the hymns: "Come Holy Ghost"; "Soul of My Saviour"; "All Honor Praise and Glory"; "Salve Regina"; "Panis Angelicus"; "Tantum Ergo"; "Divine Praises"; and "Faith of Our Fathers".

NEW YORK, N. Y.

Dr. M. Mauro-Cottone, following his two concerts with the Philharmonic Orchestra in November, was engaged to be soloist at Carnegie Hall, with the Erno Rapee Orchestra, on the coast to coast broadcast of the General Motors Program, early in January.

PITTSBURGH, PA.

Dr. Kaspar Koch, finished his 1936 series of public concerts, in December. These concerts having been conducted for many years, have presented a tremendous amount of the world's best organ music, and large audiences for hundreds of assisting artists both vocal and instrumental.

EUNICE, LA.

First High Mass in the completed St. Anthony's Church, was held on Thanksgiving Day. The music for this program, in the handsome new church was conducted by the Rev. M. Cramers. Perosi's "Laudate Dominum" was sung in honor of the occasion.

FREMONT, OHIO.

Sixty years an organist in the service of the Catholic Church, 50 of which have been spent in Fremont, is the record of Mr. Menkhaus here.

And though 80 years old, his aging fingers still send forth the tones from the organ in St. Joseph's on Sunday's and at most weddings and funerals.

Mr. Menkhaus came to Fremont in 1876 after teaching music, physics, geography and German in his native Germany. There, too, he played the organ — in the Cathedral of Osnabrueck.

BALTIMORE, MD.

Rev. John C. Selner, S. S., director of the famous choir of St. Mary's Seminary spoke, on November 22, on "Church Music Ideals". Father Selner spoke of the types of church music and the kind of emotional appeal it should make. His feature points were demonstrated by a group of chanters from the Seminary Choir.

ALBANY, NEW YORK.

Choral numbers depicting the sufferings and death of Our Saviour, excerpts from the Mass, musical settings of the poems in honor of the Blessed Sacrament written by St. Thomas Aquinas, and a number of occasional hymns were presented by the Priests' Choir of the diocese in the Sacred Concert given in Chancellors Hall, on November 24.

Members of the choir who contributed vocal and instrumental solos are: The Rev. Aloysius Bernhard, the Rev. Harvey Bessette, and the Rev. Sigismund Olszewski.

The guest soloist of the concert was the Rev. Robert E. Woods, assistant priest at St. Patrick's Cathedral, New York teacher in music at the Cathedral Academy. Father Woods made his studies in philosophy and theology with several members of the choir at Dunwoodie Seminary.

Another feature of the concert was the singing, by Father Bernhard and Father Bessette, of the well-known airs from Handel's "Messiah" and "Come Unto Him".

The Choir was conducted by the Rev. John J. Gaffigan of Stuyvesant, and the concert was under the patronage of the Most Rev. Edmund F. Gibbons, D.D., the Clergy, and a host of the laity prominent in the civic, religious and musical life of the diocese.

CLEVELAND, OHIO.

A choir of 40 voices from St. George's Church, directed by Vincent Greicius, sang three Lithuanian hymns in nationalistic broadcast Thanksgiving afternoon and received high praise for their choral contribution. The Rev. Vincent G. Vilku-taitas, pastor, gave a brief speech in English.

CINCINNATI, OHIO.

There was a special musical program at St. Monica Church for the Silver Jubilee Mass on Nov. 22. The regular volunteer choir of 15 male voices was augmented by 25 select soprano voices. Franklin Bens, choir director, presided at the organ.

LOUISVILLE, KENTUCKY.

St. Cecilia, Patron of music and musicians was honored at Mt. St. Joseph by a program of sacred music during the morning Chapel service on her Feast when the Gregorian Mass No. X was sung congregationally and the Offertory, Cantatibus

Organis, and the Propers of the Mass were rendered by a special schola. In the evening students of the music department were presented in the annual St. Cecilia Recital, which included piano, violin, harp and vocal solos, selections by the Academic Singing Classes and Glee Clubs, the College Choral Club and the full orchestra; represented on the program were choice numbers from classic masters and from modern popular authors — Rogers, Foster, Bizet, Brahe, Porter Chaminade and others.

CHICAGO ILLINOIS.

A grand musical festival will be held in the Holy Family Church, Twelfth and May streets, Sunday, May 9th at 8 p. m. Soloists: Miss Edna Crawford, soprano; Mrs. J. P. McGrath, contralto; Mr. D. Malvern, tenor; Mr. J. P. McGrath, baritone; Mr. Vaclav Macheck, violinist; Mr. Wal-fried Singer harpist; Mr. Wilhelm Middel-schulte, organist; Mr. Leo Mutter, musical director.

Last rites were held at Mercy high school chapel Nov. 30 for Sister Mary Cecilia Mc-Quaid, a Sister of Mercy for more than 50 years who had spent her entire teaching career in the teaching of music in schools of the Sisters of Mercy here. She leaves two sisters, also nuns, Sister Mary Cherubina, B.V.M., and Sister M. Benigna, R. S. M.

ROCHESTER, N. Y.

Children choristers of Rochester's parochial schools are demonstrating the use of the Gregorian Chant at special Masses in churches throughout the city. These demonstrations of the Gregorian Chant are being given to answer the question of why the Chant is taught to the children, and to show how it is used. Our Catholic people are cordially invited to attend these Masses. The most recent demonstration was given December 7, at St. Ambrose Church.

WASHINGTON, D. C.

Members of Religious Orders at the Sisters College of Catholic University paid tribute to the new Rector, Msgr. Jordan on Nov. 26th. Solemn Benediction preceded a program of entertainment, and supper. A special song of greeting was sung by the choir of the Sisters College, which song was composed especially for the occasion by Sister M. Agnesine, S.S.N.D., of the Col-lege faculty.

The Child Voice in Our Schools

REV. F. JOSEPH KELLY, MUS. DOC.

OF all the arts that have been misunderstood and treated lightly, the art of training children's voices takes first place. Even at the present time, those who pose as musicians are treating children's voices in much the same way as they would treat the voices of adults. And yet they wonder why they do not get results. Failing to succeed in the same measure as they do with the voices of adults, they regard the child-voice as something inferior and look upon any effort to train it as a vain and useless one: Between the adult voice and the child voice there is very little in common, and for this reason an entirely different system of training is necessary.

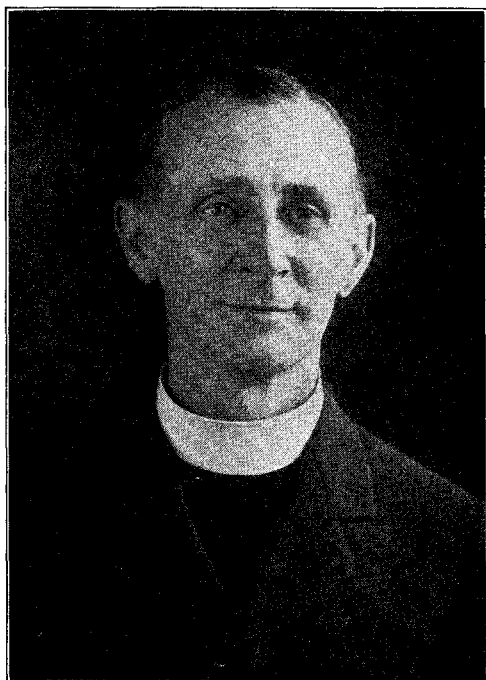
As the child is very near to nature, in the training of his delicate organ, the teacher should look to nature to be his guide. A child sings correctly naturally, and it is only through incorrect suggestion or unnatural use of the voice that he will sing in any other way than the correct way.

The child voice, and the boy voice in particular, is capable of the highest cultivation and development if proper pains and care are taken with it. The one great secret of success in the training of the child voice is not to force or strain it, so that at maturity, it will be uninjured. The organism of the child-voice is of a most delicate nature, hence the care necessary during the growing period of the child's life. Here is the secret. This extreme care that is necessary is not realized, and therefore is not taken. The terrible consequences of the misuse of children's voices are not foreseen, and as a result, children go on singing in a way suggested by the teacher that is positively ruinous to their vocal organs, and, in fact, to their whole physical condition. This evil cannot be brought too convincingly to the attention of the teachers of singing in our schools, as it means so much to the child and to the art of singing.

Teachers of singing must realize when beginning to train children's voices, that the child voice is naturally pitched high, and that it is clear, pure and bell-like in quality. Strength and power are not characteristic of the child voice. The teacher who tries to attain the last named qualities, makes a great mistake. But this is what most of our teach-

ers are doing. For physiological reasons, if for no other, the voice of the child must always be used gently. Vocal decay is the inevitable result of loud singing on the part of children. Therefore the first and principal point to be insisted upon in children's singing is that they sing softly and gently, without any effort or strain. Children may want to sing loudly when singing with others. This they are able to do when singing low tones. To correct this tendency they should always be made to sing on high tones at the beginning, the tones that are the natural tones of the child voice. By so doing they sing on their own thin or head register for the proper production of tone.

Right here is the second point to keep in mind in the teaching of singing to children. Besides singing softly, children must always sing in their head register. This register comes natural to children when singing on high tones. There is nothing so beautiful, so mysterious, as the clear, pure tone of the child voice, when produced with these two points kept in mind. Again, the child singing softly and on high tones, does no violence to its delicate vocal organs, but rather lays the foundation for a beautiful quality



of tone in after life. The coarse, harsh tone, so commonly heard in children's singing is not natural, but cultivated, sometimes before their school life, but more often after starting to school, through the efforts of those who do not understand the nature of the child voice. Children singing on the thick register or chest tones, utterly ruin their head register by forcing their thick register to a point where they must strain their vocal organs to produce a tone.

The question naturally suggests itself, how are children to be taught to use the head register on any other than high tones? This is a difficulty, especially with those children who have been accustomed to singing with the thick register only. The general rule given by most voice trainers of children is a good one. Start the child on a high tone of the scale, a tone that the child cannot possibly sing on its thick register. Let the child sing the descending scale very softly. The child should not be bothered with the question of register. By singing softly, there is not the danger of breaking into the thick register on the low tones. Just as soon as the teacher discovers any tendency on the part of the child to use the thick register on any tone of the descending scale, he should ask the child to begin again. The teacher should exercise particular care that the child does not change the register at the same tone again. If necessary, the child should be made to sing that particular tone still more softly. In this way one, two, and finally a whole octave of tones can be added below the point where the child showed a tendency to break into the thick register.

Why is it that it is necessary that children sing with head tones only? When the child uses the thin register he produces a tone by the vibration of only a portion of the vocal bands, while if he uses the thick register the whole vocal bands are used in the production of tone. The vocal bands of a child are immature, and the same amount of injury will be done them as is the case of a full and strenuous use of any immature organ. The thin register is the only physically safe one, for then the child does not use its entire vocal organ, but only the inner edges of it. The tones thus produced are sweet and pure in quality, and serve to promote the appreciation of the beautiful, both in the child and in the listener. In fact, after children have accustomed themselves to the use of the thin register, they delight to sing,

and to hear themselves sing, for the pure tone appeals to them, and they are able to produce it without any effort on their part.

Since the high tones are the natural tones of the child voice, why is it that most of our school music is written in low keys? It is a hard question to answer, especially when even untrained voices of children show freedom of action and ease on high tones, and huskiness and coarseness on the low tones. But a teacher with some little ability can get around this difficulty. Children should not always be made to sing on the extremely high tones. When a teacher finds a song written very low it is well to transpose that song in a higher key, keeping in mind the compass of the song. If this cannot be done conveniently, the song should be dispensed with rather than allow the children to sing on low tones and run the risk of using their thick register. Sometimes by a change of one or two passages in a song, the compass of which takes the children down beyond their head register, they can be made singable. By no means should children be taught a song that must be sung on tones of the thick register.

Along with the teaching of singing children should be made to understand that their voice is a prize of which they must take the greatest care. Not only should the teacher be careful not to ruin the child voice by wrong method, but he has just as serious an obligation of making the children realize that they must regard their voices as they would a very delicate instrument. This is a part of the education they should receive in the singing lesson. The older children can be made to understand that there are extremes in their voices which they must avoid. This care of the voice on the part of children is made manifest to them by the careful method that they observe in the teacher dealing with them, by giving them instructions in proper breathing, position of the tongue, placement of tone and insisting on soft singing. Children are quick to observe care or negligence in this matter. When they feel that they are using their voices without any labored effort they realize that it is due to the teacher's training and naturally come to the conclusion that at all times they are to use their voices in that particular way.

With very young children it is hardly necessary to tell them how to sing. As has been said, the child is very near to nature,

and does everything naturally. This is also true of his singing. At most, the teacher needs to warn the child against certain mistakes, so that he may avoid them. The voices of young children merely need direction, not correction. With older children the problem is a far more difficult one. They have been using their voices wrongly, partly, perhaps, by falling into mistakes unconsciously, and partly as a result of wrong training when very young. Here it is a matter of voice correction. The work of the teacher with older children who have bad habits in singing is two-fold, correction of mistakes on the one hand and the instilling of right methods of singing on the other. This requires much time and much patience, both on the part of the teacher and of the children.

What about older children, especially boys, whose voices are showing signs of change? The manner of dealing with such children has been the subject of much discussion, and different views have been advanced. Some insist that the voice during the changing period should not be used at all, as the larynx undergoes a radical change and great harm is done the vocal organs by singing while this condition of change exists. Those who hold this opinion would have

children give up all musical training during this period. Is there no way by which children could continue their musical education at school without at the same time doing violence to their vocal apparatus? If there is, then to insist on children discontinuing singing during this period is doing them a great injustice. And there is a way. A prudent teacher will have the children singing through the change without doing any harm to their vocal mechanism. In most cases children's voices change gradually. The high tones are lost one by one. Why not allow the children to use those tones that they still can sing with ease and comfort? Right here we see the necessity of developing the middle register of children's voices so that when the change appears and the high tones are lost the tones of the middle register can be used to advantage. In dealing with the voices at this period the greatest care should be exercised. Songs should be taught whose tones are of the middle register. These children should never be allowed to sing a tone that causes them the least effort to produce. By dealing with the changing child voice in this way the work that has already been done when it does not come to naught the child remains a useful member in the school

(Continued on page 583)

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THE CHILD VOICE

(Continued from page 582)

chorus and the knowledge that he has, the training that his voice has been subjected to are not lost, but become an asset to him in his vocal efforts in after life.

Teachers in our schools have great possibilities before them in the teaching of singing to children. It should be their aim to bring out all the beauty of the child voice and to preserve that voice by the use of right methods. To this end every teacher should prepare himself in the same way as he would prepare himself for the teaching of any other branch of knowledge. Wrong methods in the teaching of other branches of knowledge can easily be corrected, but wrong methods in the teaching of singing mean the destruction of a mechanism that cannot be replaced, therefore such methods are beyond the power of correction. Of all the work that a teacher is called upon to do the most delicate is the part he plays in dealing with children's voices.

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F-4-Fa				VIII-4-Fa		VII-4-Fa		VI-4-Fa	
E-3-Mi			VIII-3-Mi		VII-3-Mi		VI-3-Mi		
D-2-Re	VII-2-Re		VII-2-Re		VI-2-Re		V-2-Re	VII-2-Re	
VIII-C-8-Do	VII-8-Do		VI-8-Do		V-8-Do	VIII-8-Do	IV-8-Do	VII-8-Do	
VII-B-7-Si	VI-7-Si		V-7-Si	VIII-7-Si	IV-7-Si	VII-7-Si	III-7-Si	VI-7-Si	
B-6-La	V-6-La	VIII-6-La	IV-6-La	VII-6-La	III-6-La	VI-6-La	II-6-La	V-6-La	
V-G-5-Sol	IV-5-Sol	VII-5-Sol	III-5-Sol	VI-5-Sol	II-5-Sol	V-5-Sol	I-5-Sol	IV-5-Sol	
IV-F-4-Fa	III-4-Fa	VI-4-Fa	II-4-Fa	V-4-Fa	I-4-Fa	IV-4-Fa		III-4-Fa	
III-E-3-Mi	II-3-Mi	V-3-Mi	I-3-Mi	IV-3-Mi		III-3-Mi		II-3-Mi	
II-D-2-Re	I-2-Re	IV-2-Re		III-2-Re		II-2-Re		I-2-Re	
I-C-1-Do		III-I-Do		II-I-Do		I-I-Do			
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