

The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

SCHOOL — COMMUNITY
AND FESTIVAL SINGING

LITURGICAL MUSIC
IN THE UNITED STATES

ORLANDO DI LASSO

MUSIC IN THE RELIGIOUS TRAINING
OF THE CHILD

ST. ANTHONY'S CHORISTERS — ST. LOUIS

ACCOMPANIMENTS FOR ORGANS
OR ELECTRONES?



*Merry Christmas and
Happy New Year.*

VOL. 64

DECEMBER 1937

No. 12

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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

From a Letter Signed By His Eminence Cardinal Gasparri
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Over the Wall	Processional (4/4 March)
By the Lake (Waltz)	Loyalty (2/2 March)

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The Caecilia

Monthly Magazine of Catholic Church and School Music

Vol. 64

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Editorial Page

A Secretary still substituting for the Very Reverend Hogle, O.S.B., who is recovering from an illness.

SCHOOL — FESTIVAL AND COMMUNITY SINGING

Reading about Community singing at various gatherings of a secular nature, reminds us that we have had some Catholic Community singing recently which is not only of social and educational value but which is meritorius as an integral part of a religious service.

IN ST. LOUIS

Consider the program in St. Louis, directed by Father Sylvester Tucker, for the National Catechetical Congress of the Confraternity for Christian Doctrine. One unit of 2000 children participated and another unit of 1500 nuns was heard in a musical program. At Pontifical Mass one Saturday a choir of 80 men and boys sang. In the afternoon, 200 boys from the Catholic High Schools, and a glee club of approximately 200 girls rendered choral numbers at the St. Louis University Gymnasium. That evening, an orchestra of 50 boys, and a chorus of 300 boys from the various church choirs of the city gave a program.

The following morning, 1500 nuns sang the Responses at Mass, on the following evening Catholic boys and girls glee clubs were heard numbering 400 voices, and the following morning 2000 parochial school children sang the Common of the Mass at the Cathedral, while 100 students from Kenrick Seminary chanted the Proper, assisted by students from St. Louis University and St. John Cantius House of Studies.

Such a comprehensive program, speaks well for school music, for church music, for community singing, for St. Louis and for their director at the Cathedral, Father Tucker. Regardless of the quality of singing, (which we are unable to judge being many miles from the performance) the organization of so many groups and arrangements for public performance requires tremendous skill and executive ability.

IN CLEVELAND

Late in August 3,000 children sang at the Mass in Public Hall, during the Catholic Students Mission Crusade Convention, at which 10,000 were present, including 2,500

delegates. The Ordinary of the Mass was sung by the Parochial School Children, under the direction of Brother Joseph Tragger. The Proper was sung by the combined choirs of the Franciscan Monastery, the Blessed Sacrament Seminary, the Benedictine Monastery and the Brothers of Mary of the Cathedral Latin School under the direction of the Rev. Peter H. Schaefer. Seven Bishops assisted at the ceremonies.

Here was Community singing of the kind that counts.

BROOKLYN — NEW YORK

The Brooklyn Diocesan Students Crusade Rally, held in October at St. John's Home Field was marked by thousands singing the Mass. Here again Community singing of the right sort marked the third annual assembly in which more than nine thousand children participated.

SAN FRANCISCO, CALIFORNIA

The annual outdoor religious celebration in honor of Christ The King, sponsored by the Holy Name Society in San Francisco, California found thousands filling the Kezar Stadium.

The Sisters of the various Communities, assisted by the pupils of the parochial schools formed the choir and the entire congregation of 60,000 joined in the traditional hymns.

Rev. Edgar Boyle, directed the music for this annual assembly.

DUBUQUE, IOWA

Observance of the Centennial of the Dubuque Diocese, included a Mass in the Colliseum. Groups of Men from the City and Parish Societies, joined with women from the Sodalities and Clubs, in a spectacular procession.

The same music sounded by Trumpets at St. Peter's, Rome, at the Consecration was heard sounded by Trumpets at the Consecration of this Mass. The children's choir of 400 voices was directed by Rev. Frank Hruby of Cedar Rapids. Following the Mass 2400 people were served luncheon.

Other observances were held in various Deaneries of the Diocese, as at Dyersville. The music there was directed by Prof. J. L. Settlemyer.

BALTIMORE, MARYLAND

9000 men of the Holy Name Society, paraded to the Catholic University Stadium. 25 Bands from Catholic Schools joined with Bands from Legion and other organizations in this parade. The Sulpician Choir sang the hymns for the Pontifical Benediction, while the congregation joined in the "Star Spangled Banner".

ALBANY DIOCESAN SCHOOLS

The Annual Education Demonstration of the students of the Albany Schools, was held October 17th. The Priests Choir of the diocese, was augmented by a specially trained group numbering 400 voices. 2000 delegates attended. Rev. John Gaffigan directed the music, Professor Frank Walsh accompanied on the organ.

SISTER ANICETA O.S.F. ORGANIST AT FIELD MASS IN NASHVILLE, TENN.

In an observance commemorating the 100th Anniversary of the Catholic Church in Tennessee and marking the annual Convention of the Nashville Diocesan Council of Catholic Women, 2000 parochial school children chanted the Missa De Angelis at the Field, Mass., on October 19th.

The Most Rev. William L. Adrian, pontificated at the Mass, and Sister M. Aniceta O.S.F., served as Organist for the musical portion of the Mass.

KANSAS CITY CATHEDRAL CHOIR BULLETIN QUOTES CAECILIA

The weekly "Choir Bulletin", published by the director of Music Joseph A. Raach, by the Kansas City Cathedral, has frequently honored THE CAECILIA by quotations from its columns.

Two issues in June, reproduced Editorials from the pen of our Editor, the Very Reverend Gregory Hugle, O.S.B.

SPRINGFIELD CATHEDRAL ORGANIST NAMED TO OPERA POST

Springfield, Ill. Oct. 1 — Maestro Mario G. Varchi, organist and choir director at the Cathedral of the Immaculate Conception here, has been named assistant conductor of the Chicago Civic Opera Company for the season opening October 30. He has been charged with the preparation of two French and nine Italian operas.

LITURGICAL MUSIC IN THE UNITED STATES

There are approximately 32 dioceses maintaining liturgical church music commissions; regulations; or providing facilities for learning the principles of liturgical music at the present time. We know of the following and there may be others:

California—Los Angeles, San Francisco, Monterey-Fresno.

New Jersey — Newark.

Pennsylvania — Pittsburgh.

Missouri — St. Louis.

Illinois — Peoria, Iowa, Dubuque.

Wisconsin — Milwaukee, Green Bay, La Crosse.

Montana — Helena.

Louisiana — Lafayette, New Orleans.

Indiana — Indianapolis.

New York — Albany, Brooklyn, Buffalo, Syracuse, Rochester.

West Virginia — Wheeling.

Minnesota — St. Paul, Crookston.

Ohio—Cincinnati, Cleveland, Columbus.

Iowa — Des Moines.

Mississippi — Natchez.

Washington — Seattle.

Montana — Great Falls.

Maine — Portland.

Kansas — Wichita.

The above dioceses do not include those offering summer courses only. In each of these 32 dioceses there is one Priest or layman whose assignment is the planning and supervision of liturgical music activities throughout the year.

Yet of the 32 dioceses listed above, not more than eight have really aggressive church music commissions actually working out a comprehensive plan for the improvement of conditions (i.e. actually supervising conditions, and holding regular choirmasters meetings). A few years ago there were not eight such dioceses. Now at least progress is being made. If in the coming year 1938 out of the 32 listed above a few more join the aggressive list the march of progress will continue. If more dioceses join the above named 32, by at least recognizing that there is a permanent place in the administrative side of church work, for liturgical music, the Motu Proprio of 1903 will become proportionately more closely observed.

**OMAHA
ARCHBISHOP ISSUES
CHURCH MUSIC RULES**

Archbishop Howard has addressed to the clergy and people of the Archdiocese a new letter on Church Music, setting forth revised regulations to take the place of those published in November, 1928. "Just nine years ago," His Excellency writes, "on the 25th anniversary of the Motu proprio of Pope Pius X of blessed memory, on Church Music, "Tra le sollecitudini," the Church Music Regulations for this Archdiocese were published. With the same readiness and loyalty that you have shown regarding other diocesan provisions for the glory of God and the good of souls, you have conformed to the spirit and the letter of these regulations on Church Music. This second edition of these statutes is made necessary chiefly by the fact that the first edition has been entirely exhausted. But it will be opportune also to obviate a recurrence of such rare infractions as have from time to time occurred, through ignorance or inadvertence, (I am convinced), rather than through deliberate disobedience.

As is the first edition, the purpose of these regulations is two fold: (1) to re-state the rules governing Church Music in this Archdiocese—not as the ideal to be strived for, but as the irreducible minimum below which we must not fall; (2) to provide parish priests, rectors of Churches and choir masters with a list of approved liturgical music."

As in the former edition, the Church Music regulations begin by setting forth general principles, then pass on to particular rules for High Mass. Then follow the regulations for funerals and requiems, marriages, solos, the organ, Low Mass, Vespers and Benediction.

**RENEW
YOUR SUBSCRIPTION**

506 pages of information and music were brought to you during 1937 in The CAECILIA.

**FR. EHMANN DIRECTS PROGRAM
AT INSTALLATION OF
ROCHESTER BISHOP**

St. Bernard's Seminary Choir, Rochester, N. Y., and a Schola Cantorum under the direction of the Rev. Benedict Ehmman rendered the liturgical music during the installation of the Most Rev. James Edward Kearney as fifth Bishop of Rochester and the Pontifical Mass on Nov. 11th.

The program follows:

Processional—Sacerdos et Pontifex Gregorian
St. Bernard's Seminary Choir

Installation Ceremony

Te Deum—(Sung while the Bishop goes to the altar).
St. Bernard's Seminary Choir

Versicles—Prayer for the reception of a Bishop
Monsignor Hart and St. Bernard's Seminary Choir.

Antiphon—Versicle of the Sacred Heart.

St. Bernard's Seminary Choir
Prayer of the Feast of the Sacred Heart.
Bishop Kearney

Pontifical Mass

Introit—Statuit El Dominus Gregorian
St. Bernard's Seminary Choir

Kyrie—Missa Choralis Refice

Gloria—Missa Choralis Refice
Schola Cantorum

Gradual—Ecce Sacerdos Gregorian.

Alleluia and Verse—Beatus Martinus Gregorian

Offertory—Veritas Mea Gregorian
Viatorum Isaak

St. Bernard's Seminary Choir

N. B. Supplementary Offertory — O Esca
Schola Cantorum

Sanctus — Missa Choralis Refice

Benedictus —Missa Choralis Refice

Agnus Dei — Missa Choralis Refice
Schola Cantorum

Communion—Beatus Servus Gregorian
St. Bernard's Seminary Choir

Recessional Holy God
Director of Seminary and Schola Cantorum, Rev.
Benedict Ehmman.

Organ Accompanist, Mr. Gerald Vogt.

The organ preludes and postludes were played by Mr. John Paul Bonn.

**LOS ANGELES CHAPTER AMERICAN GUILD
OF ORGANISTS HEARS CHOIRS
OF BLESSED SACRAMENT CHURCH
HOLLYWOOD IN ST. PAUL'S CHURCH, LA.**

NOVEMBER 1st, 1937. 8.30 P. M.

PROGRAM

1. Invocation Biggs
2. Emitte Spiritum Schuetky
3. Popule Meus Palestrina
Men's and Boy's Choir
4. Organ, Psalm XVIII Marcello
Mr. Biggs
5. Christus vincit Ambrosian Chant
6. Ave Maria Gregorian Chant, Mode I
7. Hail, thou Virgin Mother Tozer
8. The Lord's Prayer Biggs
9. Adoro te Gregorian Chant, Mode V
Ladies' Choir

10. Organ, Chant pastorale Dubois
Mr. Biggs
11. Sanctus, Benedictus Hassler
12. Ave Maria Franck
13. Jerusalem Gounod
Men and Boys' Choir
- 14 Lord of our life Ancient Rouen Melody
Combined Choirs
- RICHARD KEYS BIGGS, Organist and Choirmaster
of Blessed Sacrament and St. Paul's Church
LUCIENNE GOURDON BIGGS,
Director Ladies Choir

**FRANCISCAN FRIARS OF
RENSSELAER, N. Y., ON AIR**

Members of the Franciscan Student's Choir of St. Anthony-on-the-Hudson Monastery, Rensselaer, broadcast a half-hour program of sacred music over Albany Station WABY on Oct. 17.

Forty Friars, members of the choir, directed by Friar Adrian Brennan, O.M.C., presented the following program:

"En Gratulemur," a hymn in honor of St. Anthony of Padua, by Ciro Grassi, choir master at the Basilica of the Saint in Padua, "A Priestly Heart," translated from the German hymn as sung at the noted University of Innsbruck, in Austria; "Jesu Mitis," Fr. Walzyninski; "Ecce Vidimus," a motet from the Tenebrae of Holy Week, by Fiorentini; "Panis Angelicus," Cesar Frank; "Ecce Panis Angelorum," James Meuterer.

The Very Rev. Dominic Rapp, O.M.C., Master of Clerics at the Rensselaer monastery, acted as announcer on the program.

**ARTHUR C. BECKER OF CHICAGO
IN RADIO SERIES**

Dean Arthur C. Becker of the De Paul University School of Music began, Nov. 2, a thirteen weeks' series of broadcasts under the sponsorship of the University Broadcasting Council. The Development of Music will be heard Tuesday evenings, 10.00 to 10.15 P. M. over WGN. Each week a different type of Musical score will be explained and demonstrated by Mr. Becker.

BIRMINGHAM SINGER MARRIED

The marriage of Miss Mary Alice Colgan of St. Paul's parish, Birmingham, Ala., and Charles E. Schaffer of St. Catherine's parish, Pratt City, was solemnized October 19th at St. Paul's Church in the presence of two monsignori, 11 priests and a large gathering of relatives and friends, with the Rt. Rev. Msgr. E. L. Sands celebrating the

nuptial Mass and officiating at the wedding ceremony.

The program of nuptial music, in charge of Mrs. O. W. Colgan, mother of the bride and organist for almost 50 years at St. Paul's, was given by the St. Paul's choir, of which the bride had been soloist.

**ST. ALOYSIUS ACADEMY
NEW LEXINGTON, OHIO**

On Monday, October 4, following a long-standing custom, the Dominican Fathers and Brothers conducted the services in St. Aloysius Academy chapel opening the celebration of the feast of St. Francis of Assisi. Solemn High Mass was celebrated with Rev. Cyril Osborne as celebrant, and the Brothers' choir singing the Missa de Angelis and Gregorian melodies.

**PROFESSOR VEGA HEAD OF FIESTA
COMMITTEE IN CALIFORNIA**

To effect plans and assure proper preparatory arrangements are completed for the annual procession of Our Lady of Guadalupe the Rev. Leroy S. Callahan, D. D., director of the Mexican Division, has appointed Professor Manuel Comacha Vega, who directed the great choir at Catholic Action Day Pontifical Mass in the Los Angeles Coliseum, to organize a Fiesta Committee. This Committee will sponsor fiestas with the object of defraying expenses of the procession. All Holy Name Branches of Los Angeles County are especially expected to be represented at the Procession by at least their banners, flags and guards of honor on Sunday afternoon, December 12, the Feast of the Virgin of Guadalupe and the 406th anniversary of the apparition to Juan Diego.

**CHILDREN'S CHOIR FOR WEEK DAY
MASSES IN OKLAHOMA CITY**

Father E. Reginald Wright is directing the choir of Marquette school, Oklahoma City, Okla. At present there are 50 boys and girls in the organization and they are being trained to sing for week day Masses and evening devotions. Father Wright is an accomplished musician and notable progress is anticipated under his leadership.

The Holy Family school choir, under the direction of Professor Harry Evans, is recognized as one of the best in the southwest and renders able assistance to the adult choir.

ORLANDO DI LASSO

Prince of Musicians

By HENRIETTE B. RANDEGGER

[Reprinted with permission from Pax, Nov. 1937]

THE mantle of fame falls richly upon the Netherlands of the sixteenth century. Fringed with many lesser names, we find it sumptuously embroidered by the dramatist, Vondel, the artist, Vos, and later, Rubens; as well as the versatile and prolific composer, Lasso. The Netherland School of Music, which fostered the latter, had been firmly entrenched for more than a century.

Music, which had once begun with very primitive expression, was expanded and systematized in the course of time. Harmony and measure began to be more and more governed by rules. The monks of the Middle Ages introduced a system of notation in order to conserve what had been composed. Naturally the grave Gregorian Chant remained as the firm foundation of the church music cultivated by the Netherland School. The canon (repeated and imitative phrase) was then superseded by Counterpoint (combining different melodies for different voices). Euphony and beauty of expression with simplicity of style became the aim of their composers.

Politically and religiously the Netherlands were in a turmoil. The waves of the Reformation broke over them. A succession of opposing rulers destroyed their unity. This may, in some part, account for unauthenticated reports concerning Lasso. Still, if we should entirely disregard contradictory data, he would stand as a sort of magician, producing his 2,500 compositions in the short span of a lifetime. He was probably born in 1532. Mons, in Hainault, his birthplace, then belonged to the Netherlands. The tale goes that his father was suspected of counterfeiting. The sensitive lad was obliged to watch him walk three times around the scaffold wearing a collar of spurious coins about his neck. In an agony of suffering, and endeavoring to escape the humiliating memory, he supposedly changed his name from Roland van Lattre to Orlandus Lassus. The Italians later called him, Orlando di Lasso, and it is by this musical cognomen he is most generally known.

He was less than nine years old when he was admitted to the choir of St. Nicolas

in Mons. Here the music of Josquin, Philip de Monte and de Rore was constantly sung. The boy studied and lived at the school with the other choristers, imbibing a religious fervor which colored his whole life and shines through his most beautiful compositions. His grasp of all musical matter was truly amazing. He was thrice kidnapped because of his exceptional voice and talent. His parents twice succeeded in reclaiming him. The third time he agreed to remain with Ferdinand Gonzague, Viceroy of Sicily, and accompanied him to Palermo, and, later, to Milan. He was then sent to Naples with letters of introduction to Marquis Terza, a poet and a highly cultured gentleman. Lasso became a member of the family and there participated in a life of refined gayety. Here he learned to apply the chromatic scale which had been perfected by the Italians. The Villanelle and Moresque were much in vogue and he was intrigued by their originality. He soon composed a number of them, some in a humorous vein. His first book of Motets is also dated at that time.

After about three years he went to Rome where he was appointed Chapel Master of St. John Lateran. Palestrina was Master of the boy singers in the Julian Chapel of the Vatican at this time. There is no doubt that the two great masters met and knew each other's work. In fact, Palestrina became Lasso's successor at St. John Lateran in 1555. Sensitive to the religious life in Rome, Lasso's work took on a deeper spiritual expression. He gained a brilliant reputation there. His work was interrupted by news of his parent's illness. Dutifully he rushed to Mons, but, alas, he came too late to give them the pleasure of enjoying his affectionate solicitude. Whatever he may have thought of his father, it must have been a sadly pensive journey which he took back to the Eternal City.

After some time he traveled with Signor Brancaccio, a great patron of music, visiting France and England. A sojourn of several years at Antwerp followed. His first book of Madrigals is dated from there, although

it was published in Venice. Antwerp delightedly responded to the stimulus he gave the local musical activities. Echoes of his fame reached the ear of Albert V. Duke of Bavaria, who decided to attach him to his court and to re-enforce his chapel. A pleasurable excitement spread throughout Munich while expecting the great musician. His character had been highly lauded, and he fulfilled all hopes. Ludwig Daser still occupied the position of Head Chapel Master, and the Duke suggested that Lasso learn the language in the meantime, which he did. As his duties were confined to teaching the younger choristers, he had time to revel in the magnificent library, and to delve into German literature. He composed German Psalms, humorous Volksongs and works of Hans Sachs. His canticle, "Ich harr' auf Gott" is beautiful with a penetrating mysticism.

The Calvinists tried to discredit him by attacking his secular music; however, the whole tenor of his life and works proves his deep devotion to the Catholic faith. The Liturgy and the Holy Books were his inspiration. His religion sang his joy of living and he never tired of expressing it in music.

The Reformation was still seething in Germany when William V succeeded his father, Albert V, as ruler of Bavaria. The young Duke who had been carefree and light-hearted, was much affected by the restlessness and confusion in religious matters in Germany. He devoted himself more and more earnestly to his religion, making Munich a veritable fortress of Catholicism. Lasso in his introduction to the "Patrocinium" (a collection of his works), says that no other court in Europe was so sincerely active in maintaining the integrity of the Catholic Church. We may be sure the composer stood firmly at his side, using his gift to enrich and beautify the service, putting a new depth of feeling into his numerous sacred compositions.

Lasso was the last and greatest exponent of the Netherland School. His two sons and Gerhardt were his successors, and though they prepared the way for the Passion music of Bach, they personally contributed little that was new or progressive. What makes the works of Lasso acceptable, after four hundred years, is the self expression he knew how to put into them. In simple chorale, hymns for more voices, polyphonic motets for perhaps twelve voices, one perceives that over and above his artistic skill,

raises his own spiritual feeling. It would be next to impossible to decipher his antique scores. Fortunately, however, the best of them have been published in modern form.

His effects are purely vocal. He understood the human voice so perfectly that nothing else can reproduce what he intended. His famous "Seven Penitential Psalms" written for two and four voices, have never been equalled. They were given to Duke Albert for his "private use." They express not only the fear and trembling of the penitent, but fore-shadow the forgiveness of a loving God. In the 6th Psalm: "O Jehovah, rebuke me not," he begins with a contrite prayer, slowly, gravely, with the fear and trouble of a repentant soul. The third verset changes into a ray of hope; the 8th verset, "Depart from me," forms a transition into deep faith. "Jehovah hath heard" is expressed in unison, as being on firm ground. The 10th verset, "Mine enemies—they shall be put to shame suddenly" is interesting for its design (madrigal style), painting the haste with which the enemies are vanquished. The counterpoint is solidly set, like stones of Eternity.

He had lived in a fever of creative work, so arduous, that both body and mind were at length worn out. He began to think often and morbidly of death. It was a painful time for him, for his devoted wife Regina and for all his friends. He passed away in June, 1594. Statues in Munich and Mons commemorate Lasso's genius. His greatest however, stands upon the written pages of his unforgettable compositions!

Some of his best known works:

780 Motets
 Many
 Magnificats
 233 Madrigals
 34 Latin Songs
 51 Masses
 Many Simple
 Chorales
 59 Canzonets
 374 French Songs

Many German Songs, both religious and secular.

12 Motets without words, written for instruments.

Offices
 Lessons
 Lamentations
 Passions

7 Penitential Psalms, Stabat Mater, Salve Regina, Miserere, Adoramus te Christe, Regina Coeli, Angelus ad Pastores.

VIENNA CHOIR BOYS ON TOUR IN THE UNITED STATES

Again the Vienna Choir Boys are appearing in Concert in the United States, traveling under the guidance of two Catholic Priests, assisted by two laymen.

This chorus, unique in the annals of music and with a rich cultural tradition, has been known since 1498 as one of the most interesting organizations in the world. Founded by the Emperor Maximilian six years after the discovery of America to sing the court Masses, it has been in continual existence ever since.

Select Group

The boys, ranging from eight to twelve years of age, have been chosen because of ability and character from a membership of 62 whose headquarters are in Vienna where they live in a modernized Hapsburg stronghold—the Castle Wilhelminenburg—which is both their university and home. Here the boys work and study, eat, play and sleep. They pay nothing, but have dedicated their boyhood to music.

Recent Programs

Program 1 — "Haec Dies", Jacobus Gallus; "Duo Seraphim," Th. L. deVittoria; "Laudate Dominum," W. A. Mozart; "150th Psalm," Max Springer; "On the Beautiful Blue Danube" (one-act operetta), Johann Strauss; "Ribbon and Thread," W. A. Mozart; Song of the Nightingale" (1598; "Girometta" (Old Italian Folksong); "Waltz-Suite," Johann Strauss.

Program 2 — "Ascendit Deus," Jacobus Gallus; "Adoramus," Orlando di Lasso; "Magnificat," Herman H. Wetzler; "Monsieur et Madame Denis" (one-act operetta), Jacques Offenbach; "Hark, Hark, the Lark," Franz Schubert; "A Gentle Zephyr," Johannes Brahms; "The Hunter from Kurpfalz" (Folksong); "Waltz-Suite," Johann Strauss.

DETROIT ASSISTANT PASTOR ASSIGNED TO STUDY OF LITURGICAL MUSIC

The Reverend J. B. Flynn, formerly of St. Catherine's Church, Detroit, Michigan, has been assigned to special studies in liturgical music, for the Detroit Archdiocese.

Father Flynn, a native of Kalamazoo, Michigan, made his theological studies at the American College in Rome. His mother has been organist at St. Augustine's Church, Kalamazoo, for many years, and his father

who died some years ago, was a choir director. An aunt, Sister M. Conceptio S.S.J., was a composer of note.

EASTBAY, CALIFORNIA, GUILD OF MUSICIANS MEETS

The second meeting of the East Bay Guild of Catholic Musicians was held in Sacred Heart Music salon, Oakland, Calif., on October 13. Fifty-six members were present.

Topics of the Liturgy analyzed included: Gregorian chants, the Asperges, the Kyrie and Gloria of the Orbis Factor. The Kyrie from the Missa Brevis of Palestrina was sung in four parts. Exemplifications of the different styles of Gregorian chant were shown by means of Solesmes records.

Rev. Edgar Boyle is conducting the classes.

NEW TEACHER OF MUSIC AT ST. CECILIA CHURCH, CINCINNATI, OHIO

Miss Loretta Farrell, Price Hill Cincinnati, has accepted the position of music teacher at St. Cecilia's school. She is a graduate of Mt. St. Joseph's college, Cincinnati.

The St. Cecilia boys' band is under the supervision of F. B. Dowd.

HOMECOMING AT ST. PAUL SEMINARY

St. Paul, Minn. — Solemn Pontifical High Mass at 10 a. m. Tuesday, October 12, in the Chapel of St. Mary at the St. Paul Seminary marked the opening of the celebration of the anniversary of the dedication of the chapel, as well as homecoming day for former students and faculty members of the Seminary.

His Excellency, the Archbishop, Pontificated at the Mass, with the Very Rev. William O. Brady, rector of the Seminary, as assistant priest. The Rev. Francis Missia, director of music at the Seminary, was in charge of the music and the Rev. George Viskovsky acted as master of ceremonies. The Rev. John Cullinan of Nazareth Hall preached.

MORE BOSTON CHURCHES TAKE UP McGRATH'S LITURGICAL MASSES

The famous "Missa Pontificalis" by Joseph J. McGrath, considered one of the finest Masses composed by an American

writer, will be heard at St. Paul's Church, Cambridge, Mass., (Harvard Square) on Christmas, under the direction of Dr. Joseph Ecker, with Mr. Theodore Marier, Organist. This work, one of the few American Masses accepted by European critics as a masterwork, is thus added to the repertoire of one of Boston's largest and best Catholic choirs.

The less difficult, but none the less liturgical and musically worthy "Missa Parochialis" by McGrath, will be heard at Christmas services of St. Therese's Church, Everett, Mass., under the direction of Miss Marie Hagman. Likewise this work will be heard for the first time in a Roxbury Church, at All Saints where Miss Evelyn C. Guinevan is organist and director.

**BOSTON SEMINARY CHOIR
PROGRAM FOR SUNDAY
CONFERENCES**

In conjunction with the 1937-1938 series of Conferences held at St. Clements Church, Boston, at which noted authorities on Church and Civil Law speak, musical program is furnished by the Choir of St. John's Seminary, Brighton, under the direction of Rev. Francis L. Shea, D.D. Some of the recent programs have been as follows:

October 10

Prayer For a Perfect Life Cardinal O'Connell
O Rex Gloriam McDonough
Sacris Solemnibus Haagh
Ave Maria Gregorian
Tantum Ergo Perosi
Laudate Dominum Gregorian

October 17

Hymn to the Blessed Sacrament Cardinal O'Connell
Jubilate Deo Barley
O Salutaris Hostia Perosi
Ave Maria Vittoria
Tantum Ergo Rossini
Laudate Dominum Gregorian

October 24

Hymn: Faith, Hope and Charity — Card. O'Connell
Jubilate Deo Singenberger
Salutis Humanae Haagh
Ave Maria Arcadelt
Tantum Ergo Breidenstein

October 31

"Hail, Holy Faith," Cardinal O'Connell.
"Cantate Domino," McDonough.
"Panis Angelicus," Casciolini.
"O Sanctissima," Traditional.
"Tantum Ergo," Verdussen.

November 7

Prayer for a Perfect Life Cardinal O'Connell
Domine, Salvum Fac Populum McDonough
Benedictus (Missa Regina Coeli) Arnfelsner
Ave Maria Beltjens
Tantum Ergo Gregorian

**BRITISH CRITICS PRAISE BRAGERS
KYRIALE ACCOMPANIMENT BOOK**

The following reviews have been found in British periodicals as written by eminent church music critics. Additional favorable reviews from Belgium, Holland, France and Germany are being translated.

Accompaniment to the Vatican Kyriale. By Achille P. Bragers. (McLaughlin & Reilly, Boston, Mass., U. S. A.)

Mr. Bragers is Professor at the Pius X School of Liturgical Music in New York and his **Accompaniment to the Kyriale** shows him to be in the best Solesmes tradition, both as regards rhythm and tonality. Naturally enough one is tempted to compare his work with that of Dom Desroquettes, whose **Kyriale** is already well established. On the whole the harmony in the new book is simpler, but it is clearly inspired by the same rhythmic and modal principles, which the reviewer believes to be the only sound ones. Those, therefore, who may have been repelled by some of Dom Desroquettes's quite justifiable discords while convinced of the validity of his system, will welcome Mr. Brager's **Accompaniment**, which can be cordially recommended. It may be obtained from Messrs. Rushworth and Dreaper, price 12s. A word should be added in praise of its convenient size and method of production which enables the book to be kept open on the organ desk at any page, without necessity of almost pulling it to pieces.

A. Gregory Murray.

In Music and Liturgy, London, Nov. 1937.

Accompaniment to the Vatican Kyriale. By Achille P. Bragers, Professor at the Pius X School of Liturgical Music. New York. (Boston: McLaughlin & Reilly Co.) N.P.

It has been a pleasure and a solace to examine Mr. Bragers' harmonization. To thorough musicianship he unites mastery of the principles of Gregorian rhythm. That he seems to follow in the way created by the Master of Montmartre, is to his credit as much as to his advantage. His work is none the less original and scholarly, and should be of invaluable assistance to organists as well as a standard of excellence to students who are striving to form their own style of accompaniment. For ourselves it confirms a long held conviction that adherence to the Solesmes rhythmic signs is, on the whole, a safe and satisfactory way

of accompanying plainsong. It gives one a fine sense of balance and security; and, as practised by Mr. Bragers it leaves nothing to be desired, whether from the standpoint of liturgical art or from that of good choral singing.

The publishers, who are much to be congratulated on their clear print, good paper and ingenious binding, may rest assured that this volume will take its place in the front rank of works of its kind. We note but one drawback; it would have been better if headings had been given at the top of each page.

D.A.H.

Pax (Benedictine Monthly) England,
(Nov. 1937.)

VETERAN ENGLISH ORGANIST RETIRES

Compositions Well Known in the United States

A VETERAN Catholic organist is Mr. William Sewell, A.R.A.M., A.R.C.O., who has just retired after twenty-five years' service as organist of the Redemptorist Church of St. Mary's, Clapham. He received an illuminated address and wallet of notes recently in commemoration of his long service.

Mr. Sewell is composer as well as organist, and Fr. Pickering, C.S.S.R., in making the presentation, recalled his services in this capacity to the whole Catholic community. His Mass of St. Philip Neri, written when he was in charge of the music at the Birmingham Oratory, is well known, as also is his Mass of St. Catherine de Ricci. Less well known is a singularly beautiful one-part Mass for boys' voices. He also collaborated with Dom Gregory Ould in the production of the fine hymn book generally associated with the latter's name.

Mr. Sewell is a convert, received into the church as long ago as 1885. Length of service is a family tradition, for his father was organist of an Anglican church in Shropshire for no less than 59 years.

—Universe Oct. 29, 1937

This issue completes the 64th consecutive year of publication of THE CAECILIA.

A. M. D. G.

TESTIMONIAL TO FATHER STANDISH, O.S.B., PRIOR OF WORCESTER, ENGLAND

During the month of July an unusual and inspiring tribute was paid to a prominent Catholic Church Musician of England, the Very Reverend John Clement Standish, Prior of Worcester.

In recognition of the Golden Jubilee of his Ordination to the Priesthood, distinguished leaders in the Church and in civil government gathered in Workington to pay tribute to him.

The Very Reverend Abbott of Ampleforth, the Most Rev. Bishop of Lancaster, The Mayor of Workington, the Director of Education, and various Aldermen, joined with hundreds of the Clergy in a general testimonial.

In addition to the tributes accorded Father Standish, for his Priestly zeal, his gentle qualities of mind and heart, recognition was given to his musical talents, and his accomplishments as a teacher and composer. While stationed at Ampleforth Abbey, Father Standish had "started a mild revolution in music . . . which had gone on until the present day exquisite taste and literary success of the concerts at Ampleforth."

Various motets and Masses in manuscript from the pen of Father Standish are known in England, and many of his pupils are in the forefront of church music activities in Great Britain and the United States. (The well known Wm. J. Marsh of Texas is a former pupil of Fr. Standish.)

MASS OF MANY NATIONS CELEBRATED ON SITE OF LIVERPOOL CATHEDRAL

London, Sept. 20 — A demonstration of the universality of the Church unique in the city of Liverpool occurred when Bishop Czarnecky, from Poland, celebrated Mass in the ancient Slav Byzantine rite, assisted by an English Jesuit from Rome and a Belgian Redemptorist from Brussels, with a Lancashire Jesuit describing the ceremony to the congregation through loud-speakers and a sermon in English by Liverpool's Archbishop, Most Rev. Richard Downey, who is an Irishman. A Ukrainian choir from Manchester sang the Mass music. The Mass was celebrated in the open air amid the rising walls of the new Metropolitan Cathedral in the early afternoon in the presence of a congregation numbering 15,000.

Music in the Religious Training of the Child

REV. JOSEPH KELLY, MUS. D.

THE CATHOLIC SCHOOL is the synonym for religion and morality. It is the sanctuary where young minds are taught to know and love God. It is an institution where the coming generation is imbibing the knowledge of the truths of Holy Church. It is a home where boys and girls are laying the foundation to become God-fearing men and women, an honor both to their Church and to their country. Religion forms an integral part of the curriculum and the secular branches of learning are taught in such a way, that religion exercises her benign influence over them all. The young mind is made to realize that all knowledge comes from God, and is useful only in-so-far as it will lead them to God. Thus the child-mind becomes so impregnated with the idea of its dependence upon God, that its entire after life is influenced by it.

Among the branches taught in the curriculum of our Catholic Schools, there is one, which above all others, except Christian Doctrine itself, appeals to the spiritual side of the life of the child. I refer to the art of music. In fact we cannot have an idea of religious worship without at the same time regarding music as an integral part of it. It is the most religious among all the arts. Religious feelings and emotions find their adequate and deepest expression in music alone. It is essentially and preeminently a religious art, a Christian art, and I might say, a Catholic art. Its influences, ennobles, strengthens and purifies the mind, and elevates it to things of the higher world. It is the art which expresses man's religious thoughts and feelings where human language fails to do so. It is for this reason that the Church holds music in such high regard. Her word here upon earth is to lead men to God, and as music is the most spiritual and subtlest of all the arts, she calls upon this art to assist her in her great and holy work.

In the work of education, the senses of the child must be primarily appealed to. But among the arts, music above all others appeals to the senses. But it does not finish its work here, for it sinks into the very being, the very soul of the child, influencing it for good. The great spiritual truths too deep

to be explained by word of mouth, are made intelligent to the child-mind by means of the divine art. Right here is the reason that music in our Catholic Schools should be held before the child-mind as something holy, something heavenly, as the language of the angels. It should be used in connection with religious texts, thereby impressing its true worth on the heart of the child. Children love to sing for they sing naturally. When a child becomes unconscious of its surroundings it invariably will express its thoughts in song, or in a little melody familiar to it. It is because of the purity, the innocence, the heavenly beauty of the art of music, that makes it appeal to child-nature which is as yet untouched by the material things of this world.

As music then seems to be a part of child-nature, and as it is such a power for good, since religious truths are bound up with music and song, who can estimate its educational value in the religious training of youth? Where is the Catholic teacher who will not call to his aid such a powerful means to bring to the child-mind a knowledge of truths too sublime for it to fathom in any other way? It has been the experience of all Catholic teachers, that religious truths, no matter how well explained, are but feebly grasped by young minds. It is only by the simplest comparisons with experiences in the every-day life of the child that any material progress can be made at all, in bringing any light to bear upon the proper understanding of religious truths. This is but natural, The Truths of Holy Faith are so profound that the most learned of men but feebly understand them. They are the products of the mind of God, of an Infinite Mind, and therefore a finite mind cannot hope to fathom them. Therefore in presenting these sublime truths to children, after one has used every comparison and every means possible to make them somewhat intelligent to them, the art of music offers itself as a further aid, yes, as the most efficient aid to bring these truths home to the child. Thus these truths sink into the very soul of the child, and the effect on the inner life of the soul is transformed into outer expression as right action and con-

duct. The entire spiritual nature of the child is stimulated.

From what has been said, we gather, that music in Catholic Schools has a religious mission. Catholic teachers should always keep this in mind. Music, like any of the arts, can be and is diverted from its purpose. For us, in our scheme of education, it has but one mission, namely to bring light to bear on those things that lead men to life eternal. It follows then, that in the selection of songs for children, those of a secular character should give way to those of a religious and moral character. I think, all who realize the great good the art of music exercises in the plan of Catholic education will agree with me when I say, that secular songs, in which no particular moral is taught, and which contribute nothing to the religious and moral training of the child, should find no place in the choice of material for the singing lesson. Religious songs with the Catholic teacher should take precedence, then songs that have a moral to impart. All other songs, no matter how excellent musically speaking, should not waste the time of the singing lesson, for they do not contribute to the end which we have in view in educating the child. The short space of time that is allotted to the singing lesson each day can be very well employed by instructing the child in the principles of singing, notation and voice-placing, in the teaching of hymns for church services and songs that illustrated a truth or contain a moral, and above all, by instilling in him a knowledge and a love for the sublime music of Holy Church, Gregorian Chant.



OUR MUSIC THIS MONTH

The two McGrath Offertories, in this issue, make the 20th and 21st composition respectively for SATB choirs which CAECILIA presented during the year 1937.

Nineteen two part numbers; four for SSA choir; five for TTBB voices; four organ pieces, five compositions for Unison chorus; three for STB voices; three Gregorian movements; and in this issue part of a Mass for TTB voices; all serve to round out the year's music received in the CAECILIA.

Next month we will name the numbers found to be most popular and those which received the most praise.

Confitebor Tibi and Tulerunt Jesum

The McGrath Offertories, here, are the first of a series, to be published covering the principal feasts of the year. Frequently it is hard to get special offertories for special feasts without having to buy a large book. Then the music either is dull or too hard for the choir available. Mr. McGrath knows what choirs can do, and what the choirmasters need, being a practical musician himself. He has not been carried away with the success of his difficult "Missa Pontificalis" written for larger, well trained choirs. He has come down to the level of the average choir and is contributing music regularly which is modern, American, and liturgical. — and really useful. Notice the smooth flow of the parts in these motets, no difficult intervals, and no chromatics, no awkward inversions of the melody, — just good sound grammatical writing any musician would be satisfied to do, and which has enough interest to take it out of the "music student exercises" class which most musicians think is liturgical church music.

Extract from Mass of St. Francis by Biggs

Biggs music is likewise modern and melodically interesting. In this Mass, the composer has taken the Gregorian theme "Puer Natus Est" and used it discreetly but effectively. Note the experienced hand at work, in the modest range of the vocal parts, the handling of the phrases, and other such signs of an experienced choirmaster. Men can sing this Mass effectively. The three part harmony eliminates the need of High tenors and Low basses. The easy harmonies make pleasant the rehearsal periods,

(Continued on page 502)

Confitebor tibi

Offertory for the feast of the Holy Name

JOSEPH J. McGRATH
Op. 21, No. 2

Decisively

SOPRANO
Con - fi - te - bor ti - - bi, Do - mi - ne

ALTO

TENOR
Con - fi - te - bor ti - - bi, Do - mi - ne

BASS

ORGAN
ad libitum

Gt.

Decisively

And.

mf

De - us me - - us, in to - to cor - de me - o,

mf

De - us me - - us, in to - to cor - de me - o,

f
et glo - ri - fi - ca - bo no - men tu - um in ae -

f
et glo - ri - fi - ca - bo no - men tu - um in ae -

p Quietly
ter - num: quo - ni - am tu, Do - mi - ne, su -

p
ter - num: quo - ni - am tu,

Sw. p

Sw.

a - vis et mi - tis es: et mul - tae et

Do - mi - ne, su - a - vis et mi - tis es: et

Gt.

mf

mul - tae mi - se - ri - cor - di - ae o

mf

mul - tae mi - se - ri - cor - di - ae o

Gt.

cresc. *Red.*

mni - bus in - vo - can

cresc.

mni - bus in - vo - can

ti - bus te, al - le - lu - ia.

f

ti - bus te, al - le - lu - ia.

f

Red.

Tulerunt Jesum

Offertory for the Feast of the Holy Family

JOSEPH J. McGRATH
Op. 21, No. 3

Moderato

SOPRANO

ALTO

TENOR

BASS

ORGAN
ad libitum

p

Tu - le - runt Je - sum

Tu - le - runt Je - sum

Tu - le - runt Je - sum

mf

Tu - le - runt Je - sum

Moderato

Soft Gt.

Sw.

Gt.

p

Tu - le - runt Je - sum

p

Tu - le - runt Je - sum

p

Je - sum pa - ren - tes e - jus in Je - ru - sa - lem,

p

Sw.

p pa - ren - tes e - jus *mf* in Je - ru - sa - lem.
 pa - ren - tes e - jus *mf* in Je - ru - sa - lem.

mf ut sis-te-rent e - um Do -
mf ut sis-te-rent e - um, e - um Do -
p ut sis-te-rent e - - um ut sis - te-rent e - um Do -
p ut sis-te-rent e - um Do - mi - no, ut sis - te-rent e - um Do -

Gt.

p mi - no, ut sis-te-rent e - um Do - - mi - no.
 - mi - no, ut sis-te-rent e - um Do - - mi - no.
 - mi - no, ut sis-te-rent e - um Do - - mi - no.
 mi - no, ut sis-te-rent e - um Do - - mi - no.

STARS OF GLORY

Irish Melody

1. Stars of glo - ry, shine more bright - ly, Pur - er
 2. See the shep-herd quick - ly ris - ing, Hast -'ning
 3. Hark, the swell of heav'n - ly voic - es Peals a -

be the moon - light's beam, Glide, ye hours and mo - ments
 to the hum - ble stall, And the new-born In - fant
 long the vault - ed sky, An - gels sing, while earth re -

light - ly, Swift - ly down Time's deep -'ning stream. Bring the
 priz - ing As the might - y Lord of all. Low - ly
 joic - es, "Glo - ry to our God on high: Glo - ry

From "A Daily Hymn Book," London

M. & R. Co. 985 - 8

hour that ban - ished sad - ness, Brought Re -
 now they bend be - fore Him In His
 in the high - est heav - en, Peace to

demp-tion down to earth, When the Shep-herds heard with
 help-less in - fant state, Firm-ly faith-ful, they a -
 hum-ble men on earth, Joy to these and bliss is

glad - ness Tid - ings of a Sa - viour's Birth.
 dore Him, And His great-ness cel - e - brate.
 giv - en In the great Re - deem - er's Birth.

MASS

in honor of
Saint Francis of Assisi

Kyrie

RICHARD KEYS BIGGS

Based on the theme
"Puer Natus Est Nobis."

Adagio
mf

Tenor I
Tenor II
Bass

Ky-ri-e e - lé - i - son. Ky - ri -
Ky - ri -

Adagio
mf

Ky-ri-e e - lé - i - son. Ky - ri -

e e - lé - i - son. *mf*
e e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.

e e - lé - i - son.

f Chri - ste e - lé - i - son. *mf* Ky - ri - e e - lé - i - son.

f *mf*

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Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.

mf *f* *rit.*

Ky - ri - e e - lé - i - son.

Gloria

Con moto
1st and 2nd Tenors

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

f

Con moto

meno mosso

tá - - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te.

mp

meno mosso

mp

p A - do - rá - mus te. *f* Glo - ri - cá - mus te.

p *f*

p *rit.* *dim.*

Andante

mf Tenor Solo or Chorus *cresc.* *dim.*

Grá - ti - as á - gi - mus ti - - bi pro - pter ma - gnam gló - ri - am tu - -

Andante *mf* *cresc.* *dim.*

cresc.

am. Dó - mi - ne De - us, Rex coe - lé - stis, De - us Pa - ter o - mni - po - tens.

cresc.

Bass Solo or Chorus

mf

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - - su

mf

Chri - ste. Dó - mi - ne De - us, A - gnus De - i, Fí - li - us Pa - -

rit.
cresc.

rit.
cresc.

Allegro moderato

1st and 2nd Tenors

- - - - tris. Qui tol - lis pec - cá - ta

f

Allegro moderato

f

mun - di mi - - se - ré - re no - - bis. Qui tol - lis pec -

dim.

1st and 2nd Tenors

dim.

dim.

cá ta mun di, sú - sci - pe de - pre - cá - ti - o - nem no - - stram.

1st and 2nd Tenors
 Qui se - des ad dé - xte - ram Pa - tris, mi - se - ré - re no - -

bis. Ouó - ni - am tu so - - lus san - - ctus. Tu so - lus



Christopher
Hausner

St. Anthony's Choristers of St. Louis, Mo.



The late
Alois Rhode

THE dependence of mankind upon the omnipotent assistance of God is an ever-present factor in the preservation and protection of His church. In His omniscient manner He preserves those things sacred to His worship and we like to think that to some extent He has looked favorably upon the St. Anthony Choristers and its Directors, Alois Rhode and Christopher Hausner.

The founder of the St. Anthony Choristers, Alois Rhode, was born in Badersleben, Germany, on March 21, 1880. His father was an organist and teacher of music; it was natural, therefore, that his son should receive his early musical training at home. After the ordinary elementary schooling, he studied church music extensively and brought to this country the advantages of an early thorough training combined with a love of Christian art characteristic of his forefathers. At the age of seventeen he matriculated in St. Joseph's College at Teutopolis, Illinois, and soon became director of the college choir. It was here that he was given the first opportunity to express those natural qualities which later were to mature into artistic excellence.

Some years later, in the early months of 1904, Rhode became organist at St. Francis Borgia Church in Washington, Missouri, and later came to St. Louis where he presided in the choir loft at St. Barbara and subsequently at SS. Peter and Paul Church. On August 15, 1909, Rev. Fr. Bernard Wewer, O.F.M., brought him to St. Anthony's commonly known as the Monk's Church. Concerning his work here, the **Fortnightly Review** reports: "It may be characterized as an heroic effort to promote the greater glory of God by means of that art which is the handmaid of Catholic Liturgy . . . When Pope Pius X issued the famous Motu Proprio on Church music there was no one who entered into the spirit of this document with more zeal and wholehearted obedience than Alois Rhode." In consequence of this fruitful zeal, as we

read in the issue of the St. Louis **Globe-Democrat** of June 9, 1912, Rhode was invited to Rome by Cardinal Merry del Val in recognition of his strict compliance with the Motu Proprio. On June 25, the youthful director was granted a private audience with Pius X from whose lips he received the Apostolic Blessing for himself and his choir. He spent the summer in Europe, staying for some time on the Isle of Wight, where he studied Gregorian Chant under the Benedictine Fathers.

In the history of the development of St. Anthony Choristers under the direction of its brilliant leader, Mr. Rhode, we find, as we look through the annals of the past twenty-eight years, the following facts as being particularly interesting and especially worthy of mention.

In September, 1909, the gigantic task of organizing began. After try-outs had been held and selection of voices had been made, formal rehearsals were begun and it was not long until the Choir regularly assisted at the religious services at its own Church. Its first important appearance was made at the dedication of the beautiful St. Anthony Church on January 16, 1910; its first vested appearance on June 18, 1911. We find that already in September, 1911, just two years after organization, a letter was received from the Most Rev. Diomedede Falconio, the Apostolic Delegate at Washington, D. C., that contained the following noteworthy recognition: "The Apostolic Delegate fully realizes the heavy burden . . . it entails to bring a choir of men and boys up to the standard and to that degree of proficiency which has rendered St. Anthony's Choristers of late, justly famous."

As the first major undertaking we find recorded on May 1, 1914, a three-day trip to Quincy, Illinois. The Choristers presented two concerts at St. Francis Solanus Church. Again, after several concerts and special services in and about St. Louis, on April 30, 1916, the Choir sang at a Solemn Pon-

tifical High Mass in the New Cathedral for the Papal Delegate, Msgr. Bonzano; in the evening a special recital was presented at St. Louis University.

Paging the records of the years 1917, 1918, and the early part of 1919, we find the Choristers assisting at celebrations of silver and diamond jubilees, centenaries, dedications, and various other functions, until the happy November 27, 1919, when their own St. Anthony Church was solemnly consecrated by the lamented Most Reverend Albert T. Daeger, O.F.M., late Archbishop of Santa Fe, New Mexico, and Pontifical High Mass was celebrated by the Most Reverend Archbishop, John J. Glennon; Pontifical Compline completed the ceremonies of the day. On March 14, 1919, the Choir presented its first sacred concert, about which, in one of the city dailies we find the following: "The variety of color, nuance, and tempo came to many as a revelation and deserved well to be put aside of the recent Roman choir work heard in our city. The most admirable features of the singing were its precision and distinctness of enunciation, together with a most beautiful crescendo and diminuendo." The fact that many people had to be turned away, combined with the unusual success of the undertaking, prompted the noble choir-master to prepare a second concert which was given on May 30, 1919. The program consisted of compositions of the modern school, the so-called "Carmina Ecclesiastica."

Subsequently, in 1921, the Choristers were chosen from among the outstanding choirs of the country to supply the singing for the First National Convention of the Third Order of St. Francis at Chicago, Illinois. It was the seventh centenary of the founding of the Third Order. During their stay in Chicago, from October 2 to 5, inclusive the Choristers sang daily at the Holy Name Cathedral and were heralded in placards for a semi-concert in the Chicago Auditorium as "The Famous St. Anthony Choristers of St. Louis". Of the many newspaper reports concerning the work at Chicago, the following is typical: "The Choir was a charm. Such singing is seldom heard. So sweet, so sure, so solemn, it was one of the outstanding features of all the religious services. The singing blended beautifully with the seraphic frame of mind and heart in which all the conventionists seemed to find themselves.

The success at Chicago was to be the crowning achievement of "a man of great faith, of fearless action, and absolute reliance on the word of God," for on Christmas morning, 1922, Mr. Alois Rhode, prematurely consumed by his zeal for the House of God, fell dead while putting on his vestments in preparation for the Solemn Procession and High Mass at a quarter to five. Father F. Joseph Kelly, Ph. D. of the Detroit Seminary characterized the work of this courageous reformer of church music in the tone-words: "Rarely, perhaps did a champion give himself more generously to a noble cause than did this great-hearted church musician to the realization of his ideals. The fact that he succeeded marks an immeasurable advance in the movement for the betterment of the conditions existing in the department of church music in this country. In his demand that conditions should be improved, he typified the spirit of the Church, and strong in that knowledge, he faced the struggle resolutely. His work will go on and on until the ideals of the great Pontiff, Pius X, are realized."

Father Hugh Martcie, O.F.M., took charge of the Choir on that Christmas morning, but owing to the desire of his Superiors that he devote his entire time to his studies, he was replaced by Father Leopold Kitt, O.F.M. The latter retained the directorship until February, 1923, when Christopher Hausner, the present choir-master, became the director.

Mr. Hausner was born in Koeltztown, Mo., on August 18, 1889. His musical training began at an early age in the village church choir, and since his father was an organist, the musical heritage which Mr. Hausner received was similar to that of Mr. Rhode. He manifested a particular ability on his first instrument, the reed-organ, and he was sent to the Benedictine Fathers in New Subiaco, Arkansas. Here he received his first formal instruction in music, particularly in Gregorian Chant; later he sang in the Monks' Choir and took instruction in piano and pipe organ. He then entered the Seminary of St. Francis, where his musical advancement continued, for it was while at the seminary and at Pio Nono, Wisconsin, that Mr. Hausner met and studied with such famed men as Professor J. Singenberger and Rev. Charles Becker.

His career as organist began with an appointment at St. Mary's Church in Alton, Illinois. Noting the signal success which

the young man had achieved there. Mr. Rhode at one time made the statement that if he were not able to continue his work, Mr. Hausner would be the man to take his place. Soon after Rhode's death, therefore, the young director was invited by the Franciscan Fathers to lead St. Anthony's Choristers. His sudden rise to head such an excellent choral organization caused much comment among the members of his profession; some said this young man with "no musical background" was the wrong choice. That this was an ungrounded and unjust conclusion may be realized when one turns again to the records of the Choir.

During the years of 1923-24 the Choristers assisted at various celebrations in nearby towns in Missouri and Illinois and also took part in various religious services in St. Louis. Concerning one of the annual concerts, we find the following in the **Catholic Herald**: ". . . the St. Anthony's Choristers came out with colors flying from their struggle to vindicate their right to the reputation won under Professor Alois Rhode."

On March 19, 1925, a concert was presented for the St. Luke's Art Society at the Cathedral Hall. Only the highest praises and admiration followed. We find further, that in 1927 the Choristers presented a concert for the Organists' Guild, the success of which prompted the American Guild of Organists to sponsor the next annual concert on April 10: "Of special mention was the precise attack, the distinct pronunciation, and the artistic tonal effects of the boys' and men's voices." On April 22, 1928, the Choir sang in concert at Springfield, Illinois. A large and appreciative audience from the surrounding districts attended. Comments indicated without doubt that the Choristers were still maintaining their unchallenged position among the leading church choirs. Space does not permit us to list and to point out all the various ventures of the organization during the following years, but we must note the assistance of the Choir at the Central Verein Convention, which was held in St. Anthony's Church in 1932. Delegates from all parts of the country who assembled on August 20 were generous in the use of superlatives in praising the work of the Choristers.

Within the last year the Choir was chosen to participate in the great pageant which was included in the dedication ceremonies of the New Municipal Auditorium.

Library

A glance through the library of the Choristers proves interesting. The library consists of some thirty Masses, written in unison, two, three, four and six voices. In addition to the fore-mentioned Masses, there are some odd hundred Motets, among which is the famed "Miserere" in nine parts, by Allegri, systematically arranged and ready for immediate use.

Latin, the universal language of Holy Mother Church, naturally predominates in the texts of the Motets. However, English and German are well represented.

The library is complete in every detail, including the approved editions on Gregorian Chant for the Proper and Ordinary of the Mass; also reliable authorities on the Liturgy and Rites of Holy Mother Church.

The Motu Proprio has been the gauge for selecting music for the organ and only the compositions measuring up to the prescribed standard are found in this truly, liturgical library.

PATRON DAY OBSERVED AT ALBERTUS MAGNUS COLLEGE NEW HAVEN, CONNECTICUT

Patron Day was observed at Albertus Magnus College, New Haven, Conn., on Saturday November 13. A high mass was celebrated in the College Chapel at nine o'clock by the Reverend Justin Kennedy O. P. Chaplain and Professor of Philosophy at the College.

The College Choir sang Missa de Angelis and the Proper of the Mass for St. Thomas, Patron of Schools. After the Gregorian offertory, the choir sang a three-part motet *O Esca Viatorum* by Heinrich Isaac. The mass was concluded by the singing of "Eja Festiva" in honor of St. Albert, by Refice.

Prospective students from local high schools and from neighboring cities and states were entertained throughout the day.

Obituaries

PROF. ADAMS OF ST. LOUIS, MO.

Carl Adams, for 38 years choirmaster and organist of St. Boniface Church, died October 10th in St. Louis, Mo. He was 84 years old.

Mr. Adams was a native of Germany. It was here he became interested in music, attaining as a child a fair degree of proficiency at the piano. He soon turned to the reed organ, however, taking lessons from his grandfather, an organist of note.

At the age of 13, he took over the organ of a church in Germany.

He came to this country in 1870, going to Norwalk, O., where resided his uncle, a priest. In a short while he was sent to St. Francis, Milwaukee, where he entered the teacher's seminary.

Among his compositions are two masses composed especially for children; a requiem mass done in 1880, which was sung on the occasion of the death of Pope Pius IX; five different Ave Marias, as well as a number of hymns.

Surviving Mr. Adams are two daughters, Mrs. Moran and Mrs. George J. Dillmann, and four grandchildren.

MILWAUKEE CONVENT ORGANIST FOR 35 YEARS DIES

For 35 years Sister Rose of St. Mary of the Dominican Sisters of the Perpetual Rosary played the organ in a Milwaukee Convent chapel. Now her devout and skillful hands lie quiet, for she died Oct. 18.

Sister Rose came to the Milwaukee convent 35 years ago from Brooklyn, where live three sisters and a nephew, the Rev. William Cullen. Father Cullen offered up the funeral Mass in the convent chapel and burial was in Mount Olivet cemetery.

The deceased nun, who was 58 years old, had been ill two years. R. I. P.

JOHN A. SCHEHL, CINCINNATI, OHIO

The funeral Mass for John A. Schehl, noted Cincinnati organist, composer, and former violinist in the Cincinnati symphony orchestra, was offered at St. Francis'

church, Cincinnati, by the provincial of the Franciscan order, the Very Rev. Maurice Rippberger, O.F.M., Tuesday, Oct. 12, at 9 o'clock. Mr. Schehl, 80, died Saturday, Oct. 9, after undergoing three operations necessitated by a fracture of the hip suffered three months ago.

Organist at St. Leo's church, Cincinnati, for the past 20 years, Mr. Schehl had served in various Catholic churches in Cincinnati for more than 60 years. For 33 years, he was choirmaster and organist at St. Francis' church. His choir at that time was recognized as one of the finest in the country.

In 1908, Mr. Schehl and his son J. Alfred Schehl, noted composer of Catholic Church music, studied Church music for six months in Europe. The father, too, was noted for his Church music compositions. The younger Mr. Schehl, J. Alfred, celebrated his 25th anniversary as organist and choir director at St. Lawrence's church, Cincinnati, Sunday, Oct. 10. The program, arranged before the death of his father, was fittingly subdued.

R. I. P.

ERRATA

In Mr. Kreckel's article last month, "Has The Electronic Instrument A Place In Church Services?" in the first paragraph the word "charm" should have been "harm".

In the 5th paragraph the numbers denoting the various pitches are printed incorrectly they should read:

16;-10 2/3;-8;-4;-2 2/3;-1 3/5;-1 1/3;-1.

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ACCOMPANIMENTS for Organ or Electrones?

CONCLUSION OF
FATHER E. MOUREY'S TREATISE
ON GREGORIAN ACCOMPANIMENT

(Concluding Chapter taken from "Revue
Gregorienne" of July-August, 1937.)

"Considering various Manuals of Gregorian Chant Accompaniment, in nine cases out of ten, we find the label: **For Pipe Organ or Harmonium**. To suppose these instruments to be identical is an absurdity. They differ so widely, one from the other, in their fundamental factors of tone, action, balance of tonal qualities between the high and low registers, that it is obvious the same texture of Music is not adaptable to both instruments. In music written for the Pipe Organ, composers are largely influenced by the characteristics of the Organ as a tone-sustaining media instrument. Hence, we must admit that an accompaniment destined for the Organ is suitable for that instrument alone, whereas the Harmonium requires a harmonization created to meet its possibilities. So it may be said that the two categories of accompaniments are indispensable: (a) Accompaniments for the Pipe Organ, (b) Accompaniments for the Harmonium (European Makes.) Mention should be made also of adaptation for the American Harmoniums or Reed Organs. This type of instrument is a near approach to the present day classical Organ.

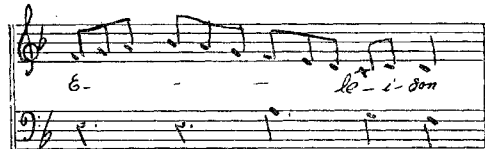
"All the above-mentioned instruments have broad lines of differentiation. Briefly considering the Harmonium only, it will be found that no two specifications of this type of instrument are identically the same. To each Mark or Make of Harmonium belong its special design and construction, and its various models. Beyond doubt perfection in every detail of the building is difficult to attain. The same Accompaniment, executed on several type of Harmoniums, will have to demonstrate the fact. In one case, it may be found that the lower register is too heavy or too weak for the upper range of tones. In another instrument, the tone-quality may be harsh or shrill; or again some adjustment may refuse to function. Admittedly, the Harmonium requires a harmonization especially adapted to its

capabilities, — a fitting accompaniment wherein the high and low ranges of tone are suitably balanced, and in which the melody is clearly discernible.

Harmonizations in Four or Three Voices

"The question is a difficult one to solve, the knot of the difficulty lying in the fact that excellent models of accompaniments exist in the two styles. Apparently, the problem is an indifferent one. It is obvious that certain passages require a 3 part accompaniment while others require a four voice harmonization in order to obtain an adequate rendition. Other conditions must also be taken into account:—the instrument at hand, the vocal ability of the Choir, the accoustical properties of the edifice in which the Chant is to be executed. Then again, two or three different harmonizations of the same melody may be required, according to circumstances. A three-part accompaniment lends sweetness and grace to both melody and rhythm,—while a four-part setting renders the effect of the Chant heavy, and dulls the shading.

"Should anyone of my readers avail himself of an opportunity of traveling to Lille, then from Lille to the little town of Houplines, near Armentieres, a few paces from the Belgian border, — in company with the well-known Organ-BUILDER, Mr. Coupleux, as guide, let him visit the Church in Houplines, a structure perfect in design and finish. In this Church is to be found a recent model of the Electronic Organ, constructed by the Firm of Tourcoing. Our visitor, coming in contact with this genuine instrument, will marvel at its richness and volume. The following example will prove the extraordinary tone power of this organ.



This fragment of two part harmony extremely simple in its texture, might, with reason, be termed insignificant, were it played on an instrument other than this one, but when executed on the Electronic Organ with its tonal capacity, this same little phrase takes on a far richer character.

Kilgen Completes Shrine Organ

ROYAL OAK ORGAN NOW IN USE

THE large Kilgen Liturgical Organ, contracted for in 1933 but whose delivery was delayed waiting for the completion of the Church, has now been installed and completely finished. The organ is one of the largest and most complete Liturgical types of classical instruments in the United States and has been called one of the most notable achievements in church-organ building of the present decade. Its general plan is a large four-manual organ, installed in the choir gallery with separate console and a two-manual sanctuary division concealed beneath the sanctuary of the church with a duplicate separate four-manual console.

The instrument was designed by the Kilgen Brothers and is entirely straight in plan. It is of the liturgical type with full choruses in each family of tone. The instrument has ninety-one ranks of pipes with Harp and Chimes and two duplicate consoles, making any part of the organ playable from either console.

The Main or Gallery Organ is located in the choir gallery in four specially prepared tonal chambers, screened by grilles, and is completely under expression. A four-manual console which controls both Gallery and Sanctuary Organ is located in the gallery.

The Sanctuary division of the organ is located in two tone chambers under the floor of the church speaking through grilles into the auditorium. A four-manual Sanctuary console controlling both Sanctuary and Gallery Organs is located close to the tone opening grilles in the sanctuary of the church.

The Shrine of the Little Flower, Royal Oak, Michigan, that is now complete, is one of the most imposing churches in the country. Situated in the suburbs of Detroit, the large church with its unusual tower is a striking feature of the locality. The church was built by the Reverend Charles E. Coughlin, who has become internationally known because of his radio talks from the church. This building, started in 1933 and recently completed, is of semi-modernistic type and is a most interesting contribution to the ecclesiastical architecture of the United States.

Both exterior and interior of the church are replete with excellent examples of modern contemporary sculpture and the statuary groups are considered outstanding works of art. The complete interior design is arranged that it will lend itself to a remarkable system of indirect lighting which has been provided.

The music, under the direction of Mr. Cyril Guthoerl, the organist, plays an important part both in the regular services of the church as well as in the broadcasts. Mr. Guthoerl has a full choir, a large section of which is composed of a well-trained boys group. The excellent music from the Shrine has already received widespread recognition.

The organ, built by Geo. Kilgen & Son, Inc., of St. Louis, is a striking example of specialized organ building. The placement of the various sections of the instrument, the type of voicing, the selection of scales and wind pressures, the system of control on the console, are all arranged with a view to meeting to the best advantage the requirements of this church.

The Shrine is the mecca of thousands of visitors every year who express their praise of the church and the organ in most enthusiastic terms. Excerpts from a few of the comments regarding the organ received by the builders are herewith printed:

Reverend Charles E. Coughlin, Pastor of the Shrine:

"Your workmanship was excellent, your material honest — please convey to all who had a part in building this organ my appreciation of their cooperation and skill."

Mr. Cyril Guthoerl, Organist of the Shrine:

"The organ is not only perfectly proportioned to our auditorium, but its tonality and design make it one of the finest organs for the accompaniment of Catholic liturgy that has ever been built. The selection of scales and wind pressures and the voicing of all registers is so superb that the result is an instrument of conspicuous tonal artistry in which individual stops have the utmost beauty and the ensemble has co-

hesion, dignity, power. I believe that in this instrument you have built one of the really great organs of all times." D'Avignon Morel, Organist, Detroit: — "Congratulations on the magnificent organ at the Shrine at Royal Oak, Michigan. The perfect ensemble of its tonal resources is unsurpassable. The voicing of all the different divisions of the organ is superb."

C. Albert Scholin, Dean of the Missouri Chapter A. G. O.: —

"I have just come from Detroit where I heard your large organ in the Shrine at Royal Oak. It is truly a magnificent instrument. The mutation work is particularly well done, and the consoles are splendidly arranged for the playing of this large instrument."

The church and organ have never been formally dedicated.

THE ORGAN IN ST. PHILOMENA'S CHURCH, CLEVELAND

THE newly arranged organ in St. Philomena's Church conforms to the spirit of the *Motu Proprio* on Sacred Music to probably a greater degree than has heretofore been customary in churches of this country. It is the sign of a reawakening to the spiritual value of the purer forms of art. It is a milestone in the true organ and organ music renaissance which is sweeping this country and Europe today.

The organ in St. Philomena's Church to the best of our knowledge is the first American church organ to incorporate that invaluable and time honored division, The Rückpositiv. The Cleveland Museum of Art has the only other Rückpositiv. There have been a number of Positivs built in the past few years, but only these two were located as genuine Rückpositivs. The Rückpositiv is that part of the organ which is mounted on and forward of the gallery railing. The Rückpositiv is the choir organ in its most effective and efficient form.

In ancient times organs were constructed on a one manual basis. That is, they were equipped with but one keyboard. Sometimes quite a number of these smaller organs were used in one church service, each with its own player and pumper, and group of singers and instrumentalists. These small organs were called Positivs. A Chorpositiv was placed in the chancel of the old

churches for the accompaniment of the choir. The tone of the Chorpositiv was developed with special reference to its accompanimental function. The tone was of a rich and bright texture which blended beautifully with voices.

When the multimanual organ came into being the Chorpositiv was moved up to the gallery railing and placed at the back of the organist. The name was changed from Chorpositiv to Rückpositiv. Rück is the German for back.

Organs, like many other instruments including the piano, through the years gradually became oppressively loud. Loudness has been carried to such an extreme that in order to make much of modern instrumental tone tolerable to the human ear, it must be offset and counteracted by sentimental, seductive and saccharine qualities of tone. Our modern musicians are reviving the richer, brighter and more expressive sonorities of the natural, unforced instruments of the past. This is true of church musicians as well as secular musicians.

This trend in musical tone is of great significance to Catholic Church musicians. If music is to be the handmaiden of liturgy, it must complement, enhance and glorify liturgy. Strange sounds, loud sounds or sounds which on account of some inherent characteristic attract attention, to themselves only interfere with liturgy. They are in just as bad taste as profane musical scores. Music to be meaningful must be expressed by appropriate sounds.

Another welcome trend in modern organ building is the practice of placing the pipes out in the open church where they can speak freely and be truly expressive. The Rückpositiv of the organ in St. Philomena's Church develops this modern trend to the utmost. Enclosing casework is reduced to the minimum and none whatever is placed around the pipes themselves. This unique and open treatment was also employed for the two Pedal stops, the Choralbass and the Vorsatz which are placed above the side aisle doors. The tone or sound from an organ pipe is just like that from any other musical instrument or the human voice, in that it is most effective when produced in the open and that it is stifled when confined. The laws of nature govern all sounds and treat them all alike.

The organ in St. Philomena's Church is what is known professionally as a "Straight Organ," which means that each and every

stop has its own full and complete set of pipes. There is not a false stop or a soundless show pipe in the instrument. The organ was formerly disposed in both ends of the church. The two parts have now been assembled in the gallery and there rebuilt and disposed according to the following stop list.

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PEDAL Pipes	GREAT Pipes
16' Grossefföte 32	16' Lieblich Gedeckt 61
16' Violone 32	8' Diapason 61
16' Bourdon 32	8' Bourdon 61
16' Dulciana 32	8' Salicional 61
8' Octave 32	4' Octave
8' Posaune 32	Principal 61
4' Choralbass 32	4' Hohlflöte 61
III R. Vorsatz 96	2 R Doublette-
	Tierce 122
SWELL (enclosed)	
8' Gambe 61	RUECKPOSITIV
8' Flute 61	8' Quintaton 61
8' Viole 61	8' Gemshorn 61
8' Ludwigtone 72	4' Prestant 61
4' Octave Flute .. 61	4' Flute D'Amour 61
2' Fugara 61	V R Plain Jeu 305
V R Plain Jeu 305	2 2/3 Quinte 61
8' Schalmel 61	2' Doublette 61
4' Oboe Clarion .. 61	1 3/5 Tierce 61
8' Vox Humana .. 61	III R Cymbal 183

The Three Manual Console of the organ is located at the gallery railing, and is of the tablet type. Stop tablets are located to both sides of the keyboards and coupler tablets in the centre over the keyboards. An unusually comprehensive combination action has been provided. The regular push piston system is augmented by a Ventil System based on the French School of registration. The Ventil system is operated solely with the feet and enables an organist to play in a calm and unhurried manner without interrupting his fingering and rhythm. The entire action of the organ is the electro-pneumatic type.

RENEW YOUR
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OUR MUSIC THIS MONTH

(Continued from page 482)

the organ part lends support, and color to the performance, so that all in all, Mr. Biggs new Mass of St. Francis, of which this music is a part, should become quite popular.

Stars of Glory

Last call for Christmas. Here is an Irish hymn. Did the reader ever see one before? We have all kinds of hymns by Germans, Englishmen, French, Italian, Slovak, Lithuanian, and Polish known in this country, but very few Irish hymns. Here is one for Christmas, and we'll have another later for Lent.

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Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

Do you favor the adoption of a "national" hymn?

A. In our estimation a national hymnal is neither desirable nor possible. Various Protestant denominations have official or national hymn books which enable them "to get-together" quickly and form a musical group.

Catholics have different, official, music books which are identical in the whole Catholic World: (the Gradual and the Antiphoner are the principal ones). Since the Roman Church uses the Latin language in her liturgy and has always adhered to the Gregorian Chant as her own inherited music, there are plenty of contacts for any group of Catholics in any part of the world.

With regard to the sacred hymns used by the people throughout the ecclesiastical year, Holy Church has always given a certain lee-way; she has given her bishops the power to approve text and melody of the diocesan hymnals; nay, she has encouraged the publishing of hymns which, while betraying a distinct national flavor, are penetrated by the prayerful spirit of the sacred chant.

About the year 1880 special efforts were made to compile a national hymnal for all the dioceses of Germany. The more the research work advanced, the more it became evident that many of the ancient dioceses possessed musical treasures from time immemorial which they were anxious to retain. If our memory serves us well, Germany possesses to-day about ten first-class diocesan hymnals.

"Why is it with our Catholic Church trying to invoke the use of male voices in our choirs, so many of our masses are still being written for mixed voices?"

A. Monsignor Holweck, the famous savant of St. Louis, Missouri, when speaking of mixed choirs, could not refrain from giving his words a touch of quaint humor and mild sarcasm. "Holy Church", he used to say, "has but one legislation in church music. This one legislation includes St. Peter's Dome, all the cathedrals of the world, all the big Abbeys and Seminaries,

all the grand city churches and religious establishments; this same legislation extends also to the poor church out in the country, where a handful of boys and girls form the volunteer choir. In my estimation it takes mighty little intelligence to grasp the fact that a law ceases to obligate at certain points. And surely a church "out-in-the-sticks" is such a point. The Bishop may apply the rigor of the law and say: "There can be no High Mass sung in this church until a male choir has been established, or until the school children can furnish the music, or, what is still better, until congregational singing has been introduced". On the other hand, the Bishop may speak a word of acknowledgment in favor of the hard-working, volunteer mixed choir, disclosing at the same time that the Holy Father entertains the ardent wish that in all churches of the Catholic World all the members of the congregation begin to take an active part in the music of Holy Mass.

And now we are asked to sit in judgment and to give an oracular answer in a matter which after all is known to God alone.

Why are still so many masses being written for mixed choirs?

A. Evidently because there is a constant demand for them, (and because boy sopranos and boy altos frequently sing with tenors and basses.)

But why do men not rouse themselves, organize splendid choirs, and teach the world a lesson? If they can do so in the Pittsburgh Diocese, why not equally so in every other diocese?

A. A big word has been spoken. We may point to social conditions, labor troubles, want of knowledge, etc.; in the presence of an ideal diocese we admit that what seemed impossible, has been accomplished.

Is there any advantage in new masses for mixed voices being composed?

A. By all means. The more recent mass compositions are of a truly liturgical character, musically valuable, and richly varied; all this certainly means a great deal. (Furthermore boys and men can sing music for A.T.B., S.T.B., or S.A.T.B., etc.)

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Suggestions for Special Gifts

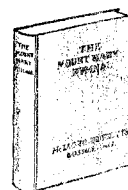
De Luxe Edition "Liber Usualis"	\$6.00
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Rosewood Stick, Genuine Ivory Tips on both ends. Useful as well as ornamental.	
Sacred Music and The Catholic Church	\$2.50
The standard "Guide Book" for choirmasters and organists on liturgical music.	
Religious Music	Rene Aigrin \$2.00
A popular book on music of the various nations and eras.	
Accompaniment to the Kyriale.	A. Bragers \$3.00
The standard and most widely accepted accompaniment to all the Gregorian Masses, including the Requiem. For any organist doing Gregorian.	
Groves Dictionary of Music And Musicians 6 volumes Complete	\$18.00
The standard reference work of all music students and teachers. Formerly \$40. Sold in sets only.	
Le Nombre Musical Gregorien	Dom Mocquereau (Paper) \$1.25
	(Cloth) \$2.00
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THE MOUNT MARY HYMNAL

Compiled by

SISTER MARY GISELA, S.S.N.D.



So many took advantage of the "In Advance of Publication Price" for the new Mount Mary Hymnal, that the first edition was entirely sold out upon publication. Now the 2nd Edition is almost gone.

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755	O Domina Mea	Sr. Editha	SATB .15
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796	O Sanctissima	C. Greith	SATB .12
945	Recordare Virgo Maria,	M. Haller	2 Vcs. .25
368	Salve Mater,	J. L. Brown (Arr.)	SATB .15
287	Tota Pulchra Es Maria,	J. Smith	SATB .12

ANTIPHONS OF B.V.M.

AVE REGINA

292	McDonough, F. J.	SATB	.12
359	Predmore, Rev. G. V.	SATB	.15
483x	Singenberger, J.	SAB	.25
688	Gahagan, T. J.	SSATB	.15
922	Soriano-Rowlands	SATB	.15

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921	Palestrina	SATB	.12

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659	Lotti, A.	SATB	.20
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556x	Raker, J. M.	SATB	.15
483x	Singenberger, J. B.	SAB	.15
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24-4	Tappert, Msgr. H.	SATB	.15
500	Tappert, Msgr. H.	TTBB	.12
224	Werner, A.	SATB	.12
611	Werner-Reilly	TTBB	.12
423x	Wotzel, C. A.	SA	.12
597	Witt, F. X.	SATB	.15
16-3	Witt, F. X.	TTBB	.15

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96	Haydn, M.	SATB	.12
A537	Hequet, F.	SATB	.25
924	Lotti, A.	SATB	.15
598	Koenen, Fr.	2 Vcs.	.15
599	Singenberger, J.	SATB	.15

MAGNIFICAT (Psalm)

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373	Haydn, M. (8th Tone)	SATB	.20
711	Witt, F. X.	TTBB	.20










SALVE REGINA COELITUM

943x	Bonvin, L.	2 Vcs.	.15
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GREGORIAN MUSIC CHART DIAGRAM of the EIGHT NODES

	Authentic	Plagal	Authentic	Plagal	Authentic	Plagal	Authentic	Plagal																																				
C	5-Sol		VIII-3-MI		VIII-4-Fa		VIII-5-Sol																																					
F	4-Fa				VII-4-Fa																																							
E	3-MI		VII-3-MI		VII-3-MI		VII-3-MI																																					
D	2-Re	VII-2-Re	VII-2-Re		VI-2-Re		V-2-Re	VIII-2-Re																																				
C	8-Do	VII-8-Do	VI-8-Do		V-8-Do	VIII-8-Do	IV-8-Do	VII-8-Do																																				
B	7-SI	VI-7-SI	V-7-SI	VIII-7-SI	IV-7-SI	VII-7-SI	III-7-SI	VI-7-SI																																				
A	6-La	V-6-La	III-6-La	VII-6-La	II-6-La	VI-6-La	I-6-La	V-6-La																																				
G	5-Sol	IV-5-Sol	III-5-Sol	VI-5-Sol	II-5-Sol	V-5-Sol	I-5-Sol	IV-5-Sol																																				
F	4-Fa	III-4-Fa	II-4-Fa	V-4-Fa	I-4-Fa	IV-4-Fa	III-4-Fa	II-4-Fa																																				
E	3-MI	II-3-MI	I-3-MI	IV-3-MI		III-3-MI	II-3-MI	I-3-MI																																				
D	2-Re	I-2-Re	IV-2-Re	III-2-Re	II-2-Re	I-2-Re																																						
C	1-Do	III-1-Do	II-1-Do	I-1-Do																																								
B	7-SI	II-7-SI	I-7-SI																																									
A	6-La	II-6-La																																										
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GREGORIAN MUSIC CHART Normal Major Scale

AUTHENTIC MODES 1st Mode 		PLAGAL MODES 2nd Mode 
3rd Mode 	4th Mode 	
5th Mode 	6th Mode 	
7th Mode 	8th Mode 	

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