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# CAECILIA

MONTHLY MAGAZINE OF CATHOLIC

CHURCH & SCHOOL MUSIC

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**GREGORIAN CHANT — WHY AND HOW**

Sister Helen Dolores, C. J. J.



**THE MISSION OF SACRED POLYPHONY**

Dom Ermin Vitrey, O. S. B.



**THE FOIBLES OF ORGANISTS**

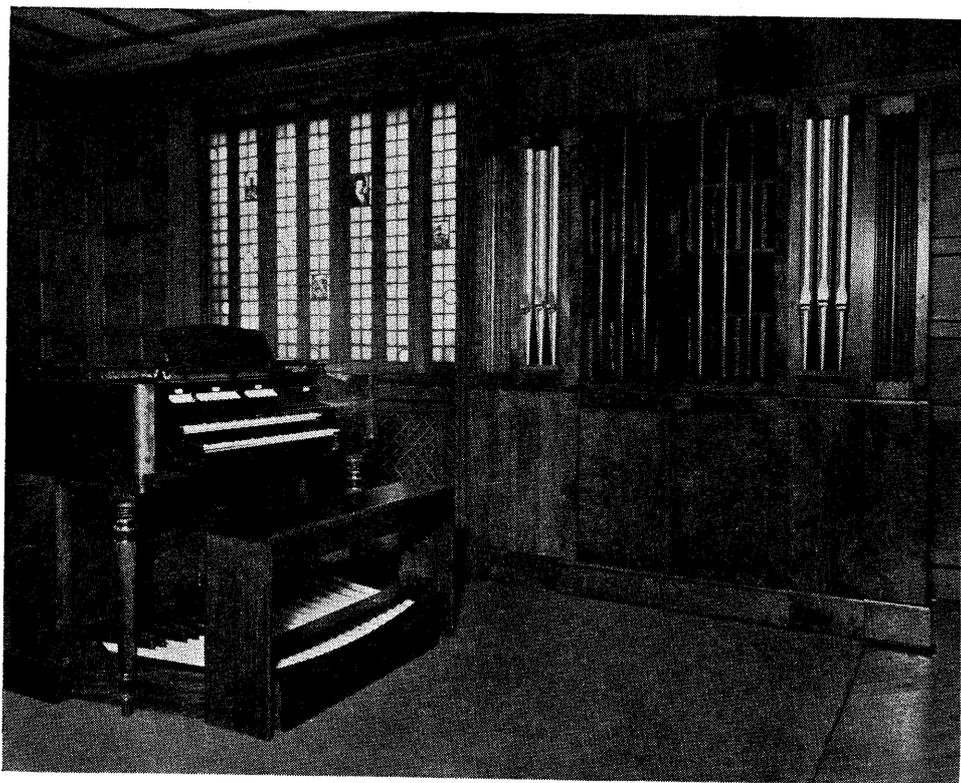
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APRIL, 1938

No. 4



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## EDITORIAL PAGE

By  
DOM GREGORY HUGLE  
O. S. B.

### RESTFULNESS IN GOD

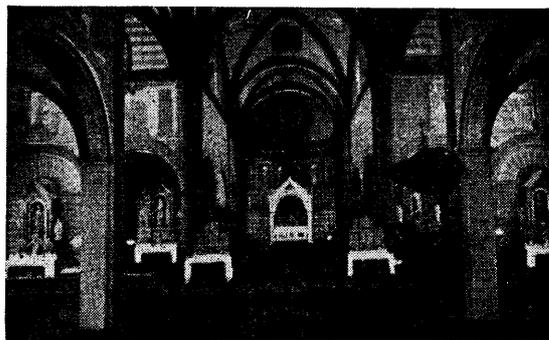
There is neither true peace nor abiding happiness in this world; we are on earth to fight. Lent and Easter have again made this clear. What a gigantic struggle did our Savior carry on against sin and Satan! In the sight of an unbelieving world Jesus ended His career in most shameful defeat; in the eyes of the faithful, His defeat was a most glorious triumph. Easter-joy is so very great because it extends beyond the grave, pointing to an endless life in glory with Christ, provided we have fought the good fight.

A restless age has produced in our days a restless music. What a great misfortune would it be, if Holy Church had to borrow her music from the music-makers of the day! How terrible an ordeal for God-fearing souls to listen in church to strains of unmelodious, agitated, grotesque noises which do not deserve the name of music!

The eight Gregorian modes are eight fundamental pillars which support a structure of sacred music that is to last to the end. Gregorian melody is always beautiful, its movement (*rhythm*) is always calm. The triumph over death is couched in the sixth mode. When we implore eternal rest and perpetual light for our dear departed ones, we use that very mode which is a true embodiment of restfulness in God.

### ULTRA MODERN MUSIC GONE MAD

Summing up the impressions of secular music in Germany, Professor Hugo Leichtentritt said in 1924: "It seems to me the tendency towards the grotesque, and the importance attached to crazy and noisy fun-making in music is the musical portrait of our demented age (at least in Europe), of the spirit of destruction, with its bitter ironies, biting sarcasms, emptiness of soul, craving for noise and intoxication wherein to drown its miseries. Stravinsky is more than anyone else responsible for this esthetic horror, and in Germany he has found



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

willing disciples who even exaggerated the example set by their master." (*The Musical Quarterly*, 1924.)

A year ago (see *Caecilia*, February, 1937) we submitted six questions on music, "the shield and safety of the republic." We were astonished to have a pagan thinker (*Plato*) give us strong points to consider. We also learned how a nation becomes demoralized by coming into daily contact with frivolous music; we admired the wisdom of Holy Church in the Ages of Faith, and we were shocked at the un-wisdom of modern state-craft. As soon as music parts company with religion, a period of decadence will set in. At first there is much rejoicing over the "emancipation from clerical sway", and in the end there is much howling over dissonance and anarchy.

### UNDER STRESS OF DIFFICULTY

Beginning with January, 1938, the *Musica Sacra*, founded by Dr. Franz Witt in 1868 (*Pustet:Ratisbon*), and the *Gregorius Blatt* begun in 1876 (*Schwann:Dusseldorf*) have ceased to appear; a simplified monthly (8 pages in newspaper size), entitled "Die Kirchenmusik" (*Church Music*), under the editorship of Monsignor Johannes Molders, President of the Caecilian Society, will from now on serve as the official organ of the Society.

It is with deep regret that *Caecilia* records the cessation of two magazines which for so many years have served the interests of sacred music in a most exemplary manner. To the new monthly which, under stress of unusual difficulties will serve the same cause, the readers and friends of *Caecilia* extend their best wishes for success and undaunted courage.

In characteristic fashion the first number of the new monthly stresses the fundamental relations existing between music, good order, and religion (**Ludwig Weber**); the people's share in church music (**E. Jos. Muller**); theory of composition, exemplified by Anton Bruckner's own development (**Dr. Ernst Tittel, Vienna**); a tentative suggestion how to make possible the rendering of the old masters of polyphony by means of instrumental support "in order to bridge over present-day difficulties" (**Dr. A.**).

**The Berlin - Church - Music - Week** is a news item which justly deserves our admiration. In spite of greatest difficulties, coming partly from working hours and partly from the great distances, some six city choirs assembled every evening for a sacred program and special devotions. With sentiments of joy and gratitude the Bishop, Count von Preysing, welcomed the assembled singers and congratulated them upon their spirit of sacrifice and iron-willed idealism.

#### A NEW LEXICON

More than forty years have passed since a Catholic Lexicon of Ecclesiastical Music and Musicians (by **F. Otto Kornmuller, O. S. B.**) had appeared. Momentous events have transpired since that time. We refer only to the following (1) the **Motu Proprio** of Pius X (1903), which is paramount to a new codification of church music laws; (2) the publication from the Vatican Press of the official chant books, containing the newly restored ancient melodies; (3) the **Constitutio Apostolica** of Pius XI (1928), setting down the obligatory norm for the training of the Clergy in the liturgical music.

In spite of the "World War" and the ensuing years of depression much has been accomplished towards the restoration of the liturgical music as is evidenced by the numerous music schools, by the endeavors of a new generation of composers, and by the liturgical movement.

The new lexicon has been compiled by the Rev. Dr. Andrew Weissenback, Canon of Klosterneuburg near Vienna (**St. Augustine Printing Plant**). The price of the book has been kept as low as possible (approximately \$3.50). To all church musicians who can read German this new lexicon cannot be recommended too highly.

#### A WORD OF EXPLANATION

by the Editor of Caecilia

So many readers of Caecilia have been wondering how it came that we seemed to contradict ourselves in matters of the Hammond Organ. In 1936 (**they say**) we set forth in Caecilia the lack of spirituality, and consequent unchurchliness of this electrone, and now in the March issue, we are introduced as one who advocates the same instrument for church use. Surely, such inconsistency calls for an explanation.

When the Hammond electrone was first thrown on the market, the question of liturgical fitness was raised, and numerous inquiries were submitted also to us. We visited the factory repeatedly and got in touch with different experts. The sweet, flute-tone of the Hammond seemed to qualify the instrument for liturgical use. (**It must have been at that time that in a letter to Dom Adélarde Bouvilliers we gave expression to that conviction.**)

Ere long, however, the conviction gained ground that this kind of tone was serviceable when connected with some physical action, such as singing, dancing, marching, etc., but not serviceable when used alone for devotional purposes, because the hollowness of the tone unfavorably affected the nerves of those assembled in prayer. Instances were reported where the electrones had to be removed from mansions and churches for this very reason.

Our own observations were strongly corroborated by the numerous estimates which "**The American Organist**" published in January, 1936. (**See Question and Answer Box of this issue.** When we consider that Holy Mass is the greatest reality on earth, the Son God really, truly and substantially present, we begin to realize the incongruity of honoring that very God with something which is "**unreal, an illusion, a make-believe**", an electric device with loud speakers.

In conclusion we wish to state that by some oversight or other, the article contained in the March issue, being the continuation of a series, had not been submitted to the editor.

## GREGORIAN CHANT --- WHY and HOW

SISTER HELEN DOLORES, C. S. J.

**N**OW that I am about to present this paper on Gregorian Chant, I feel very much as if I had gone down to the seashore with the intention of bringing back to you the entire ocean, and I find myself returning with only a cupful of its water. So vast is the sea of Gregorian Chant.

We have heard, and no doubt, many of us have entered into discussions of Gregorian Chant. There have been divers comments on the subject, and sad to say, those who sincerely, and understandingly approve of and appreciate the chant are in the minority. Mrs. Justine Ward in an article in the *Atlantic Monthly* for April, 1906 illustrated this condition thus: "Not only has the Gregorian been condemned without a hearing, but is also very often condemned without a clear idea of its aims and true meaning, or even, indeed, of its mere technical construction. A Rip Van Winkle of the twelfth century awakening in the twentieth could be hardly more ignorant of our modern music than we are of Gregorian." Mrs. Ward's comparison is good, but our present liturgical movement seems to me more like the awakening of the sleeping beauty. For centuries the chant has been kept in secluded places, known and understood by just a chosen few. To the rest of the world it has been obscured by the growth of an attachment to a sentimental music, one that appeals more to the senses of man, and which arouses an emotional reaction rather than a purely spiritual one which leads to God. In making this comparison I do not mean to condemn all other church music. One has only to consult the list approved by The St. Gregory Society of America to discover the vast variety and quantity of music to be used in liturgical services. Nevertheless it is worthy of note that for the actual ministers of the liturgy only the chant is prescribed. And since the church places so great a value on the chant I shall try to explain the why and the how of this form of music — why it should be used, and how it should be rendered.

One reason for the use of Gregorian is its age-old existence in the church. We Catholics are proud of the antiquity of our

religion. We point to its longevity as a proof of its truth. We may be similarly proud of our chant, which is not less old than the church herself. Monsignor Gay has written: "For nineteen centuries the Church has not ceased to chant, and thus she will continue to the end of the world; and for her, chanting is something very different from a pastime, from giving or taking pleasure in the passing hours. For her, it is a duty, a duty always prescribed and always fulfilled; it is the regular accent of her language and one of the forms of her language and one of the forms of her worship. Chanting has been heard in the catacombs, on the scaffold, at the grave. Never shall there be chanting with so joyful a heart as when, over the ruins heaped up by the Antichrist, men will lift up their eyes to the East to welcome the coming of their final and complete redemption." And Dom Bouvilliers compares the chant to an epic poem coming to us originally from the Hebrews, Greeks, and Romans, murmured by the Christians in the catacombs, by the Egyptian monks in their deserts, used by the Fathers and Doctors of the Church, organized by St. Gregory the Great, preserved and propagated by the monasteries and finally on November 22, 1903 prescribed by Pope Pius X in his *Motu Proprio* as "the supreme model for sacred music."

Aside from its long establishment in the church and its ecclesiastical sanction and recommendation, there is inherent in Gregorian Chant a deeper reason for its being used in the liturgy. In the *Motu Proprio* of Pope Pius X we read: "Sacred music, being a complimentary part of the solemn liturgy participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. . . . It should, consequently, possess in the highest degree, the qualities proper to the liturgy, and in particular sanctity, and goodness of form which will spontaneously produce the final quality of universality." "These qualities," the Holy Father continues, "are to be found, in the highest degree, in Gregorian Chant, which is, consequently, the chant proper to the Roman church, the only chant she has inherited from the ancient fathers, which she has

jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity."

And it is not only ecclesiastical writers who testify to the beauty, sanctity and appropriateness of the chant. Halevy, a celebrated French composer wonders how Catholics can admit the poverty of modern music into their churches, when they themselves possess the most beautiful religious melodies on earth.

One could quote numberless non-Catholic authors who give unlimited praise to the qualities of the chant. Otto Kade writes: "Gregorian Chant . . . is among all the products of the church's energy her most substantial, deeply tender, and most beautiful creation. Nothing in this world equals the inestimable value of these wonderful characters and song forms. — No music can touch them in their expressive melodic phrases. They constitute the most mysterious tone language in the world and form the most precious possession of a community which in this rich selection of song forms . . . finds a central point where art and religion meet. They are the Bible in music."

After hearing the opinion of so many learned authorities, does it not make us ashamed when we see Catholics scurrying around in search of modern harmonized Masses for great feasts, and relegating chant Masses to ordinary occasions or impromptu performances? Is our church music something intended to satisfy a devotion which is selfish and sentimental? Should it be subjective, drawn in to self, and ministering to our feelings? Or, should it not rather be objective leading our souls away from self-satisfaction outward and upward to God Himself. We have all been taught that prayer is the lifting of our minds and hearts to God. So also should be our liturgical music which is but sung prayer. If we would respond to the church's "Sursum Corda", "Lift up your hearts" we have only to unite the prayer of our hearts with the prayers of the whole church, clothed as they are with the sublimity of Gregorian melody and they will truly lift our hearts to God.

There are persons who will find nothing new in the statements just uttered. All this has been said before and is convincing to others. But, they affirm they find other music more "devotional" than Gregorian Chant. Consequently, they will not support those who encourage the use of the chant. There is real narrowmindedness in such an outlook. We cannot appreciate that which we do not understand, and we cannot understand that which we have determined to dislike. Shakespeare is a closed book to one who refuses to progress beyond Mother Goose rhymes; Beethoven is unappreciated by one who is surfeited with "swing music". The ethereal beauty of melodies built on Gregorian modes can touch the souls only of those who have ears to hear and are willing to listen. In a discourse given on May 30, 1936, at a convention of The Society of St. Gregory, the Reverent James F. Kelley stated, "Yes, objections to and opposition against Gregorian Chant spring from a misunderstanding of it. The fault lies not in the nature of Gregorian Chant but in our corrupted, vitiated musical taste which has been so long accustomed to the bad that it cannot appreciate or stand the good. We have never had the opportunity, or more truthfully, we have never taken the trouble to understand it. Wherever and whenever a serious effort has been made to give it a fair trial, Gregorian Chant has grown on the faithful, they have been educated up to its standards, and have come to understand and appreciate that it is truly sanctified, sacred music."

Following Father Kelley's thought, may I suggest that you give the chant a fair trial, especially if up to this time you have been uninterested in or even opposed to it. Visit a church or chapel where Gregorian Chant is being sung as it should be sung. Allow yourself to listen without any feeling of prejudice. Forget the steady rhythm of man-made measured music. Concentrate on the beautiful prayer being sung. Notice the unhampered flow of the melody — a melody whose only rhythm is that which corresponds to the natural rise and fall of accent in the words and phrases. Put aside all past associations with modern music, its harmony and its sensuous chromatic progressions. Let the well-nigh eternal beauty of the old Gregorian modes bring to your mind the Presence of Him for Whom this sacred chant is being sung.

I have told you to listen to the chant as it should be sung and I have said this with purpose. So often we hear renditions of Gregorian Chant which rob it of its beauty and give just cause for the criticism of its auditors. Sometimes there is the spiritless, mechanical singing of the chant as note after note, syllable after syllable is literally hammered out stroke by stroke. Or there is a hasty, flippant disregard of the dignity of the chant or the meaning of the words being sung, a forgetfulness of the Majesty of Him to Whom it is addressed. Both of these are mishandlings of the church's musical treasury, and at the present time when information regarding the Gregorian Chant is so easily available, such careless singing is almost inexcusable.

In preparing any chant composition, the choir should be given an idea of the meaning of the words they sing, at least in a general way. We do not sing the glorious Alleluias of the Eastertide as we sang the pleading tones of the Good Friday lamentations, because we sense the spirit of each. Similar attention should be paid to the parts of the Mass, which can easily be explained and are readily understood even by school children. The petition of the Kyrie, the exultation of the Gloria, the declaration of faith in the Credo, the reverence of the Sanctus, and the words of petition heard again in the Agnus Dei, if pointed out will surely tend to an intelligent whole-souled attention on the part of the singers, even though a literal understanding of the Latin text is not possible.

When the text has been explained, a study of the rhythm should follow. Gregorian rhythm is not composed of the regular down beat and up beat of measured music. The accent of Gregorian Chant is not a descent to earth, but an uplifting movement containing waves of ascent and points of repose that suggest the Christian's pilgrimage through life, or the undulating motion of his prayer. It is impossible to explain the chironomy of Gregorian Chant in mere words, but unfortunately we have no Schola Cantorum to illustrate it. So I can only hope that this brief explanation has in some way stimulated your interest in Gregorian Chant, and I hope also that, as I have suggested, you will avail yourselves of every opportunity of listening to artistic renditions of chant until you are thoroughly imbued with its spirit. Thus you will be approaching the goal suggested by Pope

Pius X when he said, "We cherish the hope that all will second us in the desired restoration of the traditional chant, with that alacrity of will which springs from an intimate persuasion of having to do so, on grounds duly weighed, clear, evident and beyond question."

Then, if you will permit me to add another quotation, I shall be able to say to you what Archbishop Glennon said to a group in St. Louis: "As far as an appreciation of music is concerned, I am dedicated to the principle of church music modeled on Gregorian. You are doing a glorious work in promoting it, and through your efforts the praise of God will ring from church to church, and that will be one evidence that the spirit of God is with you, and in your lives, and in your hearts."

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#### FRANK H. COLBY GIVEN OVATION AS COMPOSER OF SACRED MUSIC

Frank H. Colby's Festival Mass (B Flat), written in honor of Saint Vibiana and dedicated to the Cathedral rector, Rt. Rev. Monsignor John Cawley, P. A., V. G., was accorded the place of honor at the concluding concert of the Federal Music Project's three-day festival of American music, at the Belasco Theater the night of February 22. The complete Mass was performed by the chorus of more than 100 voices, supported by the 100-piece symphony orchestra and soloists. It was given a highly effective performance and at its conclusion the composer was given an ovation and twice called to the stage. The Mass was written for the Christmas service following the installation of the new organ at the Cathedral, of which church Mr. Colby, up to June, 1934, had been organist for twenty-eight years. He wrote five or six Masses while serving as Cathedral organist, also many settings of Catholic hymns.



# THE MISSION OF SACRED POLYPHONY

By DOM ERMIN VITREY, O. S. B.

(The following is an outline of a lecture delivered February 12, at the St. Louis, Mo. Catholic Organists' Guild meeting by Dom Vitrey, noted authority on liturgical music.)

## I. Two extreme opinions prevailing and dividing us:

1. Among restorers of sacred music, sometimes more zealous than well-informed:

Chant is to be reintroduced exclusive of Polyphony of any kind. And if some Polyphony is to be admitted, let it be considered as a lesser evil.

2. Among the die-hards, led, sometimes, overwhelmingly, by their prejudices:

The Chant is obsolete and unpracticable, while Polyphony alone can satisfy our progressive ears in modern times.

The question is burning and vast. We should not attempt now to exhaust discussion, but only suggest considerations pointing to a well-balanced view and a reconciliation.

## II. What the Church has declared in the matter of Chant and Polyphony.

Read the clear text of the *Motu Proprio* under the heading of "II. Kinds of Sacred Music." It determines the respective position of both in regard to the ideals of liturgical music, i. e., music applied to worship.

We may deduce from this reading, without any effort or interpretation:

1. The sacred **Chant** is the supreme model, to that extent that any liturgical function can find therein complete and satisfying experience.

2. **Polyphony** can reach or does in fact reach also excellence; and consequently is desirable as a complement to the Chant in our sacred functions.

## III. Sacred Aesthetics applied both to Chant and to Polyphony.

We mean musical aesthetics applied to liturgical worship. We can only form a right judgment if we unite both. And because we often separate, we fall into confusion.

In regard to sacred aesthetics, the *Motu proprio* establishes the three qualities which constitute the ideals of sacred music: holiness, universality and structure fit.

**A. The Chant:** is the supreme and self-sufficient model.

**WHY?** — Because in fact it reached closer (not necessarily absolutely) to those mentioned qualities.

**HOW?** — a. By the fact of being closer to the liturgical origins, and growing within its current in the same time and same way, and same spirit as the liturgy did.

b. By the power of its modal system to express mystery, having in this point purified the expression of former musical mediums, used for religious or semi-religious expression of the pagan world.

c. By the very active simplicity of its homophonic structure, which enables it to a swifter and more harmonious adaption to the development of the liturgical action, reaching a high degree of true religious dramatism.

And therefore, because it embodies at such a high degree

liturgical action

and liturgical mysticism,

the liturgical life cannot suffer from its exclusive use.

(This justifies to a certain extent the practise of some monasteries in excluding polyphony.)

**B. Polyphony:** did reach or may reach excellence.

**WHY?** — Because it is undoubtedly, as a musical medium, a real progress, enriched with possibilities in regard to expression entirely unknown to the Chant.

**HOW?** — In general, by following the example of that flexibility with which the Chant adapted a musical medium as the time furnished it, to all exigencies of the Liturgy itself.

That may be accomplished by:

a. Incorporating its inspiration on the very current of liturgy, instead of priding itself in the values of the musical medium and its developments.

b. By selective procedure of elimination, using only those forms which are fit for religious expression.

c. By simplifying itself, in order to realize a more souple adaptation to the liturgical action which is always the primary thing.

Such excellence has been reached at times in the past, and may be reached even by the most modern evolution of the musical medium.

#### IV. Relative Superiority and Inferiority.

Thus it may be said that:

The superiority of the Chant and the inferiority of Polyphony are only relative, not absolute.

1. The Motu proprio never said that the Chant is the supreme musical medium of all, even in regard to religious expression. It is relatively, for the reasons mentioned above, the best which the Church could have done, and has done, and in fact it reached supreme excellence.

And so, the superiority is, as it were, vital rather than purely musical, for the fact that the Chant adapted itself beautifully to the spirit of the Liturgy. It went as far as a musical medium can do, in folding itself into the liturgical current.

The Chant is to be admired as a musical achievement in the whole. But that does not mean that every single melody is a model even in the line of the Chant, or is superior to any polyphony. Unprejudiced analysis proves amply the contrary.

2. The inferiority of Polyphony is also relative to the ideals of sacred aesthetics: While undoubtedly it was and it is still a tremendous advance in riches, in variety, in power; it was not always so in purity, and in spiritual significance.

While it has reached marvelous summits, it was not able to avoid atrocious pitfalls from which the Chant knew how to guard itself.

While it is able, musically speaking, to express just as well as the Chant religious realities, it is handicapped by its very structure which is more complex and lacks of the simplicity which allows the Chant to get in closer contact with the mystical character of the liturgical action.

#### V. An easy reconciliation.

The prominence of the Chant over Polyphony in the liturgical life of the Church did not impede the Motu proprio to find for both the mission which it is to have in the liturgical life.

It is proposed in the mentioned text:

CHANT — has the excellence of the Model, and shall be the leading element.

POLYPHONY—can reach excellence, and is desired in the proportion it does, not however to the extent of excluding or minimizing the Model.

1. Conciliation as viewed from the Motu proprio can be formulated thus:

a. Polyphony is a desirable superstructure to be annexed to the Chant with taste and discretion, far from being excluded in principle.

Its function may be either to enhance solemnity in which it does adapt itself with such magnitude. —

or to introduce into the services, here and there, now and then, a variety of the musical medium which the Chant does not possess.

b. To be successful and durable in the liturgical life, Polyphony must return to the school of the Chant to receive the inspiration and the sense of discreet adaption in which the Chant has had an unsurpassed experience.

#### VI. Practical Suggestions.

For the benefit of all concerned, let it be concluded that:

a. If the Chant is the supreme model of sacred music, and the inspiring factor of true sacred polyphony, we would do well all to learn it seriously, more seriously than we have done so far, and to sing it both more fittingly and cheerfully than can usually be heard in our churches.

b. If Polyphony is to be excellent and find a desirable place in our services, let look forward to the leadership of the Chant:

Such companionship with the Chant, regular and consistent, will decide upon the quality of our polyphony both as musical medium and as liturgical value. It will help weeding off the great majority of our repertoire, which is an offense both to music and to religion, and start us on the way to truer and simpler polyphony, the only one which will be truly religious.

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## THE FOIBLES OF ORGANISTS

By BECKET GIBBS

**U**NDER this most unusual title the writer has been requested to "say something." It might well be a rehearsal of his own idiosyncrasies (and who is without them?), but he himself rejoices in the appellation of "organ grinder," rather than the more dignified title of organist, although he possesses no monkey, with its tin mug hanging around its neck, wherewith to catch the pennies of the passer-by! Which thought suggests that the writer may need a tin "mug" when this dissertation appears in print!

But, seriously, most of us have weaknesses, which assume strength when the temptation becomes too insistent. A strong weakness. At least, we all have characteristics, although right here, in the city of New York, one may witness an entirely impersonal church service, where the individual is artistically and effectively concealed. This is as it should be, the ideal; but the inventor of my title must have had many offenders in mind when he decided that "the foibles of organists" needed exposing.

It is generally recognized that when Christ came, the world was at its highest peak of civilization, which was none other than the Greek, the classic culture. Attention is called to this by the fact that Pontius Pilate caused the inscription on Calvary to be written in Greek, Hebrew, and Latin. The reason for the two latter languages is obvious and need not here be discussed. The former is that which now attracts us, for it was Greek musical science that provided the early Christians with what they much needed and without which little definite progress could have been made in this branch of worship. From the Pythagorean scale to the perfecting of the Greek modal system did those ancient musicians develop their tonality, so that the Christians never for one moment hesitated to adopt the scales in which to incarcerate their Psalm-tones, the text and music of which were of Hebrew origin; and they worked with good success. How effectively this was accomplished has long since been proved, albeit the verse-endings are not always in accordance with the finals (tonic, or key-note)

of the Greek modes. But, with the preservation of the various dominants (that is, the predominating or reciting note) they have been rounded out, while the antiphons (refrains) never fail to end off on the tonic, the final, the key-note of each mode. So thoroughly and judiciously was this effected by those early musicians that the musical world is, at long last, willing to recognize a perfected musical system. In other words, the Greek scales were chosen as the scientific background of that music which we now call Gregorian chant, or planesong, or, better still, plane chant.

It is from the Greeks that we get our idea of grouping the singers as near as possible to the "stage," the altar, where is enacted the Lord's Own Service, the Eucharist, the Mass, "The Breaking of Bread and Prayer." Wagner's Bayreuthian plan for the hidden orchestra is culled from this source, this "Seat of Learning." Our present chancels are quite beautiful, although, according to Pius X, the choristers (chorus) should be near the sanctuary but not in it and screened from view by an iron grille. Is it not Ruskin who says that "all music should be heard in obscurity"? A very pertinent remark, even more so than its author dreamed.

A chancel choir, yes, but never a sanctuary choir, for the sanctuary is the Holy of Holies, within which, the priest, the Lord's anointed, may alone raise his voice to God. He is the principal actor in the great drama of Calvary as well as the principal soloist, for a priest should be both singer and actor. We have but to note now that the plural, cantors, is always designated for the altar and choir offices, but the priest, the celebrant always has the solos, whether they be in recitative or melody, as in the orations and prefaces.

The placement of the organ must always be considered and should be such as to be of the greatest use to the singers. It should, moreover, be a veritable king of instruments and not a young orchestra gone wrong. It is not intended here to specify exactly what stops should be included, as every organ builder knows what is needed, especially in those churches where the liturgy is first

(Reprinted by permission from "Liturgical Arts")

consideration. It was the late Sir Walter Parratt, of Windsor Castle, who deplored the fact that organs were now being built on such a huge scale that it would soon be necessary to build churches to accommodate them! He said this to the writer as long ago as 1898. It may not be out of place to include one of Sir Walter's favorite conundrums: "Why is an organist like a hack?" Answer: "Because he is always wanting a stop!"

The organ has been dubbed an ubiquitous instrument. Whether Ruskin said this I cannot remember, although it was he who complained bitterly that he could rarely enjoy a moment's silence when worshipping his Creator, for every silent moment was seized upon to improvise, to modulate, whereas silence is the best modulator. In an ornate service it is possible to have too much music, but it is always a source of real refreshment when the Sacred Climax is reached and the Host is raised on high, amid a silence that may be felt, interrupted, or rather, accompanied by the tinkling of silver bells (not pagan gongs nor hollow pipes that occupy much valuable floor space), which remind one of the high priest, within the Holy of Holies, his sacred vestments adorned with small silver bells which jingled incessantly while he offered the sacrifice; and the sound of these bells was a token that the official act was progressing. Relics of this ancient custom are to be observed in the Eastern Rites, when the hidden priest betrays his presence in this accustomed manner.

In those churches where the *Motu Proprio* of Pius X prevails, any unfortunate self-assertion of the organist has been abandoned. One particular instance of this offence may here be mentioned, leaving the reader to fill in similar criticisms that will readily present themselves. It is at the conclusion of the chanting of the Gospel, when the subdeacon presents the Sacred Text to the celebrant, after which the deacon censures the celebrant. This beautiful ceremony attracts the sense of sight and is all-sufficient to dispense with musical accompaniment, but, no, it is an opportunity not to be lost and a disconnected jumble of chords is presented, which cannot have any connection with what has gone before, while the absence of any musical response would seem to emphasize the unending words of the Evangelist. The writer is reminded of an occasion when a bishop was privately as-

sisting at high mass, and when the deacon had read the Sunday Gospel in the vernacular from the pulpit, he ended with these words: "The end of the Gospel," to which His Excellency remarked, in very audible tones, "God forbid."

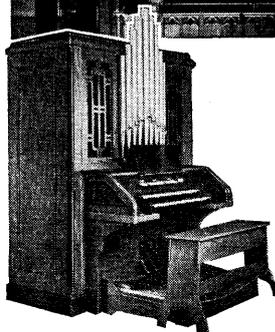
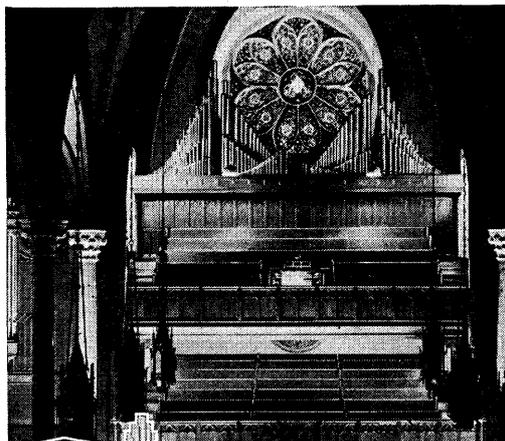
No, no matter whether the Credo at once follow the ceremonial chanting of the Gospel, or notices and a sermon follow, any music at this time seems strangely out of place. It amounts to a sort of intermission in the mass, and should be treated as such. Further, when the Credo is to follow, the organist should give out the exact tones for the intonation, at precisely that pitch which is in complete musical accord with the music of the Credo, be it in plane chant or harmonised music, so that it "fits" in, with no hiatus of any kind.

Another foible is that habit of filling in (the term "filling" always reminds me of a rich cake!) every silence, especially that which occurs (though not always) after the Sanctus, or Agnus Dei. As we all know, when the canon of the mass is in progress, it may not be delayed or halted for any reason whatsoever, so that, when the organist fills the silence with a continuation of that which has ended, he delays the progress of the mass, not really so, but in the minds of the people, whose sense of hearing may easily be influenced, even in such a sublime moment. Then, after the Agnus Dei, if there be another pause, such a silence is strangely refreshing, for it enables the worshipper more fully to recollect that this is the time to make a spiritual Communion, for which silence is a great aid. Is it necessary to point out that the organist should always consult with the master of ceremonies, so that both may work together to produce complete unity between music and action, for the poetry of motion is even more important than the poetry of music? Both should bear each other in mind and so avoid those painful gesticulations that one sees too frequently between the sanctuary and choir. There is no necessity for such misunderstandings.

In conclusion, much might be said as to the prelude and postude of high mass. The former need not begin until the sacristy bell is sounded, and then it should be in the mood of the *Asperges Me* which, as we all know, is an act of contrition. Many there are who come early, so that they may get their intention properly directed, ere the mass begins, and this may better be effected

in silence. Organ recitals before the service are out of place and only serve to detract from that which is to follow. An introduction to a song is part of the song and so is the introduction to the sprinkling of holy water an integral part of that sacramental, the significance of which is well known and need not now be stressed. But the postlude is a matter for the organist to decide for himself. If it be an improvisation, it is suggested that it might well revert to the *Ite Missa Est*, or to the extended *Kyrie Eleison*, both of which are identical when plain chant is used. But a formal composition of great dignity is always in good taste, though it may seem somewhat disconcerting for the organist to play a brilliant composition, while the congregation lose no time in leaving the sacred edifice.

Are there any opportunities for the organist to display his skill during the mass? Yes, at the Offertory. If the choir has been kept busy with much music prior to the Offertory, it will come as a relief and rest if, after the Offertory proper has been sung, the organist play a meditative composition of slow tempo (for the Offertory is the slow movement of the mass) while the celebrant is "making the oblation." But he must end soon after the *Orate Fratres*, when he will bear in mind the number of the secret prayers, which always correspond with the number of Collects before the Epistle. Let him be mindful of what is required of him and let him be impersonal in all he does. It has often been remarked that there are recital organists who play magnificently, but who always seem to try to impress their technical ability upon their audience, while there are those who attract one's sense of appreciative hearing to the music they play and not to themselves. So should it be at solemn mass or solemn vespers. A perfect understanding on the part of every singer and every acolyte, of every cleric and the organist, will always result in a perfect ensemble, when the poetry of motion will correlate with the poetry of music in such a manner as to leave nothing to be desired.



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## Music Reading In Our Schools

REV. F. JOSEPH KELLY, Mus. Doc.

**I**N the field of music, we find no more important, no more interesting discussion than the question whether children should be taught to read music or to sing music. There are strong advocates on both sides of this question. Those who favor rote singing in school, and they are by far the minority, naturally regard all time spent in teaching children to read music as lost time. Their argument is, that the teacher can get quicker results and just as good results by devoting all the time assigned to the singing lesson to the singing of songs, than by having the children learn to read the notes. But far the greater majority of authorities on school singing condemning the stand of those favoring rote singing, hold that all the time spent in the singing of songs without the ability on the part of the children to read the notes is lost time. They argue that although the process of teaching children to read notes before attempting to sing songs is slow at the beginning, yet the later results far surpass those acquired by teaching rote songs.

The child realizes the beautiful, true and good in music, the most universal and natural of all the arts. Herein lies the great power for educational advancement which music excites. Some will say that the child realizes the true, the beautiful and the good from the sentiment expressed in certain songs, and therefore the teacher's greatest duty is to select the proper songs for them. It is true that the child feels some pleasure from the singing of a beautiful song. But the far greater pleasure comes to the child from the beautiful, true and good results arising from his own action. I contend that all the beautiful singing in the world will not make children artistic. It is when they have symbols placed before them, when they read from a page of notes, and by their own efforts they are able to render a beautiful song, their delight knows no bounds, they have realized the true, the beautiful and the good.

It is not true to say that learning to read notes is a piece of drudgery work for children. On the contrary, learning to read notes is an exercise of pure delight to the children. They find in the practice their soul's fullest enjoyment and delight. It

must be remarked here, that this enjoyment, this delight, is distinct, something over and above that which the sentiment of the song expressed in words produces. A child's greatest enjoyment is realized in the beautiful tones that he is able to sing, when his imagination is free to act without the assistance of some one else. He wants no sentiment imposed by another. The difference in enjoyment between note reading and note singing is very much the same as that between intelligent, self-decided action and abject slavery.

In teaching children singing the real thing to have in view is that they master musical notation. After all, it is not the teacher that teaches them to sing. Only in a very narrow sense can it be said that the object of the singing lesson is to teach children to sing. By his very nature the child sings. If we put nothing in the way, the child will sing naturally, and consequently correctly. It is the singing teacher's business only to guide. To the child, music is ever present, from the time that sound first affects its ear. When the child arrives at the age to be sent to school the teacher is supposed to deal with that child in the singing lesson in much the same way as she deals with him in the reading lesson. He should be taught to sing as he is taught to read. Now, "if he is to be taught to read he must be old enough to talk, and if he is to be taught to read music, he must be old enough to sing."

In teaching the art of reading music we must consider many things. In the first place, this fact must be impressed upon us, namely, that the art of reading music vocally is entirely different from reading instrumentally. In reading music instrumentally the performer merely locates the tones on the keyboard according to their position on the lines and spaces of the staff. But in reading music vocally much more intelligence must be exhibited. Here we cannot locate the tone in a mechanical way. We must first have a definite concept of the tone or tones, read them correctly on the staff, and then produce them with the human voice. One entirely lacking musical ability can be taught to play a series of tones, as it is merely mechanical ac-

tion; but such a one could never be taught to sing even one tone in tune. Herein lies the great difference between playing and singing music. One can see at a glance that the teacher that tries to teach both by the same process will prove an utter failure. From all this we learn that the first thing a teacher must do in the singing lesson is to assist the child to get a correct mental concept of the tone that it is to sing, by comparing that tone to another tone, and finding out its relation to it. This is nothing more or less than the study of intervals. Every tone should be studied separately and compared with other tones of the scale until the child can recall and produce these tones without effort. This requires some little work and training on the part of the teacher. In the first place, she must sing a phrase of several tones while the children listen and concentrate their attention on the tone which is being studied until they can locate it in the group sung by the teacher.

Here we have the first process, which is nothing more than ear training. This is an important preliminary work of the singing lesson. Having accomplished this much, the reading of the tones is the next work. The child should be drilled in singing any tones which the teacher may point on the staff. In this particular part of the work the child should preserve until it can sing desired interval. These two processes ear training and eye training should go hand in hand.

From this brief outline we can judge that the work of the singing teacher is not an impossible one, as those who uphold rote-singing will lead us to believe. Rote singing may be all well and good for infant classes for the purpose of giving them some recreation; but singing in our schools should be something more than this, it should be an educational process, as it has a great educational value. Moreover, schools should give added instruction in the thought studies of the pictures held in the words of a song, as well as in reading the notation intelligently and readily. It is very well and good that children are able to sing many beautiful songs, to sing them artistically, using their voices in such a way as not to injure the delicate organs of speech. But suppose we add to this the ability on the part of children to read the notes that they are able to sing so beautifully, how much more satisfaction, how much more enjoyment do they not derive

from the singing of the song? In the former case the child merely uses his ear, in the latter he uses the ear and the eye. Therefore, the primary object of all school music instruction is to give children the ability to read music, and secondly to train the ear. To cultivate the voice and musical appreciation are good; but when you combine these with sight-reading there is stimulated in the children a real love for the art.

By teaching children to read music readily, we are developing the child in many directions. We are benefitting him physically, developing the perspective faculties, giving the child an artistic taste, furnishing sane emotional development and enjoyment, and giving him resources for joyous activities by himself and with his companions out of school. That the child should be able to sing songs for use in the school-room and at home is admitted by all, as well as the practice of having children sing at public gatherings. But is this all that the singing lesson should accomplish? What would we say of a school curriculum in which the child was trained to recite the arithmetic tables, but not to calculate correctly the cost of two pounds of groceries? For the same reason we should not be satisfied to have a child to get up and sing a few songs in a parrot fashion and to be unable to read music correctly that it has never seen. Sight-singing, English sight-reading, or sight-number work, all can be taught in a similar manner. It is true that music in our schools should be made enjoyable, but it is also true that music in our schools should be an integral part of the school equipment. It belongs to the mental training of the children to the same extent as any other branch of education. The great indifference manifested by children to the art of music after leaving school is due to the fact that music was considered something outside of the regular branches taught, a sort of recreation for relaxation between periods. Yes, I will not be far from the truth when I say that such children are rote-song victims. If these children possessed the ability to read music at sight the majority of them at least would continue the practice of the art, if for no other reason than for their own enjoyment.

To the question, then, how much time should the teacher devote in giving the children instructions as to how to read music, and how much time she should give to the singing of songs, the answer will

(Continued on page 157)

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## OUR MUSIC THIS MONTH

### Easter Hymns by Sister Cherubim

It may be too late for choirmasters to adopt new Easter music, but the hymns here presented are timely since everyone is thinking about Easter music just now. We welcome Sister Cherubim back to our columns by the publication of this music and we are pleased to report that we have a fresh set of hymns for the various seasons from her pen. These Easter pieces are practical and one is destined in our opinion for great popularity. Both text and music are designed for observance of the Resurrection day, obviously.

### Exultate Deo by Theodore Marier

The composer is new to our pages, but the future will find his name frequently registered here, we hope. He is Director of Music at Boston College and is Organist at St. Paul's Church, in Cambridge, Mass. The composition calls for independent reading by all parts, but as in all good music of this type, each part has an interesting melody of its own to be sung. The combination of these parts chorally rendered are effective, and the text is adaptable for use throughout the year at the close of Mass, as well as for special festivals.

### New Music for Men by Mauro-Cottone

Mauro-Cottone has become the seminarian's friend, since he is one of the few fine modern composers regularly presenting original music designed especially for use by average voices as found in men's choirs of today. Thus male choirs are relieved from singing the worthwhile but worn out "Arcadelt-Ave Maria"; "Kothe-Jesu Dulcis"; "Vittoria-Jesu Dulcis"; "Palestrina-Adoramus Te", etc., all the time. Mauro-Cottone's music always interests good musicians, as this is the type of Catholic Church music which will live as representative of contemporary writing.

**Next Month:** New hymns to the Blessed Virgin, by Agatha Pfeiffer.

**Coming:** Hymns to the Sacred Heart, by M. Haller (old music with new English text.)

This is the Day the Lord Hath Made

(For S.A. or S.A.B. with organ)

Sr. M. CHERUBIM, O.S.F.  
Op. 65, No. 1

(For S.A.T.B. use organ acc. for voice parts)

Allegro maestoso

1. This is the day the Lord hath made! — Re-joice! for Christ is
2. An an-gel, clad in snow-y white, — Glad ti-dings gave of
3. Christ Je-sus, Him we do now praise, — For man to God His
4. Ye Christians, join the faith-ful throng, — Re-joice, ex-ult to

S.  
A.  
ORGAN  
T.  
B.

(Connect repeated notes.)

ris - en from the dead; Yea, He who in the tomb was laid, — A  
Je - sus' vic - to - ry: "Ye seek the Lord, Who for you died; — He's  
death has re - con - ciled. In hymns of thanks our voi - ces raise — To  
mag - ni - fy your King; In jub'lant strains and ho - ly song — The

rose in truth and tri-umph, as He said. The seal up - on the tomb is  
ris - en, and has gone to Ga-li - lee! In haste dis - ci-ples there re -  
bless the Lamb, sin's vic - tim un - de - filed. With grateful hearts we now ex -  
cho - rus swell, let Al - le - lu - ias ring. In blissful mirth our souls now

*mf*

bro - ken, The guard has fled in awe-struck fear. Christ, — in re-  
 pair; — The Mas - ter they de - sire to see, Christ, — Who had  
 tol Him; In joy - ous song our Vic - tor hail, Christ, — Who from  
 greet Him; May an - gel voi - ces join to praise Christ, — Who has

splen-dent light and glo - ry Came forth — this bless-ed Eas-ter morn-ing.  
 died in bit-ter an-guish, Yet lives, — and for our souls doth lan-guish.  
 death's en-dark-ened pris - on, As Lord — of life and death has ris - en.  
 o-pen'd heav-en's por - tals In love — for us poor sin - ful mor - tals.

*animato* *ff rit.*  
 1 - 4. Al - le - lu - ja, al - le - lu - ja, al - le - lu - - - ja. —

*animato* *ff rit.*

# Rejoice, Let Allelujahs Ring!

Animato

Sr. M. CHERUBIM, O.S.F.  
Op. 63, No. 2

1. Re-joice, let al-le-lu-jah ring! This  
 2. The foes of Christ re-joiced in vain, When  
 3. The tomb was but a rest-ing place For  
 4. From heav'n was sent an an-gel bright, To  
 5. The guard in fear and ter-ror fled, As  
 6. His tri-umph o-ver death and hell Quelled  
 7. Tri-umph-phant Sa-visor, Thee we praise; Our

bright and glo-ri-ous day; For  
 on the cross he died. For  
 limbs all bruised and torn, To  
 roll the stone a-way; And  
 rose the Prince of life; His  
 Sa-tans vile en-deav'r. His  
 Faith is not in vain. O

ris'n is Christ, our Lord and King. Let  
 us the Pas-chal Lamb was slain, To  
 rise a-gain when o'er three days, On  
 Christ ap-peared in ra-diant light, Hell's  
 en-e-mies, o'er-whelmed with dread, See  
 glo-ri-ous wounds whence gra-ces well, Shall  
 Shep-herd of Thy ran-somed race, Thy

heav'n re - sound the lay. Then  
 stay sin's woe - - - ful tide. Then  
 bless - - ed Eas - - - ter morn. Then  
 wrath and pow'r to stay. Then  
 foiled their jeal - - - ous strife. Then  
 be our ref - - - uge ev'r. Then  
 death is all our gain. Then

al - le - lu - ja let us sing, For ris - en is our

Lord and King! Al - le - lu - - - ja, al - le -

lu - ja, ai - le - lu - - - ja!

## EXULTATE DEO

Mixed Chorus  
With Organ Acc't.

(Text from Liber Usualis p.856)

THEODORE N. MARIER

Maestoso  $\text{♩} = 100$

Maestoso  $\text{♩} = 100$ . The piano introduction features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A *cresc.* marking is present in the right hand.

**SOPR.** *ff*  
Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia,

**ALTO**  
Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia,

**TENOR** *ff*  
Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia,

**BASS**  
Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia,

*ff*. The piano accompaniment continues with the eighth-note accompaniment. Pedal markings include *Ped.* and *sans Ped.*

Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia.

Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia.

The piano accompaniment continues with the eighth-note accompaniment. A *mf* marking is present in the right hand. Pedal markings include *Ped.*

*mf* Ad-ju-to-ri no-stro, ju - bi - la - te De - - o Ja - cob: Ex-ul-  
 Ja - cob:  
*mf* Ad-ju - to-ri no-stro, ju-bi-la-te De - - o Ja - cob: Ex-ul-  
 Ja - Cob:

*Ped.*

*ff* ta - te De - o, Al - le - lu - ia, Ex - ul - ta - te De - o.  
 ta - te De - o, Al - le - lu - ia, Ex - ul - ta - te De - o.  
*ff* ta - te De - o, Al - le - lu - ia, Ex - ul - ta - te De - o.  
*rit.*

*Meno mosso*  
*mf* Su - mi - te psal - mum ju - cun - dum cum ci - tha - ra  
 Su - mi - te psal - mum — ju - cun - dum cum ci - tha - ra  
*Meno mosso*  
*mf*

Su - mi - te psal - mum ju - cun - dum cum ci - tha - ra.

Su - mi - te psal - mum — ju - cun - dum cum ci - tha - ra.

*cresc.* *f* *mp*

Tempo I. Maestoso

Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia.

Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia.

*ff* *ff*

Tempo I. Maestoso

*ff*

Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia.

Ex - ul - ta - te De - o, Al - le - lu - ia, Al - le - lu - ia.

*mf*

*Ped.*

*mf*

Ad-ju-to-ri no-stro ju - bi - la - te De - o, Ja - cob: Ex-ul-

*mf* Ja - cob:

*mf* Ad-ju - to-ri no-stro ju-bi-la-te De - o, Ja - cob: Ex-ul-

Ja - cob:

*mf*

*Ped.*

*ff*

ta - te De - o, Al - le - lu - ia. Ex - ul - ta - te De -

*ff*

ta - te De - o, Al - le - lu - ia. Ex - ul - ta - te De

*ff*

*rall.*

o. Al - le - lu - - - ia, Al - le - lu - - - ia.

*ff*

o. Al - le - lu - - ia, Al - le - lu - ia.

Al - le - lu - ia.

*rall.*

*ff*

# Domine non sum dignus

153

(Motet for Communion)

(Suitable also for S.T.T.B. in G major.)

MELCHIORRE MAURO-COTTONE

**Moderato**

TENOR I  
*p* Do - mi - ne non sum di - - gnus ut in - tres sub

TENOR II  
*p* Do - mi - ne non sum di - - gnus ut in - tres sub

BARITONE  
*p* Do - mi - ne non sum di - - gnus ut in - tres sub

BASS  
*p* Do - mi - ne non sum di - - gnus ut in - tres sub

**Moderato**

ORGAN  
*ad libitum* *p*

te - ctum me - um sed tan - tum dic ver - bo *p* et sa -

te - ctum me - um sed tan - tum dic ver - bo *p* et sa -

te ctum me um sed tan - tum dic ver - bo *p* et sa -

te - ctum me - un. sed tan - tum dic ver - bo *p* et sa -

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

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

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

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

a - ni - - ma me - - a, et sa - na - - bi -

a - ni - ma me - - a, et sa - na - - bi -

a - ni - ma me - - a, et sa - na - - bi -

a - ni - ma me - - a, et sa - na - - bi -

*rall.*

tur a - - ni - ma me

*rall.*

T.P. Allegro

*f*

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

*f*

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

*f*

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

*f*

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

Allegro

T.P.

## O Domine, Jesu Christe

PALESTRINA

TENOR I. II. *p* *f*  
 O — Do - mi - ne, Je - su Chri - -

BASS I. II. *p* *f*

*p*  
 ste — a - do - ro te in cru - ce vul - ne - ra - tum 1

po - ta - tum  
 fel - - le et a - ce - to po - ta - tum de pre - cor  
 po - ta - tum  
 po - ta - tum

a -  
 te ut tu - a vul - ne - ra sint — re - me - di - um — a -

ni - mæ - me - - æ a - ni - mæ - me - - æ.  
*p* *p*  
 ni - mæ - me - - æ — a - ni - mæ - me - - æ.  
*p* *p*  
 a - ni - mæ - me - - æ.

**MUSIC READING IN OUR SCHOOLS**

(Continued from Page 143)

depend very much on what grade the children are in. In general I will say that even in the first grades some time should be given to ear-training and possibly to note-reading from the staff after the scale intervals have been memorized. No one should object to rote singing in the first, second and third grades, but the groundwork for music reading should be done hand in hand with rote singing. As a child cannot be expected to read English unless it is able to distinguish the different words that it is called upon to read, so no child should be allowed to remain in ignorance of the tones of the scale and of the notation representing those tones. In the first and second grades the teacher will do well to devote half of her time assigned to the singing lesson, to sight-reading and ear-training.

In the third and fourth grades, when the children have a knowledge of many of the notes, easy songs could be taken up, but not more than one-third of the time assigned to the singing lesson should be devoted to them. It is in these four grades that the foundation not only of the child voice, but of the child's musical education, is to be laid. Time spent in teaching the reading of notes, proper breath control, effort at beautiful tone, is well spent in these four years. From the fifth grade on, two-thirds of the singing period can well be devoted to the teaching of songs. In the fifth year, with proper instruction during the preceding four years, a good foundation has been laid, all the notes are familiar to the children, the different musical signs are now known to them, their voices have been correctly placed, and the ear-training is perfected to such an extent that they recognize the different intervals and a true from a false tone. So much depends upon the instruction received by the child in the first four years, that the teachers of singing in these grades should have an intimate knowledge of the child voice and of the proper methods of teaching music reading.

**PRIEST-CONDUCTOR ASKED TO DIRECT RADIO ORCHESTRA**

Prague — An invitation to direct musical performances of Prague Radio Station's orchestra has been extended to Abbe Alphonse Hoch, of Strasbourg, France.

Abbe Hoch is the Director and Chairman of the Board of "Radio-Strasbourg," France's important radio broadcasting station serving the Alsatian part of France, but well audible throughout Europe. He is a noted expert in vocal and orchestral music and Professor of Gregorian Chant at the University of Strasbourg. He has frequently toured European capitals with the Strasbourg Cathedral Choir.

This is the second time the music directors of the Prague station have invited Father Hoch.

**WILL BROADCAST MASS WEEKLY IN LOUISIANA**

Baton Rouge, La., Feb. 23 — Beginning with the first Sunday in Lent, Mass will be broadcast from St. Joseph's church, Main street, weekly on Sunday at 9.30 a. m. through radio station WJBO, here.

The broadcast will be directed by Rev. Edmund Gaulrapp, assistant pastor, and it is through Vernon Anderson of WJBO that the program is possible. The Mass will be sung by Rt. Rev. Msgr. F. L. Gassler, V. F., of St. Joseph's, and St. Joseph's choir, directed by Father Gaulrapp.

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but in modern notes ..... .35

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## Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

"Where can one who is not an expert, get reliable information concerning the use of electrones?"

A. — For reliable and very positive information, apply to "The American Organist", Richmond, Staten Island, N. Y.). We have always been edified by the noble and correct stand which this leading magazine in organ matters has taken. For your benefit, we quote from the Editorials of January, 1936:

"We hope to make our stand clear. In these days no publisher desires to reject advertising if he feels that he can conscientiously receive it in the pages of his publication. Certainly we do not. The new electrones can very likely perform a useful function in dance orchestras and like field of music. Advertised and sold under their own name and upon their own merits, they are beyond criticism; but we cannot allow pages of the American Organist to be used to advertise them as organs.

"In so far as possible, the pages of 'The American Organist' reflect the opinions of the leaders in the world of the organ. The first duty of every organist is to protect and develop the beauty and sincerity of the Sunday services of his church. The music is of utmost importance. The instruments and voices are equally important. Many fine organists are more conscious of things mechanical than things tonal, while many others hardly notice the mechanism but are keenly sensitive to even the most minute niceties of tonal variations. The organ exists in the church service not for its mechanism but for its tone. Therefore, we take pleasure in presenting herewith the personal opinions of a few of the most eminent organists — all of them tonal experts — in America . . . These opinions are confined to persons who are not in any way connected with nor have any financial interest in any organ builder; they are strictly the unbiased opinions of experts." (Here

follow seventeen explicit estimates on the different kinds of electrones, referring however primarily to the Hammond which is widely spread. All these estimates agree that the electrone is not fit to serve as church instrument.)

After these estimates follows the questionnaire from which we have given a quotation above.

"Have been trying very hard to produce from our Hammond Organ a devotional blend of tone, something like the blend of Dulciana and Stopped Diapason, but all I can get seems to be a hollow flute-tone which is neither churchly nor devotional; what do you think is the reason for this?"

A. — The reason of your failure lies in the fact that there are no organ pipes in your instrument; what you hear is merely a suggestion of organ tone. This suggestion is fanciful and elusive, or, as you put it, hollow; the tone is floating in the air and seems to have no foundation, no restful basis, and precisely for this reason, it is neither churchly nor devotional.

When in 1936 a questionnaire was submitted to the leading organists and experts in our country, the following question was included: "Do you believe the tone of the electrotone ('Hammond Organ') is such that it would contribute to the sincerity and spirituality of the church service, or would it in your opinion destroy these very qualities?"

The answers to this question were an emphatic denial of the spirituality of the tone; most of the replies ran thus: "It would destroy these very qualities", or "The one I heard did not have the foundation tone necessary for church service". One reply ran thus: "When played very softly it would not be objectionable in church service, but the tone quality becomes extremely disagreeable when amplified to or beyond mezzoforte".

(Continued on page 169)

Send your Questions to Very Rev. Gregory Hügle, O.S.B., Prior, Conception Abbey, Conception, Mo. They will be answered in this column, without reference to your name.

## ELECTRICIANS OR ARTISTS?

\*Reprinted by permission from THE AMERICAN ORGANIST, New York—January, 1936

THIS magazine<sup>1</sup> is devoted to the advancement of the organist, the organ, and all pertaining to them. As a rule, we consider it fitting to limit our text and advertising to those things which are of direct concern to organists. Of necessity, T. A. O.<sup>1</sup> must frequently fall into the hands of persons who are not highly trained organists or who are not profoundly informed on the technic of the organ and its music.

T. A. O. is duty-bound to deal fairly with all its subscribers, be they professionals, amateurs, enthusiasts, or laymen. We therefore feel that in so far as we can honestly and impartially determine it, advertisements that are unsuited or offensive to our subscribers will not be accepted for publication. Thus T. A. O. does not accept patent-medicine or liquor advertisements.

There is a second class of advertisements in which it is somewhat more difficult to draw the line. An advertiser may honestly believe the statements contained in his advertisements are true, and yet many prominent organists whose opinions the Editor would be bound to respect may disagree with the statements contained in the proposed advertisements; it thereupon becomes our duty to decide whether or not the proposed advertisement does in fact contain representations which may mislead or tend to mislead the uninformed. We take it that it is our duty to our subscribers and to the public not to permit advertising of this description in T. A. O.

In this regard we wish to point out that there is a distinction between advertising which may be misleading due to statements which through innocence or exaggeration go beyond what can be truthfully asserted, and advertising wherein the advertiser only asserts his opinion as to the superiority of the thing advertised over like products of others. Thus an organ builder may state that he voices the most beautiful Diapason in the world, or that the action he employs is superior to that of other builders; everyone understands such claims to be matters of pride or opinion, and no one is misled.

The former category is where the advertiser asserts that the thing advertised is as good as, equal to, superior to, or a sub-

stitute for another thing. Here is a misleading statement, if relied upon, may cause damage to our subscribers for which we would, by publishing the advertisement, be morally responsible. For illustration, if a phonograph manufacturer wished to advise our subscribers that they could purchase from him a phonograph and set of records that would be equal to or superior to an organ for use in a church, we would feel bound to investigate his claims before publication and if, in our opinion, they could not be substantiated, reject the advertisement. It would not be a question of how honestly the advertiser believed in the truth of his representations, nor would it be a reflection upon his business methods. If we felt that the advertisement might be misleading, we would feel obliged to reject it.

This explanation is made to our subscribers in view of the evident stampede of electricians who view with envy the presumed fortunes being made by organ-builders. Here is the record chronologically as recorded in T. A. O.:

1. — Maj. Richard H. Ranger, October, 1931, page 620: the RANGERTONE, first in the field, but not yet offered generally to a buying public because its inventor, one of our most expert radio engineers, is so keenly interested in art that he is still aiming at art instead of at money-making, and a much better product is promised for announcement in the near future.

2. — Mr. James H. Nuttall, August, 1934, page 373: the POLYTONE.

3. — Mr. Frederick Albert Hoschke, June, 1935, page 239: the ORGATRON.

4. — Mr. Laurens Hammond, September, 1935, page 351: an electrotone for which no accepted trade-name has as yet been announced.

5. — Mr. Ivan I. Eremeeff, December, 1935, page 452: PHOTONA.

The sequence is enlightening. Extravagant and unsupportable claims are always annoying. These electrotones have exactly one tone-quality each, which is unified to ridiculous extreme; the only exception is the Rangertone, and even in the first instrument ready for private demonstration, there were evident the makings of more than one tone-quality. How Major Ranger

<sup>1</sup> The American Organist

devised that we do not know; but the explanation probably is that he is one of America's most expert radio technicians and thereby has an unbeatable advantage over mere electricians and mechanics who would harness radio to work "miracles".

But to proceed with our introduction, advertising copy in which the newly-invented electrotone has been designated as an organ and in which our subscribers are advised that the instrument is suitable for performing fine organ music has been rejected by us as falling within the rule just given.

These electrotones are not excluded from our advertising pages as such, but only where the advertising copy makes claims which, through ignorance, over-enthusiasm, or innocence, go beyond what we in our judgment believe the truth to be. After an investigation of the subject and upon the independent judgment of distinguished organists, we have been compelled to reject copy which claims that these electrotones are organs or the equal thereof, or that they are capable of adequately interpreting the literature of the organ. In so doing we do not impugn the motives or honesty of their inventors or their manufacturers. Scientists are not necessarily authorities upon musical subjects.

For more than ten centuries organ-builders, organ composers and organ players have combined to develop and perfect the organ as a music instrument producing its tones from wind-blown pipes. Only ignorant or careless persons have ever used the word "organ" seriously in any other connection. Oleomargarin tastes like butter, looks like butter, acts like butter; but it does not come from a cow's milk and is therefore not butter and may not be advertised or sold as butter. Rayon looks like silk, feels like silk, acts like silk; but it does not come from the product of the silk-worm and is therefore not silk and may not be advertised or sold as silk. An electrotone may sound to uneducated ears like certain types of organs, but its tones do not come from organ pipes, and T. A. O. in fairness to its readers is obliged to rule that it can not accept advertisements that make an electrotone appear to be an organ, or a substitute for or the equal of an organ — particularly for church use. That under certain conditions an electrotone may be able to simulate individual types of organ tones does not make it an organ. Whether or not the tone quality of the electrotones

now on the market is suitable for churches may be to some extent a matter of opinion. In our judgment they are not fitted to the solemnity and sincerity of the church service and therefore to imply in an advertisement that they are suitable for the church service, even for small churches, is to our mind misleading and such claims may not be employed in advertising matter appearing in T. A. O. To adopt any other policy would, it seems to me, stigmatize T. A. O. as purely a money-making venture and its editorial staff as ignorant of both the art and the history of the organ.

We hope we make our stand clear. In these days no publisher desires to reject advertising if he feels that he can conscientiously receive it in the pages of his publication. Certainly we do not. The new electrotones can very likely perform a useful function in dance orchestras and like fields of music. Advertised and sold under their own name and upon their own merits, they are beyond criticism; but we can not allow the pages of T. A. O. to be used to advertise them as organs.

In so far as possible the pages of T. A. O. reflect the opinions of the leaders in the world of the organ. The first duty of every church organist is to protect and develop the beauty and sincerity of the Sunday services of his church. The music is of utmost importance. The instruments and voices interpreting that music are equally important. Many fine organists are more conscious of things mechanical than things tonal, while many others hardly notice the mechanism but are keenly sensitive to even the most minute niceties of tonal variations. The organ exists in the church service not for its mechanism but for its tone. Therefore we take pleasure in presenting herewith the personal opinions of a few of the most eminent organists — all of them tonal experts — in America. The fact that standard consoles and console equipment are available thus far only in the Rangertone (and the Rangertone has not as yet been presented on the market) and that the only electrotone thus far definitely marketed offers the organist almost an entirely new console system to master — these facts have nothing to do with the case. Congregations do not watch organists manipulate consoles; they only listen to the music organists produce. We therefore take pride and pleasure in presenting to T. A. O. readers the following personal opinions of some of

America's most authoritative critics of organ tone and church-service music. These opinions are confined to persons who are not in any way connected with nor have any financial interest in any organ builder; they are strictly the unbiased opinions of experts.

### ORGAN ARCHITECTS

**Dr. William H. Barnes**, Associate Editor, Organ Department, T. A. O.; author of *The Contemporary American Organ*, now in its second edition; organ architect; organist and choirmaster of the First Baptist Church, Evanston, Ill., says:

"In my opinion, the electrotone is certainly not an organ; structurally it is not one, and tonally it is only most superficially imitative. If it could contribute to the artistic welfare of the organ world or assist churches in solving any of their problems, financial or musical, I would welcome it. Personally, I believe it does quite the contrary, and for these reasons:

"1. No true ensemble is possible on the electrotone.

"2. The tone evidently inherits all the short-comings of the radio loud-speaker. It impresses the trained ear as loud-speaker tone and has the blatant metallic quality inherent in radio reproduction; to me this is noticeably more offensive when the volume is increased, as it essentially would have to be in accompanying congregational hymn-singing, for example. To my ear no matter what synthetic effect is being aimed at, the tone is hard, dull, commonplace.

"3. The tone begins with a 'pop' that is extremely unpleasant to my ear and diametrically opposite to the speech of the organ.

"4. The harmonics which are used to produce all the synthetic variations in 'tone-color' are taken from the equally-tempered scale in which the thirds and fifths and their octaves are entirely out of tune and therefore can never be used to produce satisfactory imitations of beautiful and satisfactory tone; this is a fact known to all who have even a meagre knowledge of acoustics. Because of this fundamental scientific defect, the so-called upper-work of an electrotone fails entirely to coalesce with the unisons and lower pitches.

"Finally, the chief contention of a salesman that an instrument is capable of producing volume sufficient to fill a large auditorium is easily answered by stating that

an explosion in a stone-quarry would also produce sufficient volume. Human beings, unfortunately, are quite as much interested in quality of tone as in volume.

"These opinions have been formed not by casual acquaintance with these new instruments but after many hours of playing and listening to them in various locations and under varying conditions on many different occasions."

**Mr. Laurence H. Montague**, organ architect, organist and choirmaster of North Presbyterian Church, Buffalo, N. Y.; serves as salesman for one builder; writes:

"After about fifteen minutes hearing, the tone of the electrotone becomes about the most monotonous sound I have ever heard. It has but one tone, which can be somewhat colored, but not enough to rest and interest the ear after the first few minutes. It is distinctly not churchly but reminds me of night-clubs. Theater organists should like it, for it certainly can 'jazz' things plenty."

**The Hon. Emerson Richards**, author of many articles in T. A. O. on organ-building and organs both here and abroad, including the work of the "golden age" of organ-building in Germany during the days of Bach and Silbermann; organ architect, designer of the organs in Convention Hall, Atlantic City, N. J., writes, after having made examinations of the instrument both in studios and churches, even to the extent of hearing a competent recitalist try to play standard organ music upon it:

"For centuries philosophers have been trying to turn lead into gold. Ever since Alexander Graham Bell discovered that a magnet could make a diaphragm vibrate so as to reproduce sounds, scientists have been trying to make music synthetically — seeking to turn leaden noises into golden sounds. The professors have for ages been trying also to create life. Clever electrical engineers have made robots that can go through all kinds of complicated maneuvers — but they can't give the mechanical man a soul. The same type of electrical engineer has been busy trying to put mechanical harmonics together and make a living tone. But the music is not there.

"In the case of the electrotones we have electrical engineers dreaming the old dream over again. In one example the inventor takes the ground tone and adds seven harmonics to it in various proportions and claims that the resulting note is music. A

rich organ pipe would have thirty or forty harmonics in it. By comparison the electrical note sounds hollow, dry and dead.

"Electrical loud-speakers have a curious way of accenting harmonic discrepancies when the tone is magnified. So in electrotones the tone is not so offensive when played softly but becomes very strident when played loudly. The out-of-tune harmonics fairly scream their disapproval.

"Electrotones are not for the church. Most of the great organ music was written by church musicians for use in the church. The present electrotones produce only various kinds of flute tones and fancy reed tones. They do not and can not reproduce true Diapason tone. Church music demands a Diapason chorus. Such an ensemble is impossible on electrotones. The works of the great German and French composers for the organ are from a musical standpoint unplayable on electrotones. Many of Bach's and Franck's finest creations can not be played at all; none of their works could be interpreted according to their intentions. Only real pipes in a real organ can give us the beautiful, truthful tones that these great composers demand.

"The church stands for truth. It can not tolerate synthetic imitations."

**Rev. Tyler Turner**, organ architect, pastor of St. Clement's Church, New York, writes:

"The electrotone is not capable of an organ build-up in any sense, though its approximations of some solo stops are fairly satisfactory. The electrotone ignores two essentials in organ design: First, that the effective overtones in many stops, or even in most stops, extend beyond the 15th, while the 15th is the electrotone's limit; Second, that organ tone is not the product of one fundamental and a series of overtones, but the product of many fundamentals, of different pitches, with many series of overtones. I believe its best field would be either the theater or the broadcasting studio."

### ORGANISTS

**Dr. Marshall Bidwell**, Concert Organist and Director of Music of Carnegie Music Hall, Pittsburgh, Pa., writes:

"I do not see how the electrotone, in its present stage, can in any way be compared to the organ. The reasons should be quite obvious to any discriminating listener. The peculiar type of tone the electrotone pro-

duces, coming as it does through a loud-speaker, makes its use in church objectionable."

**Dr. William C. Carl**, Founder and Director of the Guilman Organ School, organist and choirmaster of the First Presbyterian Church, New York, writes:

"I saw and heard and tried out one of the new electrotones . . . It seemed to me to be more adaptable for the theater and film work. In my opinion it has not the foundation tone necessary for church playing and accompanying."

**Mr. Palmer Christian**, Professor of Organ and University Organist, University of Michigan, annually on tour as concert organist, writes:

"In my opinion the tone is definitely unchurchly; there is an interesting variety of effect between pianissimo and forte, but only useful for special fancy effects; 'full organ' is only noise; its characteristics would seem to be definitely contrary to the spirit of the church. It may fit in admirably with a jazz-band or dance orchestra."

**Mr. William King Covell**, A. B., A. M., (Harvard), co-designer, with Mr. Edward B. Gammons, of the organ in the War Memorial Church, Harvard University, writes:

"A short time ago I tried one of the new electrotones. It was installed on trial in a local Christian Science church. When first hearing it, I thought it was tolerable, even interesting in some ways, but after listening to it awhile I found the tone becoming first tiresome and then positively unpleasant. Perhaps the reason for this impression is that the tone is actually unnatural, for the prime tone is altogether commonplace, being entirely without natural harmonic coloring, and the so-called harmonics, being of similar nature, fail not only to combine agreeably together but also to build up, with the prime tone, a tolerable synthetic effect. My first impression was that some of the supposedly imitative effects were fairly good, but short acquaintance with them was sufficient to show that they were not so good even as mediocre imitative effects produced from the familiar flute and reed organ pipes.

"The electrotone, it should be remembered, is not a sudden and unanticipated work of genius. Many similar devices, varying in degree of success but only slightly if at all in principle, have been worked out, some as much as twenty years ago."

**Dr. Eric DeLamarter**, Conductor of the Chicago Civic Orchestra, Associate-Conductor of the Chicago Symphony Orchestra, organist and choirmaster of the Fourth Presbyterian Church, Chicago, writes:

"My conviction is this: The new instrument is an extraordinary thing, conceived and developed by great scientists. It is not a substitute, nor a successor; it must have, develop, or arrange its own literature . . . But with all good wishes for the continued development of music instruments — which means also the development of the creative end of our art — I cannot feel that the new instrument should be heralded as the substitute for, the successor to, or the equal of the organ."

**Mr. Edwin Arthur Kraft**, organist and choirmaster of Trinity Cathedral, Cleveland; Director of Music, Lake Erie College; Director of Music, Laurel School; writes:

"It so happens that an electrotone had just been installed in the summer school where I taught last July. It was played by a good musician (not myself) for all convocations, morning, noon, and evening, and I assure you that by the end of the session I was so weary and sick of the tone that I could not flee the place quickly enough.

"In the first place, it is not an organ, nor does it compare favorably with an organ. The tone is monotonous and dull, and when played fortissimo, a shrieking blast ensues. It cannot compare in any way to either our modern orchestral organs, or the straight little organs in beauty of tone. And after all, what more can be said?"

So far as we know, Mr. Kraft is the only exception to our already-stated principle that the organists quoted have no connection with or financial interest in any organ builder; Mr. Kraft reminds us that he is "a Kimball representative." If any reader knows so little about Mr. Kraft as to think this relationship has influenced his opinions as here expressed, he should eliminate the quoted statements from his symposium.

**Mr. Alexander McCurdy, Jr.**, Head of the Organ Department of Curtis Institute of Music, organist and choirmaster of the Second Presbyterian Church, Philadelphia, writes:

"The electrotrone reminds me of the theater or broadcasting studio. I believe its tone is such that it would tend to destroy the sincerity and spirituality of the church service."

**Mr. Gordon Balch Nevin**, composer, or-

ganist of Westminster College, author of First Lessons on the Organ, A Primer of Organ Registration, Advanced Pedal Studies, etc., writes:

"The electrotone demonstration left me unimpressed; I don't like synthetics or substitutes! I like things that are genuine and real.

"I find the attack and release of tone in all these electric synthetic instruments extremely unpleasant, especially the release. I believe all sensitive listeners will concur, and the reason is obvious: it is an absolutely instantaneous attack and release, and hence is totally unlike the attacks and releases of all wind and bowed-string instruments. From the very nature of electricity it cannot resemble the attack and release of a true organ.

"To be impartial, however, I believe the electrotones have a marvelous future as a padding device for jazz bands. One electrotone and a fifteen-piece jazz band should add up to something like a twenty-five piece jazz band; in that field I think they should find a place."

**Mr. Raymond Nold**, director of music, (Episcopal) Church of St. Mary the Virgin, New York, writes:

"I believe the electrotone does very well for crooning tunes in a restaurant, but for churches the tone is intolerable at best; the greater the volume, the more devastating it becomes. The electrotone is a very clever device, no doubt, from the standpoint of electrotechnics or what; my quarrel with it is on the ground of its failure as a musical instrument. The people who will 'fall for it' are small and poor churches, parishes which cannot afford to throw away a thousand dollars."

**Mr. Stanley E. Saxton**, Head of the Organ Department of Skidmore College, Saratoga Springs, N. Y., writes:

"In my opinion the electrotone is still in an experimental stage, and at present it cannot compete with even the small type of organ. It definitely cannot produce the variety of tonal color of the small organ nor has it the organ's variety of dynamics . . . There is but one expressive control which allows of no individuality in manual expression. The overtones are produced from the same rotors as the fundamentals of a higher pitch so that for any given tone the overtones on anything but octaves are out of tune in the well-tempered system which is employed in tuning.

"I believe the delicacy of the working parts is such that repairs, after a short time, are bound to become necessary and expensive because of the scarcity of skilled mechanics who understand the instrument.

"A small organ of six or seven ranks could be easily designed which would surpass the electrotone in every way, would produce real organ tone with variety and warmth at a cost of not more than \$2000. Already we have on the market small organs which sell for \$800. up and which produce excellent results . . . For three or four thousand dollars we could buy a really fine organ."

**Mr. Alexander Schreiner**, organist of the University of California (Los Angeles) and of the Tabernacle, Salt Lake City, writes:

"It is my conviction that the electrical instrument has not any artistic possibilities at all, since it is not capable of musical beauty. It may be sweet in tone when played softly, but it is never musical, as a genuine musician sees musicality; that musician may be a violinist, pianist, singer, composer or organist. It is this sweetness that, I believe, deludes the novice. Children love stick candy, and sometimes consider such sweets as the choicest food. Yet when children grow up, they never serve it at the dinner table.

"For obvious reasons, lack of musical tone, and lack of an organ pedal-board, these instruments are not suitable for either organ practise or organ teaching. They may be used in places where music is of no consideration, such as in a dance-hall or on the vaudeville stage, but they do not remind me of the church, since beauty and dignity of church organ tone are totally absent."

**Mr. G. Criss Simpson**, Instructor of Organ and Theory, University of Kansas, organist of the First Church of Christ Scientist, Kansas City, Mo., writes:

"I have discussed the matter with a young friend here in Lawrence who has made a close study of the technical details of the new instrument and both of us agree that it is nothing but a glorified unit flute. No matter how many or which upper-partials of flute tone are combined, they do not blend properly. And the principle of the electrotone's crescendo we consider false because as the tone is made louder the fundamental increases and the upper-partials decrease proportionally, so that the louder tones are harmonically barren. This prob-

ably accounts for the oppressive, strident effect of fortissimo on the instrument. In direct contrast, as the true organ increases in volume it adds more and more brilliance in the way of reeds or mixtures. The electrotone only amplifies the harmonic series that was present in a fairly pleasant soft combination, a process which distorts the tone badly. Regardless of claims to the contrary, we believe the electrotone cannot produce string-tone, and a true Diapason tone is impossible."

**Dr. Leo Sowerby**, composer, organist and choirmaster of St. James' Church, Chicago, writes:

"The electrotone is a new and as yet imperfect instrument; there is no question of the fact that its invention is the achievement of gifted scientists. I welcome its introduction, and hope that it may be developed into a thing of beauty and utility. I have no quarrel with its being used with small orchestras, in homes, or in halls of various sorts, as a novelty, or as a means of entertainment, but I feel decidedly that it is out of place in a church, where for so long the King of Instruments has reigned supreme. The electrotone is not an organ in the accepted use of the term. Its hooty, monotonous and lifeless tone alone serves to differentiate it sufficiently from the organ; to me, it is disagreeable, and its lack of dignity, of depth and of real color seems to render it unfit for use in the church.

"Unless its obvious mechanical deficiencies can be speedily corrected, it is safe to say that it would be impossible to perform on it the great works of organ literature — the works of Bach, Mendelssohn, Franck, and Widor. A striking proof of this is the fact that recently an outstanding organist undertook to demonstrate the possibilities of the Hammond instrument to a group of his confreres, and, in so doing, left severely alone the greater works of the above-mentioned composers. For such musicians, he would most certainly have presented the masterpieces of organ literature, had he felt that this new instrument was the ideal medium for their performance. So if one were to attempt to play a recital upon the electrotone instrument one would be limited to the use of tinkling, sentimental, or otherwise entertaining bits. Organists who are accustomed to playing such things may be pleased with this instrument; I know that the true organist who is a sensitive musician and who has any pride in the great

compositions which have been written for the organ will shun this new invention, in its present state.

"The danger to the supremacy of the organ is perhaps not the high-powered sales methods being used to 'put over' the electrotone, nor the wild assertions in regard to its possibilities made by the salesmen, nor even the low price at which it is sold, but it is the fact that many clergymen and members of church music-committees have so little knowledge of music or of the organ itself as to be easily misled into thinking that this instrument is actually as serviceable as an organ. I have heard it used to accompany services, and cannot help but feel that it is hopelessly inadequate for this purpose, particularly as an accompaniment for congregational singing. We have but little sense of what is fitting or consistent if we build beautiful churches, in which we make use of the age-old liturgy, and adorn it with the music of the great masters, and then are content to attempt to assist in God's praise with such an instrument as this! I am sure that many churches which have thought to save money by purchasing an electric instrument will eventually tire of a new toy and turn back to the ORGAN, which still seems to be the only instrument capable of creating the proper atmosphere for the beauty of the services of prayer and praise in the House of God."

### THE QUESTIONNAIRE

The organ world is grateful to the genius of Mr. Laurens Hammond for the energetic way in which he has placed his version of the electrotone on the market for actual tests; thereby the organ profession has been able to actually inspect, hear, and test the electrotone in actual use. Since the duty of this magazine is the preservation and development of the beauty and sincerity of the church service, our questionnaire was prepared and submitted to a few of our finest authorities on church-music in general and on the proper musical church-instrument in particular. Each of the following persons has answered "Yes" to this question: "Have you personally heard the electrotone instrument sufficiently to have reached a definite conclusion about it so that you now know what it can do and what it cannot do?"

Dr. William H. Barnes  
Dr. Marshall Bidwell  
Dr. William C. Carl

Mr. Palmer Christian  
Dr. Eric DeLamarter  
Mr. Edwin Arthur Kraft  
Mr. Alexander McCurdy, Jr.  
Dr. Carl McKinley  
Senator Emerson Richards  
Mr. Alexander Schreiner  
Rev. Tyler Turner  
Mr. Carl Weinrich

It will be noted that this questionnaire has been prepared to cover strategic and notable organ-centers in all sections of the country: Boston, New York, Princeton, Philadelphia, Atlantic City, Pittsburgh, Cleveland, Ann Arbor, Chicago, Los Angeles.

Other questions and answers:

**Can the electrotone satisfactorily support a congregation in hymn-singing?**

"No." — Dr. Barnes, Dr. Bidwell.

"Not the \*one I saw and heard at Radio City." — Dr. Carl.

"Such support could not possibly be satisfactory to anyone with real appreciation of distinctive tone. I think the electrotone can make enough effect in volume, but it completely lacks necessary fundamental supporting qualities." — Mr. Christian.

"That I can't answer." — Dr. DeLamarter.

"Not satisfactorily." — Mr. Kraft.

"No." — Mr. McCurdy, Dr. McKinley.

"The electrotone will not support congregational singing. The tone is too thick and dull. In this respect it is like a Phonon Diapason." — Senator Richards.

"So far as loudness is concerned only. But it will not be musical and beautiful, nor can it aspire o rexalt." — Mr. Schreiner.

"I think so, in a small church." — Rev. Turner.

Mr. Weinrich neglected to answer this question.

**Do you believe it would be possible to satisfactorily play a program of Bach, Franck, Vierne, Widor, or any other school of organ music on the electrotone?**

"No." — Dr. Barnes, Dr. Bidwell, Dr. Carl.

\*Our readers will remember that the electrotone, unlike the organ, is manufactured in quantity, each instrument exactly like every other; on the other hand, with the exception of extremely small units, each organ is individually built to meet the specific needs of its own particular purchaser. Therefore, the instrument which Dr. Carl heard in Radio City is exactly the same as every other; only the loud-speaker equipment varies, the electrotone remains the same. — Ed.

"Most decidedly not." — Mr. Christian.  
 "No." — Dr. DeLamarter, Mr. McCurdy, Dr. McKinley.

"In my opinion, not satisfactorily." — Mr. Kraft.

"Many works of the above composers can not be played at all; much other organ music can not be played satisfactorily." — Senator Richards.

"No. Composers of organ music had in mind an instrument of rather glorious, of noble, of musical possibilities, none of which is present in the electrotone instrument." — Mr. Schreiner.

"For my own tastes it would lack the brilliance and ensemble necessary for such music." — Rev. Turner.

"No." — Mr. Weinrich.

**Would the electrotone satisfactorily accompany your choir in singing anthems and responses?**

"We should do very effective unaccompanied singing, if we had an electrotone in our church." — Dr. Barnes.

"No." — Dr. Bidwell.

"Not the one I saw and heard." — Dr. Carl.

"Definitely not." — Mr. Christian.

"Not to my taste." — Dr. DeLamarter.

"Not my choir." — Mr. Kraft.

"No." — Mr. McCurdy, Dr. McKinley.

"It cannot be used for choir accompaniments. Experience has shown that organ stops rich in harmonics are best adapted for choir accompaniment. This instrument produces tones that are all on the flute side and therefore of the quality least useful for accompanimental work." — Senator Richards.

"No." — Mr. Schreiner.

"It might do for responses but it would be somewhat cramped in accompanying any elaborate choral numbers." — Rev. Turner.

"No." — Mr. Weinrich.

**Do you believe the tone of the electro-tone is such that it would contribute to the sincerity and spirituality of the church service, or would it in your opinion destroy those very qualities?**

"It would destroy those very qualities" — Dr. Barnes.

"I believe it would destroy these qualities." — Dr. Bidwell.

"The one I heard did not have the foundation tone necessary for church use." — Dr. Carl.

"Its characteristics would seem to be def-

initely contrary to the spirit of the church." — Mr. Christian.

"I pass this." — Dr. DeLamarter.

"It does not contribute to the sincerity and spirituality of the church service." — Mr. Kraft.

"I believe that it destroys these very qualities." — Mr. McCurdy.

"No" (answering the first half of the question). — Dr. McKinley.

"When played very softly it would not be objectionable in a church service but the tone quality becomes extremely disagreeable when amplified to or beyond a mezzoforte." — Senator Richards.

"The Hammond instrument, in my earnest opinion, would destroy rather than build up sincerity and spirituality in a church service." — Mr. Schreiner.

Rev. Turner did not answer this question. Mr. Weinrich neglected to answer this question.

**Does the tone of the electrotone remind you of the atmosphere of the church or would you say it savored instead of the theater and the broadcasting studio?**

"Entirely unsuited to the church." — Dr. Barnes.

"Quite definitely the latter." — Dr. Bidwell.

"Adaptable for a private house, or theater." — Dr. Carl.

"Definitely unchurchly." — Mr. Christian.

"Neither; it is a thing apart." — Dr. DeLamarter.

"Certainly not the church." — Mr. Kraft.

"Reminds me of theater or broadcasting studio." — Mr. McCurdy.

"Theater and radio." — Dr. McKinley.

"It is obviously unsuited to the atmosphere of the church and does not seem to have much to offer either the theater or studio. I am told that it is somewhat superior to a piano in a jazz band ensemble." — Senator Richards.

"It does not remind me of the church, since beauty and dignity of church organ tone are totally absent." — Mr. Schreiner.

"I think its best field would be either of the last two, rather than the church." — Rev. Turner.

"The tone is that of a loud-speaker." — Mr. Weinrich.

## CONCLUSION

No matter what the individual organist may desire for the gratification of his own highly-trained capacities as organist, T. A.

O. believes that in the matter of selecting an instrument for the use of the church, the only important question is the suitability of that instrument for making the church service more spiritual, more sincere, more beautiful, more effective. Our questionnaire was prepared solely for the purpose of emphasizing the organist's individual duty to his church in the question of whether an electrotone or an organ would be the better instrument for the church service. This questionnaire was sent to all the persons quoted in this discussion, though definite questionnaire-answers have not been reproduced in this section of our report where ever the answers to it have been already covered in the quotations elsewhere given.

Is the church to continue and prosper in America, having an ever-increasing circle of influence? It is the sacred duty of the organist, as an employee of the church, to bend his every effort toward that end. T. A. O. as a matter of duty presents here, for the guidance of any of its readers who need it, the opinion of some of the finest and most expert church organists in America, who by thus contributing to this discussion have done what they could to foster and develop that glorious institution, the Christian church. We know all our readers, recognizing that nothing in the organ world is quite so important as the welfare of the church, will this month gladly sacrifice the necessary space for the presentation of these lengthy materials. Only the minority of organists have as yet had opportunity to personally test the newly-invented electrotones — which began their appearance with one example in 1931 and added three during 1935 — and it has been our duty to present here the personal opinion of a few of our most representative and most eminent organists who have had that opportunity, for the benefit of those who have not had it.

We feel it a duty to our readers to report the methods used in compiling these opinions. We selected organists who were especially prominent for their artistic achievements, with special emphasis on two phases of an organist's work: 1. Church work; 2. Discriminating taste in organ-tone. When we had jotted down a goodly list of names we found we had twenty-eight. The tabulation:

28 Organists requested to furnish opinions.

4 Replied that they had not heard any of the new electrotones sufficiently to make their opinions valuable for publication.

1 Replied he was at the moment too busy.

4 At present writing have failed to reply.  
19 Replied as quoted herewith.

No replies were rejected or altered, though a few were slightly shortened. The evidence is that these competent critics of church-music and organ-tone who have had ample opportunity to thoroughly test electrotones are unanimous, as their opinions published herewith witness. If nineteen competent judges agree about a new product, we believe it is not necessary to continue a search for some one lone organist who may perhaps like an electrotone or consider it proper equipment for a church.  
(The American Organist) — The Editor

### PAGE'S MUSIC CHOSEN FOR CONGRESS HYMN

New Orleans, La. — Selected as the outstanding and most appropriate melody for the official hymn, "Our Eucharistic King," for the Eighth National Eucharistic Congress, the musical composition of Professor Frank Crawford Page, F. A. G. O., professor of liturgical music at Louisiana State university, was chosen for first place in the archdiocesan-wide contest. Announcement was made by Rt. Rev. Abbot Columban Thuis, O. S. B., chairman of the choral committee, which handled the contest.

A composition by Bryon Gautreaux, organist, son of Dr. Henry Gautreaux of Covington, La., was placed second.

Professor Page will be presented an inscribed gold medal at one of the functions of the congress October 17 to 20, and Mr. Gautreaux will also be presented a gold medal.

The two compositions were among the 36 submitted by various individuals from many parts of the Archdiocese of New Orleans to the committee. All of these were reviewed and played for the members of the committee.

Professor Page's composition is a stirring and devotional melody, admirably adapted as a processional.

### VESPERS RENEWED AT ST. JOHN'S CHURCH, GREEN BAY, WISC.

After a lapse of 25 years, Sunday Vespers began November 29th again, at St. John's Church, Green Bay, Wisconsin. The Mixed Choir and the Male Choir alternate in singing the verses of the psalms, hymns and canticles. Vesper cards are available for the congregation to read.



# PROGRAMS

## AMERICAN GUILD OF ORGANISTS

St. Vincent's Church — Chicago, Ill.

Monday, March 14, 1938 — 8.00 o'clock

- Processional** — Hail Star of the Sea  
**Emitte Spiritum tuum** ..... Schuetky  
**Crucifixus** ..... Lotti  
**Magnum Mysterium** ) Christmas ..... Vittoria  
**Dies Sanctificatus** ) " ..... Palestrina  
**Vere Languores Nostros** ..... Lotti  
**Ave Maria** ..... Gregorian  
**Ave Maria** ..... Arcadelt  
**Ave Maris Stella** ..... Farrant  
**Victimae Paschali Laudes** ..... Gregorian  
 Sequence for Easter
- Organ—Romantic Fantasia**, Op. 17... Sam'l Bollinger  
**Idylle** ..... Paul Gerhardt  
 Walter Keller, F. A. G. O.
- Salve Regina** ..... Gregorian  
**Salve Regina** ..... Aechinger  
**Address** —  
 Very Reverend Michael J. O'Connell, C. M., S. T. D.  
 President, De Paul University  
 Benediction of the Blessed Sacrament
- Ave Verum** ..... O'Connor  
**Tantum Ergo** ..... Keller  
**Laudate Dominum** ..... Gregorian  
**Recessional** — Crown Him With Many Crowns  
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 Organist and Choirmaster  
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 Frank V. O'Connor

## CHOIR OF ST. CECILIA'S CATHEDRAL, Omaha, Neb.

Under the Direction of

**Winifred Traynor Flanagan, A. A. G. O.**  
February 27, 1938

- Rorate Coeli** (1st Mode) ..... Gregorian Chant  
 "Drop dew, ye heavens, from above,  
 and O ye clouds, rain the Just One."  
**Ave Verum** (6th Mode) ..... Gregorian Chant  
 "Hail true Body, born of the Virgin Mary."  
**Attende Domine** (5th Mode) ..... Gregorian Chant  
 "Hearken, O Lord, and have mercy,  
 for we have sinned against Thee."  
**O Filii et Filiae** (2nd Mode) ..... Gregorian Chant  
 "Ye Sons and Daughters of the Lord."

### MALE CHOIR

- Ave Maria** ..... Arcadelt  
 (Netherlands—XVI Century)  
**Jesu Dulcis Memoria** ..... Vittoria  
 (Spain — 1540-1608)  
**Adoramus Te, Christe** ..... Palestrina  
 (Italy — 1515-1594)  
**Popule Meus** ..... Palestrina

**Exultate Deo** ..... Palestrina  
 MIXED CHOIR

Responsories as sung for the office  
of Tenebrae during Holy Week

- In Monte Oliveti** ..... Pietro A. Yon  
 (Organist of St. Patrick's Cathedral,  
New York City, New York)  
 "On the Mount of Olives He prayed: 'Father  
 if it be possible, let this chalice pass from me.'"  
**Tristis est anima mea** ..... Yon  
 "My Soul is sorrowful even unto Death."  
**Ecce Vidimus** ..... Yon  
 "Behold we have seen Him having  
 neither beauty nor comeliness."  
 MALE CHOIR

**Kyrie (5 voices)**

Mass in honor of the B. V. M. .... Edgar Tincl  
 (Belgium — 1854-1930)

**Sanctus (5 voices)**

Mass in honor of the B. V. M. .... Edgar Tincl  
**Emitte Spiritum (7 voices)** ..... Shuetky  
 (Czecho-Slovakia — 19th Century)

"Send forth Thy Holy Spirit."

MIXED CHOIR

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Introit — Cibavit ..... Gregorian  
 Gradual — Oculi omnium ..... Recto Tono  
 Offertory — Sacerdotes ..... Bruno Stein  
 Communio — Factus Est ..... Gregorian

**Ordinary of the Mass** —

Mass in honor of St. Gertrude  
 Sister M. Cherubim, O. S. F.

**Pange lingua** ..... Gregorian

**Litany of All Saints** ..... Gregorian

SECOND DAY

**Adoro te devote** ..... Gregorian

**Proper of the Mass** —

Introit — Da Pacem ..... Gregorian  
 Gradual — Rogate ..... Recto Tono  
 Offertory — Laudate Dominum ..... Recto Tono  
 Offertory Insert — Jubilate Deo

Sister M. Cherubim, O. S. F.

Communio — Pacem relinquo ..... Gregorian

**Ordinary of the Mass** —

Missa "Salve Regina" ..... Rev. Carlo Rossini

THIRD DAY

**Ecce Panis Angelorum**.... Sister M. Cherubim, O. S. F.

**Proper of the Mass** —

Introit — Cibavit ..... Gregorian  
 Gradual — Oculi omnium ..... Recto Tono  
 Offertory — Sacerdotes ..... Bruno Stein

**Ordinary of the Mass** —

Mass in honor of St. Ambrose ..... P. Griesbacher

## QUESTIONS AND ANSWERS

(Continued from Page 158)

**"It has been my ambition to compose church music; am I at liberty to do so?"**

A. — Provided you have acquired sufficient knowledge, you are at liberty to make an attempt. There are two laws which you must constantly keep present to your mind. The first law says: "Thou shalt mind the tradition of the Church," and the second law says: "Thou shalt write in the idiom of your own time." The first law guarantees that which is well established, valuable, and unchangeable; the second law makes for progress and contemporaneous originality.

The first law implies that you are well acquainted with that holy music which the Church calls her own and which is an inexhaustible treasure house; the second law implies that you possess the talent to assimilate and reproduce in understandable modern form melodic and rhythmic ideas of old. By stiff adherence to forms of antiquity you shut off the living contact with our age, and by over-free adherence to the music-genius of the age, you tear asunder the golden cord that connects you with tradition.

Since church music is prayer in an eminent degree, you must look for inspiration from on high; here also our Lord's promise will apply: "Ask and you shall receive."

**"Church Music is universal — what is meant by that?"**

A. — It means that church music is not bounded by limits of space or time. Speaking of the Church's own music, Pope Pius X says in the *Motu Proprio* "that the Gregorian melodies are holy, truly artistic, and therefore universal". The reason why the ritual music of the Holy Catholic Church is universal lies in its naturalness and simplicity. The melody consists of diatonic intervals, ascending and descending, and the rhythm is identical with the laws that govern ideal text delivery. For these two reasons the chant melodies are orderly and prayerful, and endowed with an irresistible appeal to the human heart.

When man is face to face with his God, it behooves him to be most simple. Our

present generation has become the victim of wrong impressions, or, to put it bluntly, many of us had our minds twisted: we went to church to hear ear-tickling music, and because we had lost the idea of prayer and sacrifice, we were looking for a means to while away the time and kill the ennui. The Prince of Darkness had a powerful ally in the worldly church music; for this reason, he stirred up a hellish fight against Gregorian chant, calling it dull and dreary, depressing and antiquated, music for old women and monks and penitents and for the feeble minded.

Holy Mass is the reenactment of Christ's death on the Cross. The music accompanying this sacred drama has no other purpose than to help the faithful to celebrate the divine mysteries with the proper disposition so that they may receive the graces flowing from the holy sacrifice.

Divine Providence has taken care that Holy Church should possess the right kind of music, and this is the ultimate reason why her music must be universal.

**"Will you kindly explain the term 'atonality'?"**

A. — The term atonality signifies the destruction of the several diatonic scales (of seven tones), substituting therefor the chromatic scale; consequently it is the negation of the consonant triad. A humoristic definition puts it this way: "Atonality is the exception made the rule", or, "the death of the scale."

It was a single artist, Arnold Schönberg, who cut all the ties with the idea of tonality in 1913. Of him our celebrated critic James Gibbons Huneker wrote: "His mission is to free harmony from all rules . . . His knowledge must be enormous, for his scores are as logical as a highly wrought mosaic . . . He is perverse and he wills his music, but he is master in delineating certain moods, tho the means he employs revolts the ear. To call him "crazy" is merely amusing. No man is less crazy, few men are so conscious of what they are doing, and few modern composers boast such a faculty of attention".

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Viola .....	2nd Trumpet in Bb
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These are but a few of the books we recommend. The above are the most practical, and helpful for present-day conditions. Tell Us Your Needs!

The above are the publications of various houses, hence cannot be sent "on approval", for more than five days. As we have to order these books from the publishers, to keep up our stock, CASH MUST ACCOMPANY ALL ORDERS. If books found unsatisfactory, are returned five days after receipt, Remittance will be refunded in full, less postage charges, of course.

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