



THE †



CAECILIA

MONTHLY MAGAZINE OF CATHOLIC

CHURCH & SCHOOL MUSIC

Founded A. D. 1874 by John Singenberger

**SOMETHING NEW IN
ORGAN DEDICATIONS**

Rev. Charles Dreisoerner, S. M.

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**THE TRUTH ABOUT THE ELECTRONIC
AND THE CHURCH ORGAN**

Philip G. Kreckel

•

MUSIC IN THE CATHOLIC CHURCH

Rev. G. A. Callahan

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Vol. 65

MAY, 1938

No. 5

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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

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EDITORIAL PAGE

By
DOM GREGORY HUGLE
O. S. B.

THE MASTERPIECE OF THE BLESSED TRINITY

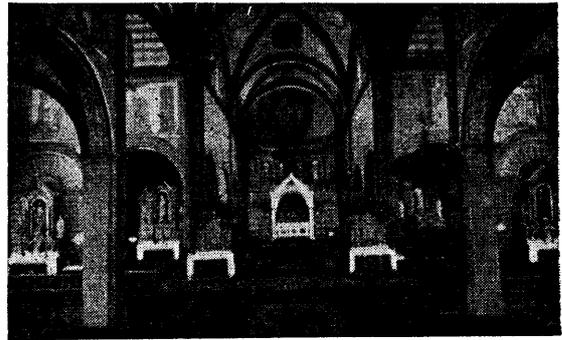
Every artist feels proud of his masterpiece. He wants all the world to admire it. The month of May has been set apart that the Christian World might admire God's masterpiece. "Virgin and Mother" — is the title of that masterpiece. You cannot gaze into the sun with unprotected eyes. When Moses came down from the mountain his face was shining; the people could not gaze at him, their eyes were blinded by the splendor; Moses had to veil his face even to the day of his death. The Blessed Virgin by far surpasses Moses in dignity and grace. By a special miracle of lowliness Mary's greatness was concealed all through her life, and even today her greatness is not revealed at random; the humble soul catches a glimpse.

A year ago (May, 1937) Caecilia contained Mary's message for the church singer. It was based on the significant words "my soul does magnify" and "my spirit rejoiceth". It was then we considered the inner qualities essential to all church music. It may be well to read those points over again.

A QUASI MANIFESTO

We were pleased to see in the latest edition of the "Yearbook of Liturgy" (Maria Laach) a public declaration given out by the Fathers of Solesmes in response to various adverse criticisms. It deals with the interpretation of Gregorian Chant and runs thus:

"The expression in Gregorian Chant is not a morbid sensitiveness in the reproduction of the soul's impressions, nor a passionate affectation; it is much rather a spiritual reproduction of faith with all its vividness and fullness. Chant is a genuine art-product of antiquity, with all its simplicity, discretion, sobriety and nobility. It is soulful art, like the pictures in the catacombs. Chant can be understood as prayer only. In this manner it can and ought to be sung everywhere, not only in monasteries".



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

This declaration means a comfort to the ordinary church singer who never had much of a chance for higher vocal culture. Chant can be understood as prayer "only". Let the lovers of the world take their delight in the grandiose music of the opera, as for the humble church musician, let him concentrate upon the unworldly music which in every instance is a prayer, destined to serve as melodic illumination of the Drama of the Holy Cross.

EASTER MERRIMENT

In the Middle Ages, the so-called "Easter-Laughter" formed part of the popular celebration in German lands. The preacher was expected to embody in the festive sermon some cheering element in order to bring home to the congregation that the long penitential sermons were a thing of the past. Thus the preacher in the Abbey Church of Marchtal on the Danube on Easter Sunday of the year 1506, exclaimed: "And now let every husband who is supreme boss in his household, intone the joyous Easter hymn "Christ Is Risen". Greatly perplexed, the menfolks looked at each other, and not a single one would intone the hymn.

Hereupon the preacher addressed the same invitation to the women, and lo and behold! — all the women present, in grand unison, intoned the glorious hymn "Christ Our Lord Is Risen Today".

— A. Linsenmayer: History of
the Sermon (1888).

MIRACULOUS CURE OF A BLIND PIANIST

The London weekly "Catholic Herald" reports an impressive event which happened last Christmas in Our Lady's Church at

Prestwich. The young pianist, Eric Malone, a non-Catholic, who for four months had been completely blind, had requested his Catholic friend to take him along for Christmas Matins. During the Elevation, the blind pianist saw a brilliant light and suddenly regained his eyesight. The cured man had never been a victim to hallucination and considers the sudden cure a miracle. He declared: "This miracle has produced a deep reaction on my soul's life. I shall strive to be received into the Catholic Church. I shall tell everyone that I was healed by a miracle of God."

GUESSING ABOUT ORGAN PIPES ELIMINATED

An astonishing invention has been the latest surprise. Dr. C. P. Boner, of the department of Physics of the University of Texas, is the owner of the latest and best laboratory equipment for the analysis of tone. In his latest experiments, he detected and recorded upper partial tones of organ pipes as high as 80.

The beauty, richness and sacred thrill of the real pipe organ lies in the great number of the harmonic upper tones present in every single pipe. A musical tone consists in what is popularly called a "Sound-Wave". This wave is not a single wave, but riding upon the main wave, called the Fundamental, are a number of smaller waves, called Partial or Harmonics. These harmonics modify the fundamental tone according to their number and their strength. The rule is that the greater the number of harmonics, the richer the tone.

Caecilia is to serve its readers in matters of Church Music. The April issue has brought forward a number of estimates by the foremost experts of the country, testifying to the fact that the Hammond Electrone "lacks spirituality and dignity" for divine services. We are now prepared to state the exact reason why this electric imitation-tone is "cold and uninspiring".

We invite our readers to take a look at the April issue of "The Diapason", the official journal of the American Organists, to get an idea of the laboratory equipment. "The American Organist" of the same month, contains the same view.

The technical details will be made available to interested parties through a series of articles by Dr. Boner, now being compiled for "The Wicks Organ Co., Highland, Illinois". Send for your complimentary copy today.

— G. H.

NATIONAL EUCHARISTIC CONGRESS PLANNED FOR CANADA

Quebec, Canada — In a recent pastoral letter announcing the holding of a National Eucharistic Congress in Quebec, June 22-26 Cardinal Rodrigue Villeneuve, Archbishop of the ancient See of Quebec, notes that locale of the congress was well chosen because "Quebec is the cradle of the faith in Canada and North America. . . ."

Invitations to the congress — the first in Canada either national or international since the Montreal world-wide congress of 1911 — have been sent to prominent members of the clergy, not only in Canada, but in the United States and Europe as well. His Holiness, the Pope, will delegate a personal representative to the impressive ceremonies.

The outstanding religious event in the Dominion in 1938 will be unfolded for the most part in the open air, around a majestic repository to be constructed overlooking the St. Lawrence River in historic Battlefield Park. It was here that the British victory over the French forces in 1759 ended more than a century of French domination in Canada.

Churches in which special services will be celebrated include Quebec's ancient Basilica, fourth church to stand on the same site in the centre of the old walled city. The first was the little chapel Notre Dame de la Recouvrance, built by Champlain to celebrate the recovery of New France after it had been for three years in the hands of the youthful adventurers, the Kirke brothers. It was replaced by another church in which the first mass was celebrated in 1650. This church, having been much enlarged and enriched in the meantime, was destroyed in the siege of Quebec. It was rebuilt and again destroyed by fire in 1922. The present church, designed as nearly as possible along the lines of the former one, occupies the same site and houses many priceless paintings dating back to the early days of the French regime and which were saved from each successive fire.

An Oratorio entitled "Christus Rex" will be presented with French-Canada's leading artists and a midnight mass will be celebrated on the night of Thursday, June 23, at the Battlefield Park.

**RENEWAL OF
CATHOLIC CHURCH MUSIC**
Fifth Annual Meeting held in Paris,
October, 1937

If there is any meeting in which the readers of *Caecilia* ought to be interested, it certainly is the meeting which is held to bring about a renewal of sacred music. A year ago (March, 1937) *Caecilia* gave its readers a brief account of the fourth meeting of the "International Association for the Renewal of Catholic Church Music" held in Frankfort, October, 1936. At that meeting which lasted six days, nine national groups were represented; in 1937, the fifth meeting was held in Paris; it lasted four days and comprised only three national groups (Austria, France, Germany). It was but recently that we came across Henry Potiron's account of the Paris meeting in the November-December issue of "*Musique et Liturgie*". From this article we quote such points as may prove instructive for American readers.

Time and Place

The lovers of church music living in America are in admiration of the energy and endurance exhibited by their confreres in Europe, at a time when social conditions seem to be most unfavorable. But what about the gay city of Paris? What about the occasion of a World's Fair? Should not so serious and strenuous a meeting be held when the worldly excitement has subsided? Events proved that, in spite of all possible publicity propaganda, the musical world of Paris did not respond in encouraging numbers.

A Remarkable Contrast

The choirs of Germany and Austria did outstanding work in polyphony, thus the A-capella chorus of Frankfort and the "Kammerchor" of Vienna, and of the choir of Aix-la-Chapelle (70 boys and 50 men under the direction of Father Rehmann) Henry Potiron says: "It is impossible to describe the quality of voice, precision, blend and rhythmic accuracy of the whole choir which sings in eight parts with perfect ease. I do not believe that we possess in France a single (regular) choir, capable of presenting with the same composure, a program of such wide range. (With regard to Gregorian chant this choir is not the only one concerning which reservations should be made)".

On the other hand, the German and Austrian singers were surprised at the exquisite rendering of the Gregorian chant by the French choirs, especially of the Sacred Heart Basilica, under the direction of Henry Potiron, and of the Schola of the Gregorian Institute. "Several of our friends," Mr. Potiron remarks, "have expressed to me their surprise at the care we bestow upon the interpretation of the liturgical chant in its entirety, and at placing it on the same level with polyphone music; even the calm and subdued chant accompaniment has equally surprised them, and I was asked a number of questions on this subject."

French Boy Choir

"It makes me happy to state that the boys of the Manecantarie are actually making progress in clear tone-emission and good articulation. The program carried out in St. Francis Xavier by the French Chapel under the direction of Father Delporte was greatly appreciated and served as a worthy representation of the French School."

Interpretation of Bach

"There is no resemblance between Mr. Ahrens (Berlin) and Mr. Walter (Vienna); the former is still as romantic in his interpretations as the latter is sober (without any heaviness, but with the most perfect clarity). It is certain that the French School does not interpret Bach's Toccata, Adagio and Fugue in C like Mr. Ahrens; we are more modest, and our rhythm is more even; romanticism may be adapted to Reger's music, but we dread it in Bach's case."

High Points in Vocal Music

"It is interesting to notice how in a program of modern composers, Bach's "Come, Jesus, Come" sung in eight parts, made all the other numbers appear insignificant, and how Bruckner's Ave Maria wiped out the memory of the numbers that had preceded. Bruckner's Mass in E minor, rendered by the choir of Aix-la-Chapelle (in eight parts) marked the climax of all vocal presentations."

Spring-Tide of Liturgical Music

"The renewal of liturgical music can only come from the practice and love of Gregorian chant so as to have one's spirit penetrated thereby, and from the study of the polyphone music of the Renaissance period. It is not a question of mere imitation, but of

loving study; the imagination of the composer does not forfeit its liberty, but will find models. If the spring-tide comes slowly, very slowly, we need not look for a reason elsewhere: what we do in France, what they do in Germany, in Austria, testifies to the same truth. It is not a question of counterpoint or harmony or form, it is a question of esthetics (**refined taste**) and liturgy: this problem has not yet been solved." - - -

ST. LOUIS CHOIR IN SACRED CONCERT

The second annual Sacred Concert to be given by the St. Mary of Victories Church Choir, St. Louis, Mo., was presented on Sunday afternoon, March 20, at 3 o'clock, under the direction of Rose Schneiderhahn.

1. To Jesus' Heart All Burning J. Schweitzer (SATB)
2. Panis Angelicus Cesar Franck (Tenor Solo and Chorus)
3. Gloria — Miss in Honor of St. Francis of Assisi Wm. Spencer Johnson (SATB)
4. O Bone Jesu G. P. de Palestrina (TTBB)
O Sacrament Most Holy O. Singenberger (TTBB)
5. Hosanna Filio David ..Rev. Ign. Wilkens, O.F.M. (SATB)
6. Kyrie — Mass II Chant (SATB)
Viderunt Omnes J. Falkenstein (SATB)
Organ Interlude
8. Wie Schoen Bist Du, O Himmelsmaid, Maria M. Haller (SATB)
Vater Joseph Schau Hernieder J. Singenberger (SATB)
9. Benedictus — Mass in B Flat J. Schweitzer (SATB)
10. Ave Maria P. Kornmueller (SA)
O Let Me Love Thee "O Susses Herz" P. F. X. Weninger (SA)
11. O Cor Jesu F. J. McDonough (SATB)
12. Stabat Mater J. Schweitzer (SATB)
13. Cantate Domino F. J. McDonough (SATB)
14. Ave Verum Alexandre Guilmant (SATB)
15. Tantum Ergo J. A. Menth (SATB)
Benediction
- Holy God Traditional
Sung by the Entire Congregation

FRIARS' CHOIR SINGS ON NATIONAL BROADCAST

Rensselaer, N. Y. — One of the most interesting choirs to be heard on the "Chorus-Quest," conducted each Saturday evening at 6 by the Columbia Broadcasting System, was the Friars' Choir of St. Anthony-on-Hudson broadcast on Saturday, March 5, at 6 p. m., Eastern Standard Time.

Forty Friars, members of the Franciscan Order and students for the priesthood, presented the program of sacred hymns and motets, which are used in the solemn church services. Friar Adrian Brennan is director. The Rev. Dominic Rapp, O.M.C., Master of Clerics at the seminary, was the announcer.

The program of hymns used in the broadcast was as follows:

- Adoro Te Devote
Plange Quasi Virgo, from the Tenebrae: Services of Holy Week, as arranged by Stehle
Jesu Mitis Fr. Walczynski
Sicut Ovis Fiorentini
Jesu Rex Admirabilis Palestrina
Ave Marie Fr. Witt
Ecce Vidimus Fiorentini
Panis Angelicus Cesar Franck
Ave Verum Rene Becker
Cantate Domino F. J. McDonough

SUMMER SCHOOL ANNOUNCED FOR CHANT STUDY IN SYRACUSE, NEW YORK

The Most Rev. Bishop Walter Foery, of Syracuse, New York, has announced that a Summer School of Music, Gregorian and Modern, will be conducted from August 18 to September 3, at St. Anthony Convent, Syracuse.

Arrangements have been made with the Pius X School of Liturgical Music, New York City, for the conduct of the school.

The religious communities teaching in the schools of the dioceses and all organists will have the opportunity to prepare themselves for fulfillment of the Diocesan Music Program.

ALL SOULS' CHURCH, ALHAMBRA, CALIFORNIA, HEARD IN PROGRAM

Rev. Peter Hanrahan, S. T. O., pastor of All Souls' Church, Alhambra, California, directed his Choir in the musical portion of the 17th Annual Diocesan Holy Name Convention at the Junior Seminary, on March 20th.

CECILIAN CHOIR ORGANIZED IN ERIE, PENNSYLVANIA

A new organization of professional singers has been organized in Erie, Pa., and already fifty voices are enrolled. The Choir will appear at the Silver Jubilee of one of the local priests, and the program will include Witt's "Missa Exultet"; "Ecce Sacerdos" by J. Lewis Browne; and the famous "Oremus pro Pontifice" by John Singenberger.

ALBANY CHOIR HEARD IN CONCERT

St. Rose College Choir, Albany, New York, and the Albany Concert Orchestra were combined in a concert of Sacred Music rendered on March 22 at St. Rose College auditorium. The Choir, composed of more than 100 voices, rendered two groups of Sacred numbers, under the direction of Professor Frank Walsh. The orchestra, a Federal Music Project, was directed by Ole Windingstad.

BECKER MASS TO BE SUNG IN POLAND

A letter received from Cracow, Poland, dated February 26, announced that the new "Mass of St. Vincent," by Arthur C. Becker, will be sung in the Holy Cross Church of Warsaw, Poland. The Rev. Dr. Feicht, former Professor in the Academy of Music of Warsaw, commended the Mass highly. Pages of this work appeared in the January Caecilia.

TRENTON CATHEDRAL SINGS BONVIN'S MASS

Under the direction of Jeffrey Schroth, the Trenton Cathedral Choir has adopted the "Festive Mass", by Rev. Ludwig Bonvin, S. J. This Mass was highly praised in its original form by many world-renowned musicians. It is believed that the Trenton Cathedral is the first Cathedral Choir to adopt this Mass in its present revised and improved form.

HAMMOND IN FORDHAM UNIVERSITY AUDITORIUM

Acquisition of a Hammond electric organ for Keating Hall, home of the graduate school and newest building on the campus, was announced by Fordham University. The instrument is a donation by the University's Glee Club, Frederick Jocelyn, director, and the Rev. Theodore T. Farley, S. J., faculty moderator.

The instrument is being given in honor of the Glee Club's "second founder", now the Most Rev. James T. G. Hayes, S. J., Bishop of Cagayan, Philippine Islands. The then Father Hayes, as faculty moderator, revived the Glee Club more than a decade ago, after it had lapsed for several years.

Informal dedication ceremonies were held Sunday afternoon, April 3, when the Rev. Robert I. Gannon, S. J., president of Fordham, accepted the organ on behalf of the University.

Operating without pipes or reeds, the electric organ requires merely connection with the current already supplied in Keating Hall. Introduced less than three years ago, it has been adopted by more than 1500 churches and acquired by more than 2500 individuals and institutions.

The Hall seats 450. At the exercises, Frank White, widely known concert organist, gave a recital and accompanied the Glee Club in a special program. This was followed by a reception and refreshments.

PITTSBURGH DIOCESAN MUSIC CONVENTION

The program for the annual diocesan convention of Catholic organists, church singers and school teachers, held on Saturday and Sunday, April 23 and 24, was in part as follows:

The first session was devoted to the subject of "Music in the Grade School". The following papers were read and discussed:

"Music in the Intermediate Grades", by Sister M. Dolores, of the Sisters of St. Joseph; "Music Appreciation in the Grades", by Sister M. Hildegard, of the Sisters of St. Francis; "Creative Music", by Sister Anne Regina, of the Sisters of Charity; "Gregorian Chant in the Grades", by Sister M. Nazarius, of the Immaculate Heart Order; "Rhythm Orchestra", by Sister M. Carmelita, of the Divine Providence Order; "Eurythmics", by Sister Agnes Marie, of the Mercy Order.

MAURO-COTTONE IN RECITAL FOR AMERICAN GUILD OF ORGANISTS

The American Guild of Organists presented an organ recital by Dr. Melchior Mauro-Cottone, at Holy Trinity Church, New York, on Tuesday evening, April 19, at 8.15.

Something New in Organ Dedications

By CHARLES DREISOERNER, S. M.

WHEN you want to break in a new pipe, you don't start by hanging it over the fireplace for your friends to look at.

But church organs are different: to dedicate them to the service of God, you play an elaborate concert on them to please men, or at least to make them admire your virtuosity. You break in the pipes by putting them on exhibition!

They tried something different, however, last January 16, 1938, in the parish of Christ the King in Bruges, Belgium.

Sunday morning — principal Mass. The clergy with Msgr. Callewaert as celebrant go to the new organ and its two consoles. They sing the prayers of blessing at each place; the choir answers a *capella*; the parishioners follow the prayers on special leaflets. A last *Amen*—and the newly dedicated organ breaks forth in a processional to accompany the clergy back to the sacristy.

Then at the *Asperges* and during the High Mass: prelude and accompaniment of the choir and people, — congregational singing of the High Mass is a custom in this parish since its foundation a few years ago, — artistic linking of the parts of the service, atmosphere of the action going on, — although the interludes were somewhat austere. In all this, the new organ appears in its proper role and dignity from the start; it is really introduced to its function in the parish church.

After Mass — like a few last touches on a bouquet before you leave it on the table— three short concert numbers to round out the festive spirit of the occasion: Noel by D'Aquin, an Andante by Franck, and the Finale of Widor's Second Symphony.

MUSIC IN THE SEMINARY

Regulations of one French Diocese

Translated by

Charles Dreisoerner, S. M.

When they enter the Major Seminary too many students have only a very elementary musical training; often they haven't any. Prolonged effort to remedy the defect at this point of the course brings measure results. Liturgical prayer is thus in

a bad position, because the seminarists, instead of expressing their fervor in chants that they can sing easily, have to decipher painfully each note. Later, in their ministry, with such a defect in their training, how can they "make the people pray in beauty," as Pius X put it?

Desire for an improvement in this situation is evident everywhere: but it will lead to no practical change if we do not lay down general principles, and then make application of them in some Statutes on Musical Training for our Minor Seminaries.

Chapter I

VOCAL MUSIC

1. Principles.

- a. Musical formation of the voice is obligatory for all.
- b. This formation is given according to an official program as in the other branches. Each trimester there is the sanction of an examination, and the grade obtained enters into the general average.
- c. The courses of technical formation shall be absolutely distinct from the rehearsals that prepare for services. They shall not replace each other. This rule applies equally and especially to the choir.
- d. The courses of technical formation shall be given to the students in various classes or categories, according to their knowledge.

2. Applications.

- a. During the whole first year in the Preparatory Seminary the new students will have a half-hour of singing class for technical formation each day; they will not take direct part in the services and will not belong to the choir. At the end of the year there will be an examination. If the student is not successful, he will have to return to this preparatory course the next year.
- b. During the following years, and without interruption up to Philosophy, all the students shall follow every week two courses of a half-hour devoted to technical formation.

For this work the choirmaster will probably have to enlist the services of one of the other professors and divide up the community into as many groups as he judges will make the courses most profitable to each student. The following table indicates a possible distribution of the classes when there are two professors and when the community is divided into five groups: the new students, N, and the four groups of older ones, A, B, C, D.

	Sun	Mon	Tues	Wed	Thur	Fri	Sat
Beginning of evening study period	(N)	N	N	N	(N)	N	N
Last part of evening study period	A B	C D	A B	C D	Rehearsals for services		

Whatever arrangement is adopted, the principles here laid down must be safeguarded.

- c. If during a short period of one or two weeks the classes of technical formation had to be devoted to the immediate preparation of some service or feast, these courses shall be made up on the time usually given to the preparation of services.
- d. Throughout the years of the Preparatory Seminary the program shall include:
 - a) Voice culture, position of the body, breathing, exact pronunciation of Latin, production of vowel sounds, etc.
 - b) Study of musical **sol-fa**: intervals, musical signs (treble and bass clefs), rhythm (various kinds of time), tonalities. This program corresponds approximately to **Solfege Scolaire** by Chevais.
 - c) Study of Gregorian **sol-fa**: reading of notes in different clefs; signs (value of notes, groups, rhythmic signs); rhythm; psalmody. This program corresponds to **Principes d'exécution du Chant Grégorien** by Father Laroche except for the omission of what has to do with modes and accompaniment.
 - e) In order to form the taste and at the same time to furnish wholesome distraction, a repertory of hymns and of secular songs shall be used for the **sol-fa** exercises.
 - f) In order to insure uniformity and continuity of training in this matter

also, the same texts of **sol-fa** exercises, and the same collections of hymns and secular songs shall be used in the Major and Preparatory Seminaries. These books shall be chosen by the choirmasters and approved by us. Thereupon they shall be obligatory.

Chapter II

INSTRUMENTAL MUSIC

- a) The study of the harmonium is obligatory for all students for the priesthood.
- b) This study follows an official program. Each trimester there is the sanction of an examination, and the grade obtained enters into the general average.
- c) This study includes for each student a minimum of two half-hours of practice each week and a quarter-hour of individual lesson each two weeks. If the choirmaster has other occupations besides music, the services of one of the other professors who is capable or of a lay professor may be obtained.
- d) The program includes:
 - a. Fingering; legato.
 - b. Pieces: at the end of the Preparatory Seminary, the student should be able to play works of medium difficulty like the last pieces by Bucciali, or like those found in **Heures Mystiques** by Boëllmann, **L'Organiste** by Franck, etc. In the Major Seminary, this training shall be completed by the study of harmony and of the accompaniment of Gregorian Chant.

We have established these principles in view of the important part that singing has in the praise of God, and especially in the liturgical praise of God. Song expresses the sentiments of the soul in an excellent way. Its place in parish activities, above all where youth is concerned, is evident and its influence wholesome. But it is in church principally, around the altar, at the altar, that it attains its most beautiful expression and its highest value as it lifts to God praise and worship full of piety and harmony.

Autun, December 27, 1936

+ Hyacinthe,

Bishop of Autun, Chalon and Mâcon.

The Truth About the Electronic and the Church Organ

By PHILIP G. KRECKEL

DURING the past few years a number of articles, leaflets and auspicious advertisements have appeared by which the Hammond instrument was exploited and glorified and some writers have made misleading statements, either innocently or through lack of knowledge of true organ tone, so that in many cases we have come to doubt the sincerity of their remarks. It was unfortunate and unfair that the makers of the Hammond called their instrument an organ in the first place, when it was obvious that true organ tones, the chorus effect and the method of emitting the tones properly were impossible on their instrument. If fifteen-hundred churches have purchased the Hammond and still live under the impression that they have an organ, then I say that our churches, music committees and organists should be informed what really constitutes an organ. It seems high time that concerted action be taken by our church authorities in face of church legislation contained in both the *Motu Proprio* and *The Apostolic Constitution*. A number of dioceses have already taken steps and do not permit the use of the electronic at divine services. It has been definitely established after a careful examination by the best experts of the Hammond that there is only one real organ, the pipe organ, which as Pope Pius says, "Has by reason of its extraordinary grandeur and majesty been considered a worthy adjunct to the liturgy." Electronics are out of place in the church and when men tell you differently they are either innocently or purposely misleading the public. Let the night clubs, dancers and radio stations have their imitation. The best is none too good for the House of God.

As a bait, stress is placed by high pressure salesmen on such features, as low cost, little space and perfect tune. What does it profit one to have these when there is a great deficiency in the tonal appointment of the instrument? Is not the tone the "summum bonum" of any instrument? To be specific, the electronic is the most costly of all instruments, because you are paying from \$1200 to \$1800 or more for a single set of tone producers, only capable of pro-

ducing one fundamental tone, plus a great number of effects produced by harmonics, many of which are useless for either ecclesiastical or the works of the classic masters, and you live under the illusion that you have an organ. Again, to be specific, it is known and not denied (it cannot be) that the Hammond, as far as mutations are concerned is never in perfect tune, as they deviate somewhat from the true pitch in our tempered scale. You do not have to be a scientist to understand that in the Hammond the loud speaker which is the outlet for tone, produces a detrimental effect, whereas in the organ a large number of pipes speak over a large space. The tone in the organ is not rigid and fixed, but its beauty is greatly enhanced by the presence of rich harmonics, many of them, which account for its flexibility and tone color. The common flute tone, deficient in harmonics, is the chief reason for the monotonous quality of the electronic. Mechanical tone analyses reveal the deficiency in the Hammond which makes it impossible for that instrument to produce organ music of the masters satisfactorily. Unlike the organ, the Hammond is a mass-production proposition and the important matter of adaptation does not enter into its scheme, except that in large auditoriums more loud speakers are added to increase volume.

When the volume is increased the tone falls apart which proves that there has been no true synthesis. The great majority of our people are not familiar with the opinions expressed by some of our leading authorities and musicians. I wish to give some of the testimony of Mr. Leo Sowerby, undoubtedly our foremost composer of organ music, a great organist and a composer of music in all forms. Quote:

"I feel decidedly that it is out of place in a church, where for so long the King of Instruments has reigned supreme. The electrone 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, Mendelsohn, Franck and Widor. A striking proof of this is the fact that recently an outstanding organist undertook to demonstrate the possibilities of the Hammond 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 play a recital upon the electrone 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 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 electrone, nor the wild assertions in regard to its possibilities made by the salesman, 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 in 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 use the age-old liturgy, and adorn it with 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 sought to save money by purchasing an electric instrument will eventually tire of the 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."

WICKS ORGAN PROMINENT AT MUSIC EDUCATORS NATIONAL CONVENTION

To the accompaniment of mellow, resonant tones of a Wicks organ, the fresh young voices of nearly 1000 children, singing liturgical chants, thrilled a capacity audience of 3000 enthusiastic listeners in a program presented for the Music Educators National Convention at the Opera House in the Municipal Auditorium, Saint Louis, Missouri, during the week of March 28th.

An interesting cycle of songs, with tableau presentations portraying the evolution of the Nativity music, formed the program.

Gregorian chant melodies, which blend so subtly the adoration and tenderness of the Christ child theme, with the dignity of liturgical drama, formed the first part of the program.

The rich abundant heritage of ecclesiastical music that has developed with and become an integral part of Christmas folklore in Europe, was the theme of the second movement on the program. Here the Gregorian quality was easily discernible, especially so in the French traditional songs. During this phase of the program which appeared to hold the utmost attention from the audience, the organ accompaniment was most important to the general tonal effect. The Wicks organ was a two manual console connected by remote control to the organ chamber placed behind the scenes. The tone was amplified through a special Wicks theme of amplification by two loud speakers on either side and to the rear of the stage.

Remarkable as it may seem, this small pipe organ furnished ample volume and perfect tone balance for the accompaniment of this vast chorus of young voices, carrying every note and shading throughout the large opera house.

Gabrielle Pierne's "The Manger" from his "The Children at Bethlehem" reached a fitting climax for the fascinated audience in the third part of the program.

The bigness and majesty of this movement which suggested the compositions of Cesar Franck, was an exacting test for the flexibility and depths of tone quality of the Wicks organ.

EASTER MUSIC IN LOS ANGELES

By F. J. BOERGER

YESTERDAY was Easter, a most beautiful day in Southern California. I had been invited to the down-town St. Joseph's Church to hear the newly organized choir of men and boys at the 10.00 o'clock solemn high mass. This church is in charge of the Franciscan Fathers. I love to attend solemn divine service at St. Joseph's, because for 25 years it was my privilege to play and direct at the Franciscan church of the Sacred Heart in Indianapolis, Ind.

Just as at the Blessed Sacrament Church in Hollywood, at 5 minutes before services, the 30 men and boys came from the sacristy into the sanctuary, down through the middle aisle of the church, singing a joyful Easter hymn with organ accompaniment. I noticed among the little fellows two or three colored boys. The Proper was chanted by the organist. The mass was Biggs', in honor of Fr. Junipero Serra. For offertory the choir rendered the very effective and beautiful 4-voiced "Terra Tremuit", by Neckes. The music of the Biggs' mass is melodious, and somewhat on the order of English composers. No repetitions. For my part (just my own idea) I'd like to hear more than just **one** Hosanna in the Sanctus and Benedictions. For example, in Stehle's "Salve Regina" Mass, in Griesbacher's "Stella Maris", Dieterich's "Holy Cross" Mass, and, above all, in that (to me) unforgettable Witt's "St. Lucy" Mass, the hosanna is repeated 4 or 5 times. In the Gruber's "Jubilee Mass", the hosannas are repeated even oftener. The responses sung were those harmonized by Mr. Biggs. During communion, the organist brought out some very fine effects in an arrangement for organ of the Franck "Panis Angelicus". After the **Itae missa est**, men and boys came down, and again marched through the aisle into the Sanctuary, singing the Recessional. After this, the organist played Widor's brilliant "Toccatina in F."

Since last December, Mr. Roger Wagner has played and directed at St. Joseph's. He has just returned from Paris where he studied organ and harmony with Dupre. A most likeable young fellow is this young man, and also a capable choirmaster. What is astonishing about yesterday's program is the fact that, until about the end of Janu-

ary of this year, the present choir existed only in the mind of Mr. Wagner. Think of it — all the many hours of hard work these two and a half months! "Yes, **we worked**", said the friendly director to me. "I lost twenty pounds on account of it since **January!**"

After high mass at St. Joseph's, I reached St. Brendan's just in time to hear the well-known choristers, under Robert Bosswick Mitchell. These men and boys sing all the Sunday high masses in the sanctuary; and, unbelievable as it seems, not a note is played on the organ. The reason? The instrument in St. Brendan's has its pipes high on one side of the church, and the stationary console is not near or convenient enough to the sanctuary. I haven't learned the name of the mass or offertory sung by these choristers. The Proper was chanted 4-voiced to the same melody as that used for the Tenebrae choruses during Holy Week. The responses are sung by the boys alone in a 3-part arrangement. Here is something that struck me — in parts of the mass where there are solos, the accompaniment thereto is **hummed**. Again, no organ being played, these singers, just before the preface and pater noster, **hum** the peromonia for the celebrant, giving him, so to speak, the key. Never had I heard this before, or read about it, but, to me at least, it sounded fine. **Liturgical?** I very much doubt it. These choristers broadcast the high mass every Sunday. They are a unique and remarkable organization and their director deserves great credit.

Just one more point — excepting at St. Brendan's, there are no Sunday high masses here during July, August and part of September. Now, ever since September 15th, I have heard one or the other of the six leading Catholic organists. Every one of these men is a fine player; every one of them has a good pipe organ at his command; each and every one of them can improvise, modulate and transpose at a moment's notice, I'm sure . . . yet, I've wondered again and again why there should be no playing (we are now writing about Sunday high masses, especially solemn ones) from the Epistle to the Gospel; after the offertory until the

preface; right after the Sanctus until Elevation (very soft playing is permitted even during Elevation — is it not?) then, after the Benediction; finally, during Communion of the faithful, and so on. Very few celebrants object to being given a G or A from the organ for the Dominus Vobiscum. I love not only good A Capella singing, but also appropriate preludes, interludes and postludes.

OPERATIC TENOR RECALLS CHURCH CHOIR TRAINING

Seattle, Wash. — Giovanni Zavatti, young dramatic tenor heard here recently in "Cavalleria Rusticana", takes more delight in recalling his days as a choir boy in his native Cansano, Italy, than in the success he has scored in opera. He is here to tour with La Scala Opera company. Ruth Hurst, Catholic girl from Santa Barbara, Calif., is leading soprano with the group.

LONDON'S FIRST CATHOLIC SLAVONIC CHOIR FORMED

London — The first Catholic choir for the singing of Mass in the Slavonic rite has been founded here. The group sang for the first time at a Mass celebrated in the chapel of St. Patrick's church, Soho. Previously, a choir from the Orthodox Church had rendered music at Masses performed at the chapel in the Slavonic rite.

METROPOLITAN STAR HEADS NEW ROCHELLE MUSIC DEPT.

New Rochelle, N. Y. — **Madame Charlotte Ryan**, Metropolitan Opera star for the last ten years, has joined the faculty at the College of the New Rochelle, according to an announcement made today by **Mother M. Clothilde**, head of the music department.

Madame Ryan, a native of Western Pennsylvania, has sung all her life, making her first public appearance at the age of five, at which time she also became soloist of a church in Pittsburgh, where she was a member of the children's choir until she was fifteen.

In addition to her concert work and radio appearances, Madame Ryan had appeared with the St. Louis and Cincinnati Opera Company.

Madame Ryan has made several concert appearances at the college.

OUR MUSIC THIS MONTH

NEW HYMNS

Now that Easter has passed, thoughts turn to hymns for May devotions and June feasts.

Michael Haller was a composer whose music attained world-wide popularity for Catholic Church services. All of it is in strictly approved style. His "Missa Tertia" is sung in every Christian country by either two or four-part choirs. His Requiem, Lamentations and Motets for the various seasons are uniformly popular. Many of his hymns have been translated from the original German to English and these found in this issue are but a few examples.

These hymns have never been published with English text before—for two-part singing, they are part of a series which includes a set in similar style for voices in unison and another for SSA. All are in honor of the Sacred Heart and thus suited to June use.

The hymns to the Blessed Virgin present old texts with original new music for unison singing. Agatha Pfeiffer is no stranger to composition but this is her first music for Catholic church use.

Few new hymns are being published these days as it is hard to get both texts and melodies which are worthwhile. These pieces are part of a new series to be published this year by various composers and it is thus hoped that a new variety will be made available for those who seek "something new."

Father Celestine Bittle did the English for the Haller hymns and he was unusually successful in getting simple but beautiful phrases to fit the music.

Miss Pfeiffer has given the texts she has chosen a melodic setting which really has popular qualities and yet reserves an appropriate Church character.

Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

"What difference is there between classical and romantic music?"

A. — Classical music is based on the symmetry, the harmony and the wise limitation of means, as exemplified in the works of antiquity.

Romantic music is a free self-expression, based on personal genius; it is a musical portrayal in which things are not seen objectively, but filled with the conceptions of the composer's spirit.

These definitions, however, must be taken with a grain of salt. There is a sense of completeness in classical music which is not to be found in the romantic, and this is because classicism looks to the past, and draws its strength from experience and tradition. For this reason all absolute music (**Sonata and Symphony**) tends to become purely formal, except in the hands of the very greatest, e. g., Haydn, Mozart and Beethoven.

It is safe to say that there is a touch of romanticism in all great music; the classical giant Beethoven began to break the fetters of classicism towards the end of his life, and Schubert, in his songs, opened the doors to the modern romantic period whose principal representatives are Weber, Schumann, Liszt and Wagner.

"Why do so many begin chant work by teaching the Angel Mass?"

A. — The Angel Mass appeals to the modern mentality in virtue of its tonality; it is the only Mass in the Kyriale which lacks antiquity (in **Kyrie, Gloria, and Credo No. 3**); it seems to have been conceived in our major scale. The statement has been made over and over again by those who never had much of a chance to study the sacred chant under competent masters, that the Angel Mass is the only one in the whole Kyriale that means something to them, and that the other Masses seem strange and unintelligible.

We certainly cannot blame those organists who were asked to assume the management of church choirs with no other preparation outside of some piano and organ lessons. Conditions, however, are steadily improving; in most dioceses special courses in church music are being offered.

Recently we came across a query in **Musica Sacra (1934, signed "Dulski")** — it ran thus: "Why begin chant work with the Angel Mass? Why not Mass 18 and 16, and later on more difficult Masses? To begin the Kyriale with Mass 8 is always harmful."

In 1922, the present editor of *Caecilia* prepared and published (by **J. Fischer & Bro.**) "The Most Simple Mass in Gregorian Chant," based on the same plan which Pope Pius X had suggested for popular chant work in the churches of the city of Rome in 1904. It contains besides **Asperges** and **Vidi aquam, Kyrie (16), Gloria (15), Credo (2), Sanctus** and **Agnus (18)**, two motets for insertion and the Benediction chants. The title "**Most Simple Mass**" may have shocked the minds of those who never want anything simple. We make bold to encourage "**humble**" organists to take at least a look at the vocal booklet; they may find a few things which will prove helpful.

"Why has there been so much arguing about chant-rhythm?"

A. — A hundred years ago (and less) the Gregorian melodies were sung in a manner that was simply distressing; there was neither life nor shape nor beauty in the singing; no one seemed to love the chant, hence it was largely side-tracked in favor of part-music. There were indeed a few rules, such as "Sing as you speak", "Make the accents prominent", "Increase as you go up and prolong the top note", etc., but no one became wiser by such rules. The popular impression was that plainchant was a dull and penitential affair, devoid of rhythm.

➡ 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.

Imagine the surprise when the Monks of Solesmes began to proclaim the fact that Gregorian Chant is endowed with a rhythm all its own, quite different from that of modern music. We have a distinct recollection when this startling piece of news reached our Swiss mountain valley in 1880. The good Fathers of Engelberg College off and on communicated the startling report to the students and remarked: "We just wonder what these French Benedictines mean by rhythm?"

Today, in 1938, the whole world knows that the Gregorian melodies are endowed with a wonderful rhythmic beauty, but only the older generation knows what labor was involved to blaze "the rhythmic trail". One of the biggest stumbling blocks to be removed was the former rule about stressing the word accents and prolonging the top notes. The inborn vehemence, so prominent in the northern languages, e. g., Teutonic and Anglo-Saxon, had to step down to the more even and elegant rhythm of the Latin races, e. g., French and Italian. Naturally, the mere intimation of this necessity was considered an insult.

The rhythmic battle was won, not by arguing, but by listening. Whoever went to Solesmes, came away as a convert. There was such admirable spiritual life in the simplest and most elaborate chants, such ease and astonishing expression, such unexpected beauty, that opposition melted away like snow in the presence of the spring sun. There was but one question, one request: "How in the world did you get such results?" "Be kind enough to prepare such editions which contain the secret of your art."

Pursuant to the requests of many friends, directors of seminaries, superiors of religious houses, etc., the Fathers of Solesmes began to prepare and publish **rhythmic** editions of the sacred chant. In these editions are employed horizontal and vertical lines together with a system of dots in order to indicate the artistic interpretation according to the ancient rhythmic manuscripts.

"What relation does rhythm hold in the Gregorian phrase?"

A.—Solesmes does not teach that the verbal and musical rhythm in the Roman chant is a fifth, independent sense-quality (in addition to pitch, dynamic force, timbre, and duration), but a "relatio realis" (a real relation) inherent in tones by accident and per-

ceptible by reason only, since rhythm is the harmonious relation (**correct arrangement**) of tones in their movement.

This arrangement (or proper order) results from the different qualities of the tone. Hence rhythm is a relation different from the qualities, but not independent of them. This philosophic aspect is supported by the teaching of Aristotle, St. Thomas and the Scholastics, in the thesis "on the nature of motion". (Compare "Revue Gregorienne", 1934.)

"What place does the tonic accent of Latin words occupy in Gregorian chant?"

A. — The tonic accent of Latin words has no preferences for length or brevity; it remains indifferent to whatever determination the composer may accord to it with regard to duration.

A most interesting and painstaking study has just appeared in the "Revue Gregorienne" (January-February, 1938). In a supplement to his monumental work on "Gregorian Esthetics", Abbot Paul Ferretti, O. S. B., sets forth that out of a grand total of 8462 accented syllables in Hartker's Antiphoner, 7750 are treated as short (given only one note), and 712 syllables as long (given more than one note). Blessed Hartker was a monk of St. Gall; he spent thirty years upon writing the Antiphoner which is a marvel of calligraphy. He began his work A. D. 985.

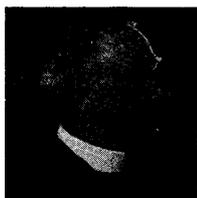
It must be remembered that the Latin word accent never implied dynamic force or prolongation; on the contrary, it consisted in a slight tonal (musical) elevation; hence also its name, "tonic" accent.

CATHOLIC SCHOOL GLEE CLUB WINS PRIZE

At the Competitive Festival of the Ohio Federation of Music Clubs, held in Dayton, the first prize in the Girls' Glee Club competition was awarded to St. Mary of the Springs Junior Music Club.

SCHOLARSHIP GIVEN TO ORGANIST

New York — Paul Creston, organist and choirmaster at St. Malachy's Church here, has been awarded one of the 58 grants to scholars and artists just announced by the John Simon Guggenheim Memorial Foundation for 1938. Mr. Creston received his award for creative work in musical composition.



FATHER WALTER, MUSICIAN, HAS BEEN PRIEST 40 YEARS

Barton, Wisc. — The Rev. Fridolin T. Walter, pastor of St. Mary's Church here and for 18 years professor of Gregorian chant and music at St. Francis seminary, celebrated his 40th sacerdotal jubilee on Tuesday, April 19. His Excellency the Most Rev. Samuel A. Stritch, Archbishop of Milwaukee, assisted in cappa magna and preached the sermon. The St. Francis seminary choir, whose director Father Walter was for many years, sang the music of the solemn high Mass — music composed by Father Walter while at the seminary.

Father Walter was born at St. Gall, Switzerland, on June 1, 1874, educated in the Collegium at Schwyz and at the University of Fribourg, being ordained March 28, 1898. After serving as professor at the college in Schwyz from 1898 to 1906, he came to the United States and was stationed in Kenosha, for three years as curate at St. George's church and for five years as director of the Choral Society there. From 1910 to 1920, he was professor of music at the Catholic Normal school at St. Francis, whence he went to the seminary. During the 18 years of his professorship there, he composed many notable compositions, Masses, motets and hymns, contributed to national music publications and directed the seminary choir in its frequent appearances over both NBS and CBS networks, as well as local Milwaukee radio stations. Since October 13, 1937, Father Walter has been pastor at St. Mary's Church.

WRITES PEACE HYMN

Salina, Kans. — Students gathered at Marymount college here on March 26th sang the new "Hymn to Peace", written by a junior student, Katherine Hart. A pianist, lauded by outstanding teachers who have auditioned her, Miss Hart wrote not only the music but also the words of the song.

PASTOR PRAISES WORK OF CARL BLOOM

Commends Original Composition
of Organist of St. Joseph's Church,
Newport, R. I.

The Rev. Edward A. Higney, pastor of St. Joseph's Church, Newport, R. I., took occasion at the conclusion of the Tenebrae services in that church to publicly thank and commend Carl G. L. Bloom, church organist, for his original composition, which was sung by a large men's choir.

Father Higney, in a talk from the pulpit to an overflowing congregation, said he had heard music and choirs in the large churches of Rome and elsewhere on the continent, but had never heard anything better done.

"This is the first time this music has been heard in any church in the world," Father Higney said. "I want to congratulate Mr. Bloom for his composition, and also for his co-direction of the choir which sang so well." Mr. Bloom's brother, Theodore Bloom, assisted in directing the choir.

CHILDREN'S CHOIR OF 1000 VOICES SING MASS

Milwaukee — More than 1,000 children in Milwaukee's parochial schools and orphanages sang at the Pontifical Mass, April 20, opening the three-day convention of the National Catholic Educational Association.

The convention was held in the Milwaukee Auditorium, which covers an entire city block. The altar, at which the Most Rev. Samuel A. Stritch, Archbishop of Milwaukee, was pontificate, assisted by visiting prelates, was on the stage of the main arena.

At the entrance of the Archbishop, the choir sang the "Ecce Sacerdos," by John Singenberger, K. S. G., who was a teacher of music in Milwaukee for fifty years.

FOUR HUNDRED ATTEND VESPERS AT GREEN BAY

Green Bay, Wisc. — About 400 people attended the Vespers sung at St. John's church recently. The revival of this liturgical service at St. John's began on Nov. 28, after a long lapse of years dating back to the time when Father Ricklin was the pastor.

CHURCH MUSIC IS THEME OF BOOK REVIEWS

Mason City, Iowa. — The Catholic Church and the development of music is the theme of the books reviewed the week of April 11 by a member of the Staff of the Mason City public library.

Development of music owes much to the efforts of the Catholic Church. St. Gregory the Great established choir schools and introduced the chant named after him which is used in the liturgy. The staff of the Mason City library have included brief notes on well-known Catholic composers which biographies may be located in the Catholic literature shelves.

Joseph Haydn was the first to give to the kettle drum a thorough individuality and a separate artistic purpose in instrumental music, according to Louis Nohl in an unpretentious biography of the musician. Haydn invented the string quartet and put expression into symphonic music. Dr. Nohl mentions often that Haydn attributed his success to talents received from God, and in his will remembered his parish and the poor of his birthplace.

The professional violin cellist, R. S. Schaufler, has written a biography of Beethoven, which interweaves in a running narrative his life, personality and contributions to music. The tendency to emotional extremes is seen in the catalogue of Beethoven's works which will remain popular because they possess an element of surprise, of unexpectedness. In Beethoven's music, there is something for everybody, everywhere.

Music lovers will enjoy the book "Franz Liszt and His Music" in which the author, Arthur Hervey, takes up briefly and simply first, the life of the great master, Franz Liszt—composer, teacher, author and wonder of his time; then his works analyzing, commenting, praising; and finally the importance of his great influence in the musical world.

Those who admire the works of Rossini will enjoy "Rossini and His School" by E. Edwards. It is an account of his life authoritatively and interestingly written, with valuable explanations of some of Rossini's compositions, his times and associates.

Franz Peter Schubert's fame is connected with his songs but especially with the hymn, "Ave Maria". One of the fruits of the Schubert centennial celebrated in Amer-

ica a decade ago, is Oskar Bie's book entitled "Schubert the Man" in which the study of the musical works is superior to the sketch of the musician's life. The two years of research done by Newman Flower brought out the biography, "Franz Schubert, the Man and his Circle."

Review

WHO WAS PALESTRINA?

Intelligence Tests now being the vogue, ask your friends: "Who was Palestrina? Was he (1) an Architect, (2) an Explorer, (3) a Papal Legate, (4) a Musician, or (5) a Mystic?" By a slight stretch of imagination, Palestrina was all of these rolled into one. Presume, however, that (4) is given as the answer, then will follow two more facts; firstly, that Palestrina was a great Church musician, and, secondly, his real name was Giovanni Pierluigi, and that he was only called Palestrina after the name of his native town.

But the complete answer to the question is to be found in the latest edition to the "Master Musicians" series, *Palestrina*, by Henry Coates (Dent, 4s. 6d.). Here is an authoritative book on Palestrina that will be of interest to the general Catholic reader as well as to the musician and scholar.

Many of the great musicians can today be appreciated by means of the printed score, the radio or the gramophone. They will come to you, but to appreciate Palestrina to the full, an effort is required and you must go to him. As Mr. Coates truly writes: "The fullest acquaintance with Palestrina's music can only be made in the place and at the time for which it was intended — the liturgical services of the Roman Catholic Church; and only under these conditions will it be fully understood, for it is art designed with a sole purpose, as part of the corporate worship of that Church."

Certain representative works are chosen for brief analysis, and these are clearly expressed with many well-printed musical examples. This book being one of an already famous series is assured of a large demand, but it is worthy of finding a place on the shelves of our Catholic colleges and convents, and many, no doubt, will, after a short perusal, decide to add it to their home library.

— from "The Universe"

FAVOR NEW INVENTION OF MUSIC INSTRUMENT FOR USE IN CHURCHES

Paris, France — M. Martenot, a Neuilly engineer, who is also a musician, is the inventor of a new musical instrument — an emitter of musical waves the tones of which blend with those of the organ and the human voice. The instrument was heard daily at the Paris International Exposition, and also was tried on several occasions in the Church of St. Etienne du Mont.

Some days ago, the inventor appeared before His Eminence Jean Cardinal Verdier, Archbishop of Paris, His Eminence Alfred Cardinal Baudrillart, Rector of the Catholic Institute of Paris, and members of the Archdiocesan Artistic Council. He wished to obtain the authorization stipulated by the "Motu Proprio" of Pius X on sacred music. This "Motu Proprio" provides that in certain instances instruments other than the organ may be admitted to the church but never without a special authorization by the Ordinary. M. Martenot therefore wished to offer to the Church a modern discovery held to be extraordinary and at the same time make an act of submission to religious authority.

The inventor played selections from Bach, old Christmas carols and Gabriel Faure's "Pie Jesu." He replied to Cardinal Verdier's questions about the origin, characteristics and possibilities of his instrument.

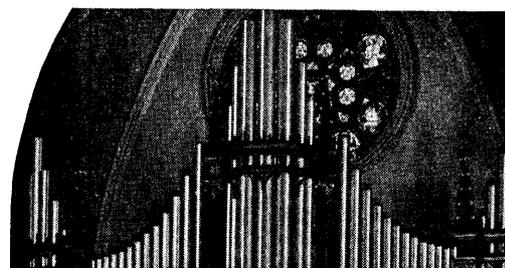
A highly respected musical critic believes that the Martenot waves "because of their magnificent laments will find particularly a place of extraordinary eloquence in funeral ceremonies."

The desired authorization has been granted the inventor and Cardinal Verdier expressed the wish that the instrument will be heard soon in Notre Dame Cathedral.

SACRED CONCERT FOR DEDICATION OF ORGAN

Racine, Wisc. — A sacred concert was given at St. Rita's church April 10, when the new organ of the church was dedicated. The organist was Miss Blanche Verlinden, Milwaukee, accompanist for the Festival Singers of that city. J. Cravotta, of Holy Rosary parish at Kenosha, sang solo numbers. The new organ is a reed instrument with two manuals and footpedals.

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MUSIC IN THE CATHOLIC CHURCH

Read at the Pensacola Music Study Club by the
 REV. G. A. CALLAHAN, Pastor of Sacred Heart, Pensacola, Florida

CATHOLIC Church music is regulated by ecclesiastical authority. Gregorian Chant the Church most warmly recommends, the polyphonic style She expressly praises, and the modern She at least tolerates.

Since it is evident that the first Christians were Jewish converts, it is natural to suppose that they incorporated the musical modes of their services from the Temple. This must have been the origin of plain chant. Of course, its range was limited, as we can readily hear from the singing of the psalms. Gregorian chant means the early form of plain chant as distinguished from the Gallican, Ambrosian and Mozarabic chants, which were akin to it. Gregory I, the most music-loving Pope we ever had, in A. D. 540, fixed the chant of the Roman Church, which exists till the present day. The Benedictine Monks have been singing it in their monasteries for 1300 years. Halevy considers the chant the most beautifully religious melody that exists on earth. Mozart's statement that he would gladly exchange all his music for the fame of having composed the Gregorian preface in the Mass, seems almost hyperbolic. Berlioz declared that nothing in music could be compared with the effect of the Gregorian "Dies Irae."

Achievements so varied have won for Gregory the title of Great, but perhaps among our English-speaking races he is honored most of all as the Pope who loved the bright-faced angels, and taught them first to sing the angels' song, "Non Angli sed Angeli".

Gervart considers the most characteristic quality of the chant to be the fact that it never grows stale, "as though time had no power over it."

Polyphonic Music Praised

The Church, however, does not despise artistic means of a more elaborate nature, polyphonic music, Palestrinian style. Wagner was an enthusiastic admirer of Palestrina. So was Mendelssohn, who made every effort to collect Masses, psalms and motets, which he preferred to all ecclesiastical music by modern writers.

Regarding modern music, Pope Pius X wrote: "The Church has always recognized progress in the arts, admitting to the ser-

vice of religion everything good and beautiful discovered by genius in the course of ages; always, however, with due regard to the liturgical laws. Consequently, modern music is also admitted in the Church, since it too furnishes compositions of such excellence, sobriety and gravity that they are in no way unworthy of the liturgical functions."

It is very much to be regretted that the greatest masters of modern times, Mozart, Haydn and Beethoven, devoted their wonderful gifts mainly to secular uses, and that their Masses are entirely unsuitable for liturgical purposes, an unsuitability freely acknowledged by Mendelssohn, Liszt and Wagner. For example, a Gloria or Credo by Haydn delays the progress of the service 20 minutes, while the Sanctus of Gounod is entirely out of order.

Mozart's insinuating sweetness, Haydn's pious hilarity, Beethoven's violent passionateness and Cherubini's dramatic intensity stand in too strong contrast to the lofty religious dignity and gravity of Palestrina. Richard Wagner says a vigorous word in favor of purely vocal music in Church: "To the human voice, the immediate vehicle of the sacred word, belongs the first place in the Church. Catholic Church music can regain its former purity only by a return to the purely vocal style." Wagner must have heard the Sistine choir in Rome which always sing a cappella, unaccompanied, for the simple reason that there is no pipe organ in St. Peter's. The music of Palestrina is always unaccompanied.

We can hardly conclude this paper without a reference to the greatest composer of all ages, John Sebastian Bach, and his Mass in B Minor. It has majestic gravity, and is without a doubt the most glorious and grandest Mass that was ever composed. But it is totally unfit for our liturgical services. The Church will not have it, not because She doesn't recognize its phenomenal artistry and the work of a genius, but because it is too long. It might be tolerated at the coronation of an emperor or a pope. But that happens so rarely.

So now we have these three forms: Gregorian Chant, polyphonic music, modern music, but the greatest of these is Gregorian Chant.

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