

The Caeccilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

SOLOS IN THE LIGHT OF THE
CATHOLIC LITURGY

WHEN THE CHOIR SINGS OUT OF TUNE

ANALYSIS OF SOME ORGAN WORKS
OF VIERNE

QUESTIONS AND ANSWERS

GUY WEITZ—COMPOSER

CHALDEAN CHURCH IN CHICAGO

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Honorary Editor

OTTO A. SINGENBERGER

Managing Editor

WILLIAM ARTHUR REILLY

Business and Editorial Office

100 Boylston St., Boston, Mass.

Contributors

REV. LUDWIG BONVIN, S.J.
Buffalo, N. Y.

DOM ADELARD BOUVILLIERS, O.S.B., Belmont, N. C.

V. REV. GREGORY HUGLE, O.S.B., Conception, Mo.

REV. CARLO ROSSINI,
Pittsburgh, Pa.

REV. J. LEO BARLEY,
Baltimore, Md.

REV. JEAN RIBEYRON,
San Francisco, Calif.

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Milwaukee, Wisc.

SR. M. GISELA, S.S.N.D.,
Milwaukee, Wisc.

SR. M. RAFAEL, B.V.M.,
Chicago, Ill.

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Indianapolis, Ind.

RICHARD KEYS BIGGS,
Hollywood, Cal.

MARTIN G. DUMLER, M. M.,
Cincinnati, O.

JOSEPH J. McGRATH,
Syracuse, N. Y.

ROLAND BOISVERT,
Michigan City, Ind.

W. A. HAMMOND,
Fort Wayne, Ind.

ARTHUR C. BECKER,
Chicago, Ill.

FREDERICK T. SHORT,
Brooklyn, N. Y.

ACHILLE P. BRAGERS,
New York, N. Y.

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OFFICE NOTES

MOST PROMINENT AMERICAN CATHOLIC ORGANISTS AND COMPOSERS OF ORGAN MUSIC

Recitalists and Composers whose performances or compositions are regularly recording in published programs of Catholic and non-Catholic Churches and in public recitals.

Melchiorre Mauro-Cottone
Pietro Yon
Charles M. Courboin
Caspar Koch
Richard Keys Biggs
Rene L. Becker
Philip G. Kreckel
Frederick W. Goodrich
Edgar Bowman
W. J. Marsh
W. J. L. Meyer
Norbert E. Fox
John Macdonald Lyon

In Memoriam

Humphrey J. Stewart
J. Lewis Browne
F. S. Palmer

CATHOLIC PRESS CONFERENCE IN DETROIT, MARCH 8-15

D'Avignon Morel, Chairman of the Plain Chant Section.

A successful Catholic Press Conference was held in Detroit, from March 8th to 15th. By appointment of His Excellency the Most Rev. Bishop of Detroit, D'Avignon Morel, was appointed Chairman of the Plain Chant Section.

Mr. Morel has been active in the promotion of liturgical music for some time. In addition to the teaching of chant to his own choir, Mr. Morel, has lectured on the Art of Gregorian, to the American Guild of Organists, Detroit Chapter.

MASSES IN BUENOS AIRES MARK 400th ANNIVERSARY

Buenos Aires, Feb. 2 — The 400th anniversary of the founding of Buenos Aires was celebrated today with a re-enactment of the landing Feb. 2, 1536, of a Spanish expedition, headed by Pedro de Mendoza.

Special Masses were said in all Buenos Aires churches.

With a population of 2,500,000, Buenos Aires is the world's largest Spanish-speaking city, the largest city in South America and the third largest in the Western Hemisphere.—Pittsburgh Catholic.

ORGAN THREE HUNDRED YEARS OLD REOPENED IN ROME

The great organ in the Church of St. John Lateran, constructed by Pope Clement VIII in 1600 for the 16th Holy Year is in working order again after two centuries of silence.

It was used during the celebrations of the 14th anniversary of Pius XI election to the Papal throne. The reconstruction work has taken just two years time, having been begun in the first week of February.

NEWS OF CATHOLIC ORGANISTS AND CHOIRS IN THE DIAPASON

The March issue of "The Diapason" contained several items concerning well-known Catholic Organists and Choirmasters which we are taking the liberty of reprinting below:

Gregorian Program at Hartford, Conn.

A program of Gregorian music was presented to the Hartford Chapter (A.G.O.) by the choir of St. Thomas' Seminary under direction of the Rev. Thomas F. Dennehy in the auditorium of the seminary Feb. 17.

Father Dennehy recounted the early rise of plainsong in the first centuries, its rapid achievement in the Ambrosian liturgy, the subsequent attainments of the Gregorian chant codified by Pope Gregory and its eventual supplanting by polyphonic music.

The revival of Gregorian music in the nineteenth century was also described. Father Dennehy told how the Benedictines had always had the liturgy much at heart, and that further to pursue it, Dom Prosper Geranger had established the Abbey of Solismes in that century.

GUMPRECHT RESUMES CHOIR WORK IN WASHINGTON, D. C.

Armand J. Gumprecht, a charter member of the District of Columbia, Chapter A. G. O., has been appointed organist at St.

Mary's Catholic Church. We should say "appointed again," for Mr. Gumprecht has held this same post before. A native of Boston, the son of a charter member of the Boston Symphony Orchestra, Mr. Gumprecht came to Washington many years ago, after two years at St. Vincent's, Boston, to accept the position at Holy Trinity, Georgetown. From there he went to Sacred Heart, St. Mary's, Sacred Heart again and back to Holy Trinity, where he has been for nearly nine years, and now to St. Mary's again. Mr. Gumprecht was secretary of the District of Columbia Chapter for nine years and director of the Washington Sangerbund for nearly fourteen years. Mr. Gumprecht has numerous compositions to his credit, many of them in manuscript, including four masses.

MAURO-COTTONE AS SOLOIST WITH NEW YORK SYMPHONY

Performance with New York Philharmonic Rouses Enthusiasm

Before an audience which thronged Carnegie Hall in New York, Melchiorre Mauro-Cottone, noted organist-composer, appeared as soloist with the New York Philharmonic Orchestra Thursday evening, Feb. 6, performing Handel's Seventh Organ Concerto in B flat major. Mr. Mauro-Cottone scored an enthusiastic and genuine success. At the end of his performance he was recalled four times. His own cadenza to the concerto, composed in Handel's style, and with the brilliance which marks Mr. Mauro-Cottone's performances, was beautifully impressive. The orchestra, under the direction of Hans Lange, played sympathetically and was at its best.

Olin Downes in the *New York Times* wrote: "The soloist was Melchiorre Mauro-Cottone, a brilliantly equipped performer, who also played his own fine cadenza in the first movement." Lawrence Gilman in the *New York Herald-Tribune*, said: "The accomplished organist Melchiorre Mauro-Cottone played with excellent taste and musicianship."

At the close of the concert Mr. Mauro-Cottone was complimented by Maestro and Mme. Toscanini, who were present at the performance, and by many well-known organists, including Dr. T. Tertius Noble, Archer Gibson, Pietro Yon, Walter Peck Stanley and others.—Diapason.

ALBERTUS MAGNUS COLLEGE New Haven, Conn.

The feast of Saint Thomas Aquinas, Patron of Schools, was celebrated with fitting splendor on Saturday, March 7.

At 9 o'clock the Student Body sang the beautiful Gregorian Mass of Our Lady, Cum jubilo, and after the Mass, Adoro te Devote by St. Thomas Aquinas.

The College Choir sang the Proper of the Mass according to Gregorian notation.

At 10:30 the Very Reverend Doctor Francis O'Neill, O.P., Prior of St. Mary's Church, New Haven, addressed the Student Body during a programme held in the Students' Building. His subject was "Saint Thomas, the Saint and Scholar."

The College Glee Club rendered two very beautiful choruses, Halleluia by Schubert and Ave Maria by Brahms.

PROGRAMS

PIUS X SCHOOL CHOIR IN CONCERT!

The Pius X School of Liturgical Music
College of the Sacred Heart, New York
Town Hall—February 18, 1936

PROGRAM

Pax in terris (from a Nativity Play of the XIII Century)	Gregorian Chant
Salve Virgo (Hymn sung during the Nativity Play)	Gregorian Chant
Kyrie—Clemens Rector—Mode I	Gregorian Chant
In Quacumque die (3 Voices)	Orlando de Lassus (1520-1594)
Commovisti Domine—Mode VIII	Gregorian Chant
(Tract for Sexagesima Sunday)	
Confitemini Domino (4 Voices)	Palestrina (1525-1594)

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Alma Redemptoris—Mode V. Gregorian Chant
 (Antiphon to Our Lady)
 Tu exsurgen (3 Voices) Orlando de Lassus
 Judilate Deo—Psalm 65—Mode VIII
 Gregorian Chant
 Introit: for Third Sunday after Easter)
 Sederunt principes—Mode V Gregorian Chant
 (Gradual: Feast of St. Stephen)
 O Sacrum Convivium (4 Voices)
 Vittoria (1540-1608)

INTERMISSION

Adoramus (4 Voices) Palestrina
 Ecce Vidimus—Mode V Gregorian Chant
 (Responsory: Matins of Holy Thursday)
 Vexilla Regis—Mode I Gregorian Chant
 (Hymn for Vespers—Passion Sunday)
 (With organ interludes composed for the oc-
 casion by Achille Bragers)
 Miserere (4 Voices) Vittoria
 A Lamentation (from Matins—Holy Saturday)
 Gregorian Chant
 Tenebrae factae sunt (4 Voices) Vittoria
 Looke down O Lord (4 Voices)
 William Byrd (1538-1623)
 Alleluia—Pascha Nostrum—Mode VII
 Gregorian Chant
 Suscepit Israel (3 Voices)
 Johann Sebastian Bach (1658-1750)
 (from the "Magnificat in D")
 Ave Maria—Antiphon—Mode I Gregorian Chant
 The Lord is my Shepherd (4 Voices)
 Franz Schubert (1797-1828)
 Julia Sampson, Conductor
 Achille Bragers at the Organ
 Frank Crawford Page, Second Organist

ST. JOHN'S CATHOLIC CHURCH,
 McALESTER, OKLA.

Program, Good Friday Evening, 1935

Hymn—Introit from Requiem Full Choir
 FIRST WORD: "Father forgive them for they
 know not what they do."
 Sermon
 Meditation.
 Hymn—Dies Irae Full Choir
 SECOND WORD: "This day thou shalt be with
 Me in paradise."
 Sermon.
 Meditation.
 Hymn—Pie Jesu Girls' Choir
 THIRD WORD: "Son, Behold Thy Mother."
 Sermon.
 Meditation.
 Hymn—Christ in Thy Sorrows. Male Choir
 FOURTH WORD: "My God, My God, Why hast
 Thou Forsaken Me?"
 Sermon.
 Meditation.
 Hymn—O Sacred Head Surrounded (Hasler) Male Quartette
 FIFTH WORD: "I Thirst."
 Sermon.
 Meditation.
 Hymn—Jesus 'Gainst Thy Cross (Curry). Ladies' Chorus
 SIXTH WORD: "It is consummated."
 Sermon.
 Meditation.
 Hymn—Ecce Homo (Fr. Walter). Girls' Choir

SEVENTH WORD: "Father, into Thy Hands I
 commend My Spirit."
 Sermon.
 Meditation.

Hymn—In the Shadow of The Cross.

Combined Chorus

VENERATION OF THE CROSS.

Closing Hymn—Oh Come and Mourn with Me
 Awhile.

Combined Chorus

BISHOP GILMORE INSTALLED

Music Program at Consecration and Installation
 Ceremonies, Helena, Montana.

A choir of 100 voices (70 Boys and 30 Men), di-
 rected by Rev. Mathias A. Weber, with Javan Pfeif-
 fer, Organist, rendered the music at the Consecration
 of the Most Rev. Joseph M. Gilmore, D.D., as Bishop
 of Helena, Montana, on February 19th, 1936.

The complete program is as follows:

Cathedral Chimes—9 to 9.25 a.m.

Organ Preludes—9.30 a.m.

Recessional:

Magnificat

Kreckel

During the Vesting:

(a) Jesum Christum Regem (men)

Pietro Yon

(b) Sancta Maria (double male quartet)

John Schweitzer

During the Mass:

Proper for solemn votive Mass of the Blessed
 Trinity (quartet)

A. Edmonds Tozer

Kyrie—Missa Angelica (men)

A. Boegner

Gloria—Missa Angelica (men)

A. Boegner

Litany of the Saints (chanters)

Gregorian

Veni Creator Spiritus (chanters)

Gregorian

Antiphon: "Unguentum in Capite"

Psalm 132 (chantors)

Gregorian

Credo III (men)

Gregorian

At the Offertory: Motet

"Jesu Dulcis Memoria" (men)

B. Kothe

Sanctus, Benedictus and Agnus Dei,

from "Cum Jubilo" Mass (boys)

Gregorian

Te Deum Laudamus (men)

Gregorian

Antiphon: "Firmetur manus tua"

(chanters)

Gregorian

Laudate Dominum (men)

(during the obedience)

C. Ett

"Ecce Sacerdos" (men)

Emil Reyl

Recessional:

Exultate

Zangl-Kreckel

ORGAN MUSIC

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ST. VINCENT'S CHURCH (Chicago)

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Piece Heroique

Cesar Franck

Sonata in B minor

Arthur C. Becker

Andante

Scherzo

L'Orgue Mystique

Tournemire

(Dominica Resurrectiones)

Introitus

Offertorium

Elevatio

Communio

Paraphrase and Double Chorale

Minuet from Fourth Symphony

Vierne

Fantasia and Fugue in G Minor

Bach

SOLOS IN THE LIGHT OF CATHOLIC LITURGY

By ROLAND BOISVERT



“The solo voice should never dominate in sacred musical composition, it must only bear the character of a simple passage or melodic outline strictly connected with the rest of the composition.” Letter of the Cardinal Vicar, Feb. 12, 1912.

“This does not entirely exclude solos. But these must never take the chief place in a service; they should never absorb the greater part of the liturgical text; they must be, rather, points of musical emphasis and accent, bound up closely with the rest of the composition, which should remain strictly choral.” MOTU PROPRIO, Pope Pius X.

“Voices, rather than instruments, ought to be heard in the Church: the voices of the Clergy, the choir and the congregation.” Apostolic Constitution DIVINI CULTUS, Pope Pius XI.

Church music must preserve the character of choral music. During the various functions there are solos in the strict sense of the word—but for the Celebrant and his ministers. No ruling is more sinned against than is this one. The inordinate egotistical desire to please usually determines what the faithful will hear during the service. Many choir masters above all others are, in this instance, most guilty. Their unique interest and motive is to please the congregation, produce effects, and thereby gain the praises of the people. How can Almighty God answer prayers animated by revolt against His most wise rulings? It has never been the role of the Church to gratify the crowds and it is its duty to redress the ever-evident material tendencies of its flock.

What is definitely forbidden is music composed especially for a soloist because it is frequently written in such a manner that the chorus, instead of being the principal part, becomes only an accessory one. The style generally employed for composing the solo is the same as the one used in writing operas, and, of course, all that resembles operatic music is prohibited. Such compositions do not lend themselves to the sacred text, and they are condemned because of the numerous alterations they inflict on the text. The melodies may be good music, but are very often too sentimental or showy. Most of these solos are fashioned after the old theatrical works and are usually so mediocre that we never see them on the programs of real artists, even in profane concerts or recitals. These compositions should be shelved for musical reasons as well as for reasons of doctrine and suitability. Solos, good or bad, take the attention of the faithful away from prayer, and cause them invariably to admire or criticize even the best of soloists who inevitably, as before intimated, distract the good Christians from the Sacred Drama that is being enacted, namely, the Holy Sacrifice of the Mass. Furthermore, solos put a check on the most important quality required by the Church, that is, anonymity. The prohibition should also include violin solos at weddings and funerals.

“It is forbidden to admit other instruments than the organ without the authorization of the Ordinary. (Coer. Ep., lib. I, cap. 28, 11 MOTU PROPRIO No. 15). The foresaid authorization

must be asked for in each case (4156). The Ordinaries must show themselves little disposed to give their authorization. (Roman Regulations No. 24.)

For instance, a marriage ceremony is an occasion where prayer is most needed. At that hour of hours when two lives under the eye of God are welded into one a Sacrament in administered. To any onlooker it is too often nothing more than a pretty spectacle, and many times the choir loft is turned into a cheap serenading balcony. One must never forget that marriage is a Sacrament and that the Mass is the Supreme Sacrifice. The Parish choir should sing only at the weddings, and the musical program should not be left up to the family. The singing must preserve its ensemble character. No organ transcriptions are to be played, and this includes the well-known Marches.

In addition to the solos of the ordinary modern Masses at the Offertory, a singer is most likely to "show off." Granting that the proper of the Mass has at least been recited, in *Missa Cantata* there is but little time left before the Preface. Solos here, as elsewhere, are taboo. Therefore, it is better for the choir to sing a short motet on the Offertory of the day, the season of the year, etc. Although it is permissible to sing motets to the Blessed Sacrament it is inopportune at this part of the Mass, because of the fact that the Body and Blood of our Lord Jesus Christ has not yet been consecrated by the Celebrant; it would be, therefore, a liturgical "contre-sens."

The parts in approved music labeled "solo" can, of course, be sung by a voice momentarily isolated from the group; or, better still, it can be sung in unison by the group for which it was intended.

Many consider music as independent of Church services. They imagine it as something to fill in during the monotony.

"The Catholic Church wishes for worship in music, but not the worship of music." (Father Haber at the Cecilia Conference in Mainz, 1884). Sacred music is not meant to charm the faithful while the Clergy is occupied at something else. It is meant to express and move the inner sentiments of each and everyone present to the same rhythm as that of the public action accomplished at the altar. To sing and pray the office, is what the Church desires, and not something that is well in itself but that is foreign to what transpires in the Sanctuary. It is hoped that the faithful will continue to abandon the vanity of a personal cult and join the collective prayer and wonderful ordinance of the ceremonies of Holy Mother the Church.

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and Organists



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WHEN THE CHOIR SINGS OUT OF TUNE

Some Causes and Some Cures

By CLIFFORD ROBERTS

HOW we are tortured when listening to a choir sing out of tune! But even the best of choirs get out of tune sometimes, and it is very seldom that we hear the rendering of an unaccompanied work with perfect intonation.

But "perfect intonation" sounds dreadfully technical; and "perfectly acceptable intonation" would be perhaps nearer the exact meaning. Singing flat is rather more common than singing sharp; and, though both are sufficiently unpleasant the latter is more nerve racking.

The trained ear, or even the naturally gifted ear, can detect a slight variation in pitch, long before the untrained or unmusical listener does so. But the singers themselves, how do they feel about it? They may be shivering from fright or just blissfully oblivious of their direful lapses. It all depends upon their individual make up.

A Preventive

There cannot be too strong emphasis on the importance of ear training for every singer; and of almost equal value is the much neglected art of listening. Every chorister should be trained to detect the slightest out-of-tuneness.

In unaccompanied singing there are at least two ways of getting out of tune. One part may get out by itself, going off at a tangent as it were, either sharp or flat. The result of this is decidedly more unpleasant than that of all the parts flattening or sharpening approximately together and so to an extent keeping the harmonic peace even if the tonal barriers are rather badly demolished.

Here especially will be seen the importance of listening. Singers should be encouraged to realize the team spirit in their chorus work and should be trained to blend in tone and tune.

Seek the Cause

The reasons for getting out of tune are numerous and varied, and what is true of the soloist is true of the individual singers in a chorus.

As in many other everyday actions—and singing is really an everyday affair—three aspects enter into the problem. First and foremost is the mental aspect; then there are also the physical and the intellectual aspects.

To be sure of singing in tune the singer must get himself on the right mental plane. This is very often done unconsciously, and the singer may find it unnecessary to make any special effort to get himself in form. The inspiration of the moment may be enough to raise his mind to a suitable plane. In common parlance, the "right frame of mind" may adequately express this psychological condition.

Now to get into this right frame of mind may require some effort. The performer may feel tired, he may be nervous, or he may find it difficult to concentrate. Even the most experienced artist at times may have to overcome an initial inertia, before feeling quite at home in his song. The first mental effort may not thoroughly succeed. Fear may be strong enough to prevent the singer from getting completely upon the right mental plane. There may be lack of inspiration or a pernicious indifference; but the will to rectify the mental attitude must be there until the difficulty has been overcome.

Action and Reaction

The mental attitude obviously will act upon the physical and intellectual factors, and they in their turn will react upon it. These three factors are a veritable undivided trinity. Tiredness is first of all a mental state before it becomes physical. If it can be checked in the mental state, it will not pass on to the physical. It is better not to practice when feeling tired, unless this tiredness can be overcome almost at the outset.

The act of singing is physical. It is affected by the mental state and is greatly influenced by the intellectual capacity and also controlled by it.

If the singer is not mentally braced up, the physical effort will most likely fall below par, and flat singing may result. On the other hand, the mental condition may be strained or braced up too much so that the physical action is just out of control. Excitement or nervousness may be the cause. The result will be that too much effort is made, the physical action is strained and then sharpening of pitch occurs. The remedy in this case obviously lies in exercising restraint.

In some cases of faulty intonation the intellectual faculty may come to the rescue and adjust matters. When the singer realizes he is sharp or flat, he may use his intelligence and proceed to rectify the fault according to his knowledge.

The singer must be able to use his intellectual faculties to their fullest extent. First of all, he must realize he is out of tune; and, having become aware of it, he must attack the fault by adjusting the mental condition or by controlling the physical actions.

Much in Little

To sum up:

Good intonation depends on the three factors and may be affected by all or any of them.

The best results will appear when all three conditions, mental, physical and intellectual, are ideal.

The mental attitude must be right. If the singer does not "feel like it," he must endeavor to brace himself up to meet the exigencies of the moment. If he fails to do this, the physical condition may suffer and the intonation will stand a good chance of becoming faulty.

The physical condition must be good. Yet the singer may feel in form and even inspired, and, if his breathing is not under proper control, he may get out of tune. Good breathing is the foundation of good singing, and the singer must have proper tuition in this most important subject. A proper intellectual equipment covers a knowledge of good breathing and the means of applying that knowledge, as well as the power to reason and find a remedy for any fault which may appear in the physical or mental capacity. Much bad intonation could be obviated, if singers knew how to listen to their own efforts.

In the case of accompanied works, the accompaniment must be listened to and the singer's sense of tonality be kept in touch with it. For unaccompanied works, this sense of tonality must be developed in the team spirit.

—The Etude

NATIONAL HEADQUARTERS FOR WARD METHOD ESTABLISHED

Webster College announces the inauguration of a NATIONAL CENTER OF THE WARD METHOD OF GREGORIAN CHANT in the United States. The courses will begin **Saturday, June 20** and end **Saturday, August 1, 1936**. The course in the WARD METHOD will be given by a competent faculty headed by Mr. Edmund M. Holden who is the official representative of the WARD METHOD in the United States, and Reverend Claude Nevin, of the Passionist Fathers in St. Louis. This work has the full approbation of Mrs. Justine Ward, the founder of the WARD METHOD.

The WARD METHOD courses will include Music First Year, Music Second Year, Music Third Year, Music Fourth Year. Polyphony, Gregorian Interpretation and Liturgical Singing. Other music courses will include Counterpoint, Harmony, Canon and Fugue and a Teacher's Course in Violin. Private lessons for credit in voice, organ and piano will be given upon request. Regular college courses will comprise Biology, English, Education, French, Latin, History, Philosophy, Spanish and Speech.

For the benefit of the Sisters room and board for the six weeks will be at the rate of **\$8 a week**. Priests, brothers and other religious will find no difficulty in securing accommodations with local priests and religious groups in St. Louis. There will also be accommodations for women students.

Sisters desiring accommodations are asked to write to THE REGISTRAR, Webster College, Webster Groves Missouri, not later than June 1.

Table of Expenses

	Boarding Student	Day Student
Board and room for six weeks	*\$48.00	
Tuition for six semester hours (\$6.25 a semester hour)	37.50	\$37.50
Library and book rental fee	2.00	2.00
Registration fee (payable once)	5.00	5.00
	— — —	— — —
Total Expenses	\$92.50	\$44.50

**ST. PATRICK'S CATHEDRAL, N. Y.,
HOST TO AMERICAN GUILD
OF ORGANISTS**

Program

Mr. Yon began with a short organ recital and played the Second Sonata by Pagella in his brilliant style on the large Kilgen organ. The second number was the Adagio from his "Concerto Gregoriano," played by Edward Rivetti at the chancel organ. Not only did the use of the two organs produce a pleasing antiphonal effect, but the composition and its interpretation did much to enhance the atmosphere of devotion already present in the church. Once more the great organ at the opposite end was heard as Mr. Yon closed the recital with the Bach Fantasia and Fugue in G minor, playing the fugue with especial lightness and spirit.

Then the service of Solemn Benediction was sung, using a wide variety of numbers from Gregorian tones to contemporary music. The choruses sang with artistic shading and spirit, and some fine solos were heard. Monsignor M. J. Lavelle, V. G., delivered the address, cordially welcoming the members of the Guild, and spoke of what great religious music has meant to the Catholic Church. The postlude, played by Mr. Yon, was the Widor Toccata from the Fifth Symphony. The choral numbers were as follows: Processional, "Hymn to St. Cecilia," "Geistliche Kirchengesänge"; "Salve Mater," four parts, mixed voices, Mode 6, Gregorian, arranged by Pietro Yon; "O Sacrum Convivium," four parts, male voices, Ludovico Viadana; Te Deum, four parts, male voices, Yon; Tantum Ergo, four parts, mixed voices; Dubois; "Laudate Dominum," Tone 8, Gregorian, arranged by Yon; recessional, "Hymn to St. Patrick," C. Raymond-Barker, S.J.—Diapason.

**NEW MASS BY CINCINNATI
COMPOSER**

**Dr. Dumler's New "Missa Salutis"
Rendered for First Time**

The new "Missa Salutis," by Dr. Martin G. Dumler (well known Cincinnati composer, patron of music, and singer), rendered for the first time Christmas evening has been highly praised by critics.

A large chorus of boys and men, under the direction of Eugene Perazzo, was assisted by a double quartette of strings from the Cincinnati Symphony Orchestra. Mr. Emil Heerman was concert master, and Miss Olive Terry was organist.

**SAN FRANCISCO RECEIVES BODY
OF FATHER DAMIEN**

The remains of Father Damien, the Apostle to the lepers of Molokai, were transferred from Hawaii to Belgium, during February at the personal request of His Majesty the King of the Belgians, and with the consent of ecclesiastical authorities.

San Francisco was the only port on the mainland of the United States receiving the body while it was en route.

During its stay in San Francisco, the body was in St. Mary's Cathedral, where it was permitted to lie in state.

A liturgical reception was held on Monday, February 10th, and the Priests Vested Choir, directed by Father Edgar Boyle, rendered the appropriate chants, at the Liturgical reception of the body at Fort Mason, U. S. Docks. As the body was moved from the transport the choir intoned Psalm 129, "De Profundis," when the procession moved to the entrance of Fort Mason, the choir sang the Antiphon "Exultabunt Domino" and Psalm 50, "Miserere."

Upon escorting the body into the Cathedral after the Procession from Fort Mason, "Subvenite" was chanted. When the casket was placed before the altar, the Priests Choir chanted the Office of The Dead.

A solemn Mass of Requiem was sung by the Seminarians at the Cathedral, under the direction of Rev. John M. Ouvrard S.S., on Thursday, February 13th.

The recessional to Fort Mason took place on February 14th and the Priests Vested Choir took part in this procession.

**ARCHDIOCESAN REGULATIONS
REISSUED IN SAN FRANCISCO**

A printed Bulletin setting forth the Music Regulations for the Archdiocese of San Francisco, was recently issued.

General and Particular rules, are set forth, for the various services.

Among the recommended works is listed THE CAECILIA, and Dom Gregory's "SPOTLIGHT ON CATHOLIC CHURCH MUSIC." The latter listed under Liturgical Magazines by error is of course the new booklet recently adopted in so many dioceses. A supplementary list attached to the Regulations recommends among other Masses Singenberger's Mass in C. for SAB, Haller's "Missa Tertia,"

Stehle's "Salve Regina," and Witt's "Missa Exultet."

No doubt there will be a fine reception accorded these published rules, as much preparatory work was done by Rev. Edgar Boyle, Chairman of the Music Commission, and Ecclesiastical cooperation has been promised throughout the Archdiocese.

JOHN T. McDONOUGH
Pittsburgh Choirmaster, Dead

Solemn Requiem High Mass for John T. McDonough, Sr., aged 62, choir director at St. James church, West End, was sung there last Friday morning, followed by burial in St. Mary's cemetery, McKees Rocks. Mr. McDonough, who died Tuesday, January 28, in his home, 907 Wilhelm St., Elliot, was born in Durham, England, and had been active in Pittsburgh music circle thirty years.

**THE IMPOSSIBLE MUSIC
DICTIONARY**

Accordion

A small portable, heart-rending instrument reminding one of a taffy pull.

Ad libitum

A license to commit any musical crime.

Accelerando

The particular spot in any composition where the fingers get locomotor ataxia.

Accompaniment

The chief annoyance to the Prima Donna.

Andante

The name applied by music teachers to the collection of bills.

Arpeggios

The climax in the pupils' recital.

Basso profundo

The voice reserved for villains and high priests in grand opera.

Bassoon

The accomplice of the English horn in any operatic outbreak—exceedingly hard to capture or suppress.

Baton

The sceptre of the conductor — usually an illusion.

Concerto

A pitched battle between any instrument and any orchestra. Orchestra usually triumphs over the soloist.

Diaphragm

Where the whole trouble began.

Encore

The penalty of popularity.

Figured Bass

Musical arithmetic.

Fine

A term of relief of great importance to players and audience as well.

Fugue

The indoor sport of Johan Sebastian Bach.

Glissando

Tobagganning on the keyboard.

Legato

The daily prayer of all music teachers.

Melody

X in the musical algebra of the Futurist.

Madrigal

Why the glee club broke down.

Obligato

The accomplice in any vocal misdemeanor.

Pedal

The hectic camouflage of bad playing.

Register

The mirage of the vocal teacher.

Serenade

A night song—usually sung under a window and accompanied with an obligato of bric-a-brac.

Secondo

The helpless part in a duet.

Tutti

Free for all.

Tremulo

A disease, particularly dangerous to tenors and sopranos.

(Etude, Aug. 18, 1936)

LOUIS VIERNE

Analysis of Some of Vierne's Organ Works

Dom Adélarde Bouvilliers, O.S.B., M.A., Mus. Doc.



Twenty-four "**Pièces en style libre**" for Organ or Harmonium.

Two Volumes by Louis Vierne, Op. 31.

Published by Durand & Cie., Paris, 1914.

Louis Vierne, organist at **Notre-Dame Cathedral**, (Paris) and teacher of the Superior Course of Organ at the **Schola Cantorum** has written much for the Pipe Organ. So far, six of his **Symphonies** have been published. Four vols. of "**Pièces de Fantaisie**," published by Pigalle (Paris), and these two vols. of "**Pièces in Free-Style**" and his "**Messe Basse**," Op. 30, the two latter works being chosen for the present analysis.

Vierne's published works heretofore betray a vigorous inspiration and an originality in means. His sonorities are new, unexpected; many of his rhythms, new also, and the music of these compositions have a particular auditive charm, though severe, that makes it not to be confused with any other unless one would see in it but the rare elevation and sincere and deep faith of the French School of Organ Composition, recalling the mixture of sacred and profane art of César Franck.

We know that there exists a vast number of serious organists in this country whose propensity and endeavors are constantly tending toward expanding their répertoire. Unfortunately, a great number remain, who has not been reached and is greatly desirous of getting acquainted with, and equally desirous of owning the best in Organ Literature. After having given a rather quite comprehensive list of the works which the masters had written for the Harmonium, we were asked to present an analysis of Organ works, like the analysis which we had made on **Léon Boëllman's** genial output.

This time, we have in mind some of Ls. Vierne's organ literature and to begin we would advocate for an analysis or a review, his two Vols, Op. No. 31, containing **Twenty-four Pièces in Free-Style**. These two volumes bring to the organist a literature of high repute. Though much known abroad since their publication (1914), they are not, or but little publicized in America.

(Although these pieces are to those who are familiar with them, or those that would become interested in their pabulum, a solid fare already to many organists.) Perhaps the relatively high cost of European music has deterred many from getting acquainted with the harmonic vistas of this realm. But once heard, they are indispensable, and once owned are a permanent investment in organ literature.

Ls. Vierne was born at Poitiers (Vienne), France, in 1870. He was a student of Franck and Widor. Vierne possesses a decidedly precious gift in his ability to compose music. Though blind, his mind, his skill and genius do not cease to flower in spontaneity, verve and youth. His output for organ is religiously austere and classically graceful; the coloring is rich and the texture strong. He is very modern but not a conjurer. His inspiration is not without impetus for the composer's emotion is at times, sweeping.

The "**24 Pieces in Free-Style**" portray inner states of mind and arouse in the performer the emotions that the author intended to convey if one may judge by the title of the individual composition. These two volumes are a storehouse of inexhaustible wisdom and beauty produced by the profound musicianship and authority of **Vierne**. Each piece is so well calculated that it may be played during the ordinary duration of an **Offertory**. The compositions are registered for the **Harmonium** with four stops and a half, and for the **Pipe Organ** with two keyboards and pedals of from 18 to 20 stops. Furthermore, all the pieces in this collection can be played entirely with the hands.

May these notes in this analysis arouse interest in the perusal, and then, some enthusiasm in rendering some of the excellent specimens of the style of the gifted modern composer, **Louis Vierne**.

* * *

Vol. I.—Op. No. 31. No. 1.—**Préambule**.

This is just what the title implies. It tells the interpreter what he might be waiting to find in these "**Pieces in Free-Style**." To us, it conveys a prelude reminder and in its

four-part dialogue, we see the hint of questions and answers. These sometimes duet or they counterpoint against the harmonic background.

No. 2.—**Cortège.**

This is a processional and a little pompous, but demonstrates a power of dramatic expression and aristocratic circumstance. The first eight measures contain heavy chords in the right hand which are answered by the left hand (or by the pedals) with rapid, relatively rapid figurations. The bass figuration dashes but does not hurry into joyous whisks. Those bass sounds are extremely attractive as the rejoinder on the manual is riley toned. They contain power with distinction, and above all, a broad sense of rhythm.

In playing the second theme one needs agility. Even as tremendous vigor has been demanded in the former part and both are fairly telling. These must be equally displayed when demanded, and performed in order that this composition, a short one of only four pages, should prove to be a specimen of the style of this gifted writer, a style hinted at in the **Préambule**.

Here, the music's interest lies in its strength, in its originality, in intentness of picturing, or accompanying a Cortège, and its organic nature. In this, we are assured that the broad and noble confidence of the harmonic adventures of Vierne are original. Again, the chordal phrase, its contour and its phrasing immediately have grown and held a wealth of subtlety from the first acquaintance.

The conception of the cortège must not be too pompous nor dragged. This composition is worth time, study and care.

No. 3.—**Complainte.**—Two pages. Sounds like "planctus" incurably melancholic, but first impressions are sometimes deceptive, and are nearly always inadequate. Personally, we find this short number soaring high and serene in the sombre figuration which sympathetically encircles the theme. It reminds us of Job's three daughters: Fortitude, Patience and Sympathy. This composition is impregnated with sweet hope and serene confidence. I like its gently drooping figure.

No. 4.—**Építaphe.** Three pages. This is inscribed to the memory of **Alphonse Schmitt**, the composer's friend and colleague. Here, sorrow is not so intense as in the **Marche Funèbre** (No. 18). The sentiments expressed are human but their expression remains discreet, subdued as is be-

coming to music destined to be played in Church.

It reflects the sadness of the Christian and his regrets and sympathy in the Chorale-like exposition, while, when the same theme re-appears, under different harmonization, the same strain of grief makes such a different impression that it seems to leave in the heart a ray of hope. The last three lines are very comforting in their message. These endings are of the real lapidary style of Vierne. The author is always able, it seems, to contrive superb endings. The harmonies of this ending exude an exotic flavour. If Art aspires toward absolute truth the quality of the music in this **EPI-TAPH** brings us nearer to this virtue. In Vierne, this is not the effect of fancy but is perhaps established through one's mental outlook and inspiration.

No. 5.—**Prélude.** Three pages.

The Prelude is most interesting as to its rhythm (6-8, 9-8 & 3-4), very singable in its counter themes, but both are easy and clearly declaimed. Its harmonies are delightful and savoury, though simple in the four part harmonization which contrast and yet harmonize with that which precede and follow. The counterpoint is eclectic and the melodies ascend in flames or in incense. In all, the rhythmic adaptation and melodious themes, new and peremptory, are presented in a felicitous manner. The harmonies, punctuated with daring modulations pleases me, and the two dialogues move and charm. The **Prélude** could also serve as an **Offertory**, **Elevation** or **Communion**.

No. 6.—**Canon.**

This Canon is a strict canon with imitation following suit. First, comes the exposition of the theme, then its appearance in the treble. This severe Canon in the octave is a **Franckist** recipe that succeeds always well and particularly with **Vierne**. **Franckist** also is the harmonic turn in the last return of the canon, this time, in three parts. It ends as it begins in a soothing calm, and the musing is always melodious, always harmonious. It is devotional and is finely musical and full of character. The usual austere or religious robust structure of the canon do not take away any of the poesy in **Franck's** or **Vierne's** style of writing.

No. 7.—**Meditation.** Three pages.

Now twilight lets her curtain down and pins it with a star. Such thought evokes the spirit of this meditation. It possesses expansiveness for it is a dream imploration.

It has extreme simplicity. It is serene and simple without affection, for it is a prayer where union is not wanting, a sung prayer which **Vierne** inscribed to **Félix Fourdrain** (1881)-1924), a real organist and composer.

Notice the end of the piece dovetail into a gentler spirit. It is not an exquisite meditative mood, but just workmanship of feeling, rather than construction.

No. 8.—**Idylle Mélancolique**. The music of these pages have lissom grace of melody. It is music of preparation and of awakening suspense. It is not that of youth with joy unfeigned but for youth who regarded the felt, and felt what he nostalgically regained. Man's life is but a idyll—nay, less—often but a shadow of a melancholy idyll. Nevertheless, youth takes up the harp of life, and smites on all chords with might; smites the chords of the melancholy idyll, and, trembling and obviously wistful, that lone cloud is passed into music. Here, the composition is modern yet simple and though intensely nostalgic or melancholic is not pessimistic but pleasantly tuneful.

No. 9.—**Madrigal**. Two pages.

In the second half of the XVIth century was produced a fact that might have seemed without real importance at the moment, but which constituted, nevertheless, one of the great events of history in music.

Profane art, advancing parallel with sacred art had created the Madrigal, which foreshadowed the coming of the Opera. This style of composition was a vocal piece written in three or more parts, accompanied instrumentally or not, always in fugue style or in canon, and which permitted the singers to express and to make known the sentiments of the actor in the scene.

The harmonization of the Madrigal however, remained stationary until Monteverdi (1568-1643) turned attention to it. The latter developed it progressively and expressively, using the new chords of the attractive diminished fifth or of the augmented fourth, both of which chords constitute one of the most energetic means of expression in modern music.

From **Vierne's Madrigal**, one should not get the feeling that the author is wound up chromatically, for the music is full of point though not most exacting, and the harmonization is not merely a lure of chromaticism.

No. 10.—**Rêverie**.

These lines, are music that aptly express their title. Four pages of placid and mel-

low, delightful and yet real organ music. It is like an unalterable heart of calm repose, filled with tenderness and some ethereal ecstatic bit of mysticism. This particularly reflective and dreamy composition, has its climatic point and saliency in the imitations, beginning at measure seventeen.

I find this **Rêverie**, fraught with spiritual significance. And when using this number as a Prelude or an Offertory, find it uplifting, quaint, fresh and spiritually recreative. As a *rêverie* it is always seasonable and a splendid example.

No. 11.—**Divertissement**.

This number might be useful as a Postlude for a Mass for Children. It is five pages of refined pyrotechnic fireworks and a good study in itself, too. But discretion must be used in the tempo: *Allegro*, 100 to an eighth note, so that your rendition will give the impression of being careful and steady rather than free. It need not be a swirl of gorgeous exhilaration.

The funning hesitations of the left hand must be prettily done. These little briskners tautens to a relish, and yet, to a difficulty also when passed to the right hand. Again, when ploughing through the bass, the fireworks, changing hands, are deftly devised and so they must be cleverly played.

What makes the performance a bit difficult, at first, is the bite and swiftness in the pace and rhythm which permit no deliberate retardation, not even slight deliberations, for it hardly ever slackens. This rhythm enlivens the piece along to its quick ending but the nimble dapperness must not be missed in the final rush.

No. 12.—**Canzona**.

Canzona is four pages of a chanson or song. This is not one to be included in the series of "piae cantiones." But whether this canzona is for stall or stable, hall or hill, it has color and life in its cantabile. It is not an idle song. Its particular saliency is the melody which is light though in F. Minor; its difficulty, at first sight is the palmary instance of the *tenuti* given to the left hand while it has to pick staccati notes in the moving directions of a tenth. These skips are the only "shadows" confronting the interpreter. And the interpretation is easily done when the accompaniment to this canzona is played with the left hand on the manual and divide the skips between the left hand and the pedal. At the Harmonium, though, it remains as a small problem, which can also be solved easily enough.

Vol. II.—Op. 31.

No. 13.—**Légende** in F sharp major.

A Legend is a traditional story, usually of a religious character, describing some events of a supernatural or marvelous nature, often in poetic form. But these stories are not biscuits baked in the oven of charity, carefully preserved for the children of the church, the sparrows of the spirit and the sweet swallows of salvation. Here, whatever the intentions of the composer were, one senses there is a dialogue, one voice speaking and four voices giving their impressions. The Legend realizes the justness of its title and we use this dialogue, effectively, for it is a beautiful legend: one to read and translate into music.

Notice how the saying of the first statement of the raconteur or reader takes shape and the phraseology in the subsequent and aspiring development. But where is that pure bliss to be found? Not in this world, I am sure.

This is a satisfying short piece (three pages) in thought, and consistent development. The statement is followed by various smoothly winding harmonizations. When it returns, Vierne's most characteristic idiom is very eloquent and straightforward. Notice from the start the masterly treatment of the little melody, the motif, when the dialogue replies in the rhythm of the statement.

No. 14.—**Scherzetto**.

Scherzo, Italian word means, literally, "joke." Here, we have Scherzetto, a diminutive of Scherzo: a *jest*. It is actually a "musical drollery" uttering light and pert remarks. Scherzo is usually an instrumental movement, in three part measure, and of gay, vivacious character. This Scherzetto is in F minor. It is a kind of suppressed excitement, as if some joyous tidings were about to be proclaimed. The feeling expressed by the proclamation is heard for the prevailing mood of this scherzetto is that of exultant happiness.

Vierne's suggestive ingenuity is always shown in his *Scherzi*. In his six *Symphonies* for Organ he usually pictures joy, sorrow, hope, love, peace, excitement, patriotism, faith in God and in Art. Most of his *Symphonies* have a Scherzo. The Scherzo of the *Second Symphony*, Op. 20 (1903), is a classical gem which we are really proud to have conquered. Vierne's *Sixth Symphony*, Op. 59 (1931), also contains a Scherzo which might also become, in time, another classical item. One, however, needs time

and study to cope with its inherent difficulties.

This *Scherzetto*, in turn, is easy and much known in Boston, Mass., where I have heard it rendered in King's Chapel, the organist inserting much of Vierne's in his weekly recitals.

No. 15.—**Arabesque**.

This piece is sensitive music, tender in its engaging shyness, design and expressive phrasing; all are of interest in a small way but the Arabesque design arrests attention to its melody. The latter being treated to a peculiar viernesque harmonization.

No. 16.—**Choral**. Four pages.

It opens with an interlude, discreet (four measures) in its open fifths and conciliatory thirds. This interlude is followed by a Choral proper, (of 16 measures). The same mould will be reiterated a few times with the exact motifs but in progressions. It is characteristic and ably written. The harmonizations of the same exposition in melodic texture are in themselves attractive and extremely interesting. On the third page, when the CHORAL motif is delightfully presented for the last time, a presentation, harmonized and in a figuration of triplets, it acquires superb rhythmic emphasis though it is then played piano.

For those who do not fear novelty, novelty of a good sort, this Choral is religiously fascinating and organistically impressive. Resist not the temptation in attempting to seize its charm, its prayerful orisons and devotional eloquence. The precise values of this composition make it a Choral to cherish and play often.

No. 17.—**Lied**. A Flat major.

This cantabile writing is done in lyrical and songful mood. Handsomely sharpened by original harmonization it produces a beautiful and moving religious tone-poem for those eager to delve deeper into this music. It has French refinement, geniality and alertness and the winsome distinction of what one hears at Offertories in the renowned churches of Paris. I sometimes will use this Lied for a Preludial reminder. The loveliness of matured song (lied) is expressed in this manly melody, individually harmonized and does not fail to move in its glow. As an Offertory or Prelude, the unfading truth in the melody cannot drain its strength, its touching feeling, its beautiful wholeness, very effective, indeed, for to me, it always reminds me of the peace that mankind can win.

No. 18.—**Marche Funèbre.** Six pages.

A composition which is dedicated to the memory of **Jules Bouval**, is written with as much knowledge as heart. This **Funeral March** contains the grief of a people at the death of their national hero! It is high art, and for the organist's use, a felt evocative with ample reward. But its real greatness is only appreciated and gauged after experience, as only then will it widen and deepen.

The lingering funeral chant is not a funeral lamentation nor a wailing knell. Here the chant, a funeral ode is beseechingly intermingled with lugubral accents, it is true, but accents revealing inspired beauty and beauty that is inspiring: the purpose of music in a **Funeral March** accompanying the dirge of bells.

The theme is played in octaves accompanied by a panoply of drum. This drum persistence, at the beginning of each measure is worth noting, as it rhythmically sustains the melody and makes its plaintive accents rise to an epic grandeur. But this drum punctuation has nothing to do with that gargling gurgling diplodocus effect which the cinema organ might evocate. As it was conceived and written, this evocation of grief suggests poignant and astounding condolences, the author having realized this in catching the proper atmosphere. The vitality (dynamic power of rhythm) is still piercing in the declaration of two themes—two counter melodies or chants—(measures 17 to 34). These two counter-themes are ingeniously juxtaposed and continue with the punctuation or scanning of the drum panoply as accompaniment, but in this instance, on the manuals instead of the pedals.

The **Trio**, really written in four parts, does not present the usual prettily haunting theme, that despairing sentimentality, that the lover of melody—with a thought of waywardness looks for! Here, it is a prayer and an impressive one, an evocation, quiet and soft, suave and tender, nevertheless keeping the heroic vein. The harmonization is simple though virile.

The three themes have been pondered, meditated and treasured, for the inspiration is of a great consistency. I have found in them a seizing realism of a deep and sombre sadness which seems to be a tribute of regrets and sympathetic condolence to the memory of the dead. The effect is original, sublime, majestic. The pensive sadness of this composition, impregnated with the distant remembrance of a sympathy vio-

lently disappeared, is touching. The fearful climax and original **Vierne** ending is of note.

We remember the composer's unsurpassed performance of this **Marche Funèbre** at the opening of the Casavant Organ at Phillips Academy, Andover, Mass. This unforgettable melody whose nostalgic tints are accompanied or scanned with drum effect, (others might see in this but the tolling of the bell for the dirge: the clapper rising and striking on the bell, or just the plain two strokes of the bell, making a knell) which when once heard seems indispensable, and once owned is of permanent use for first class funerals.

Volume II contains genial compositions with this **Funeral March** as the star item, for me.

No. 19.—**Berceuse.** A major.

This lullaby covers three pages. It is a short piece of remarkable sentiment through its distinction and elegance. The melody would frame beautifully the classical words of the renowned and much sung French Slumber Song. Here, the melody would seem to portray but the radiance of the peaceful and happy conscience of some young mother singing a lullaby to her dear little one. The composer repeats the initial theme of the slumber song, three times during the course of the composition and each time it is harmonized differently. There are interludes or divisions in the form of dialogues between the mother's song, which is scanned by the rolling of the cradle. In short, it is a poetic tableau, a melodic enchantment, and has quite a bit of realism: notice the effect in the last six measures when the four initial notes of the song are being heard, the child has gone to sleep and the cradle ends its rocking slowly and then, under the pedal point, dies away and comes to a complete stop.

No. 20.—**Pastorale.** Five pages.

This is written for the oboe and the flute. An old Greek legend says that the oboe whose sound is sweet, sad and rather thin, was invented by the god Apollo, who gave it to the shepherd Paris to help him pass the time pleasantly while he watched his flocks. And music such as shepherds played in olden times while watching their flocks is called a **Pastoral**. It has the character of simplicity and a kind of tranquil wistfulness. **Vierne's Pastoral** is simple, of a placid

(Continued on page 196)

OUR MUSIC THIS MONTH

Pater Noster

Ippolitow-Ivanoff

The beauty of the many settings of the Pater Noster by Russian composers is well known. The music of this composition, arranged for two voices will serve as a fine program number for Graduation or Concert observances, or for church use.

Jam Non Dicam

Roland Boisvert

Tue Es Petrus

Roland Boisvert

The harmonic arrangement of these pieces, is an exemplification of how compositions may be arranged for singing by 2, 3, or 4 mixed voices. Both of these pieces were originally composed for three voices. At the publisher's request the composer rearranged them so that they might be sung by almost any combination of voices available. The first is for the Ordination or First Mass of a Priest. The second for the Dedication of a Church. These occasions may fall on days when a full complement of singers is not available, hence this music will prove to be most practical. Unrestricted by the desire to make this music remain within the range of various voices, the composer might have redistributed some of the notes to other parts. The modal effect of this music gives it a distinct liturgical character, and their brevity invites use of these two numbers on almost any program, as supplementary motets.

Ave Maria

Richard Keys Biggs

Jesu Dulcis Memoria

Richard Keys Biggs

These three-part numbers are from a small collection now in process of publication, for use by Convent choirs and College groups. In simple melodic style, this music may be sung by two voices effectively, if desired. Other numbers in the collection, in similar form will be Stella Fulgens, Adoro Te, Ave Regina Coelorum, and another Ave Maria.

Veni Sponsa Christi

Sister M. Cherubim, O.S.F.

O Deus Ego Amo Te

Sister M. Cherubim, O.S.F.

Coming ceremonies for Profession of Vows, suggested the presentation of these numbers for women's voices. The first was used from MSS in Milwaukee last year, and was much admired for its devotional expression of the text. The well known prayer of St. Francis is here joined as an appropriate composition for Profession ceremonies also, as well as for general use, and this number will be found most effective.

PATER NOSTER

Two-part Chorus for Soprano and Alto

MICHAIL IPPOLITOFF-IVANOFF

Arranged by James A. Reilly

Andantino
mp

SOPR.
Pa - ter no - ster qui es in coe - lis.

ALTO
Pa - ter no - ster qui es in coe - lis.

Andantino
mp

ORGAN
or
PIANO
Ped.

mp *p*
San - cti - fi - ce - tur no - men tu - um. Ad - ve - ni -

mp *p*
San - cti - fi - ce - tur no - men tu - um. Ad - ve - ni -

mp *p*

at — re - gnum tu - um. Fi - at vo - lun - -

at — re - gnum tu - um. Fi - at vo - lun - -

pochetto rit. *p a tempo*

- tas tu - a, si-cut in coe - li et in

pochetto rit. *p a tempo*

- tas tu - a, si-cut in coe - li et in

pochetto rit. *p a tempo*

mp

ter - ra. Pa - nem no - strum quo - ti - di - a - num da —

mp

ter - ra. Pa - nem no - strum quo - ti - di - a - num da

mp

no-bis ho-di-e. Et di-mit-te no-bis de-bi-ta no -

no-bis ho-di-e. Et di-mit-te no-bis de-bi-ta no -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "no-bis ho-di-e. Et di-mit-te no-bis de-bi-ta no -". The piano accompaniment features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano part includes chords and melodic lines with some slurs.

stra, si-cut et nos di-mit-ti-mus de-bi-to-ri-bus

stra, si-cut et nos di-mit-ti-mus de-bi-to-ri-bus

The second system continues the vocal and piano parts. The vocal staves have lyrics: "stra, si-cut et nos di-mit-ti-mus de-bi-to-ri-bus". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the first measure of the piano part.

no - stris, no - stris. — Et ne nos — in -

no - stris, no - stris. — Et ne nos — in -

The third system continues the vocal and piano parts. The vocal staves have lyrics: "no - stris, no - stris. — Et ne nos — in -". The piano accompaniment features complex chordal textures and melodic lines.

a tempo

du-cas in ten-ta - ti - o - nem. Sed li -

a tempo

du-cas in ten-ta - ti - o - nem. Sed li -

a tempo

Ped. *p*

be - ra, sed li - be - ra nos a

be - ra sed li - be - ra nos a

p

ma - lo. A - - - men. A - men.

p

ma - lo. A - - - men. A - men.

p

pp

senza Ped. Ped.

1. JAM NON DICAM

2. TU ES PETRUS

Dedicated to Rev. Ethelbert Thibault, Grand Seminary, Montreal

1. JAM NON DICAM

(Composed and Arranged for Unison, 2 Part, 3 Part, or 4 Part singing,
at Ordination Ceremonies, First Mass of Priest, Dedication of Church, etc.)

ROLAND BOISVERT

Moderato

Jam non Di-cam vos - ser - vos, sed a - mi - cos - me - - os.

Qui a o - mni - a co - gno - vi - stis quae o - per - a - tus sum in
 mé - di - o ve - stris. *(Omit from Septuagesima till Easter)*
 mé o ve - stris. Al - le - lu - ia.
 mé - di - o ve - stris.

Ac - ci - pi - te Spi - ri - tum Sanctum in vo - bis pa - ra - cli - tum.

Il - le est quem Pa - ter mi - tet vo - - bis.

Omit from Sep. to Easter

Al - le - lu - ia. Vos amici mei e - stis. Si feceritis que ego
praecipio - vo - bis.
Gloria Patri et Fi - lio. Et Spiritui San - cto.

Dedicated to Rev. Pierre Launay, O.S.F.S.

2. TU ES PETRUS

For Dedication of Church

ROLAND BOISVERT

Moderato

Tu es Pé - trus, — Tu es Pé - -

trus, Et su - per hanc Pe - tram ae - di - fi - ca - bo Ec -

cle - si - am mé - - am. Tu es Pe - trus.
Al - le - lu - ia.

V. (Cantors) Fiat manus tua etc.

R. (Choir) Et super filium hominis quem confirmasti tibi.

V. (Celebrant) Deus, omnium etc. Per Christum.

R. (Choir) "Amen."

Ave Maria

S.S.A.

Andante

RICHARD KEYS BIGGS

mf A - ve, a - ve Ma - ri - a, gra - ti - a ple -

mf A - ve Ma - ri - a, gra - ti - a ple -

na Do - mi - nus te - cum: be - ne - di - cta tu in

na Do - - - mi - nus te - cum:

mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris

A - - - ve, et be - ne - di - ctus fru - ctus ven - tris

tu - i, Je - - su. San - cta, san - cta Ma -

tu - i, Je - - su. San - - - cta Ma -

ri - a, Ma - ter De - - i, o - ra pro no - bis, o - ra pro

ri - a, Ma - ter De - i, o - - - ra

no - bis pec - ca - to - ri - bus, nunc, et in ho - ra, —
o - ra pro no - - - bis
— nunc, et in ho - ra mor - tis no - strae. A - men.

Jesu Dulcis Memoria

S. S. A.

RICHARD KEYS BIGGS

Andante con moto

p Je - su dul - cis me - mó - ri - a, Dans ve - ra cor - dis gaú - di -
p
cresc.
a, Sed su - per nel et o - mni - a e - jus dul - cis prae -
cresc.

dim.
sen - ti - a, e - jus dul - cis prae - sen - ti - a.
dim.

1. VENI, SPONSA CHRISTI-SR.M.CHERUBIM
2. O DEUS, EGO AMO TE - SR. M. CHERUBIM

Suitable for Religious
Reception and Profession

1. Veni, Sponsa Christi

SISTER M. CHERUBIM, O.S.F., Op. 59

Espressivo *pp*

SOPR. *pp* Ve - ni,

SOPR. *pp* Ve - - ni,

ALTO *pp* Ve - - ni,

ORGAN *pp* Vox H. St. Dia.

p Ve - ni,

p Ve - ni,

p Ve - ni, *mf*

p Ve - ni, Ve-ni, spon-sa Chri-

soft str. 8' Vox H. off

Man. Ped.

mf Ve - ni spon-sa Chri - - - sti, ve - ni, ve - - -

Ve - ni spon-sa Chri - - - sti,

sti, spon-sa Chri - - - sti, Ve - ni spon-sa Chri - sti, ve -

add stops

cresc. molto

ni spon - sa Chri - sti, ve - ni, ve - ni, ve - - -
 ve - ni spon - sa Chri - sti, ve - ni, ve - ni, ve - - -
 - - ni spon - sa Chri - sti, ve - ni, ve - ni, ve - ni, ve -

cresc. molto

ni, ac - ci - pe co - ro - nam, ac - ci - pe co -
 ni, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam, ac - ci - pe co -
 - - ni, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam,

mf

mf

mf

ro - nam, ac - ci - pe co - ro - nam, ac - ci - pe, —
 ro - nam, ac - ci - pe, ac - ci - pe co - ro - nam, ac - ci -
 ac - ci - pe, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam,

mf

mf

mf

Man.

Ped.

f > > > > *ff* > > > >

ac-ci-pe co-ro - nam, quam ti-bi Do-mi-nus prae-pa-ra-vit

pe co-ro - - - nam, quam ti-bi Do-mi-nus prae-pa-ra-vit

ac-ci-pe co-ro - - nam, quam ti-bi Do-mi-num prae-pa-ra-vit

p > > > >

in ae-ter - num, quam ti-bi Do-mi-nus prae-pa-ra-vit in ae-ter -

in ae-ter - num, quam ti-bi Do-mi-nus prae-pa-ra-vit in ae-ter -

in ae-ter - num, quam ti-bi Do-mi-nus prae-pa-ra-vit in ae-ter -

pp > > > > *ppp*

num, in ae - ter - num. -

num, in ae-ter - - num. -

num, in ae-ter - - - num. -

pp calando *ppp*

2. O Deus, Ego Amo Te

SISTER M. CHERUBIM, O.S.F.

Op. 36, No. 7

Espressivo

mf

1. O De-us, e-go
2. Nil súg-ge-rat me-
3. Pro-té-stor, ni-hil
4. A te ac-cé-pi,
5. A-mó-re so-lo

a-mo te Nam pri-or tu a-má-sti me, En li-ber-
mó-ri-a, Ni-si de tu-a gló-ri-a; Nil in-tel-
vel-le me, Ni-si quid sci-am vel-le te; Quae do-no
ré-ci-pe, Quid e-is ve-tis prae-ci-pe; Gu-bér-na,
do-na me, Ut e-go quo-que a-men te: Haec dan-do

tá-te pri-vo me, Ut spon-te vin-ctus se-quar te.
lé-ctus sá-pi-at, Prae-tér-quam ut te cá-pi-at.
tu-o me-a sunt, Haec do-no me-o tu-a sunt.
si-cut scis et vis, Nam sci-o, quod a-má-tor sis.
da-bis ó-mni-a, Nam cé-te-ra sunt só-mni-a.

Question and Answer Box

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

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



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Questions Submitted in February, 1936:

“Is it proper to sing Schubert’s “Farewell” at a funeral, at the end of the Mass, in a Roman Catholic Church?”

A — It is not proper to sing Schubert’s “Farewell” at the end of the Mass, at a funeral, for the following reasons: (1) After the funeral Mass, the *Libera* and the *In paradisum* are to be sung; they form part of the one continuous liturgical service. — (2) Schubert’s “Farewell” is not a sacred hymn, approved for church use; it is a mere song, and therefore excluded from Divine Services. — (3) To introduce a secular song into Divine Services is a profanation of the House of God, an act of irreverence against the Divine Majesty, and an offense of Christian piety.

“What is meant by PROFANE ORGANIST?”

A. — The Latin word *profanus* means literally “outside the temple”; in common speech *profane* means irreverent or blasphemous, but ecclesiastically the word is used in its more exact sense to indicate *secular* as opposed to *sacred*. — When applied to a Catholic organist the term “*profane*” refers to a style of playing which is not becoming the sacred character of the House of God. The fault of the organist lies in this that he makes no distinction between sacred and worldly, liturgical and independent playing of the organ.

“Which should be the mental attitude of the Catholic organist?”

A. — The God-fearing and reverent organist, the man of faith, is deeply convinced that he has a holy work to perform in the presence of the Divine Majesty. Consequently (1) he beholds in every piece he plays a musical offering for God’s exclusive honor and glory. Like the unspotted Sacrifice offered upon the altar, his musical offering is free from the blemish of a worldly spirit; it is sacrificial in character, austere and solemn, to the exclusion of all that is vulgar and sentimental. — (2) Whatever he plays bears the stamp of humble subordination to sacred regulations; it is his best tribute of art and piety. True, no two organists are alike in talent, training and proficiency, but he does the best he can and God is fully satisfied with him. — The famous Anton Bruckner, whose symphonies rank near those of Beethoven, was completely absorbed in God when he sat at the organ; he was seen stooping down to kiss the keyboard and signing himself with the sign of the Cross when he had finished the postlude. The saintly Bishop of Linz, Francis Joseph Rudigier, often stole into the cathedral when Bruckner was practising on the organ, in order to be inspired by the elevating improvisations of his devout organist. — (3) The playing of the liturgical organist is in full rapport with the sacred drama. It is festive to welcome God’s children as they enter the House of God; throughout the entire

Mass it reflects the development of the Eucharistic Sacrifice, and when the faithful depart, the elevating strains from the organ pour joy and gratitude towards God into their hearts.

“What disastrous consequences result from the profane playing of the organist?”

A. — (1) Pious souls are shocked and saddened. — (2) Light-minded people become still more distracted. — (3) Frivolous minds rejoice. Not feeling at home in church, they welcome the sallies and escapades of the worldly organist as a means to pass away the time; they compliment the organist upon his up-to-date musical daring. Misled by their foolhardy praise the organist gradually comes to believe that he is doing a wise thing by catering to their depraved taste.

“Which is the status of the profane organist in the sight of God?”

A. — It seems to resemble that of Esau, whom St. Paul in his Epistle to the Hebrews (12, 16) calls “a profane person, because for one mess he sold his first birthright.” — Esau did not distinguish between the things of God and the things of man; he gambled away the privilege of becoming an ancestor of Christ,” and when he desired to inherit the benediction, he was rejected, for he found no place of repentance, although with tears he had sought it” (*ibidem*).

In a similar manner the profane organist, for a mess of foolish praise, sells the sublime birthright (privilege) of glorifying God; he rejects the spiritual form of liturgical restraint, and with bold daring and “*don't-care-ism*” he yields to the vagaries of a roaming mind.

“Why is a great reward coming to the God-fearing organist?”

A. — A great reward is coming to him because it had been his constant endeavor to promote the honor and glory of God, and to assist the faithful in Divine

worship. — His reward resembles the benediction received by Jacob, Esau's twin-brother. Jacob never failed in helping his mother Rebecca. His humble services prepared him for the inheritance of the patriarchal blessing by which he became the ancestor of the coming Messiah.—The liturgical organist sacrifices his personal likes, embraces the delicate spiritual norms which Holy Mother Church has mapped out for him, and he is happy to serve without human praise and recognition.—The profane organist belongs to the class of “*scorners*,” of whom the Holy Ghost says (Proverbs 3, 34): “God shall scorn the scorners, and to the meek he will give grace.” Grace is the guarantee of everlasting happiness: surely, a great reward is coming to the humble, obedient, liturgical organist.

“What is meant by consistency in an organist?”

A.—By consistency is meant firmness of character, i.e. that noble quality by which Holy Church can depend on him “*doing the right thing at all times.*” Call it intuition, good judgment, or unflinching loyalty: the consistent organist is not swayed by caprice or human respect, but by the fear of the Lord.

“When the Priest sings the Kyrie eleison at the burial, after the Benedictus has been sung, how is the choir to answer?”

A.—According to the Roman Ritual the Priest sings the *Kyrie eleison* on the note Fa (F), descending on the last syllable half a tone (to Mi-E). The choir sings the *Christe eleison* in the same way. But the last *Kyrie* is sung on Mi, as far as the two last syllables (*i-son*), which are sung on Fa.

This modulation from semitone to semitone seems to portray tender sympathy; the Christian soul pleads with the Lord, while tears seem to be flowing from the melody. Did not our Lord Himself sanctify the mourners' tears,

when with Martha and Mary He walked towards the tomb of Lazarus—*weeping?*

How touching is the dialogue between Jesus and Martha, sung at the funeral Mass!—Martha said to Jesus, Lord, if thou hadst been here, my brother had not died: but now also I know that whatsoever Thou wilt ask of God, God will give it to Thee. Jesus said to her, Thy brother shall rise again. Martha saith to him, I know that he shall rise again in the resurrection at the last day. Jesus saith to her, I am the resurrection and the life. . . . Believest thou this? She saith to Him, Yea, Lord, I have believed that Thou art the Christ, the Son of the living God, Who art come into this world.”—

“*Why is there a difference of opinion about the syllable ‘ti’ or pronounced ‘si,’ when flatted ‘te’ or ‘sa’?*”

A.—We owe the names of the musical scale: do, re, mi, fa, sol, la, si, to the Benedictine monk Guido of Arezzo (d. 1050), who took them from the first syllables of the following verse of the Hymn of Saint John the Baptist:

<i>Ut</i> queant laxis	<i>Resonare</i> fibris
<i>Mira</i> gestorum	<i>Famuli</i> tuorum;
<i>Solve</i> polluti	<i>Labii</i> reatum,

Sancte Joannes.

In literal translation: “O Blessed John, remove the guilt of tainted lip, that thy children may with pleasant voice chant thy deeds of wonder.”

In 1673 the name ‘*ut*’ was changed into ‘*do*’ by Giovanni Maria Bononcini, musical director of the cathedral in Modena, Italy.—The name ‘*si*’ was changed into ‘*ti*’ in more recent years by voice teachers in England, who advocated a discontinuance of the hissing sound ‘*s*’ in the close proximity of ‘*sol-si*.’ The name ‘*teu*’ has been substituted for ‘*te*’ in *The Catholic Education Series: Third Year*, by Justine Ward (*chapter 31*).

In consequence of these developments we have to-day a slight confusion con-

nected with the seventh degree of the scale: historically it is called ‘*si*’ and when flatted ‘*sa*’; in modern usage ‘*ti*’ and when flatted ‘*te*’ or ‘*teu*.’—

Let us now look at the spiritual or symbolical meaning which prompted Guido of Arezzo to select these names when teaching the scale.—Saint Luke, in the first chapter of his Holy Gospel, tells the story how Zachary lost and regained his voice; this chapter is worth re-reading. Disbelief in the Angel’s promise had tied his tongue; at the naming of John, the tongue was loosed. The poet of the hymn, Paul the Deacon (720-799), refers to this miracle in the words “*laxis fibris—with loosened lips.*” The word “*famuli*” denotes here in particular “*the singers or the choir,*” who ask of St. John as a birthday present “to be endowed with voices worthy of singing the praises of one so illustrious.”

It will be a pleasant surprise to many music teachers to learn that the solmisation names are not only a prayer, but also a condensed piece of spiritual doctrine. If disbelief in the priest Zachary had closed his voice, humble faith and joyous alertness in our singers will make the music acceptable in the sight of God.

“*I’m using the 1934 edition of the Liber Usualis with rubrics in English. The Introduction winds up with a Latin verse; will you kindly give an English translation of same?*”—

A.—The Latin verse by Adam of Saint Victor (d. 1192) runs thus:

“*Voce* vita non discordet;
Cum vox vita non remordet,
Dulce est Symphonia.”

In literal translation: “Let not life be out of tune with the voice: when the voice does not upbraid with life, there is sweet harmony.”

Commentary: The poet is a seer. He takes a high point of vantage and touches in poetic vision salient features;

(Continued on page 196)

GREGORIAN MUSIC CHARTS

Large size, for classroom use, these charts are invaluable for beginners' groups in chant. Three charts in all.

Approved by letter from Rev. Norman Holly, while he was Secretary of the Pontifical Plainsong Commission.

Highly endorsed by letter from Dom Mocquereau, O.S.B.

The current interest in Gregorian renews the demand for these—the original Charts used in this country, after the Motu Proprio. Price \$1.00 net, for each chart.

GREGORIAN MUSIC CHART DIAGRAM of the EIGHT MODES

		Authentic		Plagal		Authentic		Plagal		Authentic		Plagal	
	G-5-Sol									VIII-5-Sol			
	F-4-Fa					VIII-4-Fa				VII-4-Fa			
	E-3-Mi			VIII-3-Mi		VII-3-Mi				VI-3-Mi			
	D-2-Re	VIII-2-Re		VII-2-Re		VI-2-Re				V-2-Re	VIII-2-Re		
VIII	C-8-Do	VII-8-Do		VI-8-Do		V-8-Do	VIII-8-Do	IV-8-Do	VII-8-Do				
VII	B-7-Si	VI-7-Si		V-7-Si	VIII-7-Si	IV-7-Si	VII-7-Si	III-7-Si	VI-7-Si				
VI	A-6-La	V-6-La	VIII-6-La	IV-6-La	VII-6-La	III-6-La	VI-6-La	II-6-La	V-6-La				
V	G-5-Sol	IV-5-Sol	VII-5-Sol	III-5-Sol	VI-5-Sol	II-5-Sol	V-5-Sol	I-5-Sol	IV-5-Sol				
IV	F-4-Fa	III-4-Fa	VI-4-Fa	II-4-Fa	V-4-Fa	I-4-Fa	IV-4-Fa		III-4-Fa				
III	E-3-Mi	II-3-Mi	V-3-Mi	I-3-Mi	IV-3-Mi		III-3-Mi		II-3-Mi				
II	D-2-Re	I-2-Re	IV-2-Re		III-2-Re		II-2-Re		I-2-Re				
I	C-1-Do	III-1-Do		II-1-Do		I-1-Do							
	B-7-Si	II-7-Si		I-7-Si									
	A-6-La	I-6-La											
	Modern Normal Scale	First Mode <small>DOXAN</small>	Second Mode <small>HYPO-DOXAN</small>	Third Mode <small>PROXAN</small>	Fourth Mode <small>HYPO-PROXAN</small>	Fifth Mode <small>LYDAN</small>	Sixth Mode <small>HYPO-LYDAN</small>	Seventh Mode <small>MIXO-LYDAN</small>	Eighth Mode <small>HYPO-MIXO-LYDAN</small>				

GREGORIAN MUSIC CHART

Normal Major Scale

AUTHENTIC MODES

1st Mode

3rd Mode

5th Mode

7th Mode

PLAGAL MODES

2nd Mode

4th Mode

6th Mode

8th Mode

McLAUGHLIN & REILLY CO., Boston

GUY WEITZ—COMPOSER

(From an article in the "American Organist" December, 1935,
By Frederick S. Wilson.)

GUY WEITZ (pronounce it "Weets," or he won't like you) wanted to be a musician, not a virtuoso. When he left the conservatory at Liege as a young premier-prix he decided against seeking fame and fortune in America. Instead he went to Paris where he did further organ study with Guilmant, and worked at composition with d'Indy and Widor.

Weitz is fond of telling about his first lesson with Guilmant. Bravely he started off with the Bach Fantasia and Fugue in G-minor, playing not wisely but too well, and the French master endured it until the recapitulation of the Fugue. Guilmant's eyes were a little wet as he took the boy's arms, swung him around on the bench, and exclaimed, "It's perfect. But where is the music?" For months afterwards young Weitz was forbidden to play a single piece which might tempt him in the direction of pyrotechnics.

This incident left its mark. No one has yet persuaded him to undertake an American concert tour in the manner of the Galloping Gauls (and Romans) who bring sixteen-cylinder programs across our borders as a nice, fresh bait for green American students. Just recently Weitz turned down an offer from a well-known impressario here.

Few people in this country had ever heard of Weitz before Chester brought out his "symphony" for organ in 1932. This work found a ready market, but the man who made it is still largely unknown in the United States.

The few who knew of him at all think he is the organist of Westminster Cathedral in London. As a matter of record, he never actually held this post. Cardinal Bourne appointed Weitz his honorary organist, and the latter played frequently at Westminster when the Cathedral's music was much better than it is now. The appointment lapsed when Cardinal Bourne died two years ago.

Weitz's regular post is the Jesuit Church of the Immaculate Conception, in Farm Street, just off Park Lane, London. He has been there ever since he found himself cut off from his native Belgium at the outbreak of the war.

A naturalized Englishman, Weitz is very proud of his adopted country. He is short, stocky, bald, and about fifty years old. With his pipe, Piccadilly English and continual exclamation of "By Jove!" you couldn't guess that he had ever been farther from London than Windsor. He is married, has six children and makes no apology for it. "I'm six times as happy as if I had only one," he explains. Devout Catholics like their father, two of the boys are preparing to enter the Benedictine order.

Farm Street Church, while not one of the largest in London, attracts big congregations even in midsummer, and the work keeps him on the job. He plays Benediction nearly every weekday afternoon, as well as two elaborate services on Sunday, and there are frequent weddings, funerals and requiems. A full mass each Sunday and choral numbers for the weekday services mean plenty of rehearsing for the choir of men and boys.

Weitz has always been addicted to composition, and writes successfully for media other than the organ. A piano quartet which was performed this year over the British Broadcasting network received many favorable comments. Several Latin choral works have been used in London churches, but no longer appear in print because of the English-translation bugaboo. A moving "Ave Verum," with suitable English words, can be had from Novello, however. Not widely advertised, but worth attention, are his *In Paradisum* and a *Christmas Rhapsody* on an Old Walloon Carol, both Novello publications. The *Rhapsody* is unusual in that the theme does not appear until well along in the piece. Variations both precede and follow.

The Englishman's aversion to being told anything by a foreigner is doubtless responsible for the limited number of Weitz's pupils. Weitz likes the flexibility of English organs, but thinks the people who play them have much to learn. His outspoken opinions have not endeared him to many British organists.

As a recitalist, this artist is something of an old penny. He plays only as much music

as he can thoroughly prepare—and no more. Nor does he play from memory. When he was a boy he heard a well-known Belgian violinist go haywire during a public performance of the Brahms Concerto. He never summoned courage to go through with a memorized program since then, he says.

The B. B. C. is sponsor for most of Weitz's recital playing. He is an all-year-round attraction, and during the summer took part in one of the Empire broadcasts which was relayed to Western Canada and Australia. This meant getting up at two a. m., rushing to the studio and rehearsing for an hour before going on the air at a time when citizens other than milkmen take their rest.

The programs he plays are naturally partial to modern French music, although he is not convinced that Widor wrote more than four or five worthwhile movements. He hates Karg-Elert and the contemporary German writers. Franck occupies a place close to his heart. He speaks of a vast difference between the French and Belgian musical temperaments, and says he would rather hear some unknown Belgian student play the Franck violin Sonata than the finest French violinist in the business.

Weitz's playing is available to American organ-lovers through the medium of several H. M. V. recordings. The works reproduced are Bach's Prelude in E-flat, the Chorales of Franck in E-major and A-minor, Liszt's Prelude and Fugue on B-A-C-H, and the Final from Vierne's First "symphony."

For a long time Weitz has been casting an eye toward these shores, though not in the direction of our concert stages. He feels that there is need here for a solid, classical tradition of organ-playing which would relate itself not to the mid-Victorian organ of Cavaille-Coll, but to the more flexible instrument of the American builder. He is always eager to know more of the United States, yet knows the difficulties of becoming permanently established here. So he is contented with a happy home life and activities which keep him busy, but not too busy. And as he says, "London is topping."

— NOTE —

Mr. Weitz was born in 1883 at Verviers, Belgium, and has been organist of the Church of the Immaculate Conception in London since 1917. Mr. Wilson returned to America this fall after almost a year abroad, studying with Marcel Dupre in Paris and with Mr. Weitz in London. Incidental-

ly, the Conception organ is a three manual Willis rebuild, and because of unusual conditions prevailing in the church its organist does all his practice elsewhere. We hope our readers have enjoyed reading Mr. Wilson's article as much as we have; it was written from materials incidentally accumulated during the course of the lessons.

—Ed.

CHARLEMAGNE DAY AT ST. MARY'S COLLEGE, CALIFORNIA

Father Ribeyron to Direct Polyphonic Music Program

Observance of "Charlemagne Day" approximating the "St. Charlemagne Festival" observed in France by the Lycee and Colleges of the University on January 28th, is scheduled for Sunday afternoon, April 26th, at St. Mary's College, Contra Costa County, California.

Charlemagne was the founder of schools and Patron of the University of Paris.

A Concert, Exhibition of Art, and Addresses will mark the occasion.

The Concert of Classic Polyphony rendered "A Cappella" will begin promptly at 2 o'clock. The San Francisco Cantoria of mixed voices, and the St. Mary's Male Chorus, will join under the direction of Rev. Jean Ribeyron, Mus. Doc., of the St. Mary's College Faculty.

The program scheduled is as follows:

- | | |
|--|-----------------|
| Entree: Organ | Warren D. Allen |
| Organist Memorial Church, Stanford University | |
| Toccata and Fugue in Dorian Mode | Bach |
| 1. "O Haupt Voll Blut und Wunden" | |
| Choral. Five-part mixed voices | |
| Hans Leo Hassler (1566-1612) German School | |
| 2. O Quam Gloriosum est Regnum | |
| Motet. Four-part mixed voices | |
| Thomas Luis de Victoria (1540-1608) Spanish School | |
| 3. Kyrie: "Missa Papae Marcelli" | |
| Six-part mixed voices | |
| Giovanni Pierluigi da Palestrina | |
| (1525-1594) Roman School | |
| Organ: | Warren D. Allen |
| Toccata for the Elevation | Frescobaldi |

Note:—A poetic gem written for the elevation of the host in the services at St. Peter's where Frescobaldi attracted throngs of hearers not only because of his organ playing, but on account of his remarkable singing. The style is in the vocal polyphonic form of the period.

(Continued on page 197)

MUSIC PUBLICATIONS

1935 Best Sellers

For Christmas, Mauro-Cottone's "Ninna-Nanna" appeared frequently on Catholic church programs, but very impressive is the list of famous non-Catholic choirmasters and organists using this piece in one arrangement or another. We doubt if there is a single Major choir in the country which has not performed this piece, at least once in the past three years. It was heard in Boston's fashionable "Old South Church" this year, directed by Dr. Carl McKinley, as well as on "Beacon Hill" where it was again rendered by the St. John the Evangelist Choir, under Everett Titcomb. In New York City, Dr. Becket Gibbs of N. Y. City name stands among the highest, and his choir this year programmed "Ninna Nanna."

Of lesser fame is a little motet "Hodie Christus Natus Est" by Korman, which seemed to be on every Catholic church program in New England. This piece (which introduces a choral obligato of the melody in "Silent Night") certainly has won an "unforced" popularity, among the average parish choirmasters.

For Easter the motet "Christus Vincit" by Nibelle, seems to be on its way to permanent popularity. It is extensively used abroad, where the composer is well known for his compositions. In this country its simplicity, and fitness seems to fill the demand for an Easter motet which is liturgical yet festive. It may be sung by two or four voices, and there is also an arrangement for SSA. Casimiri's "Terra Tremuit" printed in the CAECILIA a couple of years ago, has been generally accepted by the best choirs for the Easter offertory, although John Singenberger's "Terra Tremuit" being less difficult has not yet been displaced as the "best seller." Singenberger's "Terra Tremuit for Easter," "Laetentur Coeli," and "Tui Sunt Coeli," for Christmas "Jesu Dulcis Memoria," "Ecce Sacerdos," and "Jubilate" stands as classics, and will do so as long as church music is rendered.

With English words the chorus, "Glory To Christ The King" by Eberle (an ancient composer) has proven popular as a chorus for after Mass throughout the year, and especially for Easter, and Christ the King,

Feasts. A work in similar style, but for two voices, by Attenburg, (another 16th century composer) has the same title and was used on many Graduation programs last June. Biggs' "Praise the Lord" is another number that stands out as a generally useful chorus.

Dom Gregory Hügle's "Spotlight on Catholic Church Music," was probably the most widely read booklet of the year, dealing with this subject. In a straightforward manner, it conveys authoritative answers to common questions about liturgical music.

McGrath's "Missa Pontificalis" still reigns as the most publicly admired Mass in recent years, but its sequel, the easier "Missa Parochialis" has passed it in sales . . . probably because it can be done by average choirs and is of equal musical value. An item of interest in connection with Mr. McGrath, may be of value to composers here — in one of the 1935 issues of CAECILIA, a one page "Cor Jesu" for SATB by McGrath appeared. That little piece has been selected by a foreign publisher for inclusion in a book of representative Catholic Church music — to represent modern American Catholic church music. Thus in one page without special effort, Mr. McGrath has demonstrated musicianship.

Father Gruender's Masses, continue among the most popular liturgical masses of the present day, while Haller, Witt, and Stehle, remain the leaders in the Caecilian form of composition along with J. Singenberger, of course. Mitterer, Molitor, Gruber, Schweitzer, Kaim, Lipp, Koenen, Piel, Griesbacher, Filke, and all the other grand old names of church music that is used in every country of the world, still appear with regularity on current church programs. The price of foreign exchange, at present, may hinder the advent of much new music from Germany, France and Italy. In this country, hence immediate replacement of the above named Masses, is not imminent from any foreign sources.

For Lent; René Beckers' two motets, "Tribulationes Cordis" and "O Bone Jesu" serve well for Holy Week. Father Wilkens' "Hosanna Filio David," and "Ingrediente," remain as favorites for Palm Sunday. Among the best choirs of course Pal-

estrina, and Vittoria rule favorite in any Holy Week motets. The Allegri "Miserere" for three voices as arranged by Msgr. Manzetti, and Father Gruenders "Lamentations" (TTBB) also have won general usage among men's choirs.

Church music does not change quickly, and no doubt the above mentioned favorites will be just as popular in 1936, however, we will watch the new publications with interest to observe the reception given them, to determine how permanent their popularity will prove to be . . . For example a new setting of the Passion Music for Palm Sunday, (Turba Choruses) Acc. to St. Matthew — by Rev. Dennis Sellen, O. M. Cap., may enter the "best sellers" class this year.

ORGAN MUSIC FOR CATHOLIC CHURCH USE

A perplexing problem for Catholic Church Musicians has been the matter of securing organ music suitable for Catholic Church use . . . as Interludes and Postludes, at ordinary services.

Those who have studied the organ exhaustively have drawn on the libraries of Europe, especially France where church organ playing is a specialized form of art, and recognized as such. Now foreign music is expensive and not always readily obtainable for the average parish organist.

The organist in rural communities where unmusical old Cabinet Organs provide the only means of accompaniment, have little real organ music they can use. Many beginners, study with teachers who do not always know what is appropriate for Catholic Church use, in simple easy style, and thus fall heir to a repertoire of sentimental pieces. Many chapels have "out of tune" wheezy instruments, and while it is all right for the trained musician to say, "sing a cappella" — such singing can become pretty bad, without an occasional chord for support. Naturally such organs should be silent as solo instruments, so perhaps we shouldn't mention appropriate organ music for them.

However, for those who can't improvise on a Gregorian theme (and may not appreciate the good style of someone else who has) and those who haven't been educated to like Bach yet, there is a little publication which is suitable for use. It is the collection of 15 pieces from "La Lyre Sacree" by Raffy, many of which pieces appeared in THE CAECILIA magazine during 1934.

These little pieces, varying in length from one half page, to three pages, provide themes which are devotional, structurally correct, and yet MELODIC. Raffy has a gift for that kind of writing. His music is designed for the Catholic church, and is not secular in any association. He has the technical training to insure correct writing, but the chief appeal of his organ music, is in its melodic and harmonic beauty. Great organists can extemporize these themes, student organists can use them for practice, so simple is this music. Offertories, Communions, Interludes, Preludes and Postludes need no longer be a source of worry with such a book on hand. The music is on two staves,—and the price only 80 cents.

RECENT REPRINTS

Church Music, Reprinted Due to Sales Having Exhausted Present Stock.

Terra Tremuit (SATB)	McDonough
Terra Tremuit (SATB)	Singenberger-Reilly
Domine Salvum (SATB)	McDonough
Veni Jesu	Cherubini-Bonvin
(SATB & TTBB Arr. in the one copy)	
Ave Regina and Regina Coeli (SATB)	Rev. G. V. Predmore
Jubilee Mass (SATB)	W. J. Marsh
Missa Brevis (SATB)	Kumin
Mass of St. Francis (SATB)	Spencer Johnson
Unison Mass	J. Mandl
Praise Ye The Lord (SATB)	R. K. Biggs
Missa de Angelis (Unison)	Gregorian
O Bone Jesu (SATB)	Rene L. Becker
Mass in C (TTBB)	J. Schweitzer
Ecce Sacerdos (SSAA)	J. Singenberger
Jesu Dulcis (SSA)	J. Singenberger

FATHER PREDMORE'S NEW BOOK ON CATHOLIC CHURCH MUSIC WIDELY DISTRIBUTED

Welcomed as the most exhaustive, and yet economical, text and reference book covering the field of Catholic Church Music, "Sacred Music and The Catholic Church" is being placed in Libraries and Seminaries throughout the country.

It is of particular interest to Pastors and Diocesan authorities because it gives directions on problems of selecting church musicians, and determining their qualifications.

Well indexed, this book serves a ready reference for choirmasters and organists, on almost every problem of choir training, selection of music, and organ playing.

MOTETS TO THE BLESSED VIRGIN MARY

Choruses for May Devotions and as Supplementary Offertories

AVE MARIA

250	Arcadelt	SATB	.12
440	Arcadelt-Reilly	TTBB	.12
454	Brosig-Bonvin	SATB	.12
455	Brosig-Bonvin	SSA	.12
261	Cappelloni, V.	SATB	.15
413	Clare, Sr. Cecilia	SSA	.12
414	Farnsworth, J.	2 vcs.	.15
531	Hanisch, J.	SATB	.20
307	Marks, Malcolm	SATB	.12
217	Marsh, W. J.	SATB	.12
556	Raker	SAB	.15
177	Smith, Joseph	SATB	.12
499	Tappert, H.	TTBB	.20
381	Wilkins	SATB	.15
56	Witt, F. X.	SATB	.12
551	Witt, F. X.	SSA	.12
400	Witt, F. X.	TTBB	.12
651	Singenberger, J.	SSAA	.15
662	Keller, Walter	SATB	.15
668	Bonvin, Rev. L.	SATB	.15
683	Mauro-Cottone, M.	TTB	.15
765	Mauro-Cottone, M.	TTBB	.15
781	Schubert-Bonvin	Unison	.15
794	Biggs, R. K.	SATB	.15
809	Schubert-Bonvin	SATB	.15
811	Piel, P.	SSA	.15
812	Eder, P. V.	SATB	.12
841	Witt-Bonvin	2 voices	.12
847	Meys, C. F.	SATB	.15
849	Compagno, G. M.	SATB	.15
858	Breen, Frank	SATB	.15
862	Elaine, Sr.	SSA	.15
869	Becker, Arthur C.	SATB	.15

AVE MARIS STELLA

280	Farrant, R.	SATB	.10
459	Lizt, Franz	SATB	.25
430	7 settings	SATB	.25
423	Valenti, G.	SATB	.12
376	Wrightson, Herbert	SATB	.12

LITANY OF LORETTO

528	Old Melody, Harmonized by C. Becker		.12
591	Singenberger, J.	2 voices	.12

MISCELLANEOUS

796	O Sanctissima, C. Greith	SATB	.12
600	Assumpta Eas Maria, A. Wiltberger, 2 vs.		.12
873	Assumpta Es Maria, J. Diebold	SATB	.15
131	Diffusa Est Gratia, M. Brosig	SATB	.15
561	O Gloriosa Virginum, Mediaeval	SATB	.15
367	Salve Mater Gregorian, J. L. Browne	SATB	.15
287	Tota Pulchra Es Maria, J. Smith	SATB	.12
277	O Domina Mea, J. Smith	SATB	.12
755	O Domina Mea, Sr. Editha	SATB	.15
775	Benedicta Es Tu, Sr. Gisela	SSA	.15

ANTIPHONS OF B.V.M.

AVE REGINA			
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359	Predmore, Rev. G. V.	2 or 5 pts.	.15
483x	Singenberger, J.	SAB	.25
688	Gahagan, T. J.	SSATB	.15

SALVE REGINA

96	Haydn, M.	SATB	.12
A537	Hequet, F.	SATB	.25
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543	Korman, J. A.	SATB	.15
252	Lambillotte, R. P. L.	SATB	.12
659	Lotti, A.	SATB	.20
204	McDonough, F. J.	SATB	.12
153	Miller, Paul J.	SATB	.12
13-3	Mitterer, J.	SATB	.12
544	Oberhoffer, H.	SATB	.12
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546x	Singenberger, J. B.	SSAA	.15
24-4	Tappert, Msgr. H.	SATB	.15
500	Tappert, Msgr. H.	TTBB	.12
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FAVORABLE COMMENT ON NEW HUGLE BOOK

Spotlight on Catholic Church Music Receives Many Favorable Reviews

"The Spotlight on Catholic Church Music," that handy little booklet, issued a few months ago, has been widely distributed. Answering as it does the most common questions of lay people, seminarians, and students, regarding Catholic Church Music, and the many "strange" terms used in speaking of liturgical music, this book deserves great success. The Answers in the book, are reliable and the result of authoritative reference and the author's half century of experience in church music, and teaching.

The most recent Reviews from abroad, appear in the "Universe," London, and "Musica Sacra" Regensburg "Pax." American periodicals included favorable comments in "The Catholic Choirmaster," "The Catholic School Journal," "Orate Fratres," "Catholic Daily Tribune" and "Catholic Educational Review."

ROMAN CATHOLIC CHALDEAN CHURCH TO BE ESTABLISHED IN CHICAGO

THOUSANDS of Assyro-Chaldeans forced to leave their native countries of Messopotamia and Persia on account of religious persecutions, have found refuge in America in the last few years and several hundred who have settled in Chicago are enabled to worship in their own Roman Catholic rite through the aid of His Eminence George Cardinal Mundelein, Archbishop of Chicago.

Provision has been made for the use of St. Michael's school hall where Mass is celebrated every Sunday morning by Rev. Francis Thomay, who recently arrived from his home at Basrah, Iraq. Father Thomay, was sent to Chicago by the Sacred Congregation of Oriental Churches of which His Holiness Pope Pius is the head, and with the approbation of his superior, His Beatitude Joseph Emmanuel II, Patriarch of Babylon, to build the first church in America of the Chaldean rite. It will be known as St. Ephrem Catholic Church and will be erected in Chicago.

In order to speed the plans of Father Thomay, a group of prominent Catholic laymen have organized to assist in the movement to build the church and headquarters have been opened in the Illinois Club for Catholic Women's building at 111 East Pearson street, Chicago.

"The Chaldean rite differs from the Latin rite of the Roman Catholic church in some features of worship," said Father Thomay. "Our services are conducted in the language of Jesus Christ. Our differences are minor in detail such as vestments, devotional prayers, music, fasting and abstinence, baptism and confirmation.

"Assyro-Chaldeans in America and all over the world are rightful descendants of the founders of a great empire that was the first to embrace Christianity. It existed 3000 years B.C., and with the birth of Christ became a Christian country. The three wise Men — Melchior, Gaspar and Balthazar — who followed the miraculous star to the stable in Bethlehem, were Chaldean kings.

"The Holy Bible records that the country of Assyro-Chaldea — the ancient Chaldea of the modern Iraq-Mesopotamia — was the site of the Garden of Eden, the scene of the

Great Deluge and the cradle of civilization. It boasted the most celebrated temples in the world, the Tower of Babel and was the birthplace of Abraham.

"Baghdad, the capital of the new kingdom of Iraq and the seat of the Chaldean Catholic Patriarch, was once the city of Babylon and later known as the city of Haroun-El-Rashid, famed by the Arabian Nights and for its Hanging Gardens. In a period of twelve hundred years, Bagdad served consecutively as the heart of world civilization, the pontifical seat of religion, a provincial capital of the Mongols, a bone of contention among Turcoman tribes, a Persian possession, a Turkish colonial town, an outpost of the British Empire and now as the metropolis of a youthful Iragian state.

"In fact, the light of Christianity comes from the East. The prophesy of the coming of Jesus Christ was made in Babylonia, the ancient capital of the Assyro-Chaldean empire, when the prophet Daniel saw in a vision the angel Gabriel who spoke to him these words: "After seventy weeks the Christ Prince will come." (Ref. Daniel, Chapter 9:24-25).

"An interesting historical event, before the Assension of our Lord into Heaven, concerned Abjar, the 5th of Ourhay, a pagan Assyro-Chaldean king, who invited Christ to his palace to cure him of leprosy but the Savior instead sent one of his disciples, St. Adday, who cured him and later baptized him and the entire population of his kingdom.

"Christianity continued to make progress throughout the country and in the seventh and eighth centuries missionary activities extended farther east in Central Asia, China, India, Syria, Palestine, Asia Minor and Cyprus, the impulse springing from the Chaldean church of which the Patriarch has his residence at Baghdad. It is estimated that the Chaldeans at that time numbered more than 80,000,000. Their language was the Chaldeo-Aramaic, the native tongue of Christ which is still used in their church services.

"Medes and Persians preceded Mahomet and Islamism eventually as destructive forces to Christian progress. In 1259 A.D.,

Baghdad was plundered and its Christian inhabitants were massacred by the Mongol hordes of Haluga Khan. At one time Temurlane made a pyramid at the city gates of 100,000 heads severed from Christian bodies.

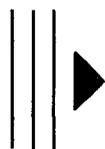
"Five centuries of Turkish domination were marked by frequent sack and massacre of Christians in Baghdad as in all the country of Chaldea-Iraq. During the World War of 1914 to 1918, the Chaldean church lost six Archbishops, 100 priests and about 100,000 of the faithful. With their co-religionaries in Malabar, India, the Christians, one millions strong, have been reduced to about 750,000 by the successive onslaughts of the Medes and Persians, the Mongols and Tartars, the Turks and Kurds, the Arabs and other tribes.

"Turks and Persians in the World War

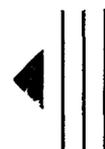
massacred only Christians, sparing the Jews, Kurdins, Arabs and Yezidies, who adore the devil."

Father Francis Thomay is director of the Roman Catholic Chaldean Church in this country. He will celebrate his silver jubilee as a Chaldean priest on April 30, having been ordained at Beirut, Syria, on that date in 1911 by His Excellency the Most Rev. Frediano Giannini, apostolic delegate of Syria.

Father Thomay was born in Constantinople and received his early education at Monaster, Macedonia. Later he attended the Jesuit university at Beirut. He speaks seven languages fluently, and at present is in this country, at 111 East Pearson St., Chicago, where he is laboring for the establishment of a Chaldean Church in that city.



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SSA.....SATB.....TTBB.

GROUP 1			GROUP 8		
Wh.	Water Lillies	Karl Linders .10	W	Waltz of Flowers	Tchaikowsky .15
Wh.	Dance of The Winds	Leo Delibes .10	W	Morning	Grieg .15
FL	Mah Lindy Lou	Strickland .20	W	Cherubim Song	Tschaikowsky .15
F.	Shortnin Bread	Wolfe. .15	W	Around The Gypsy Fire	Brahms-Ambrose .12
	Just For Today	Seaver .15	JC	Recessional	DeKoven .15
GROUP 2				On The Road to Mandalay	Speaks .15
OD	Winter Song	Bullard .15	GROUP 9		
OD	When Good Fellows Get Together	Eichberg .12	Wh.	Kentucky Babe	Geibel .10
OD	To Thee O Country	Sullivan .15	Wh.	Class Song	Pflouck .10
OD	The Lost Chord	Scaeffler .15	APS	June Rhapsody	M. Daniels .15
Wit.	Pop Goes The Weazel	Scaeffler .15	APS	Skies of June	C. Harris .12
CH	Little Gray Home In The West	Scaeffler .15	A524	Farewell Song	McDonough .12
GROUP 3			M&R	Laughing Song	Abt-Rusch .10
OD	I'll Take You Home Again	Kathleen .15	M&R	Awake 'Tis Ruddy Morn	Geo. Veazie .12
BM	Rose of Tralee	Glover .12	GROUP 10 (All Sacred)		
OD	Last Rose of Summer	Lester .12	GS	Prayer Perfect	Stenson-Wilson .15
OD	Deep River	Negro Spir. .10	APS	Just For Today	Ambrose .15
OD	Jerusalem	Gounod. .10	OD	Largo	Handel .08
Wh.	Land of Sky Blue Water..	Cadman .10	CH	World Is Waiting for the Sunrise,	Seitz .15
GROUP 4			Wh.	The Kerry Dance	Molloy .10
OD	Lullaby and Good Night	Brahms .12	W	Sleepers Wake	Bach .15
OD	Send Out Thy Light	Gounod .10	WHIT	Teach Me To Pray	Jewitt-Ives .15
OD	Soldiers Chorus	Gounod .10	GROUP 11		
W	Cherubim Song	Bortniansky .10	OD	All Through The Night	Welsh .10
W	Let Their Celestial Concerts	Handel .12	GS	Home On The Range	Guion .15
GROUP 5			F	Hills of Home	Fox .15
W	Hark The Vesper Hymn	Russian .12	OD	Volga Boat Song	Russian .10
W	Halleluja Amen	Handel .12	OD	Swing Low Sweet Chariot	Negro .12
W	Dear Land of Home	Sibelius .12	GS	Sylvia	Speaks .15
Wh.	We're Marching Onward	Harts-Ripley .10	GS	Morning	Speaks .15
Wh.	Au Revoir	Franz Behr .10	GROUP 12 (All Sacred)		
APS	To A Wild Rose	E. MacDowell .12	718	Praise The Lord	R. K. Biggs .15
GROUP 6			W	Jesu Joy of Man's Desiring	Bach .15
OD	Goin Home	Dvorak-Fisher .15	W	How Lovely Is Thy Dwelling	Brahms .15
GS	Who Is Sylvia?	Schubert .08	W	The Cherubic Hymn	Gretchaninoff .15
M&R	Lovely Night (Barcarolle)	Offenbach .12	W	O Praise Ye The Lord (Psalm 150)	Franck .15
CH	Brown Bird Singing	Wood .15	GROUP 13 (All Sacred)		
GS	Trees	Rasbach .15	W	Hallelujah Chorus (Mount of Olives)	Handel .15
OD	To Thee O Country	Eichberg .12	W	Glory and Honor	Rachmaninoff .15
GROUP 7			M&R	Lord God Our King	Beaulieu .15
S217	Spring Marching	Bach-Branscombe .12	M&R	Praise Ye The Father	Gounod .12
806	Lord God My Father	Bach-Browne .15	M&R	Unfold Ye Portals	Gounod .12
BM	End of a Perfect Day	Carrie Jacobs Band .15	GROUP 14		
CH	Bells of St. Marys	Adams .15	CH	Where My Caravan Has Rested	Lohr .15
CF	Old Refrain	Kreisler .15		By The Waters of Minnetonka	Lieurance .15
BHB	Bless This House	Brahe-Saunderson .15	OD	My Wild Irish Rose	Olcott .15
MKS	Glow Worm	Lincke .15			
JF	Song of India	Rimsky-Korsakoff .12			

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LOUIS VIERNE

(Continued from page 169)

gaiety, such as St. Joan Darc as a shepherdess might have heard. Let us grow young and credulous.

In the present five pages of this composition however, all has been built on tender dialogues. The oboe sagely counsels and the flute agrees. It tells very much in those charming wisps and swirls of trailing color. This might be the picture of the rejoicings of all the shepherds and shepherdesses at the reunion of the lovers, Daphnis and Chloe? But as the composition continues the flute takes the lead, and further on, the oboe, as before. This dialogue demonstrates the firmness of the shepherds' youth yielding to the quiet assurance and wisdom of the shepherdesses' sturdy graces. It sounds fresh and peaceful, bright and pleasing. Highly pleasing it is in color, atmosphere, literature and thought, for the dialogue wends in flashing keys.

Others might see in this **Pastoral** the story of Pan and Syrinx as enacted by Daphnis and Chloë! Pan had fallen in love with Syrinx, who because she repulses his suit, is changed into a reed. From the reed Pan fashioned a pipe on which he played melancholy tunes. This would be more dramatic than pastoral. But I see in this **Pastoral**, letting my mind's eye run along with Vierne's stream of thought, the expression of feeling more than that of dramatic painting. There is no lying back and dream-laze, for I sense short sessions of walks and talks in the garden or the countryside, while the piping goes on; but no jollification is being heard or felt, just daftness and mild dampness.

Vierne's **Pastoral** has a theme of admirable suavity though of a limpid melancholy. The dialogues between the oboe and the flute bring some contrast by themselves. As trimmed as the theme appears at first, when reappearing, it is a little hearty. In the best of organ literature one would not be looking for anything more elegant, more restrained nor more exquisite. These pages have pastoral atmosphere. I see in the last six measures the hint at black clouds.

At Christmas Time, I am wont to use César Franck's **Pastoral** or again his **Prelude, Fugue and Variations**. Franck's **Pastoral** expresses even more to my mind than Vierne's, for it portrays the Pastor, the shepherds, the prayer, adoration and presentation of some material gift. But in both

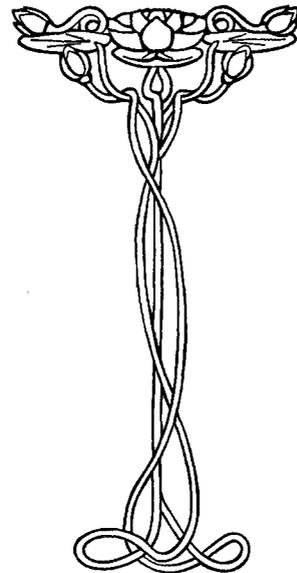
Pastorals, I do not find the deeper implication of love in the scenes. Both, to me, recall the quotation: "No noise, no care, no vanity, no strife; Shepherds, woods and fields, all breathe untroubled life."

QUESTIONS AND ANSWERS (Cont'd)

(Continued from page 185)

he personifies and contrasts things and draws rapid conclusions.—Thus Adam of Saint Victor places the voice of the singer in the first line against the voice of God in the second line. As long as the singer is what he ought to be, there is harmony and agreement; but if his life is at variance with the words he pronounces, his own conscience (*which is the voice of God*), constantly upbraids him with his wicked life.

This truth is expressed in the Book of Ecclesiasticus (15, 9) in the following words: "Praise is not seemly in the mouth of a sinner. . . . For praise shall be with the wisdom of God, and shall abound in a faithful mouth."



**CHARLEMAGNE DAY AT ST. MARY'S
COLLEGE, CALIFORNIA**
(Continued from page 188)

4. Sanctus: "Missa Papae Marcelli"
Six-part mixed voices
Giovanni Pierluigi da Palestrina
(1525-1594) Roman School
5. En Son Temple Sacré
Chorus. Five-part mixed voices
Jacques Mauduit (1557-1627) French School
6. "Tui Sunt Caeli"
Eight-part double chorus
Orlando di Lasso (1532-1594) Flemish School
- Sortie: Organ Warren D. Allen
Offerte, "Vive le Roi" André Raison
Written in 1687 for the entry of Louis XIV into
the Hotel de Ville during the festivities held to cele-
brate the King's recovery.

Charlemagne's interest in Gregorian Chant was marked in the program by the following note:

Charlemagne and the Gregorian Chant

Charlemagne took great interest in Gregorian Chant and was active in furthering its development. During his residence at Rome he secured the services of teachers of singing and sent them to the principal differ-

ent monasteries throughout the Kingdom. He sent also his clerics to Rome to study Church music, and ordered the Bishop and clerics to establish "Scholae Cantorum" in suitable places; he himself provided for the support of those already in existence—at Metz, Paris, Soissons, Orléans, Sens, Tours, Lyons, Cambrai and Dijon, in France; Fulda, Reichnau, in Germany, etc. It was his custom to visit these different cities for the celebration of the Great Feasts.

At the great council held at Aachen, 789, he required all monasteries to use the **Roman song**. "Let the monks make themselves thoroughly masters of the Roman method of chanting and observe this method in the services according to the decree of our Father Pepin, who abolished the Gallican method, in order that he might place himself in agreement with the Apostolic See and promote concern in God's Church." The monasteries all over Northern Europe thus became centers for the cultivation of the Roman Song. The monastery at St. Gall, in Switzerland, established in the seventh century by an Irish monk, became, about 790, one of the great centers of the plain-song tradition.

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