

The **C**aecilia

MONTHLY MAGAZINE OF CATHOLIC CHURCH AND SCHOOL MUSIC



REV. LUDWIG BONVIN, S. J.
A Bio - Bibliographical Sketch

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**THE GREGORIAN SYSTEM IN
THE ART OF MUSIC**

Rev. Joseph Kelly, Mus. Doc.

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**LITURGICAL MUSIC
AND THE RADIO**

J. V. Edwards

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ORGAN REGISTRATION

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Rev. Daniel A. Lord, S. J.

Vol. 66 **MARCH, 1939** No. 3

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IN MEMORIAM
POPE PIUS XI
(1857 – 1939)

A Prince of Peace Finds Peace

A sombre silence born of deepest love
Enshrouds the world and breathes to God above:
" Embrace to Thy Sweet Heart and welcome Home
The heart that broke beneath St. Peter's dome.

" As Vicar of The Christ with love for all
His prayerful plea for peace was heaven's call.
Since He sought peace to bless us all, dear Lord,
As Prince of Peace, let peace be his reward. "

REV. FRANCIS C. YOUNG

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CONTENTS

EDITORIAL	90
LUDWIG BONVIN, S. J., DEAD	93
THE GREGORIAN SYSTEM IN THE ART OF MUSIC	98
Rev. Joseph Kelly, Mus. Doc.	
OUR MUSIC THIS MONTH	100
QUESTION AND ANSWER BOX	117
ORGAN REGISTRATION	119
LITURGICAL MUSIC AND THE RADIO	124
J. V. Edwards	
NEWS ITEMS	125
CHOIRS AND CHOIR DIRECTORS	126
Rev. Daniel A. Lord, S. J.	
ARCHBISHOP GLENNON ADDRESSES MEMBERS OF THE ST. LOUIS CATHOLIC ORGANISTS' GUILD	128

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EDITORIAL PAGE

By DOM GREGORY HUGLE, O. S. B.

CLEAR AND STRONG

At the passing of the Supreme Pontiff, Pius XI, we cannot help giving thanks to God for the guidance He has given to church musicians by papal instructions clear and strong. Every word carries full weight. Listen to the opening lines of the Apostolic Constitution "Divini Cultus Sanctitatem", published December 20th, 1928:

"The Church has received from Christ, her Founder, the charge of watching over the sanctity of Divine worship. Thus it belongs to her — in safeguarding the essence of the Holy Sacrifice and of the Sacraments — to regulate all that assures the perfect ordering of this august and public ministry — the ceremonies, rites, texts, prayers, chant. All this she calls by its own proper name, the liturgy; or 'sacred action', par excellence.

"The liturgy is truly a sacred thing. Through it we elevate ourselves to God and are united to Him; we profess our faith before Him; we acquit ourselves in His presence of a serious obligation of recognition of all the benefits and the helps that He has granted to us, and of which we have perpetual need. Thence arises a certain connection between dogma and liturgy, as also between the Christian worship and the sanctification of the people. Thus Pope Celestine I esteemed that the rule of the faith is expressed in the venerable formulae of the liturgy."

POPE CELESTINE SAYS:

"That the law of prayer determines the law of belief. For, when the heads of the assembled Faithful acquit themselves of their function in virtue of the command which they have received, they plead before the Divine clemency the cause of the human race, and they pray and supplicate with the entire Church which unites their supplications to hers.

"These common supplications — at first called the 'work of God', then the 'Divine office', as a debt which we daily owe to God, formerly had place day and night, and numberless Christians took part in them. And it is wonderful to recall how, even from antiquity, the simple melodies which embellished the sacred prayers and liturgical action contributed to favor the piety of the people.

"In the ancient basilicas, in particular when the Bishop, the clergy, and the Faithful, chanted alternately the Divine praises, the liturgical songs contributed very much, as history attests — to bring in a large number of barbarians to the Christian Faith and to civilization. In the temples, the adversaries of the Catholic Faith seemed to know the doctrine of the Communion of Saints. Thus the Arian Emperor Valens, struck as by an unknown stupor before the majesty of the Divine mysteries celebrated by St. Basil, fell in a faint; thus at Milan the heretics reproached St. Ambrose for fascinating the crowds by the liturgical chants, those chants which struck Augustine so forcibly and which inspired in him the resolution of embracing the Christian faith."

REFERRING TO
THE MOTU PROPRIO

Pope Pius X, our late Holy Father, says in the same document: "We have to deplore that in certain regard, the very wise rules have not been completely applied, nor have We gathered from them the hoped-for fruits. We know very well that some have pretended that these rules, although solemnly promulgated, did not bind; others, after submitting to them, have little by little shown themselves complacent in regard to a kind of music that it is absolutely necessary to remove from the churches; indeed, in certain places, particularly during the

solemn celebration of centenaries of illustrious musicians, they have taken occasion to permit the execution in the churches of work, very beautiful in themselves, without doubt, but which, being foreign to the holiness of the place and to the sanctity of the liturgy, ought not to be performed in the churches.

"So, in order that the clergy and people may more conscientiously obey the rules and prescriptions which ought to be religiously and inviolably observed in the universal Church, it seems opportune to Us to make some additions in this regard, and to this task We apply the experiences of the last twenty - five years."

STUDY OF CHANT AND SACRED MUSIC

It is noteworthy that in the detailed instructions of the Apostolic Constitution, the Holy Father never separates the study of chant from that of polyphony, as will be seen from the following paragraphs:

All candidates for the priesthood, not only in seminaries but also in Religious houses, should be instructed from their earliest days in the Gregorian chant and sacred music; at this age they more especially comprehend all that pertains to melodies and sounds; if they have defects of voice, they should be helped to overcome or, at least, correct them; later on, being more mature, they would be unable to remedy such defects . . . The study of chant and of music ought to commence in the elementary schools, and be followed in the secondary schools.

The "Scholae" of children should be formed not only in the large churches and cathedrals, but even in the most modest and simple parochial churches. These children should learn to sing, according to the rules, under the direction of choir masters, in order that their voices, following the ancient custom of the Church, may be united to the choirs of men, especially in polyphonic music. They should, as formerly, execute the soprano part that is called "cantus". From these choirs of children we know that, in the sixteenth century in particular, there came forth very expert authors in polyphony; and among them he who, without restriction, is master of all — the celebrated John Peter Louis de Palestrina.

As to communities of Religious and pious women — they ought zealously devote

themselves to this work in the various institutions where they have charge of education and teaching. We have likewise great confidence of obtaining this result in the societies which, in certain regions, concur with the will of the ecclesiastical authorities, working for the restoration of sacred music according to the rules traced out by the Church.

OVER 1,000 BOYS AND GIRLS IN ST. LOUIS AUDITION

During the last week of January at the Rosati - Kain High School, over 1,000 boys and girls of the Catholic Parochial Schools had an audition for the Massed Chorus which will give a concert later in the season.

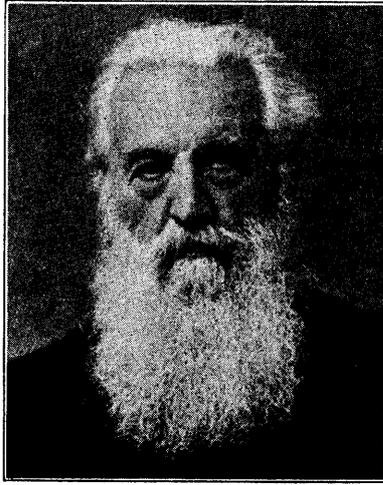
The concert will be of the highest character and will attract not only the attention of local musicians, but will be observed by musicians throughout the country.

The Board of Examiners in Audition for the Children's Massed Chorus included the following:—

- Dom Ervin Vitry, O. S. B. — Mus. D.
The Rev. John S. Mix, C. P. R., Ph. D.,
B. C. L., S. T. L.,
Rector of St. John Cantius' Seminary,
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- Mr. Julius Ter - Veen,
Organist, St. Francis Xavier Church.
- Mr. Walter Lehleitner,
Organist of the Old Cathedral.
- Miss Mary Helmer,
Organist and Director of Music, Holy Redeem-
er Church, Webster Groves, Mo.
- Mrs. John J. McKeon,
Organist of St. Teresa's Church.

This privilege honored them not only for the outstanding work each one has done in his or her choir, but for their untiring co-operation with Father Tucker, the Archdiocesan Chairman in the larger and more important musical projects of the Archdiocese.

In the near future the children will be notified regarding the results of the audition.



REV. LUDWIG BONVIN, S. J.

(1850 – 1939)

Priest — Scholar — Musician — Composer

R. I. P.

REV. LUDWIG BONVIN, S. J., DEAD

JESUIT PRIEST, 89, HAD COMPOSED MASSES, CHORALS,
HYMNS AND SYMPHONY

The Rev. Ludwig Bonvin, Jesuit priest known internationally as a composer, died in Buffalo, N. Y., on February 18th, a day after his 89th birthday.

A teacher at Canisius College since 1887, Fr. Bonvin wrote more than 450 separate compositions, including Masses, chorals, hymns, and one symphony.

He received a note of appreciation from the late Pope Pius XI following the publication of his English-Latin hymn book, "Hosanna".

A native of Siders, Switzerland, Fr. Bonvin studied medicine at the University of Vienna. There he became closely acquainted with Franz Liszt, Anton Rubenstein and the Strausses, noted composers, and decided upon a career in music.

Fr. Bonvin for several years was a regular contributor to the CAECILIA magazine, and in recent years had re-engaged Chant scholars in a controversy regarding the rhythmic theories of the Solesmes Monks. An ardent advocate of Mensuralism in chant, Fr. Bonvin was a deep scholar in musicology, and his treatises based on scientific research and logical thought were printed in practically every important church music periodical in the world.

His music today appears in several catalogs in Germany, Italy, and the United States and, no doubt, his Missa Festiva will live for generations among the Cathedral choirs of the world.

One of the last remaining figures of the last generation, Fr. Bonvin's name will be placed with the great German church musicians of the time of John Singenberger, Peter Piel, J. G. E. Stehle, Michael Haller, Franz Witt, Ignatius Mitterer, Joseph Mohr and others of by-gone days.

In 1931, the CAECILIA Summer Issue was dedicated to him and the biography used here is reprinted from that issue.

LUDWIG BONVIN, S. J.

A Bio-Bibliographical Sketch

IN this essay we reproduce and combine Fr. P. J. Cormican's paper, "A Noteworthy Golden Jubilee" in "The Catholic World", June, 1925; two articles on the same subject in "The Caecilia", 1924, No. 10, and "The Echo", Oct. 23, 1924; also

Father Bonvin's jubilee address ("The Echo", October 30, 1924).

1. Biographical Notes

Ludwig Bonvin was born in Siders (Sierre), Switzerland, February 17, 1850. Some two hundred years before his birth, an ancestor of his migrated from Northern Italy to Switzerland. At that time the form of the name was Bonivini. But Father Bonvin is more German than Italian in appearance, character, tastes and sympathies. His mother was from Munich. His father, a physician, had a fine tenor voice, which he used gladly and freely, especially in church. Indeed, the whole family seemed to be musical; for father, uncle, aunt and sisters took part in an operetta for which Ludwig, when only sixteen, had written the libretto and compiled the music from various composers, stimulated by Mehul's opera, "Joseph and His Brothers", in which, in his first college years, he had sung the part of Benjamin. The young author then scarcely foresaw that he would in his old age still adhere to such musical production in far-off America.

And yet, young Bonvin took lessons on the piano for only two years. His teacher was a good musician, but he was more precise and regular in beating time than in keeping his appointments; Ludwig, therefore, tired of all these disappointments, gave up taking lessons. And these were the only music lessons he ever had in his whole life. To make matters worse, when at college in Sitten, (Sion) he had no piano in the house where he boarded and had to practice on the instrument of a relative. What he had learned, however, helped him later on in the study of music literature and in choir directing. Even as a youth he founded choirs composed of grown men and women for sacred and secular purposes. Twice a month he traveled from Sitten to Siders to direct, on Sundays, a church choir.

When he had completed his classical studies, it was time for him to choose a profession. A musical career, his inclination, not being financially inviting in his little town, he choose medicine, not because he liked it, but to follow in the footsteps of his father. In the autumn of 1870, he matriculated at the University of Vienna. He continued the study of medicine for about

a year and a half, until his health began to suffer. His failing forces compelled him to seek the mountain air of his native place. After some months of the rest cure amid the beautiful scenery of Switzerland, his health was completely restored. On a fine spring morning, walking through a romantic wood, he felt suddenly inspired to compose. He had not studied any treatise on harmony; the turning of mixed choruses into male choruses and like work, however, had given him some practice. His first-born "Das Voeglein" (The Little Bird) now saw the light. A "lied" that, in its piano accompaniment, shows already that polyphony and the rich harmonies at which critics point in subsequent songs. "Das Voeglein" was afterwards embodied in Opus 13.

Bonvin never returned to Vienna or to medicine; instead, he took up law, in Sion, and kept at it for two years. During his law studies his thoughts turned slowly but surely towards the religious life. After making an extensive tour of Italy, he proceeded to Exaten, Holland, where the German Jesuits had their novitiate.

In the third year of his religious life, he was appointed organist and choirmaster. He resolved to study the theory of music; but, on account of the strict order of time observed in the institution, he could take only ten minutes daily from his other studies. Nevertheless, by the end of the year, he had gone through Richter's treatise on harmony. Later in another treatise of the Order, he found a book on counterpoint, which he studied in similar circumstances.

After three years of philosophical studies he was sent to Stella Matutina, the Jesuit college at Feldkirch, Austria, where he had an opportunity to hear the music of the sixteenth century which hitherto he knew only from scores. However, he was not to remain long in Austria. At the end of a year he exchanged the lordly Alps for the tamer scenery of England. He went to Ditton-Hall, near Liverpool, where the Jesuits of the German province had at that time a house of theology. His theological studies lasted four years, crowned by the priesthood, August 30, 1885.

During that period he had charge of the community choir and taught singing to the children of the parish school. In Ditton-Hall, 1885, he composed, besides shorter choruses, his first Mass, which he later on remodeled and published as Opus 49, under the title "Missa in honorem B. Mariae Vir-

ginis", for mixed chorus and organ. A second Mass was composed soon after that in peculiar circumstances. Immediately after theology came his third year of probation, which is technically called "the tertian-ship", and which is devoted to the theory and practice of asceticism. One of the exercises calculated to foster humility was to spend a week helping the cook in the kitchen. Father Bonvin's occupation was to peel potatoes. In order to keep his mind occupied while doing this menial work, he thought of composing a Mass. At the close of each day he jotted down his musings, and by the end of the week he had finished his *Missa festiva in honorem S. Ignatii* (now Opus 84), which, in spite of the prosaic circumstances in which it came into existence, is one of the most effective and sacredly inspired of its author. A publisher was easily found for it; but composer and publisher were much disappointed when the severe judges of the "Caecilienverein" refused to admit it into their catalogue of approved church music. One of the judges, a well-known composer, expressed his verdict in these words: "Many passages of the Mass show clearly that the author is sorely lacking in good taste and technical ability. The enormous demands which the composition makes upon the singing personnel, as well as its pretention to the most sublime mental soaring, may indeed excite the referee's laughter, but cannot prevent him from voting against its admission to the catalogue." At Father Bonvin's golden jubilee as a Jesuit, the choir of the new cathedral in Buffalo performed the Mass. Its beautiful rendition gave the composer the satisfaction of exclaiming in his address at the banquet of the occasion: "Today you have witnessed the ease with which the cathedral choir met those so-called enormous requirements, and without tripping climbed the vertiginous mental heights of the composition."

About ten years after the unsuccessful attempt to enter the sacred precincts of the Cecilia catalogue, the President of the Cecilia Association having died, the composer prevailed upon the publisher to submit the Mass once more to the referees of the dread catalogue. The new judges welcomed the composition and one of them pronounced it a work of "eminent merit", adding "that the composer takes his own course".

After the lapse of another ten years, the same composition, with a new title in a

new edition, happened to be submitted for review to the man who had rejected it a score of years before. He did not recognize it and gave it his approval. He even declared that it contained many beautiful passages, and that it far excelled the author's previous Mass compositions. Yet it was the very same Mass which he had condemned and rejected with a jeer just twenty years previously.

Sent by his superiors to America, Father Bonvin reached New York in the feast of St. Ignatius, July 31, 1887. His life since then has been spent at Canisius College and High School, Buffalo, N. Y. Here, from 1887 to 1905, he directed the college choir, from 1888 to 1907 the Canisius College Orchestra, and from 1922 to 1929 the S. H. A. Orchestra, at Sacred Heart Academy. Under his direction these orchestras fairly rivaled professional bodies, and their concerts added not a little to the reputation of the institutions under whose auspices they were given.

Father Bonvin had his regular confessional in the church, presided from 1889 to 1912 at the conferences of his fellow Jesuits on cases of moral theology, taught French; but music and especially composition, absorbed most of his time and attention. In his jubilee address he gives some interesting details about the genesis, the fate and effect of some of his compositions. In 1891 there existed in Buffalo a regular symphony orchestra; its conductor had given him permission to attend the rehearsals as often as he pleased. After having used this permission for a number of months it occurred to Father Bonvin, at one such rehearsal, that he could do something similar to what he had heard. Under the influence of that inspiration, he wrote without interruption a complete sketch of his first orchestral composition. During the following days he orchestrated the piece, and gave it the title "In Gehobener Stimmung" (Elevation). At the next rehearsal he showed the score to the conductor. He was not without misgivings and fear as he did so, for he had never even read a book on instrumentation. The conductor looked at it for a moment and then said: "The best that is! Have the parts copied. I shall have it performed for you at the next rehearsal. You may then judge for yourself." This was done. To Bonvin's great delight the piece proved very effective; the conductor's immediate comment being: "Now, you must allow me

to place it on the program of the next concert." At the concert the composition was equally successful. A pupil of Liszt, who happened to be present, and who was not personally acquainted with Father Bonvin, wrote to him immediately after the concert an enthusiastic letter of congratulation. The writer said that from this one piece he realized how deeply Bonvin must have studied the orchestral scores of Richard Wagner. If the critic erred as to these studies at that time, he was right, at least to the extent that Bonvin was an ardent admirer of Wagner's style.

So much encouraged was Bonvin that in his *naïveté*, as he expressed himself, he offered the composition to the greatest and most renowned publishers of the world, Breitkopf & Haertel, in Leipzig. On the advice of the distinguished critic, Hermann Kretzschmar, the composition was accepted and published together with two others, as Bonvin's Opus 12.

But the most interesting incident, and for a priest the most consoling, awaited Father Bonvin on the Saturday after the concert. The composer - priest was replacing his superior in the latter's confessional. A man entered and introduced himself saying: "For years I have entirely neglected my religious duties. Last Thursday I was at the concert of the Buffalo Symphony Orchestra. A composition of one of your Fathers was performed, it so impressed me that then and there in the concert hall I made up my mind to return to God, and here I am to make my confession."

As to his ecclesiastical compositions, the first encouragement to publish them, came from the founder of our review. In 1886, as some of Bonvin's compositions, among them the "Jesu dulcis", now Opus 134, had been submitted to him by Father Bonvin's superior, John Singenberger, in a letter to the latter, declared that these compositions were the best he ever saw from the pen of a Jesuit, and he published them in his "Caecilia". In the manuscript of the same "Jesu dulcis", just mentioned, the noted composer, J. G. E. Stehle, wrote the remark: "It pleases me very much; but the partisans of the old composers (of the 16th century) will certainly get fainting fits when they see the twice-repeated turn (*omnia*)."

At that time a bitter feud was waged, in the German "Caecilien-verein", between the partisans of the "old only" and those who advocated also more modern art

devices. Since then minds have cooled down.

Bonvin is a prolific writer. His published works, sacred and secular, are manifold, covering nearly every field of music and exceeding the figure 150. As our bibliographical section will presently show, critics are almost lavish in their praise of these compositions. Our music supplement proves that the composer, though now in his 82nd year, is still musically active. We may even betray the fact that he has just finished the libretto of "Cinderella", adapted it to music of R. Wagner, Reinecke and Gounod, and thus produced for the young an opera-pastio. He presented the manuscript to the Buffalo Sacred Heart Academy, where in recent years, two other similar operas of his have been successfully performed. In consideration of his contributions to sacred music and of his "endeavors towards the cultivation of the chants of the Church", Fr. Bonvin has received, 1906 and 1914, in two letters, the special commendation and encouragement of Pope Pius X. Moreover, he got in 1923, an honorary doctorate from the University of Würzburg, Germany, for the same reason.

Besides his compositions, Fr. Bonvin has contributed extensively to the literature of music. His articles and essays were published in the periodicals of several European languages, and, of course, in America. In this regard also his jubilee address furnishes interesting details. Let us mention at least two points. They are (a) Bonvin's efforts at restoring to Gregorian chant its original rhythm lost in the 11th and 12th centuries; (b) the question of mixed choirs in church.

(a) As to the first topic, Fr. Bonvin said: "Gregorian chant, in **notes all equal in duration** as taught by Solesmes, constitutes an unnatural exception to the general law of music and to the universal practice of all nations, civilized or uncivilized, and of all times. The ancient Gregorian authors and the oldest musical notation, the neums, offer irrefutable proofs for the fact that Gregorian chant was, on the contrary, composed, as any other music in the world, in notes of **different and strictly proportional durations**. This is the scientific conviction of the mensuralists . . . The mensuralists have not been in a position to establish schools of music and to found reviews, as was the good fortune of Solesmes. The Gregorian facts we have brought to light

could therefore be simply ignored, as they have been, by the opposing school . . . Whether the Gregorian facts proffered by the mensuralists will as easily be thrown out of view in the future as in the past, is, however, somewhat doubtful, for now we have on our side a man with better connections, Dom Jeannin, a Benedictine of the Abbey of Hautecombe. After a long and conscientious study of the liturgical chant in the Orient, he has published on Gregorian music several great and learned works which earnest savants have found crushing for the equalists and leaving scientifically no reasonable doubts."

(b) As to the topic of mixed choirs the jubilarian said: "The question of the permissibility of female singing arose quite unnecessarily on the occasion of the much discussed **Motu Proprio** of Pius X. Neither in this matter nor in any other, except only the announcement of a new edition of Gregorian chant, did the **Motu Proprio** introduce any new legislation. It was known in all past centuries that women were not allowed to be a part of the **liturgical choir proper**, and the **Motu Proprio** speaks here only of this liturgical choir, which it distinctly calls the **choir of the Levites**. This choir is the **official choir**, singing and performing different ceremonies in the sanctuary. Unfortunately, reformers little qualified to speak and little versed in matters of church music, confounded our **organ loft choir** or **select congregational choir** with the liturgical choir.

"Why render church music more difficult by unnecessarily proscribing singers most readily to be had, whom the church laws do not bar from the organ loft choir? In this sense I wrote a number of articles. Since they were described by some as anti-papal, I sent a few of the most important of them to a consultor of the Congregation of Rites, asking whether my interpretation was correct. The answer was in the affirmative . . . It may interest you that these articles have been the occasion of the issuing of the last and up to the present, decisive Roman decree in this matter. Two American reviews had graciously allowed me to write in their columns, though both were ranged on the other side. When in the end they found themselves unable further to answer the arguments adduced for the lawfulness of female singing, the two editors placed the whole matter before the Roman congregation. Great was their

disappointment when in the decree of December 18, 1908, they received a reply that was unfavorable to their contention.

The articles in question were also privileged to render service in certain particular cases. Thus they were instrumental in enabling two dioceses to preserve their mixed choirs. In one the Bishop was about to proscribe these choirs, whilst the other Bishop had already done so, but, seeing the difficulties which ensued, he was desirous of revoking his order if in conscience he could. They were shown the articles just mentioned, with the result that both dioceses are still enjoying their mixed church choirs."

JOSEPH J. McGRATH APPOINTED AT CATHOLIC UNIVERSITY

One of the most prominent contributors to The CAECILIA music pages has just been appointed to the faculty at Catholic University.

Joseph J. McGrath, organist and choir director of the Cathedral of the Immaculate Conception, Syracuse, N. Y., and prominent composer, has been engaged to teach musical composition at the summer session of the Catholic University of America, in Washington, D. C., which is the ranking Catholic university of the country.

Mr. McGrath's success as a composer makes a bright page among musical records of Syracuse musicians. He has been commended from time to time for his output of Catholic masses, organ pieces, songs, chorals and other forms of musical expression. Recently a "motet" of his composition was included in a French anthology as the sole American representation of modern church music. He has published five masses and a new one for male voices is due from the press early this spring.

ST. MARY'S COLLEGE LEAVENWORTH, KANSAS ACTIVE MUSICALLY

In December the Sacred Music Class at St. Mary's College, Leavenworth, Kansas, rendered a special program including Chant and polyphonic numbers.

In January Arthur C. Becker, of Chicago was guest of the College during which time he rendered an Organ Recital program.

VARIETY IN ORGAN MUSIC

Catholic musicians frequently find it difficult to procure appropriate, simple, devotional organ music for use in church services.

While German and Italian publishers have issued much material of this type, French compositions and collections have been most popular in this country.

The following is a list of material which can be procured at once, at reasonable prices (from 50 cts. to \$1.25, according to the size of the collection) for those who are still seeking practical organ pieces, liturgical in style, yet modern in melodic style.

PRACTICAL COLLECTIONS OF FRENCH ORGAN MUSIC

(Music on Two Staves)

- | | |
|--|--------------------|
| Les Grands Organistes Francais, Vol. III | Georges Jacob |
| Laus Ecclesiae | Georges Renard |
| Souvenirs Mystiques, Op. 69 | Charles Quef |
| Les Prieres de l'Orgue | Pierre Kunc |
| Pieces Pour Orgue, Book I | Ernest Grosjean |
| Pieces Pour Orgue, Vol. I | L'Abbe L. Lepage |
| Suite d'Orgue, No. 8 | F. de La Tombelle |
| Suite d'Orgue, No. 6 | F. de La Tombelle |
| Suite d'Orgue, No. 4 | F. de La Tombelle |
| Dix Pieces dans le Style Gregorien, No. 20 | F. de La Tombelle |
| Parnasse des Organistes, Ser. I, Vol. 2 | Oeuvres Couronnees |
| Parnasse des Organistes, Ser. I, Vol. 1 | Oeuvres Couronnees |
| Chefs - D'Oeuvre des Grands Maitres | H. Delepine |
| Les Harmonies Paroissiales, Vol. I | H. Delepine |
| Voix Mystiques de l'Orgue | C. A. Collin |
| Les Harmonies Paroissiales, Vol. III | H. Delepine |
| Les Harmonies Paroissiales, Vol. II | H. Delepine |
| Pieces Pour Orgue, Vol. II | L. Lepage |
| Pieces Pour Orgue, Vol. III | L. Lepage |
| Pieces Pour Orgue, Book 2 | Ernest Grosjean |
| Organistes Celebres, Vol. I | Louis Raffy |
| Organistes Celebres, Vol. II | Louis Raffy |
| Organistes Celebres, Vol. III | Louis Raffy |
| Organistes Celebres, Vol. IV | Louis Raffy |
| Organistes Celebres, Vol. V | Louis Raffy |
| 200 Versets, Op. 20 | Louis Raffy |
| Heures Virginales, Vol. I | Joseph Noyon |
| Harmonies Mystiques, Vol. II | Rene Quignard |
| Harmonies Mystiques, Vol. I | Rene Quignard |
| Pieces Pour Orgue, Vol. II | Oeuvres Couronnees |
| Pieces Pour Orgue, Vol. I | Oeuvres Couronnees |
| The Organist's New Library, Vol. I | |

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THE GREGORIAN SYSTEM IN THE ART OF MUSIC

By REV. JOSEPH KELLY, Mus. Doc.,
in "New Music Review"

RUSKIN in his "Fors Clavigera" says: "The Greeks called 'Music' the kind of sound which induced right moral feeling (they knew not how, but they knew it did), and any other kind of sound than that, however beautiful to the ear or scientific in composition, they did not call 'Music' (exercise under the Muses), but 'Amusia', the denial or desolation for want of the Muses." The ancients then considered music as the very foundation of civilization, education, and morality, and accordingly their children were early trained in the art, that their lives might have the proper balance. They recognized in the art the power to overcome anything that had the semblance of evil, and to embrace all that had any likeness to the good or possession of virtue. Such was the high regard in which the ancient pagans held the art of music, and such is the marvelous power which they attributed to it, a power which was able to produce the noblest results. With them, it became a worship, as they recognized its wonderful effect for good upon the individual.

The Christian Church in her wisdom separated all that was evil from the good in paganism, and with the good which she found there, she was able to make her doctrines clear and entertaining to those to whom she appealed. She appropriated to herself all that was good, beautiful, and true in the ancient pagan world, and enlisted their services in her cause. As music was the principal part of the pagan worship, and as the pagan recognized in it such a power for good, it is not surprising to find the early Church making the art of music a constituent part of her services. St. Paul in his Epistle gives proof of this when he says: "Teach and admonish one another in psalms, hymns, and spiritual canticles, singing and making melody in your hearts to the Lord." Thus it was that music became an integral part of church services, and the Divine Art has held this important position ever since.

It is not surprising then, to find a great resemblance between the art of music as practiced by the pagans and the early

Christian music. The great truths of the Christian faith inspired a still higher appreciation of the beauty of the Divine Art. Although the pagan ideal of music was a lofty one, the Christian ideal was infinitely more lofty, just as the Christian ideal of morality is infinitely superior to that of the pagan. To realize this lofty Christian ideal, the Church must establish a musical system that will elevate the heart and mind of man to God, and make him seek for the true, the beautiful, and the good. She must recast the ancient pagan art and make it serve her high and noble purpose. She could not adopt the pagan melodies just as they were sung by the ancients, but she could and she did make the ancient Greek scales the very foundation of her sublime melodies.

The life of the Christian Church is her Liturgy, the text of which is taken in a great part from Sacred Scripture. But as the Word of God is too deep, too sublime, and too far-reaching to be expressed in the merely spoken word, the Church in her enthusiasm appeals to music, the most spiritual of all the arts, to make God's word more intelligible to the finite mind of man. "Speech is but broken light on the depths of the unspoken, music is a mystical illumination of those depths, which the rays of language are too feeble to reach. While the achievement of language is to chisel into articulate permanence a clearly defined thought, the mission of music is to give vent to such passions or inspirations, such imaginings or such realities, as are too subtle or too mighty, too dreamy or too spiritual, to be imprisoned within the thinkable terms of logic. Though necessarily less precise than speech, this is not by reason of the vagueness, but by reason of the vastness of its meaning, which thereby becomes proportionately overwhelming. While language is the crystallization of emotions from which the vital essence has escaped, and words, by defining, limit, — music is a revelation of the illimitable which lies behind all the barriers of time."

Therefore, church music in its earliest form was based on the Greek modes, and this form it has kept with slight variations

until the present time. Indeed, the Plain Chant or Cantus Planus, as used in the Church today, is built upon the eight Greek modes of the ancients. The beauties of this system are not apparent to the modern ear, accustomed as it is to the succession of intervals of major and minor scales. Plain Chant is a revelation to the musician who makes a serious study of it. "It leads him into a new sphere where his ideas become enlarged and ennobled, by the discovery of melodic riches undreamed of before." It is not intended merely to suggest pious and religious feelings, for it is not music of the emotions, as modern music is, but it expresses the sublime truths of religion, formal acts of faith, hope, and love, impressing these truths upon the mind and establishing them there with a lasting effect.

Plain Song or Gregorian Chant, as it is wont to be called, is the solo and unison choral chants of the Christian Church, whose melodies move, as a rule, in one of the eight church modes without time, but with definite time values, and with distinct divisions. It is all in unison, ever simple and natural and possessing a certain dignity which produces an indescribable something in the hearer that is difficult to explain. Its influence is always elevating and purifying, thus making it a powerful aid in influencing men for good. Its mission is a holy one, as it has but one object in view, namely, to make the great truths of religion more easily understood and more widely put into practice. This is the mission of that time-honored but much misunderstood institution known as Plain Chant. Further than this it has no reasons for existence. It is only at home within the confines of God's temple, for there it wields a power for good, that our modern system of music can never hope to seriously question. In fact, its very nature is opposed to any profane use being made of it. It is essentially religious and wedded to the Liturgy of the Church. Apart from the Liturgy, it has no meaning, for its spirit is dictated by the spirit of the words of the Liturgy which accompany it. It unites with the Liturgy in "one grand, harmonious chorus, the celebration of God's most mighty works, and the yearning and hopes of the human soul, blending both in a sweet hymn of adoration and thanksgiving."

Plain Song music has two principal attributes which differentiate it from its mod-

ern namesake. While modern music recognizes two scales, the major and the minor, Plain Chant has eight distinct diatonic scales, differing in the relative positions of their intervals to the keynote. This gives the latter a variety of coloring which makes the former seem a monotonous humdrum in comparison. Each one of these eight modes has a different character and this character is manifested accordingly as the spirit of the words calls for it. How meager the possibilities of modern music, compared to Plain Song, when we consider only this particular phase of it. These eight modes give to Plain Song a rich treasury, upon which it can draw accordingly as the spirit of the words of the text demands it. Again, modern music has a fixed and decided rhythm, the accents occurring at regular, fixed periods of time. In Plain Chant, these accents occur irregularly, thus creating a free rhythm, but yet subject to laws of proportion that satisfy the ear. In short, Plain Chant rhythm is the free rhythm of prose, while the rhythm of modern music is the strict and fixed rhythm of poetry. Plain Song is devoid of any fixed or regular structure of bars or time, and yet it is not devoid of rhythmical flow and well-balanced proportion of parts. The various time values are never formed, as in modern music, by fractional divisions of the unit, but by repetition of the time-unit, thus making combinations of two, three, or more units. As the text of the Liturgy is the chief consideration in Plain Chant, and as this text is not in poetry, but in prose, the words cannot be made subordinate to regular, measured music, but the music is made to illustrate the words, being specially adapted to the due pronunciation even of every syllable. Plain Chant always emphasizes in its construction, tonality, and rhythm, its entire dependence upon the text, thus being really and truly, "the handmaid of the Liturgy."

Gregorian Chant, then, is primarily and truly ecclesiastical, and therefore it is the most fitting music for Church services. In fact, all true Church music deserves the name "ecclesiastical" only in so far as it approaches the Chant, in construction of melody, rhythm, or mode of expression. It is for this reason that the Christian Church has always guarded with a jealous care her own music, second to that of the Liturgy alone. She has watched over its purity, and insisted upon its restoration whenever there was the least sign of de-

terioration. The Chant possesses all the qualities of true church music, being pure, dignified, and lofty, yet simple, earnest, powerful and majestic; it is a real incentive to reverential recollection and heartfelt prayer. It depicts adequately the different characteristics of the Liturgy, rejoicing with the Church in her gladness, sorrowing with her in her grief and distress, and glorying with her in her triumphs. It discards everything that would in the least disturb recollection or savor of a worldly taste. Between Gregorian Chant and modern music there is an impassable gulf. They have nothing in common, as the object and end of each are so widely different. The Chant is at home within the portals of the Church alone, and has no mission further than serving the Liturgy. Modern music is the product of the concert room and the theater, and in this sphere alone does it serve the end for which it has existence.

The beauty and solemnity of Plain Chant so invests it with a peculiar dignity and gravity that it is to the advantage of all composers and musicians to study and imbibe its spirit. It so exactly expresses the sentiments of the text that accompanies it that the serious student marvels at its ability of interpretation. The deeper one delves into the study of the Chant, the more profound the study becomes and the more its beauties are unfolded to him. Soon it has a preference over all other church music to him. Its tonality has a charm that modern tonality does not approach, and its free rhythm impresses one with a certain naturalness that makes the rhythm of modern music seem artificial and limited. The spirit of the Chant seems tame and unattractive when compared to the music of the theater and concert room, but in this very deficiency lies its power and sublimity. To compare these two styles of music is the height of folly, for in any comparison there must be a standard. As there is absolutely nothing common between these two styles of music, there is no standard of comparison. Each is supreme in its own sphere, and therefore should be limited to its own sphere. When this is once recognized and understood, the student of music will be able to treat each style intelligently and fairly.

The Chant of the Church, then, offers a wide field for interesting study. By such study we shall acquire a deeper and more reasonable appreciation of the majesty of

this treasure of antiquity. Anyone who will take the trouble of examining this treasure will be amply rewarded, for he will find there whole mines of melodic treasure whose existence he never suspected before. As far as pure melody is concerned, there is infinitely more richness and variety in the old eight modes than in the two modern ones. The modern ear fails to appreciate the beauties at first, for they are too new and strange for its limited and narrowed education. But with study, the old melodies with their peculiar tonality and severe harmonies begin to exercise a fascination which is much more suitable to serve religious ends. "The collection of sacred chants is the fruit of a civilization which had its roots in the classic age, and which availed itself of the happiest inventions of human genius for the adornment of the Divine Truths of Christianity."

OUR MUSIC THIS MONTH

**Terra Tremuit
Haec Dies**

**Sister M.
Florentine**

Two new pieces from a set of almost a dozen compositions, accepted by the publishers from the pen of a composer who has not previously had any music published. Your Editors think that Sister Florentine has that indescribable "spark" of melodic talent which will make her music popular. There is a churchly restraint apparent in these simple pieces, and yet a distinctive style that indicates the composer's capabilities of producing some new church music which is going to be really worthwhile from the standpoint of practical performance by average choirs.

O Jesu Christe

Van Berchem

A classic. Arranged for men's voices by a musician well grounded musically, and one who has a choir of unusual ability. This piece is a standard throughout Europe and it should become one in this country. Father Rowlands has made a mixed voice arrangement of the same piece, which will appear in an early issue of *The CAECILIA*.

Ye Sons and Daughters

Arranged by Agatha Pfeiffer

Every one knows this traditional Easter piece. It is the "Adeste Fidelis" for Easter, of all choirs in Christian Churches. In this arrangement it will be found useful by choirmasters seeking a Processional or Recessional of longer than average hymn length.



Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR
DOM GREGORY HUGLE, O. S. B.

"Is it allowed to play phonograph records in a Catholic Church during Mass, or before and after?"

A.—It is not permissible to play phonograph records in a Catholic Church, because a mechanical device cannot replace the human voice.

"Is it allowed to employ violins or other orchestral instruments during Divine Services?"

A.—A special permission of the Bishop is required in order to use violins or other orchestral instruments during Divine Services. This permission must be obtained for every single performance.

"I would like to know the correct rendition of the long horizontal episema usually found over a torculus. How many notes should be prolonged, one, two, or all three?"

A.—The long horizontal episema demands that all three notes of the torculus be sung slowly (i.e. *ritardando*). The rhythmic order must not be disturbed; do not give each note an accent; the first note retains its own musical ictus; the second and third notes slowly vanish away.

"What is the difference between the Liber Usualis and the Graduale Romanum? Wherein do the contents of these books differ?"

A.—The *Graduale Romanum* contains the official chant melodies for all High Masses throughout the ecclesiastical year. The *Antiphonale Romanum* contains the official music for the Divine Office (from *Lauds to Compline*) for every day of the year.

The *Liber Usualis* contains excerpts from both books, not for every day of the year, but for all Sun - and - Feast days, and such days when people are likely to attend High Mass and Vespers. The services for Christmas-Night, for Holy Week, and for funerals have also been embodied. The *Liber Usualis* is a handy Manual for parishes, semi-

naries, convents and such institutions where High Mass is not sung every day.

"In the Introit of the Requiem Mass, after the very first word 'Requiem', there is an asterisk (*); also in the Agnus Dei of the same Mass there is even a double asterisk. What purpose do they serve?"

A. — The asterisk (*) is the official sign for the intonation by the chanters. This sign does not call for any pause whatever when the next word is closely connected with the word of intonation, as in the present case. No sooner the chanters have intoned the word "**Requiem**", when the chorus is to proceed with the adjective "**aeternam**", so that the same effect is obtained as in the English phrase "**Eternal rest**". Gregorian Chant is preëminently "**spoken music**" in which the laws of ideal text delivery must be observed. When the intonation consists of a phrase, e. g., "**Domine Jesu Christe**", (**Offertory**), a pause of one beat may intervene. The double asterisk in the third *Agnus Dei* serves another purpose — see next question.

"What does the rest in the Kyrie of the 17th Mass mean?"

A. — The rest (asterisk) after the first *Kyrie* is the mark for intonation. The quarter pause above (through fourth line) indicates that rapid breath may be taken.

In the last *Kyrie*, we find two markings: first, a single star, then a double star. The purpose is to build up a melodic climax of intensity, to take heaven by storm as it were. The chanters sing as far as the first asterisk, then the *schola* joins them, at the double asterisk the entire choir is to come in. This arrangement is not to be found in all *Kyrie* melodies, but only in those where the same musical motif is repeated.

In the third *Agnus Dei* of the *Requiem*, a similar climax is intended: the chanters in-

➔ Send your Questions to Rev. Gregory Hügle, O. S. B., St. Francis Hospital, Maryville, Mo. They will be answered in this column without reference to your name.

tone, the schola continues, and the full chorus comes in at "sempiternam".

"Is it permitted to recite the Offertory of the Requiem High Mass entirely or in part? If in part, which part should preferably be recited?"

A. — It is permissible to recite the entire Offertory. If you wish to sing part of it, it would seem that the verse "Hostias et preces", together with the refrain "Quam olim" might be sung.

"If the procession at Forty Hours' Devotion is lengthy, may Latin Eucharistic hymns other than the 'Pange lingua' be sung? According to the Manual of Forty Hours' Devotion, it would seem that the 'Pange lingua' should be repeated, beginning with stanza 2 and continuing to stanza 5, until the Blessed Sacrament has been returned to the High Altar."

A. — It is not permissible to sing other hymns. The Clementine Instructions must be strictly observed, and these Instructions prescribe that eventually some stanzas of the Pange lingua (from 2 to 5) may be repeated.

If the procession is lengthy, you may play longer interludes, or make longer pauses, between the stanzas.

"Because of the fact that Christmas and the Feast of the Immaculate Conception, December 8th, are first class feasts, may the solemn melody for the 'Ite missa est' be sung instead of 'De Beata', which is prescribed whenever the Preface de Nativitate or De Beata are used?"

A. — The choice of the *Ite missa est* on December 8th and on Christmas will depend on what chant-mass you are going to sing. If you sing a solemn Mass (Nos. 2 or 3 of the Vatican Kyriale), you ought to sing the solemn melody assigned to these Masses. If you sing Nos. 8 or 9, you ought to take the melody proper to each Mass.

It was Pope Pius X who restored the ancient principle of art-unity. Each Gregorian Mass is conceived as a unit in which the end, (i. e., the *Ite missa est*) is reminiscent of the beginning, (i. e., the Kyrie). Hence the Deacon of the Mass should dismiss the faithful with the same melody with which the chanters had begun the Kyrie. To bring this about, the saintly Pontiff had given orders that all the different intonations be inserted into the Canon of the Mass. Subsequently, however, they were relegated in a special fascicle towards the end of the Missal, under the heading "at the Priests' choice."

There is today much more lee-way in the choice of Masses; it is perfectly lawful to sing a solemn Mass (Nos. 2 or 3) on the greatest Blessed Virgin Feasts. If you sing a polyphone Mass on Christmas or on December 8th, you may, according to this principle of solemnity, choose between the solemn and the Blessed Virgin melody.

COMMUNICATIONS

Gentlemen:

Since the publication of your October number of "Caecilia", which contains an article by Dr. Casper Koch, on "The Catholic Influence on Bach", I have made some investigations and therefore wish to state that I do not believe that Dr. Koch is altogether correct in his contention. I have found, for instance, that his reference to the "Gratia agimus tibe", from the Gloria of the great B Minor Mass, is not traceable to Palestrina's influence, but on the other hand in my humble opinion this entire Mass is pieced together with snatches from his other works.

The "Gratias" and its return in the "dona nobis pacem" (Agnus Dei) is from Cantata zur Leipziger Rathswahl (1731), the "Crucifixus" from the Cantata "gratulatoria in adventum regis" (1734), the "Agnus Dei" from the Cantata "Lobet Gott in seinen Reichen", the "qui tollis" from introduction chorus of the Cantata "Schauet doch und sehet ob irgend ein Schmerz sei".

The inspiration for the Gloria was purely a business speculation, the Duke of Saxony was to be crowned King of Poland and Bach sent the Kyrie and Gloria, hoping it would be used at the coronation so that he could get a fine fee. The Duke was "August the Strong".

Perhaps some of your readers would be interested in this comment.

Sincerely yours,

MARTIN G. DUMLER,
Mus. Doc.

February 13, 1939.

WANTED

ORGANIST and CHOIR DIRECTOR. Experience and reference required. Address: Cathedral of the Immaculate Conception, 524 East Lawrence Avenue, Springfield, Illinois.

ORGAN REGISTRATION†

THE chief feature of the organ which causes it to differ from all other musical instruments is its even, unaccented, steady tone; hence it is a well-known fact that the organist by simply striking the keys cannot produce any modification of the tone. For this purpose the registers are at his disposal, by a judicious selection and combination of which the most variable gradations of power, and the greatest diversity of tone-color may be attained.

The artistic application of this diversity of tone-color, through which organ-playing receives inspiration and life, is called the art of registration. Although organs are so different in the selection and voicing of stops that scarcely two are alike, we shall nevertheless make an attempt to describe the theory of registration. The following suggestions are intended for those organists who have been unable to obtain regular instructions upon the subject.

Before trying the various combinations of the registers, the player should test their pitch. Upon striking the middle "c", he will find that it corresponds to the "c" sung by all voices; that is, that the 8 ft. stops are in unison with the human voice, the 16 ft. one octave lower; the 4 ft. stops one octave, the 2 ft. two octaves higher than the human voice. All the 8 ft. stops on the manuals, therefore, are to be considered as the **foundation stops**; while all other stops are either **mutation**, or **compound stops** (mixtures). On the pedals, the bass of the organ, the 16 ft. stops are the foundation stops, and all others are octave or mutation stops. The mutation and compound stops, in as far as they are higher than the foundation stops, have for their object to supply or re-enforce the harmonics of the foundation stops, and thus to give more freshness, splendor and life to the organ-tone.

It is the duty of every organist to study the capabilities of his instrument. He must make himself familiar with the relative strength, color and peculiarities of the various stops. With reference to the tone-color, or timbre, the organ stops may be divided into six different groups:

Division of Stops

1. **Closed or covered stops** are not, properly speaking, solo stops. Being devoid of harmonics, they produce a tone dull, lifeless, and we might say "characterless", which takes away all pungency from the dissonances, and has too weak an effect to satisfy by itself for any length of time. Nevertheless, they give greater volume to the other registers, and serve admirably in softening the harshness of the metal pipe. They are, so to speak, almost indispensable, even in the smallest sanctuary organ. To this class belong: Gross-gedackt, Still Gedackt, Bourdon and Quintadena; in the pedal, Sub-bass, Untersatz 32 ft., and Major-bass 32 ft.

2. **Flute stops.** All flute stops of 8 ft. can be used as solo stops. Played one octave lower, any 4 ft. flute can be used indiscriminately. A closer study of the different kinds of flute registers affords the organist a variety of effective shadings: Flute, Flauto traverso, Flute harmonique, Hohlflöte, Flauto amabile, Flauto dolce, Principalfloete, Flageolet, Falutino, etc.

3. The **Principals or Open Diapasons** possess the greatest power and brilliancy and are the foundation stops of the entire organ, hence their name "Principal." In this group we find such labels as: Gross-principal, Sub-principal, Octave, Superoctave, etc. A varied kind of Principal is the Geigenprincipal (Violin Principal) of narrow scale, like that of the Gamba.

4. **Gamba or String Stops**, when well voiced are some of the most beautiful and refined stops of the organ. In this group may be found Gamba (Viola di Gamba), Viola, Violina, Fugara, Salicional, etc.; Violon, Contrabass, Violoncello, etc., in the Pedal.

5. The **Reed Stops**, Trumpet, Trombone, Clarinet, Oboe, Fagotto, Bassett Horn, Schalmey or Musette, not reckoning the few delicate stops with striking reeds, (Aeolina and Phylharmonica), do not essentially differ from one another. The reeds give the organ-tone brilliancy and color — "a festive garment of delight and joy, majesty and grandeur", as Wangeman says.

†From the Pittsburgh Catholic, May, 1938.

6. The **Mutation and Compound Stops** (mixtures) can not be employed alone, but only in combination with foundation stops.

Manuals

Upon the manuals the 8 ft. stops are foundation stops, and not only produce the proper pitch, but also form the predominating character of the tone. By way of exception, however, the 16 ft., 4 ft. and 2 ft. registers may be employed as foundation stops, if the 16 ft. be played one octave higher, the 4 ft. one octave and the 2 ft. two octaves lower.

We will follow the gradations from *piano* to *forte*. For any soft, quiet execution, the ordinary 8 ft. stops may be employed; all 16 ft., 4 ft. and 2 ft. flute stops also, provided they be played in the above-mentioned positions, but certainly with an entirely different effect. To strengthen the tone, two or more 8 ft. stops may be drawn; but the organist should endeavor to avoid combinations of registers having a similar character, since the main consideration should be variety. The most beautiful solo stop and the best combination becomes tiresome if heard too long.

A particularly pleasant effect is produced by the alteration of contrasting timbres, such as flute and string stops. Another valuable means is increase of power and a gradual diminishing. A shrill, harsh registration is obtained by using metal pipes alone, without the softening of the wood registers; and if the wood stops be employed alone, the sound will be dull and lifeless. A combination of these wood stops alone may, however, be serviceable at times when a soft and sombre accompaniment is desired; and one of the usual ways of using the metal pipes is to bring a "cantus firmus" in a lower voice into great prominence.

Reed Stops

The reed stops are ordinarily used only in combination with soft stops selected from the Flute or Gedackt registers, or from both, according to the requirements. These soft Flute or Gedackt (covered) stops are added in order to remove the harshness from the reeds, and to impart greater volume and resonance to the tone. One should be careful, however, to observe whether the reed-tone character, as such, is required to give special prominence to a certain part — in which case one or more flute stops are added only

to give roundness and euphony — or whether the reed stops are drawn to strengthen the flute, in which case a careful covering of 8 ft., frequently 4 ft., or even 2 ft. Flute stops is presupposed. According to circumstances, a still stronger registration may be necessary to insure a better blending of tone.

String Stops

The string stops, as a rule, on account of their thin, stringy tones, need to be combined with Flute or Gedackt (covered) stops. Gamba 8 ft. is best combined with Flute 8 ft. If the organ has a soft 16 ft. Flute stop, a Lieblich Gedackt, for instance, this may be added with good effect; but the dark, sombre tone of the Bourdon 16 ft. does not correspond as well. Salicional or Salicet and Geigen-principal combine well with Flauto traverso 8 ft., or with any other light 8 ft. Flute; a soft 16 ft. stop might also be used with a good effect. In each case the character of the piece to be played is to determine which combinations are most appropriate, and whether it be necessary to add a 4 ft. to increase the sharpness. The string stops may be used with covered stops alone, or they may be combined with Flutes.

These combinations are some the most beautiful which the organist can commend. With good voicing and a fine intonation, however, the Gamba, as well as some soft reed stops, as Aeolina, Physharmonica, etc., may be used alone, without admixture. When well-voiced, they are some of the most beautiful and refined stops of the organ. The organist ought to employ these characteristic registers only for a temporary change, or to obtain certain effects; if employed for too long a time, the most beautiful stops will become monotonous. The more stringy these stops are, the less they are suited for playing in high positions, except an added Gedackt modifies their sharpness; but they sound particularly beautiful in tenor and bass positions, either entirely by themselves, or in combination with a 4 ft. Flute. We will omit a detailed account of numerous experiments which have been made with reed stops like Vox Humana, Oboe, Clarinet, Fagotto, etc., because in many organs the voicing of the reeds is still very imperfect and our suggestions would, in consequence, be easily misunderstood.

Combining Registers

The rule, to avoid combining registers having nearly the same timbre, does not necessarily prohibit a combination of two or more similarly voiced stops in order to produce a particularly desirable tone - color, provided other registers are drawn in order to support and complete the predominating character. Thus, for example, if a string-toned character is desired, Gamba and Salicional may be drawn at the same time quite appropriately, if their characteristic timbre is softened by Flute or Gedackt stops. Upon the same conditions Principal stops also may be added to the Gamba. Although this string-toned stop (Gamba) requires no addition to be wonderfully beautiful in effect, should a flute-like character be desired, a richly voiced Gedackt, Hohlflöte (hollow-toned Flute), Rohrflöte (reed flute), or flute d'amour is recommended. These suggestions also may be applied to combinations of the reeds and diapasons. In the Flute and Gedackt registers the most variable shadings are possible, while in contrast to the selected stop, a register is added of an entirely different timbre.

The combination of most of the 8 ft. Flute stops of the Great organ, to which those of the Swell may be coupled, produces a quiet, yet responsive, full and serious tone. That mode of proceeding is most advisable, however, according to which one of the doubly represented registers is withdrawn, because, by combining similarly voiced stops the tone easily becomes shrill and harsh, or dull and tedious.

To obviate the dull, lifeless tone of the 8 ft. stops, and to brighten and enliven the organ tone, the 4 ft. registers are added. If the tone is to be gradually increased in volume, and every break in the harmony evaded, a progression from the covered to the half-covered, and then to the open 4 ft. stops is recommended. Organists usually prefer to draw two or three Flute stops before using shrill ones, as Fugara 4 ft. Consequently, all the 4 ft. stops must previously have been divided according to their powers of resonance and the character of their tone.

If, for instance, covered, or half-covered 8 ft. stops are to be drawn, these 8 ft. stops require the addition of a covered or half-covered 4 ft. Open 4 ft. stops may only be added when an open stop is

to be found among the 8 ft. registers. Octave 4 ft., as the shrillest of the open 4 ft. registers, is seldom employed without a powerful 8 ft., among which Open Diapason may not be wanting.

With a defective disposition of the organ, for example, Octave 4 ft., Hohlflöte 8 ft., and perhaps Gedackt 8 ft., scarcely any choice remains, should the organist desire to strengthen the 8 ft. tones. Four ft. registers may be added, not only to all, but also to a few 8 ft. Flute stops, even to one only; for instance, Double Flute 8 ft. and Flauto Traverso 8 ft. The organist should bear in mind, however, that the main purpose of the 4 ft. stops is to give life and brilliancy to the 8 ft. registers; the 4 ft. tone should blend with the 8 ft. so well that it is not heard individually. There are a few exceptions, however, which will be explained presently.

Brilliancy

If all the 4 ft. stops have been drawn, and they do not suffice to give the organ the required brilliancy and clearness, a 2 ft. register may be added. The intonation should be such as will not cause the 2 ft. stop to be heard independently of the tone proper, but it should ordinarily be softer than the 4 ft. stops, at least never stronger.

In the superstruction of this powerful mass of tone, a carefully planned, progressive, proportionate relation of registration must exist. Thus, for example, it ought not to occur to any organist to combine an 8 ft. stop with a 2 ft. alone; first of all the connecting, intermediate 4 ft. stop is waiting, and, secondly, a single 8 ft. register would not afford the 2 ft. a sufficient foundation. In this case, a combination of five or six 8 ft., two or three 4 ft., and one 2 ft. would answer the purpose far better. If only covered 4 ft. registers are employed, and an open 2 ft. is added, the combination is very defective, because the open 4 ft. stops are missing; for the same reason it is incorrect to add an open 4 ft. stop to a covered 8 ft.

When a stronger registration is required, the mutation and compound stops are added. To a powerful 8 ft., the Quint 2 2-3 ft. might be added; to a loud 16 ft. tone the Quint 5 1-3 ft. Large organs, especially the older ones, display a number of these registers, besides the Tierce and the Seventh.

The mixture, finally, can only be used to give the organ fullness and power, splendor and brilliancy. Large organs contain a number of these stops, and they are to be used cautiously. Old organs usually display so many that they often overpower the foundation stops. Consequently, the musical taste of the performer must decide which are to be employed. Cornet might be drawn first, then Mixture, Sesquialtera, Tertian, Cymbal, etc., according to their voicing and combination. It is not necessary to remind the organist that the mutation and compound stops may never appear as independent stops; they should only serve, to a certain extent, as artistic over-tones, to give a characteristic coloring, which should blend with the whole.

Pedal Stops

The pedal stops would supply the manuals with a full, solid and powerful foundation. What has been said with reference to the five divisions of the manual registers may also be applied to the pedal stops.

For a full, not particularly prominent bass, a covered stop, as for instance, sub-bass 16 ft., is the most appropriate. This stop is probably found in all organs, but is of varying strength. If strong, it may suffice, in connection with a coupler, as a bass, especially when a full octave bass 8 ft. is added. When soft, it forms a suitable foundation for piano and pianissimo accompaniments.

If the pedal-tone is to be more prominent, a Violone 16 ft. belonging to the Gamba group may be drawn. Being slow of speech, and on account of the thin, stringy quality of its tone, it usually requires the addition of sub-bass 16 ft., Octave-bass 8 ft., Gedackt-bass 8 ft., or Violoncello 8 ft. If the stringy quality of tone is to predominate, Violone 16 ft. may be combined with Violoncello 8 ft. alone; according to circumstances, Violone 16 ft. may even be employed alone, which latter use may be allowed only in slow movements; the same may be applied to the combination of Violone 16 ft. and Sub-bass 16 ft. alone.

The quicker the passage for the pedals, the more 8 ft. stops should be drawn in the pedal. Thus, to a 16 ft. flute stop two 8 ft. stops should be drawn; to two 16 ft. three 8 ft., and so on.

Open Diapason 16 ft., on account of its firm, clear and full tones, is more powerful than Violone 16 ft. or Sub-bass 16 ft., and is rarely found in organs of less than twenty registers. Of all the stops, Trombone 16 ft. (Posaune) is the strongest and most effective; it gives great splendor to the Full Organ. In ordinary circumstances, though, this stop is combined with Trumpet 8 ft. in the pedal, or coupled to the manual; at all events, Trumpet 8 ft. presupposes Trombone 16 ft.

The Pedal Coupler

The Pedal Coupler, (this is for nearly all organs an indispensable contrivance), can give to the pedals the registers necessary for the increasing and brightening of the tone, which is of inestimable value, especially in those organs that have only a few 8 ft. Pedal stops. For a medium loud registration in particular, we cannot recommend the pedal couplers too highly. It would be well to use Sub-bass 16 ft. and Gedackt 8 ft. in the pedal, which is advantageous in so far as by drawing and increasing the coupler we obtain a stronger or weaker bass, and by increasing and diminishing the manual tone we can produce the most variable gradations of power in the pedals, which would otherwise be possible only with a vast number of pedal stops.

By means of combinations which may be made by coupling manuals and pedals, an astonishing variety of the most beautiful effects may be obtained. An excellent effect is often produced by combining a 16 ft. reed stop in the pedal, for instance, Clarinet or Oboe, with supporting, covered stops on the manual. To increase the power of the pedal tone, a few properly selected 4 ft. stops may be added; for example, Flute 4 ft., Octave-bass; then the 4 ft. reed stops, which are usually found only in the largest organs, such as Clarino 4 ft., and finally the 2 ft. registers and the mixture, but not without the Quint stops, as 5 1-3, 10 2-3 and the Tierce 6 2-5 and 12 2-5 ft. If a 32 ft. stop is also available, it may be added with good effect. Here again, the character of the piece to be played is to determine which selection and arrangement of stops is most appropriate.

It is not an easy matter to establish the correct relations that should exist between the pedals and manuals with regard to the loudness of the tone. To gain a perfect judgment, the organist ought to have the various stops and their combinations played for him, and listen to them in the nave of the church, as one cannot be sure of the effect in the church from the impression received at the console.

Further investigations will convince the student of the truth of that saying of Schumann: "There is no end to learning."

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DUBUQUE BULLETIN INTERESTING

The February issue of the "Catholic Church Music Bulletin", issued by the Loras Institute of Liturgical Music contains many interesting notes.

Among the new music mentioned is Cyr de Brant's "Holy Week Book for Parish Choirs", and Father Rowland's "Guide Book for Catholic Choirmasters".

Among other paragraphs are found the following:

"Upon the occasion of the death of Pope Pius XI, we may well recall one of the hopes which the learned pontiff had: he was hopeful that in time congregational singing might be re-introduced into Catholic churches. It was in that spirit that he wrote these words:—'In order that the faithful may take a more active part in divine worship, let that portion of the chant which pertains to the congregation be restored to popular use. It is very necessary that the faithful taking part in sacred ceremonies should not do so as mere outsiders or mute spectators, but as worshippers thoroughly imbued with the beauty of the liturgy . . . so that they may sing alternately with the priest and the scholae; according to the prescribed rule; in this event, we should not find the people making only a murmur or no response at all to the public prayers of the liturgy.'

"Efforts are being made in various parts of the country to put this program suggested by the Holy Father into practice. Those matters cannot be accomplished within a short time. A simple beginning would be to have the members join in singing a simple **O Salutaris Hostia** and a simple **Tantum Ergo** at Benediction. A further advance would then be to have the school children and young people sing a simple **Credo**; e. g., No. III. Pupils who have finished in a Catholic High School should be well able to take part in this. In time, older people will be ready to join. Is it not true that our Catholic people love to help in the singing of 'Holy God'?

"Of course there cannot be artistic perfection in that part of the liturgy sung by the people. Let us bear in mind what a spiritual writer said viz. that: 'religion lies, on the one side, not in the actual perfection of art that is secured, but in the pains taken, and the devotion and love given to securing the beauty of God's worship and service; and on the other, in the personal devotion of the worshippers.'"

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LITURGICAL MUSIC AND THE RADIO

By J. V. EDWARDS

IN 1910 when Pius X issued the *Motu Proprio* on Church Music, the medium of radio was unknown to the public at large. Since the days of the late twenties when broadcasting became a world-wide interest, there have been endless efforts in the arrangement and perfection of programs of all types. Those of us who are interested in religious music of a truly liturgical nature have had periods when there was a dearth of such music on the air. Today however, there are more programs designed to satisfy these desires. The Christmas and Easter seasons have brought forth many excellent examples originating in foreign countries as well as our own. In addition, the "Catholic Hours" that have come and gone or are luckily still to be heard, have furnished a diversity of religious music of a varied quality and style.

The broadcasters have put considerable energy into the rounding out of programs for special events such as the Eucharistic Congress, etc. Last year the Pope's illness was the keynote of many hours of broadcasting time and Catholics should be slow to forget the concern and sympathy of the radio world. One of the national chains, as the crucial hour approached, held in readiness a Requiem Mass (not Verdi's) to follow the announcement of the unhappy event should it have taken place. The Cathedral Hour of some years back, which employed an orchestra, small chorus and soloists, included some music of a liturgical character in its hour of religious music. Such an organization entailed considerable expense and it was discontinued as a "sustaining" feature despite the numerous letters that requested its continuance.

There is one "cure" for such ills of radio which besides doing away with the expense permits the hearing of the masterworks of the liturgical repertoire. This is the use of records for broadcasting purposes. The issuing of new discs has gone steadily forward and a wide selection of the masters is now obtainable. The individual investment for a large record library entails a large outlay. What the individual would in most cases find prohibitive, the broadcasters can give for the turn of a dial.

In New York City we are fortunate in having Station WQXR (1550 kilocycles) which includes in its programs periods of

religious music that include the Gregorian Chant, the early and later polyphonic schools and the oratorio. Besides these programs new recordings are often heard on the "Record Premiers" — a program which occurs several times weekly. The station has been a God-send to the serious listener for the programs have been built "around a better radio service" on suggestions of the audience and the ingenuity of the staff. Such has been the response that from a few hours a day, time on the air has been gradually extended to nearly twelve hours daily. Information shows that the station can be heard in Canada, Michigan, Ohio, Virginia and the New England States, although local conditions are unfortunately liable to cause interference.

At best, the chance today of hearing proper religious music in the church itself is conditioned by several circumstances. The fundamentals being attendance at High Mass, Vespers, etc., and the ability of the parish to support a choral unit capable of performing the more difficult compositions. The youth of today which receives a finer background of training in the various forms of liturgical music can broaden the experience of his schooldays with such radio programs. Again a choirmaster can refer to these radio listings as a means to enthruse the members of his group in an art where his best efforts are limited by time and the ability of his choir to amass a large repertoire.

While a particular station has been referred to in this article, other recorded programs are available on domestic short-wave stations, such as W1XAL of Boston. The listeners' part should be a bit more than dialing such programs which are his for the asking. As a part of Catholic Action, it also rests with him to do his part in the continuation and expanding of such programs. The old story of a "post-card" to make the broadcaster aware of the appreciation and the desirability of his efforts goes a longer way in this instance, as mail on such programs is apt to be sparse. The little energy and expense entailed is far out of proportion to the enjoyment received.

In a letter to one of the broadcasting stations, a listener complained of the twenty odd hours a week of serious music to be heard on the air in his locale. The obser-

vation of the commentator in this case equally applies here. He remarked that this individual should thank his lucky stars that he has that much. In the case of religious music while we must be thankful for much less, for some years back the time devoted to such programs was not very extended. It is said that in the Harvard Glee Club there have been several conversions to the faith, due to the interest of the members in the polyphonic music of the Church. At least, listening to such programs should make the music lover more appreciative of this art which should never die, particularly in the hearts of those to whom it has come as a great heritage from the past.

PROF. MOREL APPOINTED AT ST. ALOYSIUS CHURCH DETROIT

Named Organist at St. Aloysius'
Prof. Morel Also to Direct Gregorian Choir
of 40 Voices

Prof. D'Avignon Morel has been appointed choir director and organist at St. Aloysius' church, Detroit, Mich.

Mr. Morel, who has contributed articles to *The Michigan Catholic on Church Music*, is an advocate of the Gregorian chant, and will direct a Gregorian choir of 40 voices at St. Aloysius' Church. The choir will sing during the High Mass on Sundays, at 10 a. m.

A native of Quebec, Prof. Morel began his musical studies at an early age, studying the organ under Dussault, of the Notre Dame church of Montreal, and R. O. Octave Pelletier, organist of the Montreal cathedral. Later he studied in New York city and at the New England Conservatory of Music, at Boston. From 1909 to 1915, he was organist at Berlin, N. H., and from 1915 to 1923 at St. Basil's church of Toronto, Ont. During the latter period he taught liturgical music at the Basilian Fathers' seminary and also at St. Michael's college.

Coming to Detroit in 1923, as organist and choir director of Holy Redeemer church, Prof. Morel, later held the same post at SS. Peter and Paul's church. For the last year and a half he has been director of the choirs of St. Mary's downtown church. He has played several times with the Detroit Symphony orchestra.

Mrs. Morel is organist and choir director of St. Patrick's Church, in Detroit, and their son, John Morel, directs the choir at Visitation Church.

PAMPILLE LANGLOIS APPOINTED AT PITTSTON, PA.

In February, Mr. Pamphille Langlois, formerly at Leominster, Mass., was appointed to take the place of Roland Boisvert, resigned at Pittston, Pa.

Mr. Langlois is one of the best Catholic organists in the country and is well educated in Chant and church music, having occupied important positions in Canada, Detroit, Mich., Cleveland, Ohio, and in Massachusetts.

JAMES G. GRIFFIN, WELL-KNOWN LYNN, MASS., CHURCH MUSICIAN, DEAD

James G. Griffin, 69, former choir director at St. John's Church, Swampscott, Mass., and Sacred Heart Church, Lynn, Mass., and a violinist for 40 years, died in February at Melrose Hospital. He had been making his home with his daughter, Mrs. Paul Ferris, Lynnfield, Mass.

He was born in Lynn and spent his life in that community. He leaves, besides Mrs. Ferris, another daughter, Mrs. Alexander Kodge, of New Haven, Conn., and two sisters, Miss Theresa Griffin, of Swampscott, Mass., and Mrs. William J. Fallon, of Newton, Mass.

R. I. P.

NEW ORGANIST AT ERIE, PA., CATHEDRAL

Dr. Louis J. Allard has been appointed organist at St. Peter's Cathedral, Erie, Pa., and will serve as Supervisor of Church Music in the Erie diocese.

Dr. Allard was in charge of music at Notre Dame Church, North Adams, Mass., for a period of seven years preceding his appointment to the Erie post.

He is succeeded at North Adams by Mr. Fred Gamache, formerly of Worcester, Mass.

The Erie Cathedral choir of boys and men numbers seventy-five voices, and the four manual organ has 70 stops and the pedal clavier has a 32-foot resultant. An additional three manual console is located in the Sanctuary.

CHOIRS AND CHOIR DIRECTORS

By REV. DANIEL A. LORD, S. J.*

IN the rather guiltless - of - liturgy days of my youth, I belonged to what was in the realest sort of sense a village choir. We were all volunteers. And we were mixed as to sex — male and female we made them in those days of the haphazard choirs — and I rather think we were mixed musically as well. I know that my first experience playing an organ was when I walked into the choir loft of old St. Catherine's in Chicago, sat down at the bench, and blasted forth in my first organ number. And the singers were in the main as well intentioned and as inexperienced.

We sang the popular masses of the period — Millard's, Farmer's and Gounod's — and if the bassos improvised and the tenors faked, if the sopranos were numerous and the altos surprisingly rare, we sang with gusto and much was forgiven us because we cost the parish nothing except the patience of the congregation.

Well, into our choir walked one day a young matron with a magnificent soprano voice. What was more, she seemed to know what the music was all about. And we realized that we had found a leader, and we bowed to her baton, and humbled our maverick musical souls before her direction. She began by moving the rehearsals out of the choir loft, where the giggles were more frequent than edifying, and the gossip was rehearsed behind the organ while the soloists practiced the "Qui Tollis" in front of the organ, and the abuses that caused Rome to develop grey locks over church music flourished most ardently — and into her front parlor. There, around a grand piano, we rallied — and if we larded in a bit of the ragtime of the day between the rehearsal of the Sanctus and the mastery of the Benedictus, no one had a right to be disedified.

She worked us hard for Christmas and Easter, and got results. I even took a few organ lessons to master the difference between piano and organ touch. And when she lifted her baton and called forth the best there was in us, for a crowd of amateurs we did very well indeed.

I remember during rehearsals seeing little faces peeking down at us choristers from the balustrades that led to the second floor. And I knew that our choir directress was also the mother of a charming and rapidly growing brood. Clearly, her magnificent soprano voice was called on for lullabies more frequently than it was for *Tantum Ergos*.

Once a year, as a treat to this volunteer choir, the pastor sent us on a theater party; and our directress brought us home to a delicious after-the-theater dinner party. Tastes may have been simpler then; but tables groaned under heavier dinners, and I recall with approval her chicken and pastry and the variegated "trimmings" of the feast.

Well, liturgical choirs succeeded the willing if unrubrical volunteers. The children of our directress grew to fine and notable manhood, to graceful womanhood. I saw her at times, always charming, always interested in artistic things, but more and more the mother as years made her less the great soprano.

And now the word reaches me that she is dead.

Well, hers was a full life. She was one who might have been nationally known as a singer. She preferred to sing to her children; she was content to lift her voice in the little parish church in our small suburb. She was Catholic enough to think motherhood more important than the role of prima donna. She was more interested in her sons and daughters than in the operas she might have sung, the concerts which might have brought her the applause of the musical world.

She died just before Christmas.

I don't think that I am far wrong when I happily believe that her voice was added to the voice of Her that sang the Magnificat, and that with the great Cecilia and the wonderful women of our Catholic nurseries and cloisters, she joined the angels gladly in singing Heaven's Christmas hymns.

Choir directresses may be largely out of style. I know how welcome Mrs. Bernard McDevitt, lately of Chicago, now of God's eternal Choir, must be among the singing saints and angels of eternity.

*Reprinted from Syndicated Column "Along The Way" by permission.

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Archbishop Glennon Addresses Members of the St. Louis Catholic Organists' Guild

MSGR. CRANE, VICAR - GENERAL, ATTENDS MEETING

THE Most Rev. Archbishop Glennon, of St. Louis, visited the Catholic Organists' Guild in December and delivered an address. He was introduced by the Rev. Sylvester Tucker, who said in part:—

"There is a singular propriety indicated in the presentation this afternoon of these lovely children who sang so beautifully for us, because this season of the year is definitely dedicated to childhood. 'Unto us a child is born' By that divine Child, childhood is glorified.

"The same idealogy has been applied by that Divine Child some years later in His life to all of us. He declared that unless we become as little children we cannot enter the kingdom of Heaven.

"By the goodness and providence of that Divine Child, we are your children. The members of our Guild wish to go on public record as being obedient and faithful children. In that spirit — the spirit of devoted, loyal, and obedient children, we salute you this afternoon, our beloved father."

* * * * *

"Dear Monsignor, Reverend Father, Sisters and Members of the Guild:

"I believe that it is true, as Father Tucker has just said, that you are all obedient children of ours. I am delighted to hear this and I am delighted to be here to receive this obedience. I shall say just a few words to you for I believe you have had a long session this afternoon. This latter part of the program was well worth attending, even though there were no preliminary announcements. I believe you have been charmed, elevated and delighted by the wonderful exhibition of song by the boys of the Holy Name Parish. I don't know that I have heard anything equal to it since the Vienna choir was here. These boys this afternoon showed by their spirit and finish that they are capable of developing and achieving the prestige of the Vienna choir. However that may be, they are all chanting one great song of praise to Almighty God in a manner deserving which will bring upon them His blessing and love.

"I am glad to see that there are so many present this afternoon, and that you are staying together and working together for a very worthy cause, and I hope you will

continue on. It is a continuous work which should go on 'in aeternum.' 'Cantate Domino' is a psalm telling us the work that we have to do and the supreme thought that runs through our life — to sing the praises of God in aeternum — forever. There must be joy and a great deal of satisfaction to the Christian heart in the beautiful rendition of the church music as exemplified this afternoon. I am pleased that the Gregorian chant ordered by the Church is increasing in favor. It is beautiful and it can be developed into other accepted forms. The character is there, the tone is there, and it can expand and bring as an exemplar — all legitimate types of church music in accord with the teachings of Pius X, making use of that which is true, good, and beautiful.

"Now the Church demands certain things in the field of music. There are kindred sciences such as architecture and painting. The Church has not defined laws in these schools except the laws of correctness. It has always tried to keep architecture and painting directed towards the better things, towards the Divine. Sometimes it is true this spirit has faded and has gone out to the blasé, to the impure in architecture and painting. The Church tries to keep music, however, in accordance with the liturgical laws. She would bring back architecture and painting directly to her service again, from which it has wandered away to worldliness and luxury. She would bring back all the arts to chant the praises of God, coloring the world with the color of sunrise, the color of the heavens.

"I am delighted to be with you today. We all can certainly rejoice with these children, and carry on that happy 'Cantate Domino in aeternum!'"

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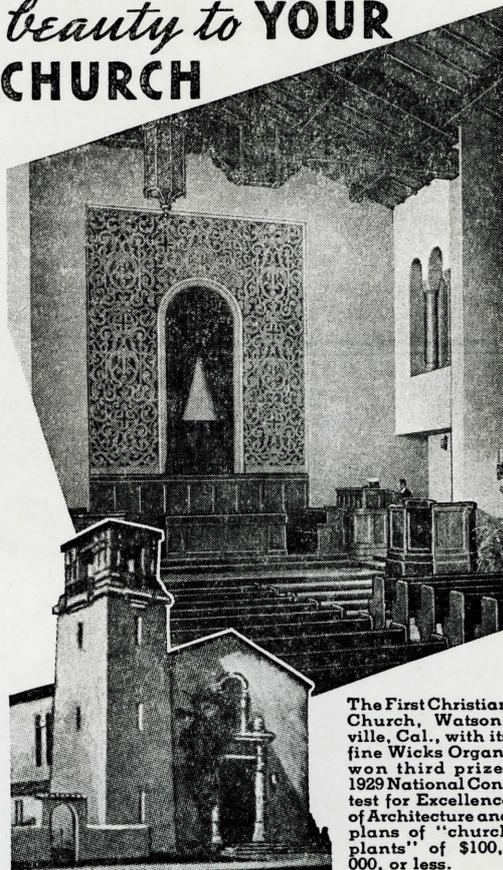
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