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PIETRO YON — ST. PATRICK'S CATHEDRAL, N. Y. C.

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No. 7

## ORATE FRATRES

### A Review Devoted to the Liturgical Apostolate

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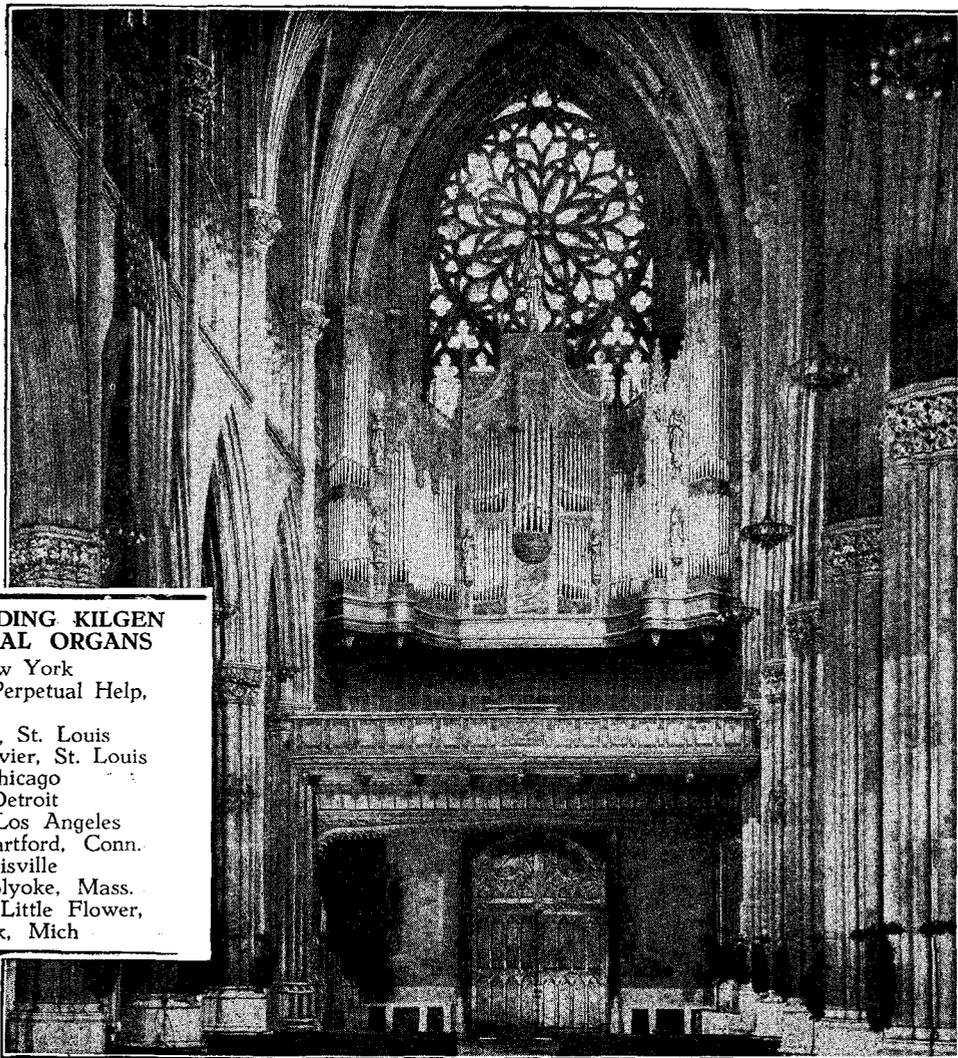
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New Orleans, La.	Oklahoma, City
Cincinnati, O.	Portland, Ore.
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<b>THE CAECILIA ROLL OF HONOR</b>
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## IN MEMORIAM

JOHN B. SINGENBERGER (1848-1934) St. Francis, Wisconsin	<i>Teacher-Composer</i>
ALOYSIUS RHODE (1880-1922) St. Louis, Mo.	<i>Choirmaster</i>
JOSEPH OTTEN (1852-1926) Pittsburgh, Pennsylvania	<i>Choirmaster</i>
J. B. YOUNG S.J. (1854-1928) New York, N. Y.	<i>Choirmaster</i>
RT. REV. MSGR. H. TAPPERT (1855-1929) Covington, Kentucky	<i>Choirmaster-Composer</i>
FRANK J. McDONOUGH (1868-1931) Rensselaer, N. Y.	<i>Choirmaster-Composer</i>
REV. JOHN B. JUNG Cleveland, Ohio	<i>Choirmaster-Editor</i>
FRANCIS EUGENE BONN, (1848-1935) Rochester, N. Y.	<i>Choirmaster-Teacher</i>
FRANKLIN S. PALMER, (1866-1935) Seattle, Washington	<i>Organist-Choirmaster</i>

**PAST ANNUAL DEDICATIONS**

Annual Award To An Outstanding Person or Organization  
In Catholic Church Music of America

	<b>1931</b>	
REV. LUDWIG BONVIN, S.J., (1850-) Buffalo, N. Y.		<i>Author-Composer</i>
	<b>1932</b>	
JAMES A. REILLY, (1854-) Boston, Mass.		<i>Editor-Publisher</i>
	<b>1933</b>	
DOM GREGORY HUGLE, O.S.B. (1866-) Conception, Missouri		<i>Teacher-Author</i>
	<b>1934</b>	
REV. WILLIAM J. FINN, C.S.P., (1881-) AND THE PAULIST CHORISTERS New York, N. Y.		<i>Choirmaster</i>
	<b>1935</b>	
NICOLA A. MONTANI, (1880) AND THE SOCIETY OF ST. GREGORY Philadelphia, Pennsylvania		<i>Choirmaster-Composer-Editor</i>
	<b>1936</b>	
MOTHER GEORGIA STEVENS, R.S.C.J., AND THE PIUS X SCHOOL OF LITURGICAL MUSIC New York, N. Y.		<i>Teacher</i>
	<b>1937</b>	
PIETRO A. YON (1886-) New York, N. Y.		<i>Organist-Composer</i>

## Pietro Allesandro Yon

Organist — Composer — Choirmaster



### AN APPRECIATION

FOR the seventh successive year, we dedicate the Summer Issue of THE CAECILIA MAGAZINE, to an outstanding Catholic Church musician of the United States.

This year the mantle falls on the shoulders of Pietro Allesandro Yon, Organist and Choirmaster of St. Patrick's Cathedral, New York, N. Y.

For years the name of Yon, has been prominent in Catholic Church music. The compositions of Mr. Yon have been known and used in every state of the Union, and in most of the European countries. Mr. Yon has been invited to dedicate organs and give recitals in every section of the country during the past ten years. Thus the popularity of his compositions, and the popularity of Yon organ recitals, have made the name of Yon a "by-word" among Catholic church musicians, and there is no doubt that this musician thus qualifies for consideration when recognition is to be given to an outstanding organist or choirmaster.

Mere quantity of compositions published, and mere quantity of recitals, however, is not a sufficient standard to set up for measuring the influence of a person. The quality of the compositions must be high enough to warrant the respect of educated musicians. The quality of performance in playing recitals must be high enough to warrant the respect of professional organists.

Mr. Yon has written music which has not only won the praise of great critics, but he has enjoyed the privilege of having composed one of the most popular Christmas choruses ever written in the history of church music.

Mr. Yon has given organ recitals which have not only received commendation from great organists but he has been invited by various non-sectarian groups to display his talents before them. In addition, he has attracted to himself a large number of pupils interested in organ playing as a profession.

Mr. Yon has distinguished his church and himself by the artistic performances of church music consistently rendered at St. Patrick's Cathedral, New York City, under his direction. There is probably no church in the United States which has so many visitors during the year, as St. Patrick's Cathedral in New York, and for that reason the reputation of the choirs and the organists are constantly under scrutiny.

The programs at this church are always liturgical, the music is artistically rendered and the organ is given due place on appropriate occasions.

Mr. Yon has been honored by the church, by the King of Italy, by various musical societies, and by musicians within and outside of the Roman Catholic Church.

When every modern collection of biographies, including such works as "Who Is Who In Music", "Groves Dictionary of Music and Musicians", "Baker's History" and other such internationally known reference works, contains an account of the life and compositions of a writer, it must be admitted that the person named, must have attained some eminence in the field of music.

Hence it may be truly said that we do not give honor to Pietro Yon, but instead we record and condense the testimonials of others — placing upon them a "spot-light" in prose form.

Mr. Yon is one of the few great Catholic organists of the country. In past dedications we have honored Teachers, Composers, Choirmasters, Authors, Editors and Schools. Mr. Yon is nominated as an organist, but he deserves additional consideration as a Composer, Choirmaster and Teacher. Certainly the combination of these talents makes him one of our preeminent contemporary musicians, and as such we honor him by dedicating this — the Summer Issue of THE CAECILIA MAGAZINE to

**PIETRO ALLESANDRO YON**

Organist and Director of Music

at

St. Patrick's Cathedral, New York, N. Y.

## YON, THE MAN

When a musician achieves a brilliant success there must be striking facts contributing to its making. Pietro Yon can point with pride to a past full of hard work, ambition, determination and vision — that is why the forward march to success is laden with events of more than usual significance. A truly efficient person is Yon but he alone knows the price paid in arduous study, in innumerable work hours, in slavish drudgery, in unremitting toil, in incessant practice, in well-directed effort and carefully-developed power.

Any gigantic enterprise, especially if self-imposed, means years of patient toil in order to acquire first, technical efficiency wherewith to write and to perform; second, mastery of self and thought to make them do one's bidding; third, conquering the obstacles that beset every conscientious laborer in the field of esthetic art. Inborn genius, a sound body and an acquisitive mentality will carry one far but there must be incentive for accomplishment.

Born August 8, 1886 at Piedmont, Italy, Pietro began his musical education at the age of six under the guidance of his elder brother Constantino and subsequently attended the Royal Conservatory of Milan and Turin. In 1904, he entered the Academy of St. Cecilia, Rome, being graduated with highest honors in piano, organ and composition, also winning the special prize medal bestowed by the Italian Minister of Public Instructions. His teachers were Remigio Renzi (Organ) A. Bustini and G. Sgambati (Piano) and C. de Sanctis (composition). The debut of the youthful artist was made, at the age of eighteen, as substitute organist at the Royal Church of Rome, St. Peter's Vatican and in several public concerts at the Academy. Two years later he was offered the position as organist and choir-master of St. Francis Xavier, New York, which he accepted and retained until 1926 when he was called to St. Patrick's Cathedral as organist and music-director.

Yon has been the recipient of numerous honors. In 1921, he was named Honorary Organist of S.S. Basilica of St. Peter's Vatican, a new title created especially for him. He has been knighted by the King of Italy and holds the rank of Officer of the Crown of Italy. Those conversant with musical affairs are familiar with and appreciative of the value of his contributions to both sacred and secular literature in his organ works, piano works, songs, masses, motets and miscellaneous items, particularly his oratorio "The Triumph of St. Patrick", together with many unpublished works, in all of which the master-hand is glowingly apparent.

## YON, THE ORGANIST

Notwithstanding his achievements in the ecclesiastical sphere of musical writing, Pietro Yon has won fame through his virtuoso performances as a concert organist in which field he is a real pioneer, ever striving to raise this form of cultural entertainment to the highest level of artistic ideals and make it universally popular.

By reason of this continued interest in his instrument and his unabated devotion to his art, Yon has become recognized as an outstanding figure among present-day exponents of the organ and of its music. His colorful career has been marked by striking testimonials from press and public also his services for recitals, organ dedications and musical events are ever in demand throughout the country. For example, the 1934 and 1935 spring performances by the New York Philharmonic-Symphony under Toscanini, featuring All-Bach programs and Beethoven's "Missa Solemnis", found Yon presiding at the organ.

Yon was the first to play organ concerts in the New York's famous Mendelssohn and Aeolian Halls and later in Town and Carnegie Halls. He was more-over the first organ recitalist to introduce the paid-admission plan, thereby elevating such events into the legitimate concert field. As a teacher, he figures prominently in America and Europe, his master-organ

course having proved popular among professionals and amateurs. Among some of his prominent pupils are Powell Weaver (Kansas City), Edgar Bowman (Pittsburgh), Robert Elmore (Philadelphia), Mary Downey (New York), Henry Seibert (New York), Eugene Phillips (Grand Rapids), Tracy Y. Cannon (Salt Lake City), Helen Knox Ferguson (Dallas), Helen Townsend (Buffalo), Franklin Coates (N.Y. City), Mrs. Dorothy Mulrone (Springfield, Mass.), Wilbur Chenowetch (Lincoln, Neb.), Allan Bucher (Peekskill, N. Y.), and Edward Rivetti Assistant organist at St. Patrick's Cathedral, N. Y.

Many members of Religious Orders have studied with Mr. Yon, and there are many who have received part of their organ training from him through attendance at Master Classes, and Special lessons given at various times in various places.

The above names might be multiplied several times and no doubt there are many famous organists who have been overlooked in this list — (as it was made up by members of the CAECILIA staff mentioning only a few of those known to have been "Yon pupils)."

### YON, THE COMPOSER

In composition, Yon is a stylist. His works are not formal in the sense that they follow some distinct school — rather are they individualistic in the sense that they follow an original scheme — one that embraces elements of all schools. Each work crystalizes an idea, embodies a plan — vividly characteristic of the composer. The religious compositions reflect deep spirituality; the classic compositions, esthetic instinct; the light compositions, humor and gaiety; the romantic compositions, emotional sensibility; the sizeable compositions, a broad conception of life's greatness and of the majesty of cosmical creation.

The Sonata Prima, Sonata Cromatica, Sonata Romantica, Concerto Gregoriano, Italian Rhapsody, American Rhapsody, Triumph of St. Patrick — are examples of diversified writing, yet each in the Yon idiom. The published compositions group themselves into seven sections.

(1) **Organ Works.** Most popular numbers are three sonatas, Concerto Gregoriano with orchestra, two Rhapsodies, twelve Divertimenti, two concert studies and several works as "Gesu Bambino", "Hymn of Glory", "Christ Triumphant" which have won international fame.

(2) **Piano Works.** The most noted are "Nena" — Spanish Fantasia, "Gianduaia" — scherzo, "Mountain Slopes", "Alpine Nocturne", "Rain".

(3) **Songs.** "Ave Maria" and the triptych of the Life of Christ — "Gesu Bambino", "O Faithful Cross", "Christ Triumphant."

(4) **Masses.** Of the twenty-six composed, twelve have been published, six with orchestral accompaniment. "Pro Defunctis", "Solemnis", "Regina Pacis" and "Te Deum" are the most outstanding.

(5) **Motets.** Over one hundred composed to cover practically the complete liturgical year, the fifteen motets for the Blessed Sacrament and Blessed Virgin and the complete Responsorial for Holy Week being notable compositions.

(6) **Oratorio.** "The Triumph of St. Patrick", dedicated to His Eminence Patrick Cardinal Hayes.

(7) **Instrumental.** Concertino for oboe and orchestra (MS). "Te Deum" for solo, chorus and orchestra (MS). "Christus Resurrexit" (by Ravanello) arranged for organ and orchestra (MS). Many other arrangements such as "Gesu Bambino" for violin solo and for violin and cello with piano or organ accompaniment.

### THE TRIUMPH OF ST. PATRICK

Pietro Yon's compositions have covered the entire field of ecclesiastical services of the Roman Catholic Church, as well as contributions to the secular literature of music through his organ and piano works, songs and miscellaneous items. Hence the creation of an oratorio awaited only the incentive to bring it forth which came in the early part of 1932, when the Italian poet, Armando Romano, requested Yon to give one of his works a musical setting. The idea was entertained with favor but resulted in the musician suggesting to the author a combination effort for an oratorio based on the life of St. Patrick. Romano was not familiar with the Irish saint's history but agreed to investigate the subject and, in due time, produced the script which Yon accepted and straightway proceeded to create the musical setting.

The fortunate persons who constituted the brilliant audience assembled in Carnegie Hall, New York, on Sunday evening, April 29, 1934, heard not only a world premiere but heard, in addition, a musical masterpiece concerning which His Eminence Patrick Cardinal Hayes — to whom the score is dedicated wrote: "The highly spiritual theme, the inspiring language and the appealing music made a deep impression on me. I am confident that all who will be privileged to hear this oratorio will be more than gratified."

The libretto follows a tri-sectional plan — **The Mission, The Return, The Sacred Fire**. The form is in the familiar narrative style interspersed with musical numbers, to Italian text with English translation. The work calls for the services of eleven solo singers, chorus, organ and orchestra. At the initial performance the artistic personnel was as follows:

Frederick Jagel, tenor .....	St. Patrick
Santa Biondo, soprano .....	The Angel
Millo Picco, baritone .....	Dichu
Carl Schlegel, baritone ..	Voice of the Lord
Francesca Iovine, contralto .....	Erimadea
Elisabeth Slattery, soprano ..	The Goldfinch
Emerio Ferrari, baritone ....	King Leoghaire
Eugenio Cibelli, tenor .....	Milliuc
John Finnegan, tenor .....	} Narrators
Leo de Hierapolis, baritone ....	
Raimondo Scala, bass .....	

The Cathedral Choral Society — Orchestra from the Metropolitan Opera — Ruggero Venē, conductor — The composer at the organ.

This is a score for musicians, for churchmen, for music-lovers. With no controversial leanings as to technical structure or traditional conception, both librettist and composer have succeeded admirably in providing a dignifiedly human vehicle for the story of Ireland's historic saint. A distinctive feature of the work is the three-voiced narration, each portion accompanied only by organ and permitting unhampered freedom through dispensing with the customary bar lines. There is a characteristic leit-motive in the opening theme, carried on through various forms up to the final unaccompanied choral burst of tonal beauty.

Other outstanding features are the charming Chorus of Swallows (female voices) whose twitterings evoke a sympathetic response from the Saint, Canticle of the Night (male voices) voice of the Lord, voice of the Angel, Chorus of the Earth, (in fugal form,) Goldfinch Song, Chorus of Angels, various choruses of the People with the tremendous finale in Latin — as in several other portions where the text is that of the church ritual. The solo parts are written effectively due to the composer's understanding of the Italian method of writing for voice. The instrumental interludes are gracefully wrought, the accompaniments artistically scored, the tutti majestically employed.

This oratorio has enhanced the prestige of Maestro Yon as a musician, as a master of polyphonic writing and as an adept in handling skilfully large vocal and instrumental groups. The score is published by G. Ricordi & Co., Inc., New York.

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## Pietro A. Yon's Bach Interpretations

"Every lover of organ music knows of Bach, be it only the name. "Bach"! what a small name! and what meaning—"rivulet";—strange contrast, when in reality we behold the biggest name in organ literature and the most prolific writer of all, having left us a vast ocean of the most potential works.

Bach was a church organist; he knew better than anyone, before or after him, the essence and beauty of the Gregorian Modes, he worked them overtime and then some more; true, his works breathe an atmosphere all his own, but the inspiration was unmistakably gotten from the Church Modes. The attitude (not to say relation) of the average audience, including even musicians, toward Bach, while displaying friendliness born of hereditary admiration, is nevertheless that of a stranger. We follow him thru our modern conception, little dreaming that beyond it all lies the nearly defunct art of ancient music. We utterly fail to grasp the full meaning of his message; perhaps this accounts for the respectful hearing generally accorded him. It is therefore obvious that an intelligent interpretation of Bach involves knowledge of the Church Modes.

Now fancy the advantages of one who was fed traditional Chants of the Roman Church since childhood, made subsequent exhaustive studies of ancient music, imbibed spirit and knowledge at the source, wrote many works on ancient themes, and wish you could hear him play Bach. Pietro Yon, the organ prodigy, is the man; he has gone thru all this; no wonder his interpretation of Bach is comprehensive, logical, rather original to those who would have naught but slow tempo; however, it is all so perfect, so clear that a new light may well dawn upon many, and cause their conversion to the Bach-Gregory cult. In an all-Bach program, Pietro Yon shows us the stern old master in many moods, proving the fallacy of the Bach-Czerni performance. The D minor Toccato and Fugue! Pietro Yon does not play it, he plays with it; the G minor Fantasia and Fugue! why, he rushes it at you so **clear cut**, every auditor carries fragments of it home;—the D major Prelude and Fugue, genial all thru and with the buffoon ending will remind you of good pre-war days when we had little to worry about; it would be interesting to know what

piece of good fortune befell the master when he wrote the latter."

"The secret of Bach playing is, according to Pietro Yon: stop thinking and showing that you have mastered a lot of technical difficulties—seek out the spirit of the work and convey it as best you can."

### PIETRO YON'S TECHNIQUE

A close observer and ardent admirer of Pietro Yon's organ playing speaks of his technique as follows:

"Organ virtuosity such as he displays is nothing short of an acrobatic feat;—it is all very simple when you know how, but the getting to know how is the mountain that shuts off both vision and appreciation of the tremendous achievement. Few organists like Pietro Yon, none perhaps, are actuated by such intense musical fever which makes for every move to converge upon a well defined purpose:—ultimate **results**. The work of to-day, of every day, is a necessary link in the chain of continuous development; just what the possibilities of such a policy are for the great master, is difficult to conceive; he does not know himself;—one thing is certain — results will be in direct ratio to his efforts; that is incentive enough for him to work on and on.

So much for the underlying principle of the gigantic self-imposed task which involved fifteen years of patient, arduous labor. Technique, of course, is largely a matter of work, work, and more of it; for the acrobat virtuoso physical difficulty is by far the greatest to overcome and mastery of it hardest to retain. Considerable help is afforded by personal aggressiveness, encouragement from surroundings, atmosphere, experience which spells confidence.

Pietro Yon had all the prerequisites to a phenomenal career from inborn genius to perfect limbs; his studies were accomplished under most favorable circumstances at St. Cecilia's Academy (Rome), where masters abound and atmosphere is thick and contagious; lastly, he worked himself, everything and everybody to a standstill; and he has not yet said "stop." But he need not go further, nor attempt to explain away his greatness; all acknowledge his unsurpassed record for dexterity, speed, precision and original registration.

Truly wonderful technique!—oh yes!—but he alone knows the price.

## More About The Personal Side of The Artist

How to be a sort of genius and yet be human. Pietro Yon, the Italian organist, could double his already satisfactory income easily by giving intensive lessons in that art.

"You see we are none of us on earth for very long and we are a long time dead. I want to be on good terms with my hearers — I wish to be something more than a long-faced recitalist. If it is an innovation, well and good, and I am glad I started something.

"At a recent program I gave in Chicago my audience was most kind. I returned repeatedly and bowed; finally I just stayed on the platform and walked up and down and bowed. They kept on with their applause. Of course, I liked that very much and they seemed to like me very much, so why should I go off only to come back? I just stayed. Then they caught on and laughed. That was all right — and I went away."

That is how the Yon platform system works. He probably demonstrates another for his pupils; but as an artist he is simply and unconsciously upsetting the old tradition that it is unholy to invest the pipe organ with a secular reputation. An organist is not a semi-ecclesiastic and as far as Yon is concerned the whole world may witness.

"The pipe organ should be a medium for all music, all rhythm, all forms of composition within the realm of the artistic," such is his creed. "I find the narrow service allotted the pipe organ throughout the United States a distinct handicap to me and to all organists who see in the pipe organ the most tremendous opportunity for musical expression.

"All organists must be graduates of the piano. Then regarded in that light, the pianist, who graduates into organ music, must consider that he is developing his art. If he does not — and the average opportunity granted him in America seems to have it so — he must be going backward. That is unfair and untrue. It is merely the fact that an American audience as a whole is not quite accustomed to considering the organ as anything but an obligato to religious services.

"In Italy the installation of immense pipe organs in recital halls is done as a matter of course. It will be so here — the impulse is growing that in time will make the pipe organ a leading solo instrument for all occasions."

### AN INSPIRED SONG

There are two kinds of musicians — those who feel and those who do not. Likewise there are two kinds of composers — those who write from inspiration and those who do not.

The works of Pietro Yon glowingly commend themselves to heart listeners as well as to brain listeners. While artistically and musically wrought, the theoretical structure is only the vehicle for musical ideas emanating from inspirational moods. An instance of this mode of expressing thoughts in musical form is Yon's latest song "Go, Happy Soul!"

In the summer of 1934, while at his Italian mountain home, during a stroll among the silences of a moonlit night with only the gurgling of a woodland brook and the polytonal weavings of nature's nocturnal symphony, suddenly the words of an old 17th century poem sprang to mind and, as silently he mused upon the grandeur of night and the relation of the soul to the infinity of space and time, the rhythm of the words suggested a fitting melody which, on arrival home, he jotted down and laid aside for future reference.

Nine months after, the death of a friend revived the previous summer's thoughts and recalled the theme he had filed away. The manuscript was soon located and, two hours after, formed the theme of a completed song, "Go, Happy Soul, Thy Days Are Ended!" In order to impart a touch of solemnity to the music, Yon utilized effectively the bell-tone which in his hometown is always tolled to indicate the passing of a soul from earth to heaven.

## St. Patrick's Cathedral Organ

**T**HE organ at St. Patrick's Cathedral in New York is considered one of the most complete and comprehensive church organs in the world. It was designed by the Kilgen Brothers in collaboration with Pietro Yon, world-famous organist. Its tonal design is classic and the traditional church idea of full choruses in a liturgical organ has been carried out to the greatest degree.

The instrument, despite its huge size, blends into a cohesive ensemble, and while it has tremendous power and almost limitless tonal variety, nevertheless a great deal of restraint was used in the voicing and scaling so that the instrument possesses a perfect balance, avoiding the over-brilliance (so distracting at Catholic services) which has become the fad today.

The instrument was ordered by His Eminence Patrick Cardinal Hayes, through Right Reverend Monsignor Lavelle, Rector, who in turn had appointed a committee for the investigation, headed by Father Philip Furlong, an authority on Catholic church music, connected with the Cathedral.

Their investigation led to the placing of a contract for this large organ with Geo. Kilgen & Son, Inc., of St. Louis, one of the oldest and largest exclusive builders of organs in the United States, in 1927. Some three years later the instrument was installed and dedicated by Pietro Yon who had been appointed organist of the Cathedral while the instrument was under construction in the Kilgen factory in St. Louis.

This comprehensive instrument is arranged in the Cathedral as follows:

The Grand Organ, which is composed of Great, Swell, Choir, Solo, Pedal, and String sections, is located in the large choir gallery at the rear of the Cathedral screened by a most beautiful traditional design of carved woodwork and display pipes. A four-manual console controlling the organ is also located in this choir loft.

A most comprehensive Echo Organ section is located in the Triforium gallery mid-

way between choir loft and altar. This Echo section is playable from the Grand Organ console in the choir gallery.

Then on the gospel side of the sanctuary is a three-manual Sanctuary Organ with its separate three-manual console. This organ is screened by a most beautiful carved case with display pipes.

The Grand Organ has 94 independent ranks of pipes ranging from two 32' ranks in the Pedal to the 2' ranks in the manuals. Harp and Chimes are included.

The Echo Organ contains 22 ranks of pipes with Chimes.

The Sanctuary Organ contains 23 ranks of pipes with Chimes.

Thus the instrument, with 139 independent ranks of pipes, having some 10,000 pipes, three sets of Chimes, and one Harp, is one of the most comprehensive in scope ever installed in any church.

The instrument is arranged to give the most flexible of expression for in the Grand Organ the Swell, Choir, Solo, and String divisions are under expression, with the Great and the larger part of the Pedal unexpressive. The Echo Organ is completely under expression. The Sanctuary division is completely under expression except for the No. 1 Diapason.

Included in the organ are many unusual features; a most extensive Diapason and Reed chorus and a group of Ripienos, and mixture-like chorus groups, ideal for the accompaniment of plainchant.

Geo. Kilgen & Son, Inc., St. Louis, the builders of the organ, are unique in that their firm has been under the same family management for more than 300 years.

Thousands of comments have been received by visitors from all over the world praising this organ as the most outstanding example of fine liturgical organ building, being a remarkable exemplification of a large instrument designed and built to perfectly conform with the acoustical requirements of a church as well as being the perfect accompaniment for Catholic liturgy.

# Programs at St. Patrick's Cathedral

(Selected at random by the Editors from various records)

## SOLEMN BENEDICTION FOR

### AMERICAN GUILD OF ORGANISTS

Feb. 10, 1936.

Pietro Yon, Director of Music.  
Edward Rivetti, Chancel Organist.  
Rev. Robert E. Woods, Choirmaster  
Choir of Boys and Men

### PROGRAM

**Sonata II** Don G. Pagella  
Introduzione and Scherzo  
Duetto  
Fuga

Father G. Pagella, organist of the Church of the Salesian Fathers in Torino, Italy, is ranked among the foremost Italian composers. Most of his works are written for the church, and have been widely performed. His organ compositions for concert use are considered excellent examples of modern style.

The Second Sonata opens with a short melodious introduction followed by a Scherzo whose two main themes are developed ingeniously in symphonic manner.

The slow movement, an Adagio, is in duetto form, the second voice following the melody in close imitation. The finale is a brilliant fugue with a characteristic counter subject in syncopated time.

Pietro Yon at the Great Organ

**Adagio from Concerto Gregoriano** Pietro Yon

The Concerto Gregoriano is not based upon traditional Gregorian melodies, but is original both in its themes and construction. Modal schemes are utilized as an harmonic medium, but the treatment is modern.

Edward Rivetti at the Chancel Organ

**Fantasy and Fugue in G Minor** J. S. Bach

The Fantasy is a movement of great dignity. Although Bach died in 1750, it discloses many remarkable melodic and harmonic progressions, some of them paralleling if not going beyond the modernisms of many of our contemporary composers.

The Fugue is generally regarded as the finest in existence. Although in a minor key, it is buoyant in spirit throughout.

Pietro Yon at the Great Organ

### Processional

Hymn to St. Cecilia Geistliche Kirchengesange  
Cöln, 1632

Carl Schlegel, Barytone  
Cathedral College Choir

### Salve Mater

Four parts, mixed voices Mode VI Gregorian  
Arranged by Pietro Yon  
Soloist

Leo de Hierapolis, Bass-Barytone

### O Sacrum Convivium

Four parts, male voices ..... Ludovico Viadana  
1600

### Address

The Right Rev. Monsignor M. J. Lavelle, V. G.  
Te Deum Four parts, male voices ... Pietro Yon

Soloists  
Leo de Hierapolis, Barytone  
H. Baumann, Bass  
Eugene Cibelli, Tenor

### Tantum Ergo

Four parts, mixed voices .... Théodore Dubois  
Soloist  
Jan van Bommel, Barytone

### Laudate Dominum

Tone VIII, Gregorian  
Arranged by Pietro Yon

### Recessional

Hymn to St. Patrick .... C. Raymond-Barker, S. J.  
Soloist  
John Griffin, Tenor

### Postlude

Toccata from Symphony V.. Charles Marie Widor  
Pietro Yon at the Great Organ

## FIRST SUNDAY OF ADVENT (November 29th)

### 11 O'clock High Mass

Celebrant: Rev. R. E. Woods

Deacon and Subdeacon:

Rev. J. A. Tytheridge, Rev. T. L. Graham

Sermon: "Activity and Cheer,"

by Rev. John A. McClorey, S.J.

Processional: "Creator Alme"

Asperges: (4 parts, male voices) ..... P. Yon

Proper of the Mass ..... Gregorian

Missa Prima "VI Toni,"

(5 parts, mixed voices) ..... Johannes Croce

Offertory: "Ad te Domine levavi" .....

J. G. Aiblinger  
(1779-1867)

### Opening of Forty Hour's Devotion

Litany of the Saints ..... Gregorian

Pange Lingua .....

### VESPERS

#### 4 O'clock

Sermon: "Errors Regarding the Divinity of Christ,"

By Rev. H. F. Hammer

Vespers of St. Andrew the Apostle ..... Gregorian

Hymn: "Exsultet" (4 parts, male voices) ... Kothe

"Alma Redemptoris"

(4 parts, male voices) ..... F. X. Witt

"O Salutaris" (4 parts, male voices) ..... Stunz

"Tantum Ergo" (4 parts, male voices) .... F. X. Witt

"Adoremus" (4 parts, male voices) ..... Gregorian

## SECOND SUNDAY OF ADVENT (December 6th)

Celebrant: Rev. J. A. Tytheridge

Deacon and Subdeacon:

Rev. J. M. J. Quinn, Rev. T. L. Graham

Sermon: Christianity and Buddhism,"

By Rev. John A. McClorey, S.J.

Processional: "Salve Mater" ..... \*Gregorian  
 Asperges ..... P. Yon  
 Proper of the Mass ..... Gregorian  
 Missa "O Quam Suavis Est"  
 (4 and 8 parts, male voices) ..... P. Yon  
 Offertory: "Deus tu conversus"  
 (4 parts, mixed voices) ..... F. X. Witt  
 Recessional: "Salve Mater" ..... \*Gregorian

**VESPERS**  
**4 O'clock**

Sermon: "Divinity of Christ Proved by His Words,"  
 by Rev. R. E. Woods  
 Processional: "Salve Mater" ..... \*Gregorian  
 Vespers of the Day ..... Gregorian  
 Hymn: "Lucis Creator"  
 (4 parts, male voices) ..... F. X. Witt  
 "Alma Redemptoris" (4 parts, male voices) ..... P. Yon  
 "Jesu Dulcis" (4 parts, male voices) ..... B. O. Klein  
 "Tantum Ergo" (4 parts, male voices) ..... M. Mondo  
 Laudate ..... Gregorian  
 Recessional: "Hail Holy Queen"

**FEAST OF THE IMMACULATE CONCEPTION**  
**(December 8th)**

Masses at 6, 7, 8, 9, 10, 11, 12.15 and 12.50 o'clock  
**11 O'clock High Mass**  
 Organ: "Prelude and Fugue in E minor" .. J. S. Bach  
 Mass in D minor (3 parts, male voices) .. L. Perosi  
 Offertory: "Ave Maria"  
 (4 parts, male voices) ..... P. Yon  
 Organ: "Finale in D" ..... A. Guilmant

**VESPERS**  
**8 o'clock**

Organ: "Prelude and Fugue in C minor" .. J. S. Bach  
 Vespers of the Immaculate Conception .. Gregorian  
 Hymn: "Ave Maris Stella"  
 (4 parts, male voices) ..... P. Yon  
 "Alma Redemptoris" (4 parts, male voices) .. P. Yon  
 "Sacerdotes Domini" (4 parts, male voices) .. Haller  
 "Tantum Ergo" ..... R. Casimiri  
 Organ: "Toccata in D" ..... P. Yon

**THIRD SUNDAY OF ADVENT**  
**"GAUDETTE"**  
**(December 13th)**

**11 O'clock High Mass**

Celebrant: Rev. T. L. Graham  
 Deacon and Subdeacon:  
 Rev. J. M. J. Quinn, Rev. R. E. Woods  
 Sermon: "Endurance and Pain,"  
 By Rev. John A. McClorey, S.J.  
 Organ: "Fantasie" ..... J. S. Bach  
 Processional: "Creator Alme"  
 Proper of the Mass ..... Gregorian  
 "Missa Veni Creator"  
 (4 parts, mixed voices) ..... P. Yon  
 Offertory: "Ave Maria" ..... P. Yon  
 Recessional: "O Come, O Come, Emmanuel"  
 Organ: "Toccata" ..... R. Renzi

**VESPERS**  
**4 o'clock**

Sermon:  
 "Divinity of Christ Proved by His Miracles"  
 By Rev. J. A. Tytheridge

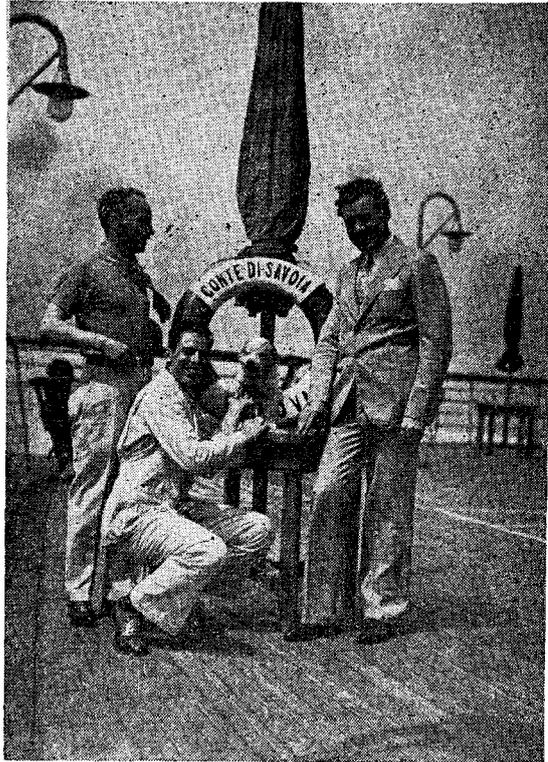
Organ: "Prelude and Fugue in C major" .. J. S. Bach  
 Vespers of the Day ..... Gregorian  
 Hymn: "Creator Alme"  
 (4 parts, male voices) ..... P. Yon  
 "Alma Redemptoris"  
 (4 parts male voices) ..... F. X. Witt  
 "Rorate Coeli"  
 (Baritone solo and 4 parts, male voices) \*Gregorian  
 "Ecce Panis" ..... M. Haller  
 "Tantum Ergo"  
 (Bass solo and 4 parts, male voices) .... P. Yon  
 "Laudate" ..... Gregorian  
 Organ: "Finale" ..... G. Pagella

**FOURTH SUNDAY OF ADVENT**  
**(December 20th)**

**11 O'clock**

Celebrant: Rev. J. M. J. Quinn  
 Deacon and Subdeacon:  
 Rev. R. E. Woods, Rev. J. A. Tytheridge  
 Sermon: "The Price of Virtue,"  
 By Rev. John A. McClorey, S. J.

Processional: "Creator Alme"  
 Asperge: (4 parts, male voices) ..... P. Yon  
 Proper of the Mass ..... Gregorian  
 Missa VIII Toni ..... O. Lassus  
 (1532-1594)  
 Offertory: "Ave Maria"  
 (4 parts male voices) ..... J. Nascus  
 Recessional: "O Come, O Come, Emmanuel"



(Left to Right) Mr. Yon, his son, and Carlo Peroni  
 (Conductor of the San Carlo Opera Company)  
 on board ship.

## VESPERS

4 O'clock

Sermon:

"The Value of the Gospels as Testimony to Christ"

By Rev. T. L. Graham

Organ: "Second Sonata" ..... Mendelssohn  
Vespers of St. Thomas, Apostle ..... Gregorian  
Hymn: "Exsultet"(4 parts, male voices) ..... P. Yon  
"Alma Redemptoris" (4 parts, male voices) ..P. Yon  
Tantum Ergo (Cathedral College and  
4 parts, male voices) ..... \*C. Ett  
Laudate ..... \*Gregorian  
Organ: "Finale" ..... MacFarlane

## CHRISTMAS

## MIDNIGHT SOLEMN HIGH MASS

Celebrant: Rt. Rev. Msgr. M. J. Lavelle

Deacons and Subdeacons: Rev. Seminarians

Christmas Sermon by Rev. F. A. Fadden

Organ: "Preludio Pastorale" ..... M. E. Bossi  
Processional: "O Divinest Childhood" .....  
Proper of the Mass ..... Gregorian  
"Missa Choralis" (3 parts, male voices and  
unison chorus) ..... L. Refice  
Full Cathedral College Choir (120 voices)  
and Double QuartetOffertory: "Adeste Fidelis" ..... Traditional  
Communion: "Christmas Carols for  
oboe and organ" ..... Miscellaneous  
(Played by Labate of the New York Philharmonic)  
Recessional: "Gesu Bambino" ..... P. Yon

## CHRISTMAS

## PONTIFICAL MASS

11 O'clock

Celebrant:

His Eminence Patrick Cardinal Archbishop Hayes

Assistant Priest: Rt. Rev. Msgr. M. J. Lavelle

Deacons of Honor:

Rev. F. A. Fadden, Rev. J. F. McIntyre

Deacons and Subdeacons: Rev. Seminarians

Sermon: "The Light of the World,"

By Rev. John A. McClorey, S.J.

Prelude:

"Concertino for oboe and orchestra" ... P. Yon

B. Labate, Soloist

Processional: "A Divinest Childhood"  
Proper of the Mass ..... Gregorian  
"Missa Nativitatis" ..... M. E. Downey  
(Soli, chorus of mixed voices, organ and orchestra)  
Offertory: "Adeste Fidelis" ..... Novello  
Recessional: "Gesu Bambino" ..... P. Yon  
Finale:"Fantasie on Xmas Themes" .... F. de la Tombelle  
Organ and Orchestra

Pietro Yon, conductor; Robert Elmore at the organ

## PONTIFICAL VESPERS

4 O'clock

Celebrant:

His Eminence Patrick Cardinal Archbishop Hayes

Organ: "Christmas Rhapsody" ..... E. Gigout

Processional: "O Divinest Childhood" .....

Vespers of the Day ..... Gregorian

Hymn: "Jesu Redemptor"

(4 parts, male voices) ..... Kothe

"Alma Redemptoris"

(4 parts, male voices) ..... F. X. Witt

"Ave Verum" (Soli and 4 parts, male voices) P. Yon

"Tantum Ergo"

(Solo and 4 parts, male voices) ..... Th. Dubois

Laudate ..... \*Gregorian

Recessional: "Gesu Bambino" ..... P. Yon

Organ: "Finale Cromatico" ..... P. Yon

## SUNDAY

(December 27th)

Celebrant: Rev. R. E. Woods

Deacon and Subdeacon:

Rev. J. A. Tytheridge, Rev. T. L. Graham

Organ: "Theme and Variations" ..... C. Angelelli

Processional: "O Divinest Childhood" .....

Proper of the Mass ..... Gregorian

Missa Nativitatis

(Soli and chorus of mixed voices) M. E. Downey

Offertory: "Adeste Fidelis" ..... Novello

Recessional: "Gesu Bambino" ..... P. Yon

Organ: "Prelude and Fugue in C major" ..J. S. Bach

## VESPERS

4 O'clock

Sermon: "The Teaching Church,"

By Rev. J. M. J. Quinn

Organ: "Noel" ..... F. de la Tombelle

Processional: "O Divinest Childhood" .....

Vespers of the Day ..... Gregorian

Hymn: "Jesu Redemptor"

(4 parts, male voices) ..... Kothe

"Alma Redemptoris"

(4 parts, male voices) ..... F. X. Witt

Tantum Ergo

(Tenor solo and 4 parts, male voices) ..P. Yon

Laudate ..... \*Gregorian

Recessional: "Gesu Bambino" ..... P. Yon

Organ: "Toccata" ..... R. Renzi

## NEW YEAR'S EVE

8 O'clock

Sermon: "The Old and the New,"

By Rt. Rev. Msgr. M. J. Lavelle

Processional: "Adeste Fidelis" ..... Traditional

## Special Program of Christmas Carols

Miserere (Soli and 4 parts, male voices) .... P. Yon

Te Deum (Soli and 4 parts, male voices) .. P. Yon

Tantum Ergo

(Baritone solo and 4 parts, male voices) Th. Dubois

Recessional: "Gesu Bambino" ..... P. Yon

Organ: "Rhapsody on Christmas Themes" E. Gigout

## PALM SUNDAY

11 O'clock

Celebrant: Rev. T. L. Graham

Deacons and Subdeacons: Rev. Seminarians

Processional, "Vexilla Regis" ..... Gregorian

Solemn blessing of the palms by His Eminence the

Cardinal Archbishop; Procession

Hosanna Filio David ..... Gregorian

In Monte Oliveti (4 parts, male voices) .... P. Yon

Sanctus (4 parts, male voices) ..... Deschermeier

Procession

Pueri Hebraeorum ..... } Gregorian

Antiphons ..... }

Gloria Laus et Honor

(4 parts, male voices) ..... }

Ingrediente (4 parts, male voices) ..... P. Yon

Proper of the Mass ..... Gregorian

Solemn Chanting of the Passion of Our Lord,  
 Fiorentini  
 Offertory, "Improperium" ..... F. X. Witt  
 Mass, "O Quam Suavis Est"  
 (4 and 8 parts, male voices) ..... P. Yon  
 Recessional, "Vexilla Regis" ..... Gregorian

**VESPERS**

4 O'clock

Sermon: "What God Hath Joined Together,"

Rev. J. M. J. Quinn

Processional, "All Glory, Laud and Honor,"

Cathedral Hymnal

Vespers of the Day ..... Gregorian  
 Vexilla Regis ..... Gregorian  
 Ave Regina (4 parts, male voices) ..... P. Yon  
 Panis Angelicus (3 parts, male voices) ..... Baini  
 Tantum Ergo (5 parts, male voices) ..... M. Haller  
 Laudate (4 parts, male voices) ..... Gregorian  
 Recessional, "Jesus, Ever Sorrowing Saviour,"

**EASTER SUNDAY**

March 27

**PONTIFICAL MASS**

11 o'clock

Celebrant: His Eminence Patrick Cardinal  
 Archbishop Hayes

Assistant Priest: Rt. Rev. Msgr. M. J. Lavelle

Deacons of Honor: Rev. F. A. Fadden,

Rev. F. J. McIntyre

Sermon: "Eternal Life — Heaven,"

Rev. Fulton J. Sheen, D.D.

Prelude, "In hoc signo vinces" ..... P. Yon  
 (Organ and Orchestra)

Processional, "Christ is Risen" .... Cathedral Hymnal  
 Resurrexit ..... Gregorian

Haec Dies — Victimae Paschali

(4 parts, mixed voices) ..... P. Yon

Terra Tremuit

(Chorus, Organ and Orchestra) ... O. Ravanello

Pascha Nostrum ..... Gregorian

"Mass of St. Cecelia in E Flat" ... N. J. Elsenheimer

(For soli, chorus, organ and orchestra)

Processional, "Christ Triumphant" ..... P. Yon

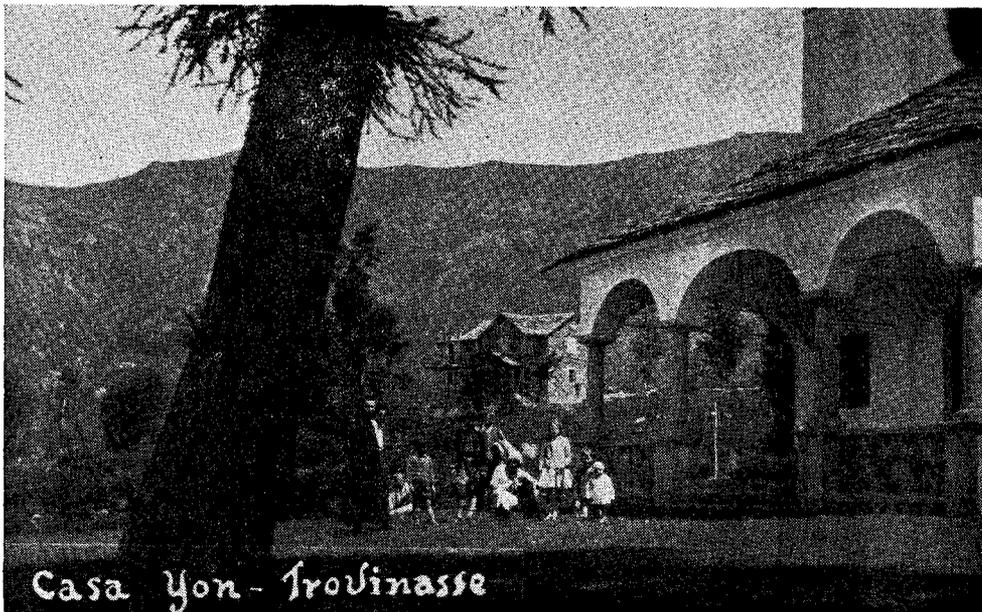
Postlude, "Allegro con brio" ..... R. Bartmuss

Organ and Orchestra

Full Cathedral Choir

L. A. Sherburne at the Organ

P. Yon, conducting



(Centre — in the distance) Mr. Yon's mountain house in Italy  
 (Right) The mountain church and a few parishioners.



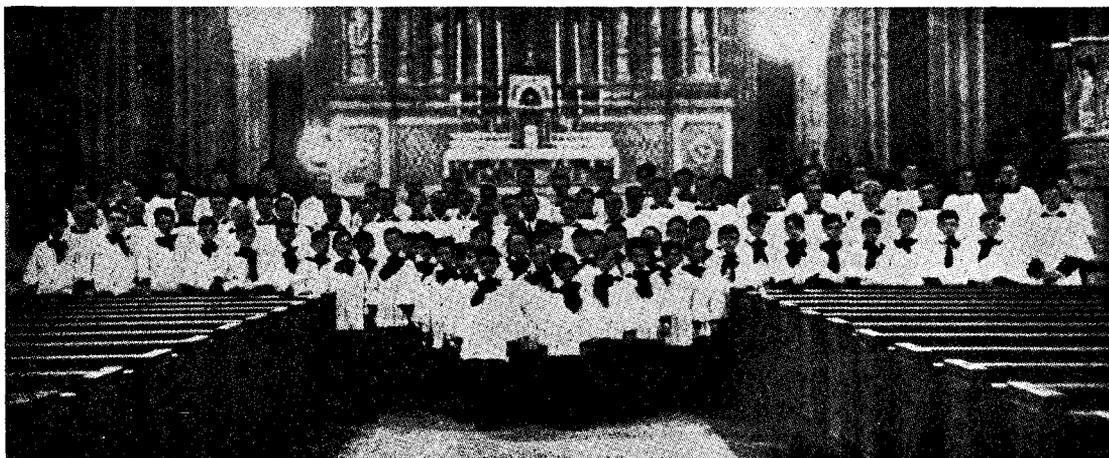
Famous Organist and Celebrated Artist Exchange Stories —Pietro Yon left and C. Bosseron Chambers (Right) noted painter of Religious pictures, have occupied nearby studios for 2 decades at Carnegie Hall.

## Our Music This Month

Through the kindness of the publishers, (G. Schirmer & Co., New York) we here present a few pages of the Credo from one of Mr. Yon's first published Masses, the "Mass in G in honor of Bl. Jeanne d'Arc."

This work for STTB, is actually for STB voices, with the Bass part dividing occasionally. It is 52 pages long, having some repetitions not found in Mr. Yon's later works. It is in liturgical style however, and illustrates the type of music the composer was writing almost thirty years ago, when he was at the famous Jesuit Church on 16th Street, New York City.

The themes are well worked out, and interest is obtained by motion of the parts, unison passages and well distributed melodic lines to the various voices. The organ supports the voices well, and the chromatic passages of this part of the Mass are not imitated elsewhere in this Mass, or in later compositions by the author.



Mr. Yon surrounded by his St. Patrick's Cathedral soloists and choir

# Credo

299

## From Missa in G

*Cel.* Credo in unum Deum For Soprano, Tenor and Bass

Pietro Alessandro Yon

**Allegro maestoso**

SOPRANO  
TENOR  
BASS

*f* Pa - trem o - mni-po -

*f* Pa - trem o - mni-po -

**Allegro maestoso**



ten - tem, fa - cto - rem cœ - li et ter - - ræ,

ten - tem, fa - cto - rem cœ - li et ter - - ræ,

Pa - trem



o - mni-po - ten - tem, fa - cto - rem cœ - li et ter - -



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Printed in the U. S. A.

*mf*  
vi - si - bi - li - um o - mni - um, et in - vi - si -  
*mf*  
vi - si - bi - li - um o - mni - um, et in - vi - si -  
*mf*  
ræ, et in - vi - si - bi -

*mf*

bi - li - - um.  
bi - - li - um.  
- li - um.

*p*

Et in u - num  
Et in u - num

Do - minum Je - sum Chri - stum, Fi - li - um De - i u - ni -  
 Do - mi - num  
 Do - minum Je - sum Chri - stum, Fi - li - um De - i u - ni -

Meno mosso

*p* ge - - ni - tum Et ex Pa - tre na - tum an - te *a tempo*  
*p* ge - - ni - tum. Et ex Pa - tre na - tum an - te *a tempo*

*f* De - um de De - o,  
*f* o - mni - a sæ - cu - la. De - um de De - o,  
*f* o - mni - a sæ - cu - la. De - um de De - o,

lu - men de lu - mi - ne, De - um

lu - men de lu - mi - ne, De - um

lu - men de lu - mi - ne, De - um

ve - rum de De - o ve - ro. *Tenor Solo*

ve - rum de De - o ve - ro. *mf legato e* Ge - ni -

ve - rum de De - o ve - ro.

*ben declamato*

tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

per quem o - mni - a fa - cta sunt.

*p legato*

*rall.*

*p* Qui pro - pter nos

*p* Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

*a tempo*

*p e tutto legatissimo*

*p*

Qui pro-pter nos ho-mines, et pro-pter no-  
ho-mines, et pro-pter no-stram sa-lu-tem de-scen-  
lu-tem de-scen-dit, de-scen-dit de coe-lis,

-stram sa-lu-tem de-scen-dit de coe-lis.  
dit, de-scen-dit de coe-lis.  
de-scen-dit de coe-lis.

*pp*

Et in-car-natus est de Spi-ri-tu San-cto,  
Et in-car-natus est de Spi-ri-tu San-cto,  
Et in-car-natus est de Spi-ri-tu San-cto

ex Ma - ri - a Vir - gi - ne: Et *pp*

ex Ma - ri - a Vir - - - gi - ne: Et ho -

ex Ma - ri - a Vir - gi - ne:

*pp*

ho - mo fa - ctus est.

mo fa - - - ctus est.

*pp*

Et ho - mo fa - ctus est.

*p*

*p*

Cru - ci -

*p*

Cru - ci - fi - xus e - ti - am pro

*p*

*p come prima*

*p*

Cru - ci - fi - xus e - ti - am pro  
 fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi -  
 no - bis, e - ti - am pro no - bis: sub Pon - ti - o Pi -

*cresc.*

no - bis: sub Pon - ti - o Pi - la - to pas - sus,  
 la - to, sub Pon - ti - o Pi - la - to pas -  
 la - to

*f*, *pp*

pas - sus et se - pul - tus est, se - pul - tus est.  
 - sus, et se - pul - tus est, se - pul - tus est.  
 pas - sus, et se - pul - tus est, se - pul - tus est.



**S. CONSTANTINO YON**  
Organist and  
Choirmaster at  
St. Vincent Ferrer  
Church, N. Y. City

### S. CONSTANTINO YON

To his brother Constantino, Pietro Yon, owes much of his success. It was Constantino who gave Pietro many of his early music lessons. It was Constantino who first brought Pietro to America, and helped him to get established here. Together they have joined hands down through the years in every musical activity.

Constantino is organist and choirmaster at the Church of St. Vincent Ferrer, New York, N. Y., one of the best known Dominican churches in the country. The organ is a five manual Balbiani, which was dedicated with an elaborate program, on May 9th, 1926.

The choir at St. Vincent Ferrer, is one of the best in New York, and attracts music lovers from various parts of the city to the church services.

Constantino Yon is older than his brother, and he has been talking about retiring, for several years. The demand of many students, and the urgency of all connected with New York church music affairs have combined to keep him active and continuous in his work. It is hoped that his proposed retirement is still far removed, for New York would lose one of its best known figures in organ and choral music, if Constantino Yon stopped teaching and playing.

### CARNEGIE HALL RECITAL

By Pietro Yon

Concerto No. 2 .....	J. S. Bach
Choral Prelude in G minor .....	J. S. Bach
Prelude and Fugue in A minor ....	J. S. Bach
Sonata Prima .....	Pietro Yon
Prelude and Fugue on B-A-C-H .....	Liszt
Pastorale-Offertoire .....	F. de la Tombelle
Scherzino .....	Powell Weaver
Toccata from 5th Symphony	C. M. Widor
(Kilgen Organ)	



## COMPOSITIONS of PIETRO YON

Schirmer's takes pleasure in furnishing the music pages for this issue of THE CAECILIA, which is dedicated to Mr. Pietro Yon. The following is a complete list of Schirmer editions of Mr. Yon's works.

### OCTAVO

Ave verum (TTB) 1. ....	.12
De profundis. 1. (TTBB) .....	.20
Ecce Sacerdos magnus. 1. (TTBB) ..	.12
O sacrum convivium (TBB) 1. ....	.12
O salutaris. 1. (SA or SATB) .....	.10
O salutaris (TBB or TB) 1. ....	.10
Tantum ergo, No. 1. 1. (SATB) ....	.12
Tantum ergo, No. 1. (TBB) 1. ....	.12
Tantum ergo, No. 2. 1. (SATB) ...	.12
Tantum ergo, No. 2. 1. (TTBB).....	.12
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## What the Press Has Said!

Reviews from All Parts of the United States and Canada

CARNEGIE HALL RECITAL  
OCTOBER 21st, 1936

NEW YORK AMERICAN  
YON IS HEARD IN BACH WORKS  
By Winthrop Sargeant

These are days when the average concert-goer hears his organ music only through the elaborate transcriptions provided for our symphony orchestras. It is a pleasure, once in a while, to get back to the originals. Despite the resources of the orchestra, there is really nothing like a Bach prelude and fugue played as the great Leipzig master may reasonably be supposed to have conceived them. An opportunity to hear Bach under these pleasant circumstances was provided last night at Carnegie Hall when Pietro Yon, organist of St. Patrick's Cathedral, appeared in one of his occasional recitals.

The great contrapuntist was represented by three major compositions, plus the well-known Choral, "Wachet auf." Of these, the magnificent Toccata, Adagio and Fugue in C Major, with its subtle interplay of polyphonic trceries, was perhaps the most impressive. The other two of the larger works were the preludes and fugues in C major and A minor respectively, the latter added as an encore.

As Mr. Yon played them, the simplicity and tonal inertia of his instrument revealed that tranquil clarity which belongs by right to every composition conceived originally for the organ. His audience, which was a good-sized one, was markedly appreciative.

After the Bach works Mr. Yon's program took on a somewhat lighter aspect, with works by Angelelli, Guilment, Karg Elert and Remondi. The performer's own "Canadian Rhapsody," based on English and French Canadian airs, and the Second Sonata of de la Tombelle brought the evening's scheduled activities to a close.

NEW YORK TIMES  
PIETRO YON RECITAL

Pietro Yon, musical director of St. Patrick's Cathedral, gave an organ recital before a large audience at Carnegie Hall last night.

As usual, Mr. Yon pleased his hearers by the smoothness and ease of his ministrations on the manuals, his pedal mastery, and the taste and restraint of the registration adopted in all of his offerings. The organist preferred to make his music plastic and mellow, rather than to curry favor by the fuss and fury so often indulged in by players of the instrument.

Thus in the Bach chorale prelude all of the voices of the contrapuntal web were kept pianissimo, so that the occasional emergence of the basic tune itself could be made possible without emphasizing it strenuously. And this subtle treatment added a new charm to the composition. Even in the great toccata of Bach, whose adagio section was played with a fine feeling for tonal balance and color, there was no attempt at heroics or display, and the handling of the famous prelude and fugue in A minor given as an encore after this masterpiece was far from being the noisy showpiece so many performers of it on the piano in Liszt's arrangement take it to be.

N. S.

NEW YORK SUN  
PIETRO YON PRESENTS MUSIC  
FOR THE ORGAN

For those who cling to the old-fashioned notion that organ music is for the organ, the recital which Pietro Yon gave in Carnegie Hall last evening was something of a vindication. This was an off-night for transcriptions. The recitalist occupied himself with music written for his medium, though too amiable a musician, it may be assumed to have intended this as a suggestion to conductors, pianists and insatiable arrangers to "go thou and do likewise."

Utterly unhyphenated, Johann Sebastian Bach had a pleasant half hour of saying things his own way at the beginning of the proceedings. Though it is not to be assumed that at Arnstadt, Muelhausen, Weimer or Leipzig was he able to get from his relatively primitive instruments the sort of registration possible to a player seated at a modern console, the affinity between the musical conception and the tonal apparatus has remained the same. In the Prelude and Fugue in C major, the Toccata, Adagio and Fugue in the same key, and in an added number, the Prelude and Fugue in A minor, the organist of St. Patrick's again gave the listener reason to remember the peculiar capacities of the instrument for the projection of music of a contrapuntal structure and idiom.

Mr. Yon made telling use of his foot technic in the differentiation of voices and contrived a clarity that was not overloaded with the more obvious sort of tonal contrasts. A series of dynamic recessions gave a touch of the mystical to the choral, "Wachet auf," advantageously placed between two of the larger fugal compositions.

From Bach, the recitalists turned to the more orchestral writing of later musicians who have thought of organ technic differently applied. A theme and variations by C. Angelelli, written for Mr. Yon on the occasion of an organ recital in Rome, made use of the symphonic palette for the purposes of the melodic speech of Southern Europe. The venerable Guilmant, Karg Elert and R. Remondi were among those drawn upon for the recitalist's second group, which was concluded with his own "Canadian Rhapsody." Based on four well-known airs, including "O Canada," this latter was composed for the centennial celebration of the city of Vancouver in June of this year. F. de la Tombelle's second sonata completed the printed list. A large audience applauded Mr. Yon's skilled and musicianly performances, with assumably a liking for the music as well as for the player.

O. T.

#### N. Y. WORLD-TELEGRAM

#### ORGAN RECITAL BY PIETRO YON

One of the rarities of a musical season, an organ recital, brought a large audience last evening to Carnegie Hall. The officiating artist was Pietro Yon, organist of St. Patrick's Cathedral.

In his opening group Mr. Yon offered three Bach pieces, namely, the Prelude and Fugue in C major, the choral-cantata "Wachet auf, ruft uns die Stimme" (Sleepers Awake!), and the Toccata, Adagio and Fugue in C major.

While all three were given authoritative and thoroughly sympathetic readings, one points to such particular gems of interpretative excellence as the capturing of a mystic and ethereal lyricism suffusing the cantata, the brilliantly executed pedal passage in the early measures of the Toccata, and the subtle delivery of the querulously melodious Adagio.

"Tema e variazioni" by C. Angelelli, written especially for Mr. Yon on the occasion of a recital in Rome, began the second group. Richly harmonized imaginative and deftly contrived, it glistened with variety and originality under the artist's painstaking ministrations. After several delightfully played shorter selections by A. Guilmant, Karg Elert and R. Remondi, Mr. Yon's own "Canadian Rhapsody"—a new composition—closed this group.

The scheduled part of the program ended with the second Sonata of F. de la Tombelle. The large assemblage, applauding insistently, demanded and received several encores.

R. C. B.

#### N. Y. HERALD-TRIBUNE

#### PIETRO A. YON, ORGANIST, HEARD AT CARNEGIE HALL

#### Offers Bach Group and His Own New Canadian Rhapsody

Pietro A. Yon, organist of St. Patrick's Cathedral, gave his annual recital at Carnegie Hall last night. The first part of the program was devoted to Bach, including the prelude and fugue in C minor, the chorale prelude, "Wachet auf, ruft uns die Stimme," and the toccata, adagio and fugue in C—to which, in answer to copious applause, the accomplished organist added the prelude and fugue in A minor.

Opportunities to hear the organ music of Bach on the instrument for which it was originally written occur none too frequently in the regular course of concert activities, so that there was reason for gratitude to Mr. Yon for his devotion of a considerable part of his recital to the music of this composer. His meditative interpretation of the chorale prelude might have been regarded as somewhat too subtle in coloring and re-

served in dynamics for the requirements of an auditorium such as Carnegie Hall, but the toccata, adagio and fugue gave Mr. Yon an effectively taken opportunity to display his well known and thorough technical skill in a notable performance of considerable brilliance, while the organist's powers as a poetic interpreter were laudably displayed in the memorably delectable measures of the adagio, with its imposing and dissonant close.

Mr. Yon also did laudable work in the varied items of the second group, and was warmly received by an audience of very fair size.

F. D. P.

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THE SPOKESMAN-REVIEW  
SPOKANE, WASH.

OCTOBER 28, 1935.

**CONCERT BY YON GIVES DELIGHT**

**Catherine Glen Swanson, Accompanist,  
Shares Honors of Happy Evening.**

Pietro A. Yon, world-famous organist and composer, clasped the hand of one of Spokane's outstanding pianists, Catherine Glen Swanson, Saturday evening, and in a gesture that bespoke, perhaps, more than words could possibly have done, paid her a glowing tribute.

This little scene took place on the stage of the Lewis and Clark auditorium after the finale of Yon's "Concerto Gregoriano" for organ and piano in four movements, for which Mrs. Swanson, at the piano, played the difficult and brilliant score with a dash and intelligent interpretation, further inspired by Yon's own masterly performance. It was not only in accompaniment with the organist that she disclosed her superb technique, but also in solo parts her playing was compelling and flawless.

The concerto, which had the added interest of being played by its own composer, brought to a close the printed program of Yon's concert, presented under the auspices of the high school. An enthusiastic audience, which only partially filled the lower part of the auditorium, however, but practically all of the balcony, was lavish with applause and recalled the visiting artist and his assistant many times. Yon in response added two short, but delightful encores.

**Yon Performances Grand**

Yon's performance throughout his program was much more than a display of technical proficiency. It was romantic, poetic, and in the grand manner. He made the organ a living expression of beautiful themes and melodies, with big tone color, exquisite delicacy and vibrant power.

The organ had been moved from the pit to the stage, which gave ample opportunity not only to watch Yon's long, slender hands caress the manuals, or skim brilliantly over the keys, but his feet were a revelation in pedal wizardry. They were even more remarkable than his hands, if that is possible. They not only brought forth all the power of the magnificent instrument in accompaniment, but they were wondrous soloists, while his hands remained idle. After each number Yon graciously acknowledged his listener's evident pleasure. Then he took off his spectacles, wiped them with a handkerchief, and put them back on his nose for the following number.

**His Audience From Start**

He opened his program with the "Guil-mant First Sonata," in four movements, and from the first carried away his audience. Of the remainder of the program, Yon played his own well-known composition, "Gesù Bambino," which he has been obliged to make a song transcript for, and which has the chimes as its idyllic melody against its deeply stirring theme.

As a brilliant piece of organ writing, "Toccatà" from the "Fifth Symphony" of Charles Marie Widor, with its fast moving tempo and vibrant energy, had in Yon's interpretation a command of every technical finesse and intonation pure as gold.

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VICTORIA DAILY TIMES  
VICTORIA, B. C.

OCTOBER 30, 1935

**YON PROVES FINE ARTIST**

**Pleases Audience in Victoria  
With Masterly Technique  
and Natural Gifts**

**By G. J. D.**

The coming of Pietro Yon, concert organist, to give an organ recital at the Metropolitan Church yesterday evening, recalls the days when this was an active

centre of organ recitals. Perhaps his visit will prove the fore-runner of similar recitals in the future.

To be numbered among the great organ virtuosi of the day is one of the very uppermost musical achievements in the realm of music. As Bonnet, Dupre, Courboin, Ramin are so is Pietro Yon, and what has been said here of the former organists, may very well be said of the brilliant ideal concert-organist Yon. It seems unnecessary to dilate upon his organ mastery, his great technical equipment, his unusual sense of color and orchestral tone, his exquisite taste in weaving together the tonalities of the great organ works, and his phenomenal pedalling, combining a super-imaginativeness, when all these were so superbly conveyed to, and so much enjoyed by, his listeners.

Throughout, the audience unstintingly applauded his magnificent playing, and, through his gigantic technique, the nobility of the king of instruments.

Opening with Guilman's engrossing and difficult "First Sonata," in three movements, the pedalling of the finale being truly marvelous, he immediately arrested the keenest attention.

#### Wonderful Interpretations

So, too, did he fire the imagination in the "Prelude and Fugue in D Major," by the great fugue architect, Sebastian Bach, by his enunciated skill and his noble and piously-conceived interpretation. Ceasar Franck's "Piece Heroique," in its coiling crescendos to its brilliant conclusion, taxed the majesties of the fine organ.

The "Ave Maria," written by his intimate friend, the late M. E. Bossi, had a most appealing melody with a contrasting staccato accompaniment that evoked manifest pleasure, and in "The Squirrel" Scherzino, by P. Weaver, the organist of the Methodist Church of Kansas City, was weirdly clever in the picture of the active little animal as portrayed, which gave much delight.

THE NEW ORLEANS STATES  
NEW ORLEANS, LA.  
NOVEMBER 19, 1935

#### ORGAN RECITAL BY YON PLEASES

By Hazel M'Connell

The organ is seldom thought of as a concert instrument, but those who attended

Yon's recital were impressed with its beauty as such. A program of wide variety was played, ranging from the great organ works of Bach to lighter pieces of more modern composers.

Mr. Yon played two of the great Bach's works, the first "Prelude and Fugue in D Major," then as an encore the well known "Toccatina and Fugue in D Minor." Lesser organists have been known to be sparing in their use of the pedals, but Mr. Yon's foot work was a miracle to the eye and a pleasure to hear. The D major prelude and fugue with its themes started first on the great organ with most carefully worked out stop combinations, then on the softer swell, and then the powerful pedals joining in to make a most brilliant display. The use of the swell, then the choir organ, was one very beautiful example of Mr. Yon's technical and artistic mastery of his keyboards and stops.

STAR-TELEGRAM  
FORT WORTH, TEX.

NOVEMBER, 12, 1935

#### YON RECITAL IS 'DEMOCRATIC'

By E. Clyde Whitlock

The unexpected angle of the occasion was the substitution of a program almost entirely different from the one originally submitted and accepted. The situation was one of a reasonable concession to the needs of the average hearer, and while the organists themselves and the musical higher-ups would have craved more Bach and less descriptive realism the 90 per cent who bought tickets enjoyed one of their most rewarding evenings of organ music. Since the merits of performance were so superlative there was no loss by the compromise. Audience and player so warmed up each to the other that the organist did not reach his exit door in four attempts following the final scheduled number.

There are three particulars in which the organ virtuoso differs most widely from his humbler brethren, and by reason of which he stands where he does. These are technical skill, audible clarity of production at any given moment and intuitive rhythmic poise. It is quite possible to have the first two in limited degree and, possessing the third, still have interesting organ playing. But when the three are present in one

player in an advanced measure, distinguished and understandable playing is heard.

Bach, the titan, as indispensable as Shakespeare, was represented formally by the towering "Prelude and Fugue in A minor," which, again, is perhaps better known to our public as transcribed for the piano by Liszt. Here the digital skill of the player, and hardly less pedal skill, were manifested by that very clarity of figure and transparency of structure, the lack of which stultifies much of our organ playing.

The player's economy of resources and his remarkable sense of registration are components of playing results which constantly are interesting.

The success of this program was such that this public will desire that after touring hither and yon Yon will come hither.

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THE ENQUIRER  
CINCINNATI,  
NOV. 21, 1935

Pietro Yon recitals invariably make a strong appeal to the professional organist and to the general musical public. Last evening's program was thoroughly in accord with this statement.

The opening number was the Second Sonate by de la Tombelle, a brilliant exponent of the modern French school. Following was the recitalist's own composition, "Gesu Bambino," one of the most popular of organ solos. The charming pastoral theme upon which this composition is built was heard several times beautifully contrasted through the medium of skillful registration.

Then came the great Toccata and Fugue in D-minor of Bach. Its dramatic character was most effectively brought out, while the fugue was given a reading notable for its clarity and fervor.

In the second half of the program con-

tained a "Piece Heroique" of Franck which proved effective through the rhythmic verve with which it was played; an "Ave Maria" of Bossi, presented reverently and with pleasing tone colors; "Marche Champetre" of Andrew Boex, who for many years was organist of St. Xavier's Church of Cincinnati and whose composition heard last evening proved of effective simple charm; Scherzino of Weaver, a descriptive piece, light and luminous; and Yon's First Concert Study which provided the organist with a tremendous problem of pedal dexterity and endurance.

Encores lengthened the program considerably, greatly to the pleasure of the audience which numbered about 700.

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THE DAILY COLONIST  
VICTORIA, B.C.

OCTOBER 30, 1935

**NOTED VIRTUOSO OF ORGAN HERE**

Pietro Yon, brilliant organist, appeared in recital at the Metropolitan Church here last evening. His audience, which included the city's most representative musicians and music-lovers, was roused to great enthusiasm by an art which was pre-eminently distinguished for its life, vivacity and high exuberance of spirit.

Assisted by Mrs. T. H. Johns, a popular and gifted local singer, Mr. Yon gave a memorable programme, notable for the quality and particularly notable for the place his amazing pedal-work played in a series of set pieces and encores, evidently selected with the intention of displaying this particular phase of his technique. There were occasions when his pedal runs might have been mistaken for keyboard work, they were so incredibly nimble, and the phrasing and rhythm so clean-cut. This neatness and clarity distinguished the keyboard work also.



## Transcontinental Tours

### October and November, 1935

OKLAHOMA NEWS  
OKLAHOMA CITY, OKLA.  
NOVEMBER 13, 1935

#### YON'S CONCERT HERE BRILLIANT, DECLARES CRITIC

Herbert Ricker Says Artist Has as Fine  
Tone As Organ Permits

By Herbert Ricker

It is not often that one has the opportunity to hear an organ virtuoso such as Pietro Yon, who presented a most amazing and brilliant concert, at the Shrine auditorium last night. Pietro Yon is without question the world's greatest organist, who is first and last a great musician.

One would not feel that his personality enters into anything that it does, as his intellect directs and he objectively sets about creating the marvelous effects that he derives from the organ. He gives a clear cut reading to everything, allowing the music to speak for itself. This is done without overdoing, which is the case with many great performers.

His magnificent ear enables him to create nuances that can never be praised too highly — in fact this is one of his greatest charms! We all know the tone of the organ is made by electricity, and there cannot be individuality shown, such as we find with the piano. The performer has just as fine a tone as the organ permits.

#### An Individual Touch

However, Yon created nuances to such an extent that he seemed to have an individual touch. The greatest element of his playing was his musicianship, which enabled him to blend the various voices to perfection; present each composition with the mastery that made it a living organic whole; that moved from point to point with the swing and elasticity that interested the layman unconsciously and enraptured the musician. In this respect we are reminded of Cassales, the great violoncellist and Fuhrtwengler, the great German conductor who never fails to have a most flexible and musical line as he moves from phrase to phrase, building into sections that complete the whole.

#### Tone Coloring

It has been said that the organ could not be as brilliant as the piano; that its strength rested upon grandeur, breadth, sustained and sonorous effects. However, Pietro Yon possesses the gamut of tone coloring from the quiet legato, idyllic passages to the brilliant scintillating effects that compete with the piano when it is played most brilliantly. His technic, especially his foot technic, fulfilled more than anyone could have imagined.

THE VANCOUVER SUN  
NOVEMBER 1, 1935

#### OVATION FOR PIETRO YON

By Stanley A. Bligh

That there is still a love for organ music when interpreted by a master of the instrument was demonstrated Thursday evening when an almost capacity audience attended the recital given by Pietro Yon, at the St. Andrews'-Wesley Church.

One can readily appreciate why Mr. Yon is considered one of the world's greatest organists after hearing his marvellous performance on this occasion.

It was masterly playing in every sense. Precision, dignity, skilful manipulation in registration, a technique which many great pianists might envy, but above all a magnetic personality that illuminated every number which he presented.

Without doubt, it was the finest organ playing heard in Vancouver for more than a decade, and to which the great audience responded with tremendous enthusiasm.

#### Footwork Revelation

His command of the wonderful instrument, which by the way is a credit to its builders, calls for the highest admiration. His footwork was a revelation. As an organist, one is able to fully appreciate the ease with which he made his changes of tone coloring. There was no hesitancy of uncertainty, the music was always moving.

His opening number, the "First Sonata" by Guilmant was musicianly and dignified in its interpretation,

the subject first given out by the pedal organ being well defined. He very subtly introduced the second subject working out the two themes together with great skill and judgment.

#### No Sentimentality

Bach, was represented by the ever popular "Toccatina and Fugue in D minor." Here one was impressed with the straightforward manner in which Bach was interpreted. The music ever moved on. There was no sentimentality, nothing ostentatious, but here was life and happiness.

The organist obtained variety by his skillful tone coloring. It was Bach as a great orchestra would interpret it. The fugue opened quietly, but definitely, and the whole work was gradually built up to a magnificent climax.

His program was interesting and well chosen. Especially did we enjoy the Bach Toccatina and Fugue in D minor, which makes us realize that Bach when played in public should be given on an organ.

#### Many Encores

The thrilling effects obtained by the various manuals and pedals with the great variety of instrumental tone coloring could never be obtained on the piano. It is fine to play Bach on the piano, but we can hear it as best on the organ. Other interesting compositions were "First Sonata" by Guil-mant, Yon's "Hymn of Glory," Powell Weaver's "The Squirrel," offered a nice program composition which added no little humor.

Many encores were given which satisfied a most enthusiastic audience. There were times when people around us wanted to shout as at a football game — why not?

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MORNING TRIBUNE  
NEW ORLEANS, LA.  
NOVEMBER 19, 1935

#### YON CAPTURES AUDIENCE IN ORGAN RECITAL

By Frances Bryson

The world famous organist and composer played in his first concert here to a small and at first unresponsive audience, at the Masonic temple, and before he concluded his program, his fire, dexterity and true musicianship won applause that required five encores after the final number to quiet finally.

Although the audience was composed mainly of musicians, of music lovers, the organ is not one of the best known or best loved musical instruments, and it took true genius to make organ enthusiasts of them.

But Mr. Yon's playing was as spectacular as it was beautiful, for his pedaling has won him many prizes, and his footwork at the organ, in combination with his remarkable touch, had the audience craning their necks.

THE TIMES-PICAYUNE  
NEW ORLEANS, LA.  
NOVEMBER 19, 1935

#### YON PROVES SELF MASTER OF ORGAN

Artist Captivates Hearers in Recital  
at Masonic Temple

By Samuel Lang

Pietro Yon captivated an audience in Masonic Temple Auditorium Monday night with a repertoire demonstrating the agility of pedaling and singularity of key-touch which, combined with a feeling for music which is infectious, have placed him among the world's foremost organ recitalists.

The artist gave 15 selections, representing a wide range of descriptive talent, mechanistic ability and sheer beauty. Seven were encores, evidencing his liberal response to the enthusiasm of a small, though select and appreciative body of listeners. Eight of the pieces were of his own composition.

Pleasing, particularly, were several lighter numbers, in which Mr. Yon brought smiles and gentle laughter, signs of delight with his toying with quaint and humorous subjects. Here he imitated a mouth organ, there an old pump organ.

His hearers sat forward to watch his amazing exhibition of pedaling in "Concert Pedal Study in D," of his own construction, a vehicle employed by the artist in setting a world's record for footwork — 1467 notes in three minutes.

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MORNING OREGONIAN  
PORTLAND OREGON  
NOVEMBER 4, 1935

#### YON MAKES ORGAN SPEAK TO PUBLIC

New York Artist's Concert Wins Audience

The giant pipes of the great organ in the public auditorium opened up yesterday afternoon and gave forth such music as had

never been suspected of it as Pietro Yon, the famous artist who presides officially at the console in St. Patrick's cathedral on New York's Fifth avenue, played upon it. He showed Portland that what it had feared was a costly asset was far from being a white elephant and concealed as many wonders as Pandora's box.

He gave a program going to neither extreme of classical or popular, but striking a compromise for the ken of the public, which is ordinarily skeptical of organ music in general and of organ recitals in particular. He not only made lesser instruments seem pastry compared to this massive wind-harp fashioned by man's hand, but gave organ music a new meaning.

### Yon Knows Organ

A reason for the organ's unpopularity has been that notes executed in rapid succession, especially in crescendo, seem to run together. Mr. Yon had the good sense to appreciate this and played numbers in which the harmonies were clearly integrated. He fondled the keys or titillated them fiercely, according to the need, and was capable of pyrotechnics as both manipulator and pedipulator, as in the Bach D major "Prelude and Fugue."

Mr. Yon played several of his own compositions, among them the "Gesù Bambino," which has been established as something of a modern classic. An audience of several hundred was on hand for the program, indicating that a field for recitals of the kind continues to exist if given a good instrument, a player to interpret it understandingly, and a program sensibly constructed.

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### ST. PAUL PIONEER-PRESS

ST. PAUL, MINN.

OCTOBER 23, 1935

By Francis Boardman

(Pioneer Press Staff Correspondent)

Mr. Yon, one of the great stylists, as well as one of the great technicians of the organ, gave his customary demonstration of a vivid expressional facility rooted, of course, in a highly organized control of form. A strictly legitimate reader of the classics, it is also noticeable that such compositions as are of religious inspiration assume under his touch an unmistakably devotional quality, untouched however, by sentimentality.

### CHICAGO TRIBUNE

March 10, 1936

### PIETRO YON'S ORATORIO IN DEBUT HERE

Triumph of St. Patrick Inspiring;  
Choir of Unusual Quality

By Herman Devries

"The Triumph of St. Patrick," by Pietro Yon, dedicated to his Eminence Patrick Cardinal Hayes, archbishop of New York, could not possibly have a better review written as to its merit than the critique offered by the Eminent Cardinal himself, who stated at the time of the New York premiere "the highly spiritual language and the appealing music made a deep impression on me. I am confident that all who will be privileged to hear this oratorio will be more than gratified."

Due to the efforts of Dr. John J. Killeen the oratorio was presented in Orchestra Hall last evening, marking the public debut of the cardinal's Cathedral Choir, under the direction of the Rev. Edwin V. Hoover, who revealed himself a master among oratorio conductors.

### Deserves Praise

Pietro Yon, noted composer and organist at St. Patrick's Cathedral in New York, has created a work deserving the encomiums of all lovers of oratorios.

He has invested his text with music befitting the spiritual significance of episodes in the life of the saint and diversified it with bright and ethereal choruses such as the one entitled "The Swallows," one of the gems in the oratorio and the whimsical "Song of the Goldfinch," so replete with humor and so characteristic of its legendary and mystical purport.

The entire score abounds in melodic and uplifting solos enlisting the services of six singers and a recitator, making the work both interesting and unique.

### Remarkable Results

The Rev. Edwin V. Hoover led his forces with gentle dignity, yet firm and decisive is his beat. He obtained remarkable results with his youthful choristers, who in either forte passages, or in lofty pianissimo disclosed voices of unusual purity and whose phrasing was worthy of any adult choir ever heard here.

## Published Compositions By Pietro Yon

### Organ Works

Christmas in Sicily  
Toccata  
Preludio Pastorale  
First Concert Study  
Second Concert Study  
Sonata Prima  
Pastorale Sorrentina  
Elegia  
Sonata Cromatica  
Gesù Bambino  
Concerto Gregoriano (organ and orchestra)  
Concerto Gregoriano (organ and piano)  
Concerto Gregoriano (organ solo)  
Sonata Romantica  
Hymn of Glory  
La Concertina (Humoresque No. 2),  
Twelve Divertimenti: —  
Rimembranza (adagio for oboe)  
L'Organo Primitivo (toccata for flute)  
Elan du Coeur  
Speranza  
Minuetti Antico e Musetta  
Natale a Settimo Vittone (Christmas in  
Settimo Vittone)  
Echo  
Arpa Notturna  
Italian Rhapsody  
American Rhapsody  
Trio all'Ottava  
Cornamusa Siciliana (Sicilian bagpipe)  
Christ Triumphant  
Alla Marcia

### Piano Works

Nena (Spanish fantasie)  
Gianduia (scherzo)  
Danza Tripolina (arabesque)  
Cicin  
Moonbeams (Neapolitan serenade)  
Dance at Twilight (study in seconds)  
Mountain Slopes (study in fifths)  
Alpine Nocturne  
Rain (Staccato study)  
Gesù Bambino

### Songs

\*The Fool of Thule (piano or orchestra  
accompaniment)  
Your Pleading Eyes  
Depuis ce Jour  
Gesù Bambino, High, Low (solo or duet)  
Ave Maria, High, Low  
Veneziana, High, Low  
Memories of Long Ago  
\*Christ Triumphant, High, Low  
O Faithful Cross  
Go, Happy Soul

### Masses

\*Mass in G (4 mixed voices)  
Missa "Dilectus Meus Mihi et Ego Illi  
(2 equal voices)  
Missa Pastorale (unison)  
\*Messa Melodica (3 mixed voices)  
Missa "Hosanna Filio David"  
Missa pro Defunctis (3 male or mixed voices)  
\*Missa "Regina Pacis" (4 mixed and 3 equal voices)  
\*Missa Solemnis (4 mixed or equal voices)  
\*Missa Te Deum Laudamus (4 mixed or 3 equal  
voices)  
\*Missa "Veni Creator" (4 mixed voices)  
Mass in honor of St. George (4 mixed voices)  
Mass in honor of "The Little Flower of Jesus"  
(2 equal voices)

### Motets

#### Four Mixed Voices

O Salutaris Hostia  
Tantum Ergo No. 1  
Tantum Ergo No. 2  
Ave Maria  
Victimae Paschali  
Jesu Redemptor (Gesù Bambino)

#### Three or Four Equal Voices

Tantum Ergo No. 1  
Tantum Ergo No. 2  
O Salutaris Hostia  
O Sacrum Convivium  
De Profundis  
Ave Verum  
Ecce Sacerdos  
Ave Maria  
\*Jerusalem Surge  
\*Christ Triumphant (4 mixed or equal voices)  
Three Hours' Agony Service (4 mixed or equal  
voices)  
Fifteen new motets for the Blessed Sacrament and  
Blessed Virgin (4 mixed or equal voices)  
Tenebrae Responsoria

### Miscellaneous

Gesù Bambino (Violin solo)  
Gesù Bambino (Violin and Cello, with piano  
or organ accompaniment)  
Oratorio "The Triumph of St. Patrick"  
full orchestra or organ  
The Ant and the Grasshopper  
(4 mixed voices)  
The Huntsman (4 mixed voices)  
Goodbye to the Mountains  
(4 mixed voices)  
\*with orchestra accompaniment

Sydney Rayner, operatic tenor of renown, had a heroic task to perform in the singing of St. Patrick for the music is written for a tenor possessing lungs known as operatic and of which Mr. Rayner can boast; therefore, enabling him to appear perfectly at ease and to distinguish himself by a convincing and altogether forceful dramatization of the title role.

#### Inspired Singing

Eleanor La Mance, another famous opera diva, was the Angel, and sang in an inspired manner the exalted text entrusted to the soprano. Others who contributed in a large measure to the successful presentation of the oratorio were: George Krebs, Luigi Lo Monaco, Robert Marco, John Patrick, Leonard Huber and Mary Gruszczynski.

The composer, who came from New York to be present at the Chicago premiere, has every right to feel proud at the reception and interest accorded his religious cantata and we vote an extra hosanna for the newly discovered Cardinal's Cathedral Choristers.

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NEW YORK TIMES,

MARCH 11, 1936

#### ORATORIO BY YON GIVEN IN CHICAGO

Work by Cathedral Organist Tells Story  
of the Career of St. Patrick's

COMPOSER IS IN AUDIENCE

Called on Stage by Ovation of Listeners  
— Performance Is Praised by Critic.

CHICAGO, March 9. — The "Triumph of St. Patrick," an oratorio by Pietro Yon, organist of St. Patrick's Cathedral in New York, was given its Chicago premiere to-night in Orchestra Hall.

Mr. Yon had made a trip West to hear the performance, and was in a friendly audience that received the efforts of the choir, the orchestra, soloists, organist and conductor with enthusiastic applause. There was an ovation at the conclusion of the work when the composer was called to the stage for a bow.

The work, which is in three parts, uses the spoken word, recitative and chorus, to tell the story of St. Patrick from the time of his early manhood, when he was a slave in Ireland, to the successful issue of his labors in the Christianizing of Ireland.

In reviewing the performance, Edward Barry, music critic of The Chicago Tribune, writes:

"Yon employs a considerable instrumental force and uses it not only to accompany the vocal parts of the score but as an independent commentator on the emotional sequences of the story.

"The music is interesting for the variety of its moods and the power and surety of its climaxes. The composer keeps for the most part to the traditional harmonic schemes. A successful detail of his treatment is the deft employment of ecclesiastical cadences in passages whose mystic beauty can be heightened by their use.

"The oratorio is difficult musically. An infinite variety of tempos several lightening segues and some intricate polyphonic choruses made of the work a welcome test of the musicianship of last night's forces."

The principals in the performance were the Cardinal's Cathedral Choristers, under the direction of the Rev. Dr. Sidney Rayner, who sang the part of St. Patrick; Eleanor La Mance, cast as the angel, and Mary Gruszczynski and Leonard Huber, who took the roles of two of Patrick's converts. The vocal narrator's who also took important incidental parts were Luigi La Monaco, Robert Marco and John Patrick. The spoken passages were the charge of George Krebs.

The performance was sponsored by the Holy Name Cathedral and old St. Patrick's Church.

Mr. Yon was accompanied to Chicago by Mgr. Michael J. Lavelle, rector of St. Patrick's Cathedral, where the oratorio was first given.

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CHICAGO HERALD EXAMINER

March 10, 1936

#### ST. PATRICK ORATORIO IN BRILLIANT DEBUT

By Glenn Dillard Gunn

The Cardinal's Cathedral Choristers made their first appearance in concert last night in Orchestra Hall. It was also the occasion of the Chicago premiere of Pietro Yon's oratorio, "The Triumph of St. Patrick."

The event took on ecclesiastical importance, since Cardinal Mundelein took a box, which, I am told, he occupied, and Monsignor Joseph Morrison, rector of Holy Name Cathedral, had as guests in his box

Monsignor Michael Lavelle, rector of St. Patrick's Cathedral, New York. The youngest rector of an American cathedral thus became host to the oldest dignitary of the church similarly placed. With them was the composer, who is Monsignor Lavelle's organist and honorary organist at the Vatican.

#### Capacity Audience

Together with an audience of capacity dimensions these distinguished churchmen witnessed the triumph of the Cardinal's Choristers. This is a superb choir of about 200 voices, the boys being twice as numerous as the men. The resulting balance of parts is excellent. The tone is solid, flexible, unforced and of quite exceptional brilliance, the discipline impeccable, the whole address informed of authority and filled with beauty.

The chorus was supported by the Cathedral Orchestra, a group of some forty routined symphonists, who play each Sunday at Holy Name and are active in other famous ensembles of the city. The Rev. Edwin V. Hoover conducted to impress the experienced listener with his mastery of the resources at his disposal the choral elements whereof he has been instrumental in developing.

#### Rich in Melody

The new oratorio proved a stimulating work, rich in melody, a finely wrought blend of ecclesiastical color, folk-song feeling and dramatic expression. The composer knows his churchly idiom. He has taken this legend of Ireland's saint, has woven into it at every appropriate moment brief Latin texts set in Gregorian modes. Sometimes he has echoed the spirit, if not the letter, of Irish song. Often he has developed the orchestral elements with a wide range of symphonic resource.

Sidney Rayner disposed of the grave difficulties assembled in the title role with routined ease. His voice is virile, brilliant in timbre; his dictation in English and in Latin was flawless and his song was at once so musicianly and so eloquent that he succeeded in projecting a definite characterization of the Saint.

#### Praised in Angel's Role

Miss Eleanor LaMance, as the Angel, had an equally grateful assignment, and one admired again the luster and the focused intensity of her tone and the distinguished musical quality of her address. Another

effective role was that of the Irish princess, Dichu, allotted to the brilliant contralto, Miss Mary Gruszczynski.

### CHICAGO DAILY TRIBUNE

March 10, 1936

#### YON ORATORIO AND CHOIR WIN LARGE AUDIENCE

By Edward Barry

The Cardinal's Cathedral choristers, under the direction of the Rev. Dr. Edwin V. Hoover, left the familiar surroundings of Holy Name cathedral and Quigley Preparatory seminary last night to make their first appearance in a downtown auditorium. The occasion was the Chicago premiere of "The Triumph of St. Patrick."

Pietro Yon, composer of the oratorio and organist of St. Patrick's cathedral in New York, had made a trip west to hear this performance, and was in the large and friendly audience in Orchestra hall that received the efforts of choir, orchestra, soloists, organist, and conductor with enthusiastic applause.

"The 'Triumph of St. Patrick,' an oratorio in three parts, uses the spoken word, recitative and chorus to tell the story of the missionary from the time of his early manhood, when he was a slave in Ireland, to the successful issue of his labors in the Christianizing of Ireland. Yon employs a considerable instrumental force as well, and uses it not only to accompany the vocal parts of the score, but also as an independent commentator on the emotional sequences of the story.

The music is interesting for the variety of its moods and the power and surety of its climaxes. The composer keeps for the most part to the traditional harmonic schemes. A successful detail of his treatment is the deft employment of ecclesiastical cadences in passages whose mystic beauty can be heightened by their use.

The oratorio is difficult musically. An infinite variety of tempos, several lightening segues, and some intricate polyphonic choruses made of the work a welcome test of the musicianship of last night's forces.

"The Triumph of St. Patrick" is in dramatic form, with singers assigned to the various characters of the story. This difference in construction from the ancient classical oratorio added still further to the ardors that must be braved if the performance is

to have the swiftness and conviction that a successful presentation of the work demands. The various elements of the drama were knit into a smooth whole last night.

There was an ovation at the conclusion of the work when Pietro Yon was called to the stage for a bow.

The principals in the performance, aside from Father Hoover, were Sidney Rayner, who sang the part of St. Patrick, Eleanor La Mance, cast as the angel; Mary Gruszczynski, and Leonard Huber, who took the roles of two of Patrick's converts. The vocal narrators, who also took important incidental parts, were Luigi La Monaco, Robert Marco, and John Patrick. The spoken passages were the charge of George Krebs.

The performance was sponsored by the Holy Name cathedral and Old St. Patrick's church. The general chairman was Dr. John J. Killeen.

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#### YON COMPOSITION TRANSLATED INTO INDIAN

The immense popularity of the Gesu Bambino, a Christmas carol by Yon is matched in some respects by the piece Christ Triumphant, for Easter. Word was received from a Canadian Mission some time ago that this latter piece had been translated into the native Indian language and rendered with great success.

#### POPE PIUS X SENT PAPAL BLESSING TO YON BROTHERS

His Holiness Pope Pius X in his own handwriting honored Pietro Yon and his brother S. Constantino Yon (Organist at St. Vincent Ferrer's Church, New York) by a letter which included the following sentences: "With most sincere congratulations to the distinguished Yon brothers, to their families, and to the pupils of their school, special blessing."

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#### YON COMPOSITION WINS FIRST PRIZE AT EXPOSITION OF BOLOGNA IN 1931

In 1931, at the request of friends several compositions of Pietro Yon, were sent to Italy for the Bologna Exposition.

Some time afterwards, much to the composer's surprise and pleasure, a certificate was received giving notice of an award of first prize by the judges at the Exposition.



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# FOR MEN'S VOICES

So few things are reserved for "men only," these days, that we have reserved this section, to list a few publications that are of interest to men's choirs. Of course the women can transpose the parts, in some cases, and use these copies, but primarily this music is for "Men Only."

Many think that material for Men's choirs is scarce, it is really the demand which is small. Make known your wants and the publishers will quickly provide appropriate material.

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	{ TANTUM ERGO	H. Tappert	
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E	3-Mi					VI	3-Mi			VI	3-Mi				
D	2-Re	VII	2-Re			VII	2-Re			V	2-Re	VIII	2-Re		
VIII	C-8-Do	VII	8-Do			VI	8-Do			V	8-Do	VIII	8-Do		
VII	B-7-Si	VI	7-Si			V	7-Si			IV	7-Si	VII	7-Si		
VI	A-6-La	V	6-La			IV	6-La			III	6-La	VI	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	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		3-Mi	III	3-Mi		3-Mi
II	D-2-Re	I	2-Re	IV	2-Re		2-Re	III	2-Re	II	2-Re		2-Re	I	2-Re
I	C-1-Do		1-Do	III	1-Do	II	1-Do	I	1-Do		1-Do		1-Do		1-Do
	B-7-Si		7-Si	II	7-Si	I	7-Si		7-Si		7-Si		7-Si		7-Si
	A-6-La		6-La	I	6-La		6-La		6-La		6-La		6-La		6-La
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