

The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

HENDRICK ANDRIESSEN
Church Music Composer
Dr. Alfons Kriessmann

•
THE MASS FOR UNISON CHORUS
John L. Sedlacek

•
**PITTSBURGH ADVANCES
IN LITURGICAL MUSIC**

•
**HAS THE ELECTRIC ORGAN A PLACE
IN CHURCH SERVICES?**
George Yates Myers

Vol. 64

SEPTEMBER 1937

No. 8

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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

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NOTICE OF COMING PUBLICATIONS

Mass in honor of St. Thomas More
(For S.A.T.B.) by Frederick T. Short (Ready Oct. 1)

Mass in honor of St. Vincent de Paul
(For S.A.T.B.) by Arthur C. Becker (Ready in Oct.)

Mass in honor of St. Francis
(For T.T.B.) Richard K. Biggs

Mass in honor of St. Patrick
(For S.A.T.B.) by M. Mauro-Cottone

Missa "Amor Dei"
(For T.T.B.) Joseph J. McGrath

(Other Masses by Tonner, Predmore, Sr. Cherubim, Fr. Gruender
and Rene Becker, to follow.)

FOR TWO PART SINGING

New Voice Part Editions have just been published for the following
Masses which are already well known publications.

451	Mass in G (Holy Ghost)	J. Singenberger
615	Mass in G (St. Francis)	Rene Becker
508	Mass in G	M. Dore
505	Mass of St. Rose	H. Tappert

FOR CHRISTMAS PROGRAMS

Laetentur Coeli	(SATB)	Singenberger-Reilly	.15
Tui Sunt Coeli	(SATB)	Singenberger-Reilly	.15
Adeste Fideles	(TTBB)	Novello-Reilly	.15
Flos de Radice Jesse	(SATB)	Cyr de Brant	.15
Flos de Radice Jesse	(2 vcs)	Cyr de Brant	.15
(Introduces "Gloria" from traditional French Carol. Has English words also.)			
5 Traditional Carols	(TTBB)	Reilly Arr.	.12
(Come All Ye Faithful, Silent Night, While Shepherds Watched, etc. arranged for men's voices)			
O Light Of The World	(SATB)	Sr. M. Rafael, B.V.M.	.15
4 New Christmas Hymns	(2, 3 or 4 vcs)	Sr. M. Cherubim, OSF.	.15



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EDITORIAL PAGE

By
DOM GREGORY HUGLE
O. S. B.

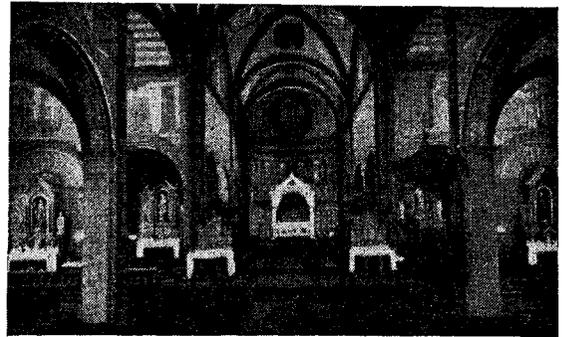
THE ANGELS: OUR HEAVENLY BROTHERS

The month of September is dedicated to the veneration of the Holy Angels. Church musicians instinctively should feel elated when they consider what the Royal Prophet says: "In the sight of the Angels I will sing praises unto thee." (Ps. 137), for it certainly is an honor to have members of the heavenly court at our side when we are engaged in the Divine Work. In her morning praises (*Lauds*) the Church Militant challenges the Church Triumphant in these words: "Praise ye the Lord from the heavens: praise ye him in the high places. Praise ye him, all his angels: praise ye him, all his hosts." (Ps. 148).

There is nothing more noble and more just for rational creatures than to proclaim the praises of God Most High. This duty of praising God has become more imperative in our days when men band together to dethrone God, to uproot religion, to burn the churches, to kill the priests, to destroy religious houses and lead all men back to paganism. With unheard-of boldness this work of apostasy is being pushed in all the lands; godless schools have long prepared the way; big universities, far from putting a stop to the wave of impiety, seem to push it headlong.

WHAT A SORRY SPECTACLE!

"It is Satan's chief occupation to deceive man, and man's great deception lies in this: that through the splendor of natural gifts he is led to despise the grace of God. . . . The demons are called apostate spirits, because they fell away



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

from the vocation and the grace to which they had been called by the Creator; they did not persevere in their supernatural election as did the good angels. It is obviously a thing self-evident in theology that when once a created spirit has been admitted to the clear Vision of God all falling away becomes impossible. The spirits that lapsed had never attained the Beatific Vision" (*Abbot Vonier The Angels,* page 73).

Early in the present century a wave of intellectual pride had ripened into a heresy, called "*Modernism*." This heresy was a piece of arrogance which entered shallow minds and appeared in the form of "swell-headedness and fear of inferiority". It looked upon Catholic schools, art and learning as old-fashioned and completely inadequate. Poor Gregorian Chant was not only inferior, it was considered childish—simple and despicable.

To-day, as we look back and survey the whole manoeuvre, we can plainly see how Satan, as an experienced showman, with much pomp and display went about drumming together those "whom he might deceive." But what happened? The ever watchful sentinel on St. Peter's Chair disclosed the foul game and cut off the hydra's head. True, new heads began to grow, but truth has also celebrated many triumphs.

THE MYSTERY OF STRENGTH

One day Our Lord said to a chosen soul (*Benigna Consolata, died 1916*): "One act of love alone will repair a thousand blasphemies." How great, then, must be the efficacy of a single Mass! But now consider that every day about 350,000 Holy Masses are said! This means that every second by day and by night four chalices are raised on high in atonement for the sins of men. How well has St. Paul said that when sin overflowed, the atonement became still more abundant.

In view of this astounding fact we church musicians ought to put most loving aspirations into every hallowed word we sing at High Mass. While we almost daily hear of the world-wide campaign of godlessness, revolt and despair, let us remember that there is a most valiant army of Heavenly Hosts, fighting under the banner of St. Michael the Archangel for the glory of God and the salvation of immortal souls. This terrible fight has been going on for six thousand years, and is growing more fierce as the end draws nigh.

We quote from the "*Lives of the Fathers of the Desert*." "Abbot Moses went to Abbot Isidore and told him about the impure spirits that were beseeching him. The old man took him up to the roof of his cell, and said to him: "Look to the west" — and he saw a multitude of devils with troubled and terrified aspects, and they showed themselves in the form of phantoms which were in fighting attitude. Then Abbot Isidore said: "Look to the east"

— and he saw innumerable holy Angels in a state of great glory. Then Abbot Isidore said to him, "Behold, those who are in the west are those who are fighting with the holy ones, and those who thou hast seen in the east are they who are sent by God to the help of the Saints, for those who are with us are many. Having seen these, Abbot Moses took courage and returned to his cell without fear."

Man, tiny man, is standing and fighting a life-long battle, all by himself; the Angel Guardian is ever near, but so is also the evil messenger. What a pity that so many Christians hardly ever think of their good Angel.

Dear Church Musician: — No doubt you have much work on hand; perhaps you must almost steal the time which you devote upon choir work. Perhaps it is hard on you to climb the many steps that lead to the organ loft, and surely, at times you are quite exhausted having played and sung more than one High Mass. It is at such moments of fatigue and exhaustion that the arch-enemy whispers ugly thoughts into your mind. Be sure and turn quickly to the sublime mystery of faith in whose renewal you are privileged to co-operate.

Alas, we feel the burden of heat and the strain of long hours, but what awful labor did it cost the Divine Victim to celebrate that bloody High Mass on Good Friday! It is only in sight of a mystery so great that church musicians are enabled to triumph over the lamentations of weary nature.

HENDRICK ANDRIESEN

Church Music Composer

By DR. ALFONS KRIESMANN, *Stuttgart*

The compositions by this Dutch composer are characterized by widely divergent, nay, almost contrary elements of style: the Organ Sonatas of C. Franck, the impressionist parallelism of C. Debussy, the free rhythm of Gregorian chant, and the stern solemnity of the diatonic scale. What kind of ensemble is likely to result from such elements?

Andriessen has welded them into union; it's a bold procedure, and one not to be held up for imitation! The approval of the Masses by the president of the Church-Music-Commission is an evidence of surprising fairmindedness and largeness of spirit, such as we find in the catalog of the Cecilian Society. The compositions of Andriessen came into being without restraint of style; they are music at first hand; they may cause surprise to some of us. They are religious utterances of one who spontaneously draws from musical sources and speaks to us. Different compositions contain also the entire Proper and accordingly have a double claim to be called "*Missa*."

That his organ compositions in a short time gained many friends is not surprising; the different pieces first of all do not exceed medium difficulty, but their principal charm seems to lie in the fact that they give real pleasure to organists who "*hunger*" for music that springs like a fountain from the very depths of the organ itself. Looking for an illustration, if such can be found, we think that Arthur Piechler's "*Italian Suite*" (*Anton Böhm & Son, Augsburg*), comes nearest to Andriessen's style.

Man is prone to fall from one extreme

into another; the so-called "*golden mean*" of the genius is left to posterity to discover. But we consider it no untimely warning, to consider only such music as "*churchly*" which at first sight pleases the ordinary church musician, as happened after Witt's death. Andriessen's music, primarily written for liturgical use, is not "*churchly*" because it received the approval of the Commission, but because it sprang from his deeply religious attitude and excellent creative originality. Andriessen remains within the limits of ecclesiastical art, limits which elude clean-cut definition, as does every work of genius. That he is no stranger to counterpoint he shows in the three-part *Benedictus* of the *Missa in festo Assumptionis B.M.V.* But he also shows in hundreds of measures that counterpoint is not the only mark of church-style. In the blending of the strange and original elements mentioned above Andriessen stands before us as most unique, as is the case with every exceptional endowment.

Most of his works have been published by Wed. J. van Rossum, Utrecht Holland: Masses from 2 to 6 parts, with and without organ; other liturgical texts in one and two parts; Organ music (*Chorals, Passacaglia, Toccata, da chiesa and Intermezzi*), sonatas and songs.

He was born 1892 at Harlem, studied at the Amsterdam Conservatory (*organ with Paur, and composition with Zweers*). He lived as organist and composer in his native city until 1934 when, after the death of Johann Winnubst, he was called to Utrecht as director of the cathedral choir.

The Mass For Unison Chorus

By John L. Sedlacek, Pittsburgh, Pa.

AMONG the simpler forms of church music we should include the modern unison mass. As the name indicates, it consists of a single vocal line, supported and embellished with an organ accompaniment. It is capable of being performed either by treble voices or men's voices or a combination of both. It is mainly intended for weak choirs — weak in numbers or ability.

Now let us ask; "What qualities should such a composition possess?" From the ideal side, the side of musical content, the unison mass is not, or should not be different from compositions calling for a greater number of voices. In common with the more elaborate efforts, it is a setting of sacred words to music and as such it must breathe the liturgical spirit. That is to say, the range of emotions it hopes to evoke in the congregation should faithfully reflect the sentiments contained in the sacred text. This of course is an all important but often neglected point. Often we see masses evidently intended for children, where the composer ignores the meaning of the words and bends his efforts toward what he thinks will please the little choristers. Obvious, shopworn themes, primitive harmony and a rigid symmetry of form are the well known marks of a style that is only too often in evidence. However we should not confuse beautiful, wholesome simplicity with what may be called poverty of ideas, childishness, vulgarity or cheapness. The choirmaster looking for a new mass would do well never to lose sight of the goal, but always satisfy himself that the music he intends to perform is a dignified and churchly garment for the sacred text.

From the practical side the chief point to be stressed is a good, singable melody. Indeed melody makes or breaks this type of music. No matter how interesting the harmony may be, how novel the rhythm, the melody will draw most of the attention of the listener. Here we must note the difference between the kind of mass under consideration, and compositions having several voice parts. When four parts sound at the same time, the listener's attention is more or less diffused over them. It observes a detail in one voice, another elsewhere.

Moreover the combination of several parts itself is very rich since each voice sings in different pitch with different tonal color. The listening ear perceiving the richness and variety may be satisfied even when the melody is indifferent. Not so in the present case. The single vocal line, the accompaniment since it is produced mechanically cannot compete with it. Therefore we may say that whatever excellence or defects the vocal part may possess they will become prominent.

To be easy to sing, the melody should proceed either step-wise or in small intervals. Intervals larger than the perfect fifth are apt to create difficulties in the production of voice and consequently are conducive to bad tone. Mention should be made of the interval of augmented fourth, F, and B natural, for example. The use of this ugly interval in the voice part is a sign that the music lacks refinement.

The melody should be so contrived that it presents no great difficulties to the singer's memory. To the average amateur the printed notes furnish but a feeble guide; he must rely on memory. It is up to the composer to organize his thematic material so that there are no loose ends and no aimless wanderings. He should rely on two or three outstanding motives and present them in their varied aspects throughout the composition. By doing so he not only will be using a well established method of composing, but also simplify for the singers the process of memorizing.

Our mass must not make large demands upon the ability of the singers to manage their breath. It is the composer's business to foresee the places where breath would need to be taken and he should be very careful not to overload his phrases with long notes, and thus tempt the performers to take breath in wrong places.

Another consideration is that of range. Unison music should be practical. Some choirs consist of boys using the chest voice, others show a preponderance of tenors, still others may have mostly indifferent baritones. To accommodate them all, let the range be limited to between C below the staff to D on the fourth line.

We have laid stress upon the vocal part. But, you may ask, what about the accompaniment? No doubt, the organ has a function to perform. However, it is a function of secondary importance, namely to support the voices, and furnish a suitable background. It would be a mistake to look upon the organ as the other partner in a duet. The organ part should never be a half independent composition but always properly subservient. It should not contain elaborate passages nor have interludes except rudimentary ones. On the other hand it should strive to set off the voice. Again let us remember that the text is supremely important, and that nothing should be permitted to obscure it. The organ part should be playable on a reed organ because unison music is widely performed in small churches not possessing pipe organs. Moreover the part should be made as easy as possible to accommodate organists of limited ability.

One of the dangers choirmasters must guard against is the danger of monotony. If the danger is real in long compositions for several voices, it is doubly so in unison music. Therefore it appears to be inadvisable to perform the Credo of a unison mass unless both treble and men's voices are used, in which case the different pitch and

color of the voices are counted upon to divert the interest and combat the danger of boredom.¹

Unison music should be provided with the directions necessary in case the choir is divided. Thus it should be made clear what phrases are to be sung by the first choir, by the second choir, and by combined choirs. This and the careful placing of breath marks will save the choirmaster the indecisions and doubts as to the tasteful divisions of phrases.

We have said that unison music is a setting of the sacred text to simple music. However we should not despise it on account of its simplicity. The eternal model of all church music, the Gregorian Chant, is simple in the sense that it has but one part. Yet this single vocal line is a vehicle for the expression of sentiments of great variety and profound spiritual meaning. Let the modern music rally its very best musical form; but before all, let it imitate the spirit of the only official music of the church. That should be the high goal of our choirmasters.

¹In the absence of treble voices the alternation between chanters and chorus will furnish considerable relief — Editor's note.

**DOM ADELARD BOUVILLIERS
GIVES RECITAL
ON HAMMOND ORGAN**

**Program of
BELMONT ABBEY COLLEGE**

**Commencement Musicale
The Abbey Gymnasium**

Wednesday evening, June 9, 1937

I. Gothic Suite Leon Boellmann, (1862-97)

1. Choral
2. Minuet
3. Prayer To Our Lady of Mercy
4. Toccata

Father Adélard Bouvilliers, O.S.B., Mus. D., at the Console.

II. Going Home (New World Symphony)

Anton Dvorak

The Abbey Glee Club and Longmire Speight,
Accompanist.

III. Interlude:

1. The Monastery Bell ... **Alexis Chauvet (1837-71)**
2. The Cuckoo **L. C. d'Aquin, (1694-1772)**
Father Adélard, O.S.B.

IV. The Sweetheart of Sigma Chi

The Glee Club

V. Interlude:

1. Clair de Lune ... **Claude Debussy, (1862-1918)**
2. Serenade **Gabriel Pierne (1863—)**
3. Tone-Poem, (Opus 10) **L. A. Bouvilliers**
Father Adélard, O.S.B.

VI. Moonlight Sonata Beethoven

L. Longmire Speight

VII. On Great Lone Hills

(Finlandia) **Jan Sibellius**

The Glee Club

VIII. Final from First Symphony

Ls. Vierne (1872—)

Father Adélard, O.S.B.

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Pittsburgh Advances In Liturgical Music

Under the capable leadership of Father Rossini, Pittsburgh has made greater progress during the past few years in obtaining general adherence to the spirit of the *Motu Proprio*. The following letter, announced as forthcoming, over a year ago, marks another step forward in the comprehensive plan being followed by the Church Music Commission:

"During the last few years all those to whom Music and Choirs are entrusted in our Churches and Schools have worked with the Diocesan Music Commission (through meetings, lectures, choir recitals, etc.) to qualify themselves in greater measure to comply with the requirements laid down by Pope Pius X and Pius XI.

I think that, as a matter of justice, organists and music teachers who have availed themselves of those opportunities and whose work approximates the standard required by the Church, are entitled to such recognition as will distinguish them from others and give them preference in musical work in the Diocese. It is not fair, in fact, that organists and instructors in music, who are not well equipped for their work, be placed in the larger churches and schools.

In order that Pastors and others concerned with church music may be informed in this field of liturgical musical ability and in the matter of a Catholic attitude towards diocesan authority, I have asked the Diocesan Music Commission to prepare a first List (Class A) of "well trained and experienced" organists, choir instructors, and school teachers in the Pittsburgh Metropolitan area. Such a list will remain open, so that names may be added as warranted.

For the benefit of those who wish to enter the field of Church Music or to further develop their ability in that field, a School has been established at Duquesne University where, at the end of the course, students will obtain a Certificate which will entitle them to be listed as "approved" organists and choir instructors for the Diocese of Pittsburgh.

The Faculty of the School of Music at Duquesne University is willing to provide a Summer Course (and eventually a Winter Night Course) for those who are unable to attend classes during the scholastic year. I am told that a third pipe-organ has been installed in the School of Music for the convenience of organ students. All these opportunities, which are being offered by the University at very reasonable rates, should make a strong appeal to the ambition of those who are engaged, or expect to be engaged, in musical work in our Churches, Chapels, and Schools.

I shall be grateful to Pastors and Superiors of Religious Houses for any opportunities they may afford their organists and music teachers for self-improvement, and in general for the elevation of the standard of music in Churches, Convents and Parish Schools.

(HUGH C. BOYLE)

Bishop of Pittsburgh

June 21, 1937

LITHUANIAN GUILD OF ORGANISTS CONVENE IN BOSTON

In the presence of the Most Rev. Meci-slovas Reiny, Lithuanian Bishop visiting America, the Lithuanian Guild of Organists convened in Boston.

Over five hundred choirmasters from all parts of the country participated in the Convention.

The convention was arranged for 1938 to be held in Chicago.

Prominent in this association are the Messrs Zilevicius, Aleksis, Juskas, Cizauskas, Nickus, Stulgaitis, Pocius, Visminas, Stasevicius, Karbauskus, Varaitis, Simonovicius, Zemaitis, Sausiunas, Kulys, Slapelis, Staciokas, Vaicaitis, and Medonis.

News Summary of Recent and Current Events

DUBUQUE, IOWA.

Organized in the early days of musical reform the Columbia Vested Choir took an important part in the Centennial Observances of the Diocese. The Director Father Dress, studied at Ratisbon when that was the centre of church music for the world. The Proske Library and the treasury of "Antiquitates Musicae Ratisbonensis" containing over 36,000 numbers made possible the decree of Pope Pius X. In Ratisbon, Haberl, Haller, Renner, Ett and Proske taught Father Dress. For Chant Father went to the Benedictines of Solesmes (who were then exiled at the Isle of Wight.) There under Dom Mocquereau he learned Chant.

For 20 years the Columbia Choir has had the benefit of this teacher's background and as a result it stands out as one of the best known choirs in Catholic Church music circles.

WASHINGTON, D. C.

In June Mr. Victor L. Boeneau, choirmaster of St. Aloysius Church, died suddenly. About 58 years old Mr. Boeneau had been active in church music during most of his adult years.

At the annual joint session of the House and Senate on May 26, Miss Mary J. Mitchell, of the Blessed Sacrament Parish, New Rochelle, N. Y., sang at the invitation of the House Committee.

THOMPSON, CONN.

The annual Lithuanian Day at Marianapolis College, directed by the Rev. J. Nacickas, M.I.C., was observed by the singing of the "Missa de Angelis" by the five hundred present on July 5th.

CHICAGO, ILLINOIS.

Arthur C. Becker, Dean of the De Paul School of Music, has composed a new Mass in honor of St. Vincent de Paul, which will be published late in September. It is for four mixed voices with organ accompaniment.

SAN FRANCISCO, CAL.

On July 15th, those attending the College of the Holy Names summer session, sang parts of the Mass of St. Hildegarde. The Kyrie is an original piece composed by the Saint. The Agnus Dei and Sanctus are by Dom Pothier who transcribed the Saints manuscript, and the harmonization of the chant passages is by L'Houmeau. A "Jesu Dulcis" by Sister Josepha Mary, in contrapuntal style was used at the offertory.

On May 16th, the Compagno Cantoria gave a Charity Benefit Concert of secular music at the Community Playhouse, Grace Compagno, Directed and Eleanore Compagno was the accompanist. "Our Prayer" a new composition by Grace Compagno was given its first public performance.

The Basilican Choral, directed by Robert Hayburn with Miss Marcella Twomey, accompanist gave a program of liturgical music on July 15, at St. Ann's Church. Members of this choir (35) are drawn from the Basilican Club.

CINCINNATI, OHIO.

Directed by the composer, J. Alfred Schehl's Mass of St. Lawrence was rendered at the convention of the American Guild of Organists here in June. Also a new Mass by Robert Crone, organist of St. Paul's pro Cathedral was sung a cappella. Mr. Schehl a leader in the local chapter of the A. G. O. was host to many famous musicians during this national convention. The Rev. John de Deo Oldergering O.F.M. (Mus. Doc.) delivered an address at this convention.

The Gregorian Chant Class from Cincinnati Conservatory Summer Class, was given a national broadcast, the last of July. Marie Pierik directing.

ST. LOUIS, MO.

Mr. Carl Adams looks forward to the coming year as organist of St. Boniface Church. An organist for over seventy years, 40 of them will have been spent

at St. Boniface Church with the completion of next year.

MASON CITY, IOWA.

The Rev. Carl E. Kurt, director of St. Joseph's Church choir was honored by the choir at a party given in June, in his honor.

OSHKOSH, WISC.

Congratulatory messages from Pope Pius XI and Bishop Rhode of Green Bay were received by George Henkel, for 50 years organist of St. Mary's church here and secretary of the parish, at a program in the parish hall June 6. The pastor, the Rev. William A. Reul, lauded Mr. Henkel's long and able service and Gregory Sitter presented a commemorative bronze tablet to be placed in the church vestibule.

APPLETON, WISC.

St. Joseph's parish sponsored a silver jubilee dinner on June 6. in honor of Prof. A. J. Theiss, for 25 years organist at St. Joseph's church. Father Cyprian, O. M. Cap., pastor of St. Joseph's, and other speakers congratulated Prof. Theiss and voiced appreciation of his ability and faithful service.

WEST DE PERE, WISC.

The first doctorate in music conferred by the University of Wisconsin was that given at the commencement to the Rev. Robert A. Sromovsky, O. Praem., an alumnus of St. Norbert college here. His doctorate thesis deals with the works of Giovanni Animuccia, Italian composer of the 16th century.

Dr. Smorovsky received his A.B. degree from St. Norbert's in 1924, his M.A. in mathematics from Wisconsin university in 1929. He has been teaching at Archmere academy at Wilmington, Del., but will be on the St. Norbert summer school faculty this year and plans to remain on the college faculty as professor of music.

CHATHAM, ONT.

June 25 — Funeral services were held in the chapel of the Ursuline convent, here, Monday, for Mother Mary Scholastica, supervisor of the Ursuline music schools in the diocese of London, Msgr. Andrew P. Mahoney, vicar general of the diocese, was the celebrant of the Mass, assisted by the Rev. J. N. Canpeau, pastor Blessed Sacrament church, deacon; the Rev. Polycarp, superior of the Capuchin mon-

astery at Blenheim, subdeacon, and the Rev. J. A. Jordan, Raleigh, master of ceremonies.

Mother Scholastica was one of the outstanding teachers of the community, and had been music supervisor for twelve years. She was well known in music circles, especially at the Toronto Conservatory of Music. She was also proficient in painting.

OBERLIN, LA.

St. Joan of Arc church choir members were guests of Rev. Frank C. Krauss, pastor, on Monday, May 31, at a banquet. Miss Cornelia Rice is director of the choir.

PORTLAND, ORE.

Due to business interests which make it impossible for him to devote all his time to the work of organist and choir director, Mr. Walter J. Meisen has asked the pastor of the Cathedral to relieve him of his duties with the choir; his resignation became effective September 1.

Mr. Miesen has been contemplating this move for some time, since his connection with the Holman Transfer & Warehouse Co., as traffic manager, makes it impossible for him to take care of the services in the Cathedral during the week. Mr. Michaud has succeeded him.

CLIFF HAVEN, N. Y.

The Unison Mass, (Missa Maria Mater Dei) by R. C. Smith, R.S.C., which appeared in the CAECILIA music pages, in 1932, was selected for use by those in attendance at the well known Cliff Haven, Summer School, Cliff Haven, N.Y.

This Mass is featured by an independent organ accompaniment which embellishes the vocal line. In festival style, this Mass is more brilliant than the average run of simple unison Masses and it is well suited to choirs capable of doing more than "beginners" music. Many choirs would produce a better performance by using such a work, instead of attempting part music which is beyond the resources of the voices available in the choir.

BALTIMORE, MD.

The children of Saint Vincent's and Saint Mary's Home combined with the choir of Saints Philip and James' Church, Baltimore, Md., in celebrating the Feast of Corpus Christi at Solemn High Mass.

This is the fourth year that these combined choirs have sung the Mass for Corpus Christi under the direction of Miss Agnes Zimmisch, organist and director of

Saints Philip and James' and vocal instructor, at Saint Vincent's and Saint Mary's.

ROMAN STEINER DIRECTS SINGENBERGER HYMN

At the Corpus Christi church, Baltimore, Roman Steiner is Music Director, and Elise Cassidy is Organist.

In commemoration of the eightieth birthday of His Holiness, Pope Pius XI, Singenberger's impressive "Oremus Pro Pontifice" was sung at the offertory. The Mass for the occasion was Mr. Steiner's "Missa Stella Matutina."

The full musical program follows:

Before Mass, "O Praise Ye God" (Franck); *Asperges*, (a capella) (Cascioli); and "O Salutaris Hostio" (Cottone). The *Introit*, "Cibavit Eos" (Elsen); *Kyrie* and *Gloria*, "Missa Stella Matutina" (Steiner); *Graduale*, "Oculi Omnium" (Elsen); *Credo*, "Missa Stella Matutina" (Steiner); *Offertory* Proper, Chant; "Motet, Oremus Pro Pontifice" (Singenberger); *Sanctus*, *Benedictus*, *Agnus Dei*, "Missa Stella Matutina" (Steiner); *Communio* (Chant). *Procession*: "Pange Lingua" (Gregorian); "Docti Sacris Institutis," from "Lauda Sion" (Mendelssohn); "Tantum Ergo" (Montani); *Recessional*, "Glory Now To Thee Be Given" (Bach).

SCRANTON, PA.

Great impetus is given to the Liturgical Music Courses at Marywood College by the awarding of a prize to the member of the Alumnae who is doing the most outstanding work in the field of Liturgical Music. This recognition is the first of its kind to be given in any Catholic College and is unique in character — a Saint Gregory in bas-relief, on an oblong plaque which may be worn as a clip. It has been designed and executed by one of the finest of the ecclesiastical artists in Europe today — Ferdinand Py — and is exquisitely done in gold.

The award is to be given annually and will be a stimulus to those who have graduated and are working toward the restoration of Liturgical Music, as well as a greatly deserved credit to Marywood, which was one of the first colleges to make Liturgical Music requisit for a degree. The liturgical music courses culminate each year in the singing of the Commencement Mass by the entire Student Body under the direction of Nicola A. Montani.

Miss Marie Scanlon of Tobyhanna,

Pennsylvania is the first recipient of this memorable award. Miss Scanlon received her Bachelor of Arts, Bachelor of Music and Master of Arts degrees from Marywood College and since graduation has labored unceasingly in this particular field, and is highly deserving of this recognition.

MILWAUKEE, WISC.

Sister M. Stephen, O.S.F., directed the program of liturgical music, featuring Singenberger compositions, at the first Mass in St. Wenceslaus Church.

Singenberger's "Quam Dilecta" was used as a Processional, followed by his *Veni Creator*. Witt's "Asperges" and Tozer's "proprs" were used. The Ordinary was divided between Deschermeirs Mass, and Stehle's "Salve Regina". At the Offertory Singenberger's "Jubilate" was sung, and at the Benediction after Mass, Singenberger's "Jesu Dulcis Memoria", "Tantum Ergo" and "Sacred Heart Hymn" were rendered.

PHILADELPHIA, PA.

The Catholic Choirmaster June issue contained music pages from McGrath's "Missa Lyrica", and Brager's new "Kyriale". In review the Editor said in part "Mr. McGrath has maintained a consistent attitude toward Sacred music and has reflected in his compositions the best influences of various national schools realizing an ideal American type in an amalgamation of these national idioms. . . . It is sane and sound music".

Speaking of the "Kyriale" this work was described as a "much needed work in view of the advance made in this field of Art."

BROOKLYN, N. Y.

Frederick T. Short's "Adoro Te" was sung on the Catholic Hour by Father Finn's Choir, on Sunday evening August 22nd.

St. John's University, Brooklyn, is to inaugurate Classes in Choral and orchestra work. Two credits for each semester of work will be granted. Dr. Felix M. Gatz, one of the former permanent Conductors of Berlin Philharmonic Orchestra, and coach of the Bruckner Choir of 300 voices, will conduct the course.

CLEVELAND, OHIO

Father Schaefers of Cleveland Cathedral, returned from Solesmes, and immediately commenced rehearsal of the Pal-

estrina Chorus which he had organized some time ago. Fr. Schaefer studied at Solesmes the greater part of the past year.

OBERLIN, OHIO

The Oberlin Conservatory presented to the Sacred Heart Church a Mason & Hamlin Two Manual Organ early in August. This gift from a famous Music Conservatory where many famous teachers and organists have been associated, attracted much public notice in the press. Mr. Frank Shaw is director of the Conservatory.

ROCHESTER, N. Y.

Charles John Sullivan former Cathedral choir boy, and pupil of Sembrich, began a series of Radio broadcasts from Station WHAM, during August. During the preceding season Mr. Sullivan had sung at St. Patrick's Cathedral, and St. Vincent Ferrers Church, New York, at the New Ocean House, Swampscott, Mass., at the St. Benignus Choral Club, Pittston, Pa., and had made a recording at the Eastman School of Music under the guidance of Howard Hanson, Director.

NEW LONDON, CONN.

M. Mauro-Cottone, after having built up an excellent choir at St. Mary's Church during the past year, leaves for New York in September. Having divided his time between New York and New London during each week, the physical strain was so great that Dr. Cottone was obliged to resign his church position at New London. In New York he will continue as Organist of the Philharmonic Orchestra, and will direct the music at the Holy Trinity R. C. Church.

Mr. John McCarthy, of Winthrop, Mass., will succeed Mauro-Cottone at St. Mary's. Mr. McCarthy is a graduate of Harvard University where he majored in music, and he is considered one of the best choral conductors' in Catholic music circles of Boston. Mr. McCarthy is particularly skilled in the teaching of ancient polyphonic music and no doubt St. Mary's Choir will go forward in this field, to become one of the outstanding church choirs in the state.

DETROIT, MICHIGAN

Professor Rene Becker, played the Processional and Recessional at the installation ceremonies of Archbishop Mooney.

SAGINAW, MICHIGAN.

In June, St. Andrews Church choir observed its 45th anniversary. The

choir was founded by Alexander Kehoe, who was succeeded by Peter De Vaux, Herbert Davison, Prof. John G. Cummings, Anthony F. Brogger, and for the past 18 years by Miss Marie Richter. The average membership during the past few years has been 44.

FREMONT, OHIO.

Mr. Menkhous, begins his 63rd year as organist at St. Joseph's Church, this fall. He is 82 years old.

NEW YORK, N. Y.

Mauro-Cottone will organize a choir of boys and men at the Holy Trinity Church, to make its first appearance at the Christmas Mass.

The Pius X School Choir, gave a concert at McMillin Theatre, Columbia University, August 2nd. Chant and polyphonic music was presented before a large audience, Reverend Casimir Malloy, O.S.B., conducted alternating with Mr. Frederick R. Daly, Mr. Bragers and Miss Carroll also assisted.

The 1937 Dedication number of THE CAECILIA to Pietro Yon, aroused much admiration. Mr. Yon was in Italy during the Summer and was surprised to hear of the Dedication while there. Upon his return he was presented with copies showing the summary of biographical notes, which his Secretary Miss Hayner, and the CAECILIA staff had accumulated in his absence.

The now famous composer Cyr de Brant, has again prepared some material suitable for Catholic Church use. The new "Carol of Good Tidings" has just been published, and a Regina Coeli will be issued for Easter. Unlike most composers whose greatest success has been in the instrumental and secular field, Cyr de Brant composes for the church with equal skill, due to his education at the Pius X School of Liturgical Music and his devotion to the church.

Father Finn gave his summer courses in New York, and on the Pacific Coast with increased success this year.

The number of good choirs in New York City is increasing. In addition to the choirs at the Cathedral, St. Ignatius Loyola (Mr. Silby) St. Vincent Ferrer (S. C. Yon)

Blessed Sacrament (Warren Foley) Holy Family Church (Mr. White) Holy Name Church (Mr. McDermott) several new choirs are being organized in the city parishes. Boys are drawn from the neighborhood, and the men are usually paid. The Blessed Sacrament Church has a Summer camp for the Choir Boys, where their musical training is continued.

OPERATIC STAR DEVOUT CATHOLIC

Helen Gleason, the only New Yorker who ever starred in the Metropolitan Opera, and who recently co-starred in the Lehar operetta, "Fredericka," is an Irish Catholic and will not go anywhere or appear on any program without wearing the St. Therese cross, which was given her by the Pope in 1930 when she was studying in Rome.

From the day she began wearing it, her career became meteoric, and two years later she was signed with the Metropolitan. The cross became a symbol, not only as a spiritual, but a material blessing too, to her. She insisted on wearing it wherever she was, keeping it sewn into her dress, to make sure she wouldn't lose it. When she made costume changes, her sister Anne, made sure it was transferred. Miss Gleason could not sing well unless she wore the cross.

On March 17, 1933, the cross mysteriously vanished. Anne, thinking quickly, bought one like it, stitched it into her sister's dress, and silently prayed her sister wouldn't notice the substitution. For two years Helen didn't know of the loss of the original cross. On March 17, 1935, the doorman at the opera stage door, handed her a plain cardboard box, which, when opened, contained the St. Therese cross. There was not a scrap of evidence to show from whom it came. Helen wasn't angry at her sister; in fact, she was grateful, for knowledge of the loss would have greatly upset her. Six months later, the cross mysteriously vanished again, and just as mysteriously soon thereafter, the cross was returned.

To this day, no one knows how the cross disappeared or who returned it.

LIBRARIAN OF GEORGETOWN U. HAS COMPILED LIST OF 597 CATHOLIC BOOKS PRINTED IN U. S. BEFORE 1831

An especially rare volume listed is the "Garden of the Soul", of Bishop Challoner, published in Philadelphia between 1770 and

1774. Another early prayer book is the "Manual of Catholic Prayers", published also in Philadelphia in 1774. Another early Philadelphia book is the "Bible History" of Joseph Reeve, published in 1784. Rarest of all, perhaps, is the large hymn book of "Litanies and Vesper Hymns and Anthems as they are sung in the Catholic Church", and published in 1787 by the famous printer, John Aitken, in Philadelphia. Many other rare books of extreme Catholic historical interest are listed.

FAITHS UNITE TO FOSTER GOOD MUSIC

Newark, N. J.—A common appreciation of good music is a newly discovered bond of fellowship bringing together Catholics, Protestants and Jews in Essex County. As a result of close cooperation between religious leaders of Newark and nearby communities, the Essex County Symphony Society has been enabled to present four concerts a year at the open air Newark City School Stadium. The major credit for the success of the undertaking goes to Mrs. Parker O. Griffith, who is prominently identified with the National Conference of Jews and Christians.

The religious groups cooperating are The Catholic Daughters of America and The Kempis, Catholic; the College Club of Essex County, the Women's Club of Orange, the Y. M. C. A., and the Contemporary of Newark, Protestant; the Y. M. H. A. and Y. W. H. A., and the Jewish Community Center of Essex County, Jewish. In developing the concert program, Mrs. Griffith was assisted by Mrs. Henry C. Barkhorn, prominent Catholic leader and vice-president of the Essex County Symphony Society; and Mrs. Harry Friedgut, executive director of the Young Men's and Young Women's Hebrew Associations.

The concerts are conducted by Erno Rapee, and feature an orchestra of one hundred. Soloists appearing this year and at previous concerts include Lily Pons, Jascha Heifitz, George Gershwin, John Charles Thomas, Tito Schipa, Percy Grainger, and Bruna Castagna.

BOSTON, MASS. NEWS

Miss Eileen Griffin, director of the Glee Club at Emmanuel College, and at the Sacred Heart Church, Roslindale, was married July 3rd to Mr. David Kelly, prominent attorney of Walpole, Mass.

BOSTON COLLEGE ALUMNI CHORUS

The new Boston College Alumni Chorus, directed by Mr. Theodore Marier, made its first public appearance on the "Choir Loft" program (Station WMEX Boston) last May. The Ambrosian Chant "Christus Vincit" was rendered followed by the Responsory "Ecce Quomodo Moritur" by Palestrina. A more extensive program was rendered on Alumni Day, including folk songs of various nations, madrigals, and classical motets, all arranged, for four men's voices. The chorus numbers sixteen voices, selected from more than fifty applicants.

The Lithuanian Guild of Organists, at their national convention in Boston during July, selected Chicago, for their next meeting. This society meets annually. About 100 choirmasters gathered in Boston, in a program attended by nearly a thousand people.

LEONARD WHALEN AT SOLESMES

Mr. Leonard Whalen of the Immaculate Conception Church, Boston, spent three weeks at Solesmes Abbey, France, this summer taking an intensive course in Gregorian Chant. Mr. Whalen had previously studied at the Isle of Wight where at Quarr Abbey the Benedictines are noted for their exposition of the Solesmes theories on Chant.

FOREIGN NEWS ITEMS

FRENCH BISHOP COMPOSES MASS

Paris — Mgr. Gonon, Bishop of Moulins, France, has composed the music for a new Mass.

This was performed at the Pontifical High Mass at Vichy, in the Moulins diocese, when Mgr. Valeri, Papal Nuncio in Paris, attended the celebration there of the crowning of the statue of Our Lady of the Sick. Ten other Bishops were present.

The statue of Our Lady dates from 1490. It was preserved from destruction during the religious wars that three times laid waste Vichy, its castle and churches.

MASS BY RUSSIAN WINS WORLD MUSIC AWARD

A Mass composed by a Russian, M. Gretchaninoff, has been awarded the first prize in a music competition organised in

connection with the International Sacred Music Congress to be held in Paris on July 19-25.

The Mass will be rendered in the Visitors' Church, rue de Sévres, and in the music hall of the Academy of Fine Arts during the congress.

High Masses will be sung in all the capital's principal churches. The best choirs in Paris will take part. There will also be an exhibition of rare and autographed editions by the great composers.

LITTLE SINGERS RETURN TO PARIS FROM HOLY LAND TRIP

By M. Massiani

(Paris Correspondent N. C. W. C.
News Service)

Paris, July 7.—Thirty-seven young persons of one of the workers' quarters of Paris have returned from a voyage which took them from Rome to Jerusalem, passing by Athens, Rhodes and Egypt.

They constituted a group known as the Little Singers of the Cross of Wood. The expenses were made up by programs which they gave along the route before audiences in which often Orthodox Jews and Mussulmans mingled with Catholics of different tongues and rites.

The Little Singers sang in the Church of the Holy Sepulchre in Jerusalem on Good Friday and at the Easter Mass. Between several ceremonies in the Holy City they went to sing Christmas carols at Bethlehem.

VIENNA GROUP ACCEPTS FIRST AMERICAN WORK

The world premiere of a new American choral work, Vittorio Giannini's "Requiem," given at Vienna with the composer's sister, Dusolina Giannini, as soloist. The famous Vienna Boys' choir and the Vienna Philharmonia orchestra were also heard.

Giannini's Mass is the first American work ever accepted for first performance by Vienna's oldest musical organization, the Gesellschaft der Musikfreunde. The young Philadelphia composer's name will be inscribed on the society's roll of composers whose works have had their first performance under the group's auspices. Among these are Beethoven, Brahms, Wagner, Rossini, Gounod, Bruckner and Schumann.

SOLESMES CENTENARY

The abbey and musical school of Solesmes observed their centenary on July 24.

Dom Prosper Gueranger had been a secular Priest before becoming Abbot of Solesmes, 100 years ago. Four times the monks have been exiled during this hundred years — the last return to Solesmes having been made in 1921. Throughout this period, the Chant has been studied and presented in scientific and scholarly form until all the world now recognizes the Monks of Solesmes as the highest authorities on Gregorian chant.



OUR MUSIC THIS MONTH

So much interest has been expressed regarding two of the outstanding publications in Catholic Church Music this year that we have decided to present in this issue a few pages from the new Mount Mary Hymnal, and the new Kyriale accompaniment.

The Kyriale accompaniments are by Achille Bragers, and they appear to be the best now in print, judging from the testimonials received from authorities here and abroad. The Mount Mary Hymnal speaks for itself. There is no other book of its kind planned for high school and college girls. Sister Gisela the editor has given the result of her experience as a teacher through the medium of this fine collection. The hymns here shown are chosen at random, from the 150 in the book.

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ADVENT

1

Drop Ye Dew

Landshuter Gesangbuch, 1777



1. "Drop ye dew, O gra-cious Heav-en, Let the clouds rain
2. But the Fa-ther moved with pi-ty, Fal-len man a
3. Thy o-be-dience, hum-ble Vir-gin, Is the source of
4. Hear ye not that voice from Heav-en? "Rise from slum-ber,



1. down the Just! Let the earth bud forth the Sa-voir,
2. Sav-our gave. Sent His Son His sole Be-got-ten,
3. life for me. Ho-ly Spir-it thee o'er-shad-ows,
4. Christ-ians, rise! Lo! true light for you is dawn-ing,



1. In Thy prom-ise, Lord, we Trust." Thus the pa-tri-
2. Ad-am's guil-ty race to save. Ga-bri-el the
3. And the Word's made Flesh in thee. Chris-tians, bow in
4. Stream-ing through e-ther-eal skies. Now the fount of



1. archs were cry-ing, When the earth in bond-age sigh-ing,
2. mes-sage bear-ing, Hears the Vir-gin meek de-clar-ing,
3. ad-σ-ra-tion, Now be-gins the world's sal-va-tion;
4. grace is flow-ing, Let your hearts, de-vout-ly glow-ing,



1. Sought in vain for Heav-en's gate, Closed by sin and Sa-tan's hate,
2. "Lo, the hand-maid of the Lord, Be ful-filled Thy bless-ed word;
3. Sa-tan now has lost his prey, Soon shall dawn our Christ-mas day,
4. Seek the things that are a-bove, 'And re-turn the Sav-our's love.



1. Sought in vain for Heav-en's gate, Closed by sin and Sa-tan's hate.
2. Lo, the hand-maid of the Lord, Be ful-filled thy bless-ed word?"
3. Sa-tan now has lost his prey, Soon shall dawn our Christ-mas day.
4. Seek the things that are a-bove, And re-turn the Sav-our's love?"

ADVENT

2

Hail Mary Ever Blessed

P. Griesbacher



1. Hail Ma - ry ev - er bless - ed, Hail Star of morn - ing
2. Hail, Moth - er of our Ma - ker, Be to thy chil - dren
3. Oh! by that joy, sweet Ma - ry, Which Ga - briel brought to



1. bright, Dis - pell - ing night's dread dark - ness By thy ce - les - tial
2. nigh; Thy aid ex - tend, when sink - ing, We send to thee our
3. thee, Let us re - pen - tant sin - ners Thy lov - ing mer - cy



1. light. By Heav - en's kind de - cree, As our Re - deem - er's
2. sigh. Re - splen - dent O - cean Star, And Heav - en's o - pen
3. see. Thou Vir - gin first and last, As our dear Sa - viour's



1. Moth - er, We thee ex - alt - ed see; As
2. por - tal, Oh! send thy beams a - far, To
3. Moth - er, On thee our hopes are cast, O



1. our Re - deem - er's Moth - er, We thee ex - alt - ed see.
2. us poor low - ly mor - tals, Oh! send thy beams a - far.
3. spot - less Queen and Moth - er, On thee our hopes are cast.

CHRISTMAS

11 The Christ-Child In The Sacred Host

M. Haller



1. Thou Christ-Child dear, my Love, my All, With - in a Host, so
2. Here at the crib I kneel a-part, And nes - tle near Thy
3. Here do I find my rest, my home, Here need I ne'er a
4. And thou, dear Moth - er, I en - treat Guide me to Him, Thy



1. poor so small, Still great - er than all worlds un - told, The
2. moth - er's heart, Here Beth - le - hem a - gain is found, And
3. stran - ger roam, One Heart most lov - ing here is mine, The
4. Child most sweet, In thy com - mun - ing give me part, Bring



1. God, nor earth nor heav'n can hold. Thou
2. songs of an - gel hosts re - sound. Here
3. Heart with - in the Host di - vine. Thou
4. Je - sus to my yearn - ing heart; Then



1. art de-light most sweet to me My soul doth long and thirst for Thee, How
2. shines that fair re - splen - dent star Which call'd the Ma - gi from a - far, I
3. Lord of all, Thou lit - tle Child, Thou God of pow'r, Thou Heart so mild, Thou
4. will my life a Christ - mas be Which - e'er re - news its bliss in me, A



1. bright be - comes my darkened mind When nigh to Thee re - pose I find!
2. mean the ev - er - last - ing light Be - fore the al - tar ev - er bright.
3. an - gels' joy, our Sav - iour bless'd, Oh come and dwell with - in my breast!
4. pil - grim - age to Him, my Lord, A joy - ous hast - ning Bethlem - ward!

CHRISTMAS

12 Hark! the Herald-Angels Sing

Sop. I-II

With Joy

Rev. Albert Lohmann

1, 2, & 3. Hark! hark! hark! the her-ald an-gels sing:

1, 2, & 3. Hark! hark! the her-ald an-gels sing:

Glo-ry, glo-ry to the new born King.

Glo-ry, glo-ry to the new born King.

Peace on earth and mer-cy mild, God and sin-ners rec-on-ciled.
Joy-ful; all ye na-tions, rise, Join the tri-umph of the skies.
Lo! the Sav-ior of the world Whom the Pro-phets have fore-told.

Peace on earth and mer-cy mild, God and sin-ners rec-on-ciled.
Joy-ful; all ye na-tions, rise, Join the tri-umph of the skies.
Lo! the Sav-ior of the world Whom the Pro-phets have fore-told.

Hark! hark! an-gel-ic hosts pro-claim:

Hark! hark! an-gel-ic hosts pro-claim:

CHRISTMAS

Christ is

Christ is born in Beth - - le - hem.

The musical notation consists of two staves in G major (one sharp). The first staff has a treble clef and a *ff* dynamic marking. The second staff has a bass clef and a *ff* dynamic marking. The melody is simple and homophonic.

13

Ave, My Mother Pure

P. Griesbacher, Op. 37, No. 5

The musical notation is on a single staff with a treble clef, in D minor (two flats). It starts with a *p* dynamic and includes *mf* markings. The melody is in 3/4 time.

1. A - vel my Moth-er pure! With thee my path is sure. Thou star in
2. Most beau-ti - ful thou art A crea-ture set a-part, Thine eyes of

The musical notation continues on a single staff with a treble clef. It features a *f* dynamic and a *Piu mosso* tempo marking. The melody is in 3/4 time.

1. gold - en light, Dis - pel - ling earth's dark night. Oh,
2. deep - est blue, Thy lips of Se - raph's hue. Thy

The musical notation continues on a single staff with a treble clef. The melody is in 3/4 time.

1. li - ly white as snow, The sweet - est flow'r I know, In
2. coun - ten - ance so sweet, Thy con - duct so dis - creet, To

The musical notation continues on a single staff with a treble clef. It ends with a *2* marking, indicating a second ending. The melody is in 3/4 time.

1. bliss en - thron'd a - bove, I greet thee, my Moth-er whom I love.
2. see thee is to love oh, Moth-er as an - gels do a - bove.

CHRISTMAS

Tempo I
Soli

Oh, Ma - ry, Moth - er mine! Let thy sweet Babe re - cline
His lit - tle head to rest Up - on my throb - bing breast.
Lay Him, that Babe Di - vine, Je - sus thy God and mine,
Deep, deep in this heart of mine.

14

Sweet Babe Reposing

*Adapted**Old Christmas Carol*

M. M. ♩ = 84

Arranged by Gregory Hugle, O.S.B.

1. Sweet Babe re - pos - ing in my heart, O
2. O keep us from all wil - ful sin, Pro -
3. We prom - ise ne'er a - gain to swerve, Dear

1. make me burn for Thee, And nev - er from my
2. tect us from our foe; And ev - er dwell, sweet
3. in - fant King from Thee; But ev - er faith - ful -

CHRISTMAS

19

Lo, How A Rose

16th Century Melody

Harmonized by M. Praetorius (1571-1621)

Lo how a rose e'er bloom-ing, From ten - der root
The sweet rose of this sto - ry I - sai - ah did

From ten - der root
I - sai - ah did

has grown: From Jes - se's off - spring com - ing To
pro - claim. What God or - dain'd for glo - ry, By

has
pro

grown:
claim.

all the world made known. It came a - mid the cold
bless - ed Ma - ry came. The Child the Vir - gin bore,

world made
Ma - ry known.
came.

A bright and shin - ing blos - som As pro - phets had fore - told.
The world's sal - va - tion bring - ing Through Him for ev - er - more.

had fore - told.
ev - er - more.

II. In Festis Solemnibus.1.

(For Solemn Feasts)
(Kyrie fons bonitatis)

Harmonized by
ACHILLE P. BRAGERS

Kyrie
3

Ký-ri - e _____ * _____ e - lé - i-son. *ij.*

Chrí - ste _____

_____ e - lé - i-son. *ij.* Ký - ri - e _____

_____ e - lé - i-son. *ij.* Ký - ri - e _____ *

_____ ** _____ e - lé - i-son.

Gloria
1

Gló-ri - a in ex-cél-sis Dé - o Et in tér-ra pax ho - mí - ni - bus,

bó-nae vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te.

A - do - rá - mus te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi pró - pter

má - gnam gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex cae - lé - stis,

Dé - us Pá - ter o - mní - po - tens. Dó - mi - ne Fí - li - u - ni - gé - ni - te

Jé - su Chrí - ste. Dó - mi - ne Dé - us A - gnus Dé - i, Fí - li - us Pá - tris.

VIII In Festis Duplicibus.5.

(For Doubles.5.)

(De Angelis)

Harmonized by
ACHILLE P. BRAGERS

Kyrie
5

Ký - ri - e _____ * e - - -

- lé - i - son. *ij.* Chri - ste _____

e - - - lé - i - son. *ij.* Ký - ri - e _____

e - - - lé - i - son. *ij.* Ký - ri - e _____ *

_____ ** e - - - lé - i - son.

Gloria
5

Gló-ri - a in ex-cél-sis Dé - o. Et in tér-ra pax ho-mí-ni-bus bó-nae

vo-lun-tá - tis. Lau-dá - mus te. Be-ne-dí-ci-mus te. A-do - rá -

mus te. Glo-ri - fi - cá-mus te. Grá-ti - as á-gi - mus tí - bi pró-pter má-gnam

gló - ri - am tú - am. Dó-mi - ne Dé - us, Rex cae - lé - stis, Dé - us Pá - ter o -

mní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te Jé - su Chrí - ste.

Dó-mi-ne Dé-us. A-gnus Dé-i, Fí-li-us Pá-tris. Qui tól-lis pec-cá-ta

mún-di mi-se-ré-re nó-bis. Qui tól-lis pec-cá-ta mún-di,

sú-sci-pe de-pre-ca-ti-ó-nem nó-stram. Qui sé-des ad déx-te-ram Pá-tris,

mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sán-ctus. Tu só-lus Dó-mi-nus.

Tu só-lus Al-tís-si-mus, Jé-su Chrí-ste. Cum Sán-cto

Spí-ri-tu in gló-ri-a Dé-i Pá-tris. A - - men.

WILKENS COMPOSITION SUNG IN SCOTLAND

The "Ave Maria" by Wilkens one time supplement in the CAECILIA Magazine, was sung for the first time in Scotland, by the choir of St. Mary's Church, during the month of May.

ENGLISH BAND PLAYS IN ROAD BEFORE MASS FOR DEAD MUSICIAN

Swadlincote — The Newhall Silver Prize Band played selections outside the Swadlincote Catholic Church on Sunday before the last Mass, which they attended, and again when it was over.

They did this in tribute to the late Miss Thirza Downing, who had composed pieces for them. She was a well-known Catholic organist and was studying for her degree at Leicester University when she died.

The band marched through the streets to the church playing her compositions. — R.I.P.

NATIVE CHOIR PROUD BOAST OF HAWAII CHURCH

**Finer Rendition of Mass Rarely Met With,
Says Nun**

Honolulu — The choir of St. Joseph's Church at Hilo, 200 miles southeast of here on the island of Hawaii, is composed entirely of native Hawaiians but "a finer rendition and a more precise Latin in the singing of high Mass are rarely met with," in the opinion of the Rev. Mother M. Carmela, Superior General of the Franciscan Sisters, who is making an inspection tour of this territory.

St. Joseph's parish is in charge of the Rev. Father Sebastian.

Praise by the Mother Superior for the parish was not confined to the choral work. "Evidences of the Living Faith at Hilo are manifest in their splendid attendance at the Masses on Sunday," she said. "Likewise the numerous Holy Communions are indeed an inspiring and edifying expression of the fervor of the parishioners of St. Joseph's Church. Much credit is due the Rev. Father Sebastian to whose zeal, progressive outlook, and executive ability can be attributed the present material and spiritual development of this most southerly parish in the United States."

Work of the Franciscan Sisters in Hawaii received high praise from Mother Carmela.

Sisters of the Franciscan Order have been established in Hawaii since 1883 when

the Hawaiian government requested they be sent here. Since that date they have labored constantly in schools, hospitals and churches. At the present time they have charge of six missions in the Hawaiian Island, on the islands of Oahu, Maui and Molokai.

LOUIS VIERNE DIES AFTER PLAYING REQUIEM OF HIS OWN COMPOSING

**Held Title of Organist of Notre Dame
Cathedral For 37 Years —
Practically Blind From Birth**

That "truth is stranger than fiction" once more is exemplified in the death of Louis Vierne. It is doubtful that ever before an organist has played his own requiem.

The great organist, had just ended the execution of one of his compositions on the organ of Notre Dame cathedral when he fell dead over the keys of the instrument.

The whole life of Vierne had been one of tragedy — and one of victory. His story is such as one finds in novels, and in this instance fate wrote a fitting end.

A large audience was assembled in the Cathedral of Notre Dame on Wednesday, June 3, 1937, to hear a special concert for the Society of the Friends of the Organ, played by the celebrated composer who had held the title of organist of Notre Dame for 37 years. Vierne had just played a triptych — his own composition — the third movement of which was entitled "Stele for a Dead Child." This was to have been followed by one of the improvisations for which the organist was famous.

When the organ remained mute, the expectant audience thought there was some mechanical difficulty but as the silence was prolonged, the rumor spread that the organist had become ill. The truth was sadder still, for Louis Vierne had fallen over his beloved keyboard. A blood-clot had caused instant death.

Vierne was 67 and, from birth, had been practically blind. For many years the state of his health has been a matter of concern, but sometime ago he seemed to have entered upon a period of marked improvement.

His death is a great loss to France. For almost 40 years all the great ceremonies of the Capital have been marked by the brilliancy of his talent. His "Solemn Mass for Two Organs" was heard often when official ceremonies were held in the Cathedral. He had also presided at the great organ of St. Sulpice, where he had been

the successor of another great organist, Charles Widor, who died just two months ago. Vierne was the pupil of Widor and of Cesar Franck, and the teacher of Marcel Dupre and Joseph Bonnet. Among his well known compositions are "Five Symphonies of Organ," "Twenty-four Pieces in Free Style," and four books of "Fantasia."

As renowned as a virtuoso as he was as a composer, Vierne had given concerts all over the world. His brother, Rene Vierne, also an organist and composer, was killed in action during the World War.

**TEXAS CATHOLIC CHOIR SINGS
IN BAPTIST CHURCH**

W. J. Marsh Directs Program

The following program was rendered under the joint sponsorship of the Music Lovers Club, St. Joseph's R. C. Church, Cleburne, and the First Baptist Church Choir, as one of a series observing National Music Week.



The choir of St. Patrick's Church, Fort Worth, Texas, under the direction of Mr. William J. Marsh, rendered the program upon invitation of the Sponsors.

MOTETS IN OLDEN STYLE

- O Sacrum Convivium (O Sacred Feast)
Farrant, 14th Cent.
- Panis Angelicus (O Bread of Angels)
Palestrina, 16th Cent.
- Adoro to Devote (Devoutly I Adore Thee)
Gregorian Chant
- Veni Jesu (Jesus, Come to Me)
Cherub'ni, 18th Cent.
- Terra Tremuit (Earth Was Trembling)
Offertory for Easter Sunday .. Grieth, 19th Cent.
- Solo for Soprano, Ave Maria W. J. Marsh
Mrs. Ethel Gear
- Kyrie and Gloria from "Mass of the Sacred Heart"

MOTETS IN MODERN STYLE

- Adeste Fideles (Come All Ye Faithful.....
Reading-Novello
- Ave Verum (Hail, True Body) Gounod
- In Te Seperavi (In Thee O Lord I Trust) ..Marsh
- Ascendit Deus (The Lord Has Ascended
on High) Turner

SELECTION OF ENGLISH HYMNS

- Sweet Saviour Bless Us, Ere We Go ... Herbert
- Jesus, Keep Me Close to Thee Bowen
- Faith of Our Fathers (Texas Centennial Hymn).
- Holy God, We Praise Thy Name ... Old German
- Explanatory remarks — Mr. William J. Marsh

**SEVERAL DIOCESES HAVE NEW
ORDINARIES**

During the past few months, several important changes have taken place among the Hierarchy of the country.

The Most Rev. Edward Mooney, was transferred from the Bishopric at Rochester, N. Y. and became the first Archbishop of Detroit, succeeding the late Bishop Gallagher.

The Most Rev. James E. Kearney, Bishop of Salt Lake became Bishop of Rochester.

Msgr. Duane G. Hunt, Vicar General of Salt Lake became Bishop of Salt Lake.

Msgr. George J. Rehring, Rector of St. Mary's Seminary, Cincinnati, was named Auxiliary Bishop of Cincinnati, succeeding Bishop Albers.

The Most Rev. Joseph H. Albers, Auxiliary Bishop of Cincinnati became Bishop of the newly organized diocese of Lansing, Mich.

**SAN FRANCISCO SCHOOLS OPEN
WITH PONTIFICAL BENEDICTION**

On August 16th the San Francisco Parochial Schools opened, and the preceding day the Most Rev. Archbishop Mitty joined with the Teaching Sisters and Brothers in invoking God's blessing for the new year, at St. Mary's Cathedral.

The combined choirs of Brothers and Sisters, directed by Father Boyle, rendered the following music:

- I**
- a) Veni Sancte Spiritus Witt
- b) Ave Maria Arcadelt
- II**
- Processional: Ecce Sacerdos Magnus Stadler
- III**
- a) Salve Regina Coelitum Van Damme
- b) Salve Regina Gregorian Chant
- IV**
- O Sacrum Convivium Remoldi
- Tantum Ergo Smit
- Te Deum (Tonus Simplex) Gregorian
- "All Honor, Praise, Glory" Haydn

ARTHUR BECKER RECITAL

Wednesday, July 28th, at 3 P. M.
St. Vincents Church — Chicago

- Apostolic Symphony Garth Edmundson
- Chaos and Prophecy — A Carpenter is Born
Crucifixion and Fruition
- Air in the Manner of Bach Mauro-Cottone
- Will-o-the Wisp Gordon B. Nevin
- Ostinato Colin Ross
- Caprice (The Brook) Gaston Dethier

COMMUNICATIONS

INSTRUMENTAL MUSIC

Dear Sir:

For some time I have been a reader of your magazine. Recently I became a subscriber. I wonder if I do not express the views of other of your subscribers when I say that your magazine would be more deserving of its sub-title, "School Music," were its scope somewhat broader. I know that the many bands and orchestras in the Catholic schools offer a fertile field for a magazine of a high type.

The problem of instrumental music in the Catholic schools is essentially different from that problem in the public schools. In the latter is provided a schedule fitted into the regular curriculum. The parochial schools and our high schools labor under make-shift schedules usually requiring a sacrifice of the pupils' free time. That most of the work is done after school hours and that our bands and orchestras do compare favorably with those of the public schools are tributes to the earnest, self-effacing work of Catholic youth. In a word, because of various conditions our band and orchestra work is treated for the most part as extra-curricular. No longer need we propagate the values of music education; to endeavor to place the work upon a firmer basis should now be our chief concern.

This it is which prompts me to write to you, asking that you interest yourself in this cause. The publication of a monthly article, the inception of an instrumental question box, or one of divers other means would be a valuable aid to clarifying thought on this topic. It is not necessary to stimulate interest in this subject, what is necessary is the opportunity of learning about methods which are being used successfully, of becoming familiar with solutions of curricula problems — this through a nationally recognized medium.

Realizing that your space must of necessity be limited, I am fearful that you will not find room for articles of this nature. However, there is no Catholic organ devoting itself to this subject. Justly you might expect an increased interest in your magazine by Catholic educators.

Might I hope to learn your reaction to this suggestion?

Most sincerely,

Home Address Francis N. Mayer
965 St. Clair St. Director of Music
St. Paul, Minn. Cretin High School

[**Editorial Note:** — We will welcome views from our readers concerning this suggested enlargement of our publication.]

CHROMATICS

To the Editor:

The article "Liturgical Music in Contemporaneous Idiom," in the April issue of the CAECILIA, is rather perplexing to say the least.

The assertion on page 181 that "there does not seem to be any great danger at present of ultra-modernism entering the realm of church music" makes it evident that the author is not fully posted on the output of most of the church music publications for voices and organ now sponsored in Germany, France, Italy, England and even the U. S. by church organizations, publishers and Reviews. The fact is that most of them are permeated with it. Once the chromatic and dissonant features of their homophonic and even polyphonic arrangements are eliminated, little of the melodious and harmonious element is left that can be called sacred music.

The author goes on quoting writers who agree with her views, but not one of them takes the trouble to give technical, philosophical or historical elucidations to substantiate their opinions. Theirs are but high-sounding phrases. On the other hand, the author simply copies, without quoting, the original ideas of so-called conservative musicians, using their very same expressions almost verbatim, leaving the impression that they are her own. Do not these musicians deserve some credit? They are not ashamed of their opinions. They are in good company indeed as we shall see.

She avers also that the constant expunging of chromaticism at regular intervals all through the history of music (which is certainly not her musicological find either) is a "supreme testimony of its general inapti-

tude." It was presented by the finder however as a proof that it is essentially inapt, which is quite a different thing, since it was repeatedly tried and found wanting by the best musical minds of many centuries. Such a mild concession however is immediately offset by the affirmation that "musical authorities, who are in a position to give balanced judgments on the matter, agree that a limited use of chromatism is not contrary to devotional expression". She mentions no names of such musical authorities, while her opponents can produce the names of Clement of Alexandria, St. Ambrose, St. Gregory, St. Leander, St. Isidore of Seville, the first encyclopedist, Guido d'Arezzo and even Palestrina. These, the greatest luminaries of church music in past centuries, either theorists or professional musicians, are household words for all that church music has noblest and are names to conjure with, since their orthodoxy is enhanced by the general verdict of history. Although pagan, the Greeks themselves, originators of diatonic music held that chromatism was defiling the divine art of sounds, Guido d'Arezzo of the 10th century, the greatest Gregorianist after St. Gregory, called chromatism "effeminate, a disruption of the true and right style, caused by lack of reasoning". He himself then thoroughly expunged the chant of it in order to restore its authentic version as it was "handed down by the ancients" from the time of Sts. Ambrose and Gregory. Six centuries later, Palestrina, the purest polyphonist of all times, did likewise. While his contemporaries were making large use of chromatism and he himself had indulged in it somewhat in his earlier polyphonic compositions, he afterwards discarded it altogether. All these musicians must certainly have thought it essentially, and not only generally, devoid of "devotional expression". Indeed, if it is true, to quote one of our living authorities, that "from the eleventh century up to the seventeenth secular musicians had to acquire a knowledge of their art in schools of church music, hence secular music savored of the music of the Church, that from the seventeenth century on church musicians in their turn had but schools of secular music in which to learn the technique of their art", and that even now-a-days, in spite of the elementary schools of church music in existence, most of our so-called church musicians generally receive theirs from secular musi-

cians, then, how can the author of the article hold that such preeminent musicians, who have molded the aesthetics of church music during sixteen centuries, were not, after their own experiments, in a better position than modern musicians to give "balanced judgments on the matter" of chromatism, since their musical education was attained under proper tutelage in the ages of faith? Of course, it is now modern musicians who uphold chromatism as a musical medium for religious expression. They have, however, no claims to its discovery as a modern device, for it is as old as music itself.

Naturally, the Motu Proprio of Pope Pius Xth admits some modern music in sacred functions provided its style bears the characteristics of sobriety and gravity". But the saintly Pope was not satisfied with such a general pronunciamento. He knew that sobriety and gravity may differ according to races and personalities. He therefore went into detail and objectively pointed out the chant's "movement, inspiration and savor" as its supreme model. Now, how can a style of music be "effeminate and disrupted" and at the same time "sober and grave"? Also if the chromatic movement is the opposite of the diatonic, as we know it is, just as the whole tone scale is for that matter, then surely its inspiration and savor must necessarily be the opposite of those of the diatonic. Thus it can in no way be patterned after and mirror its model. It is inapt of its own nature. An artistic nonsense is always a nonsense no matter if the quantity is large or small.

The author, furthermore, asserts that chromatism can be used to transfer the diatonic style into other tonalities. The School of Solesmes holds that there are modulations in the chant, yet the same School teaches that there is no chromatism whatever in it, so the latter does not seem to be an essential factor of modulation after all.

M. A. ADAMS

Note: "CAECILIA" always welcomes thought-provoking and intelligent criticism. The points stressed by M. A. Adams bring into bolder relief certain attitudes in which church musicians ought to be particularly interested. It is on these very points that CAECILIA will appreciate a few lines of reply from the pen of the author.

Has The Electric Organ A Place In Church Services?

An Analysis of the Instrument After Critical Study of Its Possibilities

By GEORGE YATES MYERS

LESS than two years ago a new musical instrument, the Hammond electric organ, was introduced to the world and, like most innovations in the world of art, it has become the subject of considerable controversy. While many distinguished musicians and composers have hailed it as a notable contribution to music and have predicted an important future for it, a number of professional organists and lay members have, after cursory examinations, dismissed it with criticisms and objections, many of which have seemed to me to be ill-considered.

Since this instrument, because of its comparatively low price and its extraordinary adaptability, offers a means of supplying liturgical music in hundreds of cases where pipe organs are out of the question, is it not desirable that its potentialities should be carefully weighed? In truth, I find that most of the criticisms leveled at this instrument have dealt with unimportant details or indicated a lack of study and trial over a period of time sufficient for intelligent analysis.

In my capacity as organist and choir director of the Church of the Transfiguration, Tarrytown, N. Y., I have been using a Hammond Organ for more than a year; also in musical instruction at Marymount College, Tarrytown, Marymount Seminary, New York, and St. Albert's College, Middletown, N. Y., and I now feel qualified to pass an opinion on it.

Convents, colleges and chapels have for centuries had to suffer with the snarling sounds of the harmonium or reed organ, either for lack of funds or space for organ and motor, plus the continual expense of proper upkeep. From the economic side alone the Hammond organ is unique. Consider: There is no installation expense, the maintenance cost is trifling, and the instrument is always in tune and ready to meet all demands made upon it. The explanation is that the tone is produced en-

tirely by electrical means. There are no reeds, pipes or wind mechanism, so that the instrument is impervious to atmospheric conditions. Temperature, humidity and dust cannot affect it, so that it never gets out of tune. In this respect it is admittedly phenomenal.

In our approach to this instrument, we should remember that it is in its extreme infancy, employing entirely new principles and offering new opportunities which we can only realize by earnest application and sympathetic study. From my own efforts, I am persuaded that the Hammond organ is able to produce sustained tones of pure and beautiful quality which are particularly acceptable for religious services. A myriad of affects are available to a performer of musical intelligence, one who is willing to study patiently the proper kind of touch, attack and release, and bring into play the unending combinations of properly balanced tone for legitimate musical expression. As with all musical instruments, when degraded by misuse, this organ may be made ridiculous. However, when used in good taste by a competent and interested person, the instrument proves itself an artistic creation of distinction and dignity.

Some of the features which make it noteworthy for ecclesiastical purposes are:

Unusual control of all dynamics by means of the great latitude inherent in the swell pedal — a feature which gives the Hammond a great advantage over the pipe organ, particularly in accompanying liturgical music, sustaining the phrases, and maintaining proper contour with the singers' phrasing. This can be done easily without the cumbersome drawing and retiring of stops which, at best, sound the final tones mechanically above the vocal notes.

The tone of the Hammond organ is entirely under the control of the performer as to volume, brilliancy, or delicacy, not as in the pipe organ where the tone must be accepted as left by the builder or voicer.

This is a matter of extreme importance in the accompaniment of strict liturgical music and chants where the obtruding tone of the organ at the finish of a phrase will ruin the timbre of the expressive human voice as it dies away, nullifying hours of careful study and choral practice.

The quality and quantity of tone is entirely at the discretion of the performer, assisted by the well selected combinations and solo effects provided in the octave of pre-set keys. The interested and cultivated musician has an infinite variety of combinations to bring out at his will and pleasure. Even the inexperienced in organ playing may play effectively after a short period of practice with the instrument.

No instrument has supplied us with such beautiful flute work of so many different varieties.

The reeds are brilliant or sonorous, as you choose, with many colors available for solo effects.

The strings are of very fine calibre with no restriction on their variation in character.

In most chapels and auditoriums one finds organs of a limited number of stops, often unified in whole or in part, with the scale out of proportion, usually a few manual stops trying to do duty for many, accompanied by a few rumbling pedal pipes of one octave, the remaining tones borrowed from the manuals. The tone, with its character and volume set, definitely limits the possibilities for the organist.

The Hammond organ, in spite of its diminutive size, offers unlimited combinations of tone, volume and expression for one's choosing. Hence it may be made effective in any sized room with unlimited degrees of modification.

In view of its great versatility, the Hammond Organ, as compared with the pipe organ of large size and many stops, surely has a place in the musical world of prodigious importance, a fact that is now being recognized by the musical fraternity. The writer has found that, after a brief demonstration, pastors and committees regard the Hammond organ as an outstanding value from every angle.

At Marymount College, Tarrytown, New York, and Marymount School in New York City, we have used the organ with great satisfaction for chapel services, in the auditorium with other instruments, and for secular programs at which the musical standard must be kept at a high level. Nevertheless,

we do not feel that we have more than approached its value as a musical instrument of great and varied promise.

Also, at St. Albert's Preparatory College for Clerical students of the Carmelite Order, no preparation has ever been made for a pipe organ and we have been hampered by the use of reed organs. After many hearings and careful consideration, we are convinced that in the Hammond Organ we have a proper and adequate instrument for accompanying the chants and music of the liturgy without ruining the vocal and religious expression of our choir after months have been spent in its careful study and preparation.

LITURGICAL SUMMER SCHOOL FOR SISTERS OF CHARITY OF NAZARETH

The 1937 Summer Session at Nazareth Junior College, Nazareth, Ky., was devoted almost exclusively to classes in Liturgy and Gregorian Chant.

Of the five hundred Sisters resident at Nazareth during the summer, three hundred and fifty were students.

The Rev. Rudolph Siedling, O.S.B., Director of the Schola at St. Meinrad's Abbey, Ind., conducted the classes in Liturgy, Gregorian Chant and Congregational Singing. Classes in the Revised Ward Method were taught by Sister Cecilia, Mus. B., Director of Music at Nazareth and Music Supervisor of the Nazareth schools in the diocese of Louisville.

On Sundays throughout the summer, the Conventual High Mass was sung congregationally by the entire student body.

NEW CHOIRMASTERS SOCIETY IN LOS ANGELES

A Society of Catholic Organists and Choirmasters has been formed in Los Angeles. Largely through the effort of Richard Keys Biggs, some 25 members were enrolled. A dinner at the Chapman Park Hotel on Aug. 23rd, followed by a splendid talk by Father Finn, of the Paulist choristers, served to launch the new organization. The following officers have been elected:

Mr. Richard Keys Biggs — President.
Mr. Alfred Prockter — Vice President.
Mrs. Edward Angulo — Secretary
Mr. George Kilgen — Treasurer

The Catholic Dramatic Movement

The First National Organization of Catholic Stages

THE Catholic Dramatic Movement was founded by Father M. Helfen in 1923 as the Catholic Dramatic Company. It started with the publication of short children's plays. Plays for young people, for parishes and schools, followed. In 1926 the Catholic Dramatic Guild was organized and the monthly magazines "Practical Stage Work" began its appearance. Thousands of stages in parishes, schools, and societies have been since affiliated with the Catholic Dramatic Guild. In 1927 the name of the Catholic Dramatic Company was changed to the Catholic Dramatic Movement. During the depression "Practical

Stage Work" has been reduced to a quarterly paper, but this Fall 1937, it will be again issued in magazine form. About 100 plays have been published so far in book form. New plays are added every season.

The purpose of the Catholic Dramatic Movement is to publish plays of all kinds which are suitable for presentation on Catholic stages, to foster the staging of such plays by giving practical help and advice, to make it possible also for small and poor parishes and schools to stage good, interesting, entertaining, and elevating plays, **To Make The Catholic Stage A Vital Force In The Field Of Catholic Action.**

5,000 VOICES SING AT STUDENTS CRUSADE CONVENTION HELD IN CLEVELAND

Five thousand children of the Cleveland Parochial Schools sang at Solemn Pontifical Mass in Public Hall, August 18th, directed by Brother Joseph Tragesser of the Society



Rev. P. H. Schaefers

of Mary. The Proper of the Mass was sung by the combined choirs of Franciscan Monastery and the Brothers of Mary of Cathedral Latin School, all under the direction of the Rev. Peter H. Schaefers. Father Schaefers had returned but a short time before after several months of study at Solesmes Abbey, France.

The children's rehearsals were held during the summer vacation period.

PIUS X SCHOOL CHOIR HEARD AT COLUMBIA UNIVERSITY

On August second, the Pius X School of New York, gave a program at the McMillan Academic Theatre, of Columbia University, under the auspices of the Columbia University Summer Session.

Conductors of the choirs included the Reverend Casimir Mulloy O.S.B., Frederick R. Daly, Achille P. Bragers, with Catherine A. Carroll serving as second organist to Mr. Bragers.

The program included Chants, and Polyphonic numbers by such composers as Palestrina, Byrd, Taverner, Anerio, Tallis, Dufay, Lassus, Victoria, and Obrecht.

CAECILIA EDITOR DIRECTS SCHOLA CANTORUM AT YOUTH WEEK, CONCEPTION, MO.

A week of youth activity, was instituted, at Conception Abbey, beginning August 15th. Daily High Mass was attended by the boys in **choir with the Monks**. This rare privilege was part of the educational plan of the week. The Very Rev. Gregory Hogle, O.S.B., directed the Schola Cantorum.

**STANLEY J. ANSTETT
AT ST. GERTRUDE'S CHURCH**

Mr. Stanley J. Anstett formerly of Gary Indiana, has taken charge of the music at St. Gertrude's Church, Chicago. He succeeds Mrs. Frank Ford, who for 25 years served, assisted by Mrs. Dennis Normoyle during a period of fifteen years, in the direction of music, practically since the founding of the parish. Special testimonial to Mrs. Ford and Mrs. Normoyle was contained in the new Parish paper "Newsnotes from St. Gertrude's."

Mr. Anstett is expected to retain and forward the good reputation of the parish in church music circles.

**MUSIC INSTITUTE HELD
AT MARQUETTE, MICH.**

Marquette, Michigan — With the sanction of Bishop Plagens of the Marquette diocese, the Rev. Father Jodocy of St. John's church and the Rev. M. Melican, diocesan superintendent of schools, organized a music institute which opened Monday. It is being conducted by Dr. John Selner, S.S., of Baltimore. The lectures are supplemented by demonstrations with organ accompaniment at St. John's church.

**SUMMER SCHOOL AT BURLINGTON
VERMONT**

The fourth annual Summer School of Church Music, conducted by Rev. E. H. Thibault, P.S.S., and Eugene Lapierre, D.M., was held at Burlington, Vt., this summer.

Mr. Joseph Lehnyr, Secretary of the association which handles the executive details, is the Cathedral Choirmaster.

Professor Joseph Brodeur former organist and choirmaster of the Albany Cathedral for the past 17 years, was the guest of the Pius X School during the Summer Course in Boston.

Miss Louise Ruth McMahan, was married to Mr. Thomas F. Ahearn of Readville, during June. Miss McMahan is the organist and director of music at St. Mary's Church, Dedham, and was married at a Nuptial Mass at the Church of the Most Precious Blood.

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Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

September, 1937

"Is it permitted to sing any part or all of the Ordinary of the Mass in Latin (Kyrie, Gloria, Sanctus, Agnus Dei) at a Low Mass?"

A. Yes, it is permitted to sing the parts mentioned in Latin. With regard to the Gloria the Roman decision remarks "that the intonation should be sung by the choir".

"Is it permitted to sing the same parts in English at a Low Mass?"

A. No, it is not permitted to sing these parts in the vernacular. Holy Church demands that the liturgical parts be sung in the liturgical language, which is "Latin".

"Is it permitted to sing any or all of the variable chants of the Proper (Introit, Gradual, Alleluia, Offertory, Communion) in Latin, at a Low Mass — in English?"

A. Any parts of the Proper may be sung in Latin, but not in English, for the reason mentioned above. Low Mass is a liturgical function. If you select parts of the liturgical musical belonging to Holy Mass, the same must be sung in Latin.

"What, then, may be sung during a Low Mass?"

A. We have before us the "Liturgical Monthly" (*Ephemerides Liturgicae*), published at Rome by the Fathers

of the Congregation of the Mission. In the year 1912 the editor (*page 748*) answered the question in the following manner:

"During a Low Mass the people or the choir may with the Bishop's permission sing prayers ⁽¹⁾ or hymns composed in the vernacular in honor of the Saint or Mystery celebrated on that day, but it is not allowed to sing in the Vernacular the "Te Deum" and such hymns which always must be sung in Latin. (Tantum ergo, O salutaris, Veni Creator, the Sequences.)"

The principal source from which to draw the music for a Low Mass is the Diocesan Hymnal or any Hymnal which has been approved by a Bishop. The country is flooded with so-called "sacred songs"; every music store keeps in stock a large supply of religious and sacred songs. These are the hymns used by the 150 or more non-Catholic sects. It will be seen at once that the musical legislation of Holy Church had to extend to every musical piece sung in connection with liturgy, for the words must contain sound Catholic doctrine, and the melody must be prayerful.

"In a case where an Introit Procession is held, would it be permissible to add several verses of the Introit Psalm before the Gloria Patri and repeated Antiphon? Might the Offertory and

¹We presume, that by "prayers" (*preces*) are meant those general hymns of Adoration, Faith, Love, Praise, Thanksgiving, etc.

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

Communion be prolonged in the same manner?"

A. In the preface of the Vatican Gradual provision has been made for a solemn entrance procession. It has been suggested that the antiphonal part of the Introit, i.e. the part from the beginning to the Psalm verse, be repeated two or even three times, viz. after the Psalm verse, after the Gloria Patri, and after the *Sicut erat*. With regard to the prolongation of the Offertory it may interest the readers of *Caecilia* that the firm Desclee & Co. at Tournay, Belgium, printers to the Holy See, has published quite recently a volume of 186 pages, entitled "*Offertoriale sive Versus Offertoriorum*", Offertory-Book, containing the Offertory verses in Gregorian Chant notation. The mere fact that "printers to the Holy See" have published this volume is a tacit approval of this ancient revival. With regard to the Communion we have not come across a similar edition.

Formerly during Low Mass we sang as many as fifteen stanzas of a hymn; for it was the choirmaster's policy to require the entire hymn; he used to say "a hymn represents a piece of Christian doctrine, and we cannot stop until we have reached the end." Is this the correct viewpoint?"

A. From a doctrinal point of view this seems to be the correct view. Upon close study you will find that a good hymn sets forth the Catholic doctrine, appeals to the human heart and concludes with appropriate petitions. Being a prayer, a hymn should be sung in its entirety. An exception however should be made in the case of certain interminable pilgrim songs; in fact, they are not intended to be sung during a Low Mass. From a practical standpoint we would suggest to vary the singing of long hymns by changing between upper and lower voices, or even by devout recitation of an occasional stanza.

Special Literature

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

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

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The Franciscan priests and friars of St. Anthony's-on-the-Hudson heard often in Sacred concerts over Station WABY in Albany. The choir rendered selections which were prepared for the twenty-fifth anniversary of their Rensselaer Seminary, during one of the June broadcasts.

NEW ORLEANS

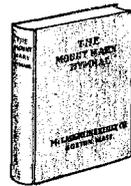
During the summer session of the Loyola University, in New Orleans, La., a course in Gregorian Chant was given to an interested and large group. Loyola University is the center of Catholic education in the South, and is conducted by the Jesuit Fathers. The Chant course was given by the Right Reverend Abbot Columban Thuis, O.S.B., assisted by his brother, the Very Reverend Stephen Thuis, O.S.B., M.Mus. Dom Abbot Columban is the abbot of St. Joseph's Abbey, St. Benedict, Louisiana. Dom Stephen is the rector of the St. Meinrad Minor Seminary, Saint Meinrad, Indiana.

The Chant class sang at the Commencement Mass in the University Church, the Church of the Holy Name, on July 30, under the direction of Abbot Columban, while Dom Stephen presided at the organ. On July 16, at 9.00 p. m., Abbot Columban gave a radio broadcast over the Loyola station on the subject of Gregorian Chant.

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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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