

The **C**aecilia

MONTHLY MAGAZINE OF CATHOLIC CHURCH AND SCHOOL MUSIC



**MUSIC AN ART,
NOT AN ACCOMPLISHMENT**
Rev. F. Joseph Kelly, Mus. Doc.

•

**THINGS YOU SHOULD KNOW
ABOUT THE
FORTY HOURS' DEVOTION**

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ELECTRONIC ORGANS
Dom Adelard Bouvilliers, Mus. Doc.

Vol. 65 **JANUARY 1938** No. 1

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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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Editorial Page

A REVIEW

The end of the year suggests a review. The readers of *Caecilia* have received an aggregate of 500 pages of text and music during the year 1937. Possibly not two readers have made the same use of the material offered. We know of readers who like bees have drawn honey out of every issue. Anxious to enter more deeply into the spirit of sacred music they have first of all gathered for themselves points from the Pontifical Documents of Pope Pius X and of the present Holy Father. Comparing the salient features of the papal documents they have come to realize that there is a deep background to all these instructions. This background touches the very depth of our heart and means in substance nothing else than a full inward offering of ourselves to God. The music we make in church receives either a stamp of gold showing this inward disposition, or is rejected as tinkling air, when the proper disposition is wanting.

At the Oxford Summer School, August 2, 1937, a remarkable word was spoken by the President of St. Gregory's Society, the Rev. Dom Bernard McElligott, OSB. We quote from "Music And Liturgy", October, 1937. "To take an active part in the Mass means above all making a full inward offering of ourselves to God, in acknowledgment of His complete dominion over us. This inward offering, which St. Thomas says all are bound to make, is expressed by the external offering in which words, chant, ceremonies and material elements have their place."

MUSICAL OFFERINGS

The attentive reader of *Caecilia* will acknowledge the noble efforts made in presenting part-music which by degrees is coming into closer rapport with the spirit of the sacred chant, the supreme model of all church music. Strenuous efforts are being made here and abroad to develop a style of church music, free from sentimentalism and formalism, from mechanical and mathematical stiffness; quite a number of composers have entered the field of free rhythm. In our estimation the free rhythmic movement is a decided help towards establishing a childlike intercourse between the human soul and God. The machinelike music of former days, approaching now the march,

now the dance, so quickly obliterates the idea of prayer, captivates the frivolous mind, sets the body aswaying, and becomes a scandal to the pious church goer.

Such music is no longer offered to *Caecilia* for publication. If it ever was offered, we do not know, since Professor John Singenberger from the very beginning was most careful to offer only liturgical music in the *Caecilia* Supplements.

RUSHING INTO PRINT

Composing church music is one thing, and rushing into print, another. We often recall the words of Canon Mueller, at one time president of the Caecilian Society in Germany. "There is an over-anxiety to compose church music", he used to say. "To compose for the purpose of developing a good style is praiseworthy, but to rush into print is foolhardy. If you cannot resist the urge, keep on writing, even for years; be sure to submit your work to severe critics; the chances are it's mostly rubbish".

A gentleman submitted a festive Mass, consisting from first to last of amiable snatches drawn from a crowded memory; the whole looked like a charming crazy-quilt. "That's the kind of music we like", he said; "we don't know the chant nor do we like it; the Pastor does not like it either". This verbal explosion was sufficient to clear up the situation; all that could be done was to point out "that any Mass composition which does not contact with the sacred chant is not considered worthy of the House of God" (*Motu Proprio*).

PROVIDENTIAL OBJECT LESSON

The October issue of *Caecilia* (page 409) offers the Regulations of the Diocese of Pittsburgh, "successfully in force since 1931". — We cannot too highly recommend to all readers of *Caecilia* the frequent perusal and most earnest study of this document. We offer for the present but a few reasons:

1. The entire musical legislation is seen in operation according to the spirit of Holy Church.
2. Means and ways are laid open how different problems may be solved.
3. Obstacles are removed. — We are particularly pleased to see that an end has been made to the use of chant

books and harmonizations that represent different rhythmic interpretations. What this really means only those can tell who have lived through the Babylonian confusion of the richly sprouting rhythmic theories, when the Angel Mass, for instance, was published in ten different rhythmic arrangements.

— *Dom Gregory Hugle, O. S. B.*

MOST POPULAR MUSIC FROM THE 1937 ISSUES OF CAECILIA

- Popule Meus, (Improperia) Good Friday.
SATB — Palestrina (Jan.)
Popule Meus (Improperia) Good Friday
TTBB — Bernabei (Feb.)
Jesu Decus Angelicum (SATB) Mitterer
(Mar.)
Laetentur Coeli (SATB) Singenberger
(Oct.)
Benediction Music (2 parts) Singenberger
and Tappert (May)
Carol of Good Tidings (2 parts) de Brant
(Oct.)
Missa Lyrica (S. T. B.) McGrath (June)
Mount Mary Hymnal — Extracts
Kyriale, Bragers — Extracts.

From recent years supplements requests are still received for Kumin's Mass, and Furmanik's Mass, suitable for "a cappella" singing during Lent and Advent.

Likewise Father Walter's "Laudate Dominum" for Festivals, Becker's "Ave Maria"; and Sr. Editha's "O Domina Mea" all for four mixed voices have taken their place as regular favorites among parish choirs.

COMING PUBLICATIONS

The Morning Services for Holy Week have always presented difficulties to the average parish choir, and in many places the music for these services has been pretty badly handled, because of the lack of practical material for untrained church singers.

This year we are happy to announce that a new "Parochial Choir Manual" is being issued, edited by the erudite Cyr de Brant whose Christmas Carol was termed by the Diapason Magazine last month as "one of the three Carols that would make any season remarkable."

The music for Palm Sunday, Holy Thursday, Good Friday, and Holy Saturday morning, will be in this book set for unison singing, in simplified form.

For rehearsal use a simple accompaniment is available, and the whole work will stand for years as a choir manual of uni-

versal appeal on practical value. Specimen pages will appear in THE CAECILIA soon.

As if one such publication wasn't enough, the very same material has been prepared in three part harmony by Dr. Reginald Mills Silby for use by choirs of men. This music has been used for some time by Dr. Silby's choir at St. Ignatius Church, Park Avenue, New York, and has been widely praised by liturgical and musical critics. The editor was Assistant to Sir Richard Terry, at Westminster Cathedral for several years, hence needs no introduction to those who have followed liturgical music over the years. Specimen pages of this publication will be given in THE CAECILIA.

Another publication for Lent appears in this issue, the Seven Last Words, musical setting by Otto Singenberger for congregational singing at Three Hours Services, or for various Lenten devotions. This is an arrangement of the SATB setting published in THE CAECILIA some time ago.

Some practical Easter hymns are forthcoming also to provide something new for that much neglected feast by composers.

More of Perosi's music for two part-choirs, and new additions to the "Providence Series" of Polyphonic compositions will come, and conductors of choirs with boy voices will be pleased to know that we have procured from the estate of the last Edmund G. Hurley of the Paulist Choir, New York, permission to issue some of Dr. Hurley's original compositions, as used by the Paulist Choir for many years.

OUR NEW TITLE PAGE

Outside, for the year 1938, THE CAECILIA will wear new raiment. The artist has chosen a simple border with the figure of St. Cecilia, inset and a reproduction of part of the Gregorian proper for the Feast of that Saint. The halo has been added to the copy, hand drawn from a picture of an old statue. This is the work of Mr. Albert Lake of Boston.

An alternate title to be used, is that prepared by Sister Agatha, O. S. B., of Berksoldstein, Austria, prepared at the Abbey by our invitation. Of more simple lines, an ancient harp reflects the musical character of the periodical, and the lamp of wisdom indicates the pursuit of knowledge intended through the various contents of each issue. The lines symbolize strength, strength in faith and strength in purpose.

SUCCESSFUL FESTIVAL OF PLAINSONG BY THE ST. GREGORY SOCIETY, ENGLAND

Westminster Cathedral Hall Filled Twice Over

The Plainsong Competitive Festival, which is organized every year by the English Society of St. Gregory, took place Dec. 18th. Choirs from churches and schools as far apart as Manchester and Westgate-on-Sea assembled in Westminster Cathedral Hall to learn from each other and from the helpful criticism of expert adjudicators how their singing of the Liturgy might yet become more perfect. Entries in the various classes ranged from small groups of 10 or 12 to contingents of over 80, and while most of the competitors took the platform with the confidence of previous years' experience, it was particularly pleasing to notice how many newcomers pluckily made their contribution to the Festival.

There was some extremely beautiful singing in the course of the day, and the following awards were made: Junior Cup and two silver medals to St. George's Cathedral Girls' School; Senior Cup to Gumley House Convent, Isleworth; and a silver medal to each of the choirs respectively of St. Boniface's Tooting (women), St. Catherine's, Birmingham (boys), St. Catherine's, Birmingham (men).

These, with various certificates of merit, were presented at the end of the morning session by the Lady Winefride, Elwes, and at the close of the afternoon by his Lordship Bishop Myers, in the unavoidable absence of His Grace the Archbishop of Westminster.

This year (the fifth in which this Festival has been held) the increased numbers of the singers made it necessary to begin in the morning. Junior school choirs sang parts of the Plainsong Mass No. VIII (de Angelis) from 10.30 till 12.50. The children then went into Westminster Cathedral and sang Benediction in the Blessed Sacrament Chapel.

The afternoon was devoted to the senior schools, male voice and women's choirs. The Plainsong pieces chosen included two Masses (IV and VIII) and portions of the Liturgy of Good Friday and Holy Saturday.

The Westminster Cathedral Hall was quite full both in the morning and in the afternoon. This, and the very high stan-

dard of the liturgical singing, must have been gratifying to the Society of St. Gregory, whose secretary, Miss Dorothy Howell, was responsible for the organization of the festival. Miss Howell is Professor of Composition at the Royal Academy of Music. The experience and knowledge which she brings to the work of the Society of St. Gregory will, it is confidently hoped, increase still further the scope and value of its annual Plainsong festival.

The adjudicators were Dom Gregory Murray, O.S.B., M.A., F.R.C.O., organist and choirmaster of Downside Abbey; Fr. J. Connelly, M.A., choirmaster of Oscott College, Birmingham; and Mr. Henry Washington, choirmaster of the London Oratory.

TWELVE SAN FRANCISCO CHOIRS IN CONCERT PROGRAM FOR NUNS' BENEFIT

The annual benefit concert for the Sisters of the Holy Family was held in the Civic Auditorium Sunday afternoon, Nov. 21st, at 3.00 o'clock.

The musical program was universal in character, and twelve choirs participated.

RELIGIOUS NUMBERS

Grant Us Thy Fear	Milalek
Sit Laus Altissimo	Traditional
O Bone Jesu	Palestrina
Gloria	Perosi
Alleluia	Palestrina
Let Every Tongue Adore Thee	Bach
O Sacred Head Surrounded	Bach
Ave Verum	Gounod
Ave Maria	Slovak Hymnal

PATRIOTIC AIRS

Star Spangled Banner	Keyes
Stars and Stripes Forever	Sousa

FOLK TUNES

La Golondrina	Sardell
Swanee River	Poster
Carry Me Back to Old Virginny	Bland
Londonderry Air	Grainger
Merry Life	Denza
Kathleen Mavourneen	Crouch

OPERATIC

Glory to Iris	Verdi
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WALTZ TUNES

The Blue Danube	Strauss
Tales from Vienna Woods	Strauss

POPULAR NUMBERS

On Great Lone Hills	Sibelius
Calm as the Night	Bohm
Oh That We Two Were Maying	Nevin
Little Boy Blue	Nevin
O Ma Babby	Clustam
Zwei Herzen im Dreivierteltakt	Stolz

PROGRAM

ST. ALOYSIUS JESUIT CHURCH
GLASGOW, SCOTLAND

FEAST of CHRIST THE KING — 1937

Solemn High Mass at 11 A. M.

"Proper"	Gregorian
"Asperges Me"	Gregorian
"Mass of St. Edward"	A. J. Silver
Offertory Motet	
"Jesu Dulcis Memoria"	Beethoven
Postlude (Organ)	Böellmann

Choir of 16 Mixed Voices

MR. JAMES WHITTET, Choirmaster

MR. KEVIN BUCKLEY, F. R. C. O., Organist

MUSIC AT THE CENTENNIAL RITES AT NASHVILLE, TENN., IN OCTOBER

Music for the Pontifical functions of the Centennial Celebration in Nashville, Tenn., was furnished by the Cathedral Choir, an organization of men and boys formed in 1935 by the late Bishop Alphonse Smith in order to conform with the liturgical regulations of the Motu proprio of Pope Pius X. The group performed for the first time on Christmas day, 1935, just nine days after the untimely death of the Bishop. The ages of the boys range from nine to thirteen years.

Robt. W. Strobel, who has served in the capacity of organist at the Cathedral for the past fourteen years, is the director of the choir. He is ably assisted by Sister Marie Therese, who conducts choir practice for the younger members for forty-five minutes each afternoon.

The Rev. Joseph E. Leppert, pastor of the Church of Christ the King, Nashville, was placed in charge of the musical arrangements for the centennial, and he and Mr. Strobel drafted the following program:

Sunday, Oct. 3, 6 o'clock: Pontifical Mass

Celebrant, the Most Rev. William Lawrence Adrian, D. D., Bishop of Nashville; **Processional**, "Ecce Sacerdos" (Perosi), **Proper of the Mass** (Rossini) **Ordinary of the Mass** - Missa Eucharistica (Steffin), Credo from Missa De Angelis (Gregorian), **Offertory**, "Te Saeculorum Principem" (ancient melody); **Communion**, "O Jesu, Ego Amo Te," (XVII century), **Recessional**, "Jubilata Deo" (Mozart), (Cathedral Choir of 40 men and boys.)

Monday, Oct. 4, 10 o'clock:

Pontifical Requiem Mass

Celebrant, the Most Rev. William Lawrence Adrian, D. D., Bishop of Nashville, Propers and Ordinary of the Mass (Gregorian) diocesan priests' choir.

Monday, Oct. 4, 5 p. m.:

Welcome to the Apostolic Delegate by the School children of the Diocese at the Cathedral plaza.

Singing: "Te Illustrissimum Salutamus" (Fehring) and "Long Live the Pope" (Ganss), followed by Solemn Benediction of the Blessed Sacrament, celebrant, His Excellency, the Most Rev. John T. McNicholas, O. P., S. T. M., Archbishop of Cincinnati; processional, "Ecce Sacerdos" (Perosi); salutation, "Oremus Pro Pontifici" (Fehring); "Lourdes Hymn" (traditional); "O Salutaris" (Perosi), "Tantum Ergo" (traditional), "Adoremus" and "Laudate Dominum" (Gregorian), "Holy God, We Praise Thy Name" (Ritter), recessional, "Hail Holy Queen, Enthroned Above" (traditional melody).

Tuesday, Oct. 5, 10 o'clock: Pontifical Mass

Celebrant, His Excellency, the Most Rev. Amleto Giovanni Cicognani, Apostolic Delegate to the United States. Processional "Ecce Sacerdos" (Perosi); **Proper of the Mass** (Rossini), **Ordinary of the Mass** - "Missa Choralis" (Refice), **Offertory**, "Laudate dominum" (Fehring); **Communion**, "Panis Angelicus" (Franck), **Recessional**: "Te Deum" (Gregorian).

CHURCH MUSIC BY ONE FAMILY FOR FIVE GENERATIONS

by George Barnard

(London Correspondent, N. C. W. C.
News Service)

London, Dec. 6.—During 100 years of five generations of the Hulley family have been connected continuously with the music of St. Mary's Church, Great Yarmouth, which is in the charge of the Jesuits. A death in the family brought this record to light. In an earlier generation one of the Hulleys conducted the choir till he was nearly ninety years of age and still sang bass.

RADIO BROADCASTS

COLLEGE CHOIRS COMBINE

On December 8th, the Glee Clubs of the College of St. Catherine, and the College of St. Thomas, Minneapolis, Minn., joined under the direction of Cecili Birder in a nationally broadcast program at 10.30 p. m. Central Standard Time.

The program:

1. Silent Night Gruber
2. Salve Regina Gregorian Fifth Mode
3. Break Forth, O Bounteous
Heavenly Light Bach
4. In Stiller Nacht Brahms
5. The Three Ships Colin Taylor
6. Patapan Bernard
7. Nina Nana Mauro Cottone
8. Cantique Noel Adam
9. Hodie Natus Est Sweelinck
10. The Glory of the Lord
(The Messiah) Handel
11. Adeste Fidelis Arranged by Reading
12. Hallelujah Chorus Handel

CHRISTMAS

On Christmas eve, the air was filled with broadcasts of Midnight Mass. The Cincinnati Cathedral program was probably the most widely broadcast, but local programs, (and good ones too) occupied the attention of thousands who stayed home, and who were up at the midnight hour.

On Christmas day, the Chicago Cathedral choirs were heard throughout the land. Probably the most sought after program on the dials that day however was the Vatican Concert issued on world-wide transmission through relays.

Msgr. Lorenzo Perosi, Beniamini Gigli, Gilda Alfano, Licia Albanese, the Sistine Choir, and the Orchestra were the features. Allowing for the fluctuation in volume, experienced on all short wave broadcasts, this Concert was most pleasantly received. The orchestra was most creditable, ranking with the best American broadcasts offer, and of course there is only one Gigli. The choir of course was handicapped by the intermittent fading, so no fair judgment could be given on their work or the fine points of the solos.

The program:

- 1—Pastoral (in Latin) Sistine Choir.
- 2—Natalizia (in Italian), Gigli, Sistine Choir Orchestra.

3—Le Beatitudini, from Perosi's Oratorio "Universal Judgment."

- (a) Benediction to the Elect (in Italian), Gigli.
- (b) Hymn to Thanks (in Latin), Sistine Choir.
- (c) Hymn to Peace (in Latin), Miss Albanese, Sistine Choir.

4—Hymn to Justice (in Italian), Miss Alfano, Sistine Choir.

EARLY MORNING PROGRAMS

For those who like the early morning programs the following from the Kansas City Cathedral, directed by Joseph A. Roach, was available from Station WDAF, the Kansas City Star.

- "Adeste Fideles" Arranged by Novello
 "Kyrie" from Missa Solemnis Mitterer
 "Quem Vidistis Pastores" Hamma
 Incidental solos by Misses Betty O'Neal and Mary Flynn.
- "Jesus Christus" M. Mauro-Cottone
 "Hodie Christus Natus Est" Korman
 Incidental Solo by Mrs. C. M. Parker
- "Laetentur Coeli" Rees
 Incidental Solo by Mrs. H. P. Schwickrath
- "In Te Speravi" Marsh
 Mrs. Schwickrath and Choir
- "Veni Jesu" Cherubini-Bonvin
 "Tollite Hostias" C. St. Saens

The announcements used with this program follow as a suggestion of style for the choir master considering a coming program:

A RADIO SCRIPT

KANSAS CITY CATHEDRAL CHOIR CHRISTMAS PROGRAM NOTES

Radio Broadcast — WDAF

J. A. RAACH, Director

REV. G. W. KING — Commentator

Mrs. Alma Hadden Keller, Organist

1. Kyrie from Missa in Honore SS Cordis Jesu by Ignaz Mitterer. Msgr. Ignaz Mitterer a renowned composer and conductor, was possessed of the gift of genuine musical inspiration. His style embodies what is known as the "new Palestrinism", having in it the tendency for contact with the present — the blending of the Palestrinian with the modern trend. He was born in Tyrol 1850 and died in 1924.
2. "Quem Vidistis Pastores" a Christmas motet by B. Hamma. Starting with a short Recitative, followed by the cho-

rus. The Recitative will be sung by Misses O'Neal and Flynn. This is one of the quaint Christmas motets in modern style.

3. "Jesus Christus". Mauro - Cottone's "Jesus Christus" provides a text not worn out by repeated use in other settings. His compositions always interest the best musicians.
4. "Hodie Christus Natus Est" — by James A. Korman. Korman's new Christmas piece is one of the most popular publications issued in recent years. It is simple, jubilant and effective and especially suited for use before the Christmas Mass. It is in the Christmas spirit, robust, but so beautiful in effect when the humming chorus comes in, that it immediately becomes singularly appropriate. The incidental solo part is sung by Mrs. C. M. Parker, a member of the choir.
5. "Laetentur Coeli" by the popular American Composer W. H. Rees. The text is taken from the Offertory of the First Christmas Mass. The incidental solo part will be sung by Mrs. H. P. Schwickrath.
6. "In Te Speravi" by Wm. J. Marsh. This text is taken from the Offertory in the Nuptial Mass and can be used also for general occasions. Mr. Marsh is one of the most popular writers of Catholic Church Music in this country. He is church organist in Ft. Worth, Texas. The Solo part on this program will be sung by Mrs. H. P. Schwickrath, a member of the choir.
7. "Veni Jesu Amor Me" by Cherubini in the form found up to the present in various hymn books it cannot be the work of the author to whom it is attributed. From this insignificant, trashy and bungling setting, it, now, has been transformed into a little motet euphonic, artistic and entirely ecclesiastical. It is the present harmonization and the leading of the voices that effect its new expressiveness and character. Its new garb was supplied by Ludwig Bonvin S. J. a prolific writer of sacred and secular music.
8. "Tollite Hostias" by C. St. Saens closes the program. This is not a new work, but it is an approved liturgical composition of the type used by most choirs at Christmas Masses.

DETROIT CATHOLIC HOUR

The "Catholic Hour," sponsored by the Daughters of Isabella over WMBC Detroit, on Sunday, Dec. 26, at 2.30 p. m., had a special Christmas program. A group of 30 student nurses from Providence hospital rendered the musical program. O'Reilly Clint, musical director for the Knights of Columbus, directed the group.

NATIONAL MUSIC TEACHERS' ASSOCIATION ATTENDS SOLEMN VESPERS IN PITTSBURGH

On December 28th, the delegates to the Music Teachers' National Convention visited the Sacred Heart Church, Pittsburgh, to hear Solemn Vespers. The program was directed by Edgar Bowman, and the discourse was given by Father Finn, C. S. P. The Vespers proper for the Feast of the Holy Innocents was chanted and the program was broadcast on a national chain hook-up. At Benediction music by Palestrina, Nannini, and Vittoria, were heard.

(N. B. — Send notices of your broadcasts to this column or news of church programs you pick up yourself on the dials.)

GRAND RAPIDS BISHOP ANNOUNCES COURSE IN CHANT

Pius X Musicians Conduct Institute
for Nuns Dec. 27 to 31

A five-day institute of Gregorian chant for the teaching sisters of parochial schools of the Diocese of Grand Rapids, Mich., was announced by Bishop Joseph G. Pinten. The institute was conducted from Dec. 27 to 31 at St. Joseph's seminary by two members of the faculty of the Pius X School of Liturgical Music, New York City. The sessions were under the general direction of Msgr. Thomas L. Noa, rector of St. Joseph's seminary.

In his letter to pastors and teachers announcing the institute, Bishop Pinten set forth his desire to give encouragement and impetus to the more general adoption of the "official music of the Church" by laying the groundwork among the younger generation.

Music an Art, Not an Accomplishment!

by REV. FR. JOSEPH KELLY, Mus. Doc.

WE live in an age in which, on all sides of us, and on some of the most serious convictions entertained by our fore-fathers, the questions, "Is it so?" "Was it really so," "Why should it be so?" are perpetually asked. The question I ask is, "What good reason can be given why students should spend from one to two hours a day for many years, learning or trying to learn to play the piano or organ, or a shorter, but still a very great space of time in learning to sing?" I do not ask why an attempt is made to teach others to play or sing. I regard such attempts as quite right and wise. Music is a thing so beautiful, so full of delight, companionship, sympathy and solace, that I would not deny to any human being the chance of acquiring the knowledge and developing the love of it. I am quite sure that, though ardent musical sensibility declares its existence very early in those who are endowed with it by nature, many, not so richly endowed, develop quite enough of it in the course of teaching to derive a very high form of pleasure from music. And I regard it as a pure, or rather perhaps, a purely senseless superstition, to compel a student to continue working at music, when he is obviously and hopelessly devoid of all musical sensibility. Give him the chance by all means. Make no hasty conclusions because he seems torpid and stupid under instruction. Cultivate the smallest trace of any such sensibility, search for it, and if found, let there be no hasty despair because it does not at once bear fruit.

As a general rule, there should be some rudiments of a voice if a student is to be taught to sing. When the musical sensibility and ardor are very marked, a fine voice is by no means necessary for effects which on the one hand, may yield to cultivated and fastidious listeners a great deal of pleasure; or, on the other, afford the singer himself the means of expressing very high and worthy forms of emotional life, or of entering into the thoughts and feelings of the great masters who have enriched the world by beautiful music written for the voice. There should be a fair relation between the inevitable expenditure of time and money incidental to the pursuit of music, and the chances that the pupil will

repay it, either by such proficiency as will enable him to give real pleasure to others, or by such development of his own musical sensibility as will enable him to appreciate and enjoy the beautiful thoughts and lofty modes of feeling to which the great musicians have given form in the language of their art, express something of his own emotions in this language.

This brings me face to face with the subject of this article, "Music an art, not an accomplishment"; and I should indeed be pleased if I could lead some of my readers to regard it in this light. The pursuit of an art must be primarily for the love of it, and for its own sake. It must be itself a dowry. No considerations of self-seeking, or added external graces, still less the gratification of a pitiful vanity, must be mingled with it. The art and the love of it must be all in all; and before these, all personal questions and considerations must vanish.

I am not so foolish as to suppose that all thoughts of one's self can be eliminated from the performance of music. The desire for and the love of approbation is a sentiment which has been implanted in us, for wise purposes and these it excellently answers. But this love is perverted when it bids us to rank ourselves first and the author and composer last. I claim that if you play or sing, it should be done with the object of showing how your composer dealt with his subject, what is the distinctive merit of his treatment, the leading characteristics of his mind and genius. Your attitude of mind should be that of an illustrator or interpreter; in proportion as you become and remain these, so your success will be great or small. It is not too much to say that the exact reverse of this mental attitude is assumed, and this is mainly because music is regarded as an accomplishment, not as an art.

But it must not be supposed that every one is gifted with that sensibility or artistic sense which is requisite for the successful pursuit of an art. It is quite true that most people profess themselves "fond of music"; but this is not because they possess any real musical sensibility. It is because music, in itself a very beautiful thing, appeals to one of the senses, the sense of

hearing. The difference between possessing musical sensibility and being "fond of music" is that, in the former case music passes through the gate of sense into the mind and the seat of the emotions; while in the other it stops at the gate of sense. It gratifies this sense but it does no more. It excites a feeling of pleasure, but neither intensifies the higher emotions nor quickens the intellectual faculties. It produces neither enthusiasm nor images. Now, as long as music is regarded as an accomplishment so long will our musical performances be vapid and empty. If music were pursued as an art, and not as an accomplishment, two admirable results would follow — we should have far less of it in society, and what we would have would be very far superior to what it is now. Pursuing music as an accomplish-

ment has led to the commercializing of the art, men and women pursuing it for what there is in it financially. Commercializing the art of music has done more to bring it in disrepute than any one thing. The only true lover of music is the one who follows the art as an art, and does not measure it in the number of dollars and cents that he can make out of it. It is sad to say, but we must admit it, that many of the men and women who have adopted a musical career care very little for music as an art, but treat it only as an accomplishment, a means of livelihood, a business in which they trade the accomplishment for good American coin. This condition presents itself especially in a very aggravated form in the United States. Few musicians in America follow music as an art, but as a livelihood only.

Things You Should Know about the Forty Hours' Devotion

by MARTIN BURKE

Condensed from
The Sentinel of the Blessed Sacrament
in the Catholic Digest (July, 1937)
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NEITHER the origin nor the originator of the Forty Hours' Devotion is definitely known; but, to adhere to what is nearest certain, May, 1537, is generally conceded to be the time of its establishment and the eloquent Capuchin, Father Joseph Piantanida de Fermo, its sponsor. A Forty Hours' tribute to Christ in the Sacrament was a customary act of piety before the year 1537. Various historians have proposed other men antedating Father Piantanida, any of whom might have been founder of the Devotion. However, the dual purpose of the Forty Hours is clear — to petition God to avert persecution from without and to regard erring Christians with tender mercy.

The 400th anniversary of the Devotion occurs at a time singularly united to that purpose when irreligion from without and insidious rebellion from within has saddened all true Christians.

The designation of the "Forty Hours" goes back to the gallant days of the Crusades when the pious ambition of fighting men was to rescue the Holy Sepulchre from

the Turks. The hours between Good Friday and Easter Sunday, when the body of Christ in the tomb was transformed into the shining Body arising radiant, were commemorated during the Middle Ages by reserving the Blessed Sacrament in a "sepulchre" — in early-century building a recess similar to that in a burial vault. In some localities, as in the Dalmatian town of Zara, this entombing of the Sacrament with attendant prayers was known as the "Prayer of the Forty Hours." Saint Charles Borromeo interprets the Forty Hour practice among early Christians not only as a time symbolic of the repose of Christ in the tomb, but commemorative also of the long vigil of the disciples after the Crucifixion, huddled in prayer, waiting for the Master. In Crusading days any special homage to the sacramental body of Christ was cherished; the Devotion of the Forty Hours, therefore, enjoys deep-rooted fame.

Around the anniversary date, 1537, the established name of the mendicant friar, the Capuchin Father John Piantanida, gathers a flurry of contesting claimants. In 1527 a

certain pious organizer, Antonio Bellotto, introduced the idea of exposition of the Sacrament to the members of a certain confraternity at the Holy Sepulchre Church. According to Bergamaschi, the Italian chronicler, Brother Buono, the Hermit of Cremona, originated the Quarant' Ore in that singing city of violins in 1527. The Dominicans present one of their Order, Father Thomas Nieto, and the Barnabites one of their Community, Saint Antonia Maria Zaccharia, as founders of the Devotion. Despite these rivals, Father Piantanida today holds the honor of having started the progressive Forty Hours' Devotion in Milan when that city was threatened with war between Germany and France. He made it a spiritual linking of church with church all over the city. As the fortieth hour of exposition and prayer burned low in one church, it kindled the first hour of another forty in another church; and so, in succession every altar in Milan contributed to the cycle of the hours honoring the Sacrament. Burigozzo, a Milanese chronicler, and a contemporary of Father Piantanida, omits the name of the Capuchin but describes this banding together of all Milan churches, mentions the anniversary day, May, 1537, and the name of the first church to open the series. In 1539 citizens of Milan, wishing to benefit by any indulgence that might accrue from assisting at a Forty Hours' Devotion, petitioned Pope Paul III for spiritual concessions. His reply, granting indulgences, outlines the scope of the new Devotion practiced by the faithful of Milan, presumably arranged by Father Piantanida. The reply, on creamy parchment and a Vatican treasure, reads:

"Our beloved son, the Vicar General of the Archbishop of Milan, at the prayer of the inhabitants of the said city, in order to appease the anger of God provoked by the offenses of Christians and in order to bring to nought the efforts and machinations of the Turks who are pressing forward to the destruction of Christendom, among other pious practices has established a round of prayer and supplications to be offered both by day and by night by all the faithful of Christ, before Our Lord's most sacred Body, in such a manner that these prayers and supplications are made by the faithful themselves, relieving each other in relays for Forty Hours continuously in each church in succession according to the order determined by the Vicar."

Other religious leaders have recom-

mended a Forty Hour act of homage before the Sacrament; Saint Philip Neri urged it upon the Confraternity of the *Trinita dei Pellegrini* in Rome. An Oratorian Father, Blessed Juvenal Ancina, Bishop of Saluzzo, also encouraged his flock to have recourse to the Devotion; the zealous Ignatius Loyola, always keen to counteract neglect and insult to the Sacrament, urged that It be exposed for a venerating Forty Hours in expiation during carnival times; Jesuits under Loyola brought the new form into Germany; the Italian Jesuit, Father Manare, sought to offset the carnival ribaldry at Macereta by commending an honoring period for the Sacrament to the people; and Saint Charles Borromeo not only promoted the Devotion but issued a set of instructions for its practice called "Oratio sine intermissione" (uninterrupted prayer).

In November, 1592, Pope Clement VIII, oppressed by the threatenings of anti-Christian forces, summoned all hearts to unite in ceaseless expiatory prayer. The document adopting the Devotion is as gracefully worded as it is forceful:

"We have determined to establish publicly, in this Mother City of Rome, an uninterrupted course of prayer, the pious and salutary devotion of the Forty Hours with such an arrangement of churches and times that the incense of prayer shall ascent without intermission before the face of the Lord."

The standard document regulating the Forty Hours' Devotion is known as the Clementine Instructions, written by Pope Clement XII in 1705. Among the many items of observance of the Devotion contained in the Instructions, a few import a flavor of the ceremonious eighteenth century; all statues, pictures and candles near the altar and the exposed Host were to be covered in reverence to Christ, the solely reigning King; at night the great portals of the church were to be closed and women excluded from the groups of watchers before the Sacrament; neither the tinkle of an altar bell, nor the charity of an almsgiver clinking a coin in a mendicant's palm, must disturb the silence in the church of exposition; a sentinel line of twenty candles was to keep the altar golden with soft light day and night. The familiar regulations which constitute a Forty Hours' Devotion today are the simpler modifications of Pope Clement's original directions.

(Continued on page 38)

Electronic Organs--Their Use and Advantage in Liturgy

By DOM ADÉLARD BOUVILLIERS

O. S. B., M. A., Mus. Doc.

Cathedral Abbey, Belmont, N. C., U. S. A.

Religion has cradled all the arts in their infancy and music was coeval with the earliest ceremonies of liturgy: the organ, however, has for many centuries (under Pope Vitalian: 657 - 672) been and remained the unique mode of instrumental expression. The pipe organ, incontestably King of All Instruments, is the most complicated as well. Moreover, the relative simplification, which in various centuries had been attempted have seemed to ruin its integrity, more or less.

On the other hand, the organ's real improvements have certainly evolved only since the second half of the last century. Recent inventions have come to transform marvelously the building of organs, so as to utilize the modern resources of radio-phony and its congenitors. These inventions might have, in the future art of organ building, some sensational repercussions.

Seven years ago Messrs. Coupleux and Givelet patented their Electronic Organ. This constituted a veritable revolution in organ building. The instruments were installed in Churches. His Eminence Cardinal Verdier, Archbishop of Paris, presided at the Blessing of two of them in his Archdiocese (1931). Another was installed in the splendid Church at Henin-Liétard, and was blessed on October 15th, 1933 by the Bishop of Arras. This organ is larger than the former ones. It has forty registers, three manuals of 56 notes, a pedal clavier of 32 notes, and all the usual combinations and accessories of pipe organ-couplings, 3 "expressive" pedals and one for a progressive tutti. Two "ECHO" Organs, almost invisible, are installed in the apse, behind the Altar.

More recently, (March, 1934), another invention was produced by the eminent organ-builder, Rev. Father Puget. This is the Radio-Synthetic Organ, which proceeds from other principles than those of the Electronic Organ, of Coupleux and Givelet. The first Radio-Synthetic Organ was in-

stalled in the Church of Notre-Dame-du-Liban, Rue d'Ulm, Paris.¹

Father Puget's invention was realized through the initiative and with the collaboration of Count de Saint-Martin, at the time, the distinguished substitute for Mr. Louis Vierne (1870+1937) at the Notre Dame Cathedral, Paris, France. Mr. de Saint-Martin subsequent to Vierne's demise has been appointed the titular organist at Notre-Dame Cathedral, Paris. The Puget firm is quartered at No. 6, Rue du Pas-de-la-Mule, Paris, IIIrd Ward.

As to the qualification "synthetic," it applies, in the Puget-St. Martin invention to the manner in which a single pipe may be utilized for diverse kinds of timbres:- for example, an organ having 52 stops could have, in reality, only 1400 pipes instead of more than 4000 . . . Thus there exists the advantage of presenting itself in a significant manner. The price of the Radio-Synthetic Organ is from 25% to 40% lower than that of similar instruments. One might note also, that in many cases, the use of the pipes in an organ previously constructed might further diminish the expense. Furthermore, the same system may be applied very economically in the integral restoration of ancient instruments.

Mr. Louis Aubert is of the opinion that "the Electronic Organ, with means reduced to the minimum, obtains the sonorous volume and the variety of the great cathedral organs." Mr. Aubert is an organist heard at a mighty cathedral organ.

The writer in describing the Puget-St. Martin instrument has called it the Radio-Synthetic for that it is, but abroad it is known as "Electronic Organ."

In the Puget-St. Martin electronic organ, the sound is not directly emitted, but

¹Here we might discuss the appellation "synthetic", since it recalls the inventions of Debierre and Delmotte as well as the synthetic clarinet, which the Canadian Organ Company of St-Hyacinthe, Canada, and another one produced by the English Organ constructor, Mr. John Compton, producing a synthetic clarinet from two specially voiced flute stops that are marvels of faithful imitation.

it is collected by three microphones which transmit it to electric amplifiers. The Expression pedal does not naturally correspond at all to the mechanical system, dotted with that regrettable inertia, but here becomes an "expression" pedal commanding a most extraordinary sensitiveness. There, an organist is able to nuance a clarinet or an oboe as they are played in an orchestra. Among the solo stops, some reproduce the low tones of strings (the cello or the harp), for instance. These instruments also possess astonishing bell notes. The pedal *clavier* reproduces a counterbass of 16 foot tone and another of 32 foot, which the expression of the pedal *clavier* is able to shade from *pp.* to *fff.*; such "expression" is also obtained at will on any of the three manuals.²

The **Timbres** of the stops are masterpieces of reproduction in purity and homogeneity, and the expression pedals possess great subtlety in their many variations of intensity, — qualities which the orchestra possesses in such an eminent degree. It does not imitate the pipe organ, however, being constructed on a principle very different from that of the organ. Still, it is a real Electronic Organ, having the majestic ring of the pipe organ with added faculty of "expression" quasi-unlimited. These recent inventions are not imitations nor plagiarisms, for the firms of **Coupleux and Givelet**, that of **Father Puget-St. Martin**, just as that of **Cavaillé-Coll** also of Paris, remain in the traditional lines, if one considers the origin and the progressive advancement of the pipe organ.³

If in these inventions the organ loses, in part, its olympian character, limiting its present *répertoire*, it affirms itself, at least, most "expressive." And "expression" is what the famous organists and master organ builders have been seeking for many centuries. No doubt, this conquest of "expression" would have rejoiced the ears, hearts and minds of Dom François Bédos de Celles, O. S. B. (+1779) and his immediate followers:— Hamel and Guédon; especially would it have delighted Mustel Père and the late Jean Huré (1877+1930).

In reality, the organ, up till now, had to seek compensation for its inferiority in the manner of expression and rhythm, in little means of fortune such as "suspensions" of

the sound, changing of stops, combinations of coupling of stops or manuals: for to render a pipe directly susceptible of **nuances** (after its voicing) had always appeared to be a physical impossibility.

Actually, such "expression", such accentuation and such **nuances** in intensity are so desirable for the real musician (and universally exploited in the realm of all music instruments) that one would not have sought, in spite of all, with the help of the astonishing progress of modern science, to endow, at least in a certain measure, "necessary and sufficient", the King of Instruments. For, as Mustel wrote . . . "Expression, is a supreme quality! Expressiveness, which the Pipe Organ has not and for which organists and the Organ constructors have dreamed, its last born, the **Harmonium**, possesses it. That is its revenge! Expression in music is the soul; it is life; The Pipe Organ has not expressiveness; it has **nuances**, which is not the same thing, a graduated **nuance** in the crescendo and the diminuendo. But this limited effect, a mechanical one, is not the veritable expressiveness intimately bound with the sound, and producing itself with it when the sonorous organ tone is, by itself "un-expressive;" it is accentuation that makes the notes sing, and which communicates to the phrased melody an intense emotional power." (**Mustel, L'Orgue Expressif**, Tome, I, pp. 7-9).

The Wave Organ

The **WAVE ORGAN (L'Orgue aux Ondes)** installed at Houplines, near Armentières, is the new Model from **Coupleux's Factory**, at Lille, Northern France. This Wave Organ offers many new perfected supplements to the ordinary pipe organ and all these are graciously obtained from electricity. This is what was sought after on the day when electricity invaded the acoustical domain. This instrument is marvelous and has won the praise of many artists. There is but one objection which I have heard and the writer is inclined, in part, to agree with it. The new **Coupleux Organ** has 300 thermo-electric tubes. This enormous number, in time, may be reduced. But even now, comparing 300 tubes to six or seven thousand pipes in a classical organ, one finds a somewhat great reduction in the number of material elements. Then also the bulk needed for construction of the organ is many times greater than that required for the more compact instrument.

(Continued on page 31)

²The 32 foot tone referred to is not that of a Resultant, however.

³Mr. Coupleux is now the sole builder of his Electronic Organ.

Regina Coeli

J. SINGENBERGER.

SOPR. ALTO. SOLO. TUTTI.

Re - gi-na coe - li lae - tá - re, lae - tá -

BASS. ad lib. lae - tá - re, lae - tá -

ORG. Man. Ped.

- re, lae - tá - re, al - le - lú - ja: Qui - a quem

- re, lae - tá - re, al - le - lú - ja: Qui - a quem

me - ru - í - sti por - tá - - - re,

me - ru - í - sti por - tá - - - re,

me - ru - í - sti por - tá - - - re,

al - le - lú - ja, al - le - lú - ja, al - le - lú - ja,

cresc.

al - le - lú - ja, al - le - lú - ja, al - le - lú -

al - le - lú - ja, al - le - lú - ja, al - le -

al - le - lú - ja.

- ja, al - le - lú - ja: Re - sur - ré - xit, re -

- lú - ja, al - le - lú - ja: Re - sur - ré - xit, re -

sur - ré - xit, re - sur - ré - xit, si - cut di - xit,

sur - ré - xit, re - sur - ré - xit si - cut di - xit,

Al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lu -

Al - le - lú - ja, al - le - lú - ja, al - le - lú -

Al - le - lú - ja, al - le - lú -

- ja, al - le - lu - - ja:

Adagio. dolce.

- ja, al - le - lú - - ja: *p* O - ra pro

- ja, al - le - lú - - ja:

O - ra pro

Adagio. pp

O - ra pro no - bis De - um, Al - le -

Allegro.

no - bis De - um,

no - bis De - um,

f Allegro.

- lú - ja, al-le-lú - ja, al-le-lú - ja,

Al-le-lú - ja, al-le-lú - ja, al-le-lú - ja,

Al-le-lú - ja, al-le-lú - ja, al-le-lú - ja,

al - le - lú - ja, al - le - lú - ja.

al - le - lú - ja, al - le - lú - ja.

al - le - lú - ja.

V. Gaude et laetare Virgo Maria, alle-lú - ja. A - men.

R. Quia surrexit Dóminus vere, alle-lu - ja.

1. Ave Maria - Perosi (2 Vcs.)

2. Ave Regina - Singenberger (2 Vcs. or S.A.B.)

I.

D. L. PEROSI

I

II

ORGAN

A - ve, A - ve Ma - ri - - a

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

p

gra - ti - a ple - na Do - mi - nus te - - cum be - ne - di - cta tu in

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

mu - li - e - ri - bus et be - ne - di - ctus fru - ctus ven - tris tu - i Je - -

mu - li - e - ri - bus et be - ne - di - ctus fru - ctus ven - tris tu - i Je - -

sus. San - cta Ma - ri - a ma - ter De - i o - ra pro -

sus. San - cta Ma - ri - a ma - ter De - i

no - bis pec - ca - to - ri - bus nunc et in ho - ra, nunc et in

o - ra pro - no - bis pec - ca - to - ri - bus nunc et in ho - ra

ho - ra mor - tis nos - - - træ. A - - - men.

mor - tis nos - - - træ. A - - - men.

The Seven Last Words

Unison

INTRODUCTION

Oh Come and Mourn with Me awhile

Rev. F. W. FABER

OTTO. A. SINGENBERGER

1. Oh come and mourn with me a - while! See Ma - ry
 2. Have we no tears to shed for Him, While sol - diers
 3. O love of God! O sin of man! In this dread

calls us to her side; Oh come and let us
 scoff and Jews de - ride? Ah! look how pa - tient -
 act your strength is tried; And vic - to - ry re -

mourn with her; Je - sus, our Love, is cru - ci -
 ly He hangs; Je - sus, our Love, is cru - ci -
 mains with Love; For He, our Love, is cru - ci -

fied! Je - sus, our Love, is cru - ci - fied.
 fied! Je - sus, our Love, is cru - ci - fied.
 fied! For He, our Love, is ru - ci - fied.

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M. & R. Co. 992-6

In The Caecilia (January 1938)

Made in U.S.A.

The First Word

To Him who was all-merciful

C J MANNING

OTTO A. SINGENBERGER

1. To Him Who was all - mer - ci - ful, Who
 2. Sus - pen - ded on their cross of shame, He

raised the dead and cured their lame, They
 blessed the how - ling mob a - new, And

showed no signs of mer - cy, nay, Re -
 pray'd un - to the Fa - ther, thus, "For -

viled and mocked His ho - ly name.
 give! They know not what they do!"

The musical score consists of four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are printed below the vocal line of each system.

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The Second Word

O Boundless Love

R. McCARTY

OTTO A. SINGENBERGER

1. O bound-less Love! O yearn-ing heart! Thou giv-est hope and quick re-lief, Em-
2. 'Re-mem-ber me; the sin-ner pleads; When Thou shalt come in - to Thine own; 'In
brac-ing each and ev'-ry one; Nor dost Thou scorn the dy-ing thief.
Par-a-dise' the Christ re-plies, Thou soon shalt find thy last-ing home.

The Third Word

Christ yielded Heaven

J. O'SULLIVAN

OTTO A. SINGENBERGER

1. Christ yield - ed Heav'n, His Life, His All, To
2. His moth - er, true from crib to cross, Shall

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bring men Hopes re - ward; Now spe - cial care He
 watch till time is done, Shall plead for men be

must pro - vide Their far fore - see - ing Lord.
 fore His throne; He speaks 'Be - hold Thy Son!'

The Fourth Word

The crowd that once proclaimed Him King

C. J. MANNING

OTTO A. SINGENBERGER

1. The crowd that once pro-claimed Him king Stands jeer-ing there be-neath His cross, But
 2. In fin - al plea the face is raised In glass-y stare that does not see. An

bur - ied in His heart, all this, Ob-scured by keen - er, deep - er loss.
 an-guished cry "My God! My God! And why hast Thou for-sak - en Me?"

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The Fifth Word

Sweetest Jesus pity me

A. CONEGLIO

OTTO A. SINGENBERGER

1. Sweet-est Je-sus pi-ty me, I it was who of-fered gall,
 2. Lips that for-mer-ly had been Wont to tell of Love's de-sire,
 3. Burn-ing not from heat or pain, Burn-ing not from tor-ments rude;

When a sin-gle quest from Thee Through those parched lips did fall.
 Parch'd by scorching breath of sin Beg man now to quench their fire.
 Yearn-ing but that man might gain Heav-en's gates and love re-newed.

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The lyrics are printed below the vocal line.

The Sixth Word

His love-borne task is nearly done

J. O'SULLIVAN

OTTO A. SINGENBERGER

1. His love - born task is near - ly done, And
 2. He came to save the souls of men, To

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The lyrics are printed below the vocal line.

death's re - lief comes fast; The si - lent crowd be -
cleanse them with His blood; And now His vic - try

neath His Cross Know soon He'll breathe His last.
won, He says: 'Thy Will Be Done, oh God!'

The Seventh Word

The end is near

C. J. MANNING

OTTO A. SINGENBERGER

1. The end is near. The Son resigned Un - to the Fa - thers Ho - ly Will, Be -
2. The dark - en'd day, and el - e - ments Unleash'd in fu - ry, ill por - tend. From
3. His eyes are closed, the lips are still, A quiv - er ends the God - heads plan, Be -

holds in mock - ing hearts be - low In - sen - sate, greed - y lust to kill.
dark - en'd heights a brok - en voice: 'To Thee, My Spir - it I Com - mend.'
hold our Faith's first cru - ci - fix! An ex - il - ed God, and ex - il - ed man.

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Sanctus

Lento

p San - - - ctus, San - - -

p San - - - ctus, San - - -

Ch.
p Sw.
Ped.

ctus, San - - - ctus *pp* con anima Do-mi-nus De-us
mf Do-mi-nus De-us Sa-ba-

ctus, San - - - ctus *pp* con anima *mf* De-us
Do-mi-nus De-us Sa-ba-

pp con anima Sw. & Ch. *mf* cresc.

rit. **Allegro**

Sa-ba-oth. *f* Ple - - ni sunt coe-li et
rit oth. Ple-ni sunt coe - li et ter - ra, Ple-ni sunt coe - li et ter-ra,
rit. Sa-ba-oth. Ple - ni sunt coe-li et ter - - ra,
rit. oth. Ple - ni sunt coe - li et ter - ra, Ple - -

molto rit. *f* Gt.

ter - ra, Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a. *cresc.*
Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a. *cresc.*
Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a. *cresc.*
ni sunt coe - - li et ter - ra Glo - ri - a tu - a. *cresc.*

Ped.

Ho - san - na in ex - cel - sis.
Ho - san - na, Ho - san - na in ex - cel - sis. *ff*

Agnus Dei

Andante

pec - ca - ta
A - g - nus De - i qui tol - lis
A - g - nus De - i qui tol - lis

Sw.
Gt. Sw.

Ped.
mun - di: mi - se - re - re no - bis. A - g - nus
mi - se - re - re no - bis. A - g - nus De - i

Ch.
Sw. to Ch.

De - i mi - se - re - re no - bis.
De - i qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.
qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

A-gnus De-i qui tol - lis pec-ca-ta mun - di:
 A-gnus De-i qui tol - lis pec-ca-ta mun - di:
 A-gnus De-i qui tol - lis pec-ca-ta mun - di:
 pec-ca-ta mun - di:

Gt.
 Ped.

Do-na no-bis pa - cem, Do-na no - bis pa - cem,
 Do-na no-bis, Do-na no - bis pa - cem,
 Do-na no-bis, Do-na no - bis pa - cem,
 Do-na no-bis pa - - cem,

Ped.

Do - na no - - bis pa - - cem.
 Do - na no - - bis pa - - cem.
 Do - na no - - bis pa - - cem.
 Do - na no - bis pa - - cem.

p Sw.
 pp

ELECTRONIC ORGANS: THEIR USE AND ADVANTAGE IN LITURGY

(Continued from Page 14)

Then, too, this must also be remembered: the **Coupleux Wave Organ** is portable.⁴

France was not alone in experimenting with the Fleming (1903) and the de Forest (1907) basic patent of vacuum tubes containing three electrodes. In Germany one of the Electrophonic Instruments is known as the **Parabran Organ**, and one of these instruments has been in use for seven years in the **Martin Luther Kirche**, Neukoln, Berlin. In Freiberg, Germany, Mr. Edwin Welte, a renowned organ-builder, invented an electronic instrument which he calls the **Welte Phototone**. This instrument using tone discs and photo-electric cells with tone controls has thus, some similarity with the **American Emereeff Photona**. Both instruments are clever musical machines.⁵

Organ-builders and other highly-trained engineers and musical experts have been experimenting with electrical tone discs and amplification of the sound since the year 1903. The first instruments being built along these lines were **L'Orgue aux Ondes** or the **Wave Organ**. By means of the **Cathode Ray Oscillograph** the physicists had photographed the tones from the pipe or orchestral instruments, especially the sound of the human voice. In turn, these photographs of waveforms were engraved according to their shapes or cut accurately upon the rims of strong steel discs. This magic laboratory instrument which is the **Cathode Ray Oscillograph** converts sound into a dancing line of greenish light on a screen, the line assuming the waveform of whatever tone is sounded in the laboratory room. For instance, the sound of the Flutes give simple waveforms while those of

⁴As intimated before, Mr. Coupleux is now building his instruments under his own name; the former firm of Coupleux and Givélet no longer exists.

Furthermore the invention of Father Puget and Count de Saint Martin has been fostered by the eminent organ-builder which is the renowned Cavallé-Coll.

⁵F. Fischer and K. Grosse

"Die Welte-Lichtton-Orgel, eine Kirchen- und Konzertorgel, deren Tonerzeugung nicht durch Pfeifen und Zungenstimmen, sondern auf Elektro-optischem Wege geschieht. Konstruiert und erbaut von Edwin Welte und seinem Mitarbeiter, Werkmeister W. Faass. Besprochen und beurteilt." 16 p. Freiburg i. Br: E. Welte, 1935.

Strings, Horns and Reeds give very complicated-looking waveforms for the reason that their peculiar qualities of tone are basically complex, consisting of from fifteen to thirty and sometimes even forty harmonics. This new discovery in modern physics and the most up-to-date technical data with the combined talents of groups of engineers enabled some master organ-builders to bear on the designing of a practical, liturgical and trouble-proof all-electric organ.

In Canada, Mr. Morse Robb had spent many years experimenting and developing his **Wave-Organ**. His modern Plant and Laboratory are in Belleville, Ontario. Mr. Robb, in fact, is one of the early experimenters in the field of Electrically Generated and Amplified Organ Tone. He was the first to demonstrate in public the use of power amplification in connection with electrically generated tone for use in organs. Though others entered the field in later years, the writer believes that this new art had reached its farthest advance in his laboratory and Plant at Belleville, Ontario, Canada.

The Morse Robb Wave-Organ is materially more expensive to build than other Electrophonic Instruments but what it offers warrants the small additional sum. Like the French **Radio-Synthetic Organs** of Father Puget and Count de Saint Martin, the **Morse Robb Wave-Organ** is built in three major parts: a "chassis" or tone-producing mechanism, a Console and the loud-speaker. The "chassis" which contains the actual tone-generators is three feet high, two feet and ten inches wide and five feet long. It is set away from the Console, at any distance up to one hundred feet or more, usually in a chamber adjoining the organ-loft, in the basement of the church, in any room. The Console conforms in all respects to the specifications laid down by the Royal College of Organists and it takes up approximately four feet square of floor space including the Pedal Clavier. The Console has stop tongues and possesses all normal couplers. The loud-speaker, the third major part of the **Morse Robb Wave-Organ**, may be placed at any convenient point in the edifice. The tone of this **Wave-Organ** which the writer has heard in Montreal, P. Q. during the summer of 1936 is equal to normal organ tone and the quality of its Reeds has the illusion of identity; it is that of the European Electronic Instru-

ments, i. e. better than the one found on our American Electronic inventions. It must be understood that the **Wave-Organ** of Morse Robb is then an instrument which does not depart from the traditional design and the manner of playing on the Pipe Organ; further, that its tone resources do not depart from Pipe Organ tone and especially is its attack and releases of tones, natural.

As said above, the **Morse Robb Wave-Organ**, while it is purchased on the Market somewhat higher than many of the other Electronic Instruments, the difference is not so great. There exist three Models:- **The Chapel, The Toccata** and **The Fugue** and all three Models are Two Manual and Pedal Organs. A special feature with the three Models is that, like the European Electronic Instruments this **Wave-Organ** may have the Swell Manual coupled to the Great, a feature, which on account of the mechanism of other Electronics, can not be obtained as yet.

As regards the Models, **The Chapel Model** has seventeen Stops:- 12 speaking Stops and five Couplers. It sells for \$1950. The second Model **The Toccata** has twenty-two Stops:- 19 speaking Stops and three Couplers. It sells for \$2390. The third Model, the largest of the three, **The Fugue**, offers thirty Stops:- 21 speaking Stops and eight Couplers with another appliance. This Model sells for \$2600.

The **Morse Robb Wave-Organ** has, like its ingenious inventor, musical discrimination. This does not surprise the writer, knowing that the inventor knows his organ lore and traditions and that he has always entertained high musical ideals. His invention thereby is genuine and will not prove to be only a novelty as many other ingenuities of celebrated electricians whose inventions have consisted merely as fads which flourished, then passed into oblivion, like in other realms than music, the mah jongq or the Tom Thumb golf . . .

The imitation and production of Pipe Organ Tone by electrical means is now the ground of present-day research and experiment. Furthermore, the aim is not to create an illusion, but to achieve identity of tone. The results give us the greatest invention in the realm of music since that of the piano-forte. Musical sound or tone, produced, begotten and generated by electricity no longer proceeds from empiricism. It has its laws based on astonishing acoustical progress, — so much so that we must say, in honor of science and art, — that

such electrical music no longer fears comparison in its most beautiful manifestations. The writer has already enumerated some of the Electronic instruments resulting from the hectic experimentation of the past ten years. The series, however, is not yet closed, for the exemplary docility of electricity will permit, no doubt, (if it does not even invite) the discovery of still more acoustical and physical phenomena in the laboratories and plants of organ-builders. Nor should we be surprised were Chemistry to be called upon or come of its own accord, to intervene in this work in the not too distant future.

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Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

"We have introduced the new form of singing the Passion during Holy Week, but there are many who prefer the old melody; must it be used exclusively?"

A. It is quite natural that in passing from the well-known old melody to the new one, many singers will say: "I like the old one better". Heart and mind had become attached to the familiar outline of the melodic curves so often heard on Palm-sunday and Good Friday; the parting of a dear melody had become like the parting of a dear friend and this sentiment is looked upon as a justifiable one. But since we are the obedient children of Holy Church, another consideration is equally justified, viz. that we should behold in the ruling of the Mother Church an expression of God's holy will.

There can be no doubt that the new Passion-melody has the force of law. In the Decree of August 8, 1907, prefixed to the Vatican edition of the Roman Gradual, we read: "In order that this edition shall be adopted for use in all churches henceforth, it is ordained that no other editions of the Roman chant whatsoever may be allowed except for a limited period after the publication of the above decrees: these other editions moreover shall enjoy no privilege henceforth enabling them to replace the standard one".

The publication of the **Office of the Dead** followed next, and later that of the **Antiphonary**, the use of which was ordered by a decree of the Sacred Congregation of Rites, dated December 8, 1912. The most essential passage of this document reads thus: "The Sacred Congregation of Rites declares this same edition to be official for all who follow the Rite of the Roman Church, and orders that henceforth the Gregorian melodies contained in future editions must conform to this standard one." — The **Holy Week Book** and the **Cantus Passionis**, being merely other instalments of the chant reform inaugurated by Pope Pius X, nat-

urally enjoy the same force of law. — From this also it is evident that the "old" Passion melody may no longer be printed. — If there is any reason why for the time being the new books cannot be purchased or introduced, the use of the old books may be continued for a limited time.

"How does the new Passion-tone compare with the old one?"

A. The new melody is by far superior; there is logic in the melodic structure; the words can be more readily understood; it is much easier to sing, and in duration it is much shorter.

The old melody had all the earmarks of the Renaissance period; it had the same runs (roulades) over and over again, which made it mechanical and heavy; there was the constant danger for these roulades to be rendered in a hackneyed, unmusical fashion.

"What is the best arrangement to follow when secular priests are gathered for the funeral of a fellow-priest? How should the Offices be rendered?"

A. In order to render the Office worthily and effectively some definite order should be established beforehand. — Supposing one hundred priests are assembled in the front pews, fifty on each side of the coffin, we would suggest that three leaders be appointed for each side to intone the Psalms and direct the general movement of the psalmody. Fairly good results may be obtained, provided all the priests make an effort to control their voices and moderate their speed.

Better results may be obtained if a "schola", a group of trained priests, will take over the management in such wise that they give out the Psalms while the whole crowd answers them with the even verses, always trying to keep the same pitch, the same rate of movement and a strictly controlled medium degree of voice (loudness). — Something quite remarkable happened at a Bishop's funeral. About

➡ 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.

twelve leaders gave out the Invitatory (in chant) from the gallery, and then proceeded to give out the Psalms, while a vast number of priests in the nave of the Cathedral answered them in the most edifying manner. — It had been agreed beforehand that in the case of serious disturbance a few monitors would caution the offenders.

“What do you think of Choir-Contests? Should sacred melodies be used as mediums for rivalries?”

A. It is interesting and instructive to read the life of Dr. Franz Witt, the great reformer of church music. In the heydays of his activity he seemed to “fly” from diocese to diocese in order to organize new centres of liturgical music. But after a successful beginning had been made came the still greater task of keeping up and increasing the work of reform, and it was in this particular direction that the genius of the master began to manifest itself.

And what did he do? He established competition. He pitted choir against choir, deanery against deanery, province against province. This “rivalry” worked like a fire-brand. An unheard-of activity set in; each choir, no matter how small, was given public credit; two monthly magazines, “The Flying Leaves” (*Die Fliegenden Blaetter*), and “*Musica Sacra*” announced to Germany, Austria, and Switzerland what was going on in every choir.

Choir-Contests, carried on for a sacred purpose, are a great means for making progress. They are a tremendous power for overcoming shyness (*vulgo* “laziness”), backwardness, and indifference; they are a means to get out of the rut, to become acquainted with new music, new methods, with a more effective style of presentation. — This applies to Gregorian music also, nay, even more so. — The restoration of the traditional chant and the re-establishment of its rhythm are events paramount in importance to the discovery of America. The life of the chant cannot be learned from books, but from hearing.

“Should the Choir in the Sanctuary be hidden from the gaze of the people? If so, where should the choirmaster stand?”

A. According to the directions given for the diocese of Rome (1912) the choir should be placed on a curtained tribune near the High Altar. For this purpose the plans of all new churches have to be submitted to the Ecclesiastical authorities. — Surpliced choirs are to take their place to the right

and left side before the altar. The director is to occupy a place least conspicuous to the people; likewise he should keep from all gesticulations.

“Are there any operas that Catholics are forbidden to see and hear?”

A. Such information as you desire is given in the official diocesan paper of every diocese under the heading of plays, dramas, movies; the music as such forms no special domain for censure; it is the trend of the text which determines approval or rejection. — Thus if an opera is a glorification of suicide, divorce, free love, duel, a ridiculing of Saints or sacred things, etc., etc., the opera is classified as “bad”, i. e. opposed to faith and morals.

“The Proper of the Mass should be sung or at least recited . . . Reading the Proper unaccompanied does not seem appropriate . . . What does the Ceremonial of Bishops say about this?”

A. It must be remembered that from the year 1300 to 1600 the organ was permitted on feasts and Sundays (**not in Advent, Lent, or at Requiems**) to “supply” alternate invocations, e. g. in the *Kyrie* or *Gloria* (**not in the Credo**). This supplying by the organ was in unison; late in the 17th century it became more elaborate. During the elaboration of the organist, a cantor had to recite “*alta ac intelligibili voce*” (with a loud and distinct voice) the text which was supplied by the organ. — This is the precise meaning of Chapter 8, in Book One, of the *Caeremonial of Bishops*, which was first edited about A. D. 1600.

It would be a capital mistake to surmise that in those early days the organ was used to accompany and support the chant as is done to-day; this would have been impossible since the mechanism of those early instruments was clumsy and the organs were noisy. The alternation by the organ, however, was enjoyed by the singers as a relief, and by the faithful as a festive tribute. During Advent and Lent the Proper of the Mass had to be sung unaccompanied; for this purpose ever so many simplified versions had been prepared; besides there were settings in Palestrina-style available.

Our correspondent considers “unaccompanied reading” (**recitation**) inappropriate. In this he is borne out by the Roman Decree of 1912 which intimates that a melodic formula should be chosen for such recitation.

OBITUARIES

DR. LOUIS VICTOR SAAR

Famous Editor

In St. Louis, age sixty-nine, internationally known composer, music director, pianist; dean of faculty at Chicago College of Music since 1925; won Mendelssohn stipendium at Berlin in 1891, Tonkuenstler prize, Vienna, 1892, first prize for piano music, Boston, 1899, Kaiser prize, Baltimore, 1903.

Editor of much classical choral music and represented the catalogs of most of the large publishers by compositions and arrangements of all types and for all instruments and combinations of instruments.

BOSTON CATHEDRAL ORGANIST DEAD

On December 7th at Canajoharie, N. Y., Mr. Philip Ferraro, passed away after an illness of over a year's duration.

Mr. Ferraro had been organist at the Holy Cross Cathedral in Boston, for several years, and was becoming one of the most respected organ players of the younger generation in that city. He was a graduate of the New England Conservatory, and was a pupil of Albert Snow for some time. During Mr. Ferraro's term at the Cathedral many guest organists, and many recitalists visited that church. The American Guild of Organists met at the Cathedral frequently for special programs.

CATHEDRAL ORGANIST AT LANSING SUCCUMBS

Lansing, Dec. 11. — The death of C. Nevison Roberts, ended 24 years of service as organist of St. Mary's cathedral, here. Mr. Roberts, who was 57 years old, was widely known in this city. Blind since birth, Mr. Roberts was known for his cheerful disposition. In addition to his duties as organist at the cathedral, he also was head of the music department of the Michigan School for the Blind.

Mr. Roberts was born in Lawrence, Kans. He was graduated from the Michigan School for the Blind in 1901, being organist

at the Central Methodist church here while he attended school in Lansing. He later was organist in the Methodist church at St. Johns after graduating from the University of Nebraska school of music in 1909. He was a member of the Knights of Columbus.

BANDMASTER, COMPOSER DIES AT BELOIT, WISC., AT 76

Beloit, Wisc. — Funeral services were held at St. Thomas Aquinas church here for John Lawrence Carroll, 76, bandmaster and composer, who died Nov. 3. Burial was in St. Wendel's cemetery, Shannon, Ill. The survivors are the widow, two sons, three daughters, five grandchildren.

Mr. Carroll, a Holy Name man, organized and for a time directed St. Jude's choir here, was an army musician, directed several bands and composed music.

NOTED GLASGOW CATHOLIC DEAD

The recent death of Mr. P. C. Clark, of Glasgow, Scotland, was widely mourned in Catholic circles. Mr. Clark was choirmaster of St. Mary's Church, and at his funeral a Priests' Choir rendered the music. His Lordship Bishop Graham, and forty members of the clergy attended, in addition to many laymen noted in public and business life of the city.

OLDEST CAECILIA SUBSCRIBER NOW DEAD

Mrs. Nellie Lahiff, formerly of 325 South 6th Avenue, Tucson, Arizona, a subscriber to the CAECILIA since 1880, is dead.

It is believed that this is the oldest continuous subscription registered on the publisher's books.

The December issue of CAECILIA was returned by the postmaster with the simple mark "Deceased" thus ending 57 years of association, years which witnessed many changes in the social order, but none in the emphasis placed on liturgical music by this paper, or its "oldest subscriber".

CURRENT EVENTS

EDWARD J. LESS APPOINTED AT MICHIGAN CITY, INDIANA

Mr. Edward J. Less formerly organist of St. Margaret's Church, Madisonville, (Cincinnati) Ohio, has accepted a position as Director of Music in St. Mary's Parish, Michigan City, Indiana. He will direct the choirs, and furnish instruction in the grade school and high school.

Mr. Less studied at the Teachers College in Cincinnati, and was Assistant Conductor of the Musical Arts Society, Cincinnati, directed by Prof. John J. Fehring. He has played at many important Church functions and has accompanied the chant in a network broadcast from the Conservatory of Music.

WORDS BY NUN CHOSEN FOR HYMN OF THE U. S. EUCHARISTIC CONGRESS

Houma, La., Dec. 20.—Words by Sister Mary Norbert O'Brien, of the Sisters Marianites of the Holy Cross, music teacher at St. Francis de Sales academy here, have been chosen for the official hymn of the Eighth National Eucharistic Congress, to be held in New Orleans in October, 1938. Sister Norbert will receive a gold medal at one of the sessions of the Congress.

INTERNATIONAL EUCHARISTIC CONGRESS ANTHEM IS SELECTED

Budapest, Dec. 13. (NC) — The words of the official anthem for the Thirty-Fourth International Eucharistic Congress, to be held at Budapest, May 25-28, were written by an anonymous author. The music was composed by the Rev. Dr. Geza Koudela.

The Latin translation of the hymn, by the author of the verse, is also ready and 50,000 copies of the Latin text and music will soon be published by the Central Preparatory Committee. Many of these will be sent to interested persons abroad. Some 200,000 copies of the Hungarian text will be widely distributed, so that everyone will have learned the hymn by the time the Congress opens.

CAECILIAN SOCIETY FORMED IN LEAVENWORTH, KANSAS

For the Leavenworth Diocese, in Kansas, a CAECILIA Society has been formed. Miss Anna Rose Reagan is the President.

ST. LOUIS FREE COURSE IN CHURCH MUSIC

Every Monday night at the Rosati Kain High School, Father Tucker of the St. Louis, Mo., Diocesan Church Music Commission conducts a course in liturgical music. This course is offered in collaboration with the Pius X School of New York and "carries over" from the summer courses.

PROFESSOR LOUIS PEIL NAMED ORGANIST AT FORT WAYNE CATHEDRAL

Upon the resignation of Mr. Joseph Schnelker, who recently accepted a church position in Detroit, Mich., Mr. Louis W. Peil was named Organist and Choir Director of the Cathedral, at Fort Wayne, Indiana.

Professor Peil was Organist and Choirmaster at St. Mary's Church, Fort Wayne, for 28 years, and in his new position he will direct the Cathedral Choir, and the boys' choir. In addition he is forming a new organization of high school boys and girls.

He is also organist of the Fort Wayne Council of the Knights of Columbus.

CHOIR of ONE HUNDRED to CHANT VESPERS in VARIOUS ROCHESTER CHURCHES DURING YEAR

In Rochester, N. Y., under the direction of Rev. Benedict Ehmann, the Inter-City High School Choir has been formed numbering 100 voices. Students from various academies belong, and Mr. Gerald Vogt is the accompanist. The first public appearance was the inauguration of a series of performances of Vespers in various parishes, by appearance at the Sacred Heart Pro-Cathedral, on November 14th. On November 22nd the choir chanted Vespers again at St. John The Evangelist Church.

A Few Christmas Programs

OBSERVATIONS ON PROGRAMS

The following summary is given of music used at Christmas Masses this year. These were gleaned from various newspapers, and from programs sent to us.

There are still many cities in which the announcement of performances of Masses by Rosewig, Marzo, Wiegand, Loesch, and Leonard is featured.

There are still many cities in which the announcement of liturgical music is featured.

There are still many cities in which the announcements indicate that the choirmasters think they are doing liturgical music although the music actually is not according to the church ideal.

We have been criticised in the past for reproducing programs exactly as printed on the grounds that some may misconstrue the programs to be all recommended compositions. Hence this year, as in last year, we have chosen a few programs from various parts of the country to show the type of liturgical music being used. We have omitted the unliturgical Masses, although perhaps all will not agree on that point. At least from these few programs we can see that certain music is actually being used, and it may interest some to know that the pieces starred below are pieces which have appeared in their CAECILIA Magazine.

We could not get the programs from all cities, as they are not published until too late for the printing in our January issue; however, here are a few samples:

CHICAGO, ILL.

- ST. ANDREW'S:**
 Messe Solennele Rousseau
 *Nato Nobis Mauro Cottone
 Mario Salvatore (Spanish American Virtuoso)
 Accompanist
 Mrs. Richard I. Gavin, Choirmaster
- ST. GERTRUDE'S:** (Silver Jubilee Program)
 *Missa Parochialis McGrath
 *Cantate Domino Marsh
 Propers Laboure
 Stanley J. Anstett, Organist-Choirmaster
- ST. JEROME'S:**
 Immaculate Conception Mass J. Lewis Browne
 *Nato Nobis Salvatore Mauro-Cottone
- ST. SIMEON'S:**
 *Mass of St. Anthony Richard K. Biggs
 *Propers Laboure
 Wanda H. Krans, Organist
- ST. VINCENT'S:**
 *Mass of St. Vincent Arthur C. Becker
 *O Magnum Mysterium Vittoria-Rowlands
 Arthur C. Becker, Organist-Choirmaster

- ST. THERESE'S:**
 *Missa Salve Regina Rev. H. Gruender
 Miss Alice Marie Doney, Organist-Choirmaster

- ST. ODILO'S:**
 Jubilee Mass Wm. J. Marsh
 George Hrusa, Director
 Genevieve McNichols, Organist

- ST. AGNES' CHURCH:**
 *Messe Ste. Cecile L'Abbe Cherion
 Grace Hubbell, Organist-Choirmaster

METROPOLITAN BOSTON

- CATHEDRAL:**
 Missa cum Jubilo Gregorian
 Credo - Missa Te Deum Perosi
 Seminary Choir and Cathedral Sanctuary Choir
 Rev. Wm. Gorman, Director
 and Rev. Wm. Foley, Director

- IMMACULATE CONCEPTION CHURCH:**
 Mass of St. Gregory R. R. Terry
 Credo Gregorian I
 Propers Laboure
 Leonard S. Whalen, Organist-Director

- ST. ANTHONY'S CHURCH:** (Allston)
 Missa Salve Regina Stehle
 Rev. F. L. Sullivan, Director
 Mrs. B. A. Kearney, Organist

- ST. PAUL'S:** (Cambridge)
 *Missa Pontificalis Jos. J. McGrath
 Jos. Ecker, Director
 Theo. Marier, Organist

- ST. AGNES':** (Reading)
 Missa Exultet F. X. Witt
 Miss Mary Cummings

- HOLY NAME:** (West Roxbury)
 Missa Exultet F. X. Witt
 Francis J. Mahler, Organist
 Mrs. Lally, Organist

- ST. JOHN BAPTIST:** (Lowell)
 *Missa Pontificalis Jos. J. McGrath
 Rudolph Pepin, Organist-Choirmaster

- ST. LOUIS'** (Lawrence)
 Missa Salve Regina J. G. Stehle
 Anne Desrosiers, Organist-Choirmaster

- ST. ROCCO'S:** (Brockton)
 *Missa Jesu Redemptor Adolph Kaim
 Mr. J. E. Vairchaitis

PROVIDENCE, R. I.

- OUR LADY OF LOURDES:**
 Messe Ste. Jeanne D'Arc Nibelle
 Thomas L. Dupous, Organist

- ST. TERESA'S:** (Pawtucket)
 *Choral Mass W. J. Marsh
 Miss Marcella Carroll, Organist-Choirmaster

- ST. PATRICK'S:** (Valley Falls)
 *Choral Mass W. J. Marsh
 Edward A. Ryan, Organist-Director

- ST. AGNES':**
 *Missa Maria Mater Dei R. S. Smith
 Miss Gertrude E. Jackson, Organist

KANSAS CITY, MO.

CATHEDRAL:

- Missa Solemnis SS. Cordis Jesu, Ign. M. Mitterer
 *Jesu Christu M. Mauro-Cottone
 *Veni Jesu Cherubini-Bonvin
 *Tollite Hostias St. Saens

ROCHESTER, N. Y.

HOLY CROSS:

- *Missa Tertia M. Haller
 Louise Whelehan, Organist

ST. PATRICK'S: (Elmira)

- *Missa Salve Regina Stehle
 *Mass of St. Aloysius J. Singenberger

SPOKANE, WASH.

ST. XAVIER'S:

- Missa Loretto V. Goller
 *Laetentur Coeli Gruender

LOUISVILLE, KY.

ST. VINCENT DE PAUL'S:

- Missa Exultet F. X. Witt
 Cecilia Schmitt, Organist

COLUMBUS, OHIO

ST. FRANCIS OF ASSISI'S:

- Jubilee Mass W. J. Marsh
 Edmund F. Mahoney, Choirmaster

CINCINNATI, OHIO

CATHEDRAL:

- Missa Solemnis, No. 3 Chas. Gounod
 Newman Club Choir, St. Ursula's Academy
 Choir, St. Joseph's Orphanage, and
 Our Lady of Cincinnati Choir
 Proper of the Mass Gregorian
 Sung by Mt. St. Mary Seminary Choir
 Prof. John J. Fehring, Dir.

PORTLAND, MAINE

CATHEDRAL:

- Mass in G (A Cappella) Giovanni Casali
 (Midnight Mass)
 Mass in Ab Edmund Kretschmer
 (10 a. m. Mass)
 Rev. Henry A. Boltz, Organist and Director

DUBUQUE, IOWA

CATHEDRAL:

- Missa Exultet F. X. Witt
 (Sanctus and Benedictus - Terry)
 Rev. Alph. Dress, Director
 Miss Ruth Harrigan, Organist

HOLY GHOST:

- Missa Salve Regina Stehle
 Tollite Hostias St. Saens
 John A. Kelzer, Organist-Choirmaster

CEDAR RAPIDS, IOWA

ST. MATTHEW'S:

- Jubilee Mass W. J. Marsh
 Mrs. P. N. Hofferd, Director
 Jerome Rieth, Organist

ALBANY, N. Y.

ST. JOSEPH'S:

- Missa Mater Amabilis Capocci
 Renato Rolando, Organist

OKLAHOMA CITY, OKLA.

CATHEDRAL:

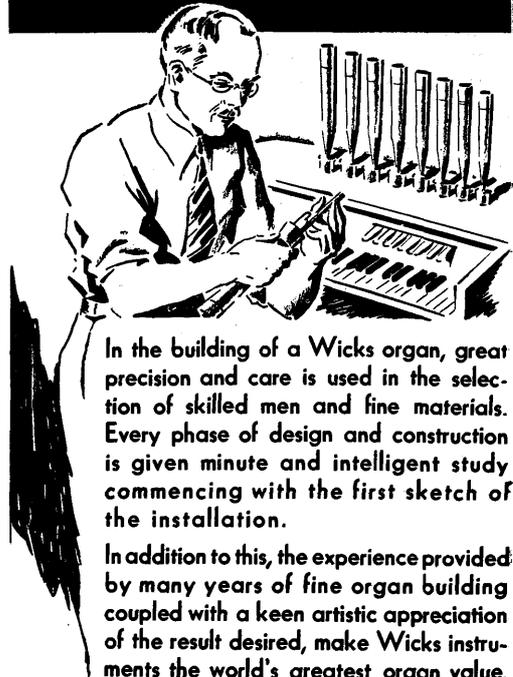
- Missa Salve Regina Stehle
 Rev. Gladstone Kincade, Director

THINGS YOU SHOULD KNOW

(Continued from page 12)

In the United States the Devotion of the Forty Hours owes its abiding popularity to an American Bishop, John Nepomucene Neumann, of Philadelphia, who was the first to systematize the Devotion and assign it successive observance throughout the year. In 1857 Archbishop Francis P. Kenrick obtained from Pope Pius XI those modifications of the Devotion now generally followed in the United States. In 1866 the Devotion was endorsed by the Council of Baltimore.

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Suggestions on the Conduct of Choir Rehearsals

From Articles by the Diocesan Church
Music Commission in The Pittsburgh
Catholic (Jan. and Feb. 1937.)

A choir must be mastered, just as an instrument must be, if the church service is to be worthy or even tolerable. The choir must aim to carry out the ideas of one man, not strive to put in practice the opinions of every individual in it, nor drift on in an aimless, purposeless way. Consequently, it is necessary that the master have an idea to carry out. The leader never should attempt to teach a new composition to his chorus until he has formed a definite conception of every effect he wishes to bring out. General effects are not what we mean, but particular effects: considering matters in the minutest detail. His copy of composition to be studied should be so marked that he is sure of being absolutely uniform in his criticisms.

We mean to say, his criticism of a particular passage always should aim at the same end; if it is a "pianissimo" passage which he has decided should be sung in strict tempo, let him see to it that it is sung — in strict tempo. Patience and perseverance will overcome any tendency to drag. The chorus must be taught that its leader is not given to random fault-finding for the mere sake of having something to say, but that he has a determined aim and means to realize it. Once let this lesson be learned and half the battle is won. Do not continually change your interpretation of the composition from one rehearsal to another. Unless your singers see some method in your work, what you say to them will go in one ear and out the other.

The confidence of the singers must be won. They are asked to lay aside individual opinions and follow the conceptions of another. We never saw a choir that would do this until they had learned from experience that the leader had a definite idea, and that in the end it was certain to turn out better than theirs. When they grow eager to catch the drift of criticism the church service improves in a wonderful way.

But it is not enough to have good and

definite ideas of interpretation. They must be broad enough to fit the circumstances of the case, and there must not be too many of them clamoring for attention at one and the same time. A body of singers which has not learned such simple virtues as prompt attack and plain enunciation cannot be expected to accomplish the subtle shading of power of tempo which marks the performance of a choir of highly trained musicians. Let them take one step at a time. It is a good plan to make a note of the worst features of each service, and then to put forth special effort to correct that particular defect during the following week.

Too seldom do organists hear their choirs as others hear them. They shut their ears to mistakes and complacently "preside at the organ" Sunday after Sunday, while a general stagnation reigns over all the musical activity of the church. They too seldom hear other and better choirs than their own. In the past it has often been a difficult matter to do so. Now, through the Sunday choir recitals, an organist may pick up many a good idea so essential to better work. And he will never wince sufficiently at certain faults until he has heard them at another's performance; nor will he sufficiently appreciate the necessity of bringing his own singers up to a certain standard until he has listened to a choir which has been raised to the standard in question.

If the performance of certain choirs, notwithstanding frequent and often tedious rehearsals are still unsuccessful, or at least very far removed from that perfection which the end and purpose of sacred music demands, the cause may, as a rule, be attributed to defective preparation at the rehearsal. Superficially is only a hindrance to the elevating and ennoblement of church music and will never be conducive to promoting its interests. At all events the fault lies less with the singers than with the director, who, primarily, ought to be a lover of sacred music, and must be adequately

trained theoretically and practically, thus to be enabled at all times to select the best and most appropriate compositions for his choir, and to give these compositions a correct rendering. The many and frequent errors in this respect but too clearly evince the incompetency of certain choir directors.

The intelligent, judicious and enthusiastic conducting of the choir rehearsal is of the utmost importance. Upon it largely depends the stability of a choir and the success of the singing. The conductor must have innate ability and personal magnetism, supplemented by thorough training in every practical detail; he must be tactful and courteous towards the singers. As a rule, it is not the thought of remuneration that unites choir members and makes them ready and willing, but only a good will, a spirit of sacrifice, and zeal for the glory of God. Time and means are nearly always penuriously allowed, the goal to be attained, exalted and sublime. In consideration of these circumstances it is the duty of every choir director to see that the rehearsals are attractive, instructive and edifying. By means of the first the singers are gained for the rehearsals, by the second, for art, and by the third, for the Church.

The Choir Rehearsal

The rehearsals should be attractive. As a rule, the members of a church choir can assemble for practice only on Sundays, or, if on weekdays, at times which would otherwise be devoted to amusement and recreation. It is, therefore, no small sacrifice which the singers make in order to attend the rehearsals regularly, and not infrequently they have a long and tedious way to come at night. So much the more, therefore, should the director do all in his power to make the singing lesson as interesting and attractive as possible, so that after the labors and fatigue, of the day, rehearsals may be a refreshing and elevating of heart and mind for the singers.

Even the place of rehearsal should, as far as possible, be roomy and pleasant and conveniently arranged. The temperature should be moderate, not too cold but not overheated. Pure, fresh air is absolutely necessary, therefore the scent of flowers or heavy smoke should be avoided. A good light is indispensable, so that the singers can at all times conveniently read the notes without craning their necks or assuming a strained position of the body. An accumu-

lation of pieces of furniture, curtains, shades, decorations, etc., is detrimental to the acoustics and encumbers the singing. Noise of any kind is likewise very disturbing. Absolute quiet is desirable to insure a clear intonation, a uniform sustaining of the tones and a careful marking of the time.

As the room, so the director must ever be friendly and pleasant in his deportment and personal appearance. The penurious reward and the sharp criticisms and annoyances which he receives for his endeavors may be scarcely calculated to make him feel pleasant; nevertheless he is required to bear the first and greatest sacrifice for the cause of sacred music. This, however, ought to encourage him to enthusiasm and cheerfulness, not to despondency and chagrin. Not pecuniary advantages, but devotedness to the sacred cause must animate and preserve him in unalterable patience, cheerfulness and courage. He should avoid everything that might agitate or disquiet him; every excitement takes away the necessary recollection and calmness of mind.

Diplomacy

In the treatment of the members of his choir the conductor must use a great deal of diplomacy and tact. The leader who thinks he is going to make headway by being sarcastic or by making jokes at the expense of the singers is on the wrong track. It only irritates them, and it does not help them to sing better. The best rule for the conductor to adopt is to treat the singers as he himself would wish to be treated.

The director must be a man of character and tact. He should not at one time overwhelm the singers with praise and immediately after give them nothing but reproach; he should not make himself common by using flattery and intrigue, and immediately after plunge into arrogance and rudeness. If he does, he will often be obliged to apologize for his imprudent way of speaking and acting, or lose choir members. Since intrigue and jealousy frequently assert themselves and cause much disturbance and annoyance among the singers, diplomacy and tact are doubly necessary. The director should listen to reasonable objections, remarks and comments of the singers, even allowing them perfect freedom of speech in this respect — he will thus all the more gain their confidence.

Discipline

Another thing which is admirably conducive to the agreeableness of the choir rehearsal is order and good discipline. Without good discipline at the rehearsals, the requisite repose, attention and recollection will not prevail in the organ loft. The director should strenuously insist that the singer appear at the appointed time so that those who are already present will not be detained unnecessarily nor be vexed by being obliged to wait for those who arrive late.

Absolute quiet is demanded when the director addresses the choir, and it should be considered an offense when any member voluntarily causes a delay or disturbance during any explanation or remark by the director. During the course of his instructions he should manifest his enthusiasm to such an extent that the singers will likewise become encouraged and animated; he might also at times, give expression to his pleasure and satisfaction with their respective zeal and diligence, and when his teaching is attended with successful results he should express his grateful acknowledgement.

When difficulties are encountered he should be extremely patient and kind, remembering that the singers are not to blame for their awkwardness and weakness, and that these faults can only be overcome by equanimity and perseverance. Perplexity disturbs a well-ordered, quiet and clear perception; consternation and fright alter the voice and cause the vision to become uncertain, and take away all courage and pleasure from those who are weak or timid. But should mistakes occur through inattention, levity or even ill will, an earnest admonition or reprimand in a few concise words may not be out of place. Censure and reproaches to individuals would be more effective if given after the rehearsal in private. At the end of the lesson the director should dismiss the singers with a few words of encouragement.

If in congregations where church music does not seem to prosper an inquiry was to be made as to the cause, the reply would be, in nearly every case: "The director does not take any pleasure in it", or, "he cannot agree with the singers, he repulses them by his imprudence and rough manners." We know a few directors, thoroughly competent from a musical point of view,

who by their indiscretion and want of tact have not only frustrated all satisfactory results, but also have made their work very unpleasant.

The most interested friends and patrons of sacred music never will approve of the efforts of a choir that fails to impress with promptness, exactness and precision. The confidence of the singers in the director and their respect for him must be exhibited by their deportment; and a sympathetic response to his demands will insure the success of their efforts. In these happy relations between director and singers, in the attractiveness of the rehearsals, lies the fundamental requisite for the progress of sacred music.

The rehearsals must be instructive. Zealous singers are desirous of learning, and quite naturally and rightly do they expect satisfactory results for their earnest efforts. Therefore the director must assiduously endeavor to bring his choir to as high a degree of artistic perfection as possible. First of all, since his time is nearly always limited, the director must employ that time judiciously. He should have ready everything that is required at the rehearsal. The voice parts of a new composition should be compared with the score in advance and any errors or misprints found should be corrected immediately, so that no time will be lost during the rehearsal to make such corrections.

The director must see that the singers are kept busy through the entire rehearsal. While one section of the choir is singing, the other members are expected to read their parts corresponding to the portion of the composition being rehearsed. Until each voice is certain, singing together should not be attempted. If the singers are advanced, however, it is commendable, at times, to sing a piece through with the whole choir first, in order that they may form a mental picture of the whole, and only then to enter a closer study of the separate parts.

Not to waste too much time and energy, it is absolutely necessary that all the singers attend the rehearsals regularly; and to insure a regular attendance, it is advisable to avoid increasing the number of the rehearsals unnecessarily. In order to progress surely and rapidly, the director should give the singers a few explanatory remarks about the new composition to be studied. These remarks will fail to be explanatory if the

director uses musical terms which the singers do not understand. He must keep in mind the musical intelligence of the singers.

A waste of time and energy is the flitting about from one thing to another, first trying this composition, and then another, and still another, commencing a great deal and accomplishing nothing. A director may torment his choir in this way for an entire year, and yet not succeed in performing a single piece properly!

The director should also insist upon good tone-production. For this purpose certain exercises are particularly recommended. The singing of the scale on different pitches with particular attention to the half-tones and the change of registers; exercises in striking different intervals, singing the triad, whereby special regard should be paid to equality of the voices and clear intonation. In like manner it is advantageous to practice the various dynamics upon the triad: marcato, crescendo, diminuendo, morendo, etc.

Experience proves that a choir rarely intones clearly in the beginning. The above-mentioned exercises serve the purpose admirably because they render the voice flexible, sharpen tone perception, and improve expression. The analysis of the composition is likewise helpful to insure a correct conception and a good rendering. This is true especially of polyphonic compositions, where the separate singing of the different "themes" is to be recommended, because these, as the principal motives, should always be brought into greater prominence.

In order to give the singers a better understanding of the composition, it is well to translate the text and to explain to them the meaning. This will convince them that the thought expressed by the text must be the soul of the music.

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A MESSAGE from Vatican City

Cappella Musicale Pontificia
June 8, 1937.

Most Rev. Joseph Schrembs
Bishop of Cleveland

Your Excellency:

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(Signed) A. Rella

*Msgr. Antonio Rella, Vice Director in perpetuo and
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