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BISHOP BOYLE, — Pittsburgh

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No. 7

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Recent Annual Dedications

- 1931—REV. LUDWIG BONVIN, S. J. (1850 - 1939) *Author - Composer*
Buffalo, N. Y.
- 1932—JAMES A. REILLY, (1854 -) *Editor - Publisher*
Boston, Mass.
- 1933—DOM GREGORY HUGLE, O. S. B. (1866 -) *Teacher - Author*
Conception, Missouri
- 1934—REV. WILLIAM J. FINN, C. S. P., (1881 -) *Choirmaster*
AND THE PAULIST CHORISTERS
New York, N. Y.
- 1935—NICOLA A. MONTANI, (1880 -) *Choirmaster - Composer - Editor*
AND THE SOCIETY OF ST. GREGORY
Philadelphia, Penna.
- X 1936—MOTHER GEORGIA STEVENS, R. S. C. J. *Teacher*
AND THE PIUS X SCHOOL OF LITURGICAL MUSIC
New York, N. Y.
- 1937—PIETRO A. YON (1886 -) *Organist - Composer*
New York, N. Y.
- 1938—SISTER MARY CHERUBIM, O. S. F. *Teacher - Composer*
Milwaukee, Wisconsin

IN MEMORIAM

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

DEATHS — (July 1938 — July, 1939)

REV. JOHN MARTIN PETTER	Rochester, N. Y.	1875—1938
JOSEPH E. SCHMITZ	Detroit, Mich.	1873—1938
MELCHIORRE MAURO - COTTONE	New York City, N. Y.	1883—1938
REV. VIRGIL MICHEL, O. S. B.	Collegeville, Minn.	1890—1938
REMIGIO RENZI	Rome, Italy	1857—1938
JAMES G. GRIFFIN	Lynn, Mass.	1870—1939
WILFRED A. BERNARD	New Bedford, Mass.	1872—1939
JOSEPH M. BOGASKI	Rochester, N. Y.	1865—1939
EUGENE J. PHILLIPS	Grand Rapids, Mich.	1894—1939
REV. GLADSTONE KINKADE	Oklahoma City, Okla.	—1939
DOM SAMUEL GREGORY OULD, O.S.B.	Great Britain	1865—1939
REV. LUDWIG BONVIN, S. J.	Buffalo, N. Y.	1850—1939

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The Caecilia

Monthly Magazine of Catholic Church and School Music

ESTABLISHED 1873 by JOHN SINGENBERGER

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To The Most Reverend

HUGH C. BOYLE, D. D.

Bishop of Pittsburgh, Pennsylvania

and His

DIOCESAN CHURCH MUSIC COMMISSION

REVEREND CARLO ROSSINI, *Chairman*

REVEREND CLARENCE A. SANDERBECK, *Secretary*

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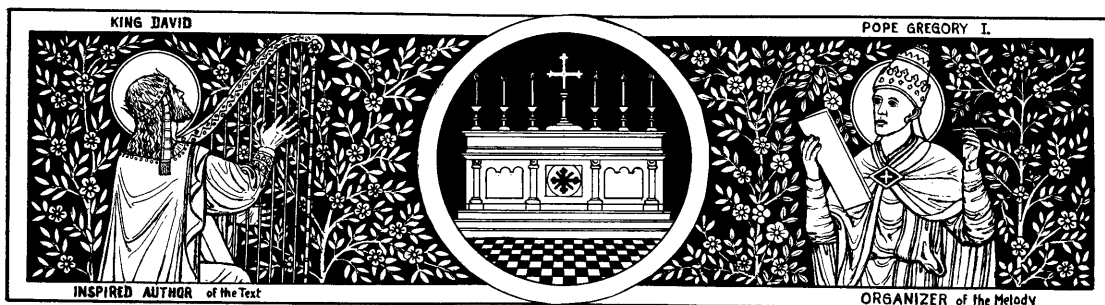
Respectfully Dedicated

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AN APPRECIATION

By WILLIAM ARTHUR REILLY

SINCE the issuance of the Motu Proprio of Pope Pius X in 1903, we have all witnessed various efforts and attempts to conform to the wishes of the Holy Father in various dioceses of the United States. In some dioceses, church music commissions were organized which aggressively undertook the work of reforming music conditions in certain localities, but most of these commissions gradually slipped off into inactivity for a number of reasons. Other church music commissions existed in name only, never being called upon for action, or report.

In some dioceses, of course, the general average of parishes conforming to liturgical regulations was high so that there was no need for spectacular and drastic steps being taken by diocesan authorities to obtain conformity with the ideals set forth in the Papal regulations.

In other dioceses, apparently no attention has been paid to the Motu Proprio, for there seems to exist no Church Music Commission as such, and choir programs seem to record performances of the old style popular church music.

The number is few where supervision of church music has assumed the same systematic order observed in maintaining or establishing educational standards for school subjects. Yet it is just as easy to make a syllabus of church music for a diocese, as it is to make one for Arithmetic, Latin, or some other subject for diocesan schools. If qualified teachers (of church music) are wanted, they can be provided. Thus with executive interest, specific directions and a qualified teacher, any parish can have liturgical music. Here is the proof:—

The outstanding example of progressive action in church music reform is the diocese of Pittsburgh, Pennsylvania.

Credit for this obviously belongs to the

Most Reverend Bishop, who has definitely made known his wishes, and who has provided the means of making possible adherence to liturgical requirements. Bishop Boyle has evidenced a sustained and continued interest in the music of the church. He has appointed a conscientious Priest, qualified to supervise and direct the activities of the Church Music Commission for the diocese, in the person of Reverend Carlo Rossini. He has issued orders which have been followed up by periodic reports as to observance of these orders, and he has supported the actions of the Church Music Commission regardless of who was affected by the regulations. He has really **backed up** his Church Music Commission without reservations or exceptions.

Based on accomplishments of the past, periodically he has issued directions for further activity by parishes in the dioceses of Pittsburgh. The whole program has been a gradual one, designed to inconvenience as little as possible the regular order of things in parish life. Sufficient time has been allowed to parishes for the adjustments necessary. No harsh or drastic requirements have been imposed without regard for practical considerations. The whole development has been systematic and well planned, over a period of years until at present, Pittsburgh churches can now boast that their music is what Catholic church music should be as far as form and liturgy is concerned.

Pittsburgh has not only talked about having liturgical music, it has **acted**.

Schools were provided for Organists and Choirmasters where instruction could be easily obtained. Material has been made available so that choirmasters might have some assurance that their music was acceptable. Performances have been supervised so that the artistic excellence might

be improved. Due allowance has been made where conditions did not permit immediate conformity to regulations as far as the make-up of choirs were concerned, **but no concessions were made as to the type of music used.** Parishes soon found that the Church Music Commission meant business, and that the Bishop was behind their actions to the limit. Parishes soon found that the movement for better music was not just another spasmodic attempt to reform the world and the musical tastes of the world in a day, a week or a month. It was soon realized that the movement was a permanent undertaking, that it was founded on the laws of the church, that it was for the good of the church, and that it was of sufficient importance to merit sincere attention by Priests and parishioners alike.

Thus, in Pittsburgh it has been proved that liturgical church music is possible of accomplishment in every single parish and community. Thus, in Pittsburgh exists the outstanding example of strict observance to the laws of the church. In Pittsburgh the time and thought given by various Popes and Papal Commissions have not been ignored or put aside. The hours and years given by various minds of the church in the study of church music have not been passed over as "non essential" or "unimportant". Evidently when the Church speaks, Priests and people of Pittsburgh pay attention, and undertake to observe the laws promulgated.

Therefore, it seemed fitting to the Editors of the CAECILIA that this issue might well be dedicated to the Diocese of Pittsburgh, to Bishop Boyle and to his Music Commission for the wonderful work that has been done, and for the wonderful example that has been set in Pittsburgh, through their direction and the conscientious efforts of the faithful of the diocese.

This dedication was made possible only by the persistence and insistence of the Editors who refused to take "No" for an answer several times. The material has been obtained from Father Rossini, who several times turned down the dedication, until it was pointed out that the recording of the activities of Pittsburgh, might be helpful to others interested in doing things for their own diocese. In consenting to provide information, Father Rossini then insisted that all credit for success be given to Bishop Boyle, the Superior whom he serves in this work for the Church.

We cannot glorify the work, because that has already been done. We cannot offer any material reward for the achievements recorded in this issue. We can only list here the deeds accomplished so that they may make easier the work of others. So that others may see here the experience of Pittsburgh, and adopt the "Pittsburgh plan" as a model of one which has been successful. Those planning to undertake reforms in liturgical music can here find directions and samples of action which they can adopt with equal success in their own dioceses.

Here you will find the story of how a diocese did what the church has ordered done, wherever necessary.

With this information — others can go and do likewise.

Accordingly, for the year 1939, the CAECILIA respectfully dedicates its Summer issue (July-August) to Pittsburgh, the outstanding liturgical-music diocese of the United States of America, and to all who made this history possible, including at the head of the list — the Most Reverend Hugh C. Boyle, D.D., Bishop of Pittsburgh, Pennsylvania, and The Church Music Commission of Pittsburgh: Reverend Carlo Rossini, Chairman; Reverend Clarence A. Sanderbeck, Secretary.



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— CITY OF

THE CAECILIA

PITTSBURGH--THE LEADING DIOCESE IN THE LITURGICAL MOVEMENT

Origin and Development of the Reform of Church Music and Church Choirs in the
Diocese of Pittsburgh, Penna.

THE starting point of the reform of church music and church choirs in the Diocese of Pittsburgh dates back to the summer of 1930 when the local Diocesan Music Commission inaugurated free class-lessons in church music for the benefit of organists and choir directors who could not afford (at least this was the excuse advanced by many) to attend regular courses in musical institutions. These class-lessons dealing with the musical repertory (Gregorian and otherwise) strictly necessary for any organist or choir director in Catholic churches, were given in the Cathedral School Building three times a week (on different days and at different hours) by Father Rossini, Chairman of the Music Commission. Organists and choir directors of the city of Pittsburgh and of the neighboring towns, within a radius of ten miles, were obliged to attend at least one lesson weekly. Those who failed to attend did so at their own risk. These instructions were preparatory to the Diocesan Examinations held the following year and which were obligatory for every organist and choir director, whether or not he (or she) received a salary.

On January 1st, 1931, the Diocesan Commission sent a Questionnaire to all the organists of the diocese, regarding their music and their choirs (see page 258) to be returned within One Month. Following the examination of the returns the Music Commission published a list of "forbidden Masses and Hymnals" the use of which was to be discontinued by April 1st and September 1st, 1931, respectively. A copy of this list was sent also to the clergy and to the Religious Communities of the diocese.

On April 1st, 1931, the Diocesan Examinations for organists and choir directors (with no exceptions) were started at the Chancery. They were individual examinations and the subject matter consisted of:

- (a) Questions, from a list of 50, concerning the legislation of the Church on church music, church choirs and church liturgy — see page 275.

- (b) singing and playing, on a reed - organ, parts of the Gregorian Requiem Mass, De Angelis Mass (or others at the organist's choice) and parts of a unison Mass in modern style together with the solemn and ferial Responses;

- (c) singing and playing the Gregorian Asperges me, Vidi aquam, Pange lingua, Veni Creator and a few Hymns in the vernacular from approved Hymnals. At the same time the organist was requested to submit for the "stamp of approval" a copy of all the Masses, Hymnals and Motets belonging to the musical library of his church.

On June 10, 1931, the Most Reverend Bishop wrote a letter to the clergy and organists of the diocese in which he restated emphatically the law of the Church concerning the abuse of admitting women in church choirs, demanding that such abuse, wherever it existed, be removed by September 1st, 1931. (See page 277). At the same time the Music Commission began to publish weekly, in the Diocesan papers, a "Black List" of churches and organists who failed to comply with one or another of the Regulations laid down by the Bishop. Also articles dealing with the various problems of liturgical music and liturgical choirs have been published weekly since then in the same papers* for the purpose of enlightening organists, choir members and Catholic people in general about these subjects.

In October, 1931, ten Chapters were established in larger towns situated at ten different points of the diocese, and weekly free instructions were inaugurated in each of these towns for the benefit of organists living from ten to seventy miles from Pittsburgh. These instructions were carried on for six months by two members of the Music Commission. All the organists within ten miles of the central town were obliged to attend the same if they wanted

*Several of these have been reprinted in THE CAECILIA.

to continue in their church work. Thus over 170 organists were interviewed and instructed outside of Pittsburgh. These, together with about 200 organists and choir directors who had been instructed and examined in Pittsburgh, made a total of 370 church musicians whose ability and church work, virtues and faults, appear in the Records of the Diocesan Music Commission.

These preliminary steps of the reform certainly meant hard work on the part of the Music Commission; but the results achieved after a campaign of only seventeen months were far beyond what one could expect, considering how difficult it is to eradicate old abuses. It was to consolidate these gains and to insure further progress that the Most Reverend Bishop addressed another letter to the clergy and organists of the diocese on March 3, 1932 (see page 277). The new instructions and the emphatic demands contained in this letter left no doubt in the minds of few recalcitrants . . . as to the Bishop's earnest determination to bring church music and church choirs up to the standard demanded by the Church. At the same time the Music Commission arranged free class lessons on Saturdays for the benefit of Sisters and school teachers.

After two years of "house-cleaning" (with reference to unliturgical music and unworthy organists) the time seemed to be mature to start the work of reconstruction. Hence, on September 30, 1933 (the month when church choirs generally reconvene after the summer vacation) the Most Reverend Bishop commanded that the "Proper" of the Mass (Introit, Gradual, Offertory and Communion) be sung or at least recited by the choir at the Sunday High Mass (see letter on page 278).

Next to the organist comes the church singer, professional or volunteer, whose "privilege" (according to the law of the Church) implies a responsibility. The Bishop's letter of September 24, 1934, dealt with this subject. (See page 279). A chart on which to keep weekly records of attendance of choir members was sent to all the organists, together with a copy of the Diocesan Regulations to be posted in the church loft. Monthly meetings for organists, choir directors and choir members were also inaugurated in all the Chapters at this time, in the form of musical and social affairs.

As another step toward the consolidation of male choirs, one year later (September 16, 1935) the Most Reverend Bishop demanded that a Boy Choir be organized in every church having a parish school, and that such choir be employed at least once a month for the Sunday High Mass, with or without the assistance of the men's choir (see letter on page 280).

* * *

According to Pope Pius X's *Motu Proprio* of 1903 (Paragraph 24) "the Diocesan Music Commission must see not only that the music in church be good in itself, but also that it is adapted to the powers of the singers and be always well executed. Among the duties of the Music Commission this is certainly the most important, for it would be useless to have liturgical music and liturgical choirs if the latter (generally of volunteer members) attempted to sing music beyond their powers, that is, music of intrinsic difficulty or of a pitch beyond the range of ordinary voices. On the other hand, the problem arose as to how could the members of the Diocesan Music Commission (generally priests with their church duties) attend the Sunday High Mass in different churches to see the actual work of the choirs? The Music Commission of Pittsburgh solved the problem in a most practical way when in May, 1936, the Sunday Afternoon Recitals by church choirs at the Synod Hall (now Palestrina Hall) were inaugurated.* Two church choirs were appointed to appear each Sunday afternoon according to the alphabetical order of churches as given in the Catholic Directory, so that any doubt of partiality or of preference was automatically eliminated. Organists were notified one month in advance about the exact date of their choirs' recital, and their appearance on the Sunday scheduled is still obligatory. Any idea of rivalry or competition between the performing choirs is most emphatically discarded in the letter of appointment, and the organists are told not to prepare any special music for the occasion but to present selections from their ordinary repertoire.

The program of these recitals for the season 1936-1937 was confined to music of the Sunday High Mass. Each of the

*The Palestrina Hall can accommodate over 1000 people, while a choir of about 75 singers can find place on the stage where a Wick's liturgical pipe organ has been installed.

two choirs appointed was requested to sing all the parts (Proper and Ordinary) of the Sunday Mass, the Responses included — about thirty minutes in all. The program requested for the season 1938 - 1939 deals with music for Benediction Service and Eucharistic Motets in general.

The admission to the Hall is free, of course, and open to the public. Just before the recital begins, a dozen small cards are distributed at random among the audience on which the holder may write his or her impressions and remarks concerning the performing choirs and the music rendered. At the closing of each recital, these cards are collected by the chairman of the Music Commission who reads and comments briefly on their content, and then the floor is open for a friendly inoffensive but constructive discussion of the major points in question. It is the chairman's duty to see that not even the slightest hint of animosity is dragged into these open discussions.

While the opportunity, so rare otherwise, of listening to the work of choirs other than their own attracts a good number of organists, church singers, Priests and Nuns to the Sunday Recitals, the novelty of a chance to express freely an opinion in the matter of church music and church choirs has a great appeal also to the ordinary Catholic. These recitals, therefore, are generally well attended. At any rate, to make sure that none of the organists or choir directors frustrate the educational purpose of these choir performances, the Diocesan Regulations make it obligatory for each and all of them to attend at least ten recitals within the year. Each is given a personal identification card at the beginning of each year, which is stamped upon entering the auditorium, and which must be returned to the Music Commission by December 31st (see page 266).

During the months of September and October, similar Choir Recitals are held on Sunday afternoon in the central town of each diocesan Chapter, successively, for the benefit of organists and church choirs outside the Pittsburgh area. Choir Recitals at the Palestrina Hall in Pittsburgh begin the first Sunday of November and are continued until the last Sunday in May, except during Christmas and Easter Holidays.

According to the report of the Diocesan Music Commission, one can hardly realize the remarkable progress made by church

choirs throughout the diocese of Pittsburgh by means of these Sunday Recitals. Choir shouting, loud organ playing (which used to disturb rather than to foster devotion in church) are things of the past in any choir loft of the Pittsburgh diocese. Organists, choir directors and church singers seem to have a more sensible evaluation of their capacity and efficiency; their sense of reverence for things liturgical is growing, together with a personal disposition to take suggestions from others.

A Diocesan Guild of Organists with elective officers was organized in 1937. Its purpose is to promote monthly meetings for formal discussion of matters of interest, to foster good fellowship among the members, and to organize an annual Diocesan Convention which has been so far most successful.

In order to assure stability to all these gains the Most Reverend Bishop established a School of Church Music at Duquesne University, Pittsburgh, in 1937, for the benefit of those who wish to enter and develop their ability in that field. Gregorian Chant, Organ and Church Music in general are taught in this School all year 'round at very reasonable rates. Special summer courses in Gregorian Chant are given at Duquesne University, at Mount Mercy Academy and other institutions every year. Over 500 Sisters and school teachers attended these courses last summer, and more than that number are expected to attend this summer, since the teaching of Plainchant in all Parish Schools (from the Fourth Grade up) will become obligatory next September.

The study of Plainchant in the Diocesan Seminary has been also emphasized by the Bishop to the point of delaying the Ordination of those students who fall short of the requirements. Our Bishops may be interested to know that last year fifteen newly ordained priests were commanded to attend an extra summer course in Gregorian Chant, as a condition "sine qua non" for their appointment to any church in the diocese, because their knowledge of Gregorian Chant had been found unsatisfactory by the examiners.

* * *

At this point some of our readers may be led to believe that there are only orders and commands for church organists in the diocese of Pittsburgh. Such an idea would be wrong, for recognition and reward are also given to those who show good will and

avail themselves of the opportunities offered by the diocese to approximate the liturgical standard required by the Church. In fact the Most Reverend Bishop, in his letter of June 21, 1937 (see page 281) demands that earnest and capable organists be placed in the larger churches, and that a "Class A" list of church choirs and organists who measure up to the requirements of the Diocesan Regulations be pub-

lished from time to time in the diocesan papers. This sort of public recognition (to which a Diploma is added by the Music Commission) has worked admirably among organists and church choirs, for they know that they must do good work to enter and to remain on the list. There is nothing like competition to keep alive the interest in any organization, and a church choir is no exception to this old, time-proven rule.

DIOCESE OF PITTSBURGH CHURCH MUSIC REGULATIONS

(To be faithfully observed by the clergy and laity)

1. No organist or choir director is to be engaged or used as a substitute who has not been examined and approved by the Diocesan Music Commission. — The most important requisite for a church organist in our Diocese shall be a fair knowledge of liturgical matters and the ability to train a church choir, rather than organ technique. It stands without saying that organists and choir directors must be "practical Catholics."

2. At High Mass it is obligatory to sing all the prescribed parts (Proper and Ordinary) and to sing them in their entirety. The Proper parts, however (i. e. Introit, Gradual or Tract, Offertory and Communion) may be chanted by the choir according to simplified musical arrangements approved by the Diocesan Music Commission. At Requiem High Mass the Sequence *Dies Irae* and the Offertory are to be sung in their entirety, the same as other parts; the Celebrant, therefore, must here have regard for the organist.

3. At High Mass the Celebrant is not allowed to proceed with the Offertory while the Credo is being sung. Likewise he should not proceed with the Consecration until the singing of the Sanctus is completed.

4. It is strictly forbidden to substitute other selections for the prescribed chants of the Mass; for instance, to sing *Ave Maria* or *Ave Verum* or *De profundis*, etc., instead of the proper Offertory at Requiem Mass; to sing *Miserere* instead of the "Libera" at Funeral Mass; etc.

5. According to the teaching of the Catholic Church the members of the church choir (like the altar-boys) hold an **Ecclesiastical Office** next to that of the Celebrant and his Ministers. Consequently **Women** (ladies or girls) **cannot be members of the church choir**. Mixed choirs of men and women, therefore, or choirs of women only, are forbidden in church at any time — that is to say not only for the Sunday High Mass and Vespers but also for High Masses and other Services on week-days.

6. Women may sing "in unison" from their pews in the body of the church as part of the Congregation. Congregational singing not only for hymns at Low Mass and evening Services but also for the Responses and the Ordinary parts at High Mass (Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei) has been always considered by the Church as the best of all and most worthy at any time. School girls, therefore, and members of Sodalties should be encouraged to take the lead in this movement. The congregation may also **alternate** (in unison) with the liturgical choir in singing the different verses and phrases of the sacred text. Gregorian Chant is recommended as the most suitable music for the purpose, when a competent teacher is at hand.

7. Whenever school children must be placed in the choir loft at High Mass, the Boys may sing but the Girls **must keep silent**, unless the whole congregation takes part in the singing. Women organists are not permitted to sing **together with** or **alternate** with the male choir.

8. Since church singers are given the "privilege" of holding an Ecclesiastical Office, the Church requires that Catholic men "of good will and good conduct" (rather than men of good voice only) be admitted in the choir. According to Pope Pius X: "These men should, by their modest and devout bearing during the liturgical functions, show that they are worthy of the holy office they exercise."

9. No School Sister may play the organ at Mass and other Services in the parish church, in place of the regular organist, without the **approval** of the Diocesan Music Commission. Sister organists in Motherhouses and Convent Chapels must also be **approved** by the Music Commission. Their church music shall be submitted for the diocesan "stamp of approval".

10. Gregorian Chant must be rendered according to the rhythmic method of the Benedictine School of Solesmes. Such method has been authorized and endorsed by the Holy See. Consequently: (a) books containing Gregorian Chant without rhythmic marks are forbidden for church or school use; (b) organists and school teachers who never attended a regular Course of Gregorian Chant are not permitted to teach the children anything in Gregorian.

11. Music in the modern style may be used in church, provided it has been previously submitted to the Diocesan Music Commission and given the official "stamp of approval". The latter is required also for music which is known otherwise to be acceptable. As for new compositions in manuscript form, they cannot be approved for church use, since the church is not a place for experiment nor is the congregation a body to practice on.

12. It is obligatory for every church with a parish school to have a Boy - Choir (not necessarily a **surpliced** Sanctuary Choir) which will be employed at least **once a month** for the Sunday High Mass, with or without the assistance of the men's choir. It is obvious that the selection of boys for the choir (at the beginning of the scholastic year) should precede the selection of boys for the altar, since any intelligent boy can learn how to serve at the altar, but not every intelligent boy may be able to sing.

13. Organists and choir teachers should see that the members of the church choir become familiar with the Italian pronunciation of the Latin, and also with the meaning of the liturgical text through the aid of a Latin - English Missal — for as men ought to know what they are talking about, so singers ought to know what they are singing about.

14. Musical compositions for "Solo" are strictly forbidden in church. Likewise "solo - singing" is forbidden, except for "incidental phrases" of a long composition (Gloria, Credo, etc.). Only the Organist is allowed to sing **alone** when the choir is not present. Hence during the summer months, if the male choir is not available, the organist shall sing **alone** at High Mass and other church services, unless the Congregation can take care of the singing.

15. No individual singer (except the organist) can be permitted to sing **alone** for Weddings and Funerals. Whenever special music is requested for these occasions, **FOUR** singers at least (a Male Quartet) must be engaged.

16. It is forbidden to sing anything in the **vernacular** during High Mass and Vespers. Hymns in the vernacular, however, may be sung **immediately before and after** High Mass and Vespers, and also **during** Low Mass. At Funerals, nothing can be sung in the vernacular — neither before nor after the Mass since the Church provides the proper chants, namely: "Subvenite", "In Paradisum" and "Benedictus Dominus" or De profundis.

17. It is forbidden to sing or play in church any music from secular sources, or music in use in Non - Catholic churches, like the **Ave Maria's** by Schubert, Gounod, Millard, Rosewig, etc., "O Promise Me," "I Love You Truly," etc.; "Nearer My God to Thee," "Face to Face," "The End of a Perfect Day," etc.; Wagner's "Lohengrin March", Mendelssohn's "Spring Song" and "Midsummer Night's Dream," "Chopin's Funeral March," etc.

18. At Requiem and Funeral Masses the organ can be used (in subdued tone) **only** to accompany the singing, that is, the organ must stop playing when the singing ceases. The same rule holds at Ferial Masses and Sunday Masses during Advent

and Lent, except on "Gaudete" and "Laetare" Sundays respectively.

19. It is forbidden to accompany the Celebrant with the organ for the **Preface** and the **Pater Noster**. It is an abuse to sing **Deo gratias** after the Epistle, or **Laus tibi Christe** after the Gospel at High Mass. So, too, to sing the Responses in **harmony** instead of in **unison** at High Mass.

20. Church Choirs of fewer than Ten, Fifteen and Twenty **volunteer members** are forbidden to sing music for Two, Three and Four Voices respectively.

21. Music being a "complementary" part of the Liturgy should not be made to appear as the principal part. Musical Programs, therefore, or other items concerning church music and church choirs, whenever intended for publication in the local Catholic or secular papers, must be submitted for approval to the Diocesan Music Commission not later than Monday of the week of publication.

22. The Diocesan Music Commission must see not only that the music to be rendered in church is **good in itself**, but also that it is **well within the ability of the choir and of the organist** and **properly executed**. For this purpose and for the educational benefit of organists, choir directors and church singers, a Recital of liturgical music will be given on Sunday afternoons at the Synod Hall by church choirs.

23. It is strictly obligatory for Organists and Choir Directors to attend the meetings called by the Diocesan Music Commission. Likewise it is obligatory for Church Choirs to take part in the Sunday Recital at the Synod Hall whenever appointed by the Music Commission. Organists and Choir Directors must attend at least **TEN** of these Recitals **within the year**.

24. Masses and other music by the following composers are forbidden for church use: Ashmall, Battman, Bartholomeus, Bordese, W. Brown, Concone, Durant, Farmer, Giorza, Gounod, B. Hamma, Kalliwoda, Kahn, Lambillotte, LaHache, Leonard, Loesh, Luzzi, Marzo, Mercadante, Millard, Poniatowski, Rosewig, Schubert, Sorin, Stearns, Wiegand, etc.

25. The following English-Latin Hymnals and Collections are forbidden for church and school use: St. Basil's Hymnal; The Gloria Hymnal; Catholic Youth's Hymnal (Christian Brothers); Catholic Choir Manual (Wynne); Crown Hymnal; May Chimes; Hellebusch's Hymnal; American Catholic Hymnal (Marist Brothers); Wreath of Mary; New Catholic Hymn Book; all of Barge's, Giorza's, Gaines', Marzo's, Peter's, Rosewig's and Werner's Collections; all of the hymns published in the "Sorrowful Mother" Novena Prayerbook and Novena Notes (Chicago, Ill.).

26. Organ accompaniment to Gregorian Masses by L. Bonvin, P. Griesbacher, Fr. Mathias, A. Montani, J. Otten and J. Singenberger is forbidden because of the new rules which govern Gregorian Rhythm and Gregorian Aesthetics.

27. When, for any reason, the observance of Church laws concerning Music and Choirs is impossible, let the pastors be content with Low Mass, at which appropriate hymns in Latin or in the Vernacular may be sung by the congregation.

28. Organists or choir directors who within **One Month** after receiving notice from the Music Commission fail to send a written assurance that abuses on their part against any of the Regulations listed above have been corrected, will be **disqualified** for any church position in the diocese of Pittsburgh.

29. The names of organists, choir instructors and school teachers who prove that they possess a solid liturgical - musical training and experience, together with a Catholic attitude toward the Diocesan Authority, will be published from time to time in the Diocesan Catholic Papers, so that Pastors and others concerned with church music may be informed.

30. The **ELECTROTONE** (or Hammond Organ) is forbidden for church use at its present experimental stage. — The **ORGATRON** (or Everett Organ) is permitted for church use, provided the organist shows discretion in operating the Amplifier. Its cost, however, is not much lower than that of a middle - size Pipe Organ (Wicks or Kilgen Organ) which is certainly to be preferred.

I ask the complete and whole-hearted assistance of priests, sisters, organists and members of church choirs in order that we may once for all secure a conformity with the law of the Church in the matter of music at the Holy Sacrifice of the Mass and at other liturgical Services — which will mark us as a Catholic-minded people, obedient to the Vicar of Christ, and reverent towards the ancient traditions of the Faith. The Diocesan Music Commission has no standards except those, and no desire to enforce unique notions of its own; it is competent in its field and it has a right to ask every Catholic in the Diocese to encourage and support its work. I shall be grateful to Pastors and Superiors of Religious Houses for any opportunities they may afford their organists and music teachers for self improvement, and in general for the elevation of the standard of music in Churches, Convents and Parish Schools.

+ HUGH C. BOYLE,
Bishop of Pittsburgh.

SUGGESTIONS

(From the Diocesan Music Commission.)

To Pastors:

(a) We would beg Pastors to bear in mind that the purpose of a beautiful church, of a splendid liturgical service and of a fine sermon may be entirely defeated by the incompetence of the organist. On the other hand too often the organist receives little consideration for his work (to put it politely) and no encouragement for self-improvement. Pastors should not forget that **a better equipped organist means better music in church, a more dignified liturgical service and a congregation inspired to cooperate loyally in the parochial enterprises.**

(b) Music books are made of perishable material and they wear out with use. You cannot expect volunteer choir members to be interested in their work with books falling apart or not sufficient in number. Nor can you expect volunteer singers to attend rehearsals if the same Mass and the same Hymns are to be sung all the year 'round.

(c) Likewise the pipe-organ is not an everlasting instrument; therefore it needs repairing now and then, it needs "tuning" at least four times a year (at the change of the seasons) on account of the different temperatures affecting the metal pipes.

Economy **now** (in the matter of organ repairs) means a bigger expense **later** and unsatisfactory service in the meantime.

(d) An appeal to the congregation should be made once a year (preferably in September when church choirs generally resume their duties) encouraging and urging young men of the parish to join the liturgical choir.

To Organists:

(a) It is not the large number of singers nor the rendition of elaborate music that makes a "good choir", but rather the good judgment of the organist in choosing music within the powers and ability of the choir, and the proper rendition of the same.

(b) People go to the theatre for excitement and entertainment, but go to church for prayer and recollection. Loud singing and excessive organ-playing in church, often make of it a place of discomfort and distraction for the faithful. Never allow your singers (Men or Boys) to "force" their voices in singing.

(c) Absolute silence in church at the more solemn moments of the liturgical service is far more eloquent and effective than organ-playing. It is suggested, therefore, not to play the organ during the Consecration and from the end of the "Benedictus" till the "Agnus Dei" at Mass. Likewise during the blessing at Benediction.

(d) There are only three successful means to improve your work and become efficient in the field of Liturgical Music, namely: **Reading, Observation and School Training.** For your benefit, a weekly article concerning liturgy, church music, its legislation, its history and aesthetics, etc., is published in **THE PITTSBURGH CATHOLIC** (special subscription for Organists \$1.00 per year); a Church Choir Recital is given on Sunday afternoons at the Synod Hall; a School of Church Music has been established at the Duquesne University. You should avail yourselves of these opportunities.

To Church Singers:

(a) By his singing, the choir member takes **active** part in the Holy Sacrifice of the Mass, thus sharing special spiritual fruits from it. It is a **privilege**, therefore,

to be a member of the church choir — but it is also a **responsibility** which commands a scrupulous attendance not only at the Sunday Services but at the weekly rehearsal as well. The latter is by all means necessary even for the best trained choirs.

(b) The only purpose of church music is **the glory of God and the edification of the faithful**. Any personal ambition, therefore, or any desire to "show off" in singing should be sacrificed and discarded. Self-control and self-denial are most necessary to church singers.

To Sisters and School Teachers:

(a) The diocesan Scholastic Program calls for **Twenty Minutes** of Music **daily** in our schools — such period must **actually** be devoted to music both sacred and secular. It is not fair, in fact, that Catholic children (who are "obliged" to attend Catholic Schools) be deprived of musical knowledge which plays such an important part in man's education. School children should be taught to sing appropriate hymns (in unison) during the children's Mass on Sunday.

(b) It is suggested that one or two Sisters look after the behavior of the Choir Boys while the latter sing in the choir loft and the organist is busy at the organ. A sensible, sympathetic co-operation between School Sisters and the organist is most necessary for the success of the Boy-Choir.

(c) Let us teach children how to sing by **Musical Notation** rather than by the antiquated methods of Alphabetical Letters or Numerical Figures in use before the invention of the Staff.

To All Those Concerned With Church Music:

Regular lessons on Organ, Gregorian Chant, Harmony, Counterpoint and liturgical Composition are given at the Duquesne University of Pittsburgh by competent teachers, at very reasonable terms. A Certificate from the University or from some other recognized School of Church Music will be required henceforth from or-

ganists seeking any important position in the Diocese of Pittsburgh.

THE DIOCESAN MUSIC COMM.

Rev. Carlo Rossini, **Chairman**

Rev. C. A. Sanderbeck, **Secretary**

108 N. Dithridge St. (Oakland Station)
Pittsburgh, Penna.

DIOCESAN MUSIC COMMISSION

Official Stamps of the

Diocesan Music Commission for the
Approval or Disapproval of Church Music

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CHURCH MUSIC COMMISSION
DIOCESE OF PITTSBURGH

**ATTENDANCE AT
CHURCH CHOIR RECITALS**
(125 N. Craig St., Pittsburgh, Pa.)

Organist's Name

MUSIC COMMISSION

1.	6.
2.	7.
3.	8.
4.	9.
5.	10.

Please present this card at the door.
**Return the same to the Music Commission
on or before December 31, 1939.**

OUR MUSIC THIS MONTH

I

Facsimile Reproductions of Specimen Pages (actual size) of

PLAINCHANT

FOR

ELEMENTARY SCHOOLS

— BOOK ONE —

BY

Rev. Carlo Rossini

(Suitable also for High Schools and Colleges where Plainchant
is being introduced)

Just published by Desclee & Co., Tournai, Belgium —
Printers to the Holy See.

2

PROPER OF THE MASS

FOR

All the Sundays and Feasts of the Year
Set to Gregorian Psalm - tunes

BY

REV. CARLO ROSSINI

FOREWORD.

Assuming, as pedagogy does assume, that the study of music forms, in its measure, the mind and the character of the student, it is worth asking what kind of music, what kind of mind, and what kind of character are desirable and harmonize best one with another. This book answers that a Catholic mind, a Catholic character, and the music which developed with the acts of worship and of prayer in the Ancient Faith of Christendom are desirable and work best together for the making of the Christian adult life. If good taste is the goal to be aimed at, this series gives point and direction to the minds and to the emotional lives of little children and youth. The grown man or woman, fed and nourished in their youth on this fare, will turn aside from the husks which modern popular music offers as a substitute. If the assumption of pedagogy is warranted, this series will be a Christianizing influence in parish schools next in importance to the doctrinal and moral classes in religion. I pray it may have a rich fruitage in human souls, and that God may bless it to that end.

November 1st, 1938,

Feast of all Saints.

+ HUGH C. BOYLE

Bishop of Pittsburgh.

Le choix judicieux des mélodies de ce manuel est bien fait pour initier les jeunes élèves aux beautés du répertoire grégorien. Les difficultés sont présentées peu à peu, d'une manière presque insensible, en relation étroite avec le cycle liturgique: excellente façon de ne pas surcharger les mémoires enfantines et de maintenir en éveil l'intérêt des chanteurs.

C'est une œuvre originale et d'une réelle valeur pédagogique, à laquelle il faut souhaiter le plus grand succès.

FR. JOSEPH GAJARD, O. S. B.

24 Décembre 1938.

Maitre de Chœur de Solesmes.

"The careful choice of melodies in this manual has been well made for the purpose of initiating young pupils in the beauties of the Gregorian repertoire. Difficulties are presented little by little in an almost imperceptible manner and in strict accordance with the liturgical cycle: an excellent method of not over-burdening the child's memory and of keeping alive the interest of the young singers."

"It is an original work and of real pedagogical value for which one must desire the greatest success."

FR. JOSEPH GAJARD, O. S. B.

December 24th, 1938.

Choirmaster of Solesmes.

200 PAGES, 150 SELECTIONS — CAREFULLY GRADED AS TO LENGTH AND DIFFICULTY AND FOLLOWING THE CYCLE OF THE ECCLESIASTICAL YEAR. IN BOTH GREGORIAN AND MODERN NOTATION IN OPPOSITE PARALLEL LINES. ENGLISH TRANSLATION OF THE LATIN TEXT ALSO INCLUDED.

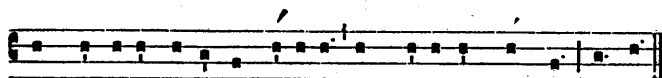
Approved, Endorsed and Recommended by the Famous Monks of Solesmes.
(Price, 50c. per copy; 10 to 49 copies, 40c. each; 50 copies or more, 35c. each)

ST. JOSEPH'S PROTECTORY,

552 Protectory Place

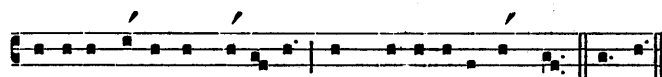
Pittsburgh, Pa.

1. In nómine Patris.*



In nómine Pátris, et Fí-li- i, et Spí-ri-tus Sáncti. Amen.

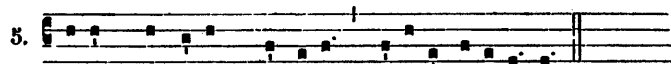
2. Glória Patri.



Gló-ri- a Pátri, et Fí-li- o, et Spi-rí-tu-i Sáncto. Amen.

ADVENT.

3. Regem ventúrum.



Régem ventúrum Dóminum vení-te adorémus.

CHRISTMAS.

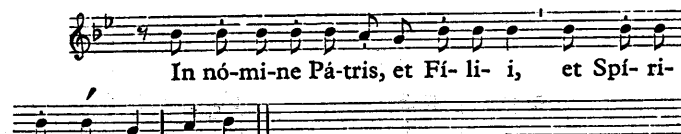
4. Et incarnátus est.



Virgi-ne : Et hómo fáctus est.

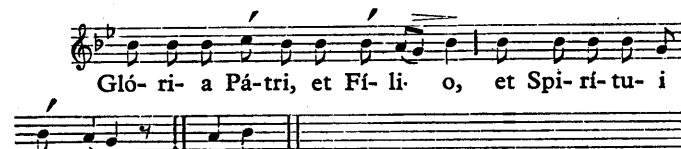
* Nos. 1 and 2 may be used as Anthems for opening the music period throughout the year.

1. In nómine Patris.



In nó-mi-ne Pá-tris, et Fí- li- i, et Spí- ri-
tus Sáncti. Amen.

2. Glória Patri.



Gló- ri- a Pá-tri, et Fí- li- o, et Spi- rí-tu- i
Sáncto. Amen.

ADVENT.

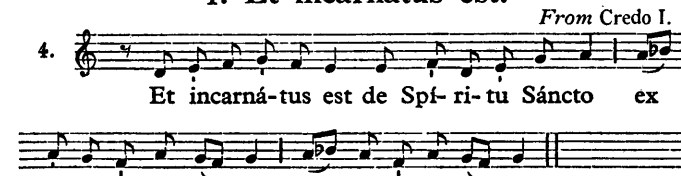
3. Regem ventúrum.



Régem ventúrum Dóminum ve-ní-te ad-o-rémus.

CHRISTMAS.

4. Et incarnátus est.



Ma-rí- a Ví-r-gi- ne : Et hómo fáctus est.

Sample pages from "PLAINCHANT FOR ELEMENTARY SCHOOLS", showing
Gregorian notation on one page with modern notation for same piece on opposite page.

Sundays in Advent

INTROITS

1

NOTE: a) Chanters and Choir will alternate in singing the different Verses. b) A short pause will be made only in the middle of each Verse and whenever a bar (|) is found. c) When the asterisk (*) is found in the middle of a Verse, the second-half of it will be sung by the Choir. d) The first part of the "Gloria Patri" (to the asterisk) belongs to the Chanters. e) After the "Gloria Patri, etc.," the Introit (to the Ps.) may be sung again. If not sung, it must be recited by the whole Choir or by the Chanters.

I.

1st SUNDAY in Advent

1. Ad te levávi á - nimam me - am: De - us meus in te confído, non e - ru - bé - scam:

2. Ne - que irrídeant me ini - mí - ci me - i: ét - e - nim unívér - si qui te expéctant, | non con - fun - dén - tur.

Ps. 3. Vi - as tuas, Dómine, de - món - stra mi - hi: * et sé - mitas tu - - - as é - do - ce me.

4. Gló - ri - a Patri, et Fílio, et Spi - rí - tu - i San - cto. * Sic - ut erat in princípío, | et nunc, et sem - per, et in saécula sae - - - cu - lórum. A - men.

*) Recited: *Ad te levávi ánimam meam: | Deus meus in te confído, non erubéscam: | neque irrídeant me inimíci mei: | etenim unívér - si qui te expéctant, non confundén - tur.*

2nd SUNDAY

1. Pó - pu - lus Sion, | ecce Dómi - nus véniet ad sal - ván - das gen - tes: et au - dítam fáciét Dómi - nus glóriam vocis suae, | in laetítia - - a cor - dis ve - stri.

Ps. 2. Qui re - gis Isra - - - el, in - tén - de: qui de - dúcis ve - - - lut o - vem Jo - seph.

3. Gló - ri - a Patri, et Fílio, et Spi - rí - tu - i San - cto. * Sic - ut erat in princípío, | et nunc, et sem - per, et in saécula sae - - - cu - lórum. A - men.

*) Recited: *Pópulus Sion, | ecce Dóminus véniet ad salvándas gentes: | et audítam fáciét Dómi - nus glóriam vocis suae, | in laetítia cordis ve - stri.*

3rd SUNDAY

1. Gau - dé - te in Dómino sem - per: | íterum di - co, gau - dé - te: mo - dé - stia vestra nota sit | ómni - - - bus ho - mí - ni - bus.

2. Dó - mi - nus prope est: | ni - hil sol - - - lí - ci - ti si - tis: sed in omni oratióne | peti - tiónes vestrae innoté - scant a - pud De - um.

Ps. 3. Be - ne - dixísti, Dómine, ... ter - ram tu - am: * a - ver - tísti capti - - - vi - tá - tem Ja - cob.

4. Gló - ri - a Patri, et Fílio, et Spi - rí - tu - i San - cto. * Sic - ut erat in princípío, | et nunc, et sem - per, et in saécula sae - - - cu - lórum. A - men.

*) Recited: *Gaudéte in Dómino semper: | íterum dico, gaudéte: | modéstia vestra nota sit ómni - bus hominibus. | Dóminus prope est: nihil solliciti sitis: | sed in omni oratióne pe - titiões vestrae innotéscant apud De - um.*

4th Sunday

1. Ro - rá - te caeli désuper, | et plú - ant ju - stum: a - pe - riátur terra, | et gérmí - net Sal - va - tó - rem.

Ps. 2. Cae - li enárrant gló - ri - am De - i: et ó - pera mánuum ejus annúnti - - - at fir - ma - méntum.

3. Gló - ri - a Patri, et Fílio, et Spi - rí - tu - i San - cto. * Sic - ut erat in princípío, | et nunc, et sem - per, et in saécula sae - - - cu - lórum. A - men.

*) Recited: *Roráte caeli désuper, | et nubes plúant justum: | aperiátur terra, | et gérmínet Salvató - rem.*

nunc, et sem - per, Sic - ut erat in princípío, | et saécula sae - - - cu - lórum. A - men.

(*)
Organ accomp.
for the repetition
of the Introit.

Sundays in Advent

GRADUALS AND ALLELUIAS

NOTE: a) Chanters and Choir will alternate in singing the different Verses. b) The Alleluia (verse 3) may be sung as given at the bottom of the page (*). In this case the Chanters will sing the following Verse according to formula B; then the Choir will again sing Alleluia from beginning through to the end.

VIII.

1st SUNDAY in Advent					
1. U - ni - vér -	si qui te ex - - - - -	spé - ctant,	non confun - - - - -	dén - tur,	Dó - mi - ne.
2. Vias tuas, Dómine, notas fac		mi - hi:	et sémitas tuas	é - do -	ce me.
3. *)			Allelúia,	al - le -	lú - ia.
A-4. Osténde nobis, Dómine mise -	ricórdiam	tu - am:	et salutáre tuum da nobis,	al - le -	lú - ia.
B-4. O - stén - de	nobis, Dómine misericórdiam	tu - am:	et salutáre tu - - - - -	um da	no - bis.
(Allelúia*)					
2nd SUNDAY					
1. Ex Si - on	spécies decóris	e - jus:	Deus mani - - - - -	fé - ste	vé - ni - et.
2. Congregáte illi sanctos.		e - jus,	qui ordinavérunt testamén -	sa - cri -	fí - ci - a.
3. *)			tum ejus super	al - le -	lú - ia.
A-4. Laetátus sum in his quae	dicta sunt	mi - hi:	in domum Dómini íbimus,	al - le -	lú - ia.
B-4. Lae - tá - tus	sum in his quae dicta sunt	mi - hi:	in domum Dó - - - - -	mi - ni	í - bi - mus.
(Allelúia*)					
3rd SUNDAY					
1. Qui se - des,	Dómine, super	Ché - ru - bim,	éxcita poténtiam tu - - -	am, et	ve - ni.
2. Qui regis Israel, in - - -		tén - de:	qui dedúcis velut	o - vem	Jo - seph.
3. *)			Allelúia,	al - le -	lú - ia.
A-4. Éxcita, Dómine, poténtiam	tuam, et	ve - ni,	ut salvos fácias nos, 	al - le -	lú - ia.
B-4. Éx - ci - ta,	Dómine, poténtiam tuam, et	ve - ni,	ut salvos	fá - ci -	as nos.
(Allelúia*)					
4th SUNDAY					
1. Pro - pe est	Dóminus ómnibus invocántibus	e - um:	ómnibus qui ínvocant eum in	ve - ri -	tá - te.
2. Láudem Dómini loquétur os		me - um:	et benedicat omnis caro nomen	sanctum	e - jus.
3. *)			Allelúia,	al - le -	lú - ia.
A-4. Veni, Dómine, et noli tar -		dá - re:	reláxa facínora plebis tuae,	al - le -	lú - ia.
B-4. Ve - ni, Dó -	mine, et noli tar - - - - -	dá - re:	reláxa factnora	ple - bis	tu - ae.
(Allelúia*)					

Chanters first sing to S , then Choir repeats through to the end.

VIII. Al - le - - lú - - ia

*)

Sundays in Advent

3

OFFERTORIES

NOTE: a) Chanters and Choir will alternate in singing the different Verses. b) When the Offertory (or the Communion) consists of one verse only, the Chanters may sing the first half, with the Choir joining in at the asterisk.

VII.

	1st SUNDAY in Advent					
1. Ad te	Dómine levávi	á - nimam	me - am:	Deus meus, in te confí-		
				do, non	e - ru -	bé - scam:
2.	Neque irrídeant me ini-	mí - ci	me - i:	étenim univérsi qui te	con - fun -	dén - tur.
				expéctant, non		
2nd SUNDAY						
1. De - us	tu convértens vi - -	vi - fi -	cá-bis nos,	et plebs tua lae - -	tá-bi-tur	in te.
2.	Osténde nobis, Dómi -					
	ne, miseri - - - -	cór-di-am	tu - am,	et salutáre	tu-um da	no - bis.
3rd SUNDAY						
1. Be - ne -	dixísti, Dómine,	ter - ram	tu - am:	avertísti captivi - -	tá - tem	Ja - cob:
2.	Remisísti in - - -	i - qui	tá - tem	ple - bis	tu - ae.
4th SUNDAY						
1. A - ve	María,	grá-ti - a	ple - na,	Dó-minus	te - cum:
2.	Benedícta tu in	mu - li	é-ri-bus,	et benedíctus fructus . .	ven - tris	tu - i.

COMMUNIONS

III.

	1st SUNDAY in Advent					
1. Dó - mi -	nus dabit be - - -	ni - gni-	tá-tem:*	et terra nostra dabit fru-	ctum	su - um.
2nd SUNDAY						
1. Je - rú -	salem surge, et sta....	in ex -	cél-so:*	et vide jucunditátem,	o	tu - o.
				quae véniet tibi a De -		
3rd SUNDAY						
1. Dí - ci -	te: Pusillánimes	con - for-	lá-mi-ni,	et nolíte	ti - mé - re:	
2.	Ecce Deus	no - ster	vé-ni - et,	et	sal - vá-bit	nos.
4th SUNDAY						
1. Ec - ce	virgo concípíet, et	pá-ri-et	fí-li - um:*	et vocábitur nomen ejus	Em - má-nu-el.	

Question and Answer Box

REV. CARLO ROSSINI ANSWERS
SOME COMMON QUESTIONS *



Q. — How many persons have been working on the Music Commission to put through so many reforms in such a short time?*

A. — The Music Commission in the diocese of Pittsburgh consists of four "honorary" members and two "active" members, all Priests. The Chairman and the Secretary have done all the work and are still carrying it on "personally", that is, all alone in the true sense of the word. Of course, they both know how to use the typewriter, the mimeograph, the addressograph and other paraphernalia of the kind. (Only one of them, however, knows how to drive a car!)

Q. — Have these Priests no other duties in the diocese?

A. — On the contrary, one is organist and choirmaster at the Cathedral where a Sanctuary Boy Choir, a Gallery Boy Choir and a Men's Choir are to be instructed regularly; the other is pastor of a church where there are no assistants because the parish cannot afford any. Neither has ever missed a single Church Service during the last ten years! . . . In addition, one has had enough "spare time" to write and publish a dozen books of church music for Organ, Church Choirs, School Children and Seminarians; and another has been able to take care, (with his Priests' Choir) of the Office and Funeral Mass for each of the Diocesan Priests who died during all these years.

Q. — Has not the Bishop of Pittsburgh and his Music Commission been using too much of compulsory policy to enforce the law of the Church?

A. — (1) No human enterprise will ever succeed unless all those concerned are made to co-operate and "pull together" in one direction. Hence no business house, for instance, would ever allow any of its employees to just stand by, or, worse than that, to work in opposition to the policy

adopted and commanded by the president and the board of directors. Why then, should this be tolerated among the employees (salaried or volunteer) of Our Father's House? (2) Holy Mother Church stands strongly indeed for our free will, so much that She even leaves us free to gain or to lose our eternal salvation. When however, through Pope Pius X, She laid down Her rules concerning the "business" in Our Father's House (i. e. the glory of God and the edification of the faithful) She urged all Bishops, Priests, organists and church singers as follows: "In order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded, We do publish Our present instructions to which, as to a juridical code of Sacred Music, We will with the fullness of Our Apostolic Authority that the force of law be given, and **We do by Our present handwriting impose its scrupulous observance on all.**" (Motu Proprio, November 22, 1903.) Again the Church spoke on the same subject through Pope Pius XI when he, in his Apostolic Constitution of December 20, 1928, after endorsing all the instructions of Pius X's Motu Proprio, concluded thus: "**These things We command, declare and sanction, decreeing that this Apostolic Constitution be now and in future firm, valid and efficacious, that it obtain full and complete effect, all things to the contrary notwithstanding.**" There can be no room therefore for personal views in the matter of church music and church choirs. The only choice left to Catholic organists and church singers is to accept or not such "privilege"; for if they accepted it, they are bound to fulfil all the obligations that their position implies.

Q. How much money has been spent by the diocese of Pittsburgh to organize, to carry on and to accomplish so thoroughly

* Father Rossini holds himself responsible for references which occur in this article.

the reform of church music and church choirs as demanded by the Church?

A. — No special fund has ever been set aside by the diocesan authority for this purpose; no contributions have ever been demanded or solicited from churches, from Pastors or from organists; for there have been neither salaries nor other compensations connected with the work. All that the Music Commission has been provided with, by the Bishop, has been: printed copies of the Diocesan Regulations, stamped envelopes and mimeograph paper.

Q. — What is the general attitude of the Diocesan clergy and organists toward the members of the Music Commission?

A. — When we consider the following words of Pope Pius XI in the last paragraph of his Apostolic Constitution: **"We are all aware that the fulfillment of these injunctions will entail great trouble and labor"**, we ourselves cannot but be surprised at the little trouble we had to put these injunctions into effect. Of course we met indifference and skepticism among many clergymen and organists during the first few months of our campaign. However, since we knew that difficulties are not diminished but rather augmented by compromise or postponement, we adopted Pius X's suggestion in his famous Motu Proprio where he said: **"Since the thing is to be done, let it be done immediately and resolutely; let all have confidence in Our word, with which heavenly grace and blessing are united."** Heavenly blessing has surely been with us all along in our work; for, little by little, clergymen, organists and church singers came to realize that the Bishop's orders were right, that the Commission's suggestions were practical, and their policy fair. May we add that at present we can count many more friends than we had before we started our task.

Q. — Upon drafting the program for the liturgical reform in a diocese, what do you think should be given first place — the reform of church music or the reform of church choirs?

A. — The reform of church choirs should take first place. I have not the least doubt about this. Those who think that church music can be reformed without first eliminating female singers from the choir loft are simply deceiving themselves, and sooner or later they will come to realize it with disappointment. Instead, as soon as the female members are discharged, the reform of church music is automatically under way, due to the simple fact that there

is very little of "bad" church music for Male Voices available.

Because of many, many reasons which would be too long to touch upon here, any compromise in the matter of women's membership in church choirs will prove to be fatal to any earnest attempt in the direction of musical reform. Here, in fact, lies the main reason for the failure of the mission of the St. Gregory Society* in this country, as far as music in the church is concerned. Indeed it is consoling to see that other dioceses begin to realize, after years of sad experience, that occasional conferences and lectures, annual parades, mass-singing by school children and blaring of loudspeakers are futile as long as women are left to rule in church choirs (against Canon Law) and organists are permitted to do as they please for the rest of the year. There can be no "heavenly grace and blessing" where the law of the Church is disregarded.

The fact that some Pastors of smaller churches are compelled by circumstances (financial or otherwise) to employ a woman as organist does not excuse them from complying with the church law concerning the personnel of the choir, whose office is "liturgical" just as that of the altar boy — for it is not the "place" but the "office" that makes one's action liturgical. The ambiguous position taken by the directors of the St. Gregory Society in this matter is regrettable and deceiving, besides being harmful to the progress of liturgical reform in many dioceses.*

Q. — Which was the most common difficulty advanced by pastors against the enforcement of the Diocesan Regulations?

A. — It was the same "old story" which the late Archbishop Messmer of Milwaukee (unaware of lazy organists' tricks . . .) once reported to Pope Pius X: "If women were not allowed to sing in the choir, it

*I am told that the St. Gregory Guild and its publishing activity has no connection whatever with the St. Gregory Society. I am certainly glad to know it. However, the fact that both organizations carry the name of the same Patron Saint, that both have their headquarters in the same city at the same address, the fact that the names of some of their Officials are the same in both organizations, and that the same mailing list is used by both; all this, no doubt, is confusing and misleading to "the man of the street" besides being unfair to the ordinary unsophisticated organist and school teacher. A clearer separation of these two organizations, therefore, is most desirable to the interests of both and for the benefit of all those concerned with Church Music.

— Rev. C. Rossini

would be impossible to have High Mass on Sunday in our churches." These pastors could not or would not understand how, in the case of mixed choirs, once that the women had been discharged, the men alone could still sing at least a Mass for unison or two voices. They could not or would not understand how, in the case of disbanded female choirs, the organist could still sing alone the Sunday Mass just as he does at Weddings and Funerals on week days. Nor could they see how easy it would have been for the ladies and girls of the choir to take seats in the body of the church and lead the congregation in singing the ordinary parts of the Mass and the Responses in unison.

Our Bishop, however, found a very good solution to the difficulty when he ordered

that Pastors of churches where the organization of a choir of men or boys is impossible would have to be content with Low Mass, at which appropriate hymns may be sung by the congregation. Then all difficulties disappeared as if by magic touch. In fact, within a few weeks all those Pastors wrote back to say how happy they were . . . in being able to assure the Music Commission that a Male Choir was at hand for the Sunday High Mass in their churches!

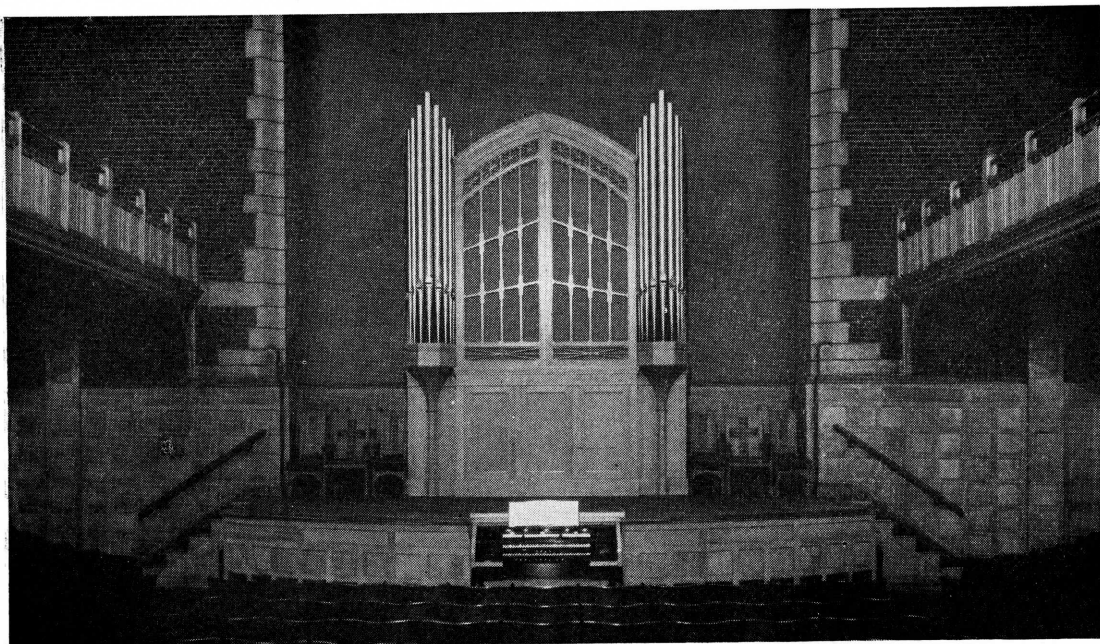
At present there are throughout the diocese about 3300 volunteer men and 5000 school boys singing in church choirs on Sunday "for the glory of God and the edification of the faithful." —This is our best answer to the hypercritical and the skeptical.

What Pittsburgh Organists and Choir Directors Should Know

QUESTIONNAIRE for the Organists' Examinations

1. Is Music an external "addition" or a "part" of the Solemn Liturgy of the Church?
2. Who in the Catholic Church can dictate rules and regulations concerning liturgical matters?
3. Are these rules and regulations binding in conscience all those concerned?
4. Where can we find the regulations of the Church concerning church music and church choirs?
5. To whom in the Diocese is entrusted the interpretation and the fulfillment of these regulations?
6. What are the duties of the Diocesan Music Commission according to the *Motu Proprio* of Pope Pius X?
7. What is the specific purpose of music in church?
8. Which is the most excellent kind of music for solemn liturgical functions according to the Church?
9. In what books can we find the correct, authorized Gregorian Chant?
10. What are the most common defects to be avoided in singing Gregorian Chant?
11. Is there a rhythm to be observed in singing Gregorian Chant?
12. What are the rules and the special marks that govern the rhythm in Gregorian Chant?
13. On what conditions is modern music admitted in church according to the *Motu Proprio* of Pope Pius X?
14. Name a few composers whose music is forbidden in church at any time.
15. Name a few Hymns, the use of which is also forbidden in church.
16. Why have these Hymns been forbidden?
17. Name the "ordinary" and the "proper" parts of the Mass.
18. Is it obligatory to sing all of these parts at High Mass and to sing them in their entirety?
19. May we substitute a Latin Hymn or Motet for any of these parts?
20. How can the Proper parts be rendered in the case of a choir not familiar with Gregorian Chant?
21. Who were the members of the liturgical choir during the first (let us say) ten centuries of the Church?
22. Why have laymen been permitted later to join the liturgical choir?
23. Have women ever been allowed by the Church to form part of the liturgical choir?
24. Does the law of the Church lose its binding power just because it is being disregarded or ignored by many?
25. Are women allowed to sing in church as part of the congregation?
26. How would you start to organize congregational singing in church?
27. Should "unison singing" by the choir or by the congregations be regarded as a poor type of music for solemn liturgical functions?

28. Is one ever allowed to sing "Solo Pieces" in church by reason of special circumstances and occasions?
29. Name a few pieces for "Solo" which are particularly forbidden for church use.
30. Is one ever allowed to sing hymns in the Vernacular during High Mass?
31. When is the use of hymns in the Vernacular permitted in church?
32. Is one allowed to apply liturgical Latin texts to secular music by reason that the latter is melodious and appealing?
33. Name a few Latin hymns and Motets which may be sung during the Offertory at High Mass, during Communion and at Benediction Service.
34. What is the purpose of the organ in church?
35. What kind of music is the organist forbidden to play in church?
36. Name a few organ pieces and Solo pieces which are particularly forbidden at church Weddings and Funerals.
37. When is the use of the organ forbidden in church?
38. Is the use of the organ forbidden entirely at Requiem and Funeral Masses?
39. What should be sung before and after a Funeral Mass?
40. Is it permitted to accompany the Preface and the "Pater noster" with the organ at High Mass?
41. At which particular moments is the silence of the organ suggested (as appropriate) during Mass and at Benediction?
42. Would you suggest to accompany the Responses with the organ?
43. Is it advisable for the organist to "improvise" at the organ?
44. Is it advisable to improvise the accompaniment to Gregorian Chant?
45. Which of the organ stops should be used with special discretion?
46. What is the result of a 4, 8, 16, 32 foot - stop in the organ?
47. What is the rule in our Diocese concerning the adoption of new music for church use?
48. How do you understand the terms "equal voices" and "unequal or mixed voices"?
49. Is it harmonically correct for a Men's Choir to sing music written for Mixed Voices and vice versa?
50. What is the meaning of the following musical terms: Largo, Lento, Grave, Adagio, Andante, Moderato, Mosso, Con moto, Allegro, Vivo; Piu mosso, Meno mosso; A tempo; rit., rall., accel., cresc., dimin?



Wicks Organ in Palestrina Hall (Chauncy Bldg.), Pittsburgh.

Church Choir Recital Held Weekly

from November to June.

ANNUAL BISHOP'S LETTERS

1931--1937

BISHOP'S CURIA

June, 1931.

TO THE CLERGY AND ORGANISTS OF THE DIOCESE:

Much has been done in a few months to restore the sort of music prescribed by the Church. The cooperation given by priests and by organists is commendable. The reports given to me by the Music Commission, (a record of their interviews with organists), show that some of the regulations of the Church regarding music require emphatic re-statement.

One very important law which calls for strict enforcement concerns liturgical choirs. The Motu Proprio on Music of Pope Pius X, (proclaimed again by Pius XI in the Apostolic Constitution of December 20, 1928), is most explicit when it says that **singers in church have a real liturgical office and therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir.** Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church. Choirs of men and women, or choirs of women only, are not permitted. I require that this abuse, where it exists, be removed by September 1, 1931.

I remind the Reverend Clergy and the organists that the following abuses also require immediate correction. They are directly opposed to the instructions given by the Motu Proprio.

1. The use of Hymnals, Masses, and other music not approved by the Music Commission.
2. The omission of the Gloria, the Credo, the Dies Irae, etc., (either entirely or in part), at High Mass.
3. The substitution of hymns in the vernacular at a Missa Cantata for the parts of the Mass mentioned above.
4. The playing of music from secular sources.

When the observance of Church laws concerning music and choirs is impossible, let the pastors be content with Low Mass, at which hymns either in Latin or in the vernacular are allowed.

To insure permanent results in this movement for music reform, no organist is to be engaged or used as a substitute who has not been examined and approved by the Diocesan Music Commission.

Finally, I ask the complete and whole-hearted assistance of priests and organists with their church choirs in order that we may once for all secure a conformity with the law of the Church in the matter of music at the Holy Sacrifice of the Mass and at other liturgical services, which will mark us as a Catholic-minded people, obedient to the Vicar of Christ, and reverent towards the ancient traditions of the Faith. The Music Commission has no standards except those, and no desire to enforce unique notions of its own. It is competent in its field and it has a right to ask every Catholic in the Diocese to encourage and support its work. I am grateful beyond measure for the cooperation given by priests and people so far, and I ask that the movement be sustained by everyone to a point where all abuses will be eliminated and all our gains consolidated.

Sincerely yours in Christ,
+ HUGH BOYLE,
Bishop of Pittsburgh.

June 10, 1931.

BISHOP'S CURIA

March, 1932.

TO THE CLERGY AND ORGANISTS OF THE DIOCESE:

The reports to me from the Diocesan Music Commission show that a great advance has been made in restoring liturgical music and liturgical choirs to our churches. The whole-hearted co-operation given by priests, by organists and by choirs is in great part responsible for the results achieved.

To consolidate gains and to insure further progress in the present movement for musical reform, I demand:

1. That those organists and choir-directors who at the time of their first examination did not possess the qualifications required by the positions they held, be given a limited but adequate length of time to prepare themselves for re-examination. If they fail a second time, they will be dis-

qualified as church organists or choir-directors in this Diocese. Free class lessons in church music have been given weekly during the last fifteen months. There is no longer any excuse, therefore, for tolerating incompetent organists in parish churches.

2. That any organist or choir-director who within one month after receiving notice from the Music Commission fails to send a written assurance that abuses named have been corrected, will be likewise disqualified.

3. That the Diocesan Music Commission make arrangements with the organists to attend choir rehearsals in order to determine whether the music which is being used for the liturgical services is "adapted to the ability of the singers and well executed" according to the requirements of the *Motu Proprio* of Pius X on Church Music.

4. That the Diocesan Music Commission arrange class lessons for the Sisters who teach music in the parish schools, so that uniformity may be obtained in teaching church singing to the children.

I wish also to call once more to the attention of the Reverend Clergy and Organists the following points:

(a) Not only are mixed choirs of men and women forbidden by the Church, but also choirs of women only. Women, however, may sing "in unison" from their pews in the body of the church as part of the Congregation. It is the will of the Church that congregational singing for the Responses and the Ordinary parts of the Mass, as well as for the hymns at the evening Services, should be promoted and encouraged. Therefore, it will be of great advantage to have well-instructed groups of young men and young women among the congregation to take the lead in church singing — others will gradually join them. In the end the congregation can alternate with the liturgical choir in singing the different verses and phrases of the sacred text.

(b) All the "Ordinary" parts of the Mass must be sung in their entirety at High Mass, and all the "Proper" parts must at least be recited "recto tono" by the choir. Under no circumstances is it allowed to substitute hymns in the vernacular for the parts of the Mass mentioned above.

(c) No music may be sung or played in church unless it has been previously submitted to the Diocesan Music Commission and carries the official stamp of approval.

(d) No organist is to be engaged or

used as a substitute who has not been examined and approved by the Music Commission.

Once more I am heartily grateful to the pastors, to the organists and to the people for their sincere co-operation in the work of musical reform in our churches. I am sure that they will continue to sustain the present movement so that music and choir will be raised to the standard desired by the Church and so be in harmony with the sacred Liturgy and, as Pope Pius X said, "be worthy of the House of Prayer and the Majesty of God."

Sincerely yours in Christ,

+ HUGH BOYLE,

Bishop of Pittsburgh.

March 3, 1932.

BISHOP'S CURIA

September, 1933.

TO THE CLERGY AND

ORGANISTS OF THE DIOCESE:

Entering upon the fourth year of the Diocesan movement for the restoration of liturgical music and liturgical choirs in our churches, I wish to express my gratitude to the priests, the organists and the choir members for the practical results already achieved through their sincere co-operation in this work. It is indeed a great satisfaction to see from the reports of the Diocesan Music Commission that boy choirs and choirs of men are flourishing throughout the Diocese and the appreciation for good church music is growing among our people.

While I am sure that every priest and every organist in the Diocese will continue his assistance so that the progress made so far may be firmly established, I require that every effort be made at once to correct another common abuse against the law of the Church, namely, the omission of the chants of the "Proper" (Introit, Gradual, Offertory and Communion) at the Sunday High Mass.

The Church realizes how difficult is the correct rendition of these chants in their original setting and permits simplified arrangements to accommodate ordinary choirs. Several of these arrangements have been published by different church musicians. Our organists may select the one they prefer. However, because of the high cost of these publications and certain impractical features, the Diocesan Music Commission has prepared a more satisfactory arrange-

ment by setting the "Proper" parts of the Sunday Mass and principal feasts of the year to the simple melody of the traditional Psalm - tones with which all our organists and church singers are more or less familiar. This arrangement is complete with organ accompaniment and, by special agreement with the publisher, for a limited time, may be obtained by church choirs of the Pittsburgh Diocese in local music stores at the cost price.

I require therefore that with the beginning of the ecclesiastical year (December 3, 1933: the First Sunday of Advent) the "Proper" parts be chanted, by one singer or more, at the Sunday High Mass in all the churches of the Diocese.

I wish also to remind the Reverend Clergy and the Organists that:

No music may be sung or played in church unless it has been previously submitted to the Diocesan Music Commission and carries the official stamp of approval.

No organist is to be engaged or used as a substitute who has not been examined and approved by the Music Commission.

Once more I am heartily grateful to all those who co-operate in the work of musical reform in our churches.

Sincerely yours in Christ,
+ HUGH BOYLE,

Bishop of Pittsburgh.

September 30, 1933.

BISHOP'S CURIA

September, 1934.

TO THE CLERGY AND ORGANISTS OF THE DIOCESE:

This being the time when church choirs generally resume their duties, I urge our Pastors to make an appeal to the congregation encouraging young men to join the liturgical choir. With the earnest co-operation of the Clergy, the Organists and the Sisters who teach in our Schools, it is possible for every Parish, no matter how small, to have a choir of boys and a volunteer choir of men, who may combine or alternate in singing at the Sunday services. The fact that we have over 3,000 men singing in church choirs throughout the diocese shows that volunteer singers are available. It is obvious that the selection of boys for the choir should precede selection of boys for the altar, since any intelligent boy can learn how to serve at the altar, but not every intelligent boy may be able to sing.

As for the qualifications required in a man to become a member of the liturgical choir, I wish to say that "good will and good conduct" are even more necessary than "a good voice." We must remember that "singers in church, even when they are laymen, are really taking the place of the choir of Levites," and therefore, "these men should by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise." (Pius X). All this implies that to be a member of the church choir is "a privilege" and at the same time a "responsibility." The responsibility commands a scrupulous attendance not only at the Sunday services, but also at the weekly rehearsal which is absolutely necessary even for the best trained choirs. Choir members who have been repeatedly absent from rehearsal or Sunday service should be dropped from choir membership as not worthy of their "holy Office."

I am sending the organists a chart in which they will keep a weekly record of attendance of choir members. At the end of June, 1935, they will return same to me at the Chancery Office, 125 North Craig Street, Pittsburgh, Pa.

Congregational singing (i. e. the people singing in unison from their pews) should also be fostered in every Parish, at least for the evening Services. School girls and members of Sodalties should take the lead in this movement.

I wish once more to call to the attention of the Reverend Clergy and the Organists the following points:

(a) At High Mass the Celebrant is not allowed to proceed with the Offertory while the Credo is being sung. The "Ordinary" parts of the Mass must be sung by the choir in their entirety, and all the "Proper" parts must be chanted by one singer or more.

(b) At Requiem High Mass the Sequence and the Offertory must be sung in their entirety.

(c) It is forbidden to sing anything in the Vernacular during High Mass. At Funerals it is forbidden to sing anything in the Vernacular even immediately before or after the Mass — the Church provides the proper chants.

(d) No organist can be engaged who has not been examined and approved by the Music Commission. Likewise, no music may be sung or played in church unless it

carries the diocesan stamp of approval. New compositions in manuscript form, since they are still subject to alteration, cannot be stamped approved for church use.

(e) It is strictly obligatory for organists and choir directors to attend the meetings called by the Music Commission.

(f) Programs or other items concerning vocal or instrumental music in church, whenever intended for publication in the local Catholic or secular papers, must be previously approved by the Music Commission. Music being a "complementary" part of the Solemn Liturgy, should not be made to appear as the "principal."

(g) A copy of the Diocesan Regulations must be posted in the choir loft of all the churches. If the copy sent you for this purpose has gone astray, you may obtain another copy from the Music Commission.

Sincerely yours in Christ,

+ HUGH C. BOYLE,

Bishop of Pittsburgh.

September 24, 1934.

BISHOP'S CURIA

September, 1935.

TO THE CLERGY AND

ORGANISTS OF THE DIOCESE:

At this time when church choirs resume their work, I wish to acknowledge the praiseworthy co-operation given during recent years by priests, by organists and by choir members for the improvement of the musical standard in our churches. We will never do enough in this line for the glory of God and the dignity of the Liturgical Services. A change in the musical taste toward better church music has been evident throughout the diocese since female and mixed choirs have been discarded. Pastors and Organists seem to realize that it is not the large number of singers nor the rendition of difficult, elaborate music that makes a "good choir", but rather the good judgment of the organist in choosing music within the powers and ability of the choir, and the proper rendition of the same. Simple music, devotional singing, reveal simplicity and sincerity of heart, and these are the best qualifications for a church singer.

As failure to progress in our work of musical reform would certainly mean retrogression, we must see to it that the beginning of the new Choir Year marks not only the consolidation of all our gains, but also an-

other step forward. Therefore I demand:

1. That a **Boy Choir** be organized in every church where there is a parish school, and that such choir be employed at least **once a month** for the Sunday High Mass with or without the assistance of the men's choir. Boy choirs already exist in many churches, but they are needed in **every parish** in order to assure the future of our male choirs. As a matter of fact, boys who sing with the church choir while in the Grade School are very willing to join the choir when young men. I ask our priests, our Organists and Sisters for earnest co-operation in this matter. They may consult the Diocesan Music Commission for necessary suggestions and for the solution of any practical difficulty.

2. That Church Choir Festivals (which have proven to be very helpful for the improvement of our musical standard) be continued and extended to all Chapters, with the obligation for every church choir to take **active part** in the same.

3. That the monthly meeting of organists, choir-directors and choir members of the City Chapters be continued under the present form of musical and social affairs, and possibly be extended to the Chapters outside the city bounds. It is proper and beneficial, in fact, that people interested in a common cause get together from time to time, know each other and exchange their ideas. I am sure that organists and choir-directors **who are really interested in their work** will do their best to be present at these meetings, and the Music Commission will see to it that a Record of their presence be kept.

Once more I demand full, earnest and scrupulous observance of the Diocesan Regulations from all concerned, no matter how small a parish or a church may be, and **no matter whether the organist receives a salary or not**. In this connection I should say that too often the organist is the forgotten man, receiving little encouragement or consideration for his work, notwithstanding the well known truth that a better equipped organist means better music and better singing in church, a more dignified Liturgical Service, and a congregation inspired to co-operate loyally in the parochial enterprises.

Sincerely yours in Christ,

+ HUGH C. BOYLE,

Bishop of Pittsburgh.

September 16, 1935.

BISHOP'S CURIA

June, 1937.

TO THE CLERGY AND
ORGANISTS OF THE DIOCESE:

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

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

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

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

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

I shall be grateful to Pastors and Superiors of Religious Houses for any opportuni-

ty they may afford their organists and music teachers for self-improvement, and in general for the elevation of the standard of music in Churches, Convents and Parish Schools.

Sincerely yours in Christ,

+ HUGH C. BOYLE,

Bishop of Pittsburgh.

June 21, 1937.

P R O G R A M
THIRD ANNUAL CONVENTION
DIOCESAN GUILD OF
CATHOLIC ORGANISTS
PITTSBURGH, PA.
APRIL 22 - 23, 1939

SATURDAY MORNING

(APRIL 22, 1939)

HIGH MASS at 11.00

Duquesne University Chapel

Missa "Fons Bonitatis" sung by

Members of the D. G. C. O.

LUNCHEON AT 12.00

Duquesne University Cafeteria

"Talk on Organ Registration" by

DR. CASPAR P. KOCH

1.00 at Carnegie Music Hall, North Side

SATURDAY AFTERNOON

REV. CARLO ROSSINI, Chairman

SISTER M. DOLORES, S. J., Mt. Gallitzin,

Assistant Chairman

Remarks: "Father Rossini's Gregorian Chant Book for the Grades" Sister M. Nazarius, I.H.M.

Demonstration: "The Ecclesiastical Year in Gregorian Chant" .. St. Paul's Cath. Chapel School

Sister M. Francella, R.S.M. Supervisor

Miss Marjorie Harrigan Organist

Essentials in Elementary School Music

Sister M. Raphael, C.S.Sp.

Rhythmic Training in the Grades

Sister M. Carmelita, D.P.

Music Appreciation in General Music Classes

Sister M. Hildegard, O.S.F.

Voice Class Instruction Sister M. Aidan, R.S.M.

(Mt. Mercy College)

Creative Music in the SchoolProgram Sister M. Cecilia, S. C.
(Seton Hill College)**SATURDAY EVENING**

MR. JOHN HARMON, Chairman

"The Organ Loft" —**From the Organist's Viewpoint**Mr. Francis B. Schmidt, Organist,
Assumption Church, Bellevue**From the Singer's Viewpoint**

Mr. Edward A. Cassidy, St. Paul's Cathedral Choir

SUNDAY AFTERNOON

(APRIL 23, 1939 — 2.30)

REV. C. A. SANDERBECK, Chairman

Organ Sonata — Introduction and Allegro by
Alexander Guilman Miss Claire Bachmann**Music** — "Its Place in the Educational
Scheme" .. Very Rev. J. J. Callahan, C.S.Sp., D.D.
(President of Duquesne University)**"The Proper for Maundy Thursday"** — Sung by
Members of the Priests' Choir

Rev. Carlo Rossini, Directing

Caesar Franck — "Organist and
Composer" Mr. Charles A. H. Pearson
(Professor of Music History,
Carnegie Institute of Technology)**"The Sea Hath Its Pearls"** Ciro Pinsuti
"The Heavens Are Telling" from "The
Creation" Joseph Haydn**Eintracht Mixed Chorus** —

Mr. Lawrence O. Fitz Director

Mr. Hugh MacDonald At the Organ

SUNDAY EVENING

VESPERS AND BENEDICTION AT 7.30

Sacred Heart Church

BUFFET SUPPER

Webster Hall at 9.00

Toastmaster Dr. Caspar P. Koch

THE MADRIGAL SINGERS

Henry Mazer, Director

"I Thought That Love Had Been**A Boy"** William Byrd, 1538-1623**"O Grief Even On The Bud"**

Thomas Morley, 1557-1604

"The Silver Swan" Orlando Gibbons, 1583-1625**"Sweet Honey Suckling Bees"** John Wilbye, 1598-**"Fair Phyllis I Saw"** John Farmer, 1836-1901**Address** Rt. Rev. Hugh C. Boyle, D. D.
(Bishop of Pittsburgh)**String Quartette** Ignaz Lachner

Allegro Moderato

Andante

Rondo Allegro

1st Violin Kurt Krumich

2nd Violin John Kuczmarski

3rd Violin Sidney Weiss

4th Violin Peter Uhler

Sonata for Viola and Piano — C# Minor

First Movement Op. 3 Egon Kornauth

Walter Pateycheuk Viola

Margaret Davis Piano

"Music and Travel" Rev. Francis B. Thornton
(Duquesne University)**Vocal Solo:**

1. "I Love Thee" Edvard Grieg

2. "Nebbie" (Mists) Ottorino Respighi

3. "Take Joy Home" ... Carolyn Wells Bassett

Madeleine Cuneo Contralto

Mary L. Reilly Accompanist



THE PITTSBURGH POLYPHONIC CHOIR

Reverend Carlo Rossini, Director.

The Pittsburgh Polyphonic Choir

Organized and Directed by
REVEREND CARLO ROSSINI

TO the musical activity of the PITTSBURGH POLYPHONIC CHOIR during the period 1924-1930 goes the credit of having opened the path for the musical reform in the Diocese of Pittsburgh by stimulating an appreciation of good church music.

The Polyphonic Choir was organized in September, 1923, by Father Rossini who had just arrived in Pittsburgh to take the position as organist and choirmaster at the Church of the Epiphany. Its membership of sixty men and boys consisted of volunteer singers chosen from among the members of various church choirs. Its particular object was to study and properly render the vocal compositions of the Classic Polyphonic Era (XV and XVI century) together with more recent and standard choral works. The Pittsburgh Polyphonic Choir became recognized as an organization standing alone in the subject matter of its program. Its repertory of liturgical music was close to that of the Roman Polyphonic Choir (erroneously called Vatican Choir) which had traveled in the United States in 1919 under the direction of Maestro Msgr. Casimiri.

The Pittsburgh Polyphonic Choir gave its first Concert in the Epiphany Church, Pittsburgh, on November 26, 1923. The local "Gazette Times" commented as follows:

Pittsburgh, Pa., November 26, 1923:

— Music of the "Golden Age" of the polyphonic vocal art, as it had its maturity in the Fifteenth and Sixteenth centuries in the sacred themes of the masters in Venice, Spain, Flanders and Rome was so successfully revived in Epiphany Church, last night, that at the conclusion of the sacred concert given by the Pittsburgh Polyphonic Choir the audience which packed the big church was ready to predict that both choir and ancient music may become artistic and religious values in the Catholic diocese of Pittsburgh.

All the Schools represented filled their church music with a color as gorgeous as the vestments of the priesthood and the mosaics and windows in the great cathedrals.

Each number was rendered with excellent control and sleekness.

To one knowing the short period of time the choir has been assembled, their work last night seemed nothing short of marvelous.

The presence and conductorship of Father Rossini was modestly rigid. He is never in doubt, and under conditions that were trying brought out the best of his singers. The mixture of adults with adolescent voices, the complete absence of sybilants in the Latin diction and the deftness with which pizzicato was handled were noteworthy points of the performance.

By the end of 1924 the Pittsburgh Polyphonic Choir had already been heard in many churches and public halls through the diocese of Pittsburgh, drawing always exceptional praise from the press, both Catholic and otherwise. We quote two excerpts from the papers of that time:

"THE CATHOLIC OBSERVER"

Pittsburgh, Pa., February 28, 1924:

— Last Thursday night, the Pittsburgh Polyphonic Choir, under the direction of the Rev. Charles Rossini, gave a splendid program to an enthusiastic audience that practically filled Old St. Patrick's church. The singing of the choir, composed of some 60 men and boys, was a revelation to the hearers and, as the Rev. Walter E. Keally aptly remarked, it was an Italian that discovered America, the Italians are the foremost sculptors and painters, and now we have with us an Italian, Father Rossini, one of the foremost musicians, who forsook his native land to bring to the new world the rich heritage of the old.

It is indeed remarkable that such perfection of tone and balance has been attained by the choir in such a short period of time.

Father Rossini is to be congratulated on the wonderful organization he has gathered together and the diocese is to be congratulated on having such a fine musical body. —

"THE CHRONICLE TELEGRAPH"

Pittsburgh, Pa., May 20, 1924:

— Generous compliment must be accorded the Rev. Charles Rossini and the Pittsburgh Polyphonic Choir, which last night in Carnegie Music Hall gave a programme that fairly effervesced with quality of tone and splendid finish. It was of true educational nature and interesting aspect throughout to the final number.

One was spiritually transported within the Roman Catholic Church, without which is seldom heard music of the type that swelled from the Polyphonic Choir last night. There is every reason to believe the musicale was definitely studied in its composition. The rigid compliance to capable direction and evident feeling with the numbers tended to assert that.

Marenzio's "O Rex Glorise", together with the "Ave Maria" of Vittoria, particularly influenced the audience. Palestrina's "Exultate Deo" was a superb bit of singing and demanded approval.

Adult solo work of superlative order veiled Father Rossini's "Dies Irae" in a mantle of exceptional taste. —

* * *

In 1925 the Ecclesiastical Authority joined its voice to the public praise for the splendid work of the Pittsburgh Polyphonic Choir.

The Most Reverend Hugh C. Boyle, Bishop of Pittsburgh, wrote the following letter to Father Rossini, director of the choir:

Pittsburgh, Pa., February 27, 1925

Dear Father Rossini:

I heard your concert last night at Carnegie Music Hall and I congratulate you upon the success you have achieved. I am no musical critic, but I assure you that in those qualities which a man not a musical critic can discern, your choir was superior to many that have come to us — some of them from abroad — with much blaring of advertising trumpets. The dignity and distinction of the program was a delight, and the selections from your own work to my way of thinking quite up to the other numbers on the bill. I hope you will not feel offended if I tell you that I went to your concert very willing to be satisfied with a much lower degree of excellence than that which it achieved.

Sincerely yours in Christ,

+ HUGH C. BOYLE,

Bishop of Pittsburgh

PONTIFICAL ACADEMY OF SACRED MUSIC

Rome, December 29, 1923

My dear Father Rossini:

It was with the greatest of pleasure and satisfaction that I received a notice of the accomplishments of the magnificent Polyphonic Choir which you have established in the city of Pittsburgh for the avowed purpose of spreading a love for classical sacred music, both ancient and modern, and for the proper rendering of Gregorian chant according to the very best and real tradition.

Heartiest congratulations and sincere felicitations to you for the results obtained in so short a time. Bravo!

What a happy undertaking, if your choir could arrange to give sacred concerts in the big American cities, where, I am sure, the same hearty reception would be accorded to you as was given in the United States a few years ago to the great choir-master, Mons. Casimiri, under whose masterful guidance you had the extreme good fortune to study in this Pontifical Academy of Sacred Music.

Sincerely yours,

ABBOT P. FERRETTI, O. S. B.
President.

* * *

In the summer of 1926 the Pittsburgh Polyphonic Choir was invited to Chicago, by the Committee in charge of the International Eucharistic Congress, to give six programs of sacred polyphony at the Coliseum. On that occasion the choir sang each program before approximately 20,000 enthusiastic people from all nations. On July 19, 1926, the General Secretary of the Congress sent the following letter to Father Rossini:

Chicago, Ill., July 19, 1926

Reverend and dear Father Rossini:

In the name of all those associated with me in the affairs of the XXVIII International Eucharistic Congress, I wish to extend to you and through you to the Pittsburgh Polyphonic Choir our sincere gratitude for the wonderful music furnished during the sessions of the Congress held in the Coliseum. We sincerely trust that you may be able to present your artists to many public groups, and I can assure them in advance that they are going to be royally entertained by your wonderful choir.

Very sincerely yours,

C. J. QUILLE,
General Secretary.

In January, 1927, Father Rossini was appointed organist and choirmaster at St. Paul's Cathedral. By then the work of the Polyphonic Choir was so well accepted in Pittsburgh that three concerts were given in Carnegie Music Hall within the year. The following excerpts are from the Pittsburgh papers of that time:

THE PITTSBURGH PRESS

(By Burt McMurtrie)

Simply superb was the singing of the Pittsburgh Polyphonic Choir in Carnegie Hall last night. It is but to marvel at the splendid things Director Rossini has accomplished. A splendid audience attested the position the choir has attained in the musical life of the city, and enthusiastic approval followed the singing. We doubt if a finer group of its sort could be found today. There is a wealth of beauty in the various voices, excellent sense of ensemble, and perfect understanding of the material at hand. Our praise for Rev. Rossini and his choir is great.

THE PITTSBURGH POST

(By Harvey Gaul)

The city of Pittsburgh has something to be proud of in the Polyphonic Choir. It is a real choir doing a real work. Of all the choir men in this town, there is no one we would rather hear than the Rev. Carlo Rossini. When he gets those thirty scrubbed and collared kids of the Polyphonic Choir and the forty roving basses and tenors, you are sure to hear a good program.

THE MUSICAL FORECAST

(By David H. Light)

The meticulous appearance and faultless stage demeanor of the boys and men of the Polyphonic Choir is almost as gratifying as their singing. The picture they present of symmetry and dignity is one that pleases the eye, while their singing delights the ear. The concert given last week at Carnegie Music Hall can be considered as one of the most notable events of the season. It is with our pleasure that through the capable direction of Rev. Carlo Rossini, this choir has come to be reckoned as a permanent choral group in this district. —

* * *

March 29, 1928, marked the first complete performance of Father Rossini's Oratorio *The Son of Man* which was given at

Carnegie Hall by the Pittsburgh Polyphonic Choir with organ and orchestra under the direction of the composer.

The Son of Man is a Passiontide Oratorio with English text (taken from the history of the Passion of Our Lord in the New Testament) and it is divided into Five Parts: (1) The Last Supper; (2) Christ in the Garden of Olives; (3) Christ before Pilate; (4) Christ Crucified; (5) The Death of Christ.

The following comment concerning this Oratorio is from the pen of the well known critic, Harvey B. Gaul, of "The Pittsburgh Post":

By Harvey B. Gaul

A new star has risen in our firmament, and a bright light is shining in our choir lofts. That luminous star is the Rev. Carlo Rossini, composer, conductor, and master of the choristers of St. Paul's Cathedral.

The event was the concert given last night at Carnegie Music Hall by the Pittsburgh Polyphonic Choir, and the work presented was Father Rossini's oratorio, "The Son of Man."

Of all the church compositions we have recently heard by local composers, this is the best.

Ordinarily, when a parson dabbles in the arts, it is an impoverished, puerile performance, but here is a padre who has something to say and who says it in a highly professional manner.

The work abounds in beautiful cantilena (the everlasting Italian touch), and when there is recitative — and there is plenty of it — it is not recitative secco, but a melos, flowing and plastic. It is a dramatic oratorio and rises to many a climax.

To be sure it is the Passion of Our Lord, and it is a text that has been attempted by every church composer who ever put stem to crotchet, but Father Rossini gave it a new twist and an emotional setting in his use of the old motets. In the preludes there is much lovely writing and in the unaccompanied choral bits there is fine feeling for the four voices.

So much for the work; now for the rendition. The mannerchor was excellent; the tenors were effective and the basses pliable and sturdy.

The choristers in the a capella numbers gave artistic readings of Croce and Haller. There was a delightfully tenuous pianis-

simo and at the same time there was a solidity of tone. The unisonals were exceptionally commendable.

Padre Rossini is a craftsman and he has done a fine piece of work in this Passion-tide oratorio. —

* * *

Also the Director of Music in public schools congratulated the Pittsburgh Polyphonic Choir:

Pittsburgh, Pa., March 30, 1928

My dear Father Rossini:

Last night's performance of your Oratorio "The Son of Man" gave me an extraordinarily happy evening. The strength of your composition and the beauty of the rendition itself were alike admirable. I congratulate you; and Pittsburgh is to be congratulated upon having you here.

With all good wishes for the continued development of your fine work, I am,

Sincerely yours,

DR. WILL EARHART,

of the Board of Public Education,
Pittsburgh, Pa.

* * *

In the spring of 1929, the Pittsburgh Polyphonic Choir undertook a most successful Concert Tour through the Eastern States. The following comments concerning musical programs given in different cities are taken at random from many press accounts contained in the Choir's Album:

NEW YORK: April 16, 1929

"The Pittsburgh Polyphonic Choir gave a Nation-wide Radio-Program last night from Station WEAJ (N. B. C.). It was a marked splendid success. The choir sang with brilliance of tone and spirit that was never before associated with any such body of singers."

— The New York Herald.

BROOKLYN, N. Y.: April 17

"The Pittsburgh Polyphonic Choir of sixty men and boys appeared in concert at the Academy of Music of Brooklyn, N. Y., last Wednesday evening, April 17. The boys appealed to the audience immediately by reason of their perfect stage deportment. Every eye was continually on the director, who succeeded in imparting to his forces the meaning of each phrase without resorting to exaggerated conductorial mannerism. The tone quality of the boys was silvery and clear. The text was pronounced

in a clean-cut fashion and every phrase was beautifully modelled. The influence of the Roman Pontifical School of Music is evident in the interpretations given by Father Rossini. The renditions are authentic beyond question. The drilling and careful preparation was evident in every measure sung by the boys and men, for there was a feeling of absolute security and solidity in the singing of each number on the difficult program. The excerpt from Father Rossini's Oratorio "The Son of Man" was enthusiastically received, the composer and conductor being accorded a real ovation."

— The Tablet.

NEW HAVEN, CONN.: April 18

"Last evening at the High School Auditorium, the Pittsburgh Polyphonic Choir gave a program of classic polyphonic music under the direction of Rev. C. Rossini. Enthusiastic applause followed each number. The clever ease with which the young boys were carrying their part was a surprise to the audience. Although the choir sang unaccompanied the harmony was perfect. Rev. Rossini proved to be a great trainer of voices. His choir undoubtedly overshadowed any other choral organization we have heard in this city. Under the leadership of Father Rossini, his Polyphonic Choir is destined to be recognized as one of the best choirs of the world in the subject-matter of its program."

— Corriere del Connecticut.

PAWTUCKET, R. I.: April 19

"A large audience gathered in St. John the Baptist Church last night and thoroughly enjoyed the first concert given in this city by the famous Pittsburgh Polyphonic Choir. A rare concert for Pawtucket, the program was a real treat. Not only was the choral singing of the sixty men and boys excellent, but the historical information read before each selection was appropriately informative. Pawtucket could only agree with the critics of Pittsburgh and elsewhere that the choir combines four ranges of the voice harmoniously and to advantage. A sweet and brilliant tonal quality marked the singing. Sacred polyphonic music from the masters was richly sung. The choristers are a credit to themselves, their talented leader and the city from which they have been assembled into such a strong unit."

— The Pawtucket Times.

ROCHESTER, N. Y.: April 21

"The Pittsburgh Polyphonic Choir, of which we have been hearing and reading since the Eucharistic Congress in Chicago three years ago, made their first appearance in this city last night in the Columbus Auditorium under the auspices of St. Andrew's Church Choir.

"The Pittsburgh Polyphonic Choir is under the leadership of the Rev. Charles Rossini, a musician of great talent, and one who directs his choir of about sixty men and boys in a manner that is akin to genius. He is quiet but he gets wonderful results. All those who listened to their program last night were greatly impressed with the way Father Rossini conducts and with the results that he obtains.

"It has been a long while since Rochester has heard such a program as that given last night. Some eight or nine years ago the singers from the Vatican came to town. This was a large organization, but it is doubtful whether they sang any better than the singers from Pittsburgh. Certainly, they gave no greater pleasure. The whole program was sung unaccompanied."

— The Rochester Evening Journal.

"An audience made up of persons of many interests, professional musicians, and those who merely enjoy music without analyzing it, last evening was given far more than usual pleasure by the singing of the Pittsburgh Polyphonic Choir, directed by Rev. Carlo Rossini, a composer of rare ability, as well as choirmaster, in the auditorium of the Columbus Building. It is not too much to say that the Polyphonic Choir equalled the Vatican choir, heard here a number of years ago. Against a support of mature men's base and tenor voices, young boys sang with the precision of highly-trained soloists. Their fresh soprano voices rang out true to every tone while they reflected every breath of their director and every motion of his hands. They sang as well in the extremely soft passages as in the loud. Their gradual shading to the pianissimo and to the fortissimo was astonishing in view of their ages. The climax of the program came with a number 'Arise Jerusalem' from the oratorio 'The Son of Man' by Father Rossini. It approached the works of the old masters in dignity and harmony. The burst of applause that followed each number compelled many an encore."

— The Rochester Democrat.

ERIE, PENNA.: April 22

"Last night the Pittsburgh Polyphonic Choir gave a program of extraordinary proportions at St. Peter's Cathedral. The edifice was filled with a capacity audience. The work of the choir was of the highest order and we doubt if better choral singing by men's and boys' voices than that exhibited last night has been heard here before. The unity of thought and expression, a strict adherence to pitch, clean phrasing, clarity of diction, made the performance one of delight to any lover of fine choral singing. The choir conveys directly the full message of their songs across in such a manner as to make listening to them an entertainment as well as musical privilege. They sang with beautiful tone quality and with an inner emotion which touched the heart strings of those who had ears to hear. Pittsburgh, no doubt, is proud of its Polyphonic Choir and if Erie will benefit from the visit of this fine organization, the concert of last night will have been one of great value to our musical life."

— The Erie Dispatch.

GREENSBURG, PENNA.: April 23

"The Pittsburgh Polyphonic Choir, just back from what proved to be a triumphant tour of the East, gave a concert at the Most Holy Sacrament Church last evening. The sanctuary was occupied by the choir. The large audience found the program of unusual interest and music lovers revelled in the magnificent ensemble singing and the exquisite tone shading."

— The Greensburg Morning Review.

On the occasion of the National Convention of the St. Gregory Society, held in Pittsburgh in May, 1930, the Pittsburgh Polyphonic Choir offered such a program in a concert at Carnegie Hall that truly amazed the many musicians attending the Convention. The entire program was a history, in song, of Religious Choral Music, from the First to the Twentieth Century, with outstanding selections from each century, that is from Greek, Latin, Gregorian, Polyphonic, Post - Classic, Modern and Contemporary sources.

J. Fred Lissfelt, of the Pittsburgh Sun-Telegraph, commented thus in his column concerning this concert:

"One of the most enlightening choral programs ever given in Pittsburgh was sung by the Polyphonic Choir in Carnegie Music Hall last night under the direction of Father Carlo Rossini.

"The music was chosen from all church vocal music from the earliest Greek fragments to the elaborate works of contemporary writers. The earliest and latest had organ accompaniment, but most of the choir's performance was a capella, and consistently of higher standard than they have ever sung before.

"This concert was like a musical pilgrimage through the ages. How the simplicity of worship among the earliest Christians is exemplified in their first hymns was marvelously illustrated. It was easy to follow the elaboration of the musical figures with the glorification of the ceremonies in the great chapels, and then came that outburst of magnificent melody and tone in the music of Palestrina, who still holds the high place among church musicians. The influence of popular tunes was gently suggested in chorus of Jacobus Da Bologna, which found real favor with the singers and audience. Seldom do we find so many names of the great Polyphonic composers so juxtaposed that we may realize their various characters. And when we finally arrive at the station of contemporary writing, how barren of the simplicity of religion does it appear against the simple strophes of those who worshipped in the catacombs.

"The educational importance of this concert was vast, while it was a delight to listen to such good singing."

— J. FRED LISSFELT.

With Father Rossini's appointment as Chairman of the Diocesan Music Commission in 1930, his time and energy to carry on the work of the Polyphonic Choir were pretty much reduced by the new task. Hence the public activity of the Pittsburgh Polyphonic Choir during the last few years has been somewhat irregular, in the sense that, instead of regular seasonal concerts, the choir has given performances only occasionally.

On the other hand, the educational mission of these concerts in the field of liturgical music has been continued in the diocese of Pittsburgh through the institution of permanent Church Choir Recitals which are given regularly every Sunday afternoon at Palestrina Hall (Chancery Building, Pittsburgh) as explained in other section of this issue of THE CAECILIA.

* * *

Editorial Note: — To the above historical sketch of the Pittsburgh Polyphonic Choir, may we add that no business - proposition has ever been connected with any of the concerts given by this organization during all these years. All of its members, as well as its director, have been always ready and very glad to volunteer their services for the benefit of educational or charitable institutions. Occasional red marks . . . in the book of its Secretary have been always taken care of by Father Rossini personally.

ORATE FRATRES

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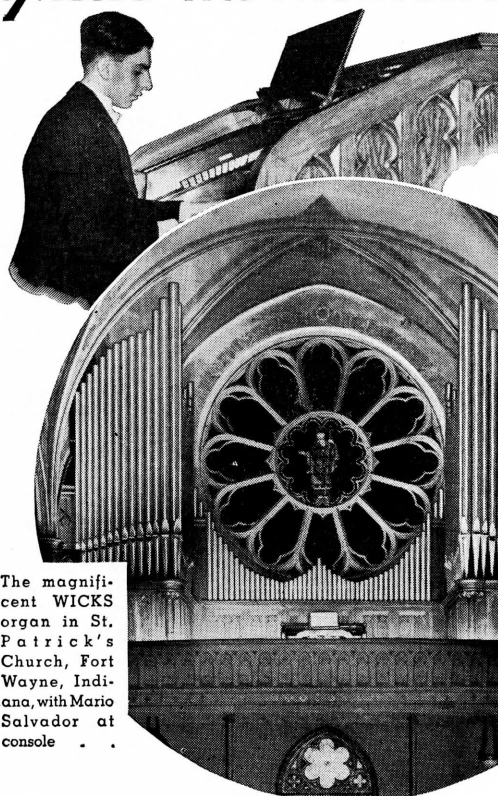
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