

# The Catholic Journal

Eighteenth Year, No. 19.

ROCHESTER, N. Y., Friday, Feb. 4, 1927.

## Federation Notes

(By the National Secretary.)  
The resolution of sympathy extended by the Federation to the Catholics of France has been gratefully acknowledged by his eminence, Cardinal Richard of Paris.

The Vice President of the United States, in a letter, addressed to the National Secretary, states that the resolution of the American Federation of Catholic Societies on the persecution of the Church in France will be brought to the attention of the United States Senate.

Many grateful acknowledgments have been received from the prelates of England on Federation's resolution and sympathy to the Catholics of England in their gallant fight for Christian education.

The first number of the quarterly bulletin of the American Federation of Catholic Societies has just made its appearance. This bulletin is regularly sent to all associate members of the Federation on payment of 50 cents a year. Application for associate membership should be made through the County or State Federation, or through the National Secretary, 4150 Wyoming Street, St. Louis, Mo.

James I. Toner, of Kaukauna, Wis., president of the Wisconsin State Federation, writes: "The Federation has erected an \$1,800 priest house in the Oneida Indian Reservation, all paid for by the Catholic Societies of Wisconsin. The pastor, Rev. De Kort, will take up his residence at the mission, and will study the Oneida language. We have sold, through our agents, some \$3,000 worth of Catholic papers, books, etc., in this section of the state."

Rev. Cyprian Penn, C. M., who was a delegate to the Buffalo convention, representing the Catholic Association of Porto Rico, and who is now stationed at Havana, Cuba, writes: "I think that the Federation of Catholic Societies in Cuba will soon be a fact. Our bishop here has received the idea with a spirit of enthusiasm and named you to arrange details for us. Please send me some literature and all the necessary instructions to form a Federation."

The Federation of Hamilton County (Cincinnati) has opened a crusade on indecent pictures, and has taken up the matter with the Mayor and other city authorities.

"Our societies and all our parishes should be in the Federation, to deprecate and strongly condemn the un-Christian action of those employers, both public and private, who actuated mostly by greed, in absolute and scandalous disregard of the sanctity of the Lord's day, force their employees to perform unnecessary servile labor on Sunday."

"For this purpose and for the other laudable purposes of the Federation, all Christians should be united for the common good, and stand firmly for the rights of God and the rights of men."

"Wishing the Federation great success,  
Yours sincerely,  
"Bishop of Pittsburgh."

The National Secretary has received two telegrams from the Sterling Remedy Co., announcing that they have at once withdrawn the Cascadet advertisements to which objection had been made, and also the objectionable street car cards representing the "Sleeping Beauty."

The publishers of that vile, filthy book, "The Devil in the Church," have recently announced that they were obliged to destroy the plates of said book, and to sign an agreement with the government never to publish said book again. That the latter statement is a malicious lie, evidently intended to hasten the sale of the book, is evidenced by the fact that the assistant Postmaster general, Mr. C. P. Grandfield, has informed the Federation that no such agreement was exacted by the Post-office Department.

Governor Samuel Pennypacker, of Pennsylvania, at whose instance the divorce congress was assembled for the purpose of suggesting a uniform statute to reform the present intolerable conditions, writes:

"My Dear Sir:—I am obliged to you for sending me a copy of the res-

olutions adopted by the American Federation of Catholic Societies, and I am pleased to see that the efforts to accomplish uniformity in divorce legislation meet with the approval of the Federation. Very truly yours,  
"S. Pennypacker."

During the convention of the German Roman Catholic Central Verein in Springfield, Ill., several prominent members of that organization visited a saloon where a series of immoral pictures were on exhibition. A formal protest made to the owner of the place about these objectionable pictures resulted in the immediate removal and destruction of said pictures.

The Louisiana Federation has taken the leading part in defeating an obnoxious tax amendment, the acceptance of which meant "the taxation of rectories and parsonages of churches and the grounds thereunto appurtenant, used exclusively as residences for the ministers in charge of such churches." The amendment was defeated by a large vote on November 5th last.

Several clerical guests at a banquet held in a prominent St. Louis hotel noticed that at the news stand in the lobby of that hotel some very virulent anti-Catholic and filthy books were offered for sale, such as "Mara Monk," and others even more disgusting. Some of the pictures were also exhibited. Formal complaint was made to the manager of the hotel against this news stand. His attention was called to the fact that his Catholic patrons object to such vilipend. As a result of the protest the objectionable books and pictures were removed.

Held Their Third Annual Banquet  
The third annual banquet of Council 74, C. R. & B. A., was held at Holy Family School Hall Thursday evening, February 7, 1927. The following menu was served: Blue Points on Half Shell. Hearts of Celery. Palma Olives. Banquet Wafers. Broiled Lake Erie White Fish a la Tomato. New Potatoes a la Gratin. Pineapple Punch. Roast Young Turkey Farcled and Trussed. Jellied Cranberries. Violet Peas. Maryland Cream Biscuits. Mayonnaise of Shrimp. Brown Bread Sandwiches. Fruited Ice Cream. Macaroons. Lady Fingers. Kisses. Assorted Cakes. Coffee. The speakers were Rev. Jos. Gelfell, toastmaster; Rev. Father Seagson, Dr. F. W. Maloney, Mr. J. P. Henry, Mr. E. J. Ryan, Mr. J. E. Maler, Mr. Chas. Hasenauer, Mr. Geo. J. Miller.

Baker Theater.  
One of the most thrilling melodramas under the new management at Baker Theater will be Charles F. Rice's, "The Counterfeiters," which will begin a week Monday afternoon. Dale and Row, German comedians, will appear between acts, and the usual moving picture and illustrated songs will be part of the performance. Dorothy Maynard, the company's new ingenue, and Harry Lewis, the new character comedian, will have a specialty of their own. "The Counterfeiters" deals almost exclusively with criminals. The situations are sensational and exciting. The settings and effects will be unusually picturesque.

OMANDAUGUA.  
Prayers were offered Sunday for the repose of the souls of Sister M. Raphael, of Rochester; Rev. Chas. Cuddihy, of County Wicklow; Edward O'Brien, of Denver, and for the recovery of a happy death of Mrs. Ann Birmingham.

The Rosary Society will enjoy a reunion at Mrs. W. J. McIntyre's, Park Place, Thursday evening. The Masses this week are: Anniversary of Mrs. Rosa Hogan, Monday, and month's mind of Bernard Hamilton, Tuesday.

The famous Irish lecturer and writer, Mr. Sumas MacManus, will appear here on March 8th. Subject, "Irish Lore and Wit," with readings from his works.

Baptized last Sunday: Katherine McCabe and Ruth Nancy McCor-mack.

A Minister a Convert.  
The Rev. Henry C. Granger, for eight years rector of St. Matthew's Episcopal church, Evanston, Ill., recently announced that he had declared allegiance to the Roman Catholic faith. Mr. Granger was formerly a Presbyterian clergyman and, confirmed in the belief of the Episcopalian church fifteen years ago.

## Church Music

(Contributed.)

Church music has of late years been made the subject of many and violent controversies. These controversies, as often happens, have only succeeded in darkening the subject that they were intended to illumine. In fact, a speaker or writer on church music feels himself somewhat in the position of Dante's lost and forlorn traveler, lost in the shades and branches of an interminable wood; out of this wood there seems to be only one narrow pathway, and that is to try to define the exact nature of church music. The definition of church music will not only help us to distinguish it from other kinds of music, but will also be helpful in determining what should be performed and what should not be performed in our churches.

It is not easy at the outset to find a definition of church music. If we say that church music is what is rendered in the church, then we are confronted with the difficulty that church music still remains church music, even when rendered outside the church. There must be something in the very nature of church music that makes it different from any other kind of music. Any ordinary civilized American or European, who happened to listen for the first time to the strains of such Masses as the D Minor by Cherubini, the Mass in F Minor by Perosi, would at once exclaim: Yes, I recognize that to be church music.

Church music in order to be such must realize certain conditions; and the first condition regarding music is that the music must really accompany the words; that it must be written under the inspiration of the words, and that it must, therefore, express the meaning and the force of the words. Take, for example, the Credo in Spurred's Mass Solenne; see how the simplicity of the melody and of the voices in unison and the emphatic rhythm tend to express the simplicity and the determination of faith. Take again the Requiem Mass in C Minor by Cherubini, one of the most beautiful of our Masses, and alas, so seldom performed. See how in the Dies Irae the quick passages of scales and chords portray the terrors of the last day, while other passages in their softness and yearning express the tender supplication of Jesu Plea. In Gregorian music we find an example in the Pange Lingua, which expresses the situation of a soul raised almost to a state of ecstasy under the influence of joy, love and adoration.

There is no doubt but that music can bring out the meaning of words in a way that nothing else can do, and for this reason the song prayer is the most perfect of all vocal prayers. A man cannot express himself in all his intensity; he cannot put his whole soul into what he has to say, unless he sings it. Hence even in the natural order the opera, the drama, the song, excite the speech, and while few are willing to listen to an hour's discourse, multitudes will listen for consecutive hours to the strains of music. And so in the supernatural order the sung prayer is more perfect than the mere vocal prayer.

It often happens that the soul, owing to distractions or other causes, is with difficulty aroused by the simple beauty and sublimity of the words of the preface. But when the words are sung they seem to have a new and vitalizing force; the soul seems to be touched and invigorated by some transient breath from the defect is rather accidental than essential. It easily and without effort lifts up the heart (Gloria Corda) and finds itself among the angels. St. Augustine himself attests to a similar experience when he tells us that it was the strains of the music that first led him to ponder on the meaning and beauty of the Psalms, and that brought him back again to the God of his youth.

We come now to the second element of church music. Can we say that even independently of any words, that mere musical sounds can have such a character of their own as to be considered typical church music? In the art of music, more than in any other art, there must be something that peculiarly fits it to be a means of communication between God and man. But the art of music is, more than any other art, mentioned in the Sacred Scriptures. The instruments of Nabuchodonosor's Orchestra are carefully numbered; the evil spirit was driven out of Saul, by the sound of David's harp.

The Israelites changed, not merely said their hymn of deliverance; the harp, which was taken from the enemy, and we are admonished to make a joyful noise in our hearts to God.

In the art of music there is, as in everything else, a likeness to the Holy Trinity. The high notes that usually convey the melody symbolize the voice of God, the lower notes may be taken to represent power, the middle notes that bring together the high and low notes symbolize the Holy Spirit. Then, again, we often speak of the harmony of a good life, and there is a close analogy between such a harmony and the harmony of music. The music notes are the outward expression of the eternal, invisible laws of mathematics. The note C, for example, means so many vibrations in the air that produce in us the meaning of the letter C, which is so often the bridge by which we connect the body with all its cares and means to go forth to meet the angels and the saints.

Let us again take a concrete example of some business man who enters a cathedral in the midst of one of his busiest days. Outside the building all is glare and sunshine; cars are rushing up and down; motors are shrieking; and foot passengers meet with care and wary look one another on the pavement. Our business man enters the cathedral; he sits down and rests; suddenly the organ sounds—a deep, mysterious note, echo along the nave and the cloister. At once he is touched and soothed; his mind begins to reflect on the vanity of the things outside the unseen realities of the eternal world begin to press in upon him; and at once the vision of his mind grows clear. He sees things in their true light; the distress of poverty, the bitter words and injuries of enemies—all these seem trifling in comparison with the other world, towards which he is hastening. There is, therefore, something in the very sound of church music that makes it different from any other kind of music.

I believe that from this point of view church music does not consist that place in education that it deserves. It is comparatively easy to instruct the young, but it is hard to secure that their emotions and their spontaneous instincts shall correspond with the ideas which they have received. Now, music of a certain kind has the power of securing the important co-ordination between ideas and feelings with their corresponding instincts.

A few words may now be said regarding the controversy between the advocates of folk music and of Gregorian music. Both styles contain in their own way to the glory of God and the beauty of our services. Some object to folk music because in certain cases it is too reminiscent of secular things. But a little historical explanation will soon show that this is by some transient breath from the defect is rather accidental than essential. Many of our folk songs were written during the seventeenth century when the opera was beginning to occupy an important place in the musical world. The writers of the Masses were undoubtedly influenced by the rising fashion on the meaning and beauty of the Psalms, and that brought him back again to the God of his youth.

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