

Principles of Organ Playing

Introduction



It is the purpose of this and subsequent essays to give a number of suggestions for the Church Organist on matters concerning the different phases of modern organ playing. As any musician can always find space for improvement in his art, it should consequently interest the organist to consider the principles discussed in these essays.

The playing of the modern organ (as of any instrument) involves two great factors: technique and musicianship, the perfection of which is absolutely vital for an artistic standard. Of the two factors, however, technique must of necessity receive first consideration, for no amount of real musicianship or artistry is attainable with an unreliable technique, one which fails to respond to each and every emotion and thought. It is useless for concert artists who endeavor to teach, to scoff at this important element and forever declare that it is only a means to an end, and not the end itself. The very fact that it is a means to an end should prove that it must first be an end to be attained, just as the fact that the purchase of food, clothing, etc., require money urges people to make money their end in view. The argument

that a good technique without musicianship is most inartistic and worthless has its inverse reply that sound musicianship in the playing of any instrument is impossible without a good technique.

It is the neglect of this truth which is the cause of so much bad organ playing in Churches, and this neglect has been a product of the average Church organist's attitude toward his work. He feels that since his work is not that of a concert organist and that he is not constantly under the judgment of the critics, he can afford to be less careful in his playing. But when we actually consider the work of the Church organist we find that he cannot really be as unconscientious as he would like to be, for the reason that he must appear both in the capacity of accompanist (to the choir, etc.) and also as soloist (in preludes, postludes, etc.) In each of these capacities, mediocre playing can not be tolerated. Hence, it would greatly repay the Church organist to devote some attention daily to his technical equipment in both its phases: manual and pedal work, with, however, this final warning: that technique does not finally become his master but forever remains his servant.

In the matter of musicianship, our particular subject (the Church organist), tho he need not

attain the artistic standard necessary for the concert organist, still he must possess a certain amount of good musicianship to fulfill his purpose. Of especial importance is this musicianship to the matter of phrasing. Illogical phrasing in the playing of an instrument, and particularly the organ, is as irritating to the sensitive ear and mind as illogical phrasing in everyday speech. Thoughts are contorted and the emotional value lost if we do not "punctuate" correctly, in music as well as language.

Therefore, this phase must also receive its due attention.

In the following articles we shall begin to discuss the principles and their application, of modern organ technique.

Pietro G. You

The Boy Choir in the Catholic Church

by Miss Mary Anderson



IN interpreting Sacred Music in the deep religious spirit intended by the Church no medium is as suitable as the simple beauty of the trained boy voice, and none is so little understood and employed.

To produce a singing unit of boys capable of presenting even a simple hymn in an acceptable manner involves much labor and patience, as well as an understanding of the limitations and possibilities of children's voices.

It seems to be an accepted theory that the average boy has a deep coarse voice of limited range, nasal and harsh in quality and capable only of carrying an alto part.

Exactly the opposite is true. Boys voices lie naturally high, and it is only a lack of experience in using the best part of these voices, that is responsible for the unmusical quality of the untrained boy singer. At an early age, he is permitted to shout with terrible ear-splitting energy carrying the heavy chest register up as far as he is able and then breaking entirely. This practice is not only highly injurious to the young undeveloped throat but produces faultiness in pitch and ugliness in quality.

How to remedy this state of affairs and develop and employ the possibilities lying dormant in these young voices, is the question. It is not a shortage of material with the Catholic choir master or teacher (as is the case in many churches), as much as a lack of teachers experienced in handling boys' voices. There is an almost unlimited amount of talent to be found in every parochial school.

The period of development is the most trying and too much stress cannot be laid on the inadvisability of permitting untrained boys to struggle through hymns at the Children's Mass, or allowing them to falter and fail entirely in the more exacting demands of a High Mass, with no more equipment than the "newsboy"

voice we have been forced to accept as the "natural" boy voice.

Begin at the very foundation and build up. Select your first candidates carefully and painstakingly and allow them to develop normally. Boys eleven and twelve years of age are an advisable first choice. They will accept the responsibility of serious work more readily as they are of an age when there is no immediate possibility of their voices changing, and in two or three years can be helpful in serving as models for the younger chorister.

Never, under any circumstances, permit the boy to sing until he has had at least ten months' training. He is practically useless and employs only the thick register of his voice, a portion that is absolutely valueless if not restored to its natural unforced quality.

Bear in mind constantly that children's voices are delicate organs and boy's voices are lighter and more ethereal than women's, but far more bell-like and carrying in quality. It is nothing short of disastrous to urge boys to sing "louder" or "sing out" as so many teachers express it. The volume produced is acquired, forced, and far more natural, for children, as a rule, have voices of delicacy and sweetness.

A base-ball game or a wild afternoon of shrieking and playing produces a very discouraging result. The school-yard cheer leader will never make a good chorister.

A boy's voice will not stand abuse. After such play he becomes hoarse so that even the spoken word takes on a husky unlovely sound. The delicate throat rebels.

When it is trained into usefulness, the boy voice is the most satisfying of all mediums. There is an absence of affectation and theatricalism so often found in the adult singer. In the boy voice is found the natural expression of the instinctive, unquestioning faith of the child, an expression best suited to the deep spiritual intention of the Catholic Church Music.

The True Meaning of the Requiem Mass

by W. Dauffenbach



ANCTUARY, altar, catafalque draped in black; black crepe on the candles, church and pews hung in black, the priests' vestments and the altar boys' cassocks, all of sable here. Subdued and sad the tones of the organ. The choir chants a song of sorrow:—Requiem aeternam. . . .

Is there one among those present at the Requiem Mass who realizes how little a service, so gloomy and depressing, corresponds to the true intention of the Church? For most Catholics it seems to be born in the marrow of the bones, that a Requiem must needs be a dirge.

This view originated in times ignorant of the true meaning of the liturgy, because the Catholic funeral services do not contain discouraging sorrow but rather consolation and encouragement. The Church has profound knowledge of psychology. Her doctrine insists on the terrors of eternal punishment, her moral code has hell as its ultimate sanction, but she passes no verdict on the defunct, she presupposes his future happiness; if he died in communion with the Church. Therefore her liturgy is one of prayers of consolation for the dead.

But what about the *Dies Irae*? In dreadful accents it recounts the terrors of the Last Judgment. It is a wonderful poetic composition, admired by all who come to know it, it has been put to music by a great number of composers, because by the sudden changes of its emotional tone and the Dantesque vividness of its presentation it lends itself admirably to musical expression.

But it cannot be denied that it is a new and discordant element in the original liturgy of the Requiem. It visualizes in the first place the appearance of the divine Judge and then manifests the anxieties of the singer: *Juid sum miser tunc dicturus? "What am I poor wretch to say?"*

The poem continues to implore mercy on behalf of the one who prays (not for

the poor souls). At the very end there is a later clumsy addition—"Pie Jesu Domine, dona eis requiem"—"Sweet Lord Jesus grant them eternal rest," whereby it is sought to establish a connection with the purpose of the Mass. The description of the Last Judgement is in violent contrast with the atmosphere of peace, rest and happiness of the original Requiem service. That the sequence was incorporated into the Mass is a proof of how far reaching had been the changes in liturgical conceptions made in answer to pastoral requirements.

The very Introit begins with words of consolation:—Requiem aeternam dona eis Domine, et lux perpetua luceat eis. No trace of mourning is to be found in these expressions, the prayer rather forcibly points to the happiness confidently hoped for on behalf of the souls. Eternal Rest! Let all unrest, harrassing man during his earthly pilgrimage, disappear. Think of the words of St. Augustine "Unquiet is my heart until it rest in Thee—inquietum est cor nostrum, donec requiescat in te." This rest is devoid of all struggle, it is indestructible, because it bears the stamp of eternity. The two expressions—"requiem aeternam" and "et lux perpetua"—dominate nearly all the parts sung during the Requiem. They are taken from the fourth Book of Esdras (apocryphol). The context makes it clear that these words imply a promise of the most exalted happiness. We read (chap. II. 33-39). "On the mountain of Horeb, I, Esdras, received from the Lord the command to go to Israel. When I came to them they rejected me and contemned the command of the Lord. Therefore, I now speak to you Leatoes, because you hear me and have insight: expect your shepherd! Eternal rest (requiem aeternitatis) he will give you because He is nigh who is to come at the Last Judgment. Be prepared to receive the treasures of His kingdom, because light eternal will shine for you for time everlasting (lux perpetua lucebit vobis per aeternitatem temporis). Flee from the darkness of this world receive the joy of your glory—Thank Him who calls you to the heavenly kingdom. Well

then, arise and behold at the banquet of the Lord the number of the designated who have freed themselves from the darkness of the world and have received from the Lord garments of splendor."

This teaching of eternal rest is summarized by the Epistle to the Hebrews in connection with Psalm 94 V. II "So I swore in my wrath that they shall not enter into my rest." St. Paul says: (Hebr. 4. I-II) "The promise being left of entering into His rest, let us fear lest any of you should be thought to be wanting. For unto us it has been declared in like manner as unto them (the recalcitrant Israelite in the desert) . . . For he said: And the Lord rested the seventh day from all His works" and elsewhere "If they shall enter into my rest. . . There remaineth therefore a day of rest for the people of God, for he that is entered into his rest, the same also hath rested from his works as God did from His. Let us hasten therefore to enter into that rest."

The same fundamental idea contained in *eternal rest* is implied in the expression *lux aeterna*. From an abundance of biblical texts we may single out two. Isaias thus voices his prophecy about the coming Messias (Is. 60, 1 and 19.)
 Arise, be enlightened O Jerusalem
 For thy light is come
 And the glory of the Lord is risen upon thee

Thou shalt no more have the sun for thy light by day
 Neither shall the brightness of the moon enlighten thee
 But the LORD shall be unto thee for an *everlasting light*
 And thy God for thy glory"—

Christ designates Himself as *Lux mundi*, the light, which according to the preface of the gospel of St. John enlightenth every man coming into this world.

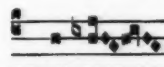
What has been said thus far is sufficient to show that the words of the Introit are not expressions of sorrow and pain, but rather point out eternal joys and promises of consolation. The same note of consolation and hope is the keynote of all the chants, prayers and lessons of the Requiem Mass.

The plain chant melody is in keeping with this attitude. As a prudent psychol-

ogist the Church in her funeral service abstains from the note of triumph and jubilation that might rise from an enthusiastic heart at the thought of eternal rest in God. Thus the acts of the Martyrs relate how St. Carpus smiled at being fastened to the stake and explained to those about him: "I beheld the glory of the Lord and rejoiced."

But not to every Christian may we thus impart the sentiments of a St. Stephen. Joyful melodies in the Requiem would rather repel the relatives of the defunct, oppressed as they are by the loss of one dear to them. Therefore, the chant in order to assuage their sorrow speaks of consolation in soft and gentle tones:—*Requiem aeternam dona eis Domine, et lux perpetua luceat eis.*

The melody flows on quietly, step by step, and when in two different places there is an interval of a third, it is not accented:



e - is

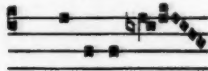
lu - ce - at

It does not descend into the depths as might be expected in a dirge, it rather tends gently upward, twice it starts a third higher than the conclusion of the preceding phrase. The Introit employs but five notes—a limitation rare in artistic song. A similar restriction to the extent of a fifth is found in the Introit for Easter. Bad rendition will make of this chant a dirge of sorrow, whilst in reality it breathes but "peace and interior joy." (Johner-New School of Gregorian Chant).

The Introit of the Requiem Mass is full of melody and variety, at least it makes that impression on the hearer, although its motifs are few, and for *luceat eis* it repeats the melody of the *Dona eis Domine*. To explain the detailed structure of the different chants is beyond the scope of this paper, therefore, we do not examine either the peculiar form of the psalm, but confine our inquiry to the sentiments expressed.

In the plain chant books this Introit is assigned to the VI. mode; but the consistent use of \flat gives to the melody a distinctively *major* character, which ought to be emphasized by the harmonisation; accompaniments in a minor key are out of place. This point needs to be stressed emphatically in opposition to the current opinion. For all that, the Requiem need not be treated as a song of joy. The singer ought to follow the delicate psychological shadings of the chant giving voice without sadness to the consoling prayer of the Requiem aeternam.

The Kyrie gives further musical expression to the same idea. The melody proceeds in wise restriction and in the same general trend, without a single interval of more than one full step. Its major character is maintained. The ninth time only a fifth is used to stress the expression of supplication.



Ky-ri-e

In the last syllable the correct accent is on the fourth note "c" (not "d") thus the singing will become smooth as befits these gentle melodies. The mourners still afflicted by the sight of death are not to be immersed deeper into their sorrow, they are rather to be consoled. A very salutary thought for both organist and chanters.

(To be continued)



Musical Programs---1926

SACRED CONCERTS

Sacred concert, St. Benedict's Church, Chicago, Ill., Dec. 15, 1926. Director, Rev. Wm. H. Dettmer, Organist, Ven. Sr. M. Waldimira, O. S. F. (Sonata in a minor (Rheinberger); 2) Salve sancte parens (Gregorian Chant) Boys Choir; Rosenkranzlied (K. Koch), Sop. Solos, duet and chorus of mixed voices; 4) Memorare (Griesbacher), Chorus of female voices; 5) Gedenke (Geo. Schaecht) Alto Solo and chorus of seven mixed voices; 6) Angelus Laeuten (F. X. Engelhardt) Bass solo and six-part chorus; 7) Solo for organ-Zwei Charakterstuecke (R. Dittrich). 8) Benedictus ex Missa Rosa mystica (Griesbacher), Boys choir; 9) O heil'ges Herze (Griesbacher) Mixed Chorus; 10) Immaculata (Gresbacher); sop. solo, duet and chorus of mixed voices; 11) Toccata (V. F. Skop) solo for organ; 12) Kyrie ex Missa Virgo potens (Griesbacher), mixed chorus; 13) Gloria ex Missa Virgo potens (Griesbacher) mixed chorus; Credo ex Missa Virgo potens (Griesbacher) mixed chorus. Benediction: Jesu dulcis (Joh. Singenberger) Tantum ergo (John Singenberger) Organ postlude: (J. Polleri) Sr. M. Waldimira.

Sacred concert, St. Lawrence's Church, Milwaukee Wis., Nov. 21, 1926. Ven. Sr. M. Amdreela, O. S. F. Organist and Directress. 1) Die heilige Caecilia (Nemmers) Mixed chorus; 2) Organ prelude from 3rd Sonata (Guilmant); 3) Rejoice in the Lord (W. Marsh) chorus and organ; 4) Gruss an Maria (selected) male chorus; 5) Veritas mea (John Singenberger) mixed chorus; 6) organ solo-Hymne a St. Cecili (Guilmant); 7) Alleluja Chorus (P. Piel op. 114) Ladies chorus; 8) Ave Maria (Gounod) sop. solo and chorus; 9) Glory to God (Griesbacher) mixed chorus; 10) Concert Fantasia-organ solo (A. Freyer); Sermon: Rev. E. J. Rodenkirch; Benediction: O salutaris (John Singenberger); Tantum ergo (John Singenberger); Grosser Gott, congregational singing.

CHRISTMAS, 1926

St. Patrick's Church, Chicago, Ill., J. Lewis Browne, Mus. Doc., organist and director. 3:30 A. M. Missa "Regina pacis" (Montani) Junior choirs. 10:45 A. M. Adult choir. Kyrie and Gloria "Missa Festive" (Montani), Credo, Sanctus, Benedictus and Agnus Dei "Mass of the Immaculate Conception (Browne); Offertory insert; Jesu Redemptor (Yon); Processional and Recessional "Hark what mean those holy voices." (Browne).

St. Benedict's Church, Chicago, Ill., Director, Rev. Wm. H. Dettmer; organist, Ven. Sr. M. Waldimira, O. S. F. assisted by an orchestra composed of members of the Chicago Symphony orchestra. 11:15 A. M. Organ and orchestra prelude (M. Springer); Introit and Communio (Gregorian) Boys choir; Gradual: Viderunt (Molitor) mixed choir with organ and orchestra accompaniment; Offertory, insert-Adeste (Novello); After High Mass "Ehre sei Gott" (Griesbacher); Recessional; Hallelujah. Chorus (Handel).

Holy Name Cathedral, Chicago, Ill., Director of the Cathedral Choir Rev. Philip F. Mahoney, D. D., Director of the Quigley Choir, Rev. Edwin V. Hoover; Organist, Mr. Albert Sieben. 4 A. M.

The Caecilia

OTTO A. SINGENBERGER.....Editor

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His Eminence, George Cardinal Mundelein,
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Excerpts from the Cardinal's letters:
 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
 June, 1925—

"... We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it . . . we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

Proper of the Mass-Gregorian, Ordinary of the Mass-Dubois; Offertory insert-Adeste. 11 A. M. Processional: O sanctissima (Sicilian). Ordinary of the Mass; Missa Regina pacis (Yon); Introit, offertory and communio (Gregorian) Quigley Choir; Gradual (Hoover).

St. Teresa's Church, Chicago, Ill. Miss Erma Lauer, organist and directress. 5 A. M. During a short crib devotion; Stille Nacht (Gruber) and Ihr Kinderlein kommet, Boys choir. Proper of the Mass (Tozer) mixed choir; Ordinary: Jubilee Mass (Gruber); Offertory insert "Apparuit" (Deis) 10:30 A. M. Introit, Gradual and Communio (Tozer) mixed choir; Ordinary: Maria Zoller. Mass (Gruber), mixed choir; Offertory "Tui sunt coeli." (Bonvin).

St. Raphael's Church, Chicago, Ill. Miss Martha Luedtke, organist and directress. Rev. Jos. M.

Schuette, pastor; Rev. J. N. Weiler, ass't pastor. 5 A., "Ihr Kinderlein kommet," "O du liebes Jesu Kind" - School children; Stille Nacht (R. Brenner) mixed choir; Introit and Communio (Gregorian) Ordinary: Missa "Stella maris" (Griesbacher). Gradual (Mitterer). Offertory (Mitterer); during distribution of Holy Communion - Adeste (Novello); After Mass Ehre sei Gott (Griesbacher). 11 A. M. Introit and Communio (Gregorian); Kyrie, Credo, Benedictus and Agnus Dei (Faist) mixed choir; Gloria and Sanctus - ex Missa St. Raphaelis Archangeli (Witt); Gradual (Molitor); Offertory (Wiltberger). Benediction:- Jesu dulcis (Kothe) male voices; Tantum ergo (John Singenberger) mixed chorus; Hodie Christus natus est (L. Kramp)

New Year's High Mass: - Introit and Communio (Gregorian) Graduale (Molitor) Offertory (J. Obersteiner) Ordinary: - Missa "Stella maris" (Griesbacher).

Sacred Heart Church, St. Francis, Wis. Mr. Fred P. Gramann, organist and director. Midnight Mass - Proper of the Mass - Gregorian. Ordinary-St. Gregory Mass (John Singenberger) Offertory insert - Hodie Christus natus est (Mitterer). 10 A. M. Proper of the Mass - Gregorian. Ordinary-Mass in hon. of the Immaculate Conception (Gruber).

St. Mary's Chapel, Duluth, Minn. Ven. Sr. M. Dorothy, O. S. B., organist and directress. During the Midnight Mass the Sister's choir sang: - Silent Night (Gruber); Proper of the Mass (Tozer); Offertory (John Singenberger) Ordinary: Missa Rosa mystica (Carnevali); In dulci júbilo (Rev. Gregory Hogle, O. S. B.) During the low Mass immediately after the midnight Mass; Gesu Bambino (Yon); Jesu dulcis (John Singenberger) Jesus the all beautiful (Connor); While shepherds watched (Hogle) Benediction: - O salutaris (Liszt); Tantum ergo (Liszt) Hymn "O magnify the Lord" (Otto A. Singenberger),

St. Margaret's Church, Duluth, Minn. Organist, Miss Mildred O'Donnell. Program prepared by Sr. M. Dorothy, O. S. B. Gesu Bambino (Yon); Proper of the Mass (Tozer); Ordinary: Missa Tertia (Haller); Offertory (John Singenberger); Glory to God (Griesbacher).

St. Francis Church, Milwaukee, Wis. Mr. J. J. Meyer, organist and director. Stille Nacht (Gruber) mixed chorus; Introit and Communio (Gregorian) Boys' choir; Gradual (Mitterer) male choir; Offertory (Mitterer) male choir; Ordinary: - Missa Liturgical (Gruender) Recessional Adeste (Novello) male choir 8 A. M. - Low Mass; O sweet silent night (Piel) Ladies choir; A child is born (Molitor) Thou Christchild (Haller); Ye shepherds arise (Wiltberger). 10 A. M. Highmass with exposition of the Blessed Sacrament. O Salutaris and Tantum ergo (Unison); Introit and Communio - Gregorian; Gradual (Tappert) male choir; Offertory (Wiltberger) male choir; Ordinary; Missa Liturgica (Gruender) After Benediction: - To Thee I give my heart (Wiltberger) Boys' and Ladies' choir.

St. Liborius Church, St. Louis, Mo. Mr. Jos. H. Anler Sr. director. Mr. Jos. H. Anler Jr., Organist. Violin and organ selection Jos. Anler Jr. Processional - Silent Night (Gruber); Proper of the Mass - Gregorian. Offertory "Laetentur"

(Rohde); before the sermon - Emitte spiritum (Shutky); Ordinary of the Mass: Mass in hon. of St. Peter (Gruber) mixed voices; During the distribution of Communion: - Adeste (Novello); Recessional - Praise ye the Lord (Molitor); 9:30 A. M. Processional: - Adeste (Novello); Proper of the Mass - Gregorian. Offertory - Tui sunt coeli (Filke); Ordinary: St. Peter's Mass (Gruber) mixed choir; Benediction: - Jesu dulcis (Kothe) male choir; Tantum ergo (Griesbacher) Boys and men; Recessional: - Praise ye the Lord (Molitor).

Holy Name Church, Sheboygan, Wis. Prof. Aug. Zohlen, organist and director. 5 A. M. - Proper of the Mass (Tozer); Ordinary: Fest Messe (Stein) mixed choir. 10:15 A. M. Proper of the Mass (Tozer); Ordinary: Missa solemniss (Stehle) mixed choir; Offertory Tui sunt coeli (Stehle). Feast of the Holy Name. - Proper of the Mass (Zohlen) male choir; Offertory insert - Oremus (John Singenberger) Ordinary: Missa in hon. S. Gregorii (John Singenberger).

St. Rose Convent, LaCrosse, Wis. Christmas Chapel Service rendered by 50 voices of Novices Postulants. First High Mass: - Proper - Gregorian. Offertory - Laetentur coeli (Griesbacher); Ordinary: - Missa in hon. B. V. M. de Loretto (Goller). Third Mass: - Introit and Communio - Gregorian. Gradual (Ebner); Offertory (Haller); Ordinary: Missa "Nona" (Stein). Procession of the Blessed Sacrament: - Pange Lingua (Ett); Jesu redemptor (Ravanello); Adeste; Te Deum (Gregorian); O quam amabilis (John Singenberger); Tantum ergo (John Singenberger).

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St. Sylvester's Church, Chicago, Ill. Miss Leone J. Fitzgerald, organist and directress. First solemn High Mass at 5 A. M. children's choir of 150 singing: - Silent night (Gruber) Offertory insert (Novello) Ordinary: Missa de angelis; Recessional - While shepherds watched (Maery). Second Mass 11 A. M. Adult choir. Processional - O mira nox (Adams-Biedermann); Offertory insert - Adeste (Novello); Ordinary: - Missa solemniss (Yon). Benediction service: - O salutaris (Otto A. Singenberger); Te Deum (Otto A. Singenberger); Gregorian. Recessional; Jesu redemptor, (Yon).

Church of the Nativity, Dubuque, Ia. Rev. W. H. Schulte, Organist. Mr. B. W. Schulte, director. Triumphal March - organ (Lemmens); Silent night (Gruber) mixed chorus; Proper of the Mass - Gregorian - Schola cantorum; Ordinary; Missa Choralis (Refice) mixed choir; Offertory insert - Hodie Christus natus est (Mitterer); After Mass - Glory to God (H. F. Mueller).

Holy Redeemer Church, Portland, Ore. Organist - Mrs. Lloyd Wilkes. Director - Mr. J. A. Merth. Offertory - Laetentur coeli (John Singenberger) Adeste (Novello); Ordinary of the Mass: - Missa Solemniss (Filke) mixed choir.

Church of St. Mary, St. Paul, Minn. Rev. Francis Missia, director. 5 o'clock Solemn High Mass: A. Christmas Carols. Silent Night (Father Gruber) Sleep Holy Babe (Traditional Melody) O Dear Little Children (Traditional Melody) Adeste Fidelis (Novello). B. The High Mass Introitus "Dixit Dominus" (Tozer) Kyrie (Giuseppe Ferrata) Gloria (Giuseppe Ferrata) Graduale "Tecum Principium" (Tozer) Credo (Giuseppe Ferrata) Offertorium "Laetentur coeli" (Tozer) Motet "Jesu Redemptor" (Pietro A. Yon) Sanctus (Giuseppe Ferrata) Benedictus (Giuseppe Ferrata) Agnus Dei (Giuseppe Ferrata) During Distribution of Holy Communion; Panis Angelicus (Cesar Franck) Ave Verum (Alex Guilmant) Magnificat (Siro Grassi) Communio "In Splendoribus" (Tozer); Recessional: Hallelujah Chorus (Haendl). Eleven O'clock Solemn High Mass; Processional: "Adeste Fidelis" (Novello); Introitus "Puer natus est nobis" (Tozer) Kyrie "Missa: Te Deum Laudamus" (Pietro A. Yon) Gloria (Pietro A. Yon) Graduale "Viderunt omnes" (Tozer) Credo (Pietro A. Yon) Graduale "Viderunt omnes" (Tozer) Motet "Gesu Bambino" (Pietro A. Yon) Sanctus (Pietro A. Yon) Benedictus (Pietro A. Yon) Agnus Dei (Pietro A. Yon) Communio "Viderunt omnes" (Tozer); Recessional: "Praise ye the Lord, all ye people" (Molitor).

Basilica of St. Mary, St. Paul, Minn. Rev. Francis Missia, director: Christmas Carols, (4:30 A. M.) 1) Silent Night (Fr. Gruber) 2) See, Amid the Winter's Snow (Traditional Melody) 3) O Dear Little Children (Traditional Melody) 4) Sleep, Holy Babe (Traditional Melody) 5) Adeste Fideles (Novello). B. The 5 o'clock Pontifical High Mass. Ecce Sacerdos Magnus (Tappert) Introitus "Dominus dixit" (Plain Chant) Kyrie eleison (Giuseppe Ferrata, op. 15) Gloria in Excelsis Deo (Giuseppe Ferrata, op. 15) Graduale "Tecum Principium" (Joseph Gruber) Credo in Unum Deum (Giuseppe Ferrata, op. 15) Offertorium "Laetentur coeli" (Plain Chant) Motet "Jesu Redemptor" (Pietro A. Yon) Sanctus (Giuseppe Ferrata, op. 15) Benedictus (Giuseppe Ferrata, o. 15) Agnus Dei

(Guiseppe Ferrata, op. 15) . During Distribution of Holy Communion. Panis Angelicus (Cesar Franck) Ave Verum (W. Mozart) Ave Maria Stella (Grieg) Magnificat (Giro Grassi) Communio "In Splendoribus" (Plain Chant) Ite Missa Est (De B. V. Maria) Te Deum Laudamus (A. Rishvosky, op. 4)

The Eleven o'clock Solemn High Mass. Processional: "Adeste Fideles" (Novello Introitus "Puer Natus Est Nobis" (Plain Chant) Kyrie (M. J. Erb, op. 89) Gloria (M. J. Erb, op. 89) Graduale "Viderunt Omnes" (Tozer) Emitte Spiritum Tuus (Schuetky, op. 8) Credo (M. J. Erb, op. 89) Offertorium "Tui Sunt Coeli" (Tozer) Motet "Jesu Redemptor" (Pietro A. Yon) Sanctus M. J. Erb, op. 89) Agnus Dei (M. J. Erb, op. 89) Communio "Viderunt Omnes" (Plain Chant Recessional: Hallelujah Chorus (Haendel.)

Church of the Ascension, St. Paul, Minn., Rev. Francis Missia, director. A. Christmas Carols. 1) Silent Night (Fr. Gruber) 2) Sleep Holy Babe (Traditional Melody) 3) O Dear Little Children (Traditional Melody) 4) Adeste Fideles (Novello.) B. The High Mass. Kyrie, Missa Solemnis (Pietro A. Yon) Gloria (Pietro A. Yon) Credo (Pietro A. Yon) Offertory Motet "Gesu Bambino" (Pietro A. Yon) Gloria (Pietro A. Yon) Credo (Pietro A. Yon) Proper of the Mass (Tozer) Recessional: Hallelujah Chorus (Haendel.)

† **RT. REV. MSGR. JOSEPH RAINER** †
1845-1927

THE CAECILIA regretfully announces the death on Jan. 12, at St. Francis, Wis., of Rt. Rev. Msgr. Joseph Rainer, Prot. Ap., staunch friend and supporter of the late founder of THE CAECILIA and his work. Msgr. Rainer was born in Kaltern, in the Tirol, 82 years ago. He came to America in 1866, entering Ft. Francis Seminary where he was ordained the following year and where he spent the rest of his life. Of the sixty years that he lived at the seminary, fifty-four were spent in the class room and his pupils, sixteen of whom were advanced to the mitre and crozier, are scattered over the entire United States.

Msgr. Rainer was able to read, write and speak eight languages and possessed an extraordinary faculty of imparting knowledge to his pupils. He was a past master of Greek and especially of Latin, in both of which he has written text books, treatises, and poems. He was a very gifted orator, always interesting and concise, combining the rare faculties of saying much in a few words and always leaving a desire for more. His "Little Conferences" on the office of the Bl. Virgin are masterpieces of exposition; his talks at Sodality devotions are unforgettable to those who had the good fortune to hear them, while his more elaborate discourses reached more heights of impassioned oratory.

Msgr. Rainer, a priest according to the Heart of God, became rector of the seminary at the withdrawal of Msgr. A. Zeiningner and held that post for 35 years. In 1917 he observed the golden jubilee of his ordination to the priesthood, which, next to the golden jubilee celebration of the founding of the seminary, occasioned the most notable gathering of priests and prelates ever assembled in Milwaukee. In 1904 Pope Pius X had made him a domestic prelate and a few years later conferred on him the title Protonotary Apostolic with the right to sing pontifical High Mass.

The earthly remains of Msgr. Rainer were interred in the "cemetery in the woods," Tuesday, Jan. 18, the services being attended by a very large gathering of priests and prelates former students of the deceased. There bedded in close proximity to the last resting place of Prof. John Singenberger, they await the golden dawn of the resurrection.

† **MR. PHILIPP WIRSCHING** †
1858-1926

Philipp Wirsching, one of America's foremost organ builders, passed away at his home in Salem, O., on December 10, his death resulting from tubercular peritonitis.

Mr. Wirsching was born at Bensheim Germany, on February 7, 1858. Early in life he became interested in music, especially organ music, and at the age of twelve he was organist of the church in his home town.

Mr. Wirsching received his training in organ building under the masters of the Old World and when he came to the United States in 1886 he was a skilled organ builder.

In 1888 he organized the Wirsching Organ Company, which was one of the leading industries of Salem for a number of years. The magnificent organs, which were the product of Mr. Wirsching's genius and which he has left as a monument to his ability, were numerous. Among the most famous are these instruments: The organ in the Cathedral Chapel, Queen of All Saints, Brooklyn, considered one of the finest and most beautifully voiced organs in Greater New York; the grand organ in the Church of Our Lady of Grace, Hoboken, N. J.; the exhibition organ which for many years stood in Steinway Hall, New York City, and the organ in the palace of the Maharaja of Mysore, India.

The late George Ashdown Andsley recognized Mr. Wirsching's ability and a great many of the specifications drawn up by Mr. Audsley were executed by Philipp Wirsching.

For the last four years Mr. Wirsching has been associated with the Wangerin Organ Company of Milwaukee, Wis., in the capacity of manager of the tonal department.

Mr. Wirsching was known to the readers through his articles on "The Organ." In 1887 he became a naturalized American citizen and in the same year he was united in marriage with Anna A. White of Salem, O., who survives him together with four children, three daughters and one son, who are assured the sympathy of the readers and the editor of THE CAECILIA.

† MR. JOSEPH OTTEN †
1852 - 1926

On November 21, 1926, Mr. Joseph Otten, one of the most widely known Catholic church musicians, died at his residence in Pittsburgh, Pa. Death was attributed to heart trouble. Mr. Otten fast failed in health since April 4, Holy Saturday, when his wife passed away while he was confined to his bed with a serious illness.

Mr. Otten was born at Eys-Wittens Holland, in 1852, and received his education in his native city, in the Royal Conservatory at Liege, Belgium; at Aix-la-Chapelle, and in Berlin. He served as organist at Beauport and, at the age of 22, left his native country for Canada, where he assumed the position of organist and choir director in the Church of St. John the Baptist in Quebec. He remained there over 10 years, when he departed for St. Louis where he was founder and director of the famous St. Louis Choral Society from 1885 to 1900. On January 12, 1900 he came to St. Paul's Cathedral, then located on the present site of the Union Trust company building, Fifth avenue and Grant street, and had been director of the Cathedral choir ever since.

Mr. Otten was a contributor to many newspapers and magazines including The Catholic Observer, The Caecilia, and Fortnightly Review, and was author of an article on Church Music in the Catholic Encyclopedia. He was an ardent promoter of church music reforms, and was everywhere recognized as an eminent authority in his field.

Mr. Otten is survived by two brothers, John Otten of Germany and Henry Otten of Belgium, and three sisters, Elizabeth, Magdalen and Marianna, all of Holland.

Impressive funeral services for Joseph Otten were held at St. Paul's Cathedral, Thursday morning, November 25, at 9:30 o'clock. Solemn requiem high mass was celebrated by the Very Rev. Msgr. William J. McMullen, V. G., rector, with the Rev. C. A. Sanderbeck and the Rev. Vincent Burke, deacon and sub-deacon of the Mass, and the Rev. Arthur A. Burns, master of ceremonies. Father McMullen sang the Libera and as the body was borne from the church, the children of St. Paul's schools sang the hymn, "In Paradisum." The splendid unison and harmony of their voices gave testimony to Mr. Otten's skillful training and this tribute to their beloved director was a reminder of the "Angels' Mass," sung by them annually on Thanksgiving. The custom of singing this mass was inaugurated by Mr. Otten and was participated in by hundreds of children from parochial schools throughout the city in addition to those attending St. Paul's Cathedral.

The full men's choir sang the requiem mass that they had learned so perfectly from their mourned choirmaster, who was for 30 years choir-master and organist at the Cathedral. The pallbearers were members of the choir, chosen to be their representatives.

R. I. P.



School Music

THE MUSIC SUPERVISOR

By Miss Nell Jacobson



WITH the ever-increasing popularity of music, it has become such a vital part in our everyday life as to demand that proper standards of music teaching be established in all schools. The logical person to be vested with such power is the Supervisor of Music. His is truly a responsible position and therefore, he should possess all the attributes that go to make a fit captain for such a grand army.

The terms, Director of Music and Supervisor of Music, are somewhat interchangeable although the title, Director, implies higher rank; as for instance, a State Director of Music, or Director of music in a college. This country already has several state directors of music. In such instances, the supervisors of every city or community within that state are subject to the state director, while the supervisors' assistants are in turn under the authority of the supervisors.

In the absence of a state director, the supervisor in each city works in subordination to, or at least in coordination with, the superintendent. In schools where music holds a prominent place in the curriculum, the authority of the supervisor of music is ranked next to that of the superintendent of schools.

While a state department of music seems to be a satisfactory solution for the public school system, even in states where it does not exist, success is assured when the city engages a live and up-to-date supervisor, who is a good organizer. Minneapolis has one general supervisor, three grade supervisors (one instrumental and two vocal). In addition, there are one voice teacher, one harmony teacher and nine other special teachers of music for the junior, senior and vocational high schools. In Milwaukee there is one supervisor of music, and for the elementary schools alone there are ten supervising teachers under him. The city is divided into districts and these "district su-

supervisors" visit the locality assigned to them. They do actual teaching and assist the grade teacher to follow accurately the outlines prepared by the supervisor. Beside the teachers of vocal music in the graded schools there is one teacher of music appreciation and one band man.

What characteristics, what qualifications, what talents should a man or woman possess, who undertakes this responsible position of music supervisor? He should be at once a practical man and a musician. One need not necessarily be an artist in order to enter the school music field. In fact, an artist has another sphere. However, he should have a comprehensive knowledge of music in all its phases. He should be a student of vocal music as far as to be able to procure good tone quality in his choruses. He should possess a pleasing speaking and singing voice though not necessarily absolute pitch. He should at least be able to play the piano well enough to read, at sight, accompaniments of moderate difficulty. He should be well grounded in theory, harmony, history, and appreciation of music. The time has come when he should have some knowledge of all orchestral and band instruments. He should know the characteristics and peculiarities of each instrument and should be able to orchestrate a simple melody, should the occasion arise. Although many boards of education now engage special teachers for instrumental music, the supervisor is supposed to have a general knowledge of this department as well. Failure in any of these essentials and the people's confidence in his ability is shaken and his authority is undermined.

Many a supervisor well schooled in his or her profession may fail utterly through lack of business ability. It has been said, and with some foundation, that people, artistically inclined, are often deficient in this regard. He should be prompt in his obligations in the commercial and industrial world. In putting on an entertainment such as an operetta, it should be so well planned as to make it a financial as well as an artistic success. The supervisor should see to it that money for his department is wisely spent.

One of the most important attributes of the supervisor is the power of leadership. His initiative and executive ability should enable him to "put over" any project that

he attempts. He should have such command of the king's English as to express clearly his ideas in words. In conferences with the superintendent and board of education in regard to equipment and maintenance of his department, his manner should have assurance and conviction. He should be able to "sell the idea" of music to these men who are usually well-balanced and practical business men.

Many trying situations arise in the life of every serious-minded supervisor for in this, as in every other profession "inspiration and perspiration" go hand in hand. Although the supervisor's mission is to minister to the masses, musicians are the one class of people who will most frequently cross his path. Though they carry the banner of that art which soothes and edifies, they themselves are sometimes temperamental and even disagreeable. Courtesy, a convenient sense of humor, and above all, tact, should bring harmony out of such discord.

Besides specific music training, the supervisor should have had a solid foundation in academic subjects. (The present system of allowing high school credits for music will greatly help the supervisor of the future, because he can remain in school and at the same time prepare for his chosen profession.) The supervisor should have had a course in the history of general education in the United States, as well as that of music education. He should have a knowledge of pedagogy, methods of teaching, and the psychology of the child and the adolescent. He should be able to discriminate between good and bad music. He should be able to select proper music for each stage of the child's development — which involves a knowledge of the child's voice and its care.

The far-sighted supervisor will plan his work a year or more in advance. Therefore, it is a mistake to move about from place to place, simply for a change. It is neither fair to himself nor to the community. Except in cases where a move would mean a great advancement, it is more just, and at the same time, more interesting, to remain, in order to observe the fruits of one's labor.

So that the supervisor may keep up with the present time, than that of school musical books and magazines obtainable. Few professions are developing more rapidly, at the present time, than that of school music

and so we must keep up with the parade. As far as is possible, one should attend all meetings, conventions and conferences pertaining to the profession. No greater inspiration can be gleaned anywhere than at the Supervisors' National Conference. The leaders of this wonderful body of school music teachers are men and women of exceptional ability, sound principle, and superior judgment—people whom we may feel proud to emulate. In connection with the Conference is a Research Council which attempts to settle all disputed questions in a satisfactory manner. The Book of Proceedings, issued to members of the Conference is a veritable treasure chest of professional reading.

The crowning virtue of every supervisor should be common sense. He must respect the authority of the school officials above him. He must be a good mixer. He must sponsor and assist in all the worth-while projects in the community. He must love children and be nearer to them than the desk in his office. However, only a part of his time should be spent in the routine of teaching. His larger duties in the organization and administration of his department should not be neglected. He should show the most kindly consideration toward his assistants and toward the grade teachers, who are the *sine qua non* of his department. Unless properly approached they may not co-operate. Unless they co-operate, the supervisor may as well close up shop, as he can accomplish nothing alone.

If the public school can have a centralized power to direct its music department successfully, can the parochial schools do likewise? As far back as the World War days there existed a very fine chorus of fifteen hundred children from the Lutheran parochial schools of Milwaukee. It was learned that school music teaching was an established institution among them. If the Lutheran schools were enjoying systematized instruction in music at that time when even the public school supervision was in its infancy, how much greater strides could the Catholic schools make at the present day!

The Catholic Church leads in one field of music, why can't it lead in another? The Church itself is organized to such a high degree of perfection that it ought to do the same for its schools. In a comparatively short time **sixty thousand** children, under

strong leadership, were assembled for the singing of a Mass—the greatest chorus in the history of the world. Think of the possibilities in Chicago alone with its two hundred fifty-two Catholic schools! It is food for thought.

The following paragraph from an article written by Aubrey W. Martin, Director Department of Music, Teachers' College, Miami University, Ohio, seems a fitting closing: "In music, as in religion, many are called but few are chosen. True disciples are not wanting, but the number for real apostles is limited and contains many Judases who daily betray the cause they have espoused. Music has its Golgotha no less than religion, and those of us who worship at its shrine sometimes despair when we behold the cross upon which our ideals are often crucified by a materialistic world. But the cross is ever the symbol of hope, and beyond its shadow we may confidently hope for its resurrection."

"I hear America singing." Walt Whitman.

STORIES ABOUT MUSIC FOR CHILDREN

BACH

When we speak of Bach, we might mean one of many musicians who have been fortunate enough to bear that name. But Johann Sebastian Bach was the greatest musician of them all. He was born in Eisenach, a little town in Germany in 1685. (Do you know what was happening in America at that time?)

Bach's father and brother were musicians so it was little wonder that Johann should have been one, too. When he was only ten years old Johann was left an orphan and went to live with his brother, who was an organist. The only thing that he took to his new home was his father's treasured violin. He loved to practice but was allowed only an hour a day because it annoyed his brother's wife (Is that the way your mother feels about your practicing?) So little Johann would sometimes take his violin into the woods and would spend hours in trying to master the instrument.

His brother had some rare old manuscript music which he kept in a cupboard.

Johann longs to try this music but his brother forbid him the use of it, which was quite unfair. So on moonlight nights when the rest of the family was asleep Johann would quietly copy this music, note by note. After months of faithful toil his brother discovered it and heartlessly destroyed all of Johann's painstaking work. The little fellow suffered from eye strain from which he never recovered. He was totally blind for a year or more before his death, which occurred in 1750.

Bach was master of the *polyphonic*, or many-voiced style of musical composition. He was a wonderful organist and composed much music for the organ as well as for the clavichord, which was an instrument used before the piano was invented. He wrote exercises which called for the use of the thumb as well as the four fingers. This was a great improvement as the thumbs used to look very clumsy dangling below the keyboard.

Nearly all of Bach's music is hard to play but I'm sure if you work, some day you will be playing a book of his exercises written for the piano, called "The Well Tempered Clavichord." You will want to master a *fugue*, too. This is a composition in which the same melody is repeated on different places in the scale.

Doubtless you have heard "Air for the G String" played on the phonograph or radio. This is taken from Bach's D Major Suite. A *suite*, pronounced "sweet," is a collection of old-fashioned dance tunes. Another man transposed this beautiful melody into a different key so that it could be played entirely on the G string of the violin.

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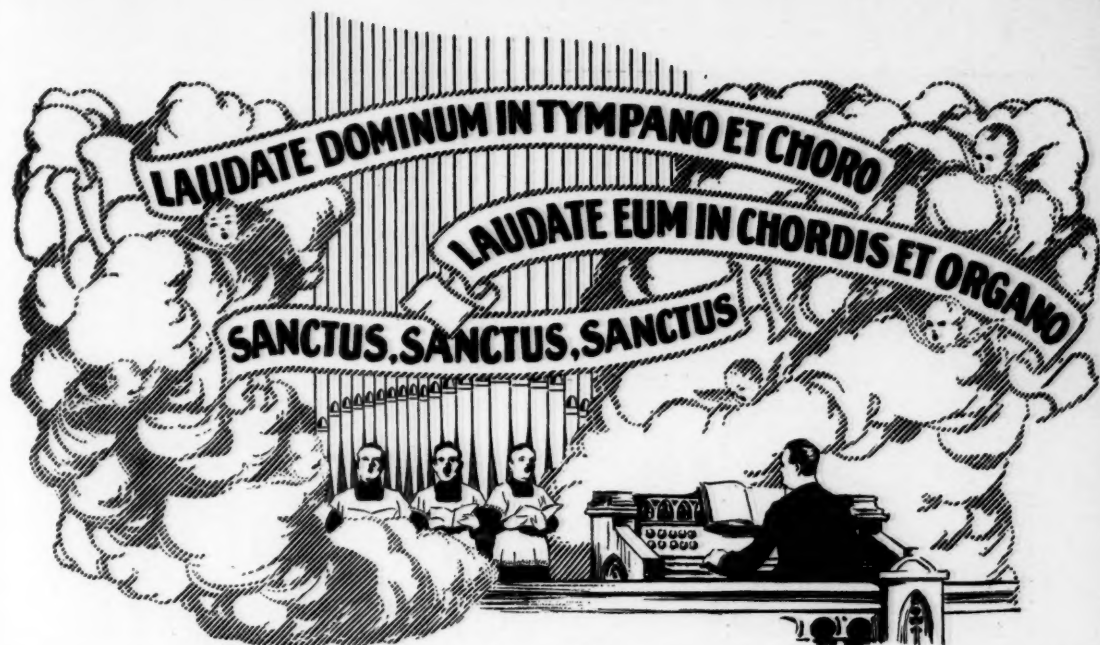
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Principles of Organ Playing

I. Article

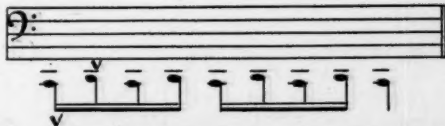


IT IS taken for granted that those intending to study the Organ, already possess a certain mastery of piano technique, for if the hands cannot take care of themselves it will be very difficult to concentrate on the mastery of pedal technique at the Organ. Since piano technique remains practically the same when applied to the manuals of the Organ, we begin with the matter of pedal work.

Of fundamental importance is the position at the organ, for it must be one which will allow sufficient control over the extremities and facilitate movement from one side to another, without the necessity of acrobatic stunts and Houdinian contortions. Therefore, mark very carefully the following explanation of the first exercise—"The swift turn".

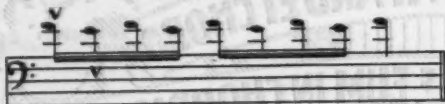
Sit on the bench so as to utilize the fullest length of the legs, which means you must be not far from a "falling off" po-

sition, for if you sit too far back, the reach will be much shortened. The support of the body comes not by resting the feet on the pedals (which would necessitate lifting the whole body off each pedal as you play the next) but from the abdominal muscles. (If your abdominal muscles are weak, this will be a good time to begin exercising them). Now, slightly tilt the body to the left so that the whole weight is on the left haunch, and extend the legs to play a short trill on the lowest notes, thus:



Then, swing the right leg back and forth a few times, finally making a vigorous swing *backward* so that the whole body is turned to the *right*, with the bone of the left haunch acting as pivot. As soon as you have turned, transfer the weight of the body to the right haunch, so that by tilting the body slightly to the right you will be ready to extend your legs to

play the *highest* notes, thus:



Repeat the process of swinging leg, turning and transferring weight with the opposite leg and side, and you are ready to do the exercise again. Always remember that to attempt to turn without a pivot, (in this case, the "haunch bone") is to defy an undefiable law.

The foregoing exercise is very simple once you have mastered the details. We proceed to "The slow turn".

Seated as before, at the edge of the bench, tilt the body to the *right*, weight on the *right* haunch, extend the legs to the lowest notes, and play a progression of thirds in C major, thus:



(The left foot should always play back of the right). The technical point is, while you are playing in ascending order,

the weight of the body is on the right haunch until you reach the center of the pedal-board, i. e. about center D, with the left foot, at which point you transfer the weight to the left haunch tilting the body to the *left*, and continuing to the end, without a break. Before transferring the weight to the left haunch take care that the left leg is carried well over toward the right, almost overlapping it. In descending, reverse the process, beginning on high F or G with the right foot. In the beginning a slight break is allowable until the transfer can be made smoothly and quickly. A good preparatory exercise is to pivot on one haunch and slowly swing the opposite leg which is lifted in air to and fro, then it will be simpler to duplicate the movement while playing the pedals.

Practice the "slow turn" also in progressions of fourths, fifths, sixths, sevenths and octaves. And if you feel ambitious, you may transpose it to all keys. By that time you ought to have a mastery of the Position at the Organ.

The position already explained in the foregoing paragraphs is the foundation of *all* pedal technique, so that in the mastering of the position one is well prepared to study scales, arpeggio and all technical exercises necessary for virtuosity on the pedal-board.

Pietro A. You

The True Meaning of the Requiem Mass

By W. Dauffenbach
(Concluded)

The Gradual repeating the words of the Introit, has no melody of its own. It borrows from a common formula of the II. mode. Even the most stubborn defender of the "dirge-like" Requiem will be convinced of the untenability of his view by examining the texts associated with this mode.

This melody is met with e. g. on Wednesday of the ember week of Advent:—Tollite portas, principes, vestras et ele-

vamini portae aeternales:—"Open your gates, ye princess, open wide the eternal portals. The King of glory is to enter there." Again on the vigil of Christmas:—Hodie scietis, quia veniet Dominus, et salvabit nos:—"This day you shall know that the Lord shall come to save us, and tomorrow you shall see His glory". On the twenty-first Sunday after Pentecost we find the text:—Domine, refugium factus es nobis, a generatione et

progenie. Priusquam montes fierent, aut formaretur terra et orbis: a saeculo, et in saeculum tu es Deus: — "Lord Thou has become our refuge from generation to generation; before the mountains were made, and the earth and the world were formed, Thou art, Oh Lord, from eternity to eternity." In the Nuptial Mass the text is as follows:—Uxon tua sicut vitis abundans in lateribus domus tuae. . . .:—"Thy spouse is like the fruitful vine on the walls of thy dwelling. Thy children like sprouts of olives about thy table."

These examples may suffice. In all these texts there is no trace of sorrow, they voice rather hope for salvation and for the blessings of God. The Graduals expressive of gloom and sorrow have quite a different melodies. Take for examples the: *Dolorosa et lacrimabilis es* (Feast of the Seven Dolors), or, *O vos omnes* (Feast of the Sacred Heart) or: *Tribulationes cordis mei* (2d Sunday in Lent) or: *Ega autem, dum mihi molesti essent, induebani me cilicio* (Tuesday in Holy Week).

The melody for the Gradual in the Requiem Mass, though not composed for it specifically, is never the less most appropriate. There is special stress on the word *aeternam*. The voice rises at *dona* and the "b-flat" at *eis* expresses gentle petition. At the *Domine* there is a beautiful climax; six times the "a" is sounded before the singer dares to rise to "c" and "d". There is one more powerful indication of eternity in the melisma on *perpetua*. But all this is merely in preparation for the final *luceat eis*—the defunct are to receive eternal rest and light perpetual.

By comparison with the Gradual *Justus ut palma* (Confessor, not Bishop) and: *Domine, refugium* (21st Sunday after Pentecost) we become aware of the adaptability of this melody which changes in expression in accordance with the text. In the Gradual: *Domine Refugium*, the melisma is on *nobis*, therefore, without any special significance; in the Gradual *Justus ut palma* it is intended to evoke a picture of Lebanon. The same phrase used for *perpetua*, and also for *generatione* and *multiplicabitur* retains about the same meaning, pointing out the multiplicity implied in these words. The same holds good for the final melisma.

In the versicle the expression for *eternal* is stressed more powerfully, since to *aeterna* there is applied the longest and most forceful melisma, the same which is in the Gradual *Domine refugium* proves to be an excellent tonal representation of the mountains, just as the earth is described at *terra* whereas the composer was at a loss what to do with *orbis* and allows it to trail behind. In the Requiem this figure is associated with the word *justus* since it is a fitting expression for the steadfast disposition of the righteous man, because, in contrast to the ascending and descending melody of *aeterna*, it steadfastly holds "c" and supplies it with a three-fold pressus. The close of the versicle: *ab auditione mala non timebit*, has about the same melody as the close of the first part—(*perpe*) *tua luceat eis*, (with the exception of the final melisma). This, of course is not intended to beautify the "bad report", rather the entire phrase is a joyful expression of being freed of all fear of bad reputation: *non timebit!*

The Tractus is even less original than the Gradual. Its melody is one in frequent use and is taken over unchanged. But the very choice is another proof that there is no intention to produce sadness. This is clear from the fact that we have here the VIII. mode, which is used as the musical expression of elevating texts in the tracts, the more mournful ones being assigned to the II. mode. The tract in question *Absolve Domine* is classified together with *Qui confidunt in Domine* (4th Sunday in Lent) and the *Jubilate Domino* (Quinquagesima Sunday) etc., which is not at all mournful company. Why is the VIII. mode more joyful than the second? Probably on account of the major third above the Tonic which obviates the half tone interval. In fact the melody under discussion moves almost exclusively by full steps, the first half-tone interval "b"-"c" occurring only at *delictorum* thus rendering the chant clear and bright. The melismas, indeed, are not particularly lively, but neither do they sorrowfully cling to one tone. Although they move mostly between the tonic and the dominant they nevertheless transcend the latter by a third and moreover enliven the melody by several intervals of the fourth. The concordance between text and melo-

dy cannot be established in detail, since the tract is, as it were, in stanzas. To have any agreement would imply as much force as it would in a folk song where the many stanzas of text with their varying sentiments must adjust themselves to the same melody. This change of sentiment must be taken into account by the singer in his rendition.

Also the *Dies irae* is composed of stanzas, and therefore precludes adaptation in detail. The melody is declamatory and thus give due importance to every syllable. Tonal description is excluded although the singer may be reminded of it here and there e. g. at the *Tuba mirum spargens sonum*, or at the *Ingemisco*. The simplicity of the melody allows a certain amount of adaptation to the meaning of the single stanzas; thus the words *Recordare Jesu pie*, call for a softer expression than the corresponding melody for *Mors stupebit*; *Oro supplex et acclinis* must be rendered in a beseeching tone, whilst *Judex ergo cum sedebit* must be sounded resolutely. But the sameness of the melody as well as the moderation imposed by the sacred character of the liturgy precludes violent contrasts. In agreement with the other chants of the Requiem the description of the terrors of judgment should not be too strongly accentuated, rather the consolatory prayers should be expressed with tenderness.

The explanation of the *Offertory* is rather difficult. It is easiest if we assume that the Church wishes to put before our minds the moment of death, when it is still possible for the soul to fall into or escape the pains of hell. Many composers utilize this text for a full display of all their capabilities making of it a *Dies irae* in miniature. But the plain chant melody teaches us the correct conception, namely, that this offertory is a prayer, not a sermon on the terrors of death; it is not intended to terrify but to plead for forgiveness. In this sense we ought to consider the melody with its quiet flow of gentle petition. Dynamic means are employed very sparingly and judiciously; pressus and quilisma are applied to important words only, of course good declamation must not be neglected. Comparison with other chants will show that there is here no indication of dread and fear. Thus in the tract of Palm Sunday:

Li-be-ra me
de o-re le-ó - - -
nis:

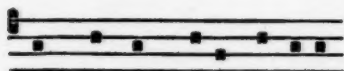
Here we see how fear and anxiety is weighing heavily upon the singer, his dread is clearly indicated by the halting of the melody as well as by the pressus. In the Requiem, on the contrary, the same text expresses tranquil petition, freedom from agitated anxiety and reliance in the grace of God.

li-be-ra e-as de o-re le-ó - nis,

As the texts peculiar to the Requiem Mass all bear the character of quiet prayer and soothing consolation an animated Sanctus would be out of place. Therefore, the choice fell upon the oldest melody for the Sanctus which is but a continuation of the preface. This unpretentious melody cannot possibly offend the mourners, but like the preface it edifies and consoles.

The same applies to the *Agnus Dei* easily recognized as a continuation of the *Pax Domine sit semper vobiscum*. Also, here the melody is as unpretentious as possible, identical in fact with that employed in the Litany of All Saints. It admits of effective declamation but bears no trace of sorrow or affliction. Why indeed should it? Holy Mass is the greatest benefit for the defunct and a consolation for the relatives, because it enables them succor the poor souls. After communion we hear the chant: *Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es*. By this time the melody sounds almost joyful, yet it is simple. Only few syllables have more than one note. There is no quilisma, no pressus,

no strophicus to introduce stronger emphasis or retardation into the melody. We find a similar song on the Saturday after the second Sunday in Lent:



O-pórtet te * fi-li gaudére,

Here, however, the fourth at the beginning is more expressive of joy, the *Lux aeterna* being more subdued.

For the versicle the tone of the office is used (not that of the Introit, which is more elaborate) because the simple psalmody agrees better with the simple Communio.

It is of great interest to compare the treatment of the words *Requiem aeternam* and *lux perpetua* in the different chants. In the Introit they are soft and slow, in the Gradual the movement is livelier, but in spite of the elaborate melismas the expression continues rather reserved until in the versicle, finally, the *aeterna* is provided with a sweeping malisma. The versicle of the Tract further raises this climax by means of its major tonality happily introduced by the interval of the fourth. In the Offertory however, the *lucem sanctum* is soft and expressive of loving confidence. The Communio is bright and buoyant, freed from all that is weighty, so that the chant leads up to placid, transfigured joy.

We are confirmed in our view as to the consolatory character of the Requiem by the fact, that in former times the Alleluia was sung at funeral masses and that the priest was vested in red as is done by the Pope up to the present day. The same usage is to be found in the Greek uniate Church.

By way of conclusion we appeal to two authorities on the character of the Requi-

em. Alban Stolz, quite unhampered by technical knowledge thus expresses his natural spontaneous sentiments. "I consider the plain chant in the Masses for the dead as one of the greatest musical master pieces. It combines the most beautiful simplicity with sweet, almost melancholy, melody. The *Pie Jesu* or *Agnus Dei* in my opinion surpasses everything ever produced by the more recent composers."

In the second place we refer to the opinion of a musical expert Ambrose Kienle—"The well known melody of the Requiem in the few notes of its unpretentious modulation is clearly expressive of well defined sentiments; its tones swell up rather subdued mild, soft, serious, but not at all gloomy; the movement is gentle and peaceful expressive of silent resignation, of submission to the will of God, however, difficult to bear. The melody as it were, instills a soothing balm into the troubled heart. But after the sacrifice is accomplished the Communio strikes an entirely different note; in the certainty of the consolation obtained by the dear departed the melody of the *Lux aeterna* breaks forth brightly and joyfully."

A danger, not to be underrated, for the worthy rendition of the chant lies in the all too frequent repetition of the Requiem. If a singer is obliged every day and probably three or four times a day, to sing a Requiem Mass, his sensibilities must needs be dulled. If the use of the Requiem were confined to the days assigned by the liturgy, namely "All Souls", the day of the funeral, third and seventh day, month's mind, and the anniversary, and if at other times the High Mass of the day were sung, the singer would enjoy plenty of variety and could well give to the Requiem the attention to which it is justly entitled.

(Editor's note:—The above article appeared in "The Gregorius Bote", 1926, No. 8, and was translated for THE CAECILIA by Rev. W. G., S. J.)



The Caecilia

OTTO A. SINGENBERGER.....Editor

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Excerpts from the Cardinal's letters:
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"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

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CONSECUTIVE OCTAVES AND FIFTHS IN MUSICAL COMPOSITION

by H. Gruender, S. J.
 St. Louis University



THE purpose of musical composition, as that of all fine art, is to produce something beautiful. And what is beautiful? St. Thomas defines it very appropriately by the effect it has on man when he perceives it with his senses, namely, the (intellectual) pleasure which results from such a sense perception. "Pulchra sunt quae visa placent". "Those things are beautiful the sight of which pleases" (S. Th., 1, q. 5, a. 4, ad. 1). St. Thomas mentions the sense of

sight in this general definition of the beautiful, because it is *principally* through the sense of sight that we perceive the beautiful. The other senses, though not explicitly mentioned, are not excluded from the perception of the beautiful. In the case of musical beauty, in fact, it is exclusively through the ear that we perceive the beautiful, and the objects perceived are sounds and their combinations. Hence we may adapt the general definition of St. Thomas in order to arrive at a specific definition of the beautiful in music. Musically beautiful are those sounds and combinations of sounds which afford (intellectual) pleasure when perceived by the ear, or briefly: Musically beautiful is that which is pleasing to the ear.

There is an important conclusion which follows from these introductory considerations. It is this: If our definition of the musically beautiful is correct and universally valid for all musical compositions, then also its converse is correct and universally valid. For all definitions are convertible. Now the converse of our definition runs as follows: "Whatever is pleasing to the ear, is musically beautiful". We emphasize this converse, because it is the highest law of all musical composition to which all particular laws of harmony and counterpoint must conform. In fact, the purpose of all particular laws of harmony and counterpoint is exclusively this: they determine which combinations of sounds are pleasing to the ear, and which are not.

It follows further that, if there be any particular law of harmony or counterpoint which forbids a certain combination of sounds, though instances can be found in which this combination is not displeasing to the ear, then this particular law of musical composition is too sweepingly universal; as it stands, it lacks scientific precision; it must be reformulated, if it is to be embodied in an exact science of music.

The reader will promptly object that "there is no rule without exception" and hence we must not be astonished if a particular law of harmony or counterpoint admits of an exception.

To which I answer that the adage "no rule without exception" applies only to such rules as depend in the last analysis on the free will of man, as for instance,

(Continued on Page 21)

The Boy Choir in the Catholic Church

by Miss Mary Anderson

II. Article



TO SUCCESSFULLY manage boys the teacher must strive from the very first day of organization toward an uncompromising discipline during rehearsal time. The boy with the roving eye, the boy who habitually stands on one leg or the playful entertaining youth has no place in the prospective plan for an artistic choir. Such a boy is like the proverbial bad apple in a barrel and quickly converts his neighbor to his own half-hearted attitude.

Normal boys are enthusiasts, bubbling over with high spirits and possessed of untiring energy, and indispensable assets if guided unto useful channels.

Where there is a place set apart for the use of the choir allow the boys to play and tumble unrebuked, before rehearsal, (they will have more zest for their work) but at

the first signal for order and attention be satisfied with only perfect co-operation.

In the beginning this necessitates many steps and starts, constant reminders and infinite patience. It is not accomplished in one rehearsal or two.

Boys who hitherto have "just sung" with no attention to tone-quality, breath-control or phrasing, must be initiated a step at a time into these important accompaniments to good choral singing.

Select thirty-five boys, eleven, twelve and thirteen years of age, who can carry an air with precision and accuracy and begin at once to abandon the thick register which has been employed almost exclusively up to now.

Assign each boy to his own place and expect him to occupy it during every rehearsal and service, thereby eliminating confusion and a waste of time when starting.

Arrange the chairs or benches in three rows so that every boy may be plainly within the vision of the teacher at all times.

An important consideration is a correct posture. Balance the weight on the right foot, which is placed a little in advance of the left foot, keep the shoulders down, and the hands behind the back for all vocalizations and music sung without scores. The position should not be strained, but natural and relaxed. Do not begin to work until every eye is fixed attentively on the instructor.

In beginning the correct placing of the young voices specialize entirely in soft singing, taking each child in turn, requesting him to sing a given pitch very softly on "poo" or "koo". Invariably the result is a sweet tone in the thin register, a small sound but pleasing in quality. Children's voices show a wide range extending from "A" below the treble staff, to high "C", and in many cases higher, and only when we have the several registers blended without showing any break can we be said to have dependable choristers capable of useful service.

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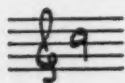
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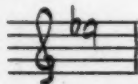
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or



and vocalize down four notes using "poo" singing carefully and distinctly separating each note, without anticipating or sliding.

This exercise should then be repeated a half tone higher proceeding down in the same way. Transpose a half tone higher each time until



is reached and then return to the original key.

No boy will be permitted to use the chest register, insist on the use of the light sweet middle voice, for loud singing encourages the throaty quality we are trying to avoid, and destroys all the benefit acquired when only the soft voice is used.

This period of development is without doubt the most discouraging for the teacher. The volume of tone is so small as to appear almost feeble, but remember that voices are like any other part of the body, they are strengthened and perfected with proper exercising.

A properly placed soft tone can be built up in a splendid crescendo, but a loud noisily produced sound cannot be controlled. It is much more difficult to sing pianissimo than fortissimo, taking much greater breath-control, and boys should be taught from the beginning to avoid the harsh quality that comes from forcing.

When every child is able to sing the little exercise neatly and precisely vary it in this manner, using the same accompaniment

The tendency will be to sing "m", a valueless letter in the beginning. "N" thin and pointed vibrates in the bridge of the nose when properly placed, and is most valuable in cultivating a true head tone.

When we hum to ourselves in an ordinary manner, we do it without stress or force. This is the correct way. When children have been in training for three or four months this "n" sound takes on the quality of muted violins and is very beautiful.

To summarize then the first few principles:

"Good discipline must be always maintained".

"Each boy will occupy his own place".

"Attention will be given to correct posture".

"All harsh loud singing shall be avoided".

"Vocalize carefully on 'poo', 'koo' or 'n' always proceeding down."

To sing ascending intervals is too great a tax for the beginner.

If the children are attending the parish school, twenty minutes a day of careful training will be very beneficial and produce highly satisfactory results.



CONSECUTIVE OCTAVES AND FIFTHS IN MUSICAL COMPOSITION

(Continued from page 18)

most rules of grammar. The rules of English grammar merely express the actual usage among those who at present speak that language, and depend for their validity on this actual usage, and this usage in turn depends in the last analysis on the free will of men. As Horace puts it "Usus est quem penes arbitrium est et jus et norma loquendi". Another instance in point are the by-laws of any legitimately constituted society of men. Those free agents who formulated the law, may also dispense with it in this particular instance, or may be justly supposed to dispense with it in this particular instance.—But the adage cannot be applied to those rules which depend on the objective nature of things, which is independent of the free will of man, as for instance, the empirical rules or laws of physics or chemistry or any other exact science. The only possibility of an exception is by divine interference known as a miracle.

Suppose that a chemist, as a result of careful observation, formulates a law, say, that A is B, and then, as a result of further observations, finds that in this instance A is not B. Then the chemist does not say "Of course, there is no rule without exception". On the contrary he decides that his rule lacks scientific precision and accordingly he reformulates his law. He examines the conditions under which A is B, and the conditions under which A is not B. And he embodies his knowledge in the reformulation of the law by saying, for instance, that A plus X is B, and he simply drops his former rule, A is B, as unscientific. In one word, all scientific rules, founded as they are on the objective nature of things, must of necessity be universally valid.

If, therefore, the rules of harmony and counterpoint are to be considered integral parts of a scientific treatise of musical composition, they must be formulated in such a way that they admit of no exception. And *vice versa*, if there be any rule of harmony and counterpoint which really admits of an exception, then this rule must be reformulated. As it stands, it lacks scientific precision and cannot be embodied into a scientific treatise of musical composition.

One of the first to attempt an inquiry into the foundations of the science of mu-

sical composition, is Fehner. In his *Vorschule der Aesthetik*, the first edition of which appeared in 1876, Fehner refers the reader to treatises on harmony and counterpoint for the rules which determine what is pleasing to the ear and what is not. He adds, however, by way of caution: "The fundamental laws in this regard seem to me to be involved in obscurity, or at least, to lack scientific precision". If the reader will consult the latest edition of the *Lehrbuch der Experimentellen Psychologie* of Fr. Froebes, S. J.,—a standard work in which the entire scientific literature up to the time of publication is utilized—he will find that the foundations of the science of musical composition are in about the same condition as they were at the time when Fehner wrote his *Vorschule der Aesthetik*. Even such simple concepts as "consonance" and "dissonance" are far from being clear. Some of the theories which are advanced in explanation of the most fundamental phenomena in music, are indeed plausible ideal constructions but—to me at least—they seem to have nothing whatever to do with the realm of music with which I am familiar. And this means in plain terms: Many at least of the rules which are so dogmatically inculcated in texts of harmony and counterpoint, lack scientific precision.

Hugo Riemann, the foremost among musical theoreticians of modern times, as early as 1877 advocated a decided reform in the method of musical instruction. In his *Musikalische Syntaxis* (p. 4) he quotes approvingly the above passage from Fehner's book and criticises severely the routine of teaching harmony and counterpoint as it was prevalent then and is still prevalent in many places to-day. He insists that the students should go to the masters and find out from them what is good in musical composition. The analysis of classical compositions, he says, is mentioned in the program of every conservatory, but in practice it has decidedly not that place in our musical instruction which it should have. A decided change is needed here. "This is the stand which we must take in our schools to-day. The law that dissonances must be prepared, that the seventh must go down and the leading tone (Leitton) up, and like rules, have no longer any force. Musical prac-

tics has overcome them. *Even the law prohibiting consecutive fifths and octaves is no longer valid in the old way*" (l. c. p. 63).

From the context it is clear that Riemann does not mean to say that the masters violated all these laws wantonly. Far from it. The meaning of the passage quoted is rather this. As the masters had an exquisite sense for musical beauty, the student should learn from their models under what conditions they considered consecutive fifths, for instance, perfectly legitimate, and under what conditions they avoided them.

Now this is the principal task I have set myself to accomplish in this series of articles. Accordingly I shall quote numerous examples of consecutive fifths and octaves as they occur in masterpieces. The purpose of these examples is not this, to convince the reader that the masters have violated these traditional laws. This is too well known to need proof. I mean to learn from the masters the X which must be added to A so that we can reformulate the traditional law, A is B, and say that A plus X is B.

(To be continued)

TUBULAR BELLS GREATLY ENJOYED AT MUNDELEIN

The preparations for the greatest religious assemblage ever known, the Eucharistic Congress at Mundelein last June, entailed more work and study than one not directly connected with it could possibly conceive.

Realizing that we were more or less on trial before the distinguished prelates from all parts of the world, it was only natural that we leave no stone unturned to show our friends from other lands that we here in America, had not overlooked anything in our equipment that would emphasize the growth and influence of the Church.

Perhaps no other equipment was more "on trial" as it were, than the electrically operated Tubular Bells which had been installed by the J. C. Deagan Company of Chicago in the Tower of St. Mary's of the Lake, the beautiful seminary chapel at Mundelein.

Realizing that our overseas visitors were familiar with the famed carillons of Europe—installations costing five to ten times more than our Chimes, we were naturally anxious to know what kind of impression our Chimes would make.

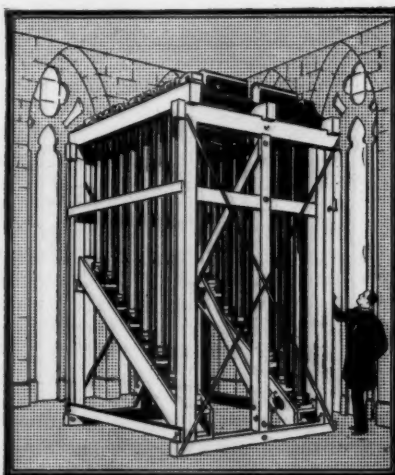
We received many compliments on their rich tone and many expressed surprise that Chimes can be so easily operated. The fact that anyone who has a limited knowledge of the organ or piano keyboard can play our Chimes was in striking contrast to the expert skill required in playing the carillons with which they were familiar.

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This illustration will give some idea as to the size of the Deagan Tubular Bells.

Desiring to know to what extent the Catholic Churches throughout our Country had availed themselves of the benefits that are sure to follow the installation of Chimes we learn from the builders, J. C. Deagan, Inc., of Chicago that the following are a few of the prominent Catholic Churches that have installed these latest improved Tubular Bells:

St. Charles of Borromeo's Church, Woonsocket, R. I. The pastor, Rev. C. J. Wallar says:

"Our Chimes have been erected and their sweet tones are now giving pleasure not only to those who promoted their installation, but to multitudes who had nothing whatever to do with it. Really they are more satisfying than I dared to hope they would be. They will be a splendid asset to the civic and religious life of the town."

Church of the Holy Innocents, Brooklyn, New York. The pastor, Rev. Francis J. McMurray, says:

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Chimes were installed in the tower of our church. They have been eminently satisfactory in every way. Their beautiful, mellow musical tones are a delight to our parishioners in particular and to all our neighbors in general."

Our Lady of Consolation Church, Pawtucket, R. I. The pastor, Rev. J. C. Bessette, says:

"The Chimes installed by your company in the tower of our Church, Our Lady of Consolation, give perfect satisfaction. They have a very sweet tone and the capacity and power to be heard far away. Everyone admires their soft and mellow tone and they are heard under proper conditions of wind and atmosphere miles away."

St. Mary's Church, San Antonio, Texas. The Pastor, Rev. A. C. Dusseau, says:

"We are ringing your chimes every day and they seem to increase in volume and musical

(Continued on page 24)

THE CHORISTERS OF ST. AEMILIANUS ORPHANAGE, ST. FRANCIS, WIS.

St. Francis, Wis., is known the world over for its many institutions. In this little town is located the diocesan seminary of Milwaukee Diocese: Pio Nono College, a high and boarding school for boys; the St. John's Institute for Deaf Mutes; St. Mary's Academy a boarding school for girls; St. Francis Assisi Convent; and, the St. Aemilianus Orphanage.

St. Francis is not only known for its wonderful institutions, but, for the great men these institutions have graduated. Arch-Bishops call the semi-

cian, he is the organizer and director of the Choristers of St. Aemilianus. And in the short time of their existence these little Choristers have won a fame that extends across the country. They really know how to sing. All due to Father Kroha's energy and determination. These Choristers are another proof of what can be done where there is a will. It is not only the fact that they can sing—but what they sing. Their repertoire includes only the best, even such compositions by Palestrina.

These Choristers sing all the services at the institution, and several times throughout the year they appear in public concert at some parish hall.



nary their Alma Mater. Pio Nono College has produced many church-musicians of note.

St. Francis is the birth-place of THE CAECILIA.

St. Aemilianus Orphanage is one of the oldest institutions of its kind in this country. Father Kroha is the present rector—small, but intensely energetic. Although he claims not to be a musi-

At Christmas time they travel around the city of Milwaukee singing Christmas Carols. That they are favorites need not be told. Besides the Choristers the Orphanage boasts of a very fine band. In another issue of THE CAECILIA we will publish a picture of the same.

May the St. Aemilianus Choristers continue their good work, and may they set an example that will soon be followed by other Boy Choristers.

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"This is a textbook written with characteristic German thoroughness. Everything of practical import to the beginner or advanced student of this fascinating subject will be found within its pages. The novice will appreciate the progressive exercises in vocal culture, the interesting history of Gregorian chant, the concise yet clear explanations of plain-song notation, clefs and melodies. To the scholar the book offers side-lights on tonality, modal theory and two really excellent chapters on the structure and content of plain-song melody. Nor are the special needs of the priest overlooked. Two chapters, with examples in modern notation, give all necessary information concerning the intonations at high masses, benedictions, vespers and the office of the dead. Altogether this is an authoritative volume, and its introduction into seminaries would do much to popularize the solemn and beautiful simplicity of Gregorian chant."—AMERICA, N. Y.

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(Continued from page 23)

beauty. I am very well pleased with them and am convinced that no other chimes could replace them or be superior to them under the present conditions."

St. Vincent DePaul's Church, Los Angeles, Cal.:
Very Rev. James H. MacRoberts, Pastor. Mrs.
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Our Lady of the Rosary Church, Detroit, Mich.,
Rt. Rev. F. J. Van Antwerp, Pastor. F. E.
Hollister, Choir Director, says:

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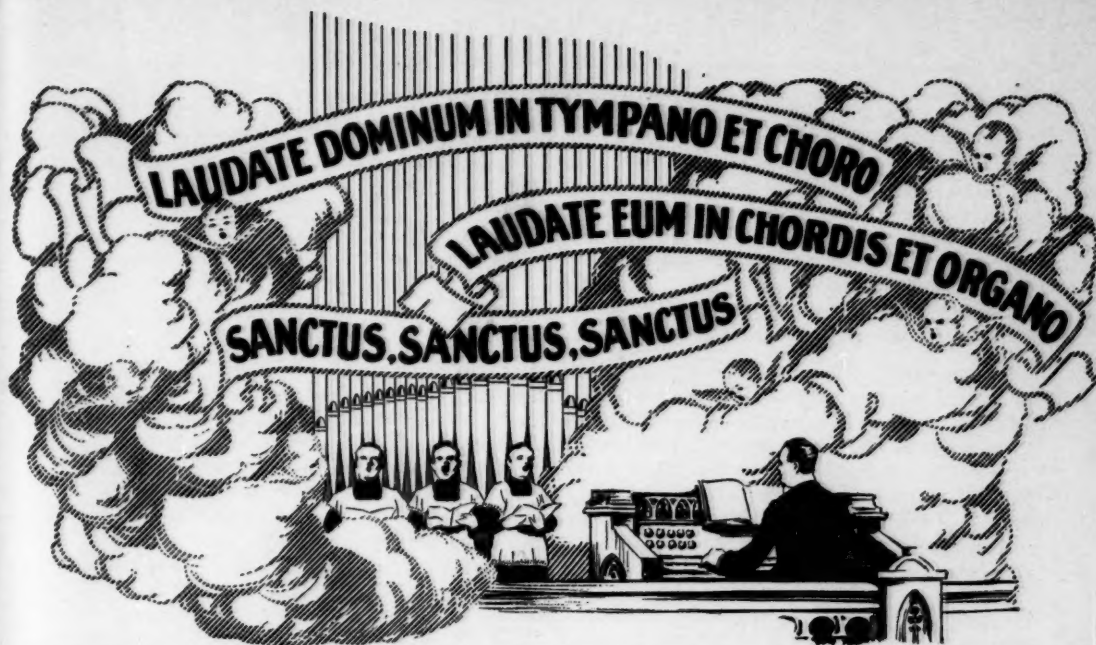
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The Why And How Of Church Music

The Motu Proprio on Church Music and Its Application

Rev. Jos. J. Pierron

(Continued from December, 1926 issue.)

IV.—De forma externa sacrae musicae operum.

10. Singulae tum Missae tum divini Officii partes, musicae quoque sensum formamque servare debent, qualem traditio ecclesiastica innoxit, atque optime cantu gregoriano exprimitur. Alia est igitur ratio qua Introitus, alia qua Graduale, Antiphona, Psalmus, Hymnus, Gloria in excelsis etc. componantur.

11. Peculiares autem hae normae servantur:

a) Kyrie, Gloria, Credo, etc. in Missa unitatem praeserant sui cuiusque textus propriam. Non itaque licet ea partibus separatis componere, quasi unaquaeque pars musicum opus absolutum efficiat, quod a reliquis secerni possit in eorumve locum substitui.

b) In Vesperarum sacris peragendis, standum communiter normis Caeremonialis Episcoporum, cantum gregorianum in psalmodia iubentis, et musicam figuratam permittentis in Gloria Patri et Hymno.

Licebit tamen in sollemnioribus alternis psallere, et gregorianum cantum, et concentus eos, qui falsi-bordoni Italice nuncupantur, sive versus simili modo apte dispositos.

Interdum etiam concedi poterit ut singuli psalmi ex integro musicae proponantur, dummodo hisce in operibus psalmodiae forma propria servetur, id est talis ut cantores psallere inter sese videantur sive novis concentibus, sive modis e cantu gregoriano depromptis, vel eius similitudinem praeserentibus.

Psalmi igitur symphoniaci (Italice di concerto) excluduntur prorsus ac vetantur.

c) In Ecclesiae Hymnis forma antiquitus tradita servetur. Quamobrem non licet cantico, ex. gr. Tantum ergo, eos modos aptare, qui in strophis priore

IV. External Form of The Sacred Compositions.

10. The different parts of the Mass and the Office must retain even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably expressed in the Gregorian Chant. Different, therefore, must be the method of composing an introit, a gradual, an antiphon, a psalm, a hymn, a Gloria in Excelsis.

11. In particular the following rules are to be observed:

a) The Kyrie, Gloria, Credo, etc., of the Mass must preserve the unity of composition proper to their text. It is not lawful, therefore, to compose them in separate pieces, in such a way that each of such pieces may form a complete composition itself, and be capable of being detached from the rest and substituted by another.

b) In the office of Vespers it should be the rule to follow the Caeremoniale Episcoporum, which prescribes the Gregorian Chant for the psalmody and permits figured music for the versicles of the Gloria Patri and the hymn.

It will, nevertheless, be lawful on the greater solemnities to alternate the Gregorian Chant of the choir with the so-called falsi-bordoni or with verses similarly composed in a proper manner.

It may be also allowed sometimes to render the single psalms in their entirety in music, provided the form proper to psalmody be preserved in such composition; that is to say, provided the singers seem to be psalmodizing among themselves, either with new motifs or with those taken from the Gregorian Chant or based upon it.

flebiles illas formas exhibeant, vulgo romanza, cavatina, adagio, appellatas, in altera vero, Genitori etc. festivum genus.

d) *Vesperarum Antiphonae gregorianis modis sibi propriis generatim proponatur. Quod si interdum singulari aliquo in casu, musicæ cacantur, numquam is erit symphonicus modus, neque canticuli vel cantionis amplitudo.*

The psalms known as di concerto are, therefore, forever excluded and prohibited.

c) In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance, a *Tantum ergo* in such wise that the first strophe presents a romanza, a cavatina, an adagio and the *Genitori* an allegro.

d) The antiphons of the Vespers must be, as a rule, rendered with the Gregorian melody proper to each. Should they, however in some special case, be sung in figured music they must never have either the form of a concert melody or the fullness of a motett or a cantata.

Paragraph IV very properly insists that the different parts of the Mass and Office must retain their traditional musical form as expressed in the Gregorian Chant. Disregard of this common-sense principle has caused no end of confusion in the vast literature of what is commonly accepted as Church Music. So much of it is without any definite form that, were it not for the accompanying text, no one could approximately guess what it was intended to be. Music, as also the other arts, is distinctly ennobled because of its contact with the sacred liturgy. Its service to the liturgy elevates music, to an otherwise unattainable level, in proportion as its service is perfect, that is, in proportion as it correctly and completely interprets the meaning of the liturgy. Alienation from this service and purpose means degradation, for then the music becomes a disturbing factor. Clearly, then, the principle which must determine the musical form can be no other than the idea and function of the respective liturgical text considered as a part of the whole. Different, therefore, must be the method of composing an introit, a gradual, an antiphon, etc. For the same reason the forms of profane music are inadmissible; and the unity of the different texts must not be destroyed through an incoherent series of solos, duets, trios, and choruses, for that also means the introduction into the liturgy of an essentially foreign element.

The application of this paragraph as detailed in its subdivisions is sufficiently clear without further elaboration except that a word concerning the gradual may be in order. No one will deny that the graduals, allelujas, and tracts are the choir singers' child of sorrows. They are elaborately developed and musically incomparably beautiful. Because of their melodic and textual length (cf. the Sundays of Lent) they were generally left unnoticed. Strangely enough, the desire to comply with paragraph III (integrity of the liturgical text) has unwittingly led to an infraction of paragraph IV (integrity of musical forms). The average choir cannot master these pieces; on the other hand, recitation, which is permitted by the liturgical laws, is rejected as too monotonous, so recourse was had to the expedient of singing these texts in the psalm tones. An attempt is made to justify the procedure on the plea that it greatly lessens the burden of the singers yet is musically not so barren as simple recitation, and that it cannot reasonably be objected to on legal grounds, because, as a simplification, it is contained in the far wider privilege of simple recitation.

To this we answer: the recitation of even lengthy texts cannot only be kept from becoming monotonous, but on the contrary can be made quite interesting and pleasing. A limpid, fluent, and rhythmical recitation, which is by no means as easy as may at first blush appear, is in itself a joy to a musical ear. Then there are various means that may be turned to good advantage in supplying variety in a lengthy recitation. The task is best assigned to alternating divisions (members) of the choir; then the pitch may be varied, and any organist possessing only a moderate knowledge of harmony (the rudiments will do) can supply a satisfactory organ-point. Monotony cannot honestly be urged as a reason for rejecting recitation.

As for the employ of the psalm tones, it means the creation of another liturgical hybrid; no one can fail to see that it gives to High Mass the character of Vespers. As often as the writer of this has already heard such a rendition of the texts in question, he has not yet been able to escape that impression. In places where Vespers are never sung the impropriety may not be so keenly felt. The practice can-

not be justified by an allusion to the Requiem (communio), because the Requiem is an exception in more ways than one, and least of all can it be justified on the principle that the part is contained in the whole, because we are not dealing with the greater or lesser development of a specific form, but rather with the interchange of different forms (responsoy and psalmody) the very thing against paragraph IV is directed. Those who find in psalmody the best means of solving the difficulty should, in the name of consistency, adhere to the psalmody of the introit which is proper to the Mass. That would establish a musical rhyme, a procedure amply justified by the best Gregorian practice which invariably makes the *Ite missa est* an exact duplicate of the Kyrie.

What has been said in this connection may appear to some as meticulous or puristic; it would be wrong, however, to overlook the fact that the ultimate aim of all liturgical laws is to maintain *the unity of form and concept*, to place the essentials of the divine cult into the foreground, and to protect them against being overrun and stifled by those adventitious aids which may be properly used to make them more impressive. That is the genesis of the 'liturgical style'.

(To be continued)

The Boy Choir in the Catholic Church

By Miss Mary Anderson

III. Article



IN considering and analysing what lies behind finished singing, no other single factor is as important and necessary as correct breath-control.

Without breath we can neither sing nor speak and the successful singer is one who has plenty of breath in reserve all of the time.

No matter how pleasing the voice or how keen the musical feeling and understanding, if the breath is unsteady, is released jerkily, and without thought of the end of a phrase, the result is unsatisfactory and displeasing.

An organ with a leaking bellows is wheezy and out of tune, and a boy cannot even commence to sing well, until he has been taught to take plenty of breath, keep it after he gets it, and release it in a steady stream while singing.

All boys are interested in athletics, and to call to their attention that deep breathing improves their swimming record, aids them in running bases and stiffens their endurance at football, we have engaged their interest and are addressing them in terms they readily understand.

After two or three lessons in the preliminaries of position, attention and the production of a true tone, proceed at once to the all important requisite of breath.

We have already considered the correct posture while singing, shoulders level, the weight comfortably balanced on the right foot, and all the facial muscles relaxed.

A stiff rigid strained position of the body is also to be carefully avoided and guarded against.

The teacher will instruct the class to breathe deeply and quietly, with no visible effort, filling up the lungs with all the breath they can hold. If the method of breathing is correct, the abdominal muscles will automatically expand with the intake of breath, and contract again as the breath is released. At first the children will show a tendency to hold their breath, pulling in the chest and stomach, instead of filling the lungs to capacity in the natural way. If they seem slow in grasping the idea, suggest that each boy when he goes home, lie down on his back in a perfectly flat position and practice breathing. It will be found that the chest and abdomen rise and fall steadily and rhythmically, and an even flow of breath is circulating through the lungs.

When they have accomplished a uniform result in taking in breath, train them in the habit of holding plenty of breath in reserve. Encourage them to hold a breath as long as possible, counting aloud while they release their breath a little at a time. It is very amusing to note how keen is the competition in this regard.

Constantly remind the class "to breathe" before attempting to sing the simplest phrase. Remind them until it becomes second nature to do so.

Practice this exercise allowing one breath:



Transpose this into several keys, keeping the breath back of each separate tone, singing it both staccato and legato, precisely and slowly.

As the breath becomes steadier and more easily controlled longer exercises may be employed, and will be submitted, but in the very beginning ambition must be tempered with patience if the best results would be accomplished.

Faulty, throaty singing goes hand in hand with lazy breathing. A few simple exercises well sung are the foundation for your boy chorus. Vary the practice by singing some hymn that is familiar to every child, and instruct him to apply all that he has learned in the few early lessons. Have him sing it, a phrase at a time, taking only one breath, avoiding sliding into the first note, and slurring the notes that follow.

Coordinate breath and attack at the same lesson, insisting that all attacks and releases be clean cut and precise.

Nothing is more to be deplored in chorus singing than ragged attacks and tardy releases.

Every boy will come in at exactly the same moment on a lead and release the last note of a phrase with the utmost caution, at a signal from the teacher.

We cannot be too strict in this regard and will save ourselves untold unnecessary labor if we exact absolute precision from the start.

At this time it is a good idea to ascertain which boys have made the most progress, and place them accordingly.

The boy who has applied himself shows immediate results. He is a good breather and avoids the mistakes which have been called to his attention. He does not start without a breath, neither does he toboggan around on the notes with no thought of the sounds he is making.

Select the best ones and place them in the first row and encourage them to even greater effort. Consider the first seat to the left of the teacher a coveted location, and grade them to the right, according to their merit. In a short time you have developed eight or ten reliable boys, and the rest are anxious for a place indicating accomplishment. It is surprising how interested a boy will be in keeping his place in the front row, and how anxious the lads in the other rows are to progress forward. Foster rivalry between the rows calling on the first, the second, and the third in order, and commenting on the similarities and the differences. If a boy in the first row becomes self-satisfied, replace him immediately with a likely candidate from the other two rows.

The teacher will find that this method keeps the class eager and alert, and goes a long way in eliminating the useless deadwood that comes from a too monotonous routine.

Consecutive Octaves and Fifths in Musical Composition

by H. Gruender, S. J.

St. Louis University

(Continued)



AS A result of our preliminary inquiry (in the last number of the *Carrilia*) we came to the conclusion that the law prohibiting consecutive octaves and fifths in its traditional form lacks scientific precision. We decided to follow the excellent advice of Hugo Riemann: to go to the masters and find out from their models what is good, and what is bad in this regard. This, in fact, is the principal task which we set ourselves to accomplish.

Before taking up this principal task it will be well to settle one more preliminary question. It is this: *What are the reasons which are advanced by musical theoreticians for the traditional law prohibiting consecutive octaves and fifths?* This is the problem which shall engage our attention to-day. As the subject is a vast one we shall limit ourselves to the discussion of the worst offenders: consecutive fifths. If consecutive octaves have been considered mortal sins in musical composition, consecutive fifths have been treated after the manner of reserved cases.

Helmholtz in his standard work *Die Lehre von den Tonempfindungen* discusses the reasons for the law in question at some length. I shall quote from the translation made by Alexander J. Ellis. On p. 359 of this translation we read as follows: "It is impossible to proceed by a single diatonic step from the tonic as root with an accompaniment of fifths, *without departing from the key*. In C major, we ascend from the fifth *c-g* to the fifth *d-a*, but *a* does not belong to the scale, which requires a lower *a*; we descend to *b-f sharp*, and there is no *f sharp* in the scale at all".

According to Helmholtz, then, the progression of parts indicated in examples 1 and 2 of the accompanying il-

lustration is offensive, because such a pro-

gression cannot be effected "*without departing from the key*". From this statement Helmholtz deduces in a somewhat elaborate way that in the last analysis consecutive fifths share the same objectionable feature as is supposed to be contained in consecutive octaves. We need not enter into these details. For all other statements concerning consecutive fifths in the passage of Helmholtz referred to, suppose the truth of the statement quoted. Consequently the whole argument of Helmholtz falls, if its first premise falls.

Sir C. Hubert H. Parry, professor of music in the University of Oxford and director of the Royal College of Music, evidently refers to this argument of Helmholtz and picks out the very gist of the argument when he writes in Grove's Dictionary of Music and Musicians under "Consecutive": "It is held that consecutive fifths are objectionable *because the parts move simultaneously in two different keys*".

I answer: In the argument of Helmholtz the term *fifth* is used in the sense in which the physicist speaks of it, namely a fifth in which the wave lengths have with mathematical precision the ratio 2:3. But the modern musician does not under-

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Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it . . . we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

stand a fifth in this sense. If Beethoven, Schubert or Wagner had wanted such fifths, there was not, and there is not, a piano or an organ in existence that has such fifths. At least from the time that J. S. Bach wrote his piano preludes under the title of "*Wohltemperiertes Klavier*" all pianos and organs use the tempered scale. In this tempered scale there is no difference between *a* as it belongs ideally to the G major scale, and the slightly lower *a* as it belongs to the ideally constructed C major scale. Nor is there any singer—not even among the greatest artists—who in practice makes a difference between these two *a* sounds. The only way in

which a singer could be trained to make such a difference would be, never to sing with piano or organ accompaniment. And, to cap the climax, if a singer did actually make a difference between these two *a* sounds, when giving a recital, there would not be one in a million of his admirers who could tell whether he has sung the *a* as it belongs to the ideal G major scale, or the *a* as it belongs to the ideal C major scale. In our normal experience the difference between the two sounds is so infinitesimal that it is practically a negligible quantity. It is precisely because this difference is a negligible quantity that all pianos and organs use the tempered scale. As a wag has put it, a piano is not in tune, unless it is scientifically out of tune. All intervals, except octaves, are a compromise. And it is precisely owing to this compromise that modern music with all its chroma is possible.

The reason, then, which Helmholtz here gives for the prohibition of consecutive fifths, is a purely ideal construction which seems to have nothing whatever to do with the realm of music with which musicians and the music loving public are familiar. That cannot possibly be offensive to the ear which (under normal conditions) is not noticed by one in a million. Accordingly we are still left wondering, why in the world consecutive fifths are forbidden.

The reader may insist that the argument of Helmholtz is valid at least in the case of the second example cited (see example 2), even if we understand the term fifths in the sense in which every modern musician understands it. In other words, it is really true that we cannot make this progression "without departing from the key"; for "there is no *f sharp* in the C major scale at all".

There are a great many things to be said in answer to this objection, and every one of these answers shows that the argument of Helmholtz is invalid.

To begin with, I can use identically the same argument to prove that also parallel fourths are forbidden. "In the C major scale we descend from the fourth *g c* to the fourth *f sharp b*, and there is no *f sharp* in the scale at all" (see example

3). Why, then, have we no law prohibiting consecutive fourths?

Secondly, I can prove with identically the same argument that also parallel major thirds are offensive to the ear, and the same holds true of parallel major sixths and minor sixths. I can again make use of the very words of Helmholtz to prove this. The same may be expressed thus: If the progression in example 2 is offensive, because the voices (which we shall call Soprano and Alto) seem to move in two different keys, the parallel major thirds in example 4 are equally offensive; for while the Alto moves in C major, the Soprano moves in G major (or possibly in E minor). And in each of the two following examples (5 and 6), the Alto moves in C major, whilst the Soprano moves in a different key. Accordingly, the argument of Helmholtz "proves too much", and this means in terms of the logician "it proves nothing".

I answer thirdly: Whatever truth there may be in the statement of Helmholtz that Soprano and Alto in example 2 seem to move in two different keys, if such a progression occurs in a simple duet without any accompaniment whatever, the statement is surely not true in the case of a three part or four part composition and, least of all, in a composition of many parts. The tonality of every part of a four part composition is unequivocally determined by the chords which are formed by the simultaneous combination of the parts and by the whole context, that is, by what precedes and follows a given combination of tones.

Suppose that I have played for several bars in C major without any modulation and then continue as marked in example 7. The first chord of example 7 and every one its constituent parts belong undoubtedly to C major. But the same chord *may* also be conceived as belonging to a number of other scales, as for instance to E minor, and in that case I can proceed as marked in example 7. There occurs here what is known as an "enharmonic exchange". This means that the same chord is *successively* conceived as belonging to two different scales, first to C major, and

then to E minor. *But this is true also of every one of the constituent parts of this chord.* The chords which follow belong unequivocally to E minor. *This again is true of every constituent part of these chords.* Thus the tonality of every constituent part of any chord is unequivocally determined by the nature of this chord and by the nature of the chords which precede and follow it. There may be an "enharmonic exchange", but this affects all parts of a given chord equally. *In no case is it true that one voice seems to move in this scale and another voice simultaneously in a different key.* And it makes no difference whether in this sequence of chords there occur consecutive fifths or not. As far as the tonality is concerned, there is absolutely no difference between examples 7 and 8. Even if the "enharmonic exchange" is a rather unusual and violent one, as in examples 9 and 10, the change of tonality affects all parts equally. The consecutive fifths (and octaves) in example 9 make no difference in this regard. In one word, *it is simply not true that parts which move in parallel fifths, seem to move in two different keys.* The argument of Helmholtz is invalid. We are still wondering why in the world consecutive fifths are forbidden.

Helmholtz seems to have been fully aware of the weakness of his argument. On page 360 we read: "The prohibition of consecutive fifths was perhaps historically a reaction against the first imperfect attempts at polyphonic music, which were confined to an accompaniment in fourths or fifths, and then, like all reactions, it was carried too far, in a barren mechanical period, till absolute purity from consecutive fifths, became one of the principal characteristics of good musical composition. Modern harmonists agree in allowing that other beauties in the progression of parts are not to be rejected because they introduce consecutive fifths, although it is advisable to avoid them, when there is no need to make such a sacrifice". An *advice* is one thing, and a *law* another.

Let us go next to an eminent teacher of harmony and counterpoint to find out

why he so dogmatically enjoins the prohibition. E. F. Richter, who was music director at the University of Leipzig and teacher at the conservatory of music in that city, published the first edition of his *Lehrbuch der Harmonie* in the year 1853. How extensively the book has been used may be seen from the fact that the 25th edition of it appeared in 1905. In the introduction he insists that his book is not intended to be a scientific treatise. Hence he avoids the question concerning the why and wherefore of the various laws very carefully. But in the case of consecutive fifths and octaves he makes an exception. He devotes two pages of small print (ed. 3, pp. 16 and 17) to this problem. He differs from Helmholtz in that he makes no attempt to bring the two faulty progressions under the same heading.

The reason for the law prohibiting consecutive octaves, he says, is readily (*leicht*) to be found "in der notwendigen Selbstständigkeit der Stimmen". Space does not permit us to scrutinize the validity of this reason. So we let it pass. Richter continues: "*It is more difficult to find a valid reason for the law prohibiting consecutive fifths, no matter how firmly one is convinced of the necessity of this law, and many efforts have been made to express the reason clearly and with precision.*"

Before proceeding it may be well to state that all scientific convictions should be based on proofs and be proportioned to the validity of these proofs. If, then, it is admittedly very difficult to find a valid reason for the law prohibiting consecutive fifths, why should we be so firmly convinced of the necessity of this law? A conviction which arises in our mind without valid proof, is known in psychology as "bias", and bias is the bane of all scientific inquiry. A biased man sees things which are not there, and fails to see what is plainly before his eyes. Accordingly the first thing to be done in our scientific inquiry is, to get rid of all bias.

Then Richter goes through a somewhat lengthy explanation in order to make it clear why consecutive fifths are offensive, and the explanation is far from being

clear. The gist of his explanation is embodied in the following sentence: "The unpleasantness of two consecutive pure fifths will *always* be found in *the lack of connection*". ("Always" is italicized by me, "lack of connection" by Richter himself.)

Now what does Richter mean by this *lack of connection*? I can only see two meanings which the term may have. We shall consider each in turn.

"Lack of connection" may mean lack of that unity which the same tonality gives. If this be the meaning of Richter's term, then his reason coincides with that of Helmholtz: the parts moving in parallel fifths move always in different keys. With this we have sufficiently dealt when discussing the theory of Helmholtz.

"Lack of connection" may mean secondly that two successive chords *contain no common element*, as in example 11. Identically the same "lack of connection" is found in example 12. In spite of this lack of connection example 12 contains no offense whatever to the ear. In example 13 and 14 there occur consecutive fifths, but there is no "lack of connection". For the chords in which these consecutive fifths occur, have *one common element* in example 13, and *two common elements* in example 14. It is, therefore, not true that there is *always* lack of connection between chords when they involve consecutive fifths (ex. 13 and 14); nor is it true that this lack of connection is *always* unpleasant. It is surely not unpleasant in example 12.

Accordingly Richter has not succeeded in giving us any valid reasons for his firm conviction of the necessity of the law prohibiting consecutive fifths.

I am not aware of any other reason advanced for the prohibition of consecutive fifths. If there be such a reason, I should like to scrutinize its validity. At the end of our inquiry we are still where we were in the beginning: we are still wondering why in the world consecutive fifths are forbidden.

I wish to add, however, by way of caution—lest I be misunderstood—that I do not mean to assert that consecutive fifths are universally allowed. All I wish to say

is that no valid reason has to my knowledge ever been advanced for their universal prohibition. And if this be true, then the law, as it stands, is too sweepingly universal; it lacks scientific precision. Hence I mean to follow the excellent advice of Riemann: Go to the masters and find out from them, under what conditions they used consecutive fifths. In this manner we may be able to arrive at least at a simple empirical rule concerning consecutive fifths in musical composition. This task I mean to take up in the next article.

(To be continued)

REPERTOIRE and REVIEW

prepared with special consideration to the requirements of the average chorus

by

"YE CHOIRMASTER"

Ludwig Bonvin, S. J. op. 116a: "AVE MARIA"—For four part mixed chorus and organ. This beautiful and highly composition is built upon a melody of the 13th cent., so charming and graceful as to create doubts concerning the authenticity of its far off date. Father Bonvin has given it a very artistic harmonic garb, of both, melody and harmonies, of which the opening measures will give an excellent idea:

Moderato TENOR(SOLI)

This is followed with a short solo for the Soprano, and then continued as a duet for Soprano and Tenor, the full choir repeating. Then a third section well mated with the medieval gem brings the piece to an expressive end. (Caecilia edition, Price 10c)

Otto Singenberger: "CHRIST IS RISEN"—for mixed chorus, in the style of the old English hymns. After a very short organ introduction the male voices intone:

which is then immediately repeated in a similar manner by the Soprano and Alto

after which the choir continues:

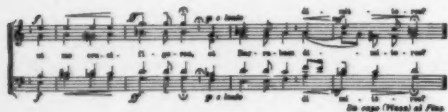
The composition ending with a joyous and jubilant "Alleluja, Alleluja" (contained in Caecilia supplement 1925 No. 2. 20c.)

J. Lewis Browne: "PANIS ANGELICUS"—Immediately opening as follows—

Moderato (♩ = 96)

From these opening measures one is given an adequate idea of the entire composition. This composition, which can also be sung in unison, was rendered by 62,000 school children during the offertory on Children's day at the 28. Int. Eucharistic Congress, Chicago, 1926. (Caecilia edition No. 250. 10c.)

Ludwig Bonvin, S. J. op. 142: THREE LENTEN MOTETS—four mixed voices. Based on music of the 16. and 17. centuries. The words are those of the Responses to the third Lamentation of the three days of Holy Week. These Motets as here presented have preserved all their remoteness from a worldly character without the harshness the compositions of that period often show. The Motets contain melodic and especially harmonic turns which, while enhancing the expressiveness and intensity of the compositions far exceed the old method. Fine taste and art of the editor have succeeded in avoiding a real divergence of style. The music, partly homophonic, partly rhythmically polyphonic, and containing some imitative passages, is not difficult, as is here shown with what simple means of harmony, dynamics and rhythm it is often possible to produce thrilling effects—



(A. Boehm & Son, Augsburg, Germany. 25c).

Ludwig Bonvin S. J. op. 137: FOR THE THREE HOURS AGONY AND LENT IN GENERAL. For mixed chorus. A very valuable collection of choruses, primarily intended for the "Tre ore" services conducted in many churches on Good Friday, at the same time good material for any time during the Lenten season. Contains eleven four-part motets with Latin text and eight English hymns in unison, all without exception easy and very beautiful. The hymns, poetically good words and finely rhythimized. The music contains such gems as Halser's celebrated "O Sacred Head" with excellent harmonizations for the organ. The most important part of the collection consists of four-part choruses by Bonvin, Rheinberger, Ingegneri, Gluck, Frey, Palestrina and M. Haydn, each of which, if space would permit, deserve special mention. One of the most praiseworthy, the "Stabat mater" No. 8.

The second measure of the above with its sudden attack of the main theme of the composition in minor and an octave higher after the pp of the preceding measure produces a stirring effect. The 2nd and 3rd measure give an idea of the opening passage of the composition; it has there, however, a simpler three-

part setting, a third lower. A few measures later on, realistically beautiful, the portraiture of the transpiercing with the sword, sung twice, the second time higher in pitch followed by the wonderfully soothing three last measures of the stanza.

How dramatic but perfectly ecclesiastic is the following passage of M. Haydn's highly effective "Tenebrae factae sunt."

Observe the allegro ma calando. One can hardly imagine to set those words to so simple and effective music—"And bowing his head, He gave up the spirit." (The Boston Music Co., Boston, Mass. 75c.)

NOTICE!

Due to Mr. Yon's absence on Concert tour, the second article, "Principles of organ-playing", will appear in the April issue of THE CAECILIA.

Henry Tappert: "HAEC DIES."—Four mixed voices and organ. Opening with a brilliant introduction by the organ, the full choir intones "Haec dies"—"This is the day."



A composition characteristic of the composer; in melody and harmony somewhat reminding of the masters of the 16th century, especially the three-four measure episode in the middle of the 4/4 measures. The vigorous chorus only passingly strikes milder tones at the remembrance of the "immolation of the Paschal Lamb" toward the close of the composition. (Con-

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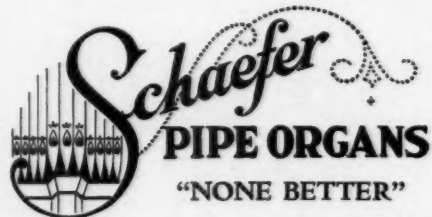
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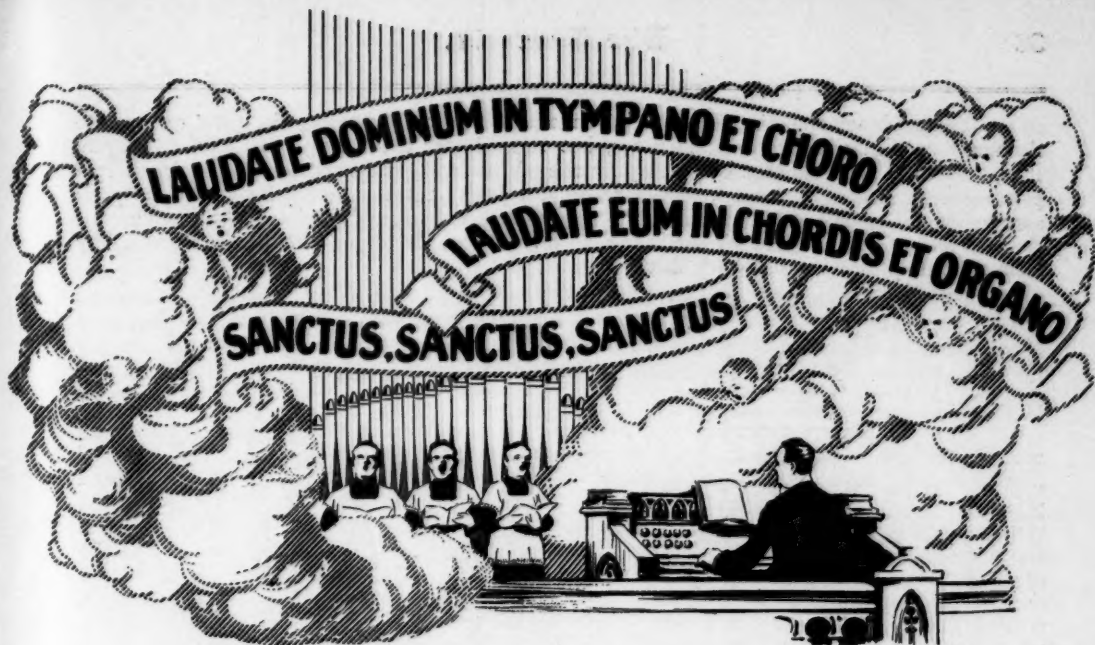
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The Why And How Of Church Music

The Motu Proprio on Church Music and Its Application

Rev. Jos. J. Pierron

(Continued)

V.—De cantoribus.

12. Exceptis modis, qui Sacerdotis ad Altare Sacra peragentis Administrorumque proprii sunt, ac semper ex uno gregoriano cantu nullaque organi modulatione constabunt, reliquis cantus liturgicus Chori Levitarum est, quorum vice ecclesiastici cantores proprie funguntur. Quae igitur musica opera ipsi ferunt, maxima saltem ex parte, ad choralis musicae netman procedere debent.

Non tamen unius vocis melos prorsus arcetur; ea vero ne in Sacris ita unquam praevaleat, ut maxima textus pars hoc ritu perficiatur; sit imo cum reliqua choralis compositione colligetur.

13. Quum cantoribus in Ecclesia munus vere liturgicum sit, consequitur, mulieres, talis officii expertes, ad Chori partem agendam, aut ullo modo in musicum Chorum admitti non posse. Quod si acutae, vel acutis proximae voces adhiberi velint, antiquissimo Ecclesiae more, id pueri praestabunt.

14. Ne quis denique cantor in Ecclesiae Chorum inducatur, nisi constiterit de eius pietate atque integritate vitae, eumque modestiam religionemque, praeffere, quae sanctum decent officium, cui ipse addicitur. Rei insuper convenient, cantores, dum in templis canunt, vestibus ecclesiasticis ac superpelliceo indui; quod si in suggestu locum habeant fidedium oculis ultra modum patente, eos clathris abscondi.

5. The Singers.

12. With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must be always sung only in Gregorian Chant, and without the accompaniment of the organ, all the rest of the liturgical chant belongs to the choir of levites, and, therefore singers in church even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the greater part, retain the character of choral music.

By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate in such a way as to have the greater part of the liturgical chant executed in that manner; rather should it have the character or hint of a melodic projection (*spunto*), and be strictly bound up with the rest of the choral composition.

13. On the same principle it follows that singers in church have a real liturgical office, and, that therefore, women, as being incapable of exercising such office, cannot be admitted to form part of the choir or of the musical chapel. 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.

14. Finally, only those are to be admitted to form part of the musical chapel of a church who are men of known piety and probity of life, and these should by their modest and devout bearing during the liturgical function show that they are worthy of the holy office they exercise. It will also be fitting that singers, while singing in church wear the ecclesiastical habit and surplice, and that they be hidden behind gratings when the choir is excessively open to the public gaze.

The celebrant and his ministers, deacon and subdeacon, must sing the parts assigned to them not only in the Gregorian melodies, but also without the accompaniment of the organ. It is, therefore, not permitted to accompany the preface, and the Pater noster. The *Motu Proprio* holds an exalted conception of the office of singers in the church. Excepting the parts assigned to the priest and his ministers, the singers have to perform "all the rest of the liturgical chant"; they take the place of the choir of levites and, therefore, the music rendered by them must be predominantly choral in character.

Solos are not entirely excluded; however, as ordinarily understood, their length must be restricted so that they represent a melodic or burst (*spunto*—a breaking forth, an eruption) as the result of musical development, rather than a substantial part of the composition existing for its own sake. The official liturgical soloist is the celebrant, not a parish Caruso in the choir-loft.

Since the singers perform a real liturgical office, women cannot be admitted to form part of the choir. Consequently, when sopranos and altos are desired they must be recruited from among the boys below the age of mutation. Boys, sopranos and altos, what a delightful prospect! There is no choirmaster deserving of the name who would not gladly assume the extra amount of labor involved in training boys' voices, if only to escape the petty jealousies and bickerings of the mixed choir consisting of men and women. There are also very weighty artistic reasons to be taken into account. Boys' voices, especially the altos, possess an unrivalled charm and sweetness. No woman's voice can equal it. Then there are compositions, notably the masterpieces of the classic polyphony the revival of which is so earnestly desired, which are at their best only when executed by boys' voices. But, alas, alack! However much boys' voices may be preferable to those of women for church work, their employment in our choirs is possible only in the larger city churches, where boys are relatively plentiful, not considering the difficulty of high salaries for competent choirmasters. In rural districts where the homes are scattered and not clustered in small towns and villages as in European countries, the solemn liturgy would be impossible if women were rigidly excluded from our church choirs. We need the women though, like Adam in the Japanese story of the creation, "we cannot get along with them and cannot get along without them."

When first published this provision of the *Motu Proprio* caused a good deal of anxiety and discussion. There were the hotspurs who insisted that the women must forthwith leave the choirloft. Unmindful of Rome's very reasonable "*sensim sine sensu*," they were ready to destroy tried and deserving mixed choirs although unable to replace them with something better. There were Rome's chronic critics who, because of one really difficult requirement, declared the entire *Motu Proprio* impossible and insisted that the old order need not be changed. The matter merits only passing mention since Rome has very materially modified this provision.

In answer to a query from Mexico, Rome, on Jan. 17, 1908, decided that "girls and women, placed apart from the men, may sing the invariable parts of the Mass, and, at extra-liturgical functions, hymns and chants in the vernacular; that among the faithful men and boys should as much as possible do their part in the celebration of divine services, without, however, excluding women and girls especially where the former are lacking." This means that women are permitted to sing in our choirs on two conditions: 1) they must be separated from the men, and 2) they are restricted to the invariable chants. The first of these conditions is complied with through the erection of a grill, and the second does not apply at all when only women are present. This welcome concession does, however, not in the least affect the ideal, i. e., a mixed choir of men and boys.

The Church makes specific demands in regard to the moral fitness of the singers—piety and probity of life. The worship of the Church is the expression of her faith and the symbolical representation of the mysteries of faith intended to inflame the hearts of men with love and veneration for them. In order to take an effective part in it the life of faith is indispensable; in fact, supernatural faith is the prerequisite for all else. Now, no one can give what he does not possess. A singer devoid of living faith will fail to kindle it in the hearts of others. His service will be barren, for he that would appear before God must first have faith.

Living faith manifests itself in probity of life. What can it profit a man to honor God with the lips if his heart, mired in sin and vice, is separated from God? "This people honoreth me with their lips, but their heart is far from me." (Mt. 15, 8). St. Augustine has this to

say: "Do you desire to sing in the proper manner? Then let not only your voice announce the praises of God, but let also your works agree with your words. After singing with your voice you pause a while; so sing by your conduct that you may never pause."

A singer actuated by a living faith will also endeavor to sing more and more with understanding and a surrender of self to his sublime office; to make his own the sentiments that animate the Church. "Not the office of a man does he exercise who adorns the mysteries of the Church with song; let him imitate the tones with which the angels and saints celebrate the mysteries of the heavenly Jerusalem. Never will he render the chants in the true spirit and to the edification of himself and others, who does not by prayer and meditation preserve his soul in such an attitude that it is capable of making the innermost affections of the Church resound within itself. The singer must be a man of prayer and deed" (Amberger) "Let us live in Christ and sing so that we may become aglow with the desire for the eternal city" (St. Augustine). Such a frame of mind cannot fail to induce a "modest and devout bearing during the liturgical functions."

Another necessary requisite, not especially mentioned by the *Motu Proprio*, is the spirit of sacrifice without nothing worthy of note can ever be accomplished. Our singers, granting very few exceptions, are all free lances without any pecuniary recompense. To attend rehearsals twice a week, for a period of one and a half to two hours after the days work is over, means a real sacrifice that must be made from purely supernatural motives. An occasional word of encouragement from the pastor, coupled with a word of instruction on the sublime office of the singers, will go a great way towards cultivating and strengthening that spirit.

It is declared desirable, but not mandatory, that the singers, while actively engaged in the discharge of their liturgical office, appear in cassock and surplice. Choir-lofts located in a transept, or behind or above the altar, should be hidden from public gaze by gratings, as otherwise the singers will be a source of distraction to the public. *)

*This is self-evident that special mention of it strikes one as entirely superfluous yet believe it or not, we are reliably informed that somewhere in the mid-West there is a prominent church with the choir located just outside the chancel rail, where the prima donna, (highbrow for soloist), her back to the altar, boldly faces the audience during her vocal pirouetting. Please, excuse a foolish question; for what purpose do people attend High Mass?

Principles of Organ Playing

III. Article



THE ankle is to the foot what the wrist is to the hand in octave playing. Just as in playing octaves, the wrist acts as a hinge, so in the articulation of the foot the ankle acts as a hinge.

Hence the following exercises will be for the suppleness of the ankle, and are called "movement of toe and heel".

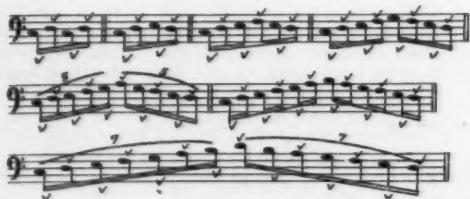
Each exercise should be practised for at least one minute without a break, first with the left foot alone, then with the right foot, and finally both feet together. (It would be a good idea to hold a watch in your hand to time yourself and see

how long it takes for your foot to begin to weary and "stagger"). Remember the indefiable law, and see that you are pivoting in "a" with the toe and in "b" with the heel, applying same principle in the progression "c". The greater part of the work comes from the ankle and foot, not from the whole leg.

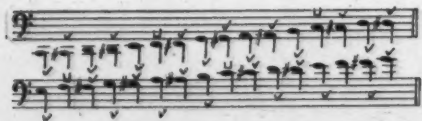


The next exercise is a diatonic progression on the white pedals with alternate toes, the left foot always back of the right. This may at first seem a very simple matter, but in reality it requires the overcoming of a natural weakness, and that is conception of distance when the feet are crossed. For example, it is easy to separate the hands about a foot apart, with eyes shut, but try crossing the arms and getting this same distance. You will find that your nervous system plays pranks on you, just as in the old trick of crossing the third over the second finger placing the nose between them and feeling two noses instead of the only one. Therefore, be careful, and concentrate on the perception of correct distances.

Begin by practicing only the first two notes, adding one note at a time as each group is mastered, thus:



After having mastered the exercises for "movement of toe and heel" and "white pedal progression" you will be ready to take up the Chromatic Scale. The rule for pedalling in the Chromatic scale is as follows: All white pedals are played with left toe (which is behind the right), while all black pedals are played with the right toe, except the white pedals F and C which are played with the *right heel* and the black pedals immediately following played with the *right toe*. The same pedalling in ascending or descending, thus:—



Practice the Chromatic scale in the same manner as the "white pedal progression", i. e. adding one note at a time.

In reference to the pedalling of the chromatic scale I should like to say that it was after many years of practicing various systems of pedalling which I found were too inadequate, that I evolved my own system. Some schools employ one foot (the left) for playing the lower portion of the pedal-board, and the right for playing the upper, employing one foot at a time, with the other playing at certain intervals which method proves a detriment to speed and clarity. Others make turning very difficult by their awkward changes, which cause uneven playing. In the above pedalling for the chromatic scale, all changes are simplified, resulting in smoothness velocity and clarity.

Pietro A. Von

THE RESPONSE "AMEN"

I.

General Outlines

The word "Amen" ends the doxology which is subjoined to the prayers and orations, being addressed to the most holy Trinity, and consisting of the words: "Glory be to the Father," etc., or, "through Jesus Christ, our Lord," etc., Amen. (Per Christum Dominum nostrum.)

The oration is made at three different times in the Mass; the first time before the Epistle, under the title of "Collect," the second time before the Preface and having the name "Secreta," because it is recited in secret, the doxology, however, and "Amen" are sung—and finally, after the Communion, being then called the "Post-communion."

In the ancient liturgies the "Amen" had a place after the words of consecration in the Mass, and then it was spoken aloud by the assembled people. St. Augustine makes mention of this practice, and gives the rea-

son in the following distinct terms: "The reason why these responses must be pronounced distinctly and audibly lies in the sensuality and degeneracy of the world, in consequence of which a simple thought can hardly be comprehended until it resounds in the ears." (Confessions, 13-24.)

In this manner the people were given an opportunity of professing and strengthening their faith. "Before the consecration it was another thing, afterwards it is called Blood; and thou sayest: 'Amen, it is true.'" (St. Ambrose, "De Mysteria" and "De Sacramentis," C. 9, 4-5)

"If we cannot offer our prayer without peace, how much less can we receive the Body of Christ? With what consciousness would I approach Christ's Eucharist, and say 'Amen,' if I doubted the love of the Giver?" St. Jerome, "Ad Theophilem." (C. 3.)

Eusebius relates that the heretic Novatian compelled his followers, instead of responding "Amen" at the Communion, to swear that they would not return to their lawful Bishop.

Since in our liturgy the "Amen" is the response to the oration, the meaning of the word ought to interest us; and if it were explained to the people and the choir-singers, this word, so full of deepest import, would be sung and recited more readily.

The fourteenth chapter of the first epistle of St. Paul to the Corinthians contains a passage which we may apply to ourselves, and which deserves our earnest consideration. "For if I pray in a tongue, my spirit prayeth, but my understanding is without fruit. What is it then? I will pray in spirit; I will pray also in the understanding. I will sing with the spirit; I will sing also with the understanding. Else if thou shalt bless in the spirit, how shall he that holdeth the place of the unlearned say Amen* to thy blessing? Because he knoweth not what thou sayest.

For thou indeed givest thanks well, but the other is not edified. But in the church

*Amen. The unlearned, not knowing that you are then blessing, will not be qualified to join with you by saying "Amen" to your blessing. The use or abuse of strange tongues, of which the apostle here speaks, does not regard the public liturgy of the church, in which strange tongues were never used, but certain conferences of the faithful (Cor. 1, XIV. 26), in which, meeting together, they dis-

I had rather speak five words with my understanding, that I may instruct others also; than ten thousand words in a tongue."

In a similar manner, the Syrian father of the church, Isaac, writes: "I sang it (the 91st Psalm) as St. Paul directs in his first epistle to the Corinthians, with my spirit and understanding. During the recitation, I comprehended the text. While the tongue was employed in reciting, the mind was exercised in interpreting the text. Habit placed the words in order, and the understanding considered their meaning. The brain joined with the tongue, and the interpretation with the recitation, while the intelligence was exalted above all four, even as a coachman is elevated above his vehicle."—In these words, the father of the Church has given us a model portrait of the liturgical choir-singer, in fact, of any one who prays.

II.

Meaning and Organic Connection

The Lord Jesus Christ has commanded us to address our petitions to God the Father through Him. St. Paul obeyed this command, teaching us that every praise, every thanksgiving, every Communion and holy Mass should be directed to the Father as an act of thanksgiving. Already in the first centuries the church addressed all the prayers of the Mass to the Father: the Council of Carthage, A. D. 397, even formally decreed that the oration at the holy Sacrifice should be directed to God the Father. (Origines, "De Oratione." C. 15-16.)

In the first chapter of the second epistle to the Corinthians, St. Paul says: "For all the promises of God are in Him: therefore also by Him, Amen to God, unto our glory." This phrase is explained in the following manner: "All the promises which the Father made in the old law were fulfilled in Christ, and for these promises and their fulfillment we praise and thank God the Father, saying 'Amen,' and this through Christ." (Probst.)

covered to one another their various miraculous gifts of the Holy Spirit, common in those primitive times; amongst which the apostle prefers that of prophesying to that of speaking strange tongue, because it was more to the public edification. Where also note that the Latin, used in our liturgy, is so far from being a strange tongue, that it is perhaps the best known language in the world.

How does this teaching of St. Paul agree with the "Amen" in our orations of the Mass, which are prayers of petition, and where it is intended to express the confirmation of the petition, and means as much as "So be it,"—"May it be done." The answer to this question would be apparent if we would more closely study the context of the orations. These consist, as a rule, of three parts. In the first part we recall one of the events of the work of our redemption, or sanctification, in which a particular promise was fulfilled, and the commemoration of which is celebrated in the Mass. In the second part, in view of the fulfillment of the promise, a new distinct petition is made and closed with the doxology, thus forming the third part. The "Amen" follows immediately. It expresses a two-fold sentiment. First, we acknowledge the fulfillment of the promise, and praise the Father for it; secondly, in view of this fulfillment we strengthen our petition, both through Jesus Christ.

An example will illustrate this and show what beautiful harmony there is between the different parts of the Mass. The Introit in the Mass of the Epiphany reads: "Behold, the Lord, the Ruler is come, and the kingdom is in His hand, and power and dominion." (Malachias, 3.) "Give to the King Thy judgment, O God; and to the King's Son Thy justice." (Ps. 71.) In these words a promise is expressed. The prophet sees the Ruler approaching, and David beseeches God the Father to cede His judicial power to this Ruler, the Son of the King. The oration before the epistle is expressed in the following words: "O God, Who on this day, by the guiding of a star, didst reveal Thine only-begotten Son to the Gentiles (first part), — mercifully grant that we who now know Thee by faith, may be led on, even to the contemplation of the beauty of Thy Majesty (second part), — through the same, Jesus Christ," etc., Amen.

Now while in the first part we vividly represent to our minds how, by the appearance of a star, God so wonderfully led the Gentiles to the new-born King, that they might offer Him their homage and adora-

tion, we acknowledge the fulfillment of the promise in the Introit, and praise God. The prayer, however, does not end here. The second part contains the petition, addressed to the Father, that we, too, may behold the beauty of His Majesty, and so a new promise is revealed to us, the attainment of which will be our greatest joy. We perform both of these acts, the praise as well as the petition, through the Son, because He is the Way, our Mediator with the Father — the One promised by the Father, and to Him must we cling. "Let us follow Him; He is our Guide, Who promises Heaven and the Heavenly Father to all those who seek and believe in Him." (St. Cyprian.) These sentiments are again concentrated in the word "Amen," uttered by the people and the singers, and the significance of the word. "Truly, may it be done," or "So be it," covers the above explanation, with only this exception, that after this both ideas are united at the same time.

But it is the Lord Jesus Himself, Who prays and sings the "Amen" with the faithful; and this it is that gives the apparently short prayer such sublime dignity and grandeur.

How highly, oh choir-singer, should you appreciate the privilege of singing this precious word at holy Mass! What attention and devotion are required to comprehend its deep meaning, to sing it with understanding! This "Amen," the old, old prayer, yet ever new! With each festival it is replete with new thoughts and sentiments. In order to sing the "Amen" with chaste lips, the singer should sing the "Kyrie eleison" with holy seriousness. For, as truly as the Lord Jesus has commanded us to praise and beseech the Father through Him, so truly does He say "Amen" with you, and you with Him—He brings it to His Father's throne. What holy companionship; How wondrous, how lovely!

"I saw Thy house (the temple of the faithful), adorned with peace, love and concord. Embracing me, He supported me as a child. At table (i. e., the Lord's Supper), He whispered subtle and sublime words,

(Continued on page 49)

Consecutive Octaves and Fifths in Musical Composition

by H. Gruender, S. J.

St. Louis University

(Continued)



WE ARE now ready for our principal task: we mean to learn from the masters under what conditions they used consecutive octaves and fifths.

Schubert begins his Symphony in C with a remarkably beautiful melody, which is assigned to the Corni in C and has no accompaniment whatever. The first two measures of this solo are indicated in example 15 of the accompanying illustration. The melody is within the range of many other instruments. Without any change as to the pitch or

loudness of any particular tone of the melody, it could have been played just as well by a chorus of violins, by the violas or cellos, by the clarinettes or by the trombones, etc. Schubert chose the horns because of their peculiar clang tint. Wagner created new instruments in order to obtain new clang tints, and he prescribed elaborate stage contrivances for his theatre in Bayreuth in order to modify the clang tints of the instruments at his disposal. The masters, then, have been very careful in the choice of the clang tint of each musical tone they employed, even when writing a simple melody.

The musical score consists of ten systems of staves, numbered 15 through 29. System 15 shows a Horn Solo in C major, with two staves: the top staff is the melody and the bottom staff is the accompaniment. Systems 16-18 continue the Horn Solo. System 19 shows a Voice part with an accompaniment. Systems 20-22 show a Bass line with various dynamics like 'att' and 'f'. Systems 23-26 show a Bass line with dynamics like 'p.109' and 'p.108'. Systems 27-29 show Viol. & Oboe and Cello & Bass parts.

The Caecilia

OTTO A. SINGENBERGER.....Editor

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Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it . . . we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

Now the clang tint or timbre of a musical tone depends on the relative number and intensity of the overtones without which no musical tone can be produced. It is in this that one musical instrument differs from every other one. Each musical tone is a clang, that is, the combination of a given tone known as the fundamental with its octave, the fifth of this octave, and a number of other intervals known collectively as the overtones of the fundamental. In the case of the horn the octave and the fifth of a given fundamental are particularly piercing, in fact so much so that it is not difficult to hear

them without the aid of Helmholtz resonators or any other laboratory device. The melody, then, with which Schubert begins his Symphony in C, is in reality a succession of chords, indicated in example 16. And the most prominent feature of this succession of chords are consecutive octaves and fifths. Of course, these overtones (of which only the first four are marked in example 16) are relatively weak when compared with the fundamental even in the case of a horn tone. They are, however, relatively strong and piercing when compared with the overtones of the same fundamental as played by another instrument, say the violin.

The reader will promptly answer that the consecutive octaves and fifths are in this case unoffensive for the simple reason that they are not separately heard. Just so. Let us note the condition: Normally we are simply not aware of the overtones of a musical tone except by the effect which they produce by their fusion with the fundamental: by the *clang tint* they impart to the fundamental. Our attention is entirely absorbed by the beauty of this clang tint and of the melody as a whole.

It is well, however, to add that we may attend to these overtones, if we so choose. If the reader is desirous of learning the trick of how to make these overtones more prominent in his experience, he will find it described in the chapter on Attention in my Introductory Course in Experimental Psychology. If he practice this trick systematically for some time, he will find that these overtones become a real annoyance. And if, after acquiring this laboratory accomplishment, he should listen to Schubert's Symphony in C, he will have a rather excruciating experience right at the very start of the first movement. The beauty of the horn tone and that of the enchanting melody are gone, and in their stead he will hear nothing but consecutive octaves and fifths. The remedy is easily suggested: Don't acquire such an unusual mode of attention, if you want to enjoy music.

Johann Sebastian Bach is the undoubted master of the king of musical instruments, the organ. Though a modern organ is a very different thing from the instrument for which Bach wrote, there is one feature which the organ of Bach has in common with its modern successor. This feature is *the artificial intensification of the overtones* produced by an organ pipe. In spite of all the opposition on the part of musical theorists, organ builders have introduced such stops as "Octave", "Fifth" and "Mixture". The latter stop really consists of four, five or even more ranks of pipes. If you were to play the melody marked in example 15 with such a "Mixture", you would have an experience much worse than a trained psychologist has when listening to the overtones of a horn solo. And if you were to play it with the "Fifth" alone, you would hear the melody in G major instead of C major.

The obvious answer is that Bach never

wrote any music to be played by the "Mixture" alone. This stop should not be used unless there are enough 8' stops to give sufficient volume to the fundamental tone in each case. The same rule is followed (and sometimes not followed) by every successor of Bach when using any one of the many stops which intensify the natural overtones of an 8' organ pipe. And if this rule is followed, the intensified overtones and the resultant consecutive octaves and fifths are drowned in the ensemble. They are appreciated in our normal experience only by the effect which they impart to the ensemble: that peculiar *festive character* which is lacking in the absence of the "Mixture". Our attention is attracted to this festive character of the full organ and not to the consecutive octaves and fifths which are responsible for this festive character. Under these conditions the consecutive octaves and fifths, though present and even intensified, are unobjectionable.

There is, however, one feature in the modern organ which is not found in the organ for which Bach wrote: the system of couplers. We can couple any manual to any other manual or to the pedal. We can, moreover, *couple any manual to itself*, and it is this device which is of great interest for the purposes of our discussion. To be concrete, we have a coupler marked "Great to Great 4'", and another marked "Great to Great 16' ". Suppose that I play the simple succession of chords marked in example 17, first with a single 8' stop, then with the same stop and the coupler "Great to Great 4' ". In the first case the succession of chords sounds exactly as it is written in example 17. In the second case, however, it sounds as marked in example 18. In other words, every note of example 17 is doubled by its octave just as *prominently* as it would be, if the passage were played by two organists, one playing the passage as written, the other an octave higher. *Such a mode of procedure cannot be continued long without the simultaneous occurrence of numerous consecutive fifths*, as may be seen from example 18. No wonder that

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the theorists put in a vigorous protest. But the organ builders have happily ignored it. They have introduced such couplers as "Great to Great 4'" in order to produce "orchestral effects". In other words, they have imitated what is done by a modern orchestrator when he wishes to add *brilliance* to a passage. If example 17 is to be played by the full orchestra, then the orchestra score will look something like example 18. *The orchestrator succeeds in adding brilliance to a passage by this mode of procedure, and so does the organ builder.* Our attention is naturally attracted by this brilliance, and the consecutive octaves and fifths are entirely lost in this brilliance. Though plain violations of the traditional laws, they are distinctly not disagreeable to the ear. Let us note the condition: *the brilliance of the passage makes them unoffensive.*

The modern piano has no such device like the coupler "Great to Great 4'" or "Great to Great 16' ". It is interesting to note, however, that some accompaniments of songs have been written by the masters just as if the piano possessed such a coupler. Evidently Schubert meant to add *brilliance* to the accompaniment of the passage marked in example 19. The latter is not a simple copy of the accompaniment as it was written by Schubert in his song "Die Rose". If the reader will play the accompaniment of example 19 on an organ with an 8' stop and a coupler "Great to Great 4'", it will sound exactly as it is written by Schubert. *Evidently Schubert appreciated the artistic possibilities of the coupler "Great to Great 4' ".* In example 20 Schubert uses something analogous to the coupler "Great to Great 16' ", thus adding *richness and volume* to his accompaniment. The consecutive fifths which are the result is this mode of procedure are entirely lost in the richness and volume of the accompaniment.

Numerous examples of this kind could be cited from the masters. Example 19 and 20 are here put down as *types of a rather common violation of the traditional law* forbidding consecutive octaves and

fifths. *All are justified by the "brilliance" or "richness and volume" of the accompaniment.*

One word will suffice as to those consecutive octaves which are known as "duplications" properly so called: the doubling of a whole melody or phrase by its octave. The theorists have always treated them as an allowable exception to the general rule, but insisted that such a doubling must be continued long enough for the intention of the composer to appear. We admit no exception to a scientific rule; nor do we admit the limitation thus imposed on a composer, as we shall explain later. What interests us are the conditions under which such "duplications" were employed by the masters. On examining the numerous cases which occur in master pieces — too numerous to need exemplification — it will be found that *the part thus emphasized is a pleasing melody or phrase.* This very *emphasis* attracts attention to the phrase or melody. Hence *consecutive octaves of this kind are not merely allowable but positively pleasing to the ear.* Consecutive fifths which occur as a result of this mode of procedure, are lost in the beauty of the melody or phrase emphasized.

There are, however, numerous cases of consecutive octaves and fifths in the master pieces which do not come under any of the headings so far mentioned. They do not impart any special "clang tint" to a melody, nor "festive character" to the ensemble; they add neither "brilliance" nor "richness and volume" to the harmony, nor do they give "emphasis" to a pleasing melody or phrase. They are just plain violations of the traditional laws: the real *cruz* of the theorists. Such "faulty" progressions seem to be allowable in the case of the masters, but must be avoided by the lesser stars. The principle underlying this distinction seems to be: "*Quod licet Jovi, non licet bovi*" ("What is allowed to Jupiter, is not allowed to the ox"). We cannot admit this distinction. A scientific rule holds for the big man as for the small man. We must

search for the conditions under which these plain violations of the traditional laws occur in the master pieces. Provided that the lesser stars create the conditions under which the masters introduced such consecutive octaves and fifths, they are just as allowable in their compositions as in those of the masters. Let us search for these conditions.

I wonder whether even a single one among the untold millions who have listened to Schumann's enchanting "Träumerei", ever became aware of the fact that this short composition has a rather unusual number of consecutive octaves and fifths. I do not doubt in the very least that the eyes of many musicians have detected them. This charming composition, as every musical composition, is written for the ear, and not for the eye. My question is, whether the ears of even a single musician have detected them, when he drank in the beauty of this charming composition. If Schumann had handed in this composition as a class exercise to a teacher of harmony, it would have been returned to him duly marked with red ink in a number of places. The principal "faulty" progressions are indicated in examples 21-26. If a "Quintenjäger", (a "fifths hunter") uses the microscope, he will find a few more.

Of all these consecutive octaves and fifths it may be said in general that under normal conditions of attention, such as a musician has, when listening to a concert, they are entirely lost. *The enchanting melody so grips the heart, and the succession of harmonies in general is so beautiful that the musician normally pays no attention at all to these violations of the guild rules.*

Note the condition under which every composer may introduce similar violations of the guild rules. *If you write music which really grips the heart, don't mind the consecutive octaves and fifths which may be present in your manuscript.* If, however, you have really nothing worth saying, my advice is: Don't say it. If you insist on bursting into print, be absolutely sure that there are no consecutive octaves and fifths in your composi-

tion. For they will be noticed without fail not only by the eye but also by the ear of the critic, as *the only beauty to attract attention is the "correctness" of the harmonic progressions.* It is what the German critics call "*Schablonen Musik*" ("pattern music"), and that must be absolutely "correct".

Let us now examine each "faulty" progression in Schumann's "Träumerei" in turn. The consecutive octaves in examples 21 and 24 cannot be justified as "exceptions" from the general rule under the heading of "duplications" of the melody which even the most rigorous among the theorists will allow. For such a doubling of a melody in octaves must according to the theorists *be continued long enough to make it clear that it is intended.* And such is not the case in examples 21 and 24. What, then, can be said in excuse of these consecutive octaves? To begin with, no excuse is needed for the simple reason that they have never been displeasing to any one. If an explanation is wanted, it would seem to be this: Though these consecutive octaves are not strictly "duplications" in the sense of the theorists, still they *emphasize a portion of an enchanting melody, and this emphasis is evidently pleasing to Schumann* and has been so to every musician who has listened to this master piece. — Similar cases of doubling a *few notes* of a pleasing melody by their octaves, abound in the works of the masters. It may suffice to quote one more example. We choose the passage from Beethoven's Sonata op. 31, N. 3 (Litolf's ed., Vol. II, p. 25) indicated in example 28. — From the practice of the masters as illustrated by examples 21, 24 and 28, I infer that *it makes little difference, how long the doubling of a melody by its octave is continued.* What is essential is, that *emphasis should be given only when there is something worth emphasizing, be it a whole melody or phrase, or a small portion of it.*

In explanation of the consecutive fifths in example 21 it may be said that they are due to a *passing note* in the melody. *Provided that a melody is really a pleasing one, it will naturally attract atten-*

tion to itself, and then the consecutive fifths which result from a passing note in this melody, will normally escape attention altogether. These conditions are undoubtedly verified in example 21. Only a "fifths hunter" will find fault with this passage from the "Träumerei". — There are numerous passages in the works of all masters which contain consecutive fifths of this type. Example 29 is a passage from the gay Vienna waltzer which forms the counter theme in the first movement of Haydn's first London Symphony.

Note, then, that I do not maintain that the consecutive fifths of examples 21 and 29 are positively pleasing, as I did in the case of the consecutive octaves of examples 21, 24 and 28. All I maintain is that the consecutive fifths of this type do not mar the beauty of the passages in which they occur: they escape attention altogether just because of the beauty of these passages and their context. If you imitate the masters, you may, or you may not, be justified in saying that your consecutive fifths are due to a passing note in the melody. Accordingly my advice is: If you write a melody that grips the heart, do not mind consecutive fifths which result from a passing note in this melody, even though they occur in the outer parts. If your melody does not grip the heart, you cannot justify your consecutive fifths by pointing to Schumann's "Träumerei" or to Haydn's first London Symphony. For the critics will say — and justly so — „Wie er sich raeuspert, wie er spuckt, das hat er ihm gluecklich abgeguckt" ("How he hawks and how he spits, he has happily copied from him").

In example 22 we have parallel fifths and octaves, and the latter occur in the outer parts. In addition to this we come dangerously near a case of "false harmonic relations" ("unharmonischer Queerstand"): enough to shock any purist. The parallel fifths may, of course, be disputed away by a technicality. We may say that d (the first tenor) goes down to c, and a (the second tenor) to f. But all this is for the eye only. For the ear of a "fifths hunter" the parallel fifths exist, no

matter how the passage is written. Let us note the conditions under which these violations of the traditional laws occur. They occur just when one of the motifs of Schumann's delightful melody is taken up, one after the other, by what we may call the Alto, Tenor and Bass of the passage: a most delightful little fugato which adds to the charm of the melody and gives you no chance to tease out the "faulty" progressions of the charming passage. It will be hard to find in musical literature a case in which three simultaneous violations of rules of harmony are as neatly sugar-coated as they are in example 22. If you can imitate this trick, just do so. Every critic will admire you for it.

In example 23 the Bass does not move; Soprano, Alto and Tenor are the only parts which move. For the ear of a "fifths hunter" there are consecutive fifths, no matter how the passage is written. (As a matter of fact, this passage is written differently in different editions of the "Träumerei".) In the edition of the "Kinderszenen" for four hands (ed. Breitkopf und Haertel, pp. 108 and 109), which seems to have been made by Schuman himself—for no arranger is mentioned—the passage is written as in example 25: a violation of the traditional rule just as obvious to the eye as it is unoffensive to the ear. I can find no special "excuse" of any kind. The general remark made above is its justification. For a musician this case of consecutive fifths is absolutely selbstverständlich.

In the very beginning of the "Träumerei" there occurs a case of consecutive fifths which is rather ill disguised. You may write the passage as Schumann did (example 26), or as Guilman did in his transcription of the "Träumerei" for the organ (see example 27). In both cases there are consecutive fifths, if you are looking for them. I plead guilty of having been looking for them; else I should never have become aware of them. For to a musician these consecutive fifths are simply lost in the unusual richness of the harmonisation. I plead guilty also of hav-

ing found two similar ill disguised cases of consecutive fifths in the "Träumerei", but I feel somewhat ashamed of putting them down black on white. Find them by *looking sharp*. For with *your ear you will never detect them, and this is their justification.*

(To be continued)

THE RESPONSE "AMEN"

(Continued from page 42)

and sang enchanting songs to rejoice my soul." (Isaac.—Poem on faith, against Nestorius.)*

How pure your conscience should be! Not without reason did the invocation occur in the old liturgies: "Let us pray for the singers."

If Tertullian, in his time, reproached the misdemeanor of those who at holy Mass responded "Amen," and with the same lips applauded the gladiators in the theater, how much more do those singers deserve reproof who by improper language, slander, lying, etc., contaminate their lips and their holy office. How can they glory that the Lord sings "Amen" with them?

Oh, how beautiful our liturgy would be if, in the first place, it were rendered, and then rendered with understanding and intelligence!


(Translated from "Die liturgischen Gesangsgebete."—Battlogg.)

A. M. D. G.

*The author, glowing with the ardor of divine love, describes the divine services of the faithful.

STORIES ABOUT MUSIC FOR CHILDREN

Handel

 WONDER how many of you boys and girls have ever seen the picture called "The Child Handel in the Attic." It is a copy of a famous painting and tells a very interesting story. Unlike many children nowadays, the child Handel dearly loved to practice, but his father had great plans for George to become a lawyer instead of a musician. In fact, he even forbade George to play but so eager was the little fellow to learn to become a musician that he would

steal up to the attic while the rest of the family slept. There he would play softly on a queer little old instrument called the spinet, which was the grandfather of our piano. One night some one else in the house happened to awake and hear the soft tinkling sound from above. The family was aroused and soon discovered George in his night clothes earnestly playing on the little old spinet. When George's father saw how sincerely his little son loved music, he consented to allow him to continue the study.

George Frederick Handel was born in Germany in the year 1685. Here he received his early education. Handel was not content to stay in one place. From Germany he went to Italy and finally settled in England where he was a great favorite. Some of his best works were written to please English royalty.

Although he composed several operas and other forms of music, his greatest success lay in writing oratorios. An oratorio is something like an opera except that the story is based on religion. An opera is acted out while an oratorio is not. An oratorio consists simply of choruses and solos with orchestral accompaniment. The greatest oratorio written by Handel and perhaps the greatest one of all time, is called "The Messiah." It was given for the first time in Dublin in the year 1742. King George was present and during the famous Hallelujah Chorus, His Majesty was so impressed with its grandeur that he stood up to listen. Everyone in the theater immediately followed his example. The custom has continued ever since. This famous oratorio is performed especially at Christmas time by singing societies throughout the Christian world. Perhaps some of you boys and girls heard its lovely tunes over the radio last year.

It is interesting to compare the lives of Bach and Handel, the two great musicians who were born in Germany in the same year. Although living within a few miles of each other, they never met. Bach was a master of polyphony while Handel wrote in the single-voiced style with harmonic accompaniment, as well as in the polyphonic style. Handel's music was more popular with the people at that time than that of Bach. Perhaps it was because Bach's music was harder to understand. Handel never married. Bach was twice married and had a family of twenty children. Both men became blind in later years.

Father Gruender's "Missa Liturgica, pro schola cantorum et populo" performed with success at St. Peter's Cathedral, under the direction of
 Rt. Rev. Msgr. J. H. Schlarman.

The "Missa Liturgica pro Schola Cantorum et Populo" written by the well known composer of Church Music, Rev. H. Gruender, S. J., seems to have brought forth quite a bit of discussion pro and con. That was to be expected. All things that are out of the ordinary do that. Some have criticized this mass as being impossible, impracticable, and musically faulty.

It may be *interesting*, to those who try to promote liturgical chant, and *encouraging* to Father Gruender, to know that this "Missa Liturgica" was rendered very successfully by the choir and congregation in St. Peter's Cathedral, Belleville, Illinois, during the midnight Mass on Christmas Day last year. Nearly every man, woman and child in the vast edifice sang. To say that the singing of this Mass by some two thousand voices was impressive is expressing it too mildly; it was awe-inspiring; it was storming the gates of heaven with the sacred words of the liturgical text, pronounced in song by the people, spontaneously giving vent to their religious feeling and faith.

Naturally, a successful presentation of a work of this kind depends upon the thoroughness of the preparatory rehearsals. It must be a spontaneous outburst. Congregational singing is not a new thing at the Cathedral of Belleville, where the sacred liturgy of the Church has always been held in high esteem. The week-day High Masses and Requiem High Masses are sung by all the children from the fourth grade up; week-day Low Masses are a succession of liturgical prayers and songs in which all the children take part or alternate.

The procedure in this particular case consisted in first thoroughly teaching the school children to sing the Mass. Large cards, giving the choir part in plain type and the congregation's part with notes,

were given to the children and to the congregation. The teaching of the Mass to the children was a comparatively simple matter as they were already familiar with the plain chant *Missa de Angelis*, the melody of which forms the basis of Father Gruender's *Missa Liturgica*. It is important to note that the eighty altar boys in the sanctuary took part in the rehearsals and the singing of the Mass.

The congregational rehearsals were conducted in this manner: the pastor, Msgr. J. H. Schlarman, explained the part that the people should take in the Liturgy of the Mass and then requested them to remain in church after the various Masses on the four Sundays of Advent. It must be remarked to the credit of the congregation that at least 85% remained to take part in these rehearsals. The altar boys in the sanctuary and the seventh and eighth grade girls, placed on the lower gallery and in front of a side altar outside the Communion rail, served as leaders and "booster" stations. The organist would play the melody, say of the third Kyrie (the people had copies of the Mass in hand), then the children would sing with organ accompaniment, and then the whole congregation would rehearse that phrase, and so forth. The pastor himself directed the rehearsals from the pulpit and later, during the Mass, merely indicated when the congregation had to set in. The meetings of the parish societies, such as the Young Ladies' Sodality and Holy Name Society, were made use of by the pastor for special group rehearsals.

Musically we can find no serious fault in this composition, especially when judged in the light of modern harmony. Consecutive octaves and fifths occur, to be sure, but they are not offensive to our ear, on the contrary, they are pleasing and effective. Father Gruender, in this Mass, is modern. Is he to be censured for this? St. Gregory was modern in his day and so was Palestrina. Their works are acceptable. Why end with them and their harmonies and forget that music-knowledge has progressed with the other arts? If, according to straight-laced critics, we are

to produce in our Catholic churches only music that savors of Gregory the Great and his contemporaries, then let us be consistent and use only other art forms of that period, for instance, the crude and lumbering organs of the first production or the smoky oil lamps of earlier days.

The favorite court of appeal seems to be the *Motu Proprio* of Pope Pius X. Indeed, the Holy Father's words are very applicable to Father Gruender's composition: "Even the most modern music is admitted into the church, because it offers compositions which, from their merit, their high aim, and their serious import, are in no wise unworthy of the liturgical functions."

We believe the "Missa Liturgica" to be a "practical and praiseworthy work: a mass that is singable by nearly every member of the congregation under capable leadership. We would, however, suggest a few changes: for instance, the elimination of long sustained notes to be sung by the congregation. Experience shows that it is very difficult to control a mass chorus of untrained singers in this particular case. They invariably seek the tonic or partial cadence as quickly as possible. Furthermore, we can see no reason why the Hosanna of the Benedictus should not be the same as the Hosanna of the Sanctus. The difference in this mass is so slight that trouble would surely follow if it were attempted to sing them as written by Father Gruender. Similar criticisms might be made of several other parts of the Mass. At the Cathedral these changes were made without destroying in any way the rhythm, melody or harmony of the composition, on the contrary, the results were perfect.

Personally we think the Caecilia should be congratulated for giving Father Gruender's excellent mass to the public and thereby giving a practical impetus to the liturgical movement.

(Signed) B. L. Miller,

Organist and Choirmaster,

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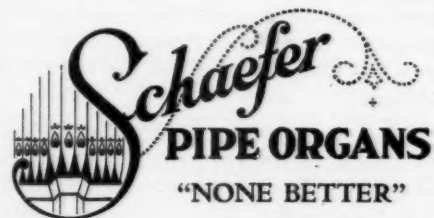
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The organ was responsive in every way and measured up to the exacting demands made upon it by the numbers on my program.

Wishing you continued success, I am

Sincerely yours,

ARTHUR C. BECKER
Concert Organist

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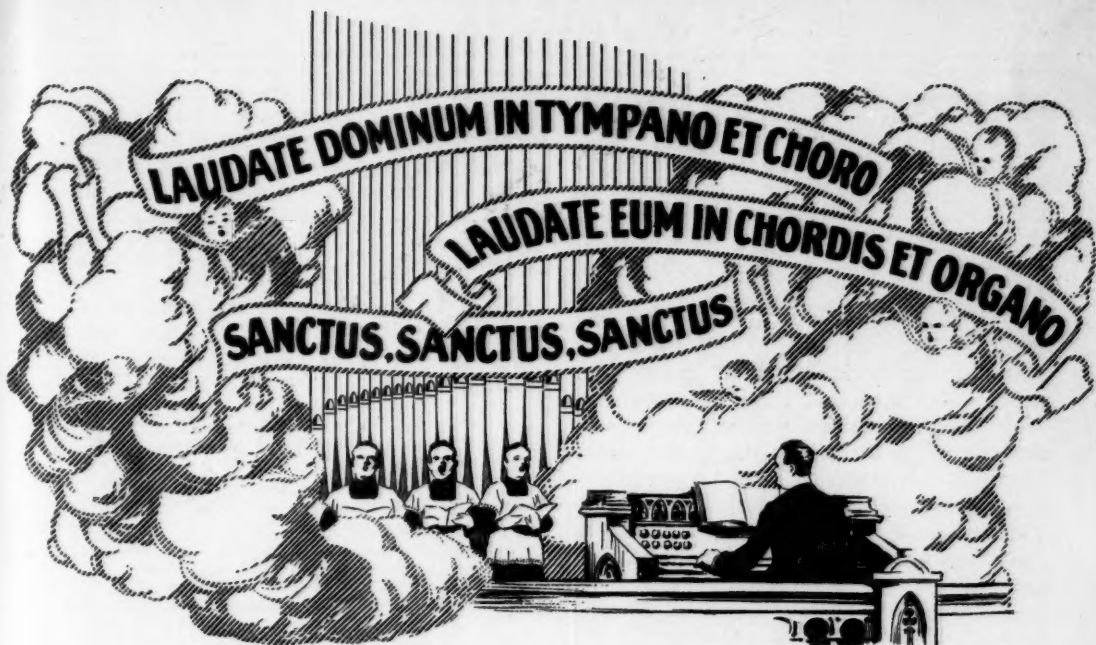
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The Mass of Pentecost Sunday



PENTECOST is Nature's summer feast. Heaven pours forth the spirit of life upon the earth. It bursts forth in streams of light and warmth; it waves with the ears of corn in the harvest fields; it sways with the fruit-laden boughs; and the crimson peonies in the midst of their dusky green foliage are like tongues of fire fallen from heaven. The blessing of the year approaches, the feast of this earth is being prepared, and Nature is intoxicated with the profusion of life. Multitudes of feathered songsters and nightingales make melody, and even the trees shiver and whisper in the mid-day breeze, speaking the one to the other as though in a dream. Nature is keeping its Pentecost.

But Pentecost is also the summer feast of the ecclesiastical year.—Amid the showers and storms of the winter night the Sun of Justice appeared to us. On Easter Day He rose, forever victorious and glorious; on Ascension Day He reached His zenith; and now He sends us the Holy Ghost, as the fruit of His coming and work, to re-

main with us and perfect what He began. Yes, the Holy Ghost is the glorious fruit of the life and sufferings of Jesus; He is the realization and fulfillment of the promises, and His work is to make grow and ripen and gather in the harvest which was sown and watered by the Redeemer. (The Gift of Pentecost. Rev. Meschler, S. J.)

"The spirit of the Lord hath filled the whole earth." With these words the Church today begins her celebration of the great feast we are keeping, and the sentiments with which we should assist at the holy Sacrifice of the Mass.

INTROIT

Spiritus Domini replevit orbem terrarum, alleluja; et hoc quod continet omnia, scientiam habet vocis, alleluja, alleluja! alleluja!

Ps. Exsurgat Deus, et dissipentur inimici ejus; et fugiant qui oderunt eum a facie ejus.

The Spirit of the Lord hath filled the whole earth, alleluja; and that which containeth all things hath knowledge of the voice. Alleluja, Alleluja, Alleluja! Ps. Let God arise, and His enemies be scattered; and let them that hate Him flee from His face.

Let us picture to ourselves the august assemblage of prayer in the Cenacle at Je-

rusalem; the holy Mother of God with the Apostles, their concord and union. "And when the days of the Pentecost were accomplished, they were all together in the same place: And suddenly there came a sound from heaven as of a mighty wind coming; and it filled the whole house where they were sitting." (Acts. II.)

The "Creator Spirit" of the Lord has filled the universe and made of it a new creation, God's kingdom of grace and truth. The pledge of the presence of the Holy Ghost is "knowledge of the voice". According to St. Augustine, the Holy Ghost is the bond of love, the union of love, (*vinculum, communitio*) between the Father and the Son, and today the Holy Spirit has become the mystic bond uniting the faithful followers of Christ, by the grace which is "poured forth into our hearts". "He hath knowledge of the voice", that is He understands our prayers of praise, of thanksgiving, of petition, for He it is, Who, in the words of St. Paul to the Romans "helpeth our infirmity. For we know not what we should pray for as we ought; but the Spirit Himself asketh for us with unspeakable groanings. And He that searcheth the heart knoweth what the Spirit desireth. We have received the Spirit of adoption whereby we cry: Abba, Father." The Apostle also says in his first epistle to the Corinthians: "No man can say the Lord Jesus but by the Holy Ghost". (Cor. XII.)

In the fear of being banished from his Divine union by mortal sin, and in the hope that all may be united by his love and grace, we add the passage from the 67th psalm: "Exsurgat Deus", etc. Let God arise and dispel the enemies of man's salvation, the world with its evil seductions, Satan, with his temptations and wiles; "and let them that hate Him, flee from his face". The Holy Ghost leads and guides us with power by protecting us against our enemies and by frustrating their designs. These enemies of ours are partly visible and partly invisible, partly our own personal enemies and partly the enemies of the Church and of the society to which we belong. The Holy Ghost either turns aside our exterior trials, or else He gives us interior peace and fortitude

which enable us to overcome them. While fear and confusion are raging without, the Church, the City of God, and the hearts of the faithful who dwell within, rest in peace and are girt about with joy.

THE ALLELUJA

When the narration of the wonders of Pentecost as told by St. Luke has been read, our joy breaks forth anew in the Alleluja song.

Alleluja, Alleluja! Emitte Spiritum tuum,
et creabuntur: et renovabis faciem terrae,
Alleluja!

Veni, Sancte Spiritus, reple tuorum corda
fidelium: et tui amoris in eis ignem accende.
Alleluja, Alleluja! Send forth Thy Spirit,
and they shall be created: and Thou shalt
renew the face of the earth. Alleluja!
Come, O Holy Spirit, fill the hearts of Thy
faithful: and enkindle in them the fire of
Thy love.

In the first Alleluja verse the Holy Ghost is shown to us as the Originator of a new, spiritual creation, and as the Renovator of the earth by means of His grace and truth. Therefore it is, that in the Sacrament of Penance, the forgiveness of sin means a true interior justification, a sanctification, a renovation and a regeneration in the sight of God. The justified sinner becomes quite anew and changed being, interiorly sanctified, and in very truth a child of God, a pure and holy creature. Such is the overflowing measure of Divine mercy! What is more natural, therefore, than that in the verse following the next Alleluja that touching prayer of the Church should be added, in which as a loving Mother, she invokes the Spirit of Divine love upon her children. (*Veni Sancte Spiritus, etc.*) This is followed by the Sequence, "Veni Sancte Spiritus", written by an unknown poet of the twelfth century, and may well be called the canticle of the spiritual life, the sigh of the soul on its earthly pilgrimage, the cry for purity, peace, liberty and a higher life.

SEQUENCE

Veni, Sancte Spiritus,
Et emitte coelitus,
Lucis tue radium.

Holy Spirit! Lord of light!
From Thy clear, celestial height
Thy pure beaming radiance give.

Veni, Pater pauperum,
Veni, Dator munerum,
Veni, Lumen cordium.

Come, Thou Father of the poor!
Come, with treasures which endure!
Come, Thou Light of all that live.

Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.

Thou, of all consolers best,
Visiting the troubled breast,
Dost refreshing peace bestow;

In labore requies,
In aestu temperies,
In fletu solatium.

Thou in toil are comfort sweet;
Pleasant coolness in the heat;
Solace in the midst of woe.

O Lux beatissima,
Reple cordis intima
Tuorum fidelium.

Light immortal! Light Divine!
Visit Thou these hearts of Thine,
And our inmost being fill:

Sine tuo numine
Nihil est in homine,
Nihil est innoxium.

If Thou take Thy grace away
Nothing pure in man will stay;
All his good is turned to ill.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.

Heal our wounds, our strength renew
On our dryness pour Thy dew;
Wash the stains of sin away.

Flecte quod est rigidum,
Fove quod es frigidum,
Rege quod est devium.

Bend the stubborn heart and will;
Melt the frozen, warm the chill;
Guide the steps that go astray.,

Da tuis fidelibus
In te confidentibus
Sacrum septenarium.

Thou, on those who evermore
Thee confess and Thee adore
In thy sevenfo'd gifts descend:

Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

Amen. Alleluja!

Give them comfort when they die;
Give them life with Thee on high;
Give them joys which never end.

Amen. Alleluja!

On the one hand the Sequence shows us man as he is in this earthly life, a prey to unrest, exhaustion, impurity and perplexity, and in a state of poverty and helplessness as far as concerns the attainment of a heavenly life. But, on the other hand, it shows us the Holy Ghost, the Friend, Guardian and Father of the poor, with His hands full of rich gifts and His heart full

of compassion and beneficence, not only the Companion of our pilgrimage, but the Guest of our heart, which He heals, purifies, enriches and makes happy. He desires to be our Light, Strength, Protector and Father! and He secures everything for us, — merit, a blessed end, and happiness in heaven. The recurrence of the word "Veni" (come) at the beginning, and of "Da" (give) at the close, is an eloquent expression of humble, earnest supplication.

OFFERTORY

Confirma hoc, Deus, quod operatus es
in nobis: a templo tuo, quod est in
Jerusalem, tibi offerent reges munera.
Alleluja!

Confirm, O God, that which Thou hast
wrought within us: from Thy temple
which is in Jerusalem, shall kings
offer presents unto Thee. Alleluja!

In the 67th psalm the divinely enlightened David prophesied the descent of the Holy Ghost, and today this prophecy is fulfilled. In the shape of tongues of fire He came down upon the apostles and disciples who were to become the foundation of the new church. While we offer our sacrifice of thanksgiving for the completion of our redemption to the heavenly Father, we pray that this work of our salvation, which according to the will of God the Father was consummated by the Son, may be confirmed and strengthened by the Holy Spirit "from His holy temple, which is in Jerusalem." The temple of Jerusalem in all its splendor and grandeur bears no comparison to the Cenacle on Mount Sion in which the Holy Spirit confirmed and strengthened all that the Son of God had done for the Apostles; thus the Catholic Church, in which the Holy Ghost has taken His abode, has become for us the propitiatory in which Divine power and strength are imparted to our souls. We may also call to mind the heavenly Jerusalem, from whence the Holy Spirit confirms and perfects the work He began on earth, therefore kings with their people will come and humbly offer their sacrifice of homage and adoration. The Catholic Church, as a creation of the Holy Ghost is a universal church.

COMMUNIO

Factus est repente de caelo sonus tamquam advenientis spiritus vehementis, ubi erant sedentes, alleluja: et repleti sunt omnes Spiritu Sancto, loquentes magnalia Dei: alleluja, alleluja!

There came suddenly a sound from heaven, as of a mighty wind coming, where they were sitting, alleluja: and they were all filled with the Holy Ghost, speaking the mighty works of God. Alleluja, alleluja!

In this Communion chant the Church again recounts the wonderful events of this day, evidently with the purpose of directing our attention once more to the Holy Ghost, to Whom we are indebted for the innumerable blessings which have come to us through Christ. We have just received the precious Body and Blood of Jesus, produced upon our altars by His operation. In the same manner as the wonders of the Incarnation of the Son of God are ascribed to the Holy Ghost, the wonders of the Consecration at the holy Sacrifice are likewise due to His operations, and thus the Incarnation of the Son of God is renewed in every holy Mass. These works are ascribed to the Holy Spirit because they are pre-eminently works of Divine purity and holiness they bear a close resemblance to the peculiar character of the Holy Ghost which is all love, holiness and

goodness. And when we will be "filled with the Holy Spirit", we too, like the Apostles, will "declare the wonderful works of God", the undying love of Jesus, with which He gives Himself to be the food of our souls, and the infinite graciousness of the Holy Ghost which incessantly effects the wonders of the holy Eucharist. Well does the Church exclaim in the Office of the Most Holy Sacrament: "Oh, how sweet, Lord, is Thy spirit, who that Thou mightest show Thy goodness to Thy children, feedest them with the sweetest bread from heaven"!

Liturgical singing, ideal in its mystical aspect, is so often called the wedding song of the Church, the bridal chant at the nuptial feast of the Lamb, thereby to designate the intimate love and the close union which associates the faithful of Christ with their God. Therefore the songs of the Church should today resound with more ardent love and exalted enthusiasm, for Pentecost is the birthday of the Church; today the heavenly and earthly, Divine and human, eternal and temporal are united; the Redeemer is espoused to His Bride, the Holy Church, by the Holy Ghost.

A. M. D. G.

The Boy Choir in the Catholic Church

by Miss Mary Anderson

Article No. 4



ASSUMING at this stage of development that some progress has been made in the production of the light tone, that the breath is steadier and more dependable, and the technical features of good singing are being given attention, we will consider the average rehearsal period, applying all the features we have discussed.

If after three or four months of training there is any chorister who still insists on employing the lusty, energetic quality of the newsboy, replace him with a young boy from one of the lower class-

es, and instruct the newcomer to listen for a while before attempting to sing.

With every boy in his own place, standing in a correct uniform position, and his mind centered on his work, begin the rehearsal period by practicing breathing for a few minutes.

Watch the individual boy to determine that he is breathing naturally and quietly, and take time to go around among them to assist the one who is not breathing correctly.

It is very easy for the teacher to pick out the faulty breather. His shoulders

(Continued on page 61)

Consecutive Octaves and Fifths in Musical Composition

by H. Gruender, S. J.

St. Louis University

(Continuation)



IN THE last article (*Caecilia for April*) we began the study of the masters with the phenomena of "clang tint", in which consecutive octaves and fifths are lost. "Clang tint", psychologically considered, is the most perfect case of "tonal fusion" known. But there occur also cases of less perfect fusion of tonal elements, which have received considerable attention on the part of experimental psychologists. They are of particular interest in the discussion of the problem which now engages our attention. For those readers who are not familiar with the terminology of experimental psychologists it may be well to state briefly that the more difficult it is to analyse a tone complex into its constituent elements, the more perfect in their fusion. It requires quite a trick to analyse out the overtones say of a musical tone sung by the human voice. Less of an effort is required to single out the notes which constitute a musical chord as ordinarily understood by a musician. Of course, every musician should have this accomplishment, particularly if he be a choir master. He should be able, if he so chooses, to follow the first Bass in a male chorus. But ordinarily even a musician does not make use of this accomplishment when listening to a concert. To the music loving public, however, a chord comes simply as a unit. The average listener to a concert would be utterly unable to pick out say the first Bass in a male chorus and follow that part throughout the whole composition. As far as the music loving public is concerned, the four parts of a male chorus "blend perfectly" and it is one of the principal tasks of a choir master to see to it that they "blend perfectly". If the composer intends that one of the middle parts of a composition should be brought to the particular notice of the audience, he must em-

phasize that part in some way or other. One of the many ways in which this can be done is to double that part in octaves. This is the rationale for the consecutive octaves in examples 30, 31 and 32.*

Example 30 is taken from Schubert's "*Lied der Mignon*", op. 62, N. 3 (ed. of Schubert's songs by Robert Franz, p. 111). The part emphasized is a rather short but very pleasing motive which forms a sort of counterpoint to the melody. Example 31 is from the delightful chorus and peasants "*Known holder Lenz*" in Haydn's "*Jahreszeiten*". The part emphasized is a complete melodious phrase which introduces the very climax of the chorus. Example 32 is from Schumann's song "*Seit ich ihn gesehen*", the first in one of the most pathetic cycles of songs ever written. The part emphasized is too short to be called a motif or a counterpoint. Schumann evidently meant to emphasize characteristic parts of the harmony. Each of these three examples is a type of numerous similar violations on the part of the masters of the traditional law forbidding consecutive octaves. Schumann's cycle of songs above mentioned, for instance, is full of such violations. All these consecutive octaves are not merely allowable but positively beautiful, precisely because they emphasize a motif, phrase or characteristic harmonious element which is inherently beautiful.

From this discussion we may also infer under what conditions a composer should avoid consecutive octaves in the middle parts of a composition. *The guiding principle is that doubling a middle part by its octave emphasizes that part.* If you do so when the part doubled contains really nothing worth emphasizing, you bring thereby that part into undue prominence. You may satisfy the theorist by saying that you have "continued the doubling in octaves long enough for your intention to appear". But you will not satisfy the art

*See page 59 for musical illustration.

 The Caecilia

 OTTO A. SINGENBERGER.....Editor

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 December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."

June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

critic, who will say: "*Man merkt die Absicht und wird verstimmt*" ("One notices the intention and becomes displeased"). The important thing is not that the art critic or the music loving public should become aware of your intention. So much the better, if they do not become aware of the care with which you conform to the guild rules. Art positively gains by being hidden. What really matters is that you emphasize only what is worth emphasizing.

In a strictly homophonous composition or passage the middle parts as a rule call for no emphasis whatever. The melody attracts attention. The other parts only support this melody by their harmony. Un-

der these conditions consecutive fifths which occur in the middle parts find a neat hiding place there: they escape attention altogether, at least as far as the music loving public is concerned. Hence it is that the masters have been less careful in avoiding consecutive fifths in the middle parts of a composition than in its outer parts. For the latter are more readily picked out of the tone complex. This is the rationale of the consecutive fifths which occur between the Alto and Tenor in example 33. It is taken from Brahms's Requiem (Schirmer's edition, p. 4). It should be borne in mind that after all the masters wrote primarily for the ears of the music loving public and not for the eyes of the music loving public and not for the eyes of the music director who has the score before him. Consecutive fifths thus stuck away in the middle parts of a tone complex are not rare in the compositions of the masters.

When the melody is taken up now by one part, then by another, though not in a strictly contrapuntal way, we have an approach to polyphonic music. That part which at any given time has the melody, naturally moves to the foreground of attention, and the other parts recede *ipso facto* to the background of attention. *For our attention is rather narrow and no discussion of the foundations of musical composition can be considered scientific, if it ignores the "narrowness of consciousness"*. Accordingly, when one part of a musical composition is thus brought to the focus of attention, then consecutive fifths which result from the progression of any other part, are unoffensive, precisely because they are normally in the background of attention. No one except a fifths hunter will succeed in picking out the consecutive fifths which occur between the second violins and the cellos in the *Andante con moto* in Schubert's Symphony in C (see example 34). The beautiful melody of the cellos so absorbs the attention of a musician that he gets no chance to find fault with the doings of the second violins. I should never have discovered their "faulty" progression if I had not played the part of a fifths hunter for the purposes of this discussion.

30 *Piano* *etc.* 31 *Sopra.* *allegro* *Ten.* *Violin* *Cello* *etc.*

32 *Piano* *etc.* 33 *Sopra.* *allegro* *etc.* 34 *Violin* *Cello* *etc.*

35 *Theme* *etc.* 36 *Sopra.* *allegro* *Theme* *etc.* 37 *Piano*

38 *cresc.* *ff* *Sopra.* *allegro* *etc.* *ff* *Ten.* *Piano* *very rich orchestral accomp.*

'tis the Lord in all his fury
etc

39 *Piano interlude* 40 41 *not written by Beethoven* 42

43 44 45 *etc.* 46 *etc.*

In strictly contrapuntal music the same theme is taken up by one part after the other. That part which here and now has the theme, is surely nearer the focus of attention than any of the other parts which form the counterpoints. If the theme were changed in order to avoid consecutive fifths resulting from the progression of a counterpoint, such a change would attract unfavorable attention, while an occasional "faulty" progression in the counterpoint will escape attention altogether. This is the rationale for the consecutive fifths in examples 35 and 36. Example 35 is taken from Beethoven's Sonata for Piano, op. 101, (Litolf's ed., II, p. 330). Example 36 occurs in "Miriam's Song of Triumph" by Schubert (Schirmer's ed., p. 43). On p. 44 of the same composition there is a similar "faulty" progression between Soprano and Alto of the chorus.

When the tone complex is very rich and the emotional excitement runs high, then only the morbid mental attitude of a fifths hunter can resist this excitement. Thus he may actually succeed in dissenting the rich tone complex sufficiently to discover his all-important consecutive fifths, which for normally constituted individuals do not exist at all. Example 37 illustrates "faulty" progressions of this type. It is taken from Schubert's beautiful song "*Du bist die Ruh*" (l. c., p. 103), and occurs just before the general pause, when Schubert reaches the climax of this charming composition. The consecutive fifths of example 38 belong to the same type and occur in the chorus of "Miriam's Song of Triumph" (l. c., p. 27). The consecutive octaves in this example are positively beautiful. It would be easy to find similar violations of the guild rules in the works of the masters. All that is necessary is to remain "*kuehl bis ans Herz hinan*" ("cool even up to the heart") when reading the works of the masters. There is no reason why I should make a specialty of this stoic coolness. Hence the examples adduced may suffice.

We are told by the theorists that at least in a "nure four part setting" ("*im reinen vierstimmigen Satze*") consecutive octaves

must be avoided. It is true that in such a setting consecutive octaves are more easily detected than in a composition of many parts. But it is not true that such consecutive fifths are always unpleasant. If emphasis of any of the four parts is called for, masters have doubled that part in octaves even for the space of a single bar, and under such conditions consecutive octaves are positively pleasing. Example 39, taken from Schubert's song "*Die Rose*" (l. c., p. 116) illustrates these conditions.

When one of the four parts of a composition is divided into two, the four part setting thus changing into one of five parts, then consecutive fifths may easily pass unnoticed. This is the case in example 40, which occurs in Beethoven's Sonata op. 31 (Litolf's ed., II, pp. 224 and 225). Of course, you may dispute these consecutive fifths away by saying that it is really not the Soprano which divides into two parts, but the Alto. Accordingly you may write the passage indicated in example 41. But Beethoven did not write the passage that way. For this mode of writing is only for the eye, and music is not written for the eye. Why force a mere technicality on the eye of the reader, when the passage contains no offense to the ear? A similar instance occurs in the same Sonata of Beethoven, (l. c., p. 224), and is indicated in example 42.

Consecutive fifths which occur in the solution of the augmented chord of the fifth and sixth (*uebermaessiger Quint-Sext Akkord*) are treated by most theorists as an "allowable exception" to the general rule. Example 43, taken from Beethoven's Sonata Appassionata, op. 57 (Litolf's ed. p. 278) is an instance in point. We admit no exception to a scientific rule. Nor does it appear that the nature of this augmented chord has anything to do with the unoffensive character of the consecutive fifths in example 43. For in example 44 the same augmented chord and the same solution occur. But here the consecutive fifths, occurring as they do in the outer parts, attract too much attention. Apart from a context which might render them unobjectionable, these consecutive fifths are, to me at least, displeasing. And

I am not aware that such a solution of the said augmented chord ever occurs in the works of the masters. (I may be a musical heretic for saying it, but I wish to state explicitly that "Ultra-Wagnerians", who out-wagner Wagner considerably, are not included in the term "masters". With these "cacophonists" I have very little patience.) In example 44, however, the consecutive fifths are hidden in the middle parts. The context, moreover, is such that these consecutive fifths cannot attract attention: the pathos of the entire passage is irresistible except in the case of a fifths hunter whose heart is proof against all emotional excitement.

An "organ point" and a "lying note" are both in theory and in the practice of the masters simply left out of consideration as far as the harmony of the other parts is concerned. In the charming Sonata for Piano, op. 90, (Litolff's ed., II, p. 318) Beethoven introduces something

analogous to a "lying note" (see example 45). It is really a sort of slow trill on *f sharp*, a regular alternation of *f sharp* and *g sharp*. Of course, this regular alternation attracts attention and rather favorable attention. For this unusual "lying note" imparts a peculiar tint to the charming quartet which goes on independently. The consecutive fifths which result from this unusual "lying note" do not mar the beauty of the passage. In fact, Beethoven was evidently so pleased with the charm which this "lying note" adds to the quartet, that in the variation of the same passage which follows soon after (and is indicated in example 46), he introduces two such "lying notes", alternations of the same two notes moving in opposite directions. The result is that consecutive fifths are multiplied: a happy inspiration of a master. Only a crank can find fault with these consecutive fifths.

(To be continued)

The Boy Choir in the Catholic Church

(Continued from page 56)

are held high and taut, his face is red from the exertion of holding his breath, in fact he looks as if he might explode at any minute. Distress is written in every feature.

The teacher standing before the class raises his baton, or pencil or fore-finger, as a signal for absolute attention, and permits no exception to the immediate regard of this first important rule.

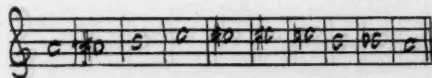
As he slowly raises his baton the boys will follow its upward direction by taking in all the breath the lungs will hold, and having filled the lungs to capacity quietly and without visible effort, they will release the breath, measuring it a little at a time, following the downward direction of the baton.

How the breath is taken is of course most important but it will avail us nothing if it is not properly conserved.

A simple way to conduct this exercise is to say "breath" as they inhale, and "out" while they exhale. "Breath", and "out", "breath" and "out" slowly and eas-

ily ten or fifteen times until all are doing it methodically.

Follow this breathing exercise with a practical application. With the lungs well filled place the thin light "n" on the very top of the breath, and sustain it for four beats, keeping the breath steady behind each tone. The breathless tone very soon becomes flat or sharp. Flat if there is insufficient breath, and sharp if the breath is forced or pushed and too suddenly expended.



Transpose this exercise until "e" the fourth space on the treble staff has been reached.

Intervals ascending should be kept far apart if they would be kept on the pitch, and intervals descending should be close together.

A tuneful exercise for precision, for clean-cut separation of intervals is intro-

place in the singing of God's praises, and is a false note in the style of a small boy, who of all singers must be the most direct and straight-forward. Utter simplicity and sincerity must accompany his every presentation.

duced at this time. It may be used for first and second soprano, or for first soprano alone.

If it is divided assign the top line to the first row, and the second line to the second row. Then reverse the order and assign the first line to the second row. It will quicken the ear in carrying a part.

Each vowel should be carefully pronounced, and sung, not "talked". The mouth should be well opened and the tone placed as far out on the lips as possible. It is impossible to make a musical sound by buzzing through the teeth. Careful

pronunciation will do much toward correct placement.

Vary the rehearsal by teaching the class to sing a simple "Amen" or "Et Cum Spiri-

tu tuo" in a finished manner, with regard for the accents and without dragging. Accent the "A" in "Amen" and the "Et", "Spiri", and "tu" in the latter response.

Avoid the melancholy style in answering responses affected by so many Church Choirs. Sing them as if there were real religious inspiration in the answering. All too often they are a positive distraction.

Begin on B flat or B natural and work up until E natural is reached.

The successful rehearsal is one that is not too long drawn-out. Allow only the shortest possible time between vocalizations and exercises. Boys must be kept busy at what they are doing, or they will soon find something else to do.

Close the rehearsal with something they enjoy singing. A tuneful exercise with a pretty melody, or a favorite hymn. Children love a melody, and can be taught many valuable lessons in the singing of something they really enjoy.

This exercise is useful for breath-control, phrasing, and precision.

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The Chants for the Proper of the Mass

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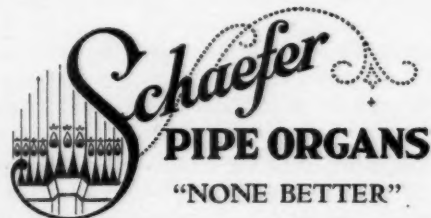
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Wishing you and yours a very Merry Xmas, a blessed and successful New Year, I am,

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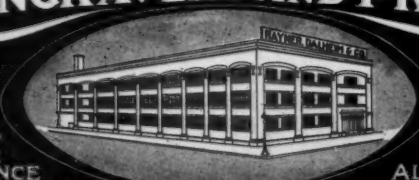
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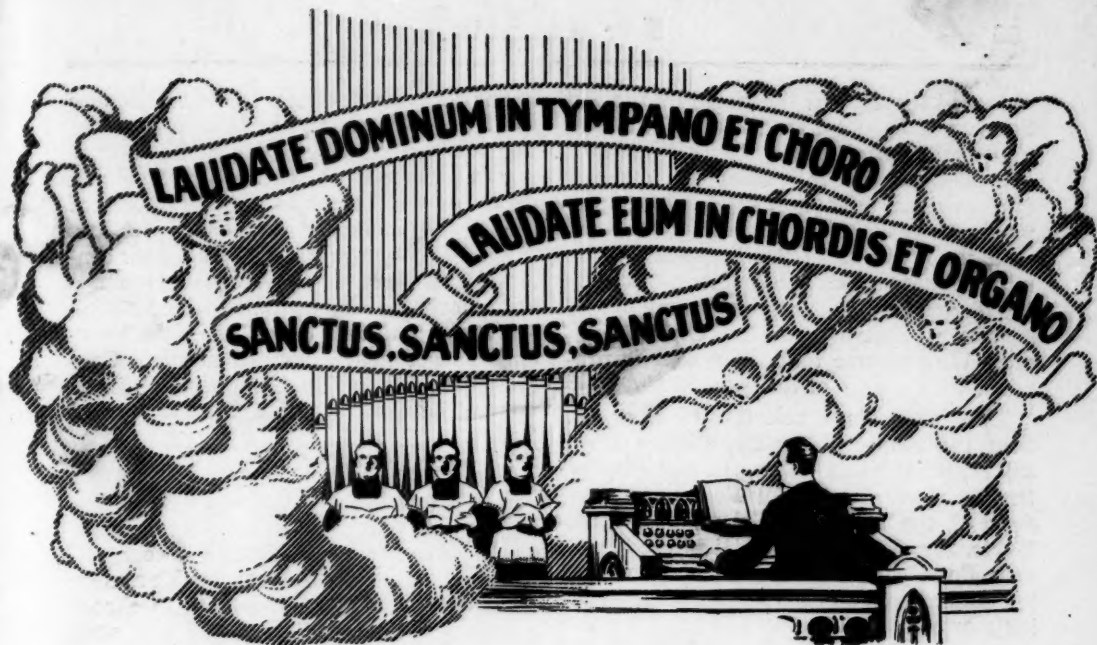
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Feast Of Our Lord Jesus Christ The King*

By Dom Johner, O. S. B.

The Chants for the Proper of the Mass



IT WOULD be a great advantage for the study of the Gregorian Chant if the official edition of the *Graduale Romanum* and other liturgical books (Editio Vaticana) could receive a commentary, or at least an accurate statement of the sources from which the individual numbers are derived, something similar to the *Codex Juris Canonici* of Cardinal Gasparri, in which the sources of the various articles of Canon Law are authenticated. The lack of this specific information is not so keenly felt with regard to older feasts, since the *Paleographie Musicale*, of which the Benedictines of Solesmes have recently published the thirteenth volume, offers an extremely comprehensive survey of the material. An entirely different situation arises with regard to the new feasts and the origin of their melodies, and we inquire whether they are original compositions or merely

adaptations of old melodies to the texts of the new feasts.

The art of composing new melodies in the spirit of the old Gregorian Chant still lives, as has been demonstrated by Dom Pothier (†1923). This Nestor of Gregorian Chant has given us a number of valuable compositions which compare very favorably with many creations of the classical period of Gregorian composition. But even he only rarely ventured to write a composition for the Mass. When melodies were required for a new feast, he, generally as a rule, borrowed from older feasts. In this respect he possessed a rare ingenuity so that at times the adaptation seems even to surpass the original in artistic value. We need but refer to the Introit for the feast of the Immaculate Conception of the Blessed Virgin Mary which is based on the melody of the Fifth Sunday after Easter, or to the Gradual for the same feast which appropriates the melody from the feast of SS. Peter and Paul.

Since our Holy Father Pius XI has established the feast of our Lord Jesus Christ, the King, and commanded it to be

* Freely translated from the German by M. G.

* The original was printed in the "Gregorius-Bote" number ten issue, 1926.

observed throughout the world on the last Sunday of October, students of liturgical music will be interested to know whether the melodies for this feast are original compositions or adaptations. Since the music for the Office and Mass of this feast recently published as "Editio Vaticana" do not enlighten us on this point, the following deductions and analyses may be of service to choir-masters and church singers. We presume that the reader is provided with a copy of the new chants.

The texts were selected by Rev. J. Schuster, Abbot of the Benedictine Monastery, St. Paul, in Rome, the melodies by the Rt. Rev. Dom Paul Ferretti, President of the Pontifical School of Sacred Music, Rome. Dom Ferretti is the scholarly Benedictine who has won fame by his publications in Chant research, and by his many lectures.

The Introit

Dignus est Agnus, qui occisus est, accipere virtutem, et divinitatem, et sapientiam, et fortitudinem, et honorem. Ipsi gloria et imperium in saecula saeculorum. (Apoc. 5, 12, - 1, 6.)

Ps. Deus, iudicium tuum Regi da: et iustitiam tuam Filio Regis. (Ps. 71, 1.)

The Lamb that was slain is worthy to receive power, and divinity, and wisdom, and strength, and honor, and glory, and benediction. To Him be glory and empire for ever and ever.

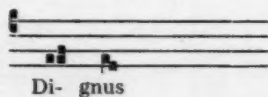
Ps. Give to the king Thy judgment, O God: and to the King's Son Thy justice.

The world has witnessed many acts of homage of overpowering solemnity, but when these celebrations had nothing more to offer, they were followed by other festivals, the splendor of which completely surpassed those that had gone before. These too had their limitations, for they were feasts of earth. But when Heaven celebrates a festival, the festival of God, nothing remains to be desired, for it is perfect. Then the homage which is truly heartfelt, is an entire oblation; this homage of praise and adoration attains infinite greatness, and is the triumph of a glorious achievement which only God can accomplish. This is the worship and praise spoken of by St. John in the Apocalypse: "And I heard the voice of many angels round about the throne, (and the number of them was thousands of thousands) saying with a loud voice: 'The Lamb that was slain is worthy to receive power and divinity and wisdom and strength, and

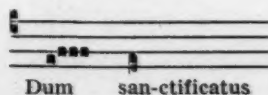
honor and benediction.' " It is because the Lamb was thus slain that it deserves this homage. There never was a sorrow nor debasement of such magnitude and depth as that endured by the Lamb of God in the voluntary sacrifice of His life. For all this weariness and pain, this contempt and derision, Heaven now resounds with never-ending canticles of adoration and homage to the Lamb, Whom the heavenly Father has constituted absolute Sovereign, to Whom He has given all judgment, The Son of the King, the Son of God.

The earth, likewise, is permitted to join in this hymn, in the Introit of the Mass. This mighty text, with its strong emphasis, might have inspired a brilliant composition, or if one is to be content with a mere adaptation, it will be necessary to choose a melody full of brilliancy and fire, such as the Gregorian Chant offers. The melody selected has, indeed, a festive character, but is dominated by a reserved feeling of awe, at least in the first section, which favors successions of seconds and minor thirds. In the second part only, the intervals are three times extended to fourths. Here too, a climax is noticeable in the text. This is the first impression received from the melody. Whoever is conversant with Gregorian Chant, however, will note familiar sounds. In fact, we have here the Introit for Wednesday in the fourth week of Lent, "Dum sanctificatus fuero", in a fine adaptation. The melodic cadences all occur at the points required by the caesurae of the text. Slight variants occur, necessitated by the accent, duration and significance of the words, as for instance at the energetic intonation in the beginning:

New Feast

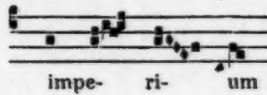


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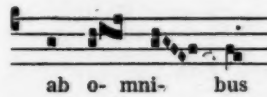


The original, it is true, shows the same interval, but with a more restful neum: "Dum sanctificatus" etc. The same applies further on, at the word "imperium":

New Feast



Original



The significant "occisus est" is fittingly emphasized, and with the same melody being placed over the word "divinitatem" we are reminded that the glorification of our Saviour was the development and perfection of His humiliation. In the second phrase, from "Ipsi gloria", with its extended intervals, the delivery must increase in vivacity, and more and more assume the form of a paean of praise.

The original reaches the climax at the words "et mundabimini ab omnibus inquinamentis vestris". The melody of the last sentence of the original "et dabo vobis spiritum novum" is omitted here, and a final cadence substituted from the Introit for the 8th of August, "Timete Dominum".

The Gradual "Dominabitur"

Dominabitur a mari usque ad mare, et a flumine usque ad terminos orbis terrarum. Et adorabunt eum omnes reges terrae: omnes Gentes servient ei. (Ps. 71, 1.)

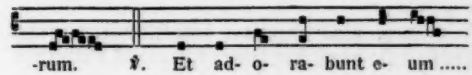
He shall rule from sea to sea, and from the river unto the ends of the earth.

And all the kings of the earth shall adore Him: all nations shall serve Him.

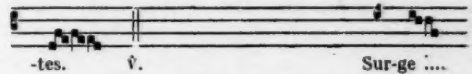
Before the introduction of the feast of Jesus Christ as King, Epiphany was regarded as the proper feast of the Kingship of Christ; hence the idea of borrowing from this feast suggested, itself once an adaptation was decided on. That explains why the Gradual for the new feast was taken note for note from that of the Epiphany. The adaptation, however, shows a fine feeling for rhythm and sincerity of expression. This we will perceive when comparing the passages "Flu-

mine" (the Psalmist refers to the river Euphrates), "orbis" and "terrarum" with the corresponding phrases of the original, especially the beginning and the end of the verse. For Epiphany the verse begins with a fifth in order to make the summons "Surge", arise, more impressive. Such an intonation would have a strange effect if used for the more quiet text "Et adorabunt eum". A more peaceful formula was therefore chosen, the only one in fact which is not directly derived from the Gradual of the Epiphany:

New Feast

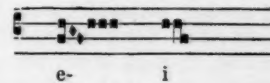


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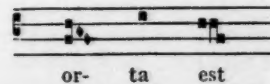


At the end of the Gradual "orta est" in the old version, the magnificence and splendor of God's glory are expressed by the interval of a fourth. In the new text "servient ei", this interval is avoided, probably because we have here a spondee "ei" instead of the dactyl "orta est".

New Feast



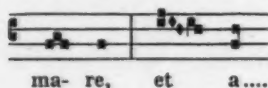
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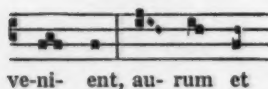
This may appear to be a trifle; but whoever is concerned about a beautiful flow of melody, and above all, sincerity of expression, will appreciate these trifles. In this regard also, the original is of special artistic value. Perhaps for this very reason the original conception of "aurum", which by means of a fourth and the two neums, seems to emphasize the costliness

of the gifts, might have been lightly retouched in the adaptation. The little "et", no doubt, feels astonished to see itself so distinguished:

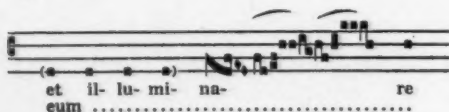
New Feast



Original



We may also inquire whether the great crescendo melody over the word "illuminate" in the original, which seems to visualize the gradually increasing light of early dawn to the full splendor of noon-day, is well-chosen for the words "et adorabunt".



This melody appears to be almost too jubilant. But if we consider the nations coming from all parts of the world in a mighty, interminable procession, all prostrating themselves before Christ, the King in profound adoration, and by this act of homage becoming blissfully conscious that the reign of this King constitutes their happiness also, that in them the words of today's epistle are verified: "Who hath made us worthy to be partakers of the lot of the Saints in light. Who hath delivered us from the power of darkness and hath translated us into the kingdom of the Son of His love, in Whom we have redemption through His blood, the remission of sins," (Coll. 1, 12-14) then, indeed, may we rejoice to express all this in a highly festive melody.

The initial motive of "Dominabitur" is reiterated in extended form at "a mari usque", and is used again in the original form at the end of "terrarum". The descending major chord, c-a-f at "terminos" and "(terra)-rum" contributes much to

the euphony of the whole. In the verse this c-a-f is extended twice to d-a-f at "eum". Some may feel inclined to regard this falling of the melody as a symbol of adoration. Of especial charm and beauty is the climax at the close over "eum"; the figure a-f-g-a-c finds a correspondent in the c-a-c-d-f a minor third higher. Our joy would now seek expression in the very highest tones. From "omnes reges" this great arsis is followed by a diminuendo thesis. Once more the song presses on to a climax at "omnes Gentes" as an echo of "eum".

The Alleluja "Potestas ejus" (Dan. 7, 14).

This melody is identical with that of the Alleluja for the fourth Sunday after Easter. In comparing the first member of the jubilus with the corresponding passages a-g-f-g-b flat and a-g-f-g-a following the climax, it would appear that "non moritur" and "non dominabitur" of the original gave occasion to sing "non auferetur" and "non corrumpetur" in this manner, and then simply to adopt the entire melody, for both of these Alleluja verses express similar thoughts and sentiments. The Alleluja of Easter speaks of eternal life, which needs no more to fear death; the Alleluja for the feast of the Kingship of Christ speaks of a never-ending power, of an indestructible kingdom; "Cujus regni non erit finis", we sing in the Credo.

In the form of the parallelism so frequently employed in the psalms, truth is expressed in two phrases. The first utilizes the three principal motives of the Alleluja with its jubilus. "Potestas"-Alleluja); "potestas"-expansion of Alleluja); "aeterna"-the first half of the neum after the first incise; "quae non auferetur"-the second half of the neum and the remainder of the jubilus. Consequently, an arsis movement to "aeterna", here on a the dominant of the First Mode, the logical point of repose, and from "quae" on, thesis movement and repose upon d, the tonic of the Mode.

The second phrase in the original at the word "mors" (death) is given, first, an elaborate melisma of fourteen notes, then a repetition of the same formula which begins with a bold leap of a sixth, (an in-

terval rarely met with in Gregorian Chant), again fourteen notes, and a third group of eleven notes, all told 39 notes. In the new version all these notes are placed over the insignificant "et". This will occasion a not unjustifiable criticism from some connoisseurs, and they may ask why some other melody was not selected which would not have resulted in this impropriety. Let us, however, bear in mind that this composition as a whole is a model of splendid phrasing. Also in Gregorian compositions of the classical period instances may be cited in which "et" is adorned with an elaborate melisma cf. the Alleluja of Dom. V p. Pont. But before all else, the whole idea that the "power of Christ is indestructible" must be held uppermost in our minds. That is all the easier in this case, since the second phrase with its parrallelism only intensifies the thought already clearly defined in the first phrase, and in consequence we are justified in singing this "et" with triumphant joy. The word "More" in the original is likewise not treated independently, for this melody does not remind us of the agony and pain of death, but rather as a song of triumph from the lips of the Prince of life, "Dux vitæ", as the Saviour is called the Sequence for Easter. "Quod non corrumpeter" repeats the Alleluja with the jubilus.

The peculiar tonal characteristic of this composition consists in this, that, although it is in the First Mode, the tone b, otherwise so distinctive of the Dorian Mode, is studiously avoided, and that at the word "et" we are reminded of the jubilus of the Alleluja "Amavit eum" from the Mass of Doctors, which is in the Fourth Mode.

The Tract, and the Alleluja for the Paschal Season will hardly have any practical significance for our choirs. With the use of the careful and excellent analyses published in the "Gregoriusblatt" at the beginning of the year, (1926), this Tract will offer no difficulty. In the thirteenth century the Alleluja melody was sung to the verse "Qui confidunt"; and in the Vatican Graduale has been utilized for the Mass of the Holy Crown of Thorns on the Friday after Ash Wednesday.

The Offertory

Postula a me, et dabo tibi Gentes hæreditatem tuam, et possessionem tuam terminos terræ. (Ps. 2, 8).

Ask of me, and I will give thee the Gentiles for thy inheritance, and the utmost parts of the earth for thy possession.

Upon the lips of any one else these words would be a presumption, a promise that no man can fulfill. Even of old, when the then known world had to bow beneath one scepter it was only for a brief period; complete collapse soon followed. God alone can utter this word, for He alone can fulfill it. From the preceding chants we may here too conclude that, as this kingdom knows no limits of space, it also knows none of time, for it is eternal.

"Postula a me!" No one but Christ can make this demand; for He is the consubstantial Son of God and has merited it also as man because of the fidelity with which He fulfilled the task imposed upon Him by His heavenly Father. In the melody the connoisseur of Gregorian Chant will discover echoes of Christmas. The theme for the text "Postula a me, et dabo tibi Gentes" was copied from the beginning of Offertory of the third Mass of Christmas, a theme of mystic obscurity and reserve, set to the forceful text "Tui sunt coeli et tua est terra". Both of the Offertory texts have related ideas. At "hæreditatem" we hear the melody for the words "exsultet terra" from the Offertory of the midnight Mass of Christmas. Thus the word of the Eternal Father is invested with Christmas joy in the new Offertory, and soft voices sing the message of peace, for which a special petition is made in the Secret which follows. The principal reason however, for this universal dominion is expressed in the words of the Preface: "Thou hast anointed Thine only begotten Son, our Lord Jesus Christ, the eternal Priest and King of the universe with the oil of joy."

The melody has a predilection for the progression d-g-f-e, which is introduced at "tuam" and "terminos" by a descending fourth, and at "(hæredi)-tatem" by a descending third. "Gentes" and "tuam" are followed by incises drawn through the middle lines. These incises are required by the melodic development. In the corresponding passage in the original a com-

plete incise is used. According to the text one would prefer to see a longer incise after "a me". The invitation and the promise would then be more distinctly separated. The melody for "Postula" is the only one in this Offertory which is not reminiscent of Christmas. It has been taken from the Offertory "Perfice" of Sexagesima Sunday. "Haereditatem" is recited upon e, which we will find more agreeable than upon f as is done in the original. The whole, as the word of the heavenly Father, should be sung with dignity and solemnity, but admits of dynamic crescendos, especially at "possessionem tuam".

The Communio

Sedebit Dominus Rex in aeternum; Dominus benedicet populo suo in pace. (Ps. 28, 10-11).

The Lord shall sit as King forever: the Lord will bless His People with peace.

If in the Offertory we discovered traces of Christmas melodies, the Communio is reminiscent of the preparation for Christmas, for the Communio of Saturday in Ember Week of Advent begins with the tones used for the first word of the Communio for the new feast. The other words are set to the melody of the Communio for Ember Friday in Advent, but with some modifications at the words "sancti ejus". Here too, both texts have an inner relationship. The Communio of Advent speaks of the glory when the Lord will come again in a wondrous light and all His saints with Him. In the Communio of the new feast we behold Christ as King, seated upon His throne, which cannot be shaken, which will stand forever. The word "aeternum" is given due prominence melodically. The Lord blesses His people, and, as the words of the Preface teach us, "bestows upon them the kingdom of grace and holiness, the kingdom of justice, love, and peace." In the holy Sacrifice of the Mass He has bestowed all heavenly blessings and graces upon His people, He has given them Himself in Holy Communion. Every Communion prepares us for the eternal union with God and gives us a foretaste of that eternal peace with which Christ the King will reward those who, as the Postcommunio says, have fought and conquered with Him." He will fulfill His promise: "To him that shall over-

come, I will give to sit with Me on My throne, as I also have overcome, and am set down with My Father on His throne." (Apoc. 3, 21.) All these things are expressed in this plain, simple melody, without ostentation or great development.

To recapitulate: The chants of the new feast are throughout adaptations of old melodies. But this should not diminish our joy in the rendition of them. Each one is as a new stanza to an old, cherished song. Each can awaken fond recollections of the most beautiful seasons of the ecclesiastical year. Even the great masters of music were not always intent upon having everything as individual as possible; for the different epochs of musical history, and with masters like J. S. Bach it can be demonstrated that their invention of motives rests upon a comparatively small number of typical forms. We know that the melody of the wonderful hymn "O Haupt voll Blut und Wunden" ("O sacred head") of the St. Matthew Passion is sung no less than five times to texts differing widely in mood and sentiment. But each one is sung with that intensity of feeling and depth of expression which the text requires. In this manner also should we sing our hymns of praise to **Christ Our King** M. G.

DOM JEANNIN'S "ETUDES SUR LE RYTHME GREGORIEN"

By Rev. Ludwlg Bonvin, S. J.

Dom Jeannin's work "Melodies liturgiques syriennes et chaldeennes" published about one year ago has created quite a stir among such Gregorianists as are scientifically inclined; indeed it is a very important book. Its title does not suggest that the introductory first volume treats mainly of Gregorian chant and especially of the latter's much discussed rhythm. The high price of the volume prevented its diffusion. Following the advice of a number of Gregorianists Dom Jeannin has, therefore, published separately and with some additions under the above title that part of his volume which refers to the Latin liturgical chant. (Etienne Gloppe, 30 Place Bellecour, Lyon).

(Continued on page 76)

Consecutive Octaves and Fifths in Musical Composition

by H. Gruender, S. J.

St. Louis University

(Concluded)



NOTABLE portion of musical literature is the great treasure of congregational hymns which we possess. And the most notable feature—for the purposes of our discussion—of these congregational hymns is that it is simply impossible to write an organ accompaniment for them in the customary style without introducing numerous consecutive octaves and occasional consecutive fifths. Hence, if the traditional law forbidding consecutive octaves and fifths is inviolable, then the customary accompaniment of a congregational hymn is simply a "musical impossibility". Is it?

The melody of a congregational hymn is usually written in the violin clef, and

is usually written in the violin clef, and

The musical score consists of six systems of staves. Each system contains three staves: a top staff for the vocal melody (Soprano), a middle staff for the organ accompaniment (Middle part), and a bottom staff for the organ accompaniment (Bass). The systems are numbered 47 through 56. The notation includes various clefs (treble and bass), time signatures, and musical symbols such as notes, rests, and ornaments. The score demonstrates the presence of consecutive octaves and fifths in the organ accompaniment.

The Caecilia

OTTO A. SINGENBERGER.....Editor

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His Eminence, George Cardinal Mundelein,
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Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

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its accompaniment is generally so arranged that the melody forms the soprano part of the accompaniment, as is illustrated by example 47. If the melody is sung by a chorus of children or women, it sounds exactly as it is written, and there is no difficulty whatever about the accompaniment. If, however, the melody is sung by a chorus of men, it sounds as indicated in example 48. As a result there arise not only continual consecutive octaves between the melody as sung and the melody as played by the organist, but incidentally also consecutive fifths, as may be seen from example 48. The most noteworthy

fact about these consecutive octaves and fifths is that no one—not even the strictest theorist—pays any attention to them. *In writing an accompaniment for a congregational hymn or in judging the correctness of such an accompaniment, these consecutive octaves and fifths are not even taken into consideration.* The rule which every practical organist follows — consciously or subconsciously — is that he treats the melody of a congregational hymn simply like a soprano part, no matter whether it is sung by sopranos, altos, tenors or basses, or by all of them conjointly. The difficulty that such a treatment of a unison mass chorus is a musical impossibility because of the unavoidable consecutive octaves and fifths it entails, has to my knowledge never been proposed by any theorist. To a practical organist such a contention will come as a distinct surprise: he has never thought of that, and the difficulty is solved "*ambulando*".

The accompaniment of a solo art song usually moves independently of the melody of the voice. Hence the rule concerning the treatment of the melody is somewhat more complex. On the basis of the actual analysis of the works of the masters—as far as time permitted me to accomplish this—I feel confident that the rule which the masters have followed—consciously or subconsciously—may be formulated as follows: *In the accompaniment of a solo art song the melody of the voice is treated indiscriminately now as a soprano, now as a middle part, alto or tenor, now as a bass. Consecutive octaves and even fifths which thus arise between the melody and its accompaniment, are simply ignored by the masters. Nor do they pay any attention to the injunction of the theorists that the doubling of any part by its octave be continued long enough for the intention of the composer to appear.*—When I say that the melody is treated "*indiscriminately*" in the manner stated, I do not mean "*wantonly*". The point I mean to insist on is, that the masters were not hampered by any theoretic considerations of supposed "*musical impossibilities*", nor were they guided by

the said injunction of the theorists but by the artistic requirements of each case: by the inspiration of the moment. Now it pleased them to treat the solo voice as a bass, even for the space of a single bar, and they did so. Right after the melody might seem to them to be more effective, if treated after the manner of a middle part, and they treated it accordingly, even though in the bulk of the composition the melody was treated as a soprano. Example 49, 50 and 51 illustrate this perfect freedom of the masters, as far as consecutive octaves are concerned. Example 49 is taken from the famous Aria "*Schon eilet froh der Ackersmann*" in Haydn's "*Jahreszeiten*" (p. 17); example 50 occurs in the Aria "*Der muntre Hirt*" l. c. p. 55; example 51 is taken from one of Schubert's most popular songs, namely "*Wohin?*" (ed. of Robert Franz, p. 48). If other examples be desired, I refer the reader to (the last system on) p. 117 of the same collection of Schubert's songs and to (the last two systems on) p. 19 of

Schumann's songs edited by Clara Schumann. These examples will suffice to show what the masters thought of *consecutive octaves* which arise under these conditions. — Occasional *consecutive fifths* which thus slip into a solo art song are illustrated by example 52 and 53. The former is taken from Schubert's famous song "*Horch, hoch, die Lerch*" (l. c., p. 166), and the latter from his beautiful song "*Du bist die Ruh*" (l. c. p. 101). There is absolutely nothing wrong with example 52, if the voice part is sung by a tenor. But it may be, and frequently is, sung by a soprano, and Schubert never specified whether his songs are to be sung by tenor or soprano, baritone or mezzosoprano, bass or alto. If the voice part of example 52 is sung by a soprano, it moves in parallel fifths with one part of the accompaniment. In example 53 parallel fifths arise only when the voice part is taken by a tenor. Hence I have written the voice part as it actually sounds when sung by a tenor. (The reader will probably be more astonished at the fact that I have detected these consecutive fifths than at the consecutive fifths themselves; so am I, and that is their justification.)

In the accompaniment of an instrumental solo the masters follow the same rule. This is the rationale of the consecutive octaves in Beethoven's Sonata for Violin and Piano, op. 96 (Peters ed. p. 234), indicated in example 54. If the reader will examine this example more carefully, he will find that consecutive octaves between the violin part and its accompaniment were simply unavoidable no matter whether Beethoven treated the melody of the violin as a soprano, alto, tenor or bass. The inspiration of the moment settled the matter.

Before leaving this subject it behooves us to inquire into the *rationale of the rule* which, according to our account, the masters follow in treating the melody of an art song or an instrumental solo. For science does not consist in a mere description of facts, nor is it satisfied with the establishment of a mere empirical rule,

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but inquires into the *why and wherefore* of things. Why, then, we ask, should the masters treat a solo voice and a solo instrument so differently from the other parts of the same composition? Similarly, why is it that no one ever dreamt of calling the customary accompaniment of a congregational hymn a "musical impossibility", though it is simply impossible without numerous consecutive octaves and occasional consecutive fifths?

Let us suppose, for the sake of simplicity, that the accompaniment of an art song consists of four parts throughout. This supposed, it might be argued that *by the addition of the solo part to these four parts the composition becomes a quintet or a composition of five parts*. But in a composition of five parts the same rules should hold as in a composition of four parts. And still the masters were *evidently less concerned about consecutive octaves and even fifths when they arise between the solo part and its accompaniment, than when they arise between any two parts of the accompaniment*. Why this difference in the treatment of the five parts?

In answer we must again call attention to the phenomena with which we began the last article (in CAECILIA for May), namely, *the phenomena of imperfect tonal fusion*. We said that the four parts of a male chorus come to the music loving public simply as a unit. The average listener to a concert simply cannot follow say the first bass of a male chorus throughout. The same is true in the case of a four part organ accompaniment of a congregational hymn. *But add to this male chorus (or to this organ composition) a solo part or a unison mass chorus, and there is not one in the audience who cannot follow this solo part or this unison mass chorus*. In fact, a solo voice may dominate a whole orchestra: no one can miss this solo part. Still less can any one miss a unison mass chorus. The latter is really a solo part on an enormous scale. This brings us to the real *flaw in the argument*.

If it were simply a question of arithmetic, then it would no doubt be true that by adding one part to four parts we get

a composition of five parts. But it is not merely a matter of arithmetic. The four parts of a piano or organ accompaniment, and the four parts of a male chorus, *fuse into a unit*, and the solo part or the unison mass chorus which you add to it, is *another unit*. In other words, by the addition of a solo part or a unison mass chorus to a four part organ accompaniment or chorus you never get a five part composition *in the ordinary sense of the word*. That is to say: you never get a composition all five parts of which "fuse" or "blend" into one unit, as the psychologist understands such "fusing" or "blending". On the contrary you have *two musical units in concert with each other, and this is quite a different thing from a five part organ accompaniment or a five part chorus*. Of course, you will say, also these two units must "blend". But when we here use the term "blend", it does not signify what the psychologist understands by the term "imperfect tonal fusion". It simply means that the two units must be properly balanced. This proper balance can be effected in many different ways, even in the case of a solo voice and a full orchestra. And provided that this balance is maintained, each of the two contending units will maintain its individuality. Hence *it is simply not true that by adding a solo part or a unison mass chorus to a four part composition we get a composition of five parts in the ordinary sense of the word*.

This being clearly understood, we understand very readily why the masters treated a vocal or instrumental solo very differently from any part of a four part accompaniment. We understand why consecutive octaves and even fifths, which masters would have considered intolerable in the four part accompaniment, were treated lightly or ignored altogether when arising between the solo part and the accompaniment. We understand, too, why and in what sense the solo part was treated indiscriminately now as a soprano, now as a middle part, now as a bass. It simply means that under these conditions consecutive octaves were plainly not offensive to the masters. *And this settles the matter for us*. (For the musical the-

oreticians have signally failed in giving us any valid reason for the law prohibiting consecutive octaves and fifths.) At present we are simply unable to proceed further in our scientific inquiry concerning the why and wherefore of the musical phenomena described. *The exquisite sense of musical beauty which the masters had is for us the last court of appeal.*

There is one type of occasional consecutive octaves which is too insignificant to require more than a brief mention. I refer to those consecutive octaves which slip into a score as a result of what German art critics call "fliessende Stimmführung" ("fluent interblending of parts"). If the reader will examine the chorusses of Haydn's "Jahreszeiten", he cannot help noticing that even in the homophonous portions of these chorusses the middle parts move forward with a remarkable fluency. The tenors and altos need not complain of the monotony of their parts. I wonder whether the consecutive octaves between tenor and bass in example 55 ever reached the focus of Haydn's attention when writing the chorus in his "Jahreszeiten" (p. 25) in which these "faulty" progressions occur. The matter is too paltry to arouse scruples of any kind and the fluent interblending of parts is too valuable to be sacrificed in order to comply with a guild rule.

I shall conclude my analysis of the masters with an example of consecutive fifths which is unique in musical literature. Unique, first of all, because they occur in the most beautiful cycle of songs that has ever been written and to which I have already referred in the last article, namely, Schumann's "Frauenliebe und Leben". I am fully aware of the charms of Schubert's songs and it would be folly for me to dispute his title of "song king". But neither Schubert, nor Robert Franz nor Schumann himself has ever written a cycle of songs which can be compared with "Frauenliebe und Leben". If you have not read or heard this cycle of songs, you do not yet know what song can do.—Secondly, the consecutive fifths of which I speak are as plain as plain can be.—Thirdly, Schumann emphasizes these consecutive fifths with all the emphasis that

a *sforzato* can give. *Apart from the context in which they occur, they cannot be understood.* The context is this: "He" has died: what God has joined has been put asunder by death. Thus Schumann has arrived at the last scene of the remarkable drama which is enacted in this cycle of songs. Of course, "her" grief is overwhelming. She sings: "Nun hast Du mir den ersten Schmerz getan" ("Now you have caused me the first grief") and the words "den ersten Schmerz" are emphasized by the progression of the outer parts of the extremely simple accompaniment in consecutive fifths (see example 56). For the first time she calls him "du harter unbarmherziger Mann" ("thou hard unmerciful husband"), and these words again are emphasized by identically the same progression of the outer parts in consecutive fifths. *Plainly there was something harsh in these undisguised consecutive fifths for Schumann's ears; that's why he chose them, and that's why he repeated them, a master stroke of Schumann.* As far as depth of feeling is concerned this last song of the series is the climax. But from the theorist's point of view this song is rather "faulty in construction". Besides the plain consecutive fifths referred to it contains several other serious violations of the guild rules. To begin with, it has no unity of tonality. The first part moves—more or less—in d minor; the second part, unequivocally in b flat major. I say "more or less". For the only section of the first part which moves unmistakably in d minor, is the first phrase which contains the plain consecutive fifths (Helmholtz's speculations concerning the nature of consecutive fifths not to the contrary). After that one weird modulation follows another and at last her plaintive song is simply broken off. It ends with an imperfect conclusion ("Halbschluss") in d minor. *Thus the composition as a song is simply unfinished.* Plainly words fail to express her grief. Schumann leaves her dreaming and, after a sudden transition, describes her dream by bringing us back to her first meeting of him: *the second part of the composition is simply a song without words, a repetition of the first song of the series "Seit*

ich ihn gesehen, glaub ich blind zu sein" ("Ever since I saw him, I seem to be blind"). All art critics are unanimous in admiring this master stroke of Schumann. What of the "faulty constructions" and "musical impossibilities" of this song? I am forcibly reminded of the famous saying of Goethe: "*Grau ist alle Theorie. Gruen ist das Lebens gold'ner Baum*" ("Grey is all theory. Green is life's golden tree").

Surely many of the psychological theories which we have concerning the very foundations of musical composition are grey, ash grey. The trouble is that psychologists as a rule are not musicians, and musicians as a rule are not psychologists. Undoubtedly the experiences of musicians should be taken into consideration in the formulation of psychological theories. But the language of musicians when describing their experiences is usually so vague and lacking in scientific precision that psychologists can do nothing with it, and, *vice versa*, the language of psychologists in dealing with matters musical is practically an unintelligible jargon to musicians. This is at least true in my own case. The situation would seem to be a hopeless one. Must I end my discussion with this note of despair? Let us see what we have accomplished anyhow.

As a result of the fundamental considerations in the first article I came to the conclusion that the law forbidding consecutive octaves and fifths lacks scientific precision. This conclusion has been abundantly corroborated by every one of the subsequent articles. With this, I venture to think, every one of my readers will agree.

But am I able now to reformulate the law on the basis of the actual analysis of the master pieces? Can I specify the X which must be added to A so that we can now say "A plus X is B"? I do not flatter myself that I am at present able to do so. To begin with, my analysis of the masters, though rather lengthy, is far from comprehensive. Moreover, some of my interpretations of the doings of the masters may be seriously questioned by other musicians. Lastly, the X which

must be added to A is a rather complex thing. This X stands for the conditions under which the masters considered consecutive octaves and fifths unobjectionable. But we found these conditions to be very numerous and varied in character. It is not easy to bring all these conditions under one heading. Hence to my mind the attempt to reformulate the law against consecutive octaves and fifths is premature. In psychology we are not inclined to jump at conclusions. If my discussion of fundamentals and the actual analysis of the masters be such that it is really understood and substantially accepted by both psychologists and musicians, then my efforts may be a contribution towards a scientific reformulation of the traditional law against consecutive octaves and fifths.

DOM JEANNIN'S "ETUDES SUR LE RYTHME GREGORIEN"

(Continued from page 70)

The work contains two parts unequal in size. The first and shorter has the title "*Double direction of the rhythmic movement*," and treats a matter of general interest: the relation of the *measure* to the *rhythm*. It examines, of course, the theory of H. Riemann which the school of Solesmes, after some transformation, has made its own, admitting, as it is known, only the direction *leve—pose, up beat—down beat*.

In his study D. Jeannin reaches the conclusion that rhythmic movement and measure are two different things and may follow different paths, but that they mostly go hand in hand. "With the ancient Greeks, we must admit a double direction of the rhythmic movement, the direction *up beat — down beat* and the direction *down beat—up beat*. In the first case it is clear that the true rhythm is astride on the measure, in the second, however, rhythm and measure march perfectly together. Every musician, after all, knows that there are measures beginning with the up beat as well as such beginning with the down beat, measures really *thetic* without up beat to be added mentally.

The second part of D. Jeannin's

"Etudes" is especially important to the Gregorianist; it has the title: "The *measure in the liturgical chant of the Gregorian golden age.*" Here, therefore, the point in question is not only, as hitherto with the mensuralists, whether Gregorian music has been composed and executed in notes of different proportional durations but whether these notes of different proportional durations have been arranged in groups which we call *measures*. The Benedictine mensuralist D. Jeannin, therefore, goes farther than we dared to go with the paleographic facts at our disposal. He does not only examine Dom Mocquereau's opposition to mensuralism but also the various views hitherto prevailing among the mensuralists themselves.

The result of his studies and proofs may thus be epitomized: Gregorian chant is based on *proportional long* and *short* notes, the short note containing one beat (time-portion), the long note containing two beats. The short note is not subdivided into smaller time-values, nor does Gregorian music know long notes of different durations.

As is evident, this result of Benedictine researches differs from that Deschevrens, Gietmann and myself with the other *die minores* among the mensuralists had arrived at. Up to the present we admitted at least *three* proportional time-values of notes and thought that we could conclude this not only from the presence of the rhythmic letters c, m, t in the neumatic manuscripts, but also from the use of more kinds of longs and shorts in the music from which our chant originated, the liturgical chant of the Orient. However D. Jeannin's comparative study of the neumatic documents contained in the various medieval notations does not allow us to hold this view any longer.

Another result of D. Jeannin's studies is the light they throw upon the fact that the long and short notes of the Gregorian chant are grouped in *measures*, in real measures containing two to eight beats. We had hitherto felt, it is true, that Gregorian chant often shows measure-like formations, and that it was possible rather often and quite naturally to group its notes in various measures alternating with each other in the same piece, but we

had not yet found proofs for the fact that the Gregorian composers themselves thought and felt in such measures and wrought them consciously. What we considered as probable in case the Gregorian composers had really intended such metric groups, namely their use of measures of different kind in one and the same piece, D. Jeannin now proves to be so in fact, remarking, however, that in the middle of these different measures one kind often presents itself as the rhythmic substratum, i. e. as the one prevailingly occurring.

"In these measures", Dr. Jeannin further remarks, "the word-accent occupies by preference the place of the metrical accent on the strong feat of the measure and is also treated by preference as long. Consequently not only the paleographic interpretation of the Solesmes Scholl must be entirely transformed, but also its aesthetics concerning the quality of the Latin accent proves to be the very opposite of medieval aesthetics."

"The measure which the liturgical melody used in connection with prose texts was naturally also employed in the music set to the verses of the hymnody, yea, in the hymns with syllabic melody and in the (Sequences) beginning with the 12th century, this measure was even uniform throughout the same piece."

The above facts are important results reached in conscientious and patient labor. It may be asserted that the knowledge of Dom Jeannin's book, or at least of the results presented therein, is indispensable for every Gregorianist scientifically active, to whatever school he may belong. This is also the view of Amedee Gastoue, hitherto a stern opponent of Gregorian mensuralism. The writer in the *Revue de musicologie* (May 1926): "In the rhythmic question D. Jeannin fights, and victoriously so, against the subjective views of today's Solesmes School concerning Gregorian chant. I believe that after this refutation *nothing remains* of Dom Mocquereau's ictus theory, of his interpretation of the manuscripts of St. Gall, of the so called rhythmic role of his episemas

and "letters significatives", etc.

Let us finish by remarking that D. Jeanin in the 5th appendix of his "Etudes" answer D. Mocquereau's attack in the "Revue gregorienne" 1926, No. 1 and 2, and this answer, to be sure, is not the least interesting part of his book; especially his repartee to Dom Mocquereau's 1st and 2nd articles is a model of polemics solid, instructive and pleasant to read.

THE BOY CHOIR IN THE CATHOLIC CHURCH.

By Miss Mary Anderson.

Article No. 5

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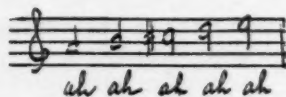
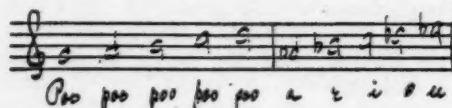
It is possible to develop a worthy choir in every church where there is a parish school, if an interested teacher will devote the necessary time to the training of the boys.

When we say that boys are capable of singing anything, we are frequently met with the objection that their range is limited. This is not true. Boys voices show a very wide range, but particular attention must be given to the development of the high notes.

When instructing them in the singing of a high note, never permit sliding up to the note. Suggest to them that they "come down" to the note, attacking it cleanly and without forcing. Advise them to place the note carefully in their minds before attempting to sing it.

A top note that is nothing but a disagreeable shriek is unnecessary, and is

evidence of faulty tone-production. The mouth must be wide open, and the facial muscles devoid of all tightness and strain. Frequently we suggest that they "yawn" a top note, with the jaw loose and relaxed. Use a few simple vocalizations at this time, proceeding upward, keeping the intervals far apart, and transposing gradually, so that a note higher is sung each time.



When *f* on the fifth or *g* above the fifth line is reached reverse the exercise and proceed downward. It is well to sing these exercises slowly at first, that absolute accuracy of pitch be maintained. Remind the class frequently that ascending intervals are to be kept far apart and descending intervals close together. A boy must use his head as well as his voice to sing successfully. A good voice is essential, but it will not atone for a haphazard method of using it. All of these exercises, carefully practiced increase his efficiency and facility.

Before putting into rehearsal the simplest Latin prayer or hymn, explain to the class the meaning of the text. Have them recite the words plainly, keeping together, in preparation for the phrase when it is sung. If they recite together, they will sing together.

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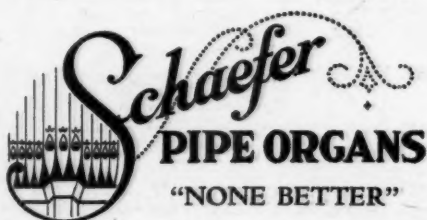
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The concert last Sunday was a grand success. Too bad the weather conditions prevented many from attending.

I am sorry you could not hear Mr. Becker play, he surely did make that organ talk. He was very enthusiastic about the instrument, said he had never played a better one of that size. The combination pistons were something new to him. He thinks they are great. He said he would write you a letter to tell you how pleased he was to play your organ.

We all, Fr. Guardian, I myself and all the Fathers as well as the people are more than pleased and wish you every success in your fine work.

Wishing you and yours a very Merry Xmas, a blessed and successful New Year, I am,

Gratefully and sincerely yours

Fr. Henry, O. M. Cap.
(Organist)

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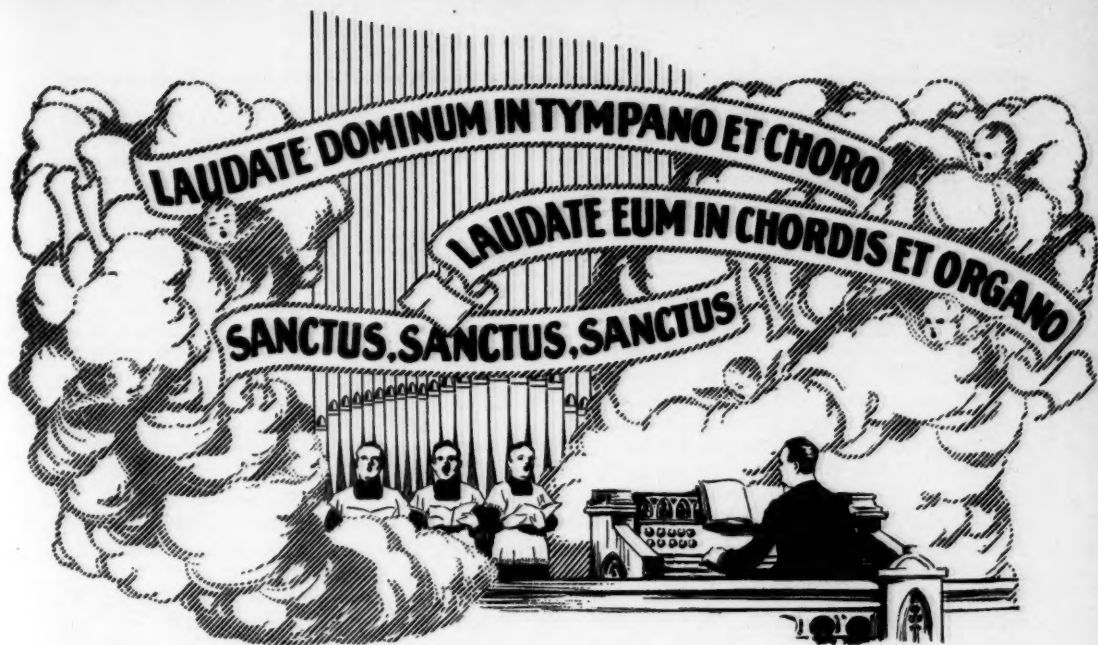
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The Why And How Of Church Music

The Motu Proprio on Church Music and Its Application

Rev. Jos. J. Pierron

VI. De organo et musicis instrumentis.

15. Quamvis musica Ecclesiae propria solummodo vocalis sit, licet tamen musicam organo moderari. Speciali ratione, debitis terminis, servatisque tutelis servandis, alia musica instrumenta adhiberi poterunt; numquam vero sine speciali venia Ordinarii, iuxta Caeremonialis Episcoporum praescripta.

16. Quum cantus primum semper locum obtinere debeat organum aliisque musica instrumenta cantum adiuvant, numquam opprimant.

17. Non licet cantus instrumentis late praeludere neque iisdem exodiorum morem facere.

18. Organi sonus cantum socians, vel eidem praeludens, interludens, etc., non modo iuxta naturam huius instrumenti propriam perducatur, sed omnium qualitatatum, quibus musica vere sacra pollet, quamque superius memoravimus, particeps esto.

19. In Templis, tum musici instrumenti, cui vulgo pianoforte nomen inditum est, tum instrumentorum omnium maiorem vel minorem strepitum edentium, utpote tympanorum cuiusvis formae et molis, crotalium, tintinnabulorum et similium, usus vetatur.

20. Severe prohibetur symphonicorum catervis (vulgo bande musicali) in Templis psallere; tantum speciali aliqua ratione, ex venia Ordinarii, licebit admitti eorum manipulum delectum, numero circumscriptum, catum, loco congregantem, qui spiritabilis instrumentis ludant, dummodo et musicum opus et collata ad tibias vox gravem stylum redoleant, eundemque comparem et omnino similem vocas organae propriae.

21. In pompis extra Templum ab Ordinario permitti potest symphonicorum catervae participatio,

Organ and Instruments

15. Although the music proper to the Church is purely vocal music, music with the accompaniment of the organ is also permitted. In some special cases, within due limits and within the proper regards, other instruments may be allowed, but never without the special license of the Ordinary, according to the prescriptions of the Caeremoniale Episcoporum.

16. As the chant should always have the principal place, the organ or instruments should merely sustain and never oppress it.

17. It is not permitted to have the chant preceded by long preludes or to interrupt it with intermezzo pieces.

18. The sound of the organ as an accompaniment to the chant in preludes, interludes and the like must be not only governed by the special nature of the instrument, but must participate in all the qualities proper to sacred music as above enumerated.

19. The employment of the piano is forbidden in church, as is also that of noisy or frivolous instruments, such as drums, cymbals, bells and the like.

20. It is strictly forbidden to have bands play in church, and only in a special case and with the consent of the Ordinary will it be permissible to admit a number of wind instruments, limited, judicious and proportioned to the size of the place—provided the composition and accompaniment to be executed be written in a grave and suitable style, and similar in all respects to that proper to the organ.

21. In processions outside the church the Ordinary may give permission for a band provided no profane

dummodo ne quovis modo profanos psallat concentus. Optandum est, in huiusmodi vicibus, symphoniacis munus hoc unum tribui, ut spirituale aliquod canticum moderentur, sive latino sive vulgari eloquio a cantori bus propositum, aut a piis Congregationibus quæ pompæ adsunt.

XII. *Liturgicæ musicæ amplitudo.*

22. *Minime licet, cantus sive sonus causa. Sacerdotem ad Altare ultra tempus Cæremoniæ liturgicæ conveniens immorari. Iuxta ecclesiasticam monita, Sanctus in missa ante "elevationem" absolvendus est; quamquam et ipse Sacerdos, Sacra peragens, cantorum rationem habere debet. Gloria et Credo, ad gregorianæ traditionis normam, breviora sunt.*

pieces are executed. It would be desirable in such cases that the band confine itself to accompanying some spiritual canticle sung in Latin or in the vernacular by singers and the pious associations which take part in the procession.

VII. *The Length of the Liturgical Chant.*

22. It is not lawful to keep the priest at the altar waiting on account of the music for a length of time not allowed by the liturgy. According to the ecclesiastical prescriptions the Sanctus of the Mass should be over before the elevation, and therefore the priest must have regard to the singers. The Gloria and the Credo ought, according to the Gregorian tradition, to be relatively short.

23. In general it must be considered to be a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid.

The music proper to the Church is purely vocal, still instrumental music is not prohibited. The Organ because of its sustained, dignified tones has always been considered the liturgical instrument par excellence and its use in the Church is co-eval with its introduction into the West. In the May issue of last year we quoted Richard Wagner to the effect that "the human voice must have prior preference in the Church, and if Catholic Church Music is to recover its pristine purity, it must be represented by vocal music exclusively. In order to supply the only accompaniment apparently necessary, Christian genius has invented the suitable instrument, viz., the organ". The Motu Proprio argues chiefly from the standpoint of liturgical propriety, while Wagner speaks as a musical aesthetician; the fact that both authorities arrive at the same conclusion ought to carry weight.

It must be noted, however, that the modern organ is no longer the churchly instrument of which the Motu Proprio speaks. The modern organ (concert, theatre) is equipped with sound producing appliances, such as gongs, tympani, bells, etc., a variety of noise makers incompatible with the sacred liturgy. For a long time the organ has been equipped with vibrant stops producing a sensuous effect; to these has now been added the tremulant producing a sickly and, because it is regularly overdone, a sickening vibration of the organ tones completely out of place in liturgical services. The purchase of a church organ requires care and discretion.

Other instruments are also permitted under well defined conditions: First, according to the prescriptions of the *Caeremoniale Episcoporum**) special permission must be had from the Bishop.

Secondly, the piano as also all noisy (percussion) instruments are forbidden as undignified and foreign to the sacred character of the liturgy. Thirdly, brass bands are strictly forbidden in church. With the consent of the Bishop a limited number of wind instruments may be admitted for the sake of balance and contrast, but the music to be executed by these instruments must be ever genuine Church Music composed in true organ style, grave and dignified. Fourthly, even in processions outside the church brass bands may participate only with the permission of the Bishop and provided no profane pieces are rendered. It is best in such cases to restrict the band to the accompaniment of canticles and hymns sung by the choir or other groups of singers.

The organ and other permissible instruments may only sustain and never oppress the singing. This is a provision much sinned against. Some organists seem to

*) "The *Caeremoniale Episcoporum* is a book containing the rites and ceremonies to be observed at Mass, Vespers, and other functions by bishops, etc.... It is divided into three books. The first portion concerns what a bishop must do after his election, etc....; the duties of the master of ceremonies....; the ornaments of the church....; the orations and their chant, the organ and organist.... It is obligatory not only in cathedrals and collegiate churches, but also in smaller churches, as far as it is applicable to the liturgical functions performed therein, not only when a Bishop pontificates, but also when a priest performs the ceremony. In this manner it explains and makes up the deficiencies in the rubrics of the Breviary and Missal. Benedict XIII speaking of the rubrics contained in the official liturgical books of the church says: "Rites.... which can not, even in the smallest matter, be neglected, omitted or changed without sin." Cath. Enc.

have a veritable mania for making themselves heard; they would at all costs impress people with their importance not unlike some singers who insist on attracting attention by unrestrained bellowing. Sometimes it is done to please people with more Dollars than artistic sense, who, having contributed towards the organ, want to get their money's worth. This drowning of the voices can never be attempted except at the expense of pleasant and artistic singing. The principal objection, however, is based on liturgical considerations. Since the sacred text, as we have seen above, is the main factor in the sacred liturgy, so the text producing voice excels and must predominate over the instruments.

For the same reason it is forbidden to impede the chant with lengthy preludes or to interrupt it with unnecessary interludes. It requires but little reflection to understand that the object of all these inhibitions is to safeguard the text against undue liberties. It is evident too, that the music of the organ must properly not only correspond to the special nature of the instrument, but must possess all the characteristics of genuine Church Music as explained above.

These regulations may appear to impose burdensome restrictions upon the organists, instrumentalists, and composers of Catholic Church Music, yet they are categorically demanded by the very nature of the sacred liturgy. Their disregard has caused serious scandal in the "holy place". It is impossible to calculate the harm in the form of lowered spirituality caused by the intrusion of the secularist spirit into the music of our liturgy. In spite of these restrictions there is ample room for genuine artistic productions requiring, it is true, talent and ability in proportion to the scope of the restrictions imposed; but as brevity is the soul of wit, so a master proves his mettle under restrictions.

It is not lawful to keep the celebrant waiting. The Sanctus should be over before the elevation, and, therefore, the priest *must* wait; he *must* accommodate himself to the singers. This prescription concerns the choir as much as the priest. The choir must eschew lengthy, concertistic compositions as an unwarranted infringement on the liturgical *action*. A choir-master or organist who lacks discernment in this respect should be properly instructed by the Pastor who ought to be determined in eliminating the sentimental, tapeworm solos so commonly connected with the Sanctus and Benedictus as, e. g., in Gounod's St. Cecelia Mass. On the other hand the priest must have due consideration for the choir. It was the custom formerly to sing the Sanctus and Benedictus before the elevation conform with the celebrant at the altar. Now the Benedictus *must* be sung after the elevation, the only instance where the choir is not only permitted but directed to diverge from the celebrant. This is a concession to figured music in view of which lay the consecration a few moments until the choir has finished the Sanctus*).

Just why the Church insists on silence during the consecration and directs the choir to sing during the communion is a question not directly involved in this matter, though a plausible reason is not difficult to surmise. It seems, indeed, that

*) This seems to apply with the same logic and force when the celebrant is seated during the singing of the Gloria and Credo. Text books on liturgics, one author probably copying the other, direct the celebrant to rise at the words *Cum sancto Spiritu* and *Et vitam* respectively. From the musician's standpoint we heartily disagree. Music as an art has rights which even the man in sacred orders ought to respect. The Church demands that liturgical music be true art thereby vindicating at once its right to aesthetic deference.

There is no conceivable reason why the celebrant should rise before the last Amen is sung and every reason why he should not do so. A diligent search of the rubrics disclosed no warrant for the directive in question. The *Caeremoniale Episcoporum* on the contrary, directs the Bishop to rise when the Gloria and Credo are over and it strikes us that the pastor of the parish need not be in a greater hurry than the pastor of the diocese. Rising before a piece is over is a sign of either dissatisfaction or bad manners. In a secular production it is considered an affront to both performers and audience.

The Catholic composer being restricted by liturgical inhibition often makes these final words the outlet for a musical climax, as that is his only legitimate opportunity for a more elaborate musical display. The noise attendant upon a whole congregation rising—the people are required, both by courtesy and rubrical precept, to rise with the celebrant—causes an inexcusable disturbance just where it is most annoyingly felt. The congregation is moreover directed to receive the priest's greeting, *Dominus Vobiscum*, standing. It is deserving of note that the people overwhelmingly without the alleged culture of higher education, and guided only by their native sense of propriety, almost regularly refuse to be disturbed by the premature rising of the celebrant but remain seated also during the *Dominus Vobiscum* because they are then, not given time to rise. The celebrant can step with grace and dignity from the bench to the altar in from ten to fifteen seconds. That gives the organist sufficient time, a consideration to which he is fully entitled, to lead up to the next intonation with a neat modulatory cadence, which the people unconsciously will appreciate far more than the gain of a few seconds quite negligible as a time-saving and in no proportion to their cost.

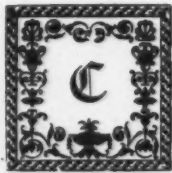
at the tremendous moment of consecration, where the human intellect must necessarily fail, the only proper attitude is that of silent adoration.

The Gloria and Credo ought to be relatively short. Our people quite generally are crowding the Low Masses and avoiding the High Masses; for that we have blamed the early hours and the automobile. Strangely enough, the late Low Masses of comparatively recent origin are just, some Mass compositions so prevalent in many of our churches are, at least partly to blame for this strange and humiliating phenomenon? Why weary the people with as crowded while the High Mass continues to be shunned. Is it not the interminable high-brow stuff that alienates them from the solemn liturgy. Or is the solemn liturgy intended only for the super-men among us? A Gloria need not at any time take more than six or seven minutes, a Credo not more than ten or twelve. Full justice can be done to these texts in one-half of that time with real music, music that will satisfy artistic temperaments, and at the same time deprive the impatient celebrant of the convenient excuse for hurrying and rudely breaking in on the organist during a preparatory cadence executed for his own benefit. Let us strip the liturgy of all excesses and all unauthorized trappings and perform it strictly according to rubrics; an all-round gain will be the result.

The "Charfreitagszauber" Of Rome

By A. J. Lorenz

"I have thought also of singing among the people the modulations of the prophet, and thus I, the Priest, have earned the right to govern the people of Christ."



HISELED in rude characters on the wall of the Papal chapel in the Catacombs of Saint Callistus, this ancient inscription to the memory of one of the earliest "choir directors" of the Church impresses

the pilgrim in Rome with new proof of the intimate bonds which have ever united music with divine worship. It is the epigraph on the tomb of Bishop Leo, and its verses are attributed to the poet-pontiff of the Fourth Century, Pope Damasus. This, and other inscriptions in the Catacombs inform us that the first deacon was at the same time the chanter, or rather the director of the choir, in the Early Church. It was an important employment since it consisted in "modulating" the psalms and the canticles of Holy Scripture, and it is easy to imagine that one is standing before the grave of him who "like Redemptus, the levite, produced sweet honey by his nectarian chant, singing the prophet in as sweet flowing music.

It so happened that I visited the Catacombs on Palm Sunday afternoon, with the memories of the "Pueri Hebraeorum" sung by the Giulia Chapel choir of St. Peter's still ringing in my ears. I had

hoped to be able to divorce myself from everything to listen to the music of St. Peter's ushering in that most impressive week of ceremonies. But first impressions of the basilica bathed in the grandeur of its liturgy—the procession in which it seems all Rome is taking part, marching with palm in hand from the choir at the foot of the cathedral to the portico—the "Cum Appropinguaret" and the "Gloria Laus et Honor" chanted as it should by a truly heavenly choir,—all blend into the consummate whole of triumph Christian art, the blending of all the arts.

One regrets so much in Rome during Holy Week, for there is so much to witness simultaneously that even the sheer beauty of St. Peter's Palm Sunday ritual makes me wish that it were possible to fly on a magic carpet, or take a more modern simile, have a radio listener's range and tune in on the Schola Cantorum Liberiana singing the Passion in Gregorian chant at Santa Maria Maggiore.

"You are like all tourists," remarked my Roman friend, the next day, "following the line of least resistance to St. Peter's.

"The Vallombroso monks at St. Prassede's offer the very embodiment of the spirit of church music on Palm Sunday. You should have heard them."

That is why I say one's days in Rome are filled with regrets. One simply promises to return the next year—skip the central devotion for the minor though perhaps more beautiful one.

True, the bells and chimes of Rome are voiceless after the Corpus Christi procession of Maundy Thursday, and all is dead silence during the black days of Christ's agony. The austere beauty of these penitential days is filled, however, with music of another sort. The clash and peal of the bells, the majestic sweep of the organ through the vast basilica are stilled. The pilgrim turns to the *Miserere* as the candles flicker out during the "Tenebrae." No one is immune to that, not even the simple, child-like soul of Hans Christian Andersen, who immortalized that scene in the Sistine Chapel in words which this writer can never hope to approach:

"On Wednesday afternoon began the 'Miserere' in the Sistine Chapel. . . . The old cardinals entered in their magnificent violet colored cloaks with their white ermine capes; and seated themselves side by side, in a great half-circle within the barrier, whilst the priests who had carried their trains seated themselves at their feet. By the little side door of the altar the Holy Father now entered in his purple mantle and silver tiara. He ascended his throne.

"The reading of the lesson began. But it was impossible to keep the eyes on the lifeless letters of the missal—they raised themselves with the thoughts, to the vast universe which Michelangelo had breathed forth in colors on the ceilings and walls. We see there the Last Judgment. Christ stands in judgment upon the clouds and the apostles and His Mother stretch forth their hands beseechingly for the poor human race.

"Michelangelo has expressed in colors what Dante has sung to the generations of the earth.

"The descending sun, at that moment, threw his last beams in through the uppermost windows. Christ and the Blessed around Him were strongly lighted up; while the lower part, where the dead arose and the demons thrust their boat, laden with damned, from shore, was almost in darkness.

"Just as the sun went down the last psalm was ended and the last light which now remained was extinguished, and the whole picture world vanished in the gloom from before me: but, in that same moment, burst forth music and singing. That which color had bodily revealed arose now in sound; the day of judgment, with its despair and exultation, resounded above us.

"The father of the Church, stripped of his papal pomp stood before the altar and prayed before its Holy Cross; and upon the wings of the trumpet resounded the trembling choir "Popule meus, quid feci tibi?"—soft angel notes rose above the deep song, tones which ascended not from a human breast; it was not a man's nor a woman's: it belonged to the world of spirits: it was like the weeping of angels dissolved in melody."

I remembered that Mozart at fourteen had stood where I stood and wrote down the suppliant harmony of the Sistine "Miserere", returning on Good Friday to revise that melodious cry for mercy, so that the wondering Christoforo cried out that the boy had recorded miraculously perfect that entire concert of human repentance in which the angels of heaven had united their voices.

Wagner well might have gone there for the inspiration for his "Charfreitagssauber" theme of Parsifal. He too would have had regrets, for opera stage can never approach the sublimity of that music.

Again my Roman adviser tells me that I should have heard it at Santa Maria Maggiore.

"Santa Maria on Wednesday, St. John Lateran on Thursday and in St. Peter's on Friday," he says.

The "Tenebrae" at St. Peter's began shortly after 4 o'clock. The Giulia Chapel Choir sang the "Miserere." I shall not attempt to describe it. Again the impressive ceremonies of the exhibition of the three relics of the Passion overwhelm the memory of the music one has just heard. In fact, I remember more distinctly the tinkle of the little bell as the four candles were lighted in the transenna of the chapel on the balcony above the statue of St. Veronica as one of the canons of the basilica displayed the veil on which Our Savior left the impress of His Sacred Image.

The Caecilia

OTTO A. SINGENBERGER.....Editor

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Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it . . . we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

I might have gone to Sancta Croce, the church of the Blue Nuns in the Via dei Lucchesi, to hear the religious chant the responses of Good Friday's "Tenebrae." I have promised myself that for the next Holy Week visit to Rome. Or shall it be to hear the students of the Pio and Roman colleges sing Basaiti's "Miserere" in Gregorian mode? Perhaps I shall change my mind by that time, if it come again, and hear Casciolini's "Miserere" by the full choir in S. Luigi dei Francesi.

The program of sacred music, however, is not complete without reference to the "Stabat Mater" in the various churches of Rome. One needs only to follow the

little program books in the hotel and choose one's favorite composer.

St. John Lateran, and one is thankful for it, clings to the traditions of Palestrina. Out of the confusion of that week there remains the memory of but one of his melodies, the singing of the antiphon "Sicut Cervus" which the great choir of the basilica chanted as the procession of clergy wended its way to the baptistery. That memory, however, suffices just as the singing of the German College choir in the Gesu at High Mass on Easter Sunday will ever remain in my treasure house of impressions of the eternally beautiful in the Eternal City.

The Grade Teacher

by Miss Nell Jacobson



HE grade teacher of today, in the words of Karl Gehrken, "is a very paragon of scholarship and virtue." Indeed, her shoulders must be broad and her spirit brave to carry the heavy burden which is hers to bear. Together with her task of teaching the regular subjects, she is beset with supervisors of music, drawing, manual training, physical education, and what not—each clamoring for first attention. It is no wonder that she becomes discouraged at times and wants to give it up as a bad job.

What a truly important person the grade teacher is! She is with the same group of children all day for five days a week for a period of at least a half year's duration. In some cases she is in a position to understand a child's disposition and characteristics even better than his parents. Surely a grade teacher of high character and attainments should be able to exert a wonderful influence in the moral and mental development of the child. Inasmuch as music ranks first both as a character builder and a mind trainer, her golden opportunity lies in this direction.

It is a deplorable fact that many, many room teachers, heretofore, have been poorly equipped to teach their own music and have been a stumbling block to the supervisor. For unless one has had the good fortune to be a recent graduate of a normal or teachers' training school, the school music edu-

cation of the average grade teacher has been sadly neglected. Of all the special subjects outlined for her to teach music has often been considered the biggest bugbear. Yet it should be a period of enjoyment and a relief from the monotony of the more stilted subjects. But no subject, however attractive, can be made interesting to anyone concerned, if the teacher has not had adequate training.

To cope with this condition teachers in some schools adopt the departmental plan by exchanging subjects, the music classes in the different grades being assigned to those who are better able to teach them. Others take advantage of the Saturday Classes offered by music colleges and conservatories in the large cities. The still more ambitious teachers attend one of the many excellent summer schools specializing in school music. It is surprising how much can be gained, through concentrated effort, by attending these sessions.

Some people have an erroneous idea that they were born unmusical and that nothing in this life can make them otherwise. It is unfair to blame it to heredity, because, un-

less hampered by some physical defect, everyone can learn to sing or play at least simple things. The main essential for the teacher with no musical training, is to assume the proper attitude toward the subject—a willingness and a determination to learn it. She should strive to secure good tone quality both in her own singing and in that of the children. Hence, she will have to train her ear to discriminate the good from the bad. She should know how to use the pitch pipe. She should familiarize herself with the piano keyboard. Her voice should be true to pitch and she not be like the fellow who said he "couldn't carry a tune in a basket." She should be versed in the theory of music and in the methods of teaching it. In short, she should be able to follow the outlines of the supervisor intelligently and to the letter. Should the room teacher be asked to teach a song which she utterly dislikes, she should confer with the supervisor. Perhaps another song equally good for the purpose intended, may be substituted. A supervisor with common sense will not outline more than the average teacher can accomplish. On the other hand, he has a right to expect that his assignments be given serious and concentrated effort both by the teacher and by the children.

In addition to the work to be covered, there should be odd moments when music may be used as relaxation from other work and aside from the regular music period. In this way, three or four familiar folk songs may be learned each year in the intermediate and upper grades. These will furnish quite an extensive repertory which will be a constant pleasure to the boys and girls, especially in later years. This work may be correlated with the language, history and geography lessons.

The grade teacher of the future should have a far happier outlook than her predecessor of the last generation because the normal school is sending her out to teach very much better equipped in this regard. Yet it would be unjust to place the blame of lack of training in the past entirely upon the normal school. Most of the students entering these higher institutions had absolutely no knowledge of music when they entered. But times are gradually changing for the better. Standards of music have been raised—from kindergarten to college. Only a few days ago it was my privilege to hear a large group of normal school girls

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rehearse in a very creditable manner the cantata, "The Pipes of Pan," by Paul Bliss.

Many states already require that all teachers in elementary schools shall have passed a satisfactory examination in school music, in order that they may take an active part in this mighty campaign for "Music for every child—every child for music."

The School Orchestra

By Jay W. Fay

(From The Supervisors Service Bulletin)



HE problem of improving the orchestra is one of improving the individual members. General rehearsals are indispensable to the ensemble, but great is the leader who can inspire

the members to assiduous private practice. Ten separate scratchy tones when brought together do not produce beautiful orchestral tone. The panacea for orchestral difficultis is practice, private, and ensemble. Is there anything between?

The bass never gets enough work in the orchestra to become fine. It must receive its development elsewhere, in the band or in such combinations as I have indicated elsewhere in this issue. The woodwind derives its agility from band practice, its refinement from orchestra ensemble. It has a further resource in the so-called reed-club, better expressed in German, *Blasinstrumentkammer - Musikgesellschaft*, a jaw-breaker that means a chamber Music society for wind instruments. The great masters have expressed some of their most beautiful inspirations for combinations of flute, oboe, clarinet, French horn and bassoon, and faithful practice of this material will react most favorably on the tone and musicianship of the wood wind players.

For the strings there is the string quartette. For economy's sake it is well to form a compound quartette of as many quartettes as the orchestra will yield, the only limit being the number of violas and cellos. This multiple quartette may be rehearsed together, securing perfection in bowing, phrasing, intonation and interpretation at a minimum of effort from

the leader, and then will be available in simple quartettes for many occasions. Separate quartettes may practice together at the homes of the members, and come to appreciate the beautiful music that has been written in this form, lovely and lovable for itself, and the healthiest antidote I know for the blandishment of Jazz. No one has learned to carry his part in a quartette of Mozart, of Beethoven, or even in one of the celebrated fifteen of Haydn will ever long for the fleshpots of the twinkling silly music of the day. And when one reaches Schubert and can do him justice, he is safe forever in the haven of the beautiful.

The reaction of much quartette playing upon the work of the orchestra is wonderful. In this duty of band and orchestra competition, there is much to be done besides repeated rehearsing of contest numbers. We must play a hundred things once each in the same season that we play one thing a hundred times. And the skillful leader will do well to ponder over the idea of much quartett playing to give his strings the perfection he wants in the piece ultimately chosen for competition.

A WORD TO THE CHOIR SINGER

Whoever you may be—man, youth, maiden, or still a child with unsullied soul—never neglect to respond "Et cum spiritu tuo." You owe it to your immortal soul, you owe it to the people, to your friends and enemies, you owe it to the Priest; you ought to wish him God's blessing and peace and to thank him for the salutation. The Lord has placed this response upon your lips as well as He has placed the salutation upon the lips of the priest. Endeavor with all your energy to learn to know and understand the deep import of this greeting, and respond to it with fervent devotion, in all sincerity and truth, and with angelic, fraternal charity. Then will you be the house that is deserving of peace, and the plentitude of heavenly peace will descend upon you. If you are weak in the other chants, at the "Et cum spiritu tuo" you will be strong, provided you be earnest and devout.

"In other things you may be poor and destitute, but when I say to you: Pax vobis, then respond: Et cum spiritu tuo, not only with your mouth, but with your whole soul, otherwise the words of Isaias will also be applied to you: "This people honoreth me with their lips.

but their heart is far from me." (St. Chrysostom). Let the ardor of your devotion glow, and let the depth of your understanding shine forth.

As the "Gloria in excelsis Deo" discloses those sublime petitions for the salvation and sanctification of the world, so the salutation of the priest is a prayer for peace to the world, and teaches us to look forward to the day of resurrection, as St. Ephrem prays: "O God, Who by the death of Thy beloved Son didst restore peace between Heaven and earth, reconcile by Thy love those who have become

estranged, and establish Thy peace among them. O Thou, our God, Who are our peace, protect the souls that have recourse to Thee."

"My peace I give you," said the Lord to His disciples, "My peace I leave you"; and He ascended to His Father. When He will come again with great power and majesty, and the blast from that dread trumpet will resound in all the four quarters of the globe to summon the dead from their tombs to the judgment seat, then may His mercy and truth meet us, and His justice and peace descend upon us."

A. M. D. G.

The Boy Choir in the Catholic Church

by Miss Mary Anderson

Article No. 6



OW long is it advisable for a boy to sing soprano?" is the question most frequently asked by those interested in the subject of boy-choir.

It is impossible to make any set rule regarding the exact time.

A boy who is small for his age, or a boy who takes care of his throat, and does not subject his voice to abuse by screaming at play will often sing until he has reached the age of fifteen, with absolutely no sign of change in the voice. On the other hand, a boy who develops rapidly will scarcely reach the age of thirteen before he finds his voice unsteady and uncertain, and will have difficulty in reaching the highest notes.

It is not a matter of age but a matter of development.

"Is it harmful for a boy to sing when his voice commences to change?"

There is a wide difference of opinion on this subject. Some writers maintain, that at the first sign of a change in the voice, when we notice the thicker quality that is indicative of development, a boy should cease singing entirely.

Other choir-masters find their experience to the contrary. By making second-sopranos of these boys at the beginning of the change, and relieving them of the responsibility of the high notes, they develop into useful choristers for divided parts, and experience no discomfort in using their voices.

In the case of solo-boys however, it seems highly advisable to stop the solo-work when it is a noticeable effort for the boy to sing.

No matter how dependent a choir-master is on a solo-boy for an artistic presentation, it is a serious injustice to the boy to require him to sing alone at this time.

A boy feels very keenly the diminishing of his power and is apt to suffer a complete loss of confidence in himself, if he is not successful in singing artistically, after he has enjoyed two or three seasons of certainty in his work.

Nature is a stern disciplinarian and quickly evinces her displeasure at any liberties taken with her laws.

If a boy is able to sing without strain or discomfort let him sing, it can do him no harm.

A boy singing solos with a too mature voice is ridiculous. It sounds womanish and is unfitting in a young boy. He is "neither fish, flesh, fowl nor good red-herring" and is without his own particular element when he sings in such a fashion.



This exercise using chromatic octaves is very useful for flexibility and accuracy. When F sharp or G has been reached instruct the second-sopranos to drop out, but continue up with the first sopranos until "D" or "E" flat in altissimo is reached. The top notes will not be particularly musical, but the high "C" and the notes immediately under will benefit. They will seem easy by comparison.

There is no royal road to the development of a successful boy-choir. It requires hours of careful work, and a lasting and enduring patience.

"Just when you are accomplishing the best results with a boy's voice, it changes,"

is the most frequent complaint we hear, or "why waste time training boys when they are useful for such a short time before their voices break."

This is all very true, but it is not a successful argument against using boys for Church Services.

In our parish schools where we have a large number of boys, a splendid choice of material, the answer to the problem, is a large probation class separately trained. In this way the choir-master is always commander of the situation. He is never without boys to step in and fill in the vacancies occasioned by a constantly changing personnel in the soprano section.

When regular boys know they must do good work in order to keep their places, they will strive to that end. It is a very desirable state of affairs to have at least two boys for every position. The Choir-master has absolute control and is never embarrassed for new material.

There is nothing like competition to keep alive the interest in any organization, and a choir is no exception to this old time-proven rule.

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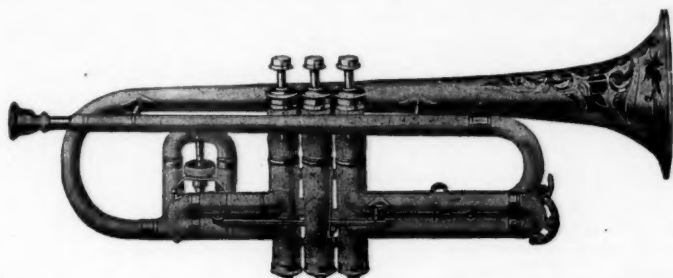
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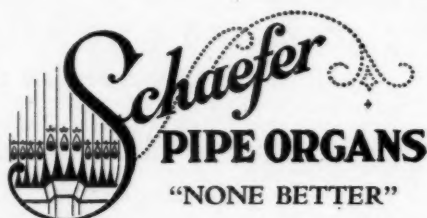
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We all, Fr. Guardian, I myself and all the Fathers as well as the people are more than pleased and wish you every success in your fine work.

Wishing you and yours a very Merry Xmas, a blessed and successful New Year, I am,

Gratefully and sincerely yours
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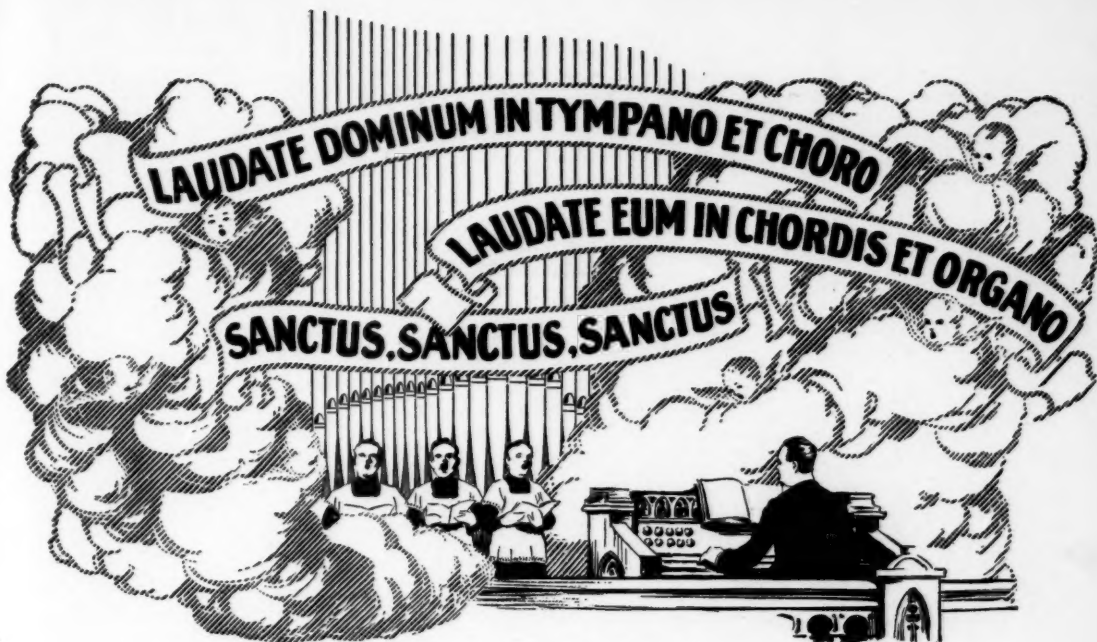
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Suggestions For The Choir Rehearsal



IF THE performances of certain choirs, notwithstanding frequent and often quite tedious rehearsals, are still unsuccessful, or at least very far removed from that perfection which the end and purpose of sacred music demands, the cause may, as a rule, be attributed to defective preparation at the rehearsal. Superficiality is only a hindrance to the elevating and ennoblement of church music and will never be conducive towards promoting its interests. At all events the fault lies less with the singers than with the director, who, primarily, ought to be a lover of sacred music, and must be adequately trained theoretically and practically, thus to be enabled at all times to select the best and most appropriate composition for his choir, and to give these compositions a correct rendering. The many and frequent errors in this respect but too clearly evince the incompetency of certain choir-directors. The following useful suggestions for the conducting of the choir-rehearsals were selected from a lecture delivered by the Rev. J. Bischoff, diocesan president of the Cecilian Society of St.

Gall, at a meeting of the Society in Mayence, some years ago.

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

I.

The Rehearsals Should Be Attractive

As a rule, the members of a church-choir can assemble for practice only on Sundays, or on weekdays at times which would otherwise be devoted to amusement

and recreation. It is, therefore, no small sacrifice which the singers bring in order to attend the rehearsals regularly, and not infrequently they have a long and tedious way to come at night. So much the more, therefore, should the director do all in his power to make the singing-lesson as interesting and attractive as possible, so that after the labors and fatigue of the day, the rehearsal may be a refreshing and elevating of heart and mind for the singers.

Even the practice-room, should, as far as possible, be roomy and pleasant and conveniently arranged. The temperature should be moderate, not too cold, still less over-heated. Pure, fresh air is absolutely necessary, therefore the scent of flowers, tobacco, smoke, etc., should not be tolerated. A sufficient number of music-desks should be provided and arranged in proper order. Benches or chairs are desirable, so that the singers can sit down when there is a pause. A good light is indispensable, so that they can at all times conveniently read the notes without craning their necks or assuming a strained position of the body. An accumulation of pieces of furniture, curtains, shades, decorations, etc., is detrimental to the acoustic and encumbers the singing. Noise of any kind is likewise very disturbing. Absolute quiet is necessary to insure a clear intonation, a uniform sustaining of the tones and a careful marking of the time.

As the room, so the director must ever be friendly and pleasing in his deportment and personal appearance. The penurious reward and the sharp criticisms and annoyances which he receives for his endeavors are hardly calculated to make him feel pleasant; nevertheless he is required to bring the first and greatest sacrifice for the cause of sacred music. This, however, ought to encourage him to enthusiasm and cheerfulness, not to dependency, and chagrin. He ought to remember the motto of Joseph Fux: "Not Pluto, but Appollo reigns upon Mount Parnassus." Not pecuniary advantages, but devotedness to the sacred cause must animate and preserve him in unalterable patience, cheerfulness and courage. He should avoid everything that might agitate or disquiet him; every excitement

takes away the necessary recollection and calmness of mind.

In the treatment of the members of his choir the conductor must use a great deal of diplomacy and tact. The singers can, if they wish, make a great deal of trouble for their leader; but they like strictness, they prefer a leader who knows what he wants; but if he is overbearing, if he treats them as mere subordinates, it is all up with him. They will keep within the letter of the law, they will sing their parts accurately, but in a lifeless, mechanical fashion, without attempting to do any more. And it is almost impossible to reach them. The director is fortunate who can occasionally enliven his instructions with a bit of humor or a witticism. In like manner, if in his social intercourse with the choir-members, he ingeniously directs the conversation to the subject of church music, he will thereby promote their interest and zeal for the reform in sacred music.

As friendliness, affability and kindness invariably make a favorable impression, just so repulsive is the severity and sullenness of an irritable and irascible character. The conductor who thinks he is going to make headway by being sarcastic or by making jokes at the expense of the singers is on the wrong track. It only irritates them, and it does not help them to sing better. The best rule for the conductor to adopt is to treat the singers as he himself would wish to be treated. The director must be a man of character and tact. He should not at one time overwhelm the singers with praise and immediately after give them nothing but reproach; he should not make himself common by using flattery and intrigue, and immediately after, plunge himself into arrogance and rudeness. If he does he will often be obliged to apologize for his imprudent way of speaking and acting, or lose choirmembers. Since intrigue and jealousy frequently assert themselves and cause much disturbance and annoyance among the singers, diplomacy and tact are doubly necessary. The director should quietly listen to reasonable objections, remarks and comments of the singers, even allowing them perfect freedom of speech in this respect,—he will thus all the more gain their confidence.

Another thing which is admirably conducive to the agreeableness of the choir-rehearsal is order and good discipline. Without good discipline at the rehearsals, the requisite repose, attention and recollection will not prevail in the organ-loft. The director should strenuously insist upon the singers appearing at the appointed time, so that those who are already present will not be detained unnecessarily nor be vexed by being obliged to wait for those who arrive late. Absolute quiet is demanded when the director ascends to his platform, and it will be considered an offense when any member voluntarily causes any delay or makes any disturbing noises during any recitation, explanation or remark by the director. During the course of his instructions he should manifest his enthusiasm to such an extent that the singers will likewise become encouraged and animated; he might also, at times, give expression to his pleasure and satisfaction with their attentive zeal and diligence, and when his teaching is attended with successful results he should express his joy and grateful acknowledgment. When difficulties are encountered he should be extremely patient and kind, remembering that the pupils are not to blame for their awkwardness and weakness, and that these faults can only be overcome by equanimity and perseverance. Perplexity disturbs a well-ordered, quiet and clear perception, consternation and fright alter the voice and cause the vision to become uncertain, and take away all courage and pleasure from those who are weak or timid. But should mistakes occur through inattention, levity or even malevolence, an earnest admonition and reprimand in a few but concise words may not be wanting. Censure and reproaches to individuals would be given most effectually and forbearingly after the rehearsal in private. At the end of the lesson the director should dismiss the singers with a few words of encouragement and acknowledgment.

If, in congregations where church-music does not seem to prosper, an inquiry be made as to the cause of this, the reply would be, in nearly every case: "The director does not take any interest, he does not find any pleasure in it," or, "he cannot agree with the singers, he repulses them by his imprudence and rough manners." I know a few directors who are

thoroughly competent from a musical point of view, who by their indiscretion and want of tact have not only frustrated all satisfactory results, but have also intricated their very subsistence.

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

II

The Rehearsals must be Instructive

Zealous singers are desirous of learning, and rightly do they wish to see satisfactory results for their earnest efforts. Therefore the director must assiduously endeavor to bring his choir to as high a degree of artistic perfection as possible. First of all, he must judiciously employ his time, which is nearly always limited. The director should have everything in readiness that is required at the rehearsal, the parts should be distributed, manuscript music should be correct, so that no time will be lost in making corrections. The rehearsal is no time for unnecessary improvisations and preluding or to concertize for the entertainment of the singers, this time should be devoted exclusively to teaching purposes. The director must be careful always to have the singers employed. While one section of the choir is singing, the inactive members are expected to read their parts corresponding to the portion of the composition being rehearsed. Before any voice is certain, singing together should not be attempted. If the singers are advanced, it is, however, commendable, at times, already in the beginning to sing a piece through with the whole choir in order to receive a mental picture of the whole, and only then to enter upon a closer study of the separate parts.

Not to monopolize too much time and energy it is absolutely necessary that all of the singers attend the rehearsals regularly; and to insure a diligent and regular

attendance at the rehearsals, it is advisable not to increase the number of the rehearsals unnecessarily. In order to progress surely and rapidly, a carefully graded course of instructions must be given. That a theoretical training must be the foundation of it all, is to be understood; without this, the practice becomes a constant torture. The director must place himself upon the level of training of his pupils. I know of a director who commenced the reform in church music by taking the "Missa Papae Marcelli;" another, with his choir of ten inexperienced singers, performed the six-voiced Litany of Witt. Not exactly artistic composition, but a good rendering alone serves the purpose. The director must have thoroughly planned the course he intends pursuing. He may not select compositions which are beyond the ability of his singers, but only such as can be easily rendered and may be utilized again in some practical manner.

A waste of time and energy is the flitting about from one thing to another, at one time trying this composition, and then another, and still another, commencing a great deal and accomplishing nothing. I know of a director who tormented his singers in this way for an entire quarter of a year without performing a single piece.

Just a few remarks referring to the musical side of the question. The director should, above all, insist upon good tone-production and voice culture. For this purpose certain exercises are particularly recommended. The singing of the scale on different pitches with particular attention to the half-tones and the change of registers; exercises in striking different intervals, singing the triad, whereby special regard should be paid to equality of the voices and clear intonation. In like manner it is advantageous to practice the various dynamics upon the triad, *sf*, *p*, *fz*, *marcato*, *crescendo*, *diminuendo*, *morendo*, etc. Experience proves that a choir rarely intones clearly in the beginning; the above-mentioned exercises serve the purpose admirably because they render the voice flexible, sharpen tone-perception, and improve interpretation. The analysis of the composition is likewise helpful to insure a correct conception and a good rendering. This is true especially of polyphonic compositions, where the

citation and separate singing of the "themata" is to be recommended, because these, as the principal motives, should always be brought into greater prominence.

In order to give the singers a better understanding of the composition, it is well to translate and explain the meaning of the text to them. Weber, a renowned vocal teacher in Switzerland, used to declaim the text for the singers in order to convince them that the thought expressed by the text must be the soul of the music.

In order to utilize every moment for instruction, even the resting moments must be employed; this may be done by explaining and analyzing the composition, or by reading instructive articles from music journals, etc., etc.

If the rehearsals are conducted thus with ability, diligence and enthusiasm, the efforts of the director and singers will be rewarded by progress, and they will be encouraged to still loftier and nobler aims.

III

The Rehearsal should be Edifying

Edification may not be lacking at the choir-rehearsal. It places the crown upon the whole, beautiful work, the nimbus, as it were,—gives it a sanctity and promises, not the vain applause of men, but the good-pleasure of God. A rehearsal for a secular concert is quite different from a rehearsal for Divine Service. Here is the "studio" where the picture is formed which will shine in the sunlight of the celebration of the sacred mysteries. If the edifying element should be wanting at the rehearsal, the singing of the services will never be an expression of the prayer of a pious, God-loving soul. Here it is necessary for the director constantly to aver his ideal, to prove that his zeal does not originate in a desire for fame or personal advantage, but solely in his holy obligations to his Creator, in pious sentiments and enthusiasm for the honor of God, to prove that he comprehends the dignity of his sacred art in all the depths and importance of its meaning.

The director ought to inspire the singers with that holy zeal which enables them to behold in their service, not an accommodation towards himself, but a labor of love for God, which they perform joyfully and cheerfully,—a sense of duty which will attract them more to sacred

music than any reward or praise.

To edify the choir-members the director need not be a preacher, but he must endeavor to convey to the minds of the singers a correct idea of the dignity and sanctity of their calling, he must remind them that in church they do not participate in a concert or some secular exhibition, but that they are employed in the service of the altar, that they stand in the august presence of the Most High, and consequently they must lay aside all that is low or ignoble, and be clothed with that nobility and dignity which distinguishes the elect race of Jesus Christ, and in spirit they should place themselves among the angels surrounding the altar in adoration and praise.

What an excellent opportunity is offered for the cultivation of the mind by explaining the meaning of the liturgical texts, and of the religious cult in

general, in which we admire not only all that is pure and beautiful in art, but, above all, the infinite wisdom and goodness of God! Every soulful rendering of an ecclesiastical composition must necessarily have as a result the religious elevation of the mind. Thus we see what favorable opportunities for the edification and religious training of heart and mind are offered members of a choir at the rehearsal; and if this end is attained, how much value the singing-school will have. It will be a place for the ennoblement of men. In it praise will be given to God, the minds of the people will be raised heavenward and their hearts will be filled with the holiest Sabbath joy, the hearts of the singers will be preserved pure and innocent and drawn nearer to God.

—A. M. D. G.

The Boy Choir in the Catholic Church

by Miss Mary Anderson

Article No. 7



THE problem of the boy with a changing voice is the deep concern of every honest choir-master. What shall we do with him? Shall we let him sing during the period, or shall we insist on his resting entirely.

There is a wide difference of opinion on this subject, and the best we can offer is the personal experience of the choir-masters who have successfully trained changing voices into usefulness.

Is it not better to especially train these voices, vocalizing them as carefully as we do the soprano voices, than to allow them to forget all the excellent lessons they have learned as younger choristers.

Natural alto voices are very rare. As we have remarked before, children's voices lie naturally high, and we must have voices to sing the alto parts in our male choirs. In many well-known choirs in Europe and America, the counter-tenor voice has been developed and employed to sing this part.

Nature safe-guards these changing voices jealously, and it is almost impossible for a boy

to reach notes either above or below that would work harm to his throat. He simply cannot make any sound at all when he tries to sing too high or too low.

The voice is very limited in range at this time, but the quality is deep and pleasing, and with constant attention may be trained into the beautiful quality of the violoncello.

Of course this voice is only practical for part-singing, and would offend our American ears if used after the boy has grown into manhood.

We have not become accustomed as yet to the idea of the male soprano, and the young counter-tenor should not be so regarded.

Boys who have served their full time in the soprano chorus automatically move into the counter-tenor section, and in time, many splendid voices develop in the counter-tenor section, and swell the numbers in the tenor and bass sections.

These boys will be found in time to possess two voices. They will have the made counter-tenor voice, while at the same time, the voice that naturally will be tenor or baritone or bass is commencing to develop.

Discourage all loud, boisterous, heavy singing at this time, because it is abuse rather than
(Continued on page 99)

The Caecilia

OTTO A. SINGENBERGER.....Editor

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His Eminence, George Cardinal Mundelein,
Archbishop of Chicago, Ill.

Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it... we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

AGAIN CHICAGO LEADS THE WAY!

"We are not going to talk Gregorian Chant. We are going to sing." That utterance of Cardinal Mundelein has proved to be more than a prophecy fulfilled in the Eucharistic Congress of 1926. It has become a definite program.

The "miracle" of 62,000 children singing the Mass of the Angels at Soldiers' Field gave ample demonstration of the beauty and practicability of Gregorian Chant. Inspiration of that event has

aroused the people to a new conception—a universal standard—of liturgical music!

That inspiration will carry through. So far as Chicago is concerned, constructive work has begun. The latest action of His Eminence signals a permanent revival of the Chant.

To the assembled clergy of his archdiocese, last June, the Cardinal has outlined a plan that will eventuate not only in familiar appreciation of Gregorian Chant but also in the realization of congregational singing.

His plan is practically the same as that which proved so successful in preparation for the Eucharistic Congress. An archdiocesan director will teach the Gregorian Masses and demonstrate his methods to the musical instructors of the various parochial schools, assembled at regular periods. These instructors, in turn, will rehearse their own classes.

The children of today are the congregations of tomorrow.

To evidence his urgent interest in the project, the Cardinal has promised to preside in *cappamagna* on occasion of the first Mass, to be sung by a congregation of his archdiocese. Competition for this honor is already significant. The event, we trust, will not be long deferred.

The problem of liturgical music cannot be evaded. Catholics everywhere are demanding a more intimate understanding of ecclesiastical services and an active participation, especially in the Mass which they are obliged to attend. Constantly advancing standards of musical appreciation and secular culture have brought about a corresponding dissatisfaction with the mediocre, the insipid, and the incongruous which find place so easily in performance in religious music.

To rear a musical edifice on foundations other than that of Gregorian Chant seems to be at utter variance with the spirit and tradition that dominate Catholic liturgy. We are convinced that the problems

which always accompany congregational singing can be solved on no other basis.

For these reasons the plan inaugurated by Cardinal Mundelein is remarkably opportune and practical. Perhaps it is the only one that can place liturgical music on a basis of unlimited development along truly Catholic lines.

The time has come for hopes and theories to be ripened into action! Again Chicago leads the way!



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(Continued from page 97)

use that works havoc with so many changing voices. Any unusual strain on a developing voice soon results in a disagreeable, harsh, grating tone-quality, and materially affects the quality of the voice after it has settled.

Strain is the thing to be constantly guarded against.

In an organization where soprano-boys are moving from year to year into the counter-tenor section, the new-comers may learn gradually from the boys who have sung in that section two or three seasons. It is not necessary that they use their voices in any but the lightest possible manner. The older boys may be depended upon for volume.

To be set aside as useless is not a pleasant experience for a boy after he has served four or five years faithfully as a soprano. Keep these boys and train them separately until you have developed a reliable chorus for singing the alto parts.

During many years experience in two large choirs of men and boys, we have never witnessed a single instance in which a boy's voice was in the least harmed by singing at this time and in this way. On the contrary, we could cite many cases where beautiful solo voices both tenor and bass were developed without resting at this time.

This is offered only, however, as the personal experience of the writer.

There is an undeniable advantage in having choristers in every section trained in the same tradition.

Boys who develop into counter-tenors, and counter-tenors who develop into tenors and basses make very desirable choir-members. They have had a valuable experience, and experience makes for better ensemble singing.

The first counter-tenor chorus is the hardest to develop, and involves much the same drudgery as does the breaking-in of soprano voices for the first time.

The younger counter-tenor has this advantage, however. He has learned to produce a light tone properly.

In the beginning vocalize him on descending scales only, with "C" the third treble space as a starting point. Then "B", "B" flat, "A", etc. always proceeding downward, demanding the same breath-control, and the same careful phrasing as you do from the soprano chorister.

Of course these voices are not as flexible as they once were, but they make a very creditable showing in the part-singing, and cannot very well be dispensed with.

This is the age when boys enter high-school, the time when they become socially prominent beings, and seriously consider parties. They raise their young voices in a great variety of song, and do violence to "Sweet Adeline," "Ain't She Sweet," and a sentimental ballad or two, as well as the lusty school songs and cheers, all at the top of their lungs.

All this tends to coarsen their voices and the choir-training will be a good counter-irritant.

If singing at this time really ruined voices it is possible that the great majority would be so afflicted.

Sing they will, at home, at school, or at play, and it scarcely seems reasonable to believe that a little careful choir-work, could be accountable for the harm that is so frequently imputed to it.

ST. TERESA ON CHURCH SINGING



In the "Short Instructions" regarding the visitation of convents of the discaled Carmelites, St. Teresa (1582) gives the following directions with reference to the rendition of the chant: "The inspector shall investigate how the choir is conducted with regard to the manner of singing as well as to reading; whether the pauses are properly observed, and whether the singing is done with a moderate subdued tone of voice, to the edification of our neighbor, which, according to our holy vows, is an important duty for us. Two evils emanate from too loud singing: First, it does not sound well to sing without moderation,—and second, it is contrary to modesty and the spirit of our mode of life. If this point is not observed, the immoderation may injure the religious and disturb the devotion of those who listen. Their singing shall, therefore, be subdued and humble, rather than that they would appear to endeavor to please the audience thereby,—which last seems to have become a custom so universal that now it is almost impossible to correct it. These directions must, therefore, be entered with great earnestness." (St. Teresa.—G. Schwab. Vol. 5.)

The application to church choirs of the present time is easy to make. Worthy of all praise is the zeal of every choir that sings to please the hearers, but only for the purpose of edifying them, and to attract them to the Divine Service. Any other motives or intentions, all envy and animosity, every seeking for praise and approval is nothing but human servitude,

and entirely out of place in the house of God. In church, certainly, nothing should be performed which is common or vulgar and without any musical value. Nevertheless, it is an indisputable fact that simple songs, be they the unisonous plain chant or other melodies easily understood, always make a better and more elevating impression upon the people than many artistic and grand productions of composers of church music.

What has been said applies to organ playing likewise. If this be simple, quiet and comprehensible, it is more effectual from an ecclesiastical point of view than a complicated fugue or other "wild chase" of certain organists. Some of these might be in place in a sacred concert, but from the Divine Service they should be banished once for all.

IS THE ORGAN AN ORCHESTRA?



MANY contemporary organists think it is, and there are some who are masters of the art of orchestrating their improvisations. At first thought the idea appears correct, but reflection shows that the coincidence is not possible. The orchestra is a union of different timbres with varying places in the harmonic scale, while the sonorous qualities of the organ, identical in production, show a uniform timbre. It is a misfortune that the first makers gave to their combinations of pipes names which presented ground for the identity between organ and orchestra. The words, flute, trumpet, oboe, violin, gamba, etc., indicate nothing which imitates other than remotely groups, but the method of supplying the air does not vary, and the apparent diversity of the orchestral instruments of the same name. The stops of the organ divide into several timbre arising from the material shape of the pipes which are governed by the same acoustic laws. In the orchestra there is an amalgamation of timbres; in the organ there is a complete fusion, and no one stop in a mass can predominate as in the orchestra in which even the ordinarily trained ear can distinguish the violin, the flute, the clarinet, 'cello, etc.; in the organ ensemble it is with the greatest difficulty that one perceives the distinction between flute and reed stops, and all the art of harmonists consists in obtaining a fusion of timbre.

Leave to the organ its proper qualities. As it exists in our day it has attained to perfec-

tion, its mechanical side leaves nothing to be desired. It is for the acoustician to find new timbres in couplers, in the forms and disposition of the pipes. It is for the artist to study attentively the resources of the organ with a view to realizing the effects of sonorous qualities in keeping with the distinction and well-defined character of the instrument.

((Eugen de Bricqueville.)

THE ORGANIST AS CHOIR DIRECTOR



HERE is a distinction between the man who can play pieces on the organ with intelligence and skill and the man who can play a church service with intelligence and skill. It sometimes happens that a man will be both a fine recital player and a fine church player; but on the whole we find that there is a certain antagonism between the two types of artists. This, of course, is true in a general way only, and must be looked upon as an encouragement to a man who wishes to be a good church organist, but is aware that his talents as an executant will never allow him to excel.

If now we consider the average church organist, and ask what are the qualities of most value to him; what are the qualities that will insure him success; what are the qualities that will give him value in the estimation of pastor, people and choir,—we must, I think, concede that the first of these qualities (the most useful of them all) is the quality of being a good choir conductor.

What must a man do who wishes to qualify for good choir leadership? I take it that in the first place he must know something about voices. He must either have taken lessons from some good voice teacher or he must have talked a good deal with good singers, anxious to get their point of view; or he must have that innate sense of vocal fitness and propriety which will stand him instead of an education in voice training and voice culture. Many organists are unable to sing and know very little technically about the voice and yet have an almost intuitive perception of what is vocally possible. There are occasionally, too, organists who can sing, and who are able to give a very good illustration themselves of the effects which they wish their singers to produce. On the other hand, unfortunately, there are organists who

consider the voice merely as an instrument, and have no idea of what it is to treat it with consideration. In the matter of rehearsals, for instance, organists of this latter stamp will extend the time of practice to an hour and a half or two hours, without any thought that the singers can be tired, or be so exhausted as to be quite unable to sing either in tune or with any good quality of voice. In the matter of phrasing, too, an organist who has no vocal sense will insist on too long phrases which cannot be carried by the voice, or will want the music phrased at very awkward places. This is because he conceives the music instrumentally instead of vocally. The first thing, then, for the organist to do is to get the singer's point of view.

Having cultivated his musical sense so that he has two sides,—an instrumental side for his prelude and postlude work, and the vocal side for his choir accompaniment work,—the organist will approach the music that he uses in his service from the two points of view. The accompaniments he must look upon not only as pieces to be performed exactly and in a finished manner, but also as adjuncts to the voice parts, to be modified as the exigencies of those parts demand. The instrumental sense, however, will prevent him from allowing the singers to take unjustifiable liberties with the music.

Of course the choir director must not forget that as leader he is responsible for the *ensemble*. This will involve the marking of the phrasing places in all music. Many organists allow the singers to settle their own phrasing places. Unfortunately, however, this will too often result in a different phrasing every time the piece is performed. If the music in advance of rehearsal is carefully gone over and the phrasing plainly marked, the effect will be the same every time the piece is sung. All experienced choirmasters will agree with me that it is impossible to obtain unanimity of attack, climactic effect, and accurate ensemble, unless the matter of phrasing receives the greatest possible attention.

We find then, that the qualifications of an organist as choirmaster are summed up under three heads: the sympathetic appreciation of the vocalist's point of view; the broad musical conception of the music to be sung; and the accurate attention to the details of performance. (H. C. McDougall).

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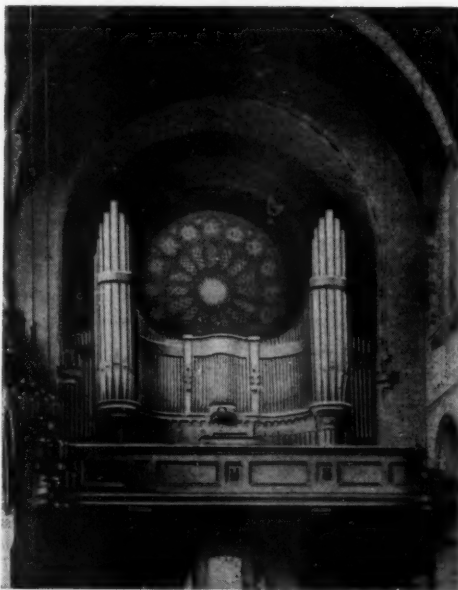
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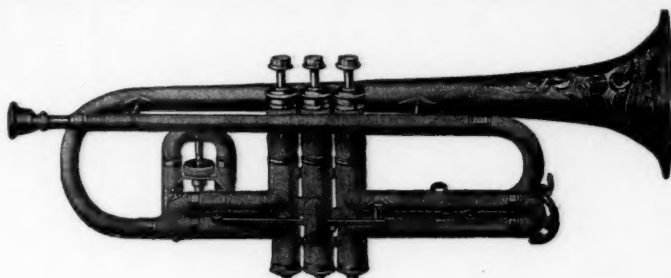
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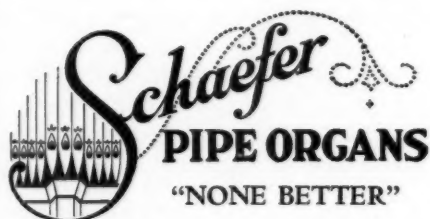
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We all, Fr. Guardian, I myself and all the Fathers as well as the people are more than pleased and wish you every success in your fine work.

Wishing you and yours a very Merry Xmas, a blessed and successful New Year, I am,

Gratefully and sincerely yours
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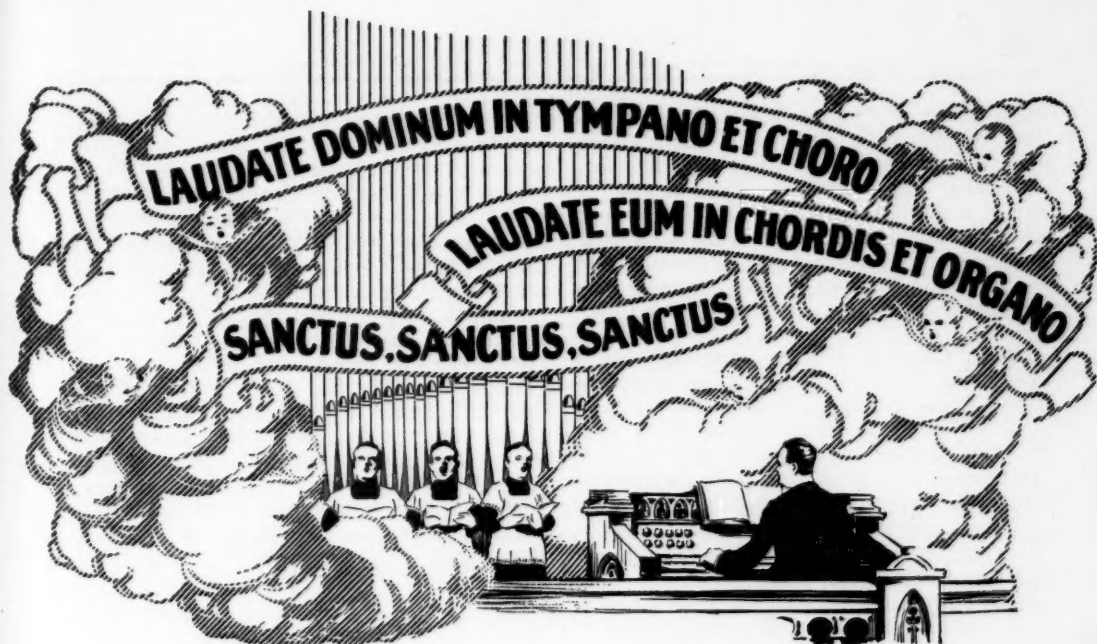
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Entertainment In Church Music

E. Langer

"Some people to church repair,
Not for the doctrine, but for the music there."



THE subject of controversy has for a long time been the question whether music of an entertaining character may be admitted into the liturgical services of the Catholic Church.

Many, even at the present time, are of the opinion that music is employed in church to attract the people thither, to afford them pleasure, and to agreeably engage their attention during the tedious moment of the service. In this regard, we must, first of all, be convinced of the correctness of this idea. Therefore, the question arises: "Is church music employed with a view to entertain? May it entertain?" And how naturally are both questions answered with a decisive "No!"

In the proper time and place "entertainment" or "amusement" is in itself nothing objectionable; it is a kind of recreation which is distinguished from passive repose by being connected with activity; or, in other words, in order to relax the tension of strained human action, something is inserted or performed to

agreeably engage the attention. Hence, the corresponding expressions in romantic parlance, "*divertimento*," "*divertissement*," refer, etymologically to a diverting, or turning away of the attention from a subject of serious occupation, which diversion corresponds to our idea or conception of distraction; thus, we speak of making or causing one distraction or amusement.

Now, the house of God is in the holy scripture expressly called a "house of prayer"; and "prayer is the lifting up of the heart and mind to God." The church assembles the faithful in her holy temples to prayer, and to Divine service, which should be a solemn act of homage to God of the assembled Christian people, which act, however, has value and significance only in so much as it is an expression of interior devotion,—that is, complete oblation. If then, this devotion is pre-eminently an act of the will which at the same time submits its intelligence to God and to His service, one part of this devotion must necessarily be attention. This attention, certainly, can be diverted by involuntary, interior distractions, or by external, disturbing influence, with-

out thereby destroying the inherent qualities of devotion, but these distractions may not be caused or willed by the worshippers, nor may any one knowingly direct the attention of the faithful to such disturbances. Least of all, could we presuppose or expect this of the Church, the leader and director of the common acts of devotion of the faithful.

The Church wisely employs other means to relax the strain of close attention. What a wealth, what a multiplicity of practices of prayer and devotion does she not display in the ecclesiastical year! The great drama of our faith is enacted anew throughout the year in the feasts of our Lord and of His Blessed Mother, with the feasts of the saints as a beautiful variation and accompaniment. To answer precisely this purpose the Church has admitted art into her services. Architecture, painting, sculpture, and even the elements of dramatic art are utilized,—but music especially, holds a pre-eminent place in the liturgy, being reserved for the particularly solemn forms of Divine worship. "The Church has always cherished and protected art, because in it she recognizes a means of expressing spiritual beauty under sensible signs, so that it pleases and rejoices the heart of man." (*Meschler, S. J. The Gift of Pentecost.*) But the Church can never concede that during Divine service, in her solemn forms of representing the common devotion of the faithful, anything distracting, or anything that might lead their attention away from the ground-theme of their devotions be interpolated. Not all beautiful and artistic music is fit for Divine service, because, in it, not unfrequently, the composer seeks to display his talent, or to afford musical enjoyment to the audience. While these compositions might fulfill their purpose if heard in the theater or concert hall, they ought to be banished forever from the house of God, because in the endeavor to describe scenes or express the feelings evoked by certain favorite phrases, the august presence of the Blessed Sacrament and the sacred functions of Divine worship are lost sight of. The Church, the sacred tabernacle of the Most High, can never, under any circumstances, even passingly, be degraded to a place of amusement without violating the reverence due to God.

Every liturgical function, as a continuous act, excludes all the more every intentional interruption of the cycle of thought, and this, too, for esthetic reasons. Even secular music-dramas, wherever artistic unity is taken into consideration, are so conceived that the interlude (*intermezzo*) will be introduced, not as an opportunity for pleasant gossip or conversation, but as a means of preserving the corresponding mood, and to fill up the pauses necessary for development of the drama. If this is not heeded by the audience, our would-be art enthusiasts give evidence of the low degree of their esthetic taste. During the liturgical services, however, the interpolation of an *intermezzo* not serving this unity of thought, would not only affect the esthetic, but, at the same time, it would injure the religious, moral feeling; and, consequently, nothing that is rendered during the Divine service, not even an artistic performance, may be conceived as an amusement or diversion. If this were at all permissible, one might just as well make pauses during the liturgical functions to declaim any kind of whimsical, secular poem, so that the faithful, recreated by this diversion, might again resume their devotions.

Just a little reasonable consideration will convince us that music is not employed in church to amuse the people, and, by this means, preserve their good dispositions. To elucidate this, we will, therefore refer to the established rules and regulations of the Church in this regard. Whichever utterances of the ecclesiastical authorities, or of men imbued with the spirit of the Church we may consult, we will not find a single assertion from which we might conclude that church-music is intended for amusement, but we will always find that it is employed as a means of promoting devotion, elevating the mind, and of awakening pious sentiments. Still more, the ecclesiastical regulations positively forbid and exclude any amusement or distraction which may be caused by music. Thus, we read in the "*Ceremoniale Episcoporum*":

"Cavendum autem est, ne sonus organi sic lascivus, aut impurus, et ne cum eo proferantur cantus, qui ad officium, quod agitur, non spectent, nedum profani aut lubrici."

"Care must be taken that the sound of the organ be not lascivious or impure, and that it be not accompanied with melodies which bear

no relation to the office which is being performed, and that it be not profane nor indecorous."

Organ playing, we see from this, must always be in close relation with the solemn functions which are being performed,—it may not be an "entertainment." For all other church music, vocal as well as instrumental, we have the following regulation:

"Idem quoque cantores et musici observent ne voeum harmonia, quae ad pietatem augendam ordinata est, aliquid levitatis, aut lasciviae praesferat, ac potius audientium animos a rei divinae contemplatione avocet."

"Let the chanters also, and the musicians observe the same precautions, that the harmony of the voices, which is designed for the increase of piety, may not savor of levity or sensuality, and so divest the minds of the hearers from the contemplation of Divine worship."

It is utterly impossible to associate church music of an entertaining character with this regulation. Quite similar are the prescriptions we find in the "*Regolamento sulla Musica Sacra*" for Italy. In the very beginning (Art. I. par.1), music of an entertaining character is excluded from church. We read there:

"La musica vocale figurata permessa in chiesa è soltanto quella, di cui i canti gravi et pii sono adatti alla Casa del Signore ed alle divine lodi, e servono.....ad eccitare vieppici i fedeli alla devozione."

"Figured music, permitted to be performed in church is only such as is earnest and devout, and becoming the house of God and His praises, and which assists the devotion of the faithful."

It is expressly added that this refers to the accompaniment of the organ or of other instruments as well as to the singing. Music of an entertaining character might cause the faithful to forget that they are in the house of God, and assisting at His Divine service.

With reference to organ interludes. Article II of this "*Regolamento*" requires that it should correspond in every respect to the venerable liturgy:

"Gli interludi organici sinfonici rispondano alla serietà della sacra Liturgia."

In Article IV. the same thought is again expressed in the form of a direct prohibition:

"La musica vocale e strumentale proibita in chiesa, e quella che per il suo tipo o per la forma che la riveste, tende a distrarre gli uditori nella casa d'orazione."

"Vocal and instrumental music that is forbidden in church is such, which according to the forms in which it is presented, diverts the attention of the faithful from their prayers."

Music of a distracting character could not be debarred from church in more explicit terms; consequently, there remains not a doubt as to whether it is allowed or not.

In conclusion, we will briefly consider one objection which is frequently made. This argument is usually put in terms similar to this following: "If, attracted by the enjoyment that the music affords, some individuals attend the services who would not otherwise do so, they, at all events, see and hear many things good and edifying, which, possibly, will attain some good results. At any rate, it is certainly better that they go to church to enjoy the music than to other dangerous places; at least, they obey the commandment of the Church. Right here we must assert that whoever attends church on account of the enjoyment he finds in the music, does not at all fulfill the commandment of the Church, which requires that the faithful assist at Mass with *attention* and *devotion*. But we know from experience that people of this type rarely practice any devotion themselves, and frequently they are the causes of disturbance and disedification to those who are sincerely fervent and devout.

Now, if in consideration for people who attend Divine services for amusement only, music of an entertaining character would be admitted, this concession would, undoubtedly, imperil the devotion of those of a good mind, at least it would expose it to many temptations, and for the sake of these pleasure-loving people the house of God and His worship would be degraded to the level of a theater or an ordinary play-house.

That, finally, one who might have entered the Church with indifference may unexpectedly receive a stimulus towards amending his life, may occur once in a hundred instances for God knows how to direct the most perverse actions of men to good. Nevertheless, we may not conclude from this that we are justified in committing evil to attain some good,—not even for a certainty,—still less, if these good results are only a probability, consequently we may not introduce music of an entertaining character into the liturgical services in order to bring about the conversion of even one hardened sinner.

 The Caecilia

 OTTO A. SINGENBERGER.....Editor

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Clouds of timidity and prejudice are gradually clearing away. We are com-

ing generally to recognize a vision in the enactments of the **Motu Proprio**—vision of an extremely practical character.

The problems attendant on liturgical music have not been created by enthusiasts or dilettantes. They will not be solved by literary controversy. They will never be solved, except on a basis of constructive common sense That is the meaning of the **Motu Proprio**.

Pius X was keenly aware of the difficulties. But he had an objective. He realized that liturgical composition and performance call for something more pertinent than musicianship, something deeper than surface piety, something more penetrating than good taste or sense of the congruous.

Music, to be Catholic, must embody the spirit of the liturgy. It must symbolize and give utterance to Catholic tradition. Liturgical composition constitutes a **genre** unto itself. Its purpose and standards—its essence!—cannot be grasped from a secular viewpoint. Until one has come to appreciate the inner spirit of Catholic tradition, to realize the intimate logic of its liturgy, how can one qualify as its interpreter? How can one understand the significance of the **Motu Proprio**?

Precisely to establish a concrete norm of judgment, Pius X named Gregorian Chant and the polyphony of Palestrina. In indicating these as the musical types which seem to interpret the spirit of the liturgy most perfectly, the Pontiff did not intend to galvanize the style of individuals or to blast creative musical inspiration in the Church. He did not wish to embalm Catholic music as a beautiful corpse. But a standard had to be set. The exotic and purely provincial had to be ruled out.

We cannot conceive the mature development of Catholic Church music on any other basis. To arouse and

stimulate the Catholic mind to a fuller consciousness of its heritage, liturgy must be given an orthodox setting. Catholic musicians who will light the way for the future must be grounded, nurtured, **saturated** in the truth and Christian solemnity of the forms named by the **Motu Proprio**.

There is nothing novel or experimental about the **Motu Proprio**. But its adequate observance can come only as the result of a gradual development in technical equipment and popular appreciation. The **Motu Proprio** embodies an ideal; and, however practical, worthwhile ideals require a struggle, sometimes long and painful. Various movements for its advance are in evidence. The intelligence of Catholic musicians everywhere should constitute a tremendous moral support. Official, organized effort, of course, must take the lead.

Meanwhile, we hope that consciences will be stirred by the inspiration of the twenty-fifth anniversary. There you have the making of a New Year's resolution!

The protest aroused by Cardinal O'Connell's ban on the "Beautiful Isle" is interesting, partly because it is typical. Dissenting voices seem to have missed the point of the controversy. In barring the hymn, His Eminence gave an obvious reason. He declared the song to be "cheap, trashy and vulgar". From a musical standpoint his action has no challenge to fear. He had no desire of wounding the sensibilities of those to whom the song may have grown dear through old memories and associations.

Fundamentally, the question is not one of sensibilities or of musical standards. Underlying the whole recurring situation is a matter of dogmatic importance. The song is not merely a song. It is the symbol of a theological system. That system is not the system of the Catholic Church.

From an artistic standpoint, many negro "spirituals" are superior to some of the Moody and Sanky hymns. We do not reproach the Evangelizers for not borrowing from their darker brethren. The religious sensibilities of some persons may be moved profoundly by certain snatches from the Verdi operas. It is not to their discredit, the Verdi tunes are never heard from their choir lofts. If the spirit of the Moody and Sanky and similar hymns does not correspond with that of Catholic liturgy, who is right: the Cardinal who bars them from Catholic service, or his critics who discourse on musical standards and sensibilities?

"Beautiful Isle of Somewhere", however inferior a representative, is merely one of a type. That plaintive swooping and swooning of the melodic line and the vague sentimentalism of the words—

"Some where the sun is shining, Somewhere the song-birds dwell," are thoroughly expressive of the "quiescent" phase of sectarian theology. The spirit of interior illumination, of private judgment, of comfort from the Scriptures alone, and of dogmatic indifference is embodied unmistakably in these hymns, and the finished products radiate its sad, familiar optimism. What an impatient critic might characterize as maudlin is really a religious note—the note of evangelistic confidence which underlies practically all Protestant theology. The other phase is the militant evangelism of "Onward, Christian Soldiers, Marching on to War".

That many of these hymns breathe a vigorous spirituality and a rugged beauty, no one will deny. But they are totally foreign to the Catholic system. They were conceived under an alien inspiration. They deny implicitly the clean-cut dogmatic principles of the Church. They are strangers to the Mass, the sacraments, to the Catholic conception of divine Grace, to the communion of saints, and generally to the heritage of Catholic Faith so beautifully symbolized in the Catholic liturgy.

Catholic ritual is a logical development, the full and perfect product of centuries of devout labor and loving inspiration. It were a shame to mar the exquisite funeral service with "Beautiful Isle of Somewhere". Secular songs are simply excluded from Catholic devotions. Protestant hymnology as a symbol of Catholic worship is a contradiction in terms.

Choirmastering



ORGANIST and Choirmaster" is the title, proud or otherwise, of many a young musician who has never stopped to think of the plain meaning of the last word in it, nor made any real progress in the mastery aforesaid. We speak of this or that one as master of the piano, organ, violin, or what not; but few can we, even in the license of everyday language, denominate masters of choirs, apart from the mere title to the office. And yet a choir must be mastered, just as an instrument, if the church-service is to be worthy or even tolerable. The choir must aim to carry out the ideas of one man, not strive to put in practice the opinions of every individual in it, not drift on in an aimless, purposeless way.

The first necessity, consequently, is that the master have an idea to carry out. The leader should never attempt to teach a new composition to his chorus until he has formed a definite conception of every effect he wishes to bring out. General effects are not what I mean, but particular effects; considering matters in the minutest detail. His copy of the composition to be studied should be so marked that he is sure of being absolutely uniform in his criticisms. I mean to say, his criticism of a particular passage should always aim at the same end; if it is a *pi-anissimo* passage which he has decided should be sung in strict tempo, let him see to it that it is sung—in strict tempo. Patience and perseverance will overcome any tendency to drag. The chorus must be taught that the choirmaster is not given to random fault-finding for the mere sake of having something to say, but that he has a determined aim and means to realize it. Once let him learn this lesson and half the battle is won. But how many conductors are like the little crooked pig with a crooked little gait going down a crooked little lane. They suggest this thing at one rehearsal, that at another; and, when the public performance comes, attempt to give yet a third rendering. If the singers do not look for any method in your madness, what you say goes in at one ear and out at the other.

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

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

Too seldom do choirmasters hear their choirs as others hear them. They shut their ears to mistakes and complacently "preside at the organ" Sunday after Sunday, while a general stagnation reigns over all the musical activity of the church. Another thing: They too seldom hear other and better choirs than their own. No doubt it is often a difficult matter to do so: but it is absolutely necessary for the leader to get new ideas and higher ideals from time to time. He never will wince sufficiently at certain faults until he has heard them at another's service; nor will he sufficiently appreciate the necessity of bringing his own singers up to a certain standard until he has listened to a choir which has been raised to the standard in question. This standard in question is always the one just above the present grade of his own choir.

It is a great advantage to a choirmaster if he is so excellent an organist that his musicianship in that direction commands the respect and admiration of his singers. It will lend great weight to his opin-

ions. More important still, he must be a good vocal teacher. In almost every church there are many good voices which need only the efforts of a genuine voice builder to be of great value in the services. I am strongly in favor of homemade choirs myself, and consider a knowledge of the human voice absolutely essential to the successful choirmaster. If necessary, let an assistant organist be engaged to play the voluntaries. The choirmaster must be a vocal teacher. It is much better to do as suggested above, than to give one man the position of organist, and another the position of choirmaster and leave them to fight an endless battle

of precedence. I have never seen a good organist who was willing to play under the authority of a man not an instrumentalist. The one at the head of the music of a church, therefore, must be a versatile individual rather than a virtuoso. Tact, judgment, good manners, these are the chief arrows in his quiver. Personally, I do not envy him the task which is usually set before him. I fancy it is because I have myself too often been "it" to use a slang phrase. He often has to make bricks without straw; but if he succeeds he is not without his reward.—Harvey Wickham, in the "*Etude*."

The Precentor And Choirmaster In The Medieval Monastery

By Ferrer Williams



IN a monastic rule in vigor during the medieval days of Catholic England there is one highly interesting admonition. It is of interest to every present day choirmaster for it demonstrates, for all its terse wording, a problem that is ever with us. It read: "UNISON IN CHOIR." Nothing more. But that single phrase beguiled me into searching about in study of the status of the Choirmaster—precentor as they called him—of former days.

The office of Precentor was one that could be filled only by a monk who had been brought up in the monastery from boyhood. He ranked high in the monastic order. Indeed he seems to have been a privileged personage, ranking after the Abbot himself. Whilst other dignitaries were obliged to serve their turns in the Lessons and responsories, he was not to do so unless it were required in the absence of the Abbot.

All mistakes in choir—the recitation of the Divine Office—were publicly reprimanded by the precentor. He arranged these services, fulfilling partially the duties of a master of ceremonies. He selected the vestments for festal occasions and appointed the celebrant and assistant clergy.

Once the brethren had assembled for the recitation of the Office, they could not leave without his permission. He took his stand a bit to the right in the center of the Choir. Then

he would begin the chant and the right Choir would take it up. He was incensed after the Abbot and Prior.

On Sundays and feasts of equal rank the Choir was relinquished to another appointed by the precentor. This temporary precentor would bow to the precentor as he began each verse, together with the oblates—little children sheltered in the monastery. In times of manual labor the precentor was exempt. Instead he would spend some time in instruction of the novices.

In the monastery of Abingdon the office of precentor was filled by the election of the Abbot, Prior, and convent. His duties, perhaps, were arduous enough to merit the deference he received, for they embraced the task of instructing the whole community in singing and reading. In Choir, if anyone hesitated on pronunciation or tone the precentor immediately gave the correct wording or note.

When processions were held the precentor had to act also as a master of ceremonies. He was required to give all the signals to the Abbot. Naturally, being such an important factor, it was impossible for him to absent himself from divine services.

I mentioned that it was part of the precentor's duties to admonish the lagard in singing. This was done generally by a nod. When the delinquent had received this notification that he was not chanting correctly or too slowly, he had to return a bow to the precentor.

A Feast in Copes was a solemn event in monastic ceremony. On such an occasion the

precentor would distribute the festival staves to his fellow chanters. If a monk, feeling unwell, sat during the Holy Sacrifice, he must first rise and bow to the precentor.

Processions were under the direction of the precentor. He arranged the order, selected the partners and transposed the monks from one side of Choir to the other.

The present day conductor of a choir or orchestra, knowingly or not, makes use of a monastic tradition. The baton is a vestige of an old medieval custom. The offices to be recited by the officiating priest were contained on several sheets of parchment which were rolled around a slender stick. This was called the "Contacium." One can easily understand the transition to the slender wand of today. When music became secularized the divine offices found no place in the repertory of the music master. In the early nineteenth century the conductor used a roll of parchment. Our tradition calls for the stick—upon which, at one time, was rolled the sacred words of praise to God.

The precentor, in some places, made use of the "tabulae." This was a kind of metronome for the ancient chanters. It seems that in classic Greece the Coryphaeus, or leader of the orchestra, kept time not only with his foot but also by beating together two clam shells or two pieces of bone. These two bones were the "tabulae" of the monastery. A will dated A. D. 837, makes mention of 'singing tabulae,' ornamented with gold and silver."

In other houses, the precentor held a silver staff during the performances of sacred Acts. This, says Honorius, was in commemoration of the staff which the Israelite, eating the Paschal Lamb, held in his hand. Perhaps, in the Cenacle, whilst the Saviour ate this sacred repast with His Apostles, this same staff was seen.

The monastery also had another Master of music. This was generally a layman. He was teacher to the children sheltered in the monastery. He had his song-school within the Church. From its description, one is led to believe that this song-school was the prototype of our modern choir-lofe. It was wainscoted two yards high and boarded closely for the sake of warmth. A desk extended from one end of the partition to the other for the books. Benches were spread about.

The children were to be instructed in the playing of the organ every day. On feasts, when the monks sang high Mass the children would take over the choir (in the modern

sense). They also fulfilled this duty at Vespers. But at Matins one of the monks played the organ.

The Master of music had a chamber nearby and ate at the laymen's table.

The child-choristers fasted the day before they were to chant and constantly ate beans. Some more earnest of these masters endeavored to impart musical training with strenuous measures, such as cuffing, and boxing ears.

All in all, the monastery gave much thought to music. Indeed, the cranky Erasmus inveighed against so much time spent in music. He says:

"We have introduced into our churches a certain elaborate species of music, accompanied by a diversity of voices. In England every morning youths and boys sing to the organ the Mass of the Virgin Mary with the most harmonious modulations of voice."

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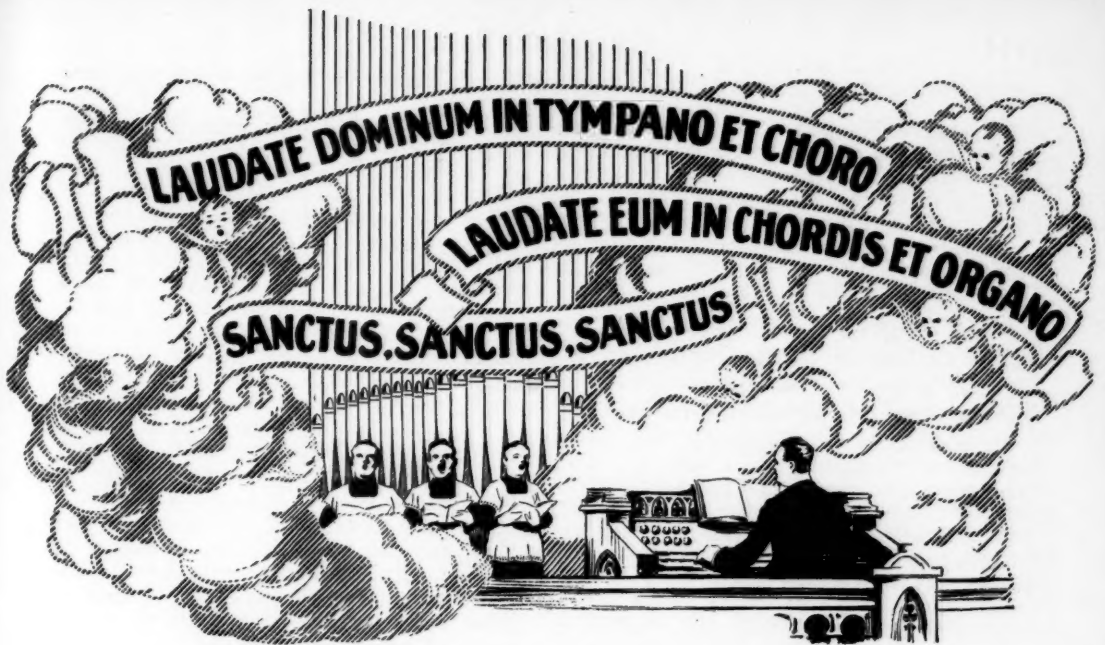
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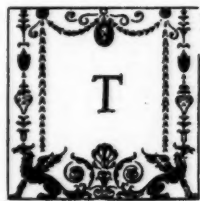
WOOD CARVINGS

From

Josef Schmalzl, Ortisei, Tyrol



The Masses of Christmas Day



HERE is nothing in which the Church has shown more wisdom, nothing that proves more convincingly that she is assisted by the Holy Ghost, not only to teach us all the truth, but also what is after all but a consequence of it, to be our guide in the path of true and practical piety, than the manner in which she has arranged the ecclesiastical year. It is natural, indeed, that having been redeemed through the sufferings and death of her Divine Spouse, that an act of such great love should forever form the only subject of her thoughts and meditations. Yet we would be greatly in error were we to imagine that the festivals of the Church are simply commemorative. The Church wishes that we should prepare ourselves for the recurrence of each one of these days as if the holy mysteries that the festival are intended to commemorate were actually going to take place for the first time before our very eyes. Thus, every Christmas day, at the office of Vespers, what the Church tells us is not: "Nineteen hundred and so many years ago Christ was," but: "*Hodie Christus natus est; hodie Salvator apparuit; hodie in terra canunt Angeli laetantur Archangeli; hodie exultant justi,*

dicentes; Gloria in excelsis Deo. Alleluja!" Today Christ hath been born; today the Saviour hath appeared; today upon earth the angels sing, the archangels rejoice; today upon earth the just ones exult, saying: Glory to God in the highest! Alleluja!" And again, upon looking over the offices of Advent, we see that not only does the Church most anxiously look forward to the coming of our Lord, but even reckons upon the very days. For two weeks Matins is opened with: "*Regem venturum Dominum, venite adoremus.*" "Let us adore the Lord Who comes to reign over us." As the day draws nearer this is changed for: "*Prope est jam Dominus. venite adoremus.*" "The Lord is now near, let us adore Him." Then comes the feast of St. Thomas and we say: "*Nolite timere quinta enim die veniet ad vos Dominus noster.*" "Fear not. for in five days our Lord will come to you." Finally, on the eve of the long-wished-for solemnity, more than thirty times do we repeat the following text, or one or two almost identically the same: "*Crastina die delebitur iniquitas terrae et regnabit super vos Salvator mundi.*" "Tomorrow the sins of the earth will be effaced, and the Saviour of the world will reign over us." This brings us to the very beginning of the solemnity itself. The longing desire of the season of Advent has been fulfilled. God the

Father gives His Son to the earth, and the spirit of love effects this miracle. It is therefore but meet and just that the earth should offer the most holy Trinity the tribute of a three-fold sacrifice. Every priest says three Masses on this day to thank the triune God, Who co-operated in the mystery of the Incarnation.

THE FIRST OF MIDNIGHT MASS

(The Station is at the Manger in St. Mary' Major.)

Christ's temporal birth of the Virgin Mary

The darkness of night covers the whole earth,—an image of sin. And lo! amid this deep darkness arises the Sun of Justice! The Virgin Mother worships her Divine Son Who has just been born. "*Christus natus est nobis! Venite adoremus!*" "Christ hath been born to us! Come, let us adore!" With these words the holy Church assembles her children to celebrate the birthday of their Redeemer. Exultant with joy over the glad tidings announced by the angels, at this midnight hour she begins her first Eucharistic Sacrifice. The first Mass is said at midnight to remind us the before Jesus Christ was born, the world was without true light, and lay in darkness and in the shadows of death. The first Mass is offered up in memory of His birth as man, and for that reason we read the gospel which tells us of the edict of Augustus that all the inhabitants of the Roman empire should be numbered. Again, it was in the night that He was born; and both His eternal and temporal births are mysterious truths, incomprehensible to our understanding.

Introit

Dominus dixit ad mes Filius meus es tu ego hodie genui te. Ps. Guare fremuerunt gentes et populi meditati sunt inania?

The Lord said to me Thou art my Son, this day have I begotten Thee. Ps. Why have the Gentiles raged, and the people devised vain things?

In the cave of Bethlehem we behold the Son of God, the Eternal Word, lying in a manger on a handful of straw. The angels, Mary, His Mother, and St. Joseph surround the Divine Child in profound adoration. What is it that ought to strike our minds first of all at that sight, but the over-powering thought of so amazing a self-abasement? The Church, however, enters far deeper into the mystery, and the holy Child seems to give testimony of

His Divinity: "The Lord said to me, Thou art my Son, this day have I begotten Thee." And this is the testimony which shall eventually seal His death. The sword of Herod is already drawn! And the malice of wicked men will not desist until it will have condemned the Holy One to the death of the cross, until the Messiah will have been murdered by His own chosen people. "Why have the Gentiles raged and the people devised vain things?" Glory be to the Father Who sent His Son to redeem the world, and to His Son Whom we worship as the Divine Child in the manger, and to the Holy Ghost Whose work the mystery of the Incarnation is, as it was in the beginning, et.

How the Church rejoices today in the "*Gloria in excelsis Deo!*" The first part of this beautiful hymn was sung by the angels, first among the hills and valleys of Judea when the angelic choir came to tell the shepherds of the birth of God, the Saviour, in Bethlehem: the rest was added by St. Telephorus, or by one of the greatest saints of old whose name is lost. The celebrant says that angelic hymn, for he stands in the place of Him Who is the "Angel of the great counsel," for he announces to the people the tidings of great joy, as the angel said: "For behold, I bring you tidings of great joy." The celebrant tells of sin wiped out, heaven opened, the serpent conquered, and man restored to his first inheritance. Standing before the altar in silence, he intones that hymn as a preparation for the coming of the Lord in the Mass: "For while all things were in quiet silence and the night was in the midst of her course, Thine Almighty Word, O Lord came down from heaven, from Thy royal throne." That is, the night of sin was upon the world when the Son of God came from His heavenly throne to redeem the world and save mankind. To make reparation as it were, for the amazing self-debasement of our Lord, the Church never tires of praising and glorifying the new-born Saviour as the only Holy One, the only Lord, the Most High.

Gradual.

Tecum principium in die virtutis tue splendoribus sanctorum; ex utero anteluciferum genui te.—Dixit Dominus Domino meos, Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum. Alleluia, Alleluja! Dominus dixit ad meus Filius meus es tu ego hodie genui te. Alleluia

With Thee is principally in the day of Thy strength; in the brightness of the saints from the womb before the day-star have I begotten Thee.—The Lord said to my Lord Sit Thou at My right hand, until I make Thine enemies Thy footstool. Alleluia Alleluja! The Lord said to me, Thou art My Son, this day have I begotten Thee. Alleluja.

With profound adoration we repeat the Divine testimony "With Thee is principally," etc. Today the reign of the King of earth begins; the day of His power has dawned and will shine forth unto all eternity; the Messiah is the King of the millions of souls they adore and love Him. For this Child in the manger is truly the Son of God, to Whom was spoken that word of the Father: "Sit Thou at My right hand until I make Thine enemies Thy footstool." The brilliancy and splendor of the light which shone over Bethlehem's plains (*clivitas Dei*), and the angel of the Lord (*angelus Domini*), together with the multitude of heavenly spirits, give testimony to the truth of that word uttered by the Messiah: "The Lord said to Me, Thou art My Son, this day have I begotten Thee."

Credo.—By faith we behold the light which shines in darkness, and which the blind of infidelity cannot comprehend. It makes us children again, which indeed we must become if we desire to approach the crib of the Divine Friend of children, or if we would enter the kingdom of heaven.

Offertory

Laetentur coeli et exultet terra ante faciem Domini, quoniam venit.

Let the heavens rejoice and the earth be glad before the face of the Lord, because He hath come.

Only a short time ago we repeated over and over again that longing aspiration of the holy men that lived before Christ and continually sighed for His coming: *Rorate coeli! Aperiatur terra!* "Drop ye dew, oh Heavens, and let the earth bud forth the Saviour!" Now, at length, has Heaven sent the Just One, and the earth has given us the Saviour. "He has come!" Therefore the Heavens rejoice and the earth is glad before the face of the Lord. To the Divine Child Who is the Joy of heaven and earth we offer our sacrifice of praise and thanks-giving. We unite our hymns of joy with those of the angelic host surrounding the manger. Thrice holy is the Lord, the God of hosts. Heaven and earth

are full of the glory of His majesty. The heavens declare the glory of the Eternal God, and the earth re-echoes with praises of the Redeemer. "Hosanna in the highest!" By the mystery of transubstantiation the Divine Child of Bethlehem is really present upon the altar under the appearances of bread and wine. Blessed is He Who has come.

Communio.

In splendoribus sanctorum, lex vicro ante luciferum genui Te.

In the brightness of the saints, from the womb before the day-star have I begotten Thee.

Afer the Communion the Church again sings of the glory of the eternal nature of the Word, born of the Father from all eternity, "*ante luciferum*" (before the day-star), which in this night appeared to the world before the rising of the morning star. At the Communion the Father and the Son take up Their abode in the heart of the priest. And the priest hears again those mystic words of the Father to the Son: "Thou art My Son, this day have I begotten Thee."

THE SECOND MASS AT BREAK OF DAY

(The Station is at St. Anastasia.)

Christ's Birth in the hearts of the faithful

The night vanishes, the morning dawns; the Sun of Justice arises and brings light and life. At this early morning hour the Church proclaims the glory of the Sun of Justice bringing new light to men by truth and new life through His grace. The second Mass is said at day-break in remembrance of the birth of Christ in the hearts of His followers, and for that reason we read the Gospel giving the history of the calling of the shepherds to adore Him.

Introit

Lux fulgebit super nos, quia natus est nobis Dominus; et vocabitur Admirabilis Princeps pacis, Pater futuri saeculi; cujus regni non erit finis. Ps. Dominus regnavit decorem indutus est indutus est Dominus fortitudinem et praecinxit se.

A light shall shine upon us this day, for the Lord is born to us; and He shall be called Wonderful, the Prince of Peace, the Father of the world to come, of Whose kingdom there shall be no end. Ps. The Lord hath reigned, he is clothed with beauty; the Lord is clothed with strength, and He hath girded Himself.

The day of redemption has begun, and the light of this new day is the God made Man. "A light shall shine upon us this day, for the Lord is born to us." Clothed with beauty and strength and armed to victory, this Prince of peace is likewise the King of the children of light, God's children upon earth, who have become "illumined" by the grace of holy Baptism. What mind and heart are not sublimely exalted while contemplating the great truths of our religion as expressed by the liturgical texts! Here, all at once, we are ushered into the sublimest poetry of the ecclesiastical year.

Gradual

Benedictus qui venit in nomine Domini; Deus Dominus, et illuxit nobis. A Domino factum est istud; et est mirabile in oculis nostris. Alleluja, Alleluja! Dominus regnavit, decorum induit, induit Dominus fortitudinem, et praecinxit se virtute. Alleluja!

Blessed is He that cometh in the name of the Lord; the Lord is God, and He hath shown upon us,—This is the Lord's doing; and it is marvelous in our eyes. Alleluja! The Lord hath reigned, He is clothed with beauty; the Lord is clothed with strength, and He hath girded Himself with power. Alleluja!

The sun which has arisen upon us is God the Saviour, with all His mercy and goodness. We were far away from God in the shadows of death and sin; but when the Divine ray will have penetrated into the depths of the abyss into which sin has plunged us, we will come forth regenerated; that, "being justified by His grace, we may be heirs according to hope, of life everlasting." (Tit. III. 7). What can ever again separate us from the love of this Child? With hearts truly grateful and filled with emotion we say: Blessed is our Redeemer Who hath come to save us! "The Lord is God and hath shown upon us." Truly this is the work of our God, for it was His love that sent his only Son, "and it is marvelous in our eyes." Contrasting to the "*Quare fremuerunt gentes*" ("Why have the Gentiles raged?") of the first Mass, it is now "*Dominus regnavit, decorem induit, induit Dominus fortitudinem et praecinxit se virtute*" ("The Lord hath reigned and is clothed with beauty; the Lord is clothed with strength and He hath girded Himself with power." What a loving Redeemer! With lively faith and confidence we listen to His Divine word

in the gospel; and joyously and proudly do we profess our belief in all that the holy Church teaches us in the Credo. Devoutly, and upon bended knee, will we sing of the great mystery of the day. "*Et incarnatus est de Spiritu sancto ex Maria Virgine, et homo factus est.*" And was incarnate by the Holy Ghost of the Virgin Mary; and was made Man."

Offertory

Deus firmavit orbem terrae, qui non commovebitur; parata sedes tua ex tunc, a saeculo tu es.

God hath established the world, which shall not be moved, Thy throne, O God, is prepared from old; Thou art from all eternity.

Let us come joyfully and cheerfully as did the shepherds, as the children of the new kingdom, to offer our gifts to the most high God. For, although lowly shepherds are the only courtiers surrounding His throne, He is, nevertheless, the Creator of the Universe. "*Deus firmavit orbem terrae.*" God hath established the world." "May our gifts, we beseech Thee, O God, be suitable to the mysteries of this day's Nativity." etc., the priest prays in the Secret. How happy will we be if only the Divine Child will graciously accept our gifts. Happy the composer that can reproduce in melody and harmony all the sublimity and grandeur of thought, one might say, the Divine majesty which the text of our offertory discloses! Thrice blessed the director who can comprehend the spirit and meaning of this text and give it a worthy interpretation.

Communio

Exulta filia Sion, lauda, filia Jerusalem; ecce Rex tuus venit sanctus, et salvator mundi.

Exult, O daughter of Sion, and shout for joy, O daughter of Jerusalem; behold, Thy King hath come, Holy, and the Savior of the world.

The Church, comprising the assembly of redeemed mankind, has received her Spouse, her Redeemer, her Lord and God in holy Communion. She celebrates the birth of Christ in our hearts. Therefore she rejoices with heavenly beatitude in the words of the prophet Zacharias: "*Exulta, filia Sion. . . ecce, Rex tuus venit!*" "Exult, O daughter of Sion! . . . behold, Thy King hath come!" We should not only love the Babe of Bethlehem, but we must receive Him. In mystic teachings Advent

is called the "cleansing life," while the Christmas time is called the "enlightening life," for then the Lord comes to enlighten the souls of His people. "Light is here used as a figure of grace, and the way God communicates grace to the souls of men is through the Sacraments; therefore, for man to be enlightened, he must go to the Sacraments—he must receive the Bread of Life, the holy Eucharist; for "as many as received Him He gave the power to be made the sons of God." By the decrees of God. He was born in Bethlehem, the "city of bread," that we might receive Him, the "Bread of Life." He wished to be born at Bethlehem because He was to become "the living bread which came down from heaven," and there, in the city of the "house of bread," He was first seen by man. "Your fathers did eat manna in the desert and are dead," but the Saviour came to be "the bread which cometh down from heaven, that if any man eat of it he may not die." Thus, the greatest act of God was the birth of His Son at Bethlehem, the mystery of the Incarnation. The greatest act of God now is Communion, the mystery of the Eucharist. One is a series of miracles by which the Lord united with His creatures, the other is a series of miracles by which the Lord unites with His Christians, and these two wonders of the works of God are so closely related that when celebrating the solemnities of the Blessed Eucharist the priest says Preface at Christmas. The Incarnation is the uniting of that Soul and Body of Christ to the Divinity of the Second Person of the Trinity, while Communion is the uniting of the same Christ to each one who receives Him. Thus, while we have with the Church waited and prepared during the weeks of Advent to receive Him, that preparation would be useless if we would allow this holy time to pass without going to Communion, for whoever receives Him He has given power to become the sons of God by adoption." (Festal year.)

At the second Mass a commemoration is made of Anastasia, a Roman lady, who, converted on Christmas day, excited the wrath of Publius, her husband, because of her kindness to the poor and imprisoned Christians. She was burned alive under the reign of Diocletian. The Church dedicated to her name was built on the ruins of her house, and that is where the second Mass of Christmas is said in Rome. On

the same day a virgin, Eugenia, suffered martyrdom in the persecution of Gallienus, nevertheless the widow Anastasia was preferred, to show that although virginity is a higher state than the married life, yet the married are holy and are blessed in their children as Mary was at Bethlehem. (St. Augustine, in Natal. Dom. IX.)

THE THIRD MASS IN THE DAY-TIME

Station: St. Mary Major.

The eternal generation of Christ of the Father.

The third Mass is offered up in the brightness of the day to teach us of the time when Christ illumined the world by His gospel. It commemorates His eternal birth from the Father before all ages, and for that reason the Gospel tells of the time when the Word was: "In the beginning was the Word, and the Word was with God, and the Word was God." The "Word" means the Son of God, Who is called the Word of the Father, because He was begotten as the word is produced from thought, but in a manner more beautiful and mysterious. In His Divine nature He is one with the Father, but in person distinct from Him, as the word spoken is at the same time one with him who speaks, and yet distinct from him.

Introit

Puer natus est nobis, et filius datus est nobis; cujus imperium super humerum ejus; et vocabitur nomen ejus magni consilii Angelus. Ps. Cantate Domino canticum novum; quia mirabilia fecit.

A child is born to us and a Son is given to us; Whose government is upon His shoulders; and His name shall be called the Angel of the great counsel. Ps. Sing to the Lord a new canticle; for He hath done wonderful things.

The sun has now risen, and its brilliant rays seem to announce the triumph of the Son of God. The "Light of Light," the Redeemer, today begins the work of redemption, and rejoices like a "giant to run his course." As a Divine herald the Church begins the third Eucharistic Sacrifice with the words of the prophet Isaias: "A Child is born to us and a Son is given to us." This Child, so lowly and so poor, is the heavenly messenger (*Angelus*) Who will accomplish that great counsel (*magni consilii*) of the triune God, the redemption of mankind.

As the heavenly hosts sang their "*Gloria in excelsis Deo*" upon that first Christmas

day so today may the inhabitants of earth rejoice and be glad. "Sing to the Lord a new canticle, for He hath done wonderful things." From the very manger of the Redeemer the singers are admonished to sing to the Lord, even as the angels sang, in heavenly harmony; but a "new canticle" it must be, and not according to the manner of the world. And why should we sing? "For He hath done wonderful things." In our admiration and adoration of these wonderful works of God the sacred chant has its origin; here is the source from which arises all that wealth of melody and harmony. Full of faith we listen to the words of the Apostle in the Epistle telling of the Divinity of the Redeemer, and happy in this belief, we call upon the whole earth to participate in the superabundance of our joy. A magnificent invitatory begins with the alternating verses of the

Gradual

Viderunt omnes fines terrae salutare Dei nostri; jubilate Deo omnis terra. Notum fecit Dominus salutare suum; ante conspectum genitum revelavit justitiam suam. Alleluja, Alleluja! Dies sanctificatus illuxit nobis; venite gentes et adorete Dominum; quia hodie descendit lux magna super terram. Alleluja.

All the ends of the earth have seen the salvation of our God; sing joyfully to God all the earth. The Lord hath made known His salvation! He hath revealed His justice in the sight of the Gentiles. Alleluja, Alleluja! A sanctified day hath shone upon us; come, ye Gentiles, and adore the Lord; for this day a great light hath descended upon the earth. Alleluja!

Offertory

Tui sunt coeli, et tua est terra; orbem terrarum, et plenitudinem ejus tu fund-

asti; justitia et judicium praeformatio sedis tuae.

Thine are the heavens, and Thine is the earth; the world, and the fulness thereof Thou has founded; justice and judgment are the preparation of Thy throne.

When we are about to offer the Eucharistic Sacrifice, we stand before our God and acknowledge our extreme poverty and indigence. What can we offer our God? "*Tui sunt coeli et tua est terra!*" "Thine are the heavens and Thine the earth." To satisfy the rigorous justice of our offended God, did the Son of God become Man, our Brother. And now, while we stand before the throne of the judgment and justice of God, the Victim of our Sacrifice is our Emmanuel, and Him we offer to the Father in atonement for the sins of the world.

Communio

Viderunt omnes fines terrae salutare Dei nostri.

All the ends of the earth have seen the salvation of our God.

In the Communion chant the choir sings of the blessedness of the earth, which upon this day beheld the Saviour, Who assumed our human nature without losing any of the glory of His Divine majesty. In the Holy Eucharist the Saviour of the world dwells with us, our Emmanuel! And thus we forever behold the salvation of God! After the longing expectation of Advent, the Church today truly celebrates Christmas in the holy Communion, Christmas to honor and praise God, Christmas for the welfare and salvation of souls, Christmas for the edification of the faithful.

A. M. D. G.

The Why And How Of Church Music

The Motu Proprio on Church Music and its Application

Rev. Jos. J. Pierron.

(Conclusion)

VIII.—Modi ad rem exsequendam praecipui.

24. Ut constituta haec ad amissim perficiantur, Episcopi, ni iam id praestiterint, in suis Diocesisbus ceterum virorum constituent, apprime musicam sacram callentium, quibus, opportuniore quo poterunt modo, munus committant inquirendi in musica opera, quae suis in Templis canantur. Neque id solum curent ut sint ipsa porbabilia, sed etiam ut cantorum virtutis respondeant, atque optime exhibeantur.

25. In Clericorum seminariis atque in ecclesiasticis collegiis, ex tridentinis decretis, magna cum diligentia

VIII PRINCIPAL MEANS

24. For the exact execution of what has been herein laid down, the Bishops, if they have not already done so, are to institute in their diocese a special commission composed of persons really competent in sacred music, and to this Commission let them intrust in the manner they find most suitable the task of watching over the music executed in their churches. Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed.

25. In seminaries of clerics and in ecclesiastical institutions let the above-mentioned traditional Gre-

et amore ab omnibus colatur, quem supra laudavimus, gregorianus cantus traditione acceptus; quique praesunt rem adievent, late subjectorum animos confirmando, laudibusque cumulantes. Item, ubi fieri poterit, inter Clericos Scholae Cantorum institutio provehatur ad sacram polyphoniam banomque musicam liturgicam optime exsequendam.

26. In ordinariis praeceptionibus Liturgiae, moralis disciplinae, iuris canonici, quae theologiae tironibus impertiuntur, ea ne omittantur, quae ad principia ligesque musicae sacrae propius accedant; imo curetur, ut eiusmodi institutio peculiari eruditione de pulchri specie, seu de aethetica artis sacrae perficiatur, ne clerici e seminariis dimittantur harum cognitionum ignari, quae necessariae sunt ad cultum ecclesiasticum integre absolvendum.

27. Curae quoque sit ut, apud Tempia saltem praecipua, antiquae Scholae Cantorum restituantur, quemadmodum optimo fructu pluribus in locis factum est. Haud tamen divinae rei studioso Clero difficile erit Scholas has vel in Templis minoribus et rusticis condere; quin etiam modum facillimum inde inveniet apud se congregandi pueros atque grandiores natu, ad ipsorum utilitatem populiue optimum exemplum.

28. Superiores musicae sacrae Scholae pro viribus sustineantur atque evehantur; ubi autem non sint, ad ea constituenda opusconferatur. Maximi enim momenti est Ecclesiam ipsam ad suorum magistrorum, organorum et cantorum institutionem incumbere, iuxta vera artis sacrae praecepta.

IX. Conclusio.

29. Demique Chori magistris, cantoribus, ecclesiasticis viris, seminariorum, collegiorum, sadaliumque religiosorum moderatoribus, Curionibus, Templorum Rectoribus faveant, iamdiu desideratis, atque ab omnibus icis, atque praeclique Dioecesium Ordinariis commendatur, ut omni diligentia sapientibus hisce reformationibus faveant, iamdiu desideratis, atque ab omnibus constanter invocatis, ne ipsa Ecclesiae auctoritas, quae non semel eas proposuit, unuc autem rursus suadet, contemtionem adducatur.

Datum ex Aedibus Nostri Apostolicis ad Vaticanum, die Virgini ac Martyri Caeciliae dicato, XXII mensis novembris A. D. MCMIII, Pontificatus Nostri anno primo.

PIUS PP. X.

Our Motu Proprio is nothing, if not practical. Having laid down the principles that must determine the nature and execution of liturgical music, it now states the principal means that must be employed in order to restore it in our churches. The first and most important of these is the elimination of all music that violates the canons of true art or offends against liturgical propriety. Were this one thing accomplished, more than half the battle would be won. We venture the assertion that all our dioceses do not average a dozen churches not in need of this herculean house-cleaning. The bishops are, therefore, instructed to appoint "in their dioceses a special commission composed of persons really competent in sacred music," whose business it shall be to see that only suitable music is performed, i. e., music suited at once to the liturgy and the ability of the singers.

The need of competent supervision is very properly stressed. Not everyone who "knows something about music" is competent in this matter. though, alas! nearly everyone that can carve a Hallowe'en pumpkin is by that fact a competent surgeon; so the ability to drum A Virgin's Prayer does not forthwith qualify one to judge Church music. Who has not heard musical upstarts declaim with superior disdain against the Pope and what they ignorantly assume to be Church music! Waiving the question of divine guidance in a matter so intimately connected with the sacramental life of the Church can we not appreciate the fact that the Church legislates

gorian Chant be cultivated by all with diligence and love, according to the Tridentine prescriptions, and let the superiors be liberal of encouragement and praise toward their young subjects. In like manner let a Schola Cantorum be established, whenever possible, among the clerics for the execution of sacred polyphony and of good liturgical music.

26. In the ordinary lessons of liturgy, morals, canon law given to the students of theology, let care be taken to touch on these points which regard more directly the principles and laws of sacred music, and let an attempt be made to complete the doctrine with some particular instruction in the aesthetic side of the sacred art, so that the clerics may not leave the seminary ignorant of those notions, necessary as they are for complete ecclesiastical culture.

27. Let care be taken to restore, at least in the principal churches, the ancient Schola Cantorum, as has been done with excellent fruit in a great many places. It is not difficult for a zealous clergy to institute such Scholae even in the minor and country churches—nay, in them they will find a very easy means for gathering around them both the children and the adults, to their own profit and the edification of the people.

28. Let efforts be made to support and promote in the best way possible the higher schools of sacred music where these already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of its masters, organists, and singers, according to the true principles of sacred art.

IX Conclusion.

29. Finally it is recommended to choir masters, singers, members of the clergy, superior of seminaries, ecclesiastical institutions and religious communities, parish priests and rectors of churches, canons of collegiate churches and cathedrals, and, above all, to the diocesan ordinaries, to favor with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt.

Given from Our Apostolic Palace at the Vatican on the day of the Virgin and Martyr, St. Caecilia, November 22, 1903, in the first year of Our Pontificate. PIUS X., Pope

The Caecilia

OTTO A. SINGENBERGER.....Editor

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Excerpts from the Cardinal's letters:
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"..... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."
June, 1925—

"..... We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary....."

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it..... we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

OUR CHRISTMAS GREETING!

At this time of the year begins the influx of articles to Catholic magazines, protesting against the pollyanna type of optimism that seems to have become the dominant note of our Christmas greeting cards. In the presence of the ineffable mystery of the Incarnation, it is argued, Catholic sentiment should rise above the merely humanitarian. Symbols of the bluebird, the glowing fire-places, and the jolly old chaps with the red knickers are very pretty, but

the symbols of the Christian spirit, the tokens of spiritual reality in Catholic Christmas, are the Crib, the Star, and the Child.

There are reasons for this viewpoint. Men are accustomed to summarize their beliefs, hopes, and ideals in symbols. Between the weatherwane and the Cross, the gargoyle and the Lamb, there is a world of contrast. True, no symbol can adequately convey the message of the Virgin's sacred pregnancy or of Christ's birth and infancy. But to ignore the treasury of Catholic expression, to express one's Christmas greetings in terms and symbols alien to those of Catholic tradition—this is to miss the meaning itself of Catholic Christmas.

This connection between the meaning of Christmas and its Catholic symbolism is of special significance to Catholic Church musicians. Nothing can so definitely interpret and even influence the spirit of Christmas as the music of its religious services. The impressions of childhood and all the touching memories of Christmas up to the last years of life are enshrined in Christmas music.

It is with inspired insight that the Church has breathed her spirit into a vast repertory of Christmas music. The Catholic musician, sensing his responsibility, will carefully select his program from her treasures. The spiritual wealth and wisdom of centuries is his to command. He will see that nothing alien, sectarian, secular or pagan creeps into his Christmas message. His Christmas music will convey to Catholic worshippers the message of the Christ Child. The symbols of his faith will be genuinely and thoroughly Catholic.

Memories of centuries crowd upon us at this time. Profound and tender, they are part of our Catholic heritage. We glory in the thought that so

much is ours to share. We pray that all—especially the friends and readers of THE CAECILIA—may grasp more intimately the spiritual reality of the Crib and the Star, and share the graces of the Child in the fullest.

The sincerity of Cardinal Mundelein in restoring Congregational singing and Gregorian Chant in his diocese is evidenced by the fact that he is having the same promptly introduced and carefully carried on in his own Cathedral.

It is one thing to give an instruction, and another to carry it out by one's self. This the Cardinal is doing, and that fact will vouchsafe for the success of the Cardinal's program in matters church musical.

The restoring of Congregational Singing and above all Gregorian Chant, is no easy task. There are two factors to contend with—that of prejudice toward the Gregorian, and the timidity on the part of *our* congregations to sing.

The first requirement to carry out such a program as mentioned above in any church, demands not a passing wish of the Ordinary, but a *positive order* to that effect. Cardinal Mundelein has done this. Then the work of supervision or direction must be in the hands of men and instructors who are in accord with such work, who have a liking and understanding of Chant, and are willing to labor despite any obstacle that may arise. It means *enthusiasm* for the cause. *Enthusiasm* is *contagious*, and when a body of men see this in a leader, they will follow.

Congregations are easily led, and a short *practical*—not scientific—talk on the part of the leader with such qualities will tend to overcome the prejudice toward Gregorian Chant. However, this phase is not difficult to overcome. Our people are as a rule willing to do what is asked of them, and their prejudice is only due to ignorance for which they are not to blame. The blame lies with those entrusted with our church music.

But the greatest difficulty offered, is the timidity on the part of *our* congregations to sing. *Our* congregations are used to listening, and not take active part in

our services. They feel lost in giving freedom to their voices in the church. This means "coaxing" on the part of the leader, and he must possess a certain "snap"—a "personality"—to help the congregation to lose this timidity.

The argument that people do not know the music well enough or the text, does not hold. How often in a movie are people asked to join the singing, and after a little instruction by the orchestra leader or the theatre's organist, they soon join in the singing as though they have sung the song for years. Community singing—our congregational singing—so widely in vogue before the great war, and not much less today, proves what can be done, if those who are entrusted with this work are *willing*.

It will take some time to restore to us that wonderful phase of our service—congregational singing—and Cardinal Mundelein realizes this. Hence his three prime factors to successfully carry on the work are: (a) the teaching of the school children in singing Gregorian, (b) his seminarians, (c) that he personally in his own Cathedral has Gregorian Music and Congregational Singing.

The organist is truly a *versatile* man. No other man, business or professional is forced to sidelines such as he. Teaching piano, vocal, etc., are but natural and more in keeping with his profession. Still they are *side-lines*, and how Catholic organists can do this, is at times a conundrum in view the fact of all that is required of them in taking proper care of the services in our churches. Still we know of splendid, successful, and earnest organists who are lawyers, insurance men, salesmen, yes, and even a bank president and an undertaker are listed amongst the number. This is no disgrace. Unfortunately our organists as a rule are *underpaid*, and if they want to follow the inclination of being an organist, and live reasonably besides, they are forced to do so. On the other hand, we know of many organists who do not care to spend their entire time as organists, and therefore take to sidelines. At any rate it goes to show what a wonderful man one must be to be an organist.

(Continued from page 119)

with the wisdom of ages, while her conceited critics are only of yesterday?*) Competency in this matter requires, besides discriminating-judgment, a sympathetic knowledge of the liturgy, a knowledge of music in general, and of the Gregorian in particular. To judge Church music without these qualifications is to judge something without knowing either its nature or purpose, a foolish and dangerous undertaking.

The priest, being the official custodian of the sanctuary, is responsible for its decorum. For that reason the clerics are exhorted to cultivate "with diligence and love" the official chant of the Church, while professors and instructors are reminded of their duty to inculcate "the principles and laws of sacred music," and to supply "particular instruction in the aesthetic side of the sacred art", because that is "necessary for complete ecclesiastical culture." Already the Council of Trent made it obligatory for all clerics to study the Gregorian Chant, for only in it may the solemn liturgy be performed.

In a previous foot-note we ventured the suggestion that priests, ignorant of the official liturgical music, should properly be restricted to functions that do not require it. An unthinking (not unmusical) critic censured us for that remark, though it contains nothing not fully justified by the very nature of the solemn liturgy as well as by all decrees and regulations on the subject. The solemn liturgy is the result not of brass candle-sticks on the altar; not of fiddling in the choir-loft; nor even of the song of the faithful, but of the liturgical text clothed in the chant of the officiating priest. And that constitutes essentially the "decus domus Dei" which the priest professes to love. No cleric can hope to escape, as priest, the necessity to officiate at the solemn liturgy, while the people rightly expect him to have learned all his office requires of him. To perform the liturgical chants properly demands thorough study and continued practice.

Not only must the priest himself sing, he must, moreover, supervise and order the liturgical song (music) of his people. Music is essential to the solemn liturgy, and the priest is the official liturige: therefore, he is the official music director. It is not difficult to see that ignorance, in a matter so vital to his public functions, can affect him very adversely. Granted, however, that "he knows what he is talking about," he can bravely apply a correcting and regulating hand without challenging opposition, for should he meet with criticism, he will be able to refute and confound it.

Church music profoundly affects the people. The educated classes, especially, are drawn to the church by good music, just as they are alienated from it by bad music. Cardinal Bellarmin, suming up the common experience, says that song forces the souls to God; a Spanish proverb tells us that "song is more compelling than argument:" contemporaries of Martin Luther write that he won more people to his church through song, than through sermon: can we priests afford to ignore music, our own music? Holy Church has entrusted to her priests the ministry of grace in a tried and seasoned setting; it is their province to preserve that setting chaste and un-sullied. Let them employ the powerful means of good, elevating, and inspiring music to enthuse the souls of men for the sacred ideal of our holy religion, and to enflame them with the love of God. "Let them take care that not only the eye be attracted by the tasty decoration of the house of God, but also the ear, that through the ear the heart may rejoice in the power of Church-song, which, while elevating the hearts, fills them with enthusiasm for the beautiful truth and true beauty of our holy faithful!"

A recent writer (Piot-Remler), speaking of priestly requirements, very pointedly asks: "Are you sufficiently acquainted with the prescriptions of the Ritual, etc.? Have you a competent knowledge of the ecclesiastical rites so as to perform them with that exactness, modesty and dignity which edifies the faithful and fills them with respect and reverence for sacred things? If you know them but imperfectly and *perform them badly* you will make many mistakes which offend God and *scandalize the people*. Never forget that disobedience to the Church... proceeds from a want of the spirit of faith and indicates a woeful absence of the love of God." What the author says about the ceremonies applies with equal, if not greater, force to the chant.

*) In this day of contempt for authority we are shocked by young louts, who only react to parental command with the contemptuous retort: "Guess I know what I'm doing." The critic of what the Motu Proprio designates as true Church music stands on no higher ground. Musical experts find no fault with its provisions.

Once more the Church speaks her mind clearly and forcibly: canon 1365, No. 2 of the new Code declares that, besides dogmatic and moral theology, the theological course "must especially comprise the study of sacred Scripture...and ecclesiastical Chant." How seriously Rome herself considers this matter, can be seen from the general decree of the sacred Congregation of Rites, dated January 8, 1904 (subjoined below), and from the Regolamento for the churches of Rome by the Vicar General of Rome, Cardinal Respighi, in which he ordains as follows: "It is the express will of the Holy Father that, in all ecclesiastical educational institutions, those of the Religious included great importance be attached to the study of the liturgical chant and sacred music as an object of the highest interest for the clergy,... But for no reason can it be permitted that in any institution less than two hours per week be given to the study and practice of Church music, in which the Gregorian Chant must predominate, for all students without exception. This time may not include the rehearsals necessary for the performance" (*Revue du chant greg.* XX 122). These considerations make it emphatically evident that a priest who is indifferent (or antagonistic) towards these Church regulations is far from doing his duty.

The ancient Schola Cantorum (singing schools) must be re-established. This will remain a questionable undertaking unless the people are made to understand that they too, have a definite obligation to assist activity in the solemn liturgy. Again and again the Scriptures of the Old Testament urge and exhort the people to sing songs of praise and joy to God. The chosen people surely had every reason to do so. But as the Testament of love surpasses that of fear, so the chosen people of the new Testament have the more reason, and the duty, to sound the praises of Most High. That is done through the liturgy of God's Church whose culminating point is holy Mass, especially High Mass. This above all is "the sacrifice of praise....in the courts of the house of the Lord" Ps. 115, 17-18; it is "the gift of the lips...in song and melody;" it is "the new canticle to the Lord...His praise in the church of the saints." Ps. 149, 1. Without the active co-operation of the people, "the sacrifice of praise in the church of the saints" is impossible.

The schola consists of those members of the parish who take part in the execution of the liturgical chants and prepare for that exalted office by study and practice. The history of liturgical music informs us that in the earlier times, when all the people took a notable part in the liturgical singing, there was a special choir, located near the altar, whose members were ordained by a special religious rite very much like the four minor orders. As the chants developed artistically the activity of the people grew less while that of the liturgical choir increased. Thus it happens that the liturgical prescriptions never speak of the congregation as such, but always of the schola (choir) or the cantores (singers). That the congregation is not excluded from the liturgy is stated above; the schola, however, represents directly a liturgical person or body recruited from the parishioners and essential for the solemn liturgy, even though it consist of only one singer. Indirectly it represents the congregation of the faithful who should also be active, but in a sub-ordinate manner, notably in the simpler chants and responses. It is awe-inspiring to hear a whole congregation joining the priest in the response of High Mass. In that capacity the people become what St. Peter termed "a kindly priesthood declaring the virtues of Him, who hath called them out of the darkness into His marvelous light...and are now the people of God." But the complete and fitting execution of the prescribed chants demands a trained choir, a schola.

It is also the office of the choir to assist in bringing the immense treasures of the liturgy home to the people, to illustrate and translate them into life. The liturgical life of the Church as portrayed in the ecclesiastical year is replete with mystery and beauty. The entire life of Christ is lived over again yearly; His entire redeeming and saving work is re-enacted and the fruits thereof communicated to the people. Since our goal is Heaven and the way thither the Church, nothing can be more profitable, thanks to the life of the Church, to suffer, to sing and pray, to rejoice and sorrow with the Church in whom Christ lives and operates. It is here where we are wanting. The treasures of grace and edification contained in our holy liturgy are not known and not appreciated and, therefore, there is so little of deeper understanding, of interior religion, of really Catholic life, and so much superficiality,

religious venerate. To assist in uniting our religious life more closely to its source, the liturgy; in making the knowledge and veneration of the mysteries contained in our liturgical prayers and actions more general and fruitful is one of the functions of the schola. Clearly then, the schola is a necessity.

From this it follows that those who possess the ability to sing have the duty to assist actively in the schola (choir). It is unquestionably our duty to employ the talents received from God in His service. To withhold that service is to deprive God of the honor and praise due to Him. By the same token there cannot be the least doubt that the office of choir singer is an honorable one, fully as honorable as that of the minister at the altar. Also those not gifted with musical ability have a definite obligation towards the choir. They must respect and honor the office of the singers. Choir members are doubly entitled to the respect of the parish: first, because their office is one of distinction and dignity, and, secondly, because their duties performed in behalf, and in the name of the parish demand many sacrifices not required of the others. Catholic parents should consider it an honor and a privilege to have their children join the schola and later on the liturgical choir. They should encourage them to join and keep a watchful eye on their behavior thus lightening the burden of the choir director. "Out of the mouths of infants . . . thou hast perfected praise" Ps. 8, 3. It is the duty of the parish to provide ungrudgingly for the choir's needs, and lastly, it is the duty of the parish to attend High Mass in preference to an early or late Low Mass. It evidences a weak faith and little love of God to limit one's worship to the very minimum, and the excuse that the singing hinders devotion proceeds from a serious misconception. The most profitable way to hear Mass is not to indulge in private devotion, but to follow the celebrant at the altar and to join him when possible. That this may once more become a general practice is one of the objects of the Motu Proprio. "Blessed the people that knoweth jubilation (joyful song)" Ps. 88, 16.

DECREE OF THE CONGREGATION OF SACRED RITES

Urbis et Orbis

Our Holy Father, Pius X, by the "Motu proprio" of November 22, in the form of an "Instruction on Sacred Music," has happily restored the ancient Gregorian Chant, as found in the codices, to its former use in the churches, and has at the same time collected into one body the principal regulations laid down for the advancement or restoration of the sanctity and dignity of the sacred Chant in the churches. To this body, as a Judicial Code of the Sacred Music, he has given by his Apostolic authority the force of law for the Universal Church.

Wherefore the Holy Father, through this Congregation of Sacred Rites, *commands and ordains that the said "Instruction" be received and most religiously observed by all churches*, all privileges and exceptions to the contrary notwithstanding—even those calling for special mention, such as the privileges and exceptions conceded by the Apostolic See to the chief basilica of the city, and particularly to the Sacred Lateran Church. So, too, are revoked all privileges and approbations by which other more recent forms of the liturgical chant were introduced by the Apostolic See and by this Congregation, in accordance with circumstances of time and place. His Holiness has been pleased to allow that these more recent forms liturgical chant may be lawfully retained and sung in these churches until within the briefest delay the ancient Gregorian Chant according to the codices may be put in their places. Everything to the contrary notwithstanding.

Concerning all this the Holy Father, Pope Pius X., has ordered this Congregation of Sacred Rites to issue the present decree. January 8, 1904.

Seraphinus Cardinal Cretoni

Prefect of the Cong. of Sacred Rites.

L. S.
Diomedes Panici,
Archbishop of Laodicea,
Secretary of the Sacred Cong. of Rites.

What it Means to be a Music Supervisor

Mabelle Glenn

Director of Music, Kansas City, Missouri



IN THIS, a conference of Music Supervisors, it seems most fitting that we consider the problem of supervision. We have been so busy selling the proposition of "music in the schools" to school officials, patrons and pupils, that possibly we have not given the time and thought warranted to our problems of supervisions.

In making a survey of the outstanding addresses in the last ten years on public school music, I found that the lion's share of them consisted of propoganda for selling music in the schools to Boards of Education and Superintendents, and of arguments for its proper place in a school program. Because we have given so much ardent thought to these things, great strides have been made along these lines.

The fact that music was the subject for discussion in a general session at the N. E. A. in Dallas this week, shows that educators are seeing the importance of music education in life; and now that they see its importance they will give it proper time and recognition in the school program. So let us proceed to the problems of supervision.

Let us take for granted that you, a supervisor of music, are an excellent teacher. In your visits, weekly, fortnightly or monthly, you arouse great enthusiasm for music and your pupils grow in power of appreciation and performance. But your visits may be all too infrequent. What of the growing power and appreciation of these pupils who are taught by the grade teacher, say, in nineteen out of every twenty music periods?

Music functions satisfactorily only in schools where there is an efficient special music teacher and in schools where the supervisor of music takes the responsibility of the nineteen music periods per month which are taught by the grade teacher. Too often the supervisor underestimates his duties as a supervisor.

If music fails to bring satisfaction into the life of a fourth grade child in any school in my city it should be held responsible. Of course I may try to hide behind such excuses as these: "The Board of Education should not employ teachers who cannot teach music"; "With my many duties, my visits are so infrequent that I

cannot be expected to know what is going on in every room"; "If there were a special teacher in every building results would be satisfactory." Are such excuses legitimate? In answer to these most common excuses let me say that in a system where the music is taught by the grade teacher the Board of Education should employ teachers who can at least carry tunes, but experienced supervisors will testify to the fact that many grade teachers who are accomplished musicians need more supervision in making music truly function in the lives of their pupils than do those teachers who know less about music and more about children. The second excuse, that "because of infrequent visits I do not know conditions," is an admission of failure. The Board of Education and my Superintendent have entrusted me with the task of making music function in the life of every child in the city. If a fourth grade child in a remote part of the city is being sinned against musically, I should not leave a stone unturned until I know he is getting a square deal. It may mean that another assistant supervisor is needed so that the supervisor's visits may be more frequent, it may mean that several individual conferences will be necessary to make the teacher of that fourth grade see light, or it may mean that I should arrange for an exchange of work so that that fourth grade teacher will not be responsible for the music; but as supervisor it is my business to see the music functions in the life of every child.

The third excuse, that "without special teachers results cannot be satisfactory," is another admission of failure as a supervisor should be pleased to have special teachers who have musical education it has been my observation that too often a special teacher is inexperienced in handling children and because of inexperience fails to make her subject a vital part of the child's school life. Whether school music is more effective in reaching out into home and community life in the platoon school where one or two teachers are in charge of music or in the traditional school where twenty teachers are behind music, is a debatable question. My answer to this question is, it all depends on whether the work of the supervisor has registered one-hundred per cent with those twenty teachers in the traditional school.

* Reprinted from "Music Supervisors Journal."

Because I feel that the time has arrived when we, as music supervisors, should be turning our gaze on ourselves, I have chosen this subject, "What it Means to be a Supervisor." All the time I am emphasizing the different phases of supervision, I am not unaware of the fact that a supervisor must be propagandist for public school music; he must be an excellent teacher and a capable organizer; but he may be all three, and were he not a "supervisor of teachers" he would fail in putting over the proposition for which he is employed.

The work of supervision ought to secure tangible results that can be expressed in concrete form, and the measuring of results in supervision is the first step toward improving it. Up to date too many supervisors have held the attitude toward the work of supervision which is illustrated in the story of the young mother who asked the new colored nurse, "Do you use a thermometer when you prepare the baby's bath?" "Lawd, honey," answered Mammy, "Ah doesn't need no 'mometeh. Ah jus' fills de baftub and puts de chile in. If he tu'ns red it's too hot, and if he tu'ns blue it's too cold." Dr. Burton has said that "someday good and bad supervision will not be a matter of opinion but a difference in the possession of and skill in the use of demonstrated principles and arts."

The fundamental purpose of supervision is to increase the efficiency of the class-room teacher and supervision is worthy of the name only when it results in such an increase. Many music supervisors supervise their special subjects but do not supervise teachers. A so-called "music supervisor" in a town of ten thousand made the remark, "I am here to supervise music, not to train teachers." My question is, "How can she supervise music if she does not train the teachers who teach the music?"

Of course supervision mean co-operation and the teacher is as much a party to the procedure as is the supervisor. The teacher is not an inferior, professionally, but in every sense of the word an equal. Therefore, the work of leadership on the part of the supervisor is the more difficult because the group led is made up of individuals whose social and professional status are the same as the leader's therefore it is all the more necessary that the type of leadership be essentially co-operative. The supervisor is not an inspector or spy, but a helper. There should be no thought of substituting his intelligence for that of the teaching staff. Supervisors must not look upon teachers and pupils as a means of exploiting their idea and advertising themselves.

Supervisor's Program

A supervisor must have a definite program for the year, setting forth objectives and means of attaining them. This program must be progressive from year to year.

The best time to make the year's plan is toward the close of the preceding year when the successes and failures of the year's work are in mind. A supervisor should make his plans for a period covering several years, though his contract calls for only one year's service. How fast to proceed with this plan and how much of his thought-out policy he is wise in revealing, even to his superintendent and Board of Education, he must estimate and use his best judgment.

While we are told that the world steps aside to let a man pass who knows where he is going, the world does not want to follow the man into paths that are radically different from those that have been used. Therefore, the supervisor with vision must be patient in his leadership.

Personal Attributes of a Successful Supervisor

No one knows what a supervisor should be as well as does the supervised. A questionnaire sent to many teachers under supervision brought the following expression:

1. A supervisor must be genuine with no assumption of fancied authority and without a patronizing attitude.
2. He must be kind and sympathetic and be quick to appreciate merit.
3. He must be democratic in spirit, a student of people and capable of accurately evaluating people. He must be intelligently critical of what he observes.
4. While he must have the courage of his convictions he must not be afraid to admit he is wrong at times. He must have a teachable spirit.
5. A supervisor must be so open minded that unessential details, an occasional mistake or an occasional poor lesson will not prejudice him for all time against a teacher.
6. He must be too sensible and close-mouthed to discuss one teacher with another.
7. He must have a sense of proportion and a sense of humor.
8. A supervisor must be an artistic teacher. He must teach easily and effectively. It is not enough to be able to tell what is wrong and to tell how to make the wrong right; the supervisor must be able to show how to bring about the desirable changes.
9. A supervisor must be ever available and in readiness to give assistance or advice. If he

is professionally fitted for his position, his teachers will have sufficient confidence in his ability to bring their problems to him.

10. A supervisor must have professional knowledge, executive ability, optimism, resourcefulness, tact, patience, poise and self-control.

An Outline of Work For The Supervisor

First the supervisor must build a course of study, which is more than an outline of topics. This course of study should establish goals of attainment. The task of selecting and organizing subject matter is a very vital one, and belongs to the supervisor, not to the teacher.

General suggestions might be sufficient for the special teacher but not for the grade teacher. First, she may not have the judgment to make selections; and second, if she has the judgment she should not be called upon to spend the time necessary to examine thoroughly all available material and to make choices. At the present time I am chairman of the Music Committee of the International Kindergarten Union and our committee is not only recommending certain books for use in kindergarten but is listing all the songs from these books which we think are in the voice, vocabulary, and interest range of the kindergarten child.

Last year in Detroit a committee from the National Research Council formulated an outline of work to meet conditions in the one-room rural schools. Their suggestions were excellent, but if their suggestions had been more specific I feel that they would have been much more helpful to the over-worked one-room rural school teacher. May I quote from their outline: "The hearing of good music daily is the greatest musical boon. Under this stimulus alone a very large proportion of young children will develop a feeling for and reaction to rhythm. Many will also develop the tonal sense. The use of suitable records is of the greatest importance. The utmost care in the selection of records, insuring worthy and attractive music, is absolutely essential to the success of the entire musical program of the rural school."

We all agree that the utmost care must be taken in the selection of records, but unless the musical experience of the rural teacher has been rich and unless she lives close to a metropolis where all records may be heard how can she make these selections? In our city we select specific material for our teachers and our selections are made after we have heard all available records and have watched at least ten classes in their response to these specific recordings.

After a workable course of study is in the hands of the teachers the supervisor must visit the class room as often as possible, look and listen and stay through. In these visits he should inspire good teachers to further study and experimentation, improve the work of mediocre teachers and make plans for the elimination of teachers who utterly fail to measure up to definite standards of good teaching. In conference with the principal, he may plan to eliminate these "failures" by a plan for exchange of teachers in special subjects. This relief should be made on the basis of the pupil's welfare and not on the basis of the teacher's interests and desires. Sometimes teachers wish to teach their own music when they are utter failures. In such cases the supervisor must consider the pupils and not the teachers.

Third, he must hold teachers' meetings which are more than desultory talk-fests. Here he must discuss psychological processes in a simple, concrete manner and must be able to show the teachers correct teaching processes. At every teachers' meeting, the supervisor should have something in bulletin form which the teachers may carry away with them. This bulletin when re-read in the days following should help the teacher recall the points made at the teachers' meeting.

Fourth, the supervisor must teach demonstration lessons, elaborating upon new exercises, for "a good example is better than vague theories or even specific directions."

The supervisor may work with an outstanding teacher for several weeks; and when he feels the teacher is ready to give a class demonstration showing proper development of a lesson, the supervisor should invite other teachers in the system to observe the demonstration and to meet for discussion after the demonstration. Intervisitation should always be encouraged.

The Supervisor's Visit

The supervisor's visit should be announced ahead of time and not come as a surprise. Then the teacher may keep notes of her difficulties and be prepared to ask intelligent questions.

Blackhurst in his "Directed Observation and Supervised Teaching" states that one of the fundamental "human drives" is stimulation by the attention and interest of others in one's problems. "We want others to see and appreciate. Little wonder that the teacher who works alone at her task finally gives up and enters the realm of pedagogical stagnation. How different it is with the teacher who through proper supervision is enabled to keep her youthful enthusiasm, always meeting and solving problems,

always improving, and this with the assurance that growth may go on through life."

Expressing confidence in the teachers' plans and purposes should always be the aim of the supervisor. Teachers develop faith in themselves in the degree that it is shown in them. The supervisor should commend something (if possible) during every visit. Some supervisors take good things for granted and concentrate on errors, which is a grievous mistake.

I observed a music supervisor in an eighth grade class where the teacher had interested every pupil in the singing lesson. They had put forth great effort in learning a rather difficult three-part song as a surprise for the supervisor. The whole class was in the *qui vive* and after the song was finished the supervisor tactlessly said, "You didn't hold the dotted half note three beats." That supervisor concentrated on errors and thereby gave an enthusiastic group of adolescent pupils a "set back" in music which the teacher found much difficulty in overcoming. Encouraging teachers and pupils by favorable comment should always enter into the supervisor's plan.

Such suggestions as the following will give the teacher food for thought and growth: "Do not talk too much during the lesson"; "Give the pupils an opportunity to think for themselves"; "Better position will improve tone quality"; "Watch that the final consonants of words are not sounded too soon. Let me list on the blackboard the words of this song which can be pronounced in such a way as to make your singing more beautiful"; "Watch that the children experience the beautiful curves of good phrasing in their singing. Let me draw a picture of the phrase curves of this song as the class sings." Destructive criticism such as "The tone quality is bad" or "the pronunciation is poor" will leave a teacher discouraged without giving any remedy.

The supervisor should be careful not to correct too many errors in one visit. "One at a time" is a good rule. Differentiation should be made between errors of routine and the more important ones of teaching procedure or professional attitude. I have asked my supervisors to classify their unsatisfactory teachers in this way: (1) Teachers who make errors of routine; (2) Teachers who do not understand correct teaching procedure; (3) Teachers whose professional attitude registers insufficient interest; (4) Teachers who can neither make music nor hear it. Of course, teachers in this fourth class are excused from teaching music. Unsatisfactory teachers in the first three classes are encouraged to elect music in our extension

classes in Teachers' College, where they are given two credits for thirty hours work. These classes meet after school once a week. We have three courses, one for primary teachers, one for intermediate teachers and one for upper grade teachers. In these extension classes materials and methods are given equal attention. Two years ago when a new book was added in our sixth grade course I had one hundred and twenty-five sixth grade teachers in one extension class.

Whether the supervisor should spend an equal amount of time in each room of a building has long been a debatable question. Before the supervisor visits a building, he should think over the situation, consider the weak points and have a definite objective in every visit. Though every teacher should be visited and encouraged there is no question but that the weak teachers should be given the lion's share of the supervisor's time in the building. Superintendent Warriner of Saginaw, Michigan, claims that "too frequent visitation of supervisors is like the classic example of pulling up the beans to see whether they have sprouted." A monthly visit of an efficient supervisor should bring adequate stimulation and guidance and still give the teacher a chance to use her own initiative.

Judging A Teacher

If a supervisor answers the following questions after a class-room visit she is quite likely to have a safe estimate of the teacher:

1. Does the teacher know the subject matter?
2. Is she more interested in subject matter than she is in the child?
3. Have pupils a normal interest in "what happens next"?
4. Does the teacher utilize those interests which show up spontaneously in a class?
5. Does she stimulate and guide actively without domineering it?
6. Do her questions stimulate real mental activity? Does she refrain from answering her own questions?
7. Does the teacher recognize individual differences but is there plainly a "minimum essentials" requirement?

Relations To The Principal

The music supervisor should lead the principal to see that he should feel responsible for making a definite contribution to the success of the music. He should be encouraged to accompany his music supervisor to all rooms. Here he secures a view-point and first-hand information which are valuable to the school.

The principal should be encouraged to supervise music as he does other subjects in his building. Does he insist on the teacher making preparation for her music lesson as she does for any other lesson? If the supervisor sees to it that music functions in all building activities, the principal will be very likely to back the music department.

Criticisms Of Supervisors

Criticisms of supervisors have been many and violent. Some feel that supervisors are too despotic for this democratic age; others feel that inspection is too large a part of the supervisor's work; and others feel that the music supervisor does not keep up with the trend of educational technique. Every supervisor should be alert to these criticisms and be honest enough to welcome constructive criticism.

Supervisors are sometimes criticised for stealing good things as they may see them in their class room visits and then introducing them as personal contributions. It is always wise to give credit to the teacher who is responsible for the contribution, for such a procedure will encourage other teachers to contribute.

The Supervisor's Measure Of Himself

A supervisor should take as careful a measure of his own work as possible. Let him ask himself these questions:

1. Am I satisfied with the professional growth of my teachers?
2. Do I develop their initiative?
3. Does my work secure tangible results in the progress of the pupils?
4. Do I have a definite mission for every visit in the class-room?
5. Do teachers and pupils enjoy my presence in the class-room?
6. Do I secure the co-operation of pupils and patrons in music activities in the community?

A Supervisor's Record

If a supervisor is truly anxious to know his weak points as well as his strong points he should make for himself a record of the division of his time in preparing courses of study and lesson plans, classroom visitation, teachers meetings, individual conferences and in community activities closely related to school duties. Such a record is far more dependable than general impressions and memory. It will go far toward eliminating waste and will be likely to react in increasing the confidence of the superintendent in his supervisor.

While a supervisor must not look for appreciation of himself there must be a mutual con-

fidence and trust between him and his superintendent. He must never accept opposition as personal and must always respect authority in his superior officer.

It is most important that the supervisor does not lose confidence in himself, for faith in his vision and his superintendent's faith in him will do more to keep his faith intact than anything I know.

Training In Supervision

Supervision is a comparatively new profession and music supervisors have given all too little thought to the technique of supervision. Many who have adequate training in music fail to hold the respect of the teachers they are supervising because of their lack of knowledge of modern education psychology and their awkwardness in handling pupils and teachers. That the teachers' confidence may be gained and held, the supervisor should strive for thorough mastery of the theory and practices of teaching. He must be intimately acquainted with the problems and practices of the class-room. Teaching methods are good only as they arouse desirable activities in the pupils.

Burton makes this statement: "A minimum of from three to five years teaching experience is necessary for supervision. This gives an easy familiarity with class-room procedure without which the confidence of the 'supervised' can not be expected. But experience has no monopoly on success; there are just as many poor teachers among the older teachers as among the younger."

When the music supervisor spends as much energy and time in perfecting his technique in supervision as he does in perfecting his technique in music teaching, public school music will enrich the lives of tens of thousands where it is now reaching the thousands.

Conclusion

In closing let me say that probably the most important task of the supervisor is to see his job as a whole and to devise the wisest plan for carrying forth each phase of music development in the schools and community.

Too many supervisors forget that they are employed to make music a vital force in the community. The supervisor who is really efficient decides which music activities in the school are most important for every child and which activities come under the heading of specialized training for the gifted. Though he may have in his mind a plan which covers the entire development of music in the schools he must put first emphasis on the phases of music which serve every child.

Suppose you go into the community as a new supervisor, and find that the children sing with bad tone, cannot read music, have never heard good music, and because of these conditions there is no interest in the subject. What is your first duty to the community? Is it to teach facts about music and develop skill in reading music, or is it to awaken and stimulate joy and interest? If your first approach to your teachers and children is as a sight-reading technician, there is very little hope of your arousing the desired interest. Music has not been put into the school curriculum to develop skill, though skill comes as a by-product. Leading educators who are not musicians expect music in education to function in directing emotions and training taste.

Let us think out the solution of your problem. You appreciate the fact that you must arouse interest quickly. You must introduce music to these children as a thing of beauty to be enjoyed and not as something to be struggled with. The singing of beautiful songs in a beautiful manner will bring results immediately, and the hearing of beautiful music which is suitable for children will bring joy without years of preparation. With this musical background and an awakened love and interest in the subject it is possible to develop the desired skill easily and naturally, later.

I beg to take issue with a certain supervisor who says, "There is just one way to become acquainted with and enjoy music literature and that is to learn to read it." I should hate to believe that the only persons in my city who appreciate symphonies are the persons who can read symphony scores. I hesitate to deny the great joy of music to those who seek it as a spiritual need even though they do not know one note from another. On the other hand I know a sight-singing specialist to whom music means so little that when the great Detroit Symphony Orchestra was brought to his door he didn't feel the urge to hear it.

When we as music supervisors fulfill our obligation as public servants, "Music for Every Child and Every Child for Music" will be more than a slogan. When that day comes not only will interest in music and respect for it be universal but music will be a tremendous spiritual force in America.



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