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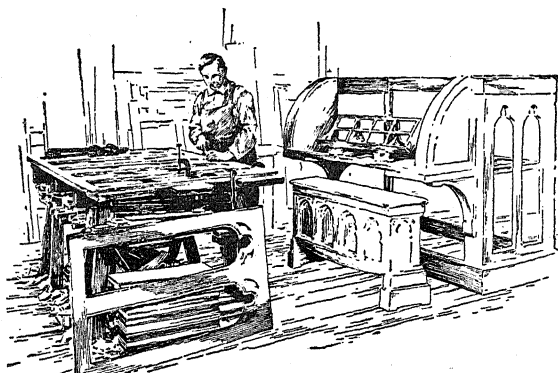
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The Cæcilia.

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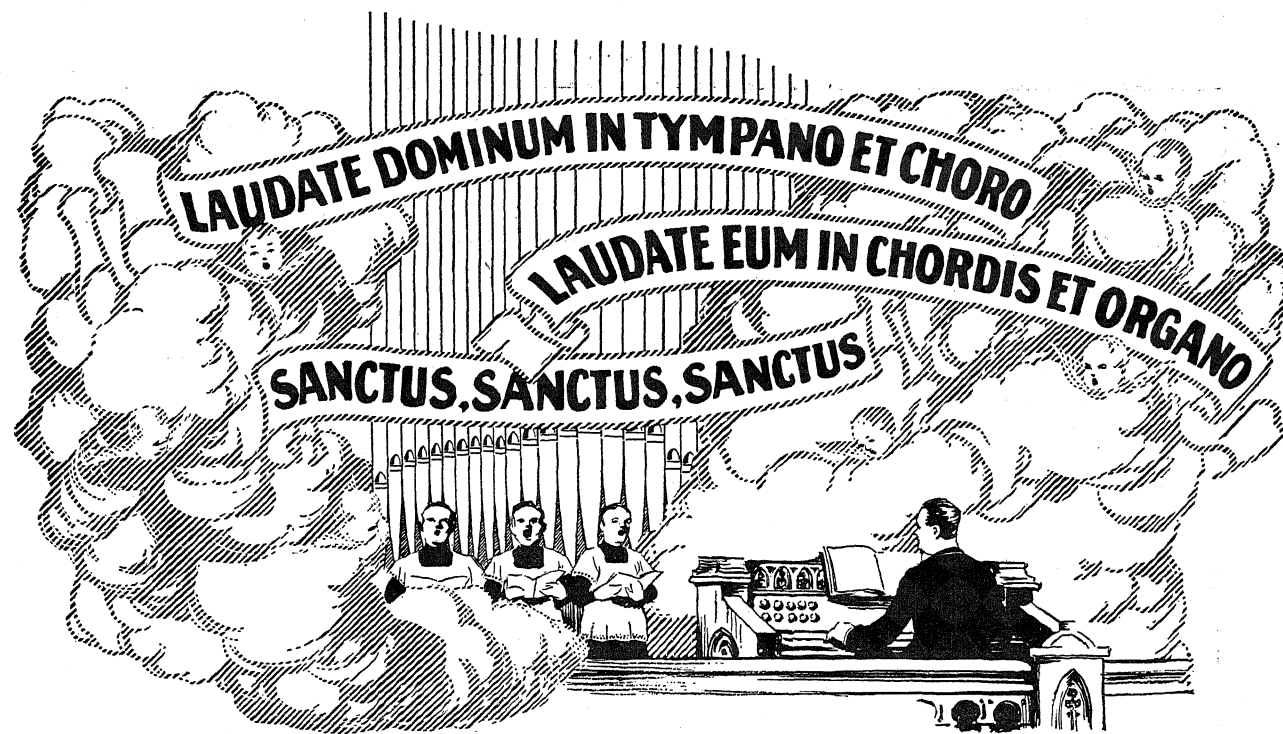
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Principles of Organ Playing

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 this 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.

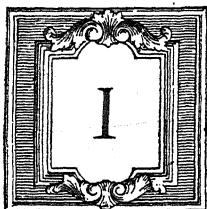
Therefore, this phase must also receive its due attention.

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

Pietro A. Gion

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.

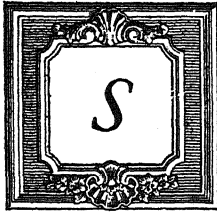
A base-ball game or a wild afternoon of shrieking and playing produces a very discouraging result. The school-yard cheer leader will never make a good chorister.

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



SANCTUARY, 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.

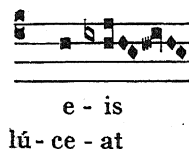
What has been said thus far is sufficient to show that the words of the Introit are not expressions of sorrow and pain, but rather point out eternal joys and promises of consolation. The same note of consolation and hope is the keynote of all the chants, prayers and lessons of the Requiem Mass.

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:

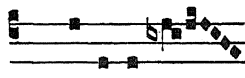


It does not descend into the depths as might be expected in a dirge, it rather tends gently upward, twice it starts a third higher than the conclusion of the preceding phrase. The Introit employs but five notes—a limitation rare in artistic song. A similar restriction to the extent of a fifth is found 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 $\frac{1}{2}$ 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. Dittich). 8) Benedictus ex Missa Rosa mystica (Griesbacher), Boys choir; 9) O heil'ges Herze (Griesbacher) Mixed Chorus; 10) Immaculata (Griesbacher); 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,
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."

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 Hugle, 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 (Hugle) 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"

Emitte spiritum

1

Arranged and edited by
OTTO A. SINGENBERGER (For Four Male Voices)
By permission of J. Fischer & Bro.

FR. JOS. SCHUETKY Op. 8^a

Andante sostenuto M.M. ♩ = 54

Ten. I. II. *pp* *mf* *dim.* *pp*
E - mit - te spi - ri - tum tu um et cre - a - bun - tur

Bass I. II. *pp* *mf* *dim.* *pp*
E - mit - te spi - ri - tum tu - um et cre - a - bun - tur; et re - no -

pp *p* *mf*
E - mit - te spi - ri - tum tu - - um

f *ff* *Al - le - lu - ja,*
va - bis fa - ci - em ter - - rae. *Al - le - lu -*

ff *rit.* *pp* *ppp* *pp* *ppp*
ja, Al - le - lu - ja. Ve - ni, ve - ni san - cte

ff *rit.* *pp* *ppp* *pp* *ppp*
spi - ri - tus re - ple tu - o - rum cor - da fi - de - li - um,

pp *ppp* *fp* *ppp* *pp* *ppp*
Ve - ni, ve ni san - cte spi - ri - tus re - ple tu - o - rum

cor - da fi - de - li - um, et tu - i, et tu - i a -

mo - ris in e - is i - gnem, in e - is i - gnem, ac - cen -

de. E - mit - te spi - ri - tum tu - um et cre - a - bun - tur;

E - mit - te spi - ri - tum tu - um et cre - a - bun - tur; et re - no -

E - mit - te spi - ri - tum tu - - - um

va - bis fa - ci - em ter - rae

Al - le - lu - ja.

Al - le - lu -

ja, Al - le - lu - ja, Al - le - lu - ja.

Alma Redemptoris.

OTTO A. SINGENBERGER.

Moderato. Re-dempto - ris ma-ter

SOP. ALTO. Al - - ma Re-dempto - ris Ma-ter, quae

TENOR. Al - - ma Re-dempto - ris Ma-ter, quae

BASS.

per-vi-a coe-li por-ta ma - nes et stel-la ma-ris, suc-

per-vi-a coe-li por-ta ma - nes et stel-la ma-ris, suc-

rit. cur-re ca - den-ti, sur-ge-re qui cu - rat, po - pu - lo:

rit. cur-re ca - den-ti, sur-ge-re qui cu - rat, po - pu - lo:

rit.

*Piu mosso.**rit.*

Tu quae ge-nu-i-sti, na-tu-ra mi-ran-te, tu-um

Tu quae ge-nu-i-sti, na-tu-ra mi-ran-te, tu-um

Tu quae ge-nu-i-sti, na-tu-ra mi-ran-te, tu-um

sanc-tum Ge-ni-to-rem, Vir-go pri-us ac po-ste-ri-us,

sanc-tum Ge-ni-to-rem, Vir-go pri-us ac po-ste-ri-us,

sanc-tum Ge-ni-to-rem, Vir-go pri-us ac po-ste-ri-us,

Gabri-e-lis ab o-re sumens il-lud A-ve, pecca-

Gabri-e-lis ab o-re sumens il-lud A-ve, pecca-

Gabri-e-lis ab o-re sumens il-lud A-ve, pecca-

to-rum mi-se-re, re, mi-se-re - re, mi-se-re - re.

to-rum mi-se-re, re, mi-se-re - re, mi-se-re - re.

to-rum mi-se-re, re, mi-se-re - re, mi-se-re - re.

In Advent: V. Angelus Domini nuntiavit Mariae

R. Et concepit de Spiritu sancto.

First Vespers of Christmas V. Post partum Virgo inviolata permansisti.
and thereafter: R. Dei Genitrix intercede pro nobis.

This Antiphon is to be sung during the time, commencing with I. Vespers of the first Sunday in Advent until Candle-Mass day inclusive.

GRADUALE:

5

1. Dominica I. in Quadragésima; 2. Dom. II. in Quadr.
3. „ III. „ „ 4. „ IV. „ „
5. „ de Passione.

J. SINGENBERGER.

(For 1, 2, 3 or 4 Voices.)

SOPR.
ALTO.
TEN.
(ad lib.)
BASS.

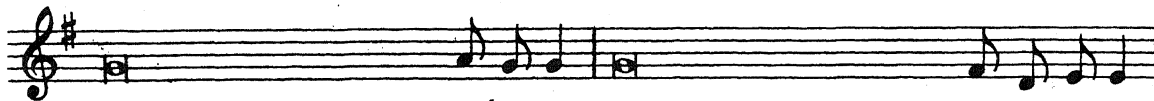
1. An - gelis suis mandávit de te,
2. Tri - bulatiónes cordis mei dila - - - tá - tae sunt:
3. Ex - súrge Dómine, non praeváleat ho - mo:
4. Lae - tátus sum in his quae dicta sunt mi - hi:
5. E - ripe me, Dómine, de inimícis me - is:

1. ut custódiat te in ómnibus viis tu - - - is.
2. de necessitatibus meis éripe me, Dó - - mi - ne.
3. judicéntur gentes in conspéctu tu - - - o.
4. in domum Dómini i - - bi - mus.
5. doce me fácere voluntátem tu - - - am.

1. In mánibus portábunt te, ne unquam offéndas ad lápidem pedem tu - - - um.
2. Vide humilitátem meam, et labórem meum: et dimítte ómnia peccáta me - - - a.
3. In converténdo inimícum meum retrórsum, infirmabúntur, et perí - bunt a fácie tu - - - a.
4. Fiat pax in virtúte tua; et abundántia in túrribus tu - - - is.
5. Liberátor meus, Domine, de gentibus iracúndis: ab insurgéntibus in me exaltábis me: a viro iníquo erípi - - - es me.

TRACTUS: Dominica I. in Quadragesima.

Cantores.



1. Qui hábitat in adjutório Al-tíssi-mi, in protectiõe Dei coeli
com - mo-rá-bi-tur.
2. Dicet Dómino: Suscéptor
meus es, et refúgium
meum, Deus me - us; sperábo in e - um.
4. Scápolis suis obumbrábit ti - bi, et sub pennis ejus spe-rá - bis.
5. Scuto circúmdabit
te véritas e - jus: non timébis a timóre no-etúr - no.
7. Cadent a latére tuo mille,
et decem millia a dextris tu - is: tibi autem non appro - pin-quá - bit.
8. Quóniam Angelis suis
mandávit de te, ut custódiant te in
ómnibus vi - is tu - is.
10. Super áspidem et basílís -
cum ambu - lá - bis, et conculcábis leónem et dracó - nem.
11. Quoniam in me sperávit,
liberábo e - um: prótegam eum, quóniam
cognóvit no-men me - um.

Chorus.

SOPR.
ALTO.

3. Quóniam ipse liberávit
me de láqueo ve - - nántium, et a verbo áspe-ro.
6. A sagítta volánte per
diem, a negótio perambu -
lánte in té-ne-bris, a ruína et daemónio meridi-á - no.
9. In mánibus por - - tábunt te, ne unquam offéndas
ad lápidem pedem tu - um.
12. Invocábit me, et go
exáudiam e - um: cum ipso sum in tribulati - ó - ne.
13. Erípiam eum, et glorificábo e - um: longitúdine diérum ad -
implébo eum, et ostén-
dam illi salutáre me - um.

(ad lib)
TEN.
BASS.

Dominica in Palmis.
1. GRADUALE.

Te-nu-i - sti manum dexteram meam: et in voluntate tua dedu -

xi - sti me: et cum gloria assum - - psi - sti me.

V. Quam bonus Israël Deus rectis corde! mei autem pene moti sunt pedes,

pene effúsi sunt
gressus mei: quia zelávi in pecca -
tóribus, pacem pecca -
tórum vi - dens.

2. TRACTUS.

Cantores.



1. Deus Deus meus, respice in me: quare me dereliquisti?
 2. Longe a salute mea verba delictorum meorum.
 4. Tu autem in sancto habitas, laus Israhel.
 5. In te speraverunt patres nostri: speraverunt, et liberasti eos.
 7. Ego autem sum vermis,
 et non homo: opprobrium hominum,
 et abiectio plebis.
 8. Omnes qui videbant me,
 aspernabantur me: locuti sunt labiis, et moverunt caput.
 10. Ipsi vero consideraverunt,
 et conspexerunt me: dividerunt sibi vestimenta
 mea, et super vestem
 meam miserunt sortem.
 11. Libera me de ore leonum: et a cornibus unicornium
 humilitatem meam.
 13. Annuntiabitur Domino
 generatio ventura: et annuntiabunt celi iustitiam eius.

Chorus.



3. Deus meus clamabo
 per diem, nec exaudies: in nocte, et non ad
 inipientiam mihi.
 6. Ad te clamaverunt, et salvi facti sunt: in te speraverunt, et non
 sunt confusi.
 9. Speravit in Domino, eripiat eum: salvum faciat eum,
 quoniam vult eum.
 12. Qui timetis Dominum, laudate eum: universum semen Jacob
 magnificate eum.
 14. Populo qui nascetur, quem fecit Dominus.



Offertorium in Dominica Palmarum.

Dr. Fr. WITT.

M. M. ♩ = 72

SOP.
ALTO.
TEN.
BASS.

p Im-pro - pé-ri-um ex-spe - ctá-vit cor me-um, et mi-sé-ri-

p Im-pro - pé-ri-um ex-spe - ctá-vit cor me-um, et mi-sé-ri-

p My heart expected reproach and misery;

am: et su - sti-nu-i qui si-mul con - tri-sta-ré - tur, et non fu-it,

am: et su - sti-nu-i qui si-mul con - tri-sta-ré - tur, et non fu-it,

pp and I looked for one that would grieve together with me, and there was none:

cresc. *string* *dim. rit.* *a tempo* *dolente*

f et non fu - it, et non fu - it: con-so-lán - tem me quae - sí - vi,

cresc. *string* *dim. rit.* *a tempo* *dolente*

f et non fu - it, et non fu - it: con-so-lán - tem me quae - sí - vi,

cresc. *string* *dim. rit.* *a tempo* *dolente*

f I sought for one to comfort me,

f et non in - vé - ni, et non in - vé - ni, et non in - vé - ni:

f et non in - vé - ni, et non in - vé - ni, et non in - vé - ni:

f and I found none;

semper tranquillo

pp et de - dé - runt in e - scam meam fel, et in si - ti me - a

semper tranquillo

pp et de - dé - runt in e - scam meam fel, et in si - ti me - a

semper tranquillo

pp and they gave me gall for my food, and in my thirst

po - ta - vé - runt me a - cé -

rit. molto - *morendo* - to.

po - ta - vé - runt me a - cé -

rit. molto - *morendo* - to.

po - ta - vé - runt me a - cé -

rit. molto - *morendo* - to.

they gave me vinegar to drink.

Offertorium in Dominica Palmarum.

Con moto
M. M. ♩ = c. 98.

FR. WITT.

I. II.
TENOR

I. II.
BASS

Im-pro - pé - ri - um ex-spe - ctá - vit cor me - um, et mi - sé - ri -

My heart hath expected reproach and misery;

- am: et su - sti - nu - i qui si - mul con tri - sta - ré - tur, et non fu - it,

and I looked for one that would grieve together with me, and there was none:

et non fu - it, et non fu - it: con - so - lán - tem me quae - sí - vi,

I sought for one to comfort me,

et non in - vé - ni, et non in - vé - ni, et non in - vé - ni:

and I found none,

et de - dé - runt in es - cam me - am fel, et in si - ti me - a

and they gave me gall for my food, and in my thirst they

po - ta - vé - runt me, a - cé - - - - - to.

po - ta - vé - runt me..... a - cé - - - - - to.

po - ta - vé - runt me a - cé - - - - - to.
gave me vinegar to drink.

(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: - Adepte (Novello); Recessional - Praise ye the Lord (Molitor); 9:30 A. M. Processional: - Adepte (Novello); Proper of the Mass - Gregorian. Offertory - Tui sunt coeli (Filke); Ordinary: St. Peter's Mass (Gruber) mixed choir; Offertory Tui sunt coeli (Stehle) 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 sollemnis (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); Adepte; 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 - Adepte (Novello); Ordinary: - Missa sollemnis (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) Adepte (Novello); Ordinary of the Mass: - Missa Sollemnis (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) Adepte 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: "Adepte 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) Adepte 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

(Giuseppe 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 promotor 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 choirmaster 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-

pervisors" 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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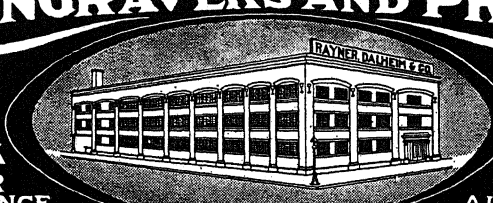
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