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# THE CAECILIA

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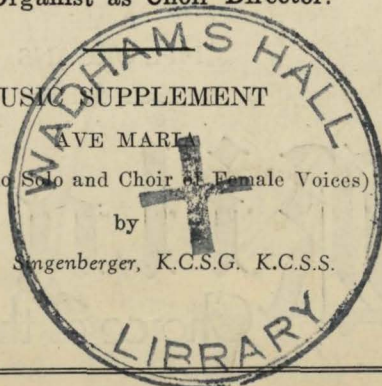
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by

John B Singenberger, K.C.S.G. K.C.S.S.



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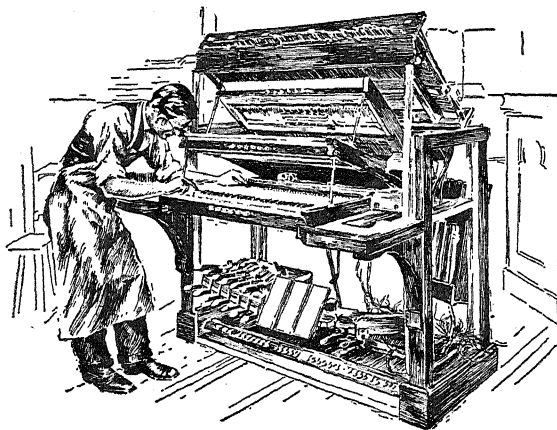
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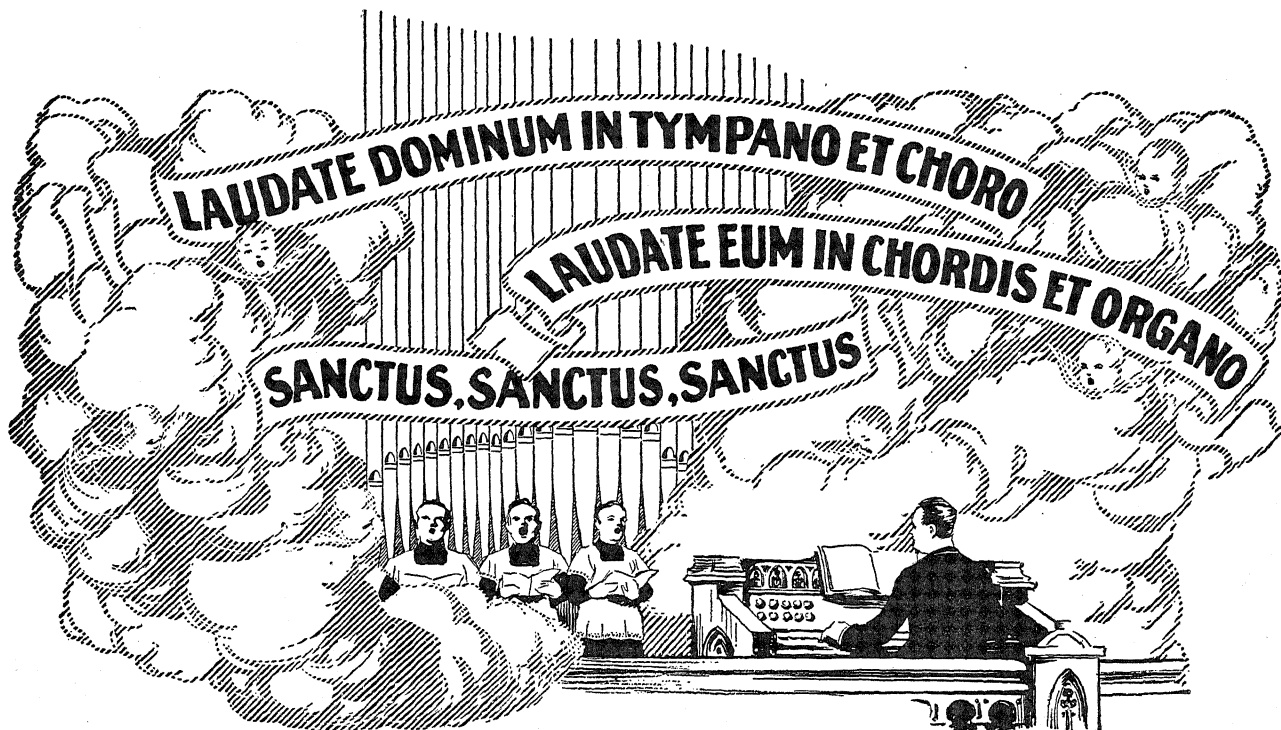
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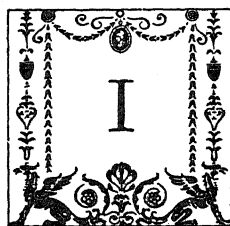
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## *Suggestions For The Choir Rehearsal*



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 despondency, 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 recollectedness 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

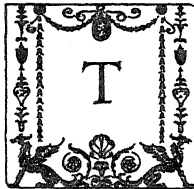
general, in which we admire not only all that is pure and beautiful in art, but, above all, the infinite wisdom and goodness of God! Every soulful rendering of an ecclesiastical composition must necessarily have as a result the religious elevation of the mind. Thus we see what favorable opportunities 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 violincello.

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)

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## The Caecilia

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OTTO A. SINGENBERGER.....Editor

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Archbishop of Chicago, Ill.

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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."

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### 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 signalizes 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 *cappella magna* 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



# Ave Maria

(For Soprano Solo and Choir of Female Voices)

JOHN B. SINGENBERGER  
(1848 - 1924)

PRELUDE  
Adagio

Piano prelude for Ave Maria, Adagio. The score is written for piano in G major, 3/4 time. It begins with a soft *p* dynamic and features a flowing melody in the right hand and a supporting bass line in the left hand. The piece concludes with a *pp* dynamic.

Soprano Solo *Con devotione*

Soprano I & II

Alto I & II

Organ *pp* *rit.* *pp*

*p* A - ve Ma - ri - a, *a 2* *pp* gra - ti - a  
A - ve!

First section of the vocal score. The Soprano Solo part begins with a *Con devotione* instruction. The organ accompaniment starts with a *pp* dynamic and includes a *rit.* (ritardando) marking. The vocal parts enter with the lyrics "A - ve Ma - ri - a, gra - ti - a".

*molto sosten.*

ple - na! *mf* Do - mi - nus te - cum Ma - ri - a!

*p* A - ve Ma - ri - a! *f* A - ve!

Second section of the vocal score. The organ accompaniment continues with a *mf* dynamic and includes a *rit.* marking. The vocal parts continue with the lyrics "ple - na! Do - mi - nus te - cum Ma - ri - a!". The Soprano Solo part has a *molto sosten.* (molto sostenuto) instruction. The section concludes with the lyrics "A - ve Ma - ri - a! A - ve!".

Be-ne-dic-ta tu in

*p*

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "Be-ne-dic-ta tu in". The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a more rhythmic bass line in the left hand.

*cresc. molto*

mu - li - e - ri - bus, et be - ne - dic - tus fructus ven - tris tu - i

*cresc. molto* *f*

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "mu - li - e - ri - bus, et be - ne - dic - tus fructus ven - tris tu - i". The piano accompaniment includes a *cresc. molto* marking and reaches a forte (*f*) dynamic towards the end of the system.

*ten.*  
Je - sus. *p* Sanc-ta Ma-ri - a,  
*pp* Je - sus! *p* Sanc-ta Ma-ri - a,  
*pp* *p*

*rit.*

Detailed description: This system contains the first two lines of the musical score. It features three vocal staves and a piano accompaniment. The first vocal staff begins with a tenor line marked 'ten.' and includes the lyrics 'Je - sus.' followed by a rest and then 'Sanc-ta Ma-ri - a,' with a piano dynamic 'p'. The second vocal staff continues with 'Je - sus!' and 'Sanc-ta Ma-ri - a,' with dynamics 'pp' and 'p'. The piano accompaniment consists of two staves, with a 'rit.' (ritardando) marking in the right hand.

ma - ter De - i, O - ra pro no-bis pec - ca - to-ri-bus.  
ma - ter De - i, *f* O - ra pro nobis pec-ca -  
*a 2* *a 2*

Detailed description: This system contains the second two lines of the musical score. It features three vocal staves and a piano accompaniment. The first vocal staff has the lyrics 'ma - ter De - i, O - ra pro no-bis pec - ca - to-ri-bus.' with accents (^) over 'ma' and 'De'. The second vocal staff continues with 'ma - ter De - i,' and 'O - ra pro nobis pec-ca -' with a forte dynamic 'f'. The piano accompaniment consists of two staves, with 'a 2' markings in the right hand and a forte dynamic 'f' in the left hand.

*p*  
 Nunc et in ho-ra mor-tis no - strae, Nunc, et in ho-ra  
*riten*  
 to - ri-bus Nunc et in ho-ra mor-tis no - strae, Nunc, et in ho-ra  
*riten*

The first system consists of three vocal staves and a piano accompaniment. The vocal parts enter with the text 'Nunc et in ho-ra mor-tis no - strae, Nunc, et in ho-ra to - ri-bus Nunc et in ho-ra mor-tis no - strae, Nunc, et in ho-ra'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

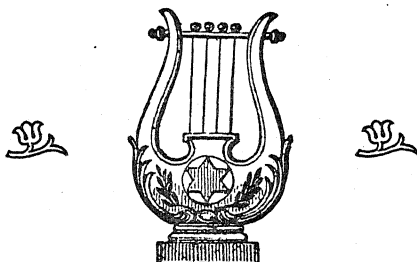
mor-tis no - strae A - men.  
 A - men.  
*p*  
 mor-tis no - strae A - men. A - men.  
 A - men.  
*p*  
 no - strae  
*ddd*

The second system continues the vocal and piano parts. The vocal parts conclude with 'A - men.' and 'A - men. A - men.'. The piano accompaniment features a prominent 'ddd' (triple) marking in the right hand, indicating a triple rhythm. The system concludes with a double bar line.

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.

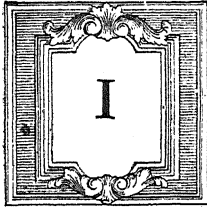
This is the age when boys enter high-school, the time when they become socially prominent beings, and seriously consider parties. They raise their young voices in a great variety of song, and do violence to "Sweet Adeline," "Ain't She Sweet," and a sentimental ballad or two, as well as the lusty school 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



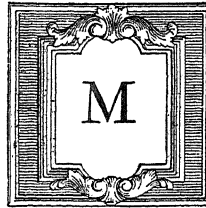
IN the "Short Instructions" regarding the visitation of convents of the discaled Carmelites, St. Teresa (1582) gives the following directions with reference to the rendition of the chant: "The inspector shall investigate how the choir is conducted with regard to the manner of singing as well as to reading; 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?



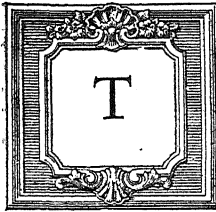
ANY contemporary organists think it is, and there are some who are masters of the art of orchestrating their improvisations. At first thought the idea appears correct, but reflection shows that the coincidence is not possible. The orchestra is a unison of different timbres with varying places in the 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 arises 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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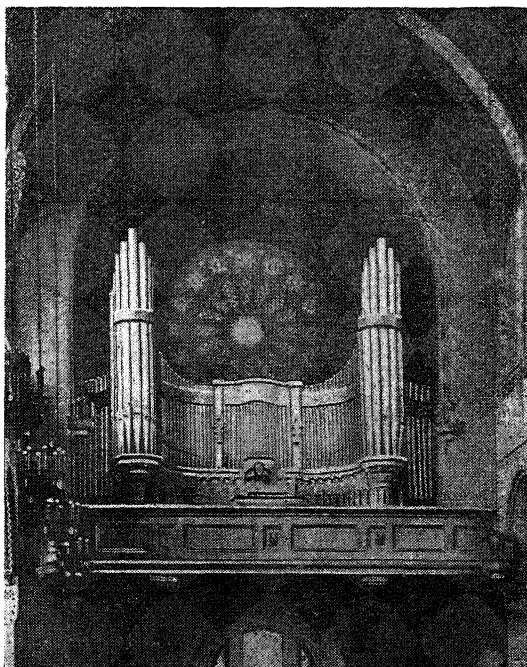
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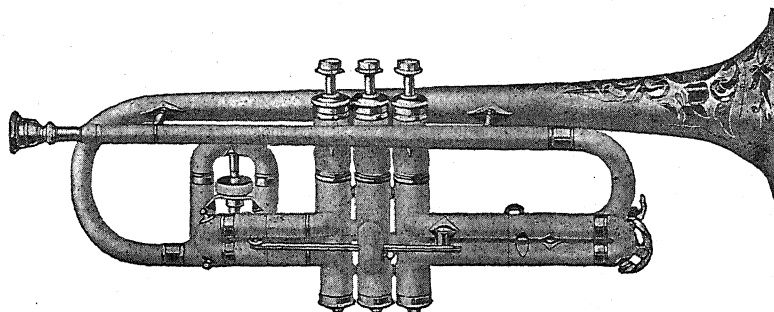
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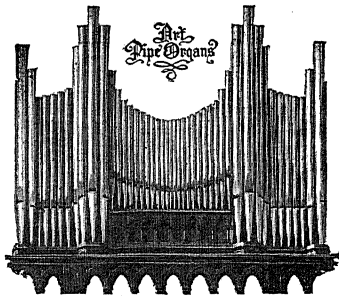
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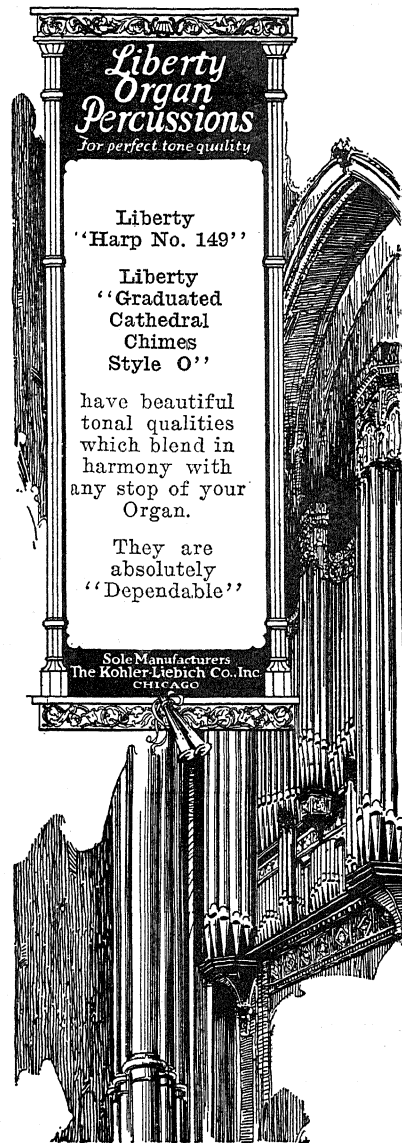
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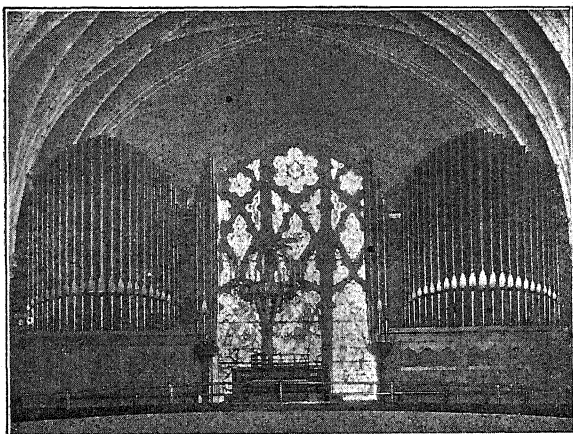


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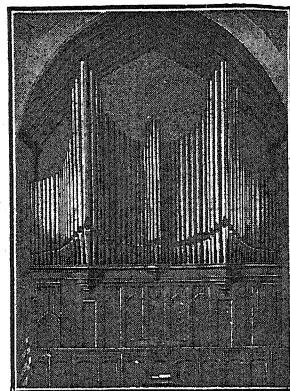
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