

The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

•
HINTS ON CHOIR TRAINING

•
CESAR AUGUSTE FRANCK
Dom Adelard Bouvilliers, O.S.B.

•
THE COPYRIGHT LAW
John G. Paine

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**THE MUSIC TEACHER AND
CHILD PSYCHOLOGY**
Joseph A. Trongone

Vol. 63 .

OCTOBER 1936

No. 9

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EDITORIAL PAGE

CHOIRMASTERS

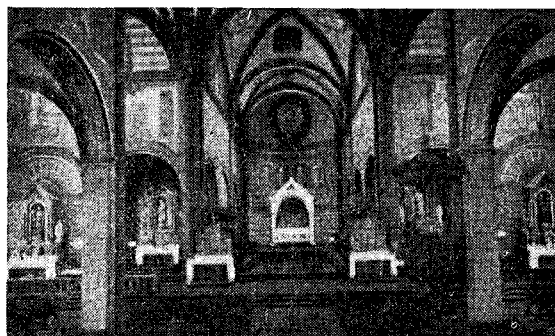
THE SEPTEMBER ISSUE OF CAECILIA submitted seventeen paragraphs under the heading "Principles of Artistic Choral Attainment." These paragraphs represent a "goldmine" of information; they point to a high standard of choir work. Condensed into brief statements one may discover therein the wisdom of whole books; each paragraph furnishes matter for deep reflection. Some may say: "That's too steep for me and my singers; we are only beginners; none of us has received much of any musical training." But even so, you certainly are not going to remain beginners all the time; if you cannot tackle all the points, you can tackle at least a few. Rome was not built in one day and Father Ribeyron did not become an accomplished master in one year. Make a thorough study of the article; keep an eye on just a few points to begin with, for instance on No. 9 (*Soft Singing*) or on No. 14 (*Vitalizing of the Words*).

ORGANISTS

WALAFRIED STRABO, abbot of Reichenau (d. 849), tells of a woman who died of the ecstasy occasioned by first hearing an organ procured by Charlemagne. Whether you believe it or not, beloved organist, your mission in church is a great one. The whole congregation is silently pleading with you: "Oh give our minds a lift by devout and reverent playing, envelop our souls in an atmosphere that is prayerful and holy!" —Nay, our Lord Himself looks upon you with a mild and benign countenance as though He were saying: "Now is your chance to show that you love Me and seek My honor, and that you aid struggling souls that desire to commune with Me!"

PRIESTS

DOES HOLY CHURCH HOLD OUT any encouragement or support to a priest gifted or interested in music?—The world at large is well stocked with virtuosos of instrumental and vocal art and we instinctively feel that a priest should not parade his art as violinist or pianist on the concert stage. But there is a distinct domain in sacred mu-



**Readers of Caecilia Are Remembered Daily
At These Altars
of The Conception Abbey Church.**

sic where the priestly leadership in music is most desirable. According to the *Motu Proprio* "liturgical music must be an inspiring force towards a closer participation in the Eucharistic celebration. To evoke and maintain that spiritual energy of sacred music is the task of the priest; he is the divinely ordained choirmaster. It is through him, by divine dispensation, that this spiritual inspiration of music is to be achieved, just as divine life is imparted through his necessary ministry. Thus spiritual leadership even in the field of music is the final logical consequence of the principle of the priestly dispensation in the Church". (Read the whole article "Priestly Leadership in Sacred Music" by Dom Ermin Vitry O.S.B. in the June issue 1936 of *Orate Fratres*).

To make this priestly leadership all the more effective, increased attention should be paid in all seminaries to a systematic study of music. The Papal Encyclical on the Catholic Priesthood (December 20, 1935), in the chapter on "Continued Studies" contains the following enlightening words: "Wise encouragement and help should be given to those members of the clergy, who, by taste and special gifts, feel a call to devote themselves to study and research, in this or that branch of science, in this or that art; they do not thereby deny their clerical profession; for all this, undertaken within just limits and under guidance of the Church, redounds to the good estate of the Church and to the glory of her divine Head, Jesus Christ".

PAUL THE DEACON

IT WILL BE HARD TO FIND A BOOK TREATING ON MUSIC which does not contain a reference to supply: the Vesper Hymn of the Nativity of St. John the Baptist: "**Ut queant laxis resonare fibris**", and our graduates in music will promptly tell you that Guido of Arezzo used this hymn to teach his pupils the Hexachord, i. e. the ancient scale of six tones (**Do-La**). But it is not generally known who wrote the words of that hymn and under what circumstances they were written. William Durandus,

bishop of Mende (d. 1296) has recorded the following anecdote: "Paul the Deacon was to sing the blessing of the Paschal candle on Holy Saturday. Unfortunately he lost his voice from hoarseness, and to recover it, he invoked the aid of St. John the Baptist. He composed this hymn in his honor in which he solicits the Saint to restore him the use of his voice and reminds him how at his nativity he had procured a like grace for his father Zachary". Paul the Deacon was a Benedictine monk of Monte Cassino; he died about the year 799.

CURRENT COMMENTS

HOLLAND ORGANIST IN SAME CHURCH FOR 70 YEARS

Appointed At 16: Now 86 & Still Plays

At the age of 86 Mr. Joseph Gupertz has just completed 70 years as organists at the village church, of St. Martin at Zaltbommel, Holland.

He has seldom been absent, and is one of the leading musicians of the district.

He was a pupil of Richard Hal who in the middle of the 19th century brought Dutch musicians to a realization that they had a language and a traditional folksong of their own.

The Hague.

MR. BRODEUR RETIRES FROM ALBANY, N. Y., CATHEDRAL

Mr. Joseph Brodeur, will retire from his position at the Albany Cathedral on October 1. He is to be succeeded by Mr. Frank Walsh of Oneonta, N. Y.

MAURO-COTTONE ACCEPTS CHURCH POSITION IN NEW LONDON, CONN.

Dr. Melchiorre Mauro-Cottone, internationally known organist, has accepted the appointment as organist at St. Mary's Star of the Sea church, succeeding the late Prof. Edward F. Hands, it was announced by the Rev. Edward J. Brennan, pastor.

As expressed by Father Brennan, the church is quite fortunate in obtaining such a noteworthy artist, who is the official organist

of the New York Philharmonic society, a fact which alone testifies to his ability.

Born in Palermo, Italy, he comes from a family of distinguished musicians. Both his father and his grandfather were noted organists and composers, and his own daughter, carrying on the tradition, has established herself as a concert pianist of note.

He began his career at the age of 13 years, when he substituted at the organ at the Palermo church where his father was organist. Six years later he was appointed assistant professor to his father in the organ conservatory of the Royal conservatory at Palermo.

Dr. Mauro-Cottone is also a widely known composer. His first composition was published when he was 13, and since then he has published numerous works for the organ.

He made his first appearance in America at the old Mendelssohn hall in New York in 1908. Since then his rise in America has been rapid as choir master of important churches in New York and as instructor in the New England conservatory at Boston.

He was guest organist for the sesquicentennial exhibition at Philadelphia and directed the famous orchestra of that city for the American debut of M. E. Bossi.

Dr. Mauro-Cottone has given recitals throughout the east before vast audiences. His church music compositions have been hailed by some as the best in this country.

He will continue to serve as organist for the N. Y. Philharmonic Society.

"The Day" New London, Conn., Sept. 3, 1936.

FATHER L. A. DOBBELSTEEN**Ord. Praem.**

Rev. Lambert, Adrian Dobbelsteen was born on March 11, 1878 in Heeswyk, a village in the vicinity of the provincial city of s' Hertogenbosch in the Netherlands.

At an early age, even before attending the grammar school, he was able to read music and play on the piano and the organ of the village church, since he received his musical instruction and training from his father, a musician and composer of name, who fulfilled the position of organist for a period of 50 years.

As young Lambert was unable to climb the clumsy stairway leading to the organ-loft, his father used to take him upon his shoulders and carry him upstairs. At the age of 8 he was able to play the accompaniment of most of the plain chant masses and of some of the musical compositions.

From that time he started his studies in harmony under the supervision of his father. At the age of 11 he became a student at the college of the Norbertins located in the village and commenced his studies for the priesthood. In 1895 he joined the order and spent one year in the abbey of Tongerlo in Belgium as a novice, during which time, he often played the organ on solemn and festival occasions. Returning to his abbey he was soon appointed professor of music at the college and director of the choir.

Soon some of his compositions, including Masses, motets and cantatas, were published and many organ and piano recitals occupied his time. He was elected a member of the Society of St. Gregory for the promotion of church music in the diocese after his ordination to the priesthood in 1902 and also was president of the Catholic society for the musical culture in the folk songs and traditional hymns.

In 1912 he came to the U. S. to be affiliated with St. Norbert College at De Pere, Wis. as professor and dean of music. Many compositions have appeared since that time, mostly for church use.

In 1913 he founded the choral club of Green Bay, which consisted of about 200 members and has given concerts for more than 10 years, including the great oratorios of the masters.

In 1922 on account of ill health Father Dobbelsteen had to resign his professorship and his position as director and was ap-

pointed pastor of a small local parish, where he still occupies most of his spare time in teaching and composing. He has been moderator of church music at the Diocese of Green Bay since 1923.

—●—

**PHILADELPHIA CATHOLIC BOY
CHOIR SINGER HEARD
ON NATIONAL "AMATEUR HOUR."**

David Barrett, Boy Soprano at the Church of the Holy Child, Philadelphia, Pa., was recently heard on the famous "Major Bowes Amateur Hour" of the Radio.

The boy's application read "Our pastor Father McGinley thought your audiences would like to hear me sing "Panis Angelicus."

His rendition of Cesar Franck's setting was the cause of much favorable comment, and observers were pleased at the enthusiastic welcome given to this piece of Catholic Church music. It is believed that Master Barrett is the only Catholic Choir boy, to have appeared on such a program singing a Catholic church piece.

—●—

**WEEKLY RADIO PROGRAM
FROM GRAYMOOR, N. Y.**

On Sunday mornings (9.30-10 A. M.) a widely broadcast Radio program is conducted by The Friars of Atonement (Franciscan) from Garrison, N. Y., where Graymoor is located.

On September 12th, an incident in the life of St. Francis was dramatized with a background of Gregorian Chant rendered by the Friars.

—●—

**BISHOP SCHREMBBS
"ANIMA CHRISTI" BROADCAST ON
BOSTON CATHOLIC TRUTH HOUR**

Preceding a sermon on Education by the Very Rev. Louis J. Gallagher, S. J., President of Boston College, on the "Catholic Truth Hour" broadcast throughout New England, the CECILIA QUARTET of mixed voices rendered several selections. Noted among these was the "Anima Christi" by Bishop Schrembs of Cleveland, first published in THE CAECILIA a few years ago.

HINTS ON CHOIR TRAINING

From an Old English Periodical

1. Correctness of Time and Tune.— In preparing set pieces the greatest care should be extended when the music is first studied to secure absolute correctness of time and tune. All technical errors should be pounced upon in detail. It is a great mistake to leave the correction of tonal and rhythmic errors to make hazy future "when there is more time." First impressions are apt to cling, and even after an error has been pointed out, there is often a strong tendency to revert to it when attention is otherwise engaged. This is particularly the case with regard to rhythmic details. The flow of a phrase will sometimes suggest small changes of pulse or beat division that conductors too often fail to discover or at least to correct. An inexperienced conductor may not at once acquire the power of observing all parts simultaneously. I have sometimes been astonished to hear otherwise excellent performances marred by wrong notes, generally in the inner parts, that have escaped the vigilance of even experienced conductors. An adjudicator is bound to ascribe importance to absolute correctness of time and tune.

2. General Execution and Discipline.— Every singer in every part should make it his or her business to know every note of the music thoroughly. The performance must not suggest to an auditor that some of the choir are leading and some following. One of the greatest and commonest faults of execution is to approach high and fairly high notes by a swoop — and upward curve. This distressing method of groping for a pitch is generally adopted unconsciously, and individuals who have fallen into it are often incredulous as to their being in fault. **Good tune is impossible while such singing is tolerated.** In endeavoring to avoid it care must be taken that a jerky *semi-sforzando* style is not adopted. If choralists can sing a given pitch at all, they can, by an effort of the will and an exertion of their power of preconception of a sound, strike that pitch without a "curve," and without undue accent. Slurred passages and long runs are crucial tests of the capacity of a choir. They are often a series of smudges which ruin both the melody and the harmony. The nicest care should be given to the correctness of the slur and the clear intonation of each note.

In the endeavour to avoid the unpleasant sliding referred to, some singers, and especially basses, are apt to "pump" an aspirate on every note of a slur. The above passage in this case comes out as

"Our ha-ha-hearts are fa-haint wi-hith," etc. To attain the mean between nebulous glides and semi-staccato aspirates is a matter for special practice.

"Unison" passages, in which tenors and basses sing in octaves with sopranos and altos, often reveal bad habits of execution. A perfectly smooth unison with a well-balanced accent is really difficult to get, and is, therefore, an excellent test of capacity. The opening phrases of "The Pilgrims" afford a good example. But any well-known hymn tune or popular air will serve for practice.

A choir should be obviously under the complete control of the conductor, electrically responsive to his wishes as an instrument under a fine player. An inattentive manner, a slovenliness patent to any observer, and a general looseness of execution are fatal to good choral performance, however excellent the voices may be, and however well cultured the singers may be as individuals.

3. Tone.— Good tone must in the main depend upon the natural excellence of the voices. But collective good tone can with skill be got from apparently most unpromising material. The essentials of good tone are the ease of its production, a fulness and richness in *pianos* as well as in *fortes*, firmness, evenness, steadiness, and pleasantness, and capacity to blend. Bad tone is nearly always produced with effort, especially in *fortes*, and is nearly always flat in *pianos*. It often arises from the desire to get power by pinching the throat and pressing the breath, and, as it were, squeezing a sound out of the larynx. Boys, and especially alto boys, are apt to fall into this kind of tone. In adult choirs the tenors are generally the chief offenders. To correct bad tone, a singer must first strive to get a mental conception of good tone. Without this definite aim a blind obedience to rules of voice production is in vain. Probably the great majority of choralists never think about good tone whilst they are singing. But to correct bad tone the singer must cultivate an intention to produce a certain effect. To this end

there is nothing better than to **listen** to a good pattern and to strive to imitate it as to both manner and matter. Control of the breath is essential. Every singer should learn to be able to sustain a long note (say, one lasting ten seconds) without a quiver. Next to this, power over the mouth as a resonance chamber must be gained. The importance of this cannot be emphasised too much. It is in this direction that apparently poor natural voices can be converted into splendid choral material. A few experiments in singing open vowels (**aa, au, or oo**) with a mouth made as cavernous as possible soon convince a singer of the possibilities there are in cultivation of resonance. It is astonishing what power can be developed without physical effort upon sustained sounds, sung in four-part chords upon "open" vowels.

At first the point is to convince choralists that they have this resource of resonance, and to believe in its utility. When they have acquired the sense of possessing it they are quick to apply it sweetening soft passages as well as in enriching loud passages. As skill and ease in quickly shaping the inside of the mouth and in controlling the lungs are gained, the singer can give increasing attention to beautifying the tone. A good pattern, determined intention and attention, and intelligent practice will accomplish much.

4. Blend. — The sweet blend of all the parts is one of the most characteristic features of the finest choral performances. There is a peculiar charm in the rich blend of chords in full choral harmony which no instruments can successfully imitate. The nearest approach to the effect is when chords on stringed instruments are played well in tune. It is essential to a perfect blend that the tone is pure and good and perfectly in tune, that the parts (S.A.T.B.) are properly balanced, and that no single voice is heard. **Every singer is merged into every other singer.** It is an advantage whilst practising for good blending for the parts to face one another or at least to stand in a semi-circle in order that they may sing at one another. In such practice every choralist, whilst singing, should be also listening and drinking in the result. A good blend implies good voice production and many other attainments in choral performance. To a great extent it depends upon a careful balance of parts. It is not possible to lay down the exact proportion of parts necessary to a good blend, because voices differ so greatly in power. But, as a general rule, it is best to have about as

many sopranos as basses and not quite so many tenors and altos. Say S. 15, A. 13, T. 12, B. 15. Total 55. A conductor standing almost amongst his choir cannot be certain that the balance of tone and blend are what he aims to get. He should often check his impressions by listening at some distance from the choir.

5. Attack. — Every singer should sing exactly the sound to be sung at exactly the right moment. Many choralists acquire the bad habit of beginning a note with a kind of gurgle and always a little behind the "leaders." There should be no leaders, or, rather, it would be better to say everybody should lead, but not in the sense that they must come in a little too soon. Leaders who are always a little ahead of the beat are simply maddening. The conductor should feel that the whole choir goes precisely with his beat. The effect of a large body of choralists un-animously, "attacking" a **forte** chord after a rest is often thrilling and magnificent. But the effectiveness of prompt attack is by no means confined to **forte** passages. It is called for in **piano** passages and is, as a rule (owing to the tendency to slacken pace), more difficult to attain in **piano** passages. There are few things more delightful in choral performance than a dainty precision in attack that convinces the listener of the unity of rhythmic feeling on the part of conductor and performers.

6. Intonation. — Loss of pitch is an evil difficult to avoid in unaccompanied singing. It arises from a great variety of causes: Careless delivery, indolence, fatigue, special difficulties in the music, natural inability to sing in tune, shouting, wrong classification (contraltos who "want to sing treble" or who "don't like seconds"), wrong use of voice registers, especially by tenors and often by basses in high notes. No conductor can be sure of his choir in this matter. The finest choirs flatten under some circumstances. The tendency can be mitigated by cultivating a strong **intention** to sing in tune, by eliminating the worst offenders, by voice training and general discipline, by giving choralists rest, and by vigilance in discovering the exact places where the intonation begins to "give." The conductor must not always wait until the end of a piece before testing the pitch. Frequent stops no doubt worry and depress a choir, but in this matter the fault must be discovered and at once denounced, and a proper pattern contrasted with the bad intonation. If good tone, pure blend, and unanimous attack are secured, the

liability to flatten is lessened. The worst evil that can happen is for a choir to woefully flatten, unconsciously and quite blissfully. The singers are happy though flat. Where this sorry condition prevails a supreme effort must be made to arouse musical conscience, and instil a healthy dislike of flat singing. Sometimes the intonation is faulty without leading to loss of pitch. The best corrective to this is the slow practice of chords and great attention to the blend. The tendency to sharpen is rare. It is even more painful than flattening, and where the habit is formed it is extremely difficult to correct. The "happy despatch" method is probably the only safe cure. It is a curious fact that the fault of flattening or of sharpening is generally caused by a few individuals who seem to have the power of leavening the whole mass.

7. Rhythm. — There are two chief points covered by this term. First, there is the Regularity of the Pulse, and next there are the shades of Accent. An absolute metronomic regularity from the beginning to the end of a piece kills expression. But departures from regularity should have a reason for their existence. Mere erratic irregularity easily destroys the effect of a phrase, and is simply irritating. A good choir should be able to sing at any moment with perfect regularity. It is worth while to occasionally practise a whole piece in this way in order that the feeling for exact equality of pulse or beat may be acquired. Then as to Accent. No musical notation attempts to show more than broad accents. Modern composers certainly do all they can to suggest what they want by a liberal use of additional signs (as \triangleright \vee , the staccato dash or dot, &c.) and musical terms; but, after all, the finer contrasts have to depend upon feeling and cultivated taste. It is impossible to adequately describe the subtleties of accent involved in a phrase of a few bars in length, in which the pulses or beats are much divided. Pinsuti's "The Watchword," G. J. Bennett's "Mary Morison," † F. H. Cowen's "A lover's counsel," ‡ Pinsuti's "There is music by the river" § are part-songs of the finest type that well illustrate the great dependence of effect upon delicately accented rhythm. Of course, in such refined choral music many of the subtler shades of accent are consequent upon the words. Words have their own attractive nuance of accent. When the musical and verbal accents agree exactly, the general rhythmic effect is often a great charm. But,

occasionally, even the best composers find it necessary to employ a striking musical effect that is inconsistent with a natural emphasis of the word with which it is associated. This does not offend when the adaptation of style of music to the pervading sentiment of the words is on the whole sympathetic. As a rule, it is far more necessary to look after weak accents than strong ones. This is true as to verbal as well as to purely musical accents. The necessity for attention to the tapering off of weak accents is very obvious when verbal and musical accentuation agree.

The inexperienced singer in such a case as this is more than likely to make the second syllable in "fountain" too prominent. These may appear to some to be trifling matters. But they are very far from being trifling; they are vitally important. They form just the difference between a beautiful and dainty performance and a clumsy one. But in studying accents choralists must beware of the vice of exaggeration. The art must conceal the art.

8. Pace. Metronome Rate.—Where the pace is indicated by a metronome figure, it is advisable to keep pretty close to it in competitions. A too rigid adherence to a marked rate, however, may sometimes interfere with a conductor's legitimate feeling for expression. But whatever is done should be done intentionally, and should not be the result of thoughtless drifting. In my experience composers rarely conduct their own pieces at the rate marked. In fact, it has been caustically remarked that metronome rates are intended to show the rate at which a piece should not go.

9. Phrasing.—The notes that hang together in melody and harmony for a phrase in the sense this word is used in connection with the execution of music. Phrasing and rhythm are bound together. A phrase consists of the notes that seem to belong rhythmically to one another. Such phrases should be brought out by the performer. As a rule, they are fairly obvious to any attentive

* *The Musical Times*, 455.

Tonic Sol-fa Series, 123.

† *The Musical Times*, 533.

Tonic Sol-fa Series, 533.

‡ *The Musical Times*, 608.

Tonic Sol-fa Series 815.

§ Novello's Part-Song Book, 510.

Tonic Sol-fa Series, 724.

|| *The Musical Times*, 272.

Tonic Sol-fa Series, 116.

choralist, but cases arise where there is room for doubt as to the best method of phrasing passages, and the conductor's judgment must settle the plan to be adopted. The words nearly always dictate the phrasing when they are well set to music. An endeavor to recite the words effectively without the music is generally enough to bring home to choralists the natural division of the words. Breath must be taken somewhere, and this necessity sometimes "phrases" the music. But if the breath is taken without consideration, the proper phrasing will often be missed. Sometimes rhetorical considerations involve the use of very short phrases that are not necessarily preceded by inspirations.

10. Enunciation and Pronunciation.—These two terms are used here to define separate things. Pronunciation refers to the correctness and Enunciation to the distinctness of the utterance. There may be only too clear enunciation of very bad pronunciation. To a considerable extent pronunciation must be judged by local peculiarities. The mode of the educated people of the district is the only fair standard. It would not do to pass over the mangling of the English language common among the lower classes in London, because it is their "way." In the majority of choirs far more attention has to be devoted to the enunciation of words. Persons who are well educated and who speak accurately are often curiously indolent in their utterance in singing, and they are difficult to convince. The fact is the best choralists, in order to enunciate clearly, have to learn to be **consciously** careful whilst singing, whereas in speech, with its rapid succession of consonants, it is comparatively easy for them to make themselves understood without conscious effort. Therefore, choirs composed of any class of the community have to be trained to attack initial consonants sharply, and not to allow their utterance to interfere with the purity and fulness of the succeeding vowel, and they similarly have to be drilled into uttering final consonants distinctly, and in this case exactly at the proper moment. The premature utterance of final consonants is a common fault with choralists. This is especially disagreeable when the final is a sibilant "s" or a "d". Another warning is necessary here against exaggeration. Converts are often enthusiasts, and are apt to zealously splutter their consonants with ludicrous distinctness and emphasis.

11. Voice Training Exercises.—Voice exercises are undoubtedly useful in training adult choirs, although many of the best

choirs in the country do not employ them. Exercises directed to definite points, such as extension and development of registers, the improvement of quality on open vowels, the attainment of agility and smoothness in rapid passages, the performance of **staccato** with good tone and perfect tune, and of **crescendos**, **diminuendos**, **sforzandos**, **pianissimos**, and **fortissimo**, &c., all really save time because they concentrate attention upon one point at a time, they really educate choristers, and they assist to make the choir an instrument that will respond to every wish of a conductor. But in using voice exercises it must be borne in mind that their virtue is in the manner of performance and not in the mere notes.

12. Expression. All the foregoing heads may be considered as means to an end—namely, **expression**. For convenience we may distinguish two kinds of expression. First, there is that which obeys all the directions as to **pianos**, **fortes**, **crescendos**, **sforzandos**, &c., and which may be called **mechanical expression**; and second, there is that which is inspired by good taste and right feeling and which is to some extent indicated but not necessarily secured by the observance of mechanical expression. This may be called **higher expression**. Many of the details of mechanical expression are purely musical effects that have nothing to do with the higher expression. These musical effects are perfectly legitimate as supplying interesting contrasts, although they are not all called for by the words—and, indeed, considered merely as verbal expression, verge on the absurd. They have only this connection with the higher expression, that they must be subordinate to it and not so occupy attention as to obscure the general effect. The higher expression results, as has been observed above, from right feeling. It is not the total effect of the attempted expression of detached words and phrases, but a sympathetic expression that wells up from an instinctive realisation of the spirit and inner meaning of a whole composition. It may exist and thrill even when unobservant of mechanical expression, phrasing, pronunciation, and almost all the other essentials of good performance, and the music may be perfectly simple. It is dealing with this higher expression that there is so much scope for the individuality of the conductor's reading of a piece. No two actors could ever exactly agree as to the delivery of their words, and no two conductors should be expected to exactly agree as to the higher expression of a piece.

In training a choir to feel music the choralists must first learn the music thoroughly with all its mechanical expression. They are then able to approach the study of the higher expression. They have to be taught to feel this expression as an obvious preliminary to their venting feeling. To convince they must be convinced. Lastly, the conductor and choralist must beware of the danger of mistaking gross exaggerations of the mechanical expression for the higher expression. Higher expression does not mean that all the *piano* passages are to be sung *pianissimo*, and all *fortes*, *fortissimo*. Violent contrasts easily become vulgar, and startling effects are often far removed from artistic feeling. The vice of exaggerated "expression" is generally the greatest fault shown at choral competitions. The fanciful become grotesque. Exaggerated expression aims at the sublime, but too often falls into the ridiculous. The higher expression is a refined and natural expression, and can only result when the soul of the singer breathes forth the soul of the music. Only good words and music will bear this expression. You cannot get blood from a stone.

13. **General Hints.**—The music should be studied from copies, but if possible performed without copies. The conductor then has at least a chance of getting perfect control. If the copies are used at performance

they should be only glanced at where necessary. If singers are accustomed to certain neighbors at rehearsals it is very advisable that they have the same neighbours at performances. The blend is better when the singers to some extent face one another. At rehearsals the really difficult bits should be practised frequently, and the most jealous care should be taken that no time is frittered away or expended over practice that exhausts without improving. The matter of sight singing obviously cannot be gone into here. It must be enough to recommend the regular practice of new music, the points of which should first be well discussed (but not performed) in detail, by the conductor and the choir, so as to build up a habit of quick observation. Then when the piece is sung it should be agreed that whatever happens, short of complete chaos, there shall be no stop, but a grim progress to the (often bitter) end. The habit of "picking up" after a disaster has often saved a choir at sight singing competitions. As all intelligent sight singing depends upon the power of the singer to conceive musical effects from notational signs, it is important that the pace should be no faster than the *average* capacity of the choir can follow. The habit of floundering is far more easily acquired than the habit of sure reading.

IN OCTOBER

By Sister Alice Marie

Dear Mary, fairest Mother and Queen,
We fashion a wreath to-day,
To rest above thy brow serene—
Sweeter than flowers of May.
Five groups of roses, and between
Them lies a lily white
That is as pure as stars that gleam
Upon the breast of night.

Some days the roses are white too,
Sometimes a crimson red,
And then again, a golden hue—
They are the Aves said.
The lillies are the Paters few
Between each mystery.
A crown we wind, thy children true.
It is our Rosary.

—The Young Catholic Messenger.
October 5, 1935.

THE KINGSHIP OF CHRIST

Then come, ye nations all, and glad rejoice!
Adore the glorious Kingship of the Lord,
Extol and magnify His sacred Name
The while you pledge Him endless fealty!
Aye, let Him reign the sole unrivalled King
Of every mind and heart.—Rejoice, rejoice,
And shout aloud with exultation's voice!
And ye Angelic Choirs, and all ye hosts
Of heaven, unite in joyous canticles
With vibrant harp and lofty organ-peal—
Your notes of jubilation's strain prolong
Till all the listening universe respond
In ardent, jubilant, adoring praise
To Christ the Man-God's Kingship all
divine.

Rev. John D. Walshe, S. J.

Last Verse of Poem from THE PILOT,
Boston, Dec., 29, 1928.

OXFORD SCHOOL OF THE CHANT

CORPORATE WORSHIP BY THE LITURGY

(From a Correspondent in England)

THE Society of Saint Gregory has as its main aim the formation of a new attitude in the minds of Catholic people towards the Mass.

Hitherto Mass has been something private going on at the altar with which they could unite their intentions, but in which they had no active part. But the people at Mass are part of the Mass—they are there to offer with the priest and with Our Lord the Great Sacrifice, in fact to “make” something for God which is alone supremely worthy of Him. Mass is offered in union by the priest and by the people; in it they are united in the greatest of all social and religious acts.

A Dialogue Mass

Corporate worship through the Liturgy was this week at Oxford an accomplished fact. The first religious act of the Summer School was a Dialogue Mass—a Low Mass celebrated by the President of the Society and answered by the whole congregation. Before the beginning of Mass the priest announced that he and the congregation would offer Mass together that the peace of Christ might reign over Europe. The large assembly of people then answered the Mass in chorus making of it one great powerfully binding and spiritualising corporate prayer.

On each of the ensuing days High Mass was sung by the school at one of the Oxford churches. The rest of the mornings and all the evenings were occupied with lectures on the theory, practice, and teaching of the Chant. The syllabus this year was more comprehensive than ever—besides three separate courses of lectures of varying grades on the Chant there was special tuition available for anyone who wanted it on paleography, history of polyphony, organ playing, choir training and voice production and a valuable course of instruction on accompaniment.

The lecturers were Fr. Desmond Coffey, Dom Gregory Murray, OSB., Mr. H. P. Allen, Dom Laurence Bevenot, OSB., Fr. Turner, Mr. H. C. Collins and Mr. Washington.

The general meeting of the society was held on Wednesday afternoon in the hall of Worcester College. The report of the year read by the secretary showed a great in-

crease in membership and a widened activity of the Society and its members all over England. A group of the Society has been formed in London and the great Peace Mass at Westminster on Easter Monday is an indication of the vitality of the work in the Metropolitan area. On the Feast of the Ascension over a thousand children assembled to sing Mass at Southwark and the great annual competitive festival arouses increasing interest and has a powerful influence over the teaching of the Chant in English Schools.

The report of the treasurer showed that the financial position of the Society is now entirely satisfactory, and thanks were offered to her and to the hon. secretary for their admirable work during the year. Dom Bernard McElligott, OSB., founder of the Society, was re-elected president with no other nominations, and three new members of the committee were elected in the place of retiring members—the Rev. J. F. Turner, the Rev. J. Connolly and Mr. Washington, Director of Music of the London Oratory.

The Immemorial Chant

The lectures were again at Worcester College—a college where, owing to its Benedictine foundation, the “Immemorial Chant” is at home. This year the school had also the use of a large assembly room at the Randolph Hotel for general rehearsals of the Chant, polyphonic singing and social gathering.

Owing to the great spiritual aim of this school, the mutual help and support given to its members, the nobility of the Liturgy, the beauty of the Chant and the charm of Oxford, this Summer School is a most stimulating and refreshing experience. The great number of people at the school made the singing of the Mass each day particularly impressive. As each year our numbers increase the demonstration of the aims of the Society will be even more powerful and convincing so that by degrees the barriers of prejudice, already much loosened, may be finally broken down and a universal understanding of the true meaning of the Liturgy may quickly follow.

M. M. S. “Universe”, Aug. 1936.

CESAR AUGUSTE FRANCK

DOM ADELARD BOUVILLIERS, O.S.B.; M.A.; MUS. DOC.



THE analyses which have been published of the collection of pieces for harmonium Boëllmann brought various requests for further work of a similar nature. Obviously, this was the reason for the commentaries on the **Twenty-Seven** compositions of **Louis Vierne** for the organ, on all of **Théodore Dubois'** works, — except one (the *Hosannah*), written for the same instrument, and on the **Five Pieces** by César Franck for harmonium which **Ls. Vierne** has transcribed for organ.

The last mentioned analysis brought still greater requests, entreating, urging, even commanding that I should outline more of the works of César Franck. Therefore in this article, I propose to review twelve of Franck's compositions for organ.

My first approach to Franck's music is that which I should advise for all students. I came in contact with the two small volumes for harmonium, after I had read most of the greater number of the twelve pieces for organ, but arranged for pianoforte, (four hands). In interpreting these, before attempting a study of these same compositions at the organ, I became well acquainted with this literature. Naturally, I would recommend a similar procedure to young organists, as the study of Franck's works, in pianoforte arrangement for four hands, brings to light many interesting details which, at a first reading at the organ, remain often unnoticed. These transcriptions form and remain a valuable addition to the répertoire of piano music for, — four hands — the only drawback being that the music, edited in France, is for the most part, printed on paper of poor quality, and sold at an exorbitant price.

Biography

César-Auguste Franck was born in Liège (Belgium) on the 10th of Dec., 1822. His mother was German. In the year 1835 the family migrated to Paris (France). There, the young man studied counterpoint, fugue and composition under **Antoine Reicha** (1770-1836). Reicha was a native of Prague. In the year 1837 Franck entered the Paris Music Conservatory which was

under the direction of **Luigi Cherubini** (1760-1842). In this great Installation Franck had **Lebourne** (1797-1866) as professor of composition, and **Zimmerman** (1785-1853) as teacher of pianoforte. In the year 1839 Franck attended **Henri-Noutan Berton's** (1767-1844) class. That year, Franck obtained a second prize in Fugue; the following year he won first prize in the same subject.

In regards to the Pipe Organ, **Père François Benoist** (1794-1878) who had charge of the organ class from 1822-72, taught Franck. The latter was to succeed his teacher at the same post in the Paris Music Conservatory (1872-90).

Franck's family left Paris on April 22nd, 1842 and returned to Belgium. However, the family went back to Paris in the year 1844. Four years later (1848) Franck married **Miss Félicité Desmousseaux**, a young actress of the *Comédie Française*, whose mother was a celebrated *tragédienne*. The Franck family enjoyed conjugal happiness. It is not generally known, however, that of this union two sons were born: **Georges-César Franck** (1848-1910) and **Germain Franck**.

The majestic Basilica of **St. Clothilde** (Paris) was opened for worship in the year 1859, and the genial organ builder, **Aristide Cavaillé-Coll** (1811-99) had installed in this stately edifice an organ of splendid sonority. Franck, after having held the post of organist in three different Parisian Parishes, became organist at **St. Clothilde Basilica** in the year 1859, which position he held until his death on Nov. 8th, 1890.

César Franck, though born in Belgium, was French in heart and sympathy. After the Franco-Prussian War of 1870, he became a naturalized French citizen. "Franck, though French in heart and nationality, was not of French race. He introduced foreign elements into the music of his adopted country, elements, which to be more accurate, were indirectly German in origin." (In "The Theories of **Claude Debussy**" by **Léon Valas**, Oxford University Press, 1929, p. 46).

Franck's music is that of a special idiom: it proceeds nevertheless from Bach in its science, from Gluck in its expressive elevation, and from the romantic German composers in its harmonic processes. His music is considered French on account of its clarity, its purity and simplicity in design.

Franck taught music for fifty years. While at his post in the Conservatory, (1872-90) he had the following students: Humblot, d'Indy, Samuel Rousseau, Miss Renaud, Henri Dallier, Miss Papot, Aug. Chapuis, Gabriel Pierné, Grandjany, Louis Ganne, Kaiser, Pinot, Adolphe Marty, Galleotti, Bondon, Jemain, Miss Prestat, Miss Boulay, Henri Letocart, Mahaut, Charles Tournemire, all "Laureates". He also had in composition: A. Coquard, Guy Ropartz, Henri Duparc, Paul de Wailly, Pierre de Bréville, Ls. de Serres. But his favored and much preferred disciples were Augusta Holmès (†1903), Alexis de Chastillon (†1873), Guillaume Lekeu (†1894), Ernest Chausson (†1899) and Charles Bordes (†1909). The last named was, with Vincent d'Indy (†1932), the founder of the Schola Cantorum (Paris). This institution now comprises two divisions: the *Schola* in the old Benedictine Priory of St. Edmond, and the recently founded "Ecole César Franck" located on Boulevard Raspail for one year now, since March 1935, at No. 16 Boulevard Edgar-Tinet.

The late V. d'Indy regarded Franck as a true successor of that giant of Symphony: Beethoven. But it is chiefly in his twelve Organ compositions that César Franck manifested the essence of his genius, for he wrote but one Symphony. As titular head of the Organ Class at the Paris Conservatory. 'Père Franck' developed improvisers and composers rather than mere performers.

* * * *

Debussy wrote that "César Franck was a man devoid of malice, and the discovery of one beautiful harmony sufficed to make him happy for a whole day. . . Much has been said of the genius of Franck without emphasizing the quality that was most peculiar to him, that is, his ingenuousness. This unhappy, misunderstood man had the soul of a child, a soul so good that he could dwell without bitterness on the unkindness of men and the perverseness of fate. . . His music was written with a trustful candour that is truly admirable, for he is in the

presence of music before which he kneels murmuring the most profoundly human prayer that mortal ever breathed. Franck never lags in his devotion to music, and one must take it or leave it. No power on earth could make him interrupt a period which he believes to be justified and necessary. However long it may be, one had to put up with it. This is indeed the proof of disinterested imagination, which tolerates no sob, whose sincerity has not been previously tested. . . In this Franck is at one with the great musicians for whom sounds have a definite meaning in their sonorous acceptance. They employ them just for what they are, without asking of them more than they contain." (Idem, pp. 44-45).

Camille Mauclair, in his "La Religion de la Musique", (Paris, 1909, Fishbacher) has the following appraisal of Franck. "No one else has the faculty of suave and sensuous mysticism. that unique charm, that serene plentitude of fervour, that purity of soaring melody, above all, that power of joy which springs from a religious effusion, that radiant whiteness resulting from a harmony at once ingenuous and ecstatic. There is no severity in this evangelical mysticism. Undoubtedly the Organ Chorales and pianoforte works are powerful of construction, and they have the magnificent rectitude which proceeds directly from Bach. But if Bach is formidable; he thunders, he has the robust faith of the Middle Ages, his rhythm is colossal; even his gaiety is as enamoured of gentleness and consolation, and his music rolls into the soul in long waves, as on the lake of a moonlit tide. It is tenderness itself; divine tenderness borrowing the humble smile of humanity."

As to Franck's style, Mr. Paul Dukas wrote: "Franck's classicism is not purely that of form; it is not the mere filling in more or less sterile, of scholastic outlines, such as resulted by the hundred from the imitation of Beethoven, and later of Mendelssohn, and continue to grow every year out of respect for useless traditions. Franck's music, it is true, seems to follow by preference the regular designs consecrated by the genius of the classical masters, but it is not from the reproduction of the forms of the sonata or the symphony that it derives its beauty. These great musical structures, which are in keeping with the kind of idea that needs for its full expression the vast spaciousness and ample periods that such large forms can

offer, build themselves up in a suitable manner under the stress of impulse necessary to the development of the idea.

With Franck, this idea is classical; that is to say, as general, as possible, therefore it naturally adopts a classical form; but for this reason only, and not on account of a preconceived theory, or a reactionary dogmatism that would subordinate the thought to the form." ("A propos de César Franck", in *La Chronique des Arts*, No. 33, p. 273, 1904).

* * * *

Franck composed works for the Harmonium which are published in two little volumes. Vol. I, entitled "l'Organiste", contains 59 pieces. It was published by Enoch (Paris). This collection was destined to contain almost one hundred pieces. These were written during the year 1889-90. A second vol., under the same title, was published by Enoch as **posthumous pieces**. But these 44 pieces contained in the second collection had been written from the year 1855. I would recommend the purchaser who contemplates procuring these collections to secure the edition of these two books, (together or separately) which was compiled by Charles Tournemire. The second vol., in this edition, Enoch, 1934, comprises but 30 pieces instead of the former 44. Furthermore, the editor has written a preface to each vol. and the pieces have been revised, annotated and fingered. In all, this is the better of the two editions issued by the same publisher. Price: \$3.00 each vol.

The one who plays Franck's music for the first time must not be looking for aural titillations. None of the usual besotment is to be found:—neither the conventional cantings, the maudlin and febrile patters, the pabulum of whimperings, nor ill-suppressed erotic cravings. Again, the accustomed consumptive hobble-dehoy:—mush of glucocities, doses of vague soothing syrup for sugar-eaters, piddling trickle of treacle. No twaddlesome triflings either of descreditable sycophantic claptrap or of sickening dull banalities. It is not music for the three C's:—cock-tails, cigarettes and conversation. In it,

whether for the organ or the pianoforte, sentimental loquacity and odorous patchouli-inspiring one to canary-like counter-twittering, are not to be expected. But, alas, that is what one finds in so much supposed organ music. Though that output is not without some olympian calm—albeit its serenity ruffled by invasions of meretricious sentimentalism, oleoginous ditherings, catering to tear ducts, twists, cranks and quips, smirks, mops and mows, which only, in turn, are preparing some grandiloquent rhedomontade and barnstorming—still it is of no intrinsic value.

In these two small volumes for the harmonium one does not find droning as in much of harmonium music, nor braying as in orchestrion music. If I prefer the first of these two small volumes, the reason is that in the first volume one has a series of seven or more 'suites' that are assorted for use at Holy Mass. The second volume contains Preludes, Offertories and Interludes. The contents of the second volume have no connection in themselves like the contents of the first of these two small volumes.

Dr. C. F. Waters, in his work "The Growth of Organ Music," writing of the 19th century organ music, divides French organ music into two distinct categories: (a) the light and merely melodic; (b) the austere and idealistic." Franck, the Pater Seraphicus, belongs to the second category. The first of these two categories seems now rather tamed and out-moded, if not obsolescent.

Franck's music, if altogether more chaste and austere, is for the liturgical organists; and this kind of music must be rendered with perfect chastity and austerity in phrasing, even in its apparent lush intricacy and teeming inventions. It is only as such that the expression of beauty in Franck's music conveys that peculiar sanctity and reverence. Here the expression of the said beauty in fluid outflow is not the beauty of wordliness, which is half-sensual and half-ethereal, but that of ritual worship, the spirit of loveliness. It must be remembered that art may often be physical and sensuous. Yes! but deeply spiritual as well.

(To be continued next month.)

Gregorian Chant and Solesmes

(Ignatius Esser, O.S.B., in "The Grail"
St. Meinrad, Indiana)

THE names Gregorian Chant and Solesmes have become so closely associated that church musicians spontaneously think of them simultaneously. Gregorian Chant is the traditional Chant of the Catholic Church. It is the truly devotional music or prayer melody of the early Christian centuries. Because St. Gregory the Great, a spiritual Son of St. Benedict and a Pontiff of the Holy Roman Church, did so much to foster this Chant it has come to be called Gregorian Chant. It is used in the Holy Mass and in all the other liturgical functions that employ melodies.

Solesmes Abbey is a Benedictine Abbey in Western France. Ever since the time of Dom Guéranger the Monks of Solesmes have shown more than an ordinary devotion to the sacred liturgy of the Church and more especially still to Gregorian Chant. Admirably loyal to the Order that developed a St. Gregory the Great, they have heeded the Benedictine precept: "Let nothing be preferred to the Work of God." By this "Work of God" we understand the total of the liturgy of the Church, the collective and official praise and worship of God on earth. By their profound and prolonged study of the Chant the Benedictine Monks of Solesmes have rendered a beautiful service to Holy Mother Church. The latest fruit of their labors has just matured. It is the new "Antiphonale Monasticum." Benedictine Monks and Nuns all over the world will become acquainted with this work, and will learn to treasure this most valuable of all chant books.

However, few persons will stop to think of the vast amount of work that was required to produce this new "Antiphonale." The writer of these lines lately enjoyed a visit to Solesmes Abbey where he met some of the Monks who were the makers of this book. In the room of paleographs he was surrounded by the many manuscripts and photostatic copies of manuscripts that connect this new book with the early Church.

Nearly fifty years ago Dom Mocquereau of Solesmes, a man of highest authority on

chant in the last centuries, began to collect the material that was needed for the "Antiphonale Monasticum." Dom Mocquereau died five years ago, in 1930. His co-laborers and his disciples carried on his work. They continued to collect chant paleographs. These they analyzed to find the most authentic and the most ancient music of Mother Church. Ultimately about one hundred sets of manuscripts or paleographs were used for study. Of these there were from twenty to thirty that were classed as more valuable than the rest. Of these best manuscripts the tenth century Antiphonale of Bl. Hartker of St. Gall was chosen as the basis of the new "Antiphonale Monasticum."

Dom Joseph Gajard, O.S.B., was the man who directed the work. The seven past years of his life were devoted almost exclusively to the making of this modern-ancient book. He had in all as many as fifteen confrères to assist him during the course of the work. Onto large sheets of paper were transcribed with pen and ink the notes and neums that only a chant scholar could decipher in the paleographs. First the words of an Antiphon were written across the top of a blank sheet of paper. Beneath these words were copied the notes from the Hartker Antiphonale; then in order were copied beneath these the notes of other manuscripts. This vast page of notes made it possible to discover the most universally used melody for any given Antiphon. This was the aim of the Solesmes Monks: to find the most authentically traditional melody by eliminating chant melodies that were merely local to one or the other place. Only the most universally used melodies were sought. Antiphon after Antiphon was thus transcribed and analytically studied till high stacks of closely written large papers had accumulated. From these were selected the antiphonal and other melodies that now fill the thirteen hundred pages of the finished publication.

No chant book was ever published that cost so much time and labor as this one. It is the most reliably authentic collection of

chant melodies ever put into one book. The *Antiphonale Monasticum* is in accordance with the rule and principles discovered by and followed by Dom Mocquereau in all his teachings on Chant. For these reasons the book has an intrinsic value that should merit for it a place in every library. However, it will have a definitely practical value in the numerous Abbeys and Convents of the Benedictine Order where it will be studied and used as a means of closer contact with the Church of the early centuries. How impatiently did the many Benedictine Communities wait for this long-needed Antiphonary

while Solesmes was spending four years in reading proof sheets and making final corrections. Now at last we can enjoy the advantages that come from Solesmes's rich fund of manuscripts and Solesmes's tireless analysis and able evaluation of these manuscripts. May our use of the "*Antiphonale Monasticum*" not be without a becoming feeling of gratitude towards the men who have so unselfishly labored for God's glory and also our own advantage.

†Ignatius Esser, O.S.B., Abbot
of St. Meinrad, Ind.

Home-Coming of Alumni of Conception College Enjoyable Affair--A Varied Program

VERY REV. GREGORY HÜGLE GIVES ORGAN RECITAL

IN spite of the torrid heat wave, which was climaxed by light showers in the late afternoon, the Conception College Alumni Association's home-coming celebration of Aug. 19 and 20 was largely attended.

Seven hundred persons witnessed the spectacular outdoor Pontifical Field Mass which officially opened the festivities at 9.30 o'clock Wednesday morning. The Right Rev. Abbott Philip Ruggle, assisted by the clerical and lay alumni of Conception College, celebrated the Mass at the outdoor altar constructed at Our Lady of Lourdes Grotto. Forming a picturesque setting for this unique ceremony was the background of Papal colors and the alumni banner colors, blended here and there with the magenta shade of the hierarchy.

Music was furnished by a radio sound car, and during the Mass the Abbey Community Choir sang.

At noon time several hundred persons partook of dinner served by ladies of Conception Parish.

At 1 o'clock the Very Rev. Gregory Hügle, O.S.B., Prior of Conception Abbey, furnished a half-hour of delightful organ

music, many of his selections being original compositions.

Presentation of Honors

Before several hundred spectators assembled in the college gymnasium at 3 o'clock, an academic procession formed, comprising Bishop Le Blond and Joseph E. Corby of St. Joseph, Miss Anne Sarachon Hooley of Kansas City, J. Leo Burke of Tulsa, Okla., the Rev. William J. Ryan, S.J., of St. Louis, Rev. Eugene O'Neil of Shakelford, the Rev. Thomas Allen, O.S.B., and the Right Rev. Abbot Philip Ruggle of Conception.

A guard of honor composed of Fourth Degree Knights of Columbus from St. Joseph accompanied them to the stage.

Following a musical overture by the Abbey Community Orchestra, degrees were conferred on Bishop Le Blond, Mr. Corby and Mr. Burke by Abbot Ruggle. Bishop Le Blond and Mr. Burke received the Doctor of Law degree, and Joseph E. Corby Doctor of Business Administration.

The Catholic Tribune, St. Joseph, Mo.
Aug. 22, 1936.



OUR MUSIC THIS MONTH

The name of Richard Keys Biggs, is well and favorably known among organists because of the many Recitals Mr. Biggs has given in various parts of the country.

His name ranks among the half a dozen famous Catholic concert organists of the day (Mauro-Cottone, Yon, Courboin, Koch, etc.). His compositions for the Church have taken the form of short choruses until recently, and these works have had an exceptionally complimentary popularity.

We now present a new Mass for mixed voices from his pen, which reflects the work of a practical working choirmaster, coupled with a talent for composition. The various voice parts are within the range of average voices and the organ part complements the vocal score. We might call it an "in the middle of the road mass." It is not in the modal style attempted by so many composers in an effort to approximate the Gregorian flavor. It is modern in conception and acceptable as such under the restrictions of the lines of the Motu Proprio on this type of music. It is not reminiscent of secular, concert or popular music, but a serious attempt at musical expression of the text, in brief, devotional form. Liturgical choirs will embrace it for varieties sake. Choirs doing the old type disapproved masses, will find it to be a fine work for "bridging the gap", as a regular "Sunday Mass", or for special Feasts.

MASS

In Honor of St. Anthony

Andante con moto

TUTTI

KYRIE

RICHARD KEYS BIGGS

mf

Ky - ri - e e - le - i - son. Ky - ri - e e -

mf

le - i - son. Ky - ri - e e - le - - i - son.

rit.

rit.

SOP. *mf a tempo*

Chri - ste e - le - i - son. Chri - ste e -

ALTO *mf*

Chri - ste e - le - i - son. Chri - ste

TENOR *mf*

Chri - ste e - le - i - son. Chri - ste e - le -

BASS *mf*

Chri - ste e - le - i - son. Chri - ste e -

a tempo

mf ad lib.

cresc.

cresc.

le - i - son. Chri - ste e - le - i - son.

le - i - son. Chri - ste e - le - i - son.

- - i - son. Chri - - - ste e - le - i - son.

le - i - son. Chri - ste e - le - i - son.

mf
organ

TUTTI
mf

Ky - ri - e e - le - i - son. Ky - ri - e e -

le - i - son. Ky - ri - e e - le - i - son.

rit.

rit.

GLORIA

Allegro con spirito

f

Et inter-ra pax ho - mi - ni - bus bo-nae vo-lun-ta - -

f

Et in ter-ra pax ho - mi - ni-bus bo - nae vo - lun-ta - -

Et in ter-ra pax ho - mi - ni - bus bo-nae vo-lun-ta - -

Allegro con spirito

f *ad lib.*

f *mf* *dim.*

tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-

f *mf* *dim.*

tis. Lau-da-mus te. Be-ne-di-ci-mus te A-do-

organ

f *mf* *ad lib.* *dim.*

ra - mus te. *f* Glo - ri - fi - ca - mus te. *mf* Gra - ti - as

ra - mus te. *f* Glo - ri - fi - ca - mus te. *mf* Gra - ti - as

f *mf organ*

a - gi - mus ti - - bi pro - pter ma - gnam glo - ri - am

a - gi - mus ti - - bi pro - pter ma - gnam glo - ri - am

rit. *mp* Moderato *mf*

tu - - am. Do - mi - ne De - us Rex coe - le - stis, De - us

rit. *mp* Do - mi - ne De - us Rex coe - le - stis, De - us *mf*

tu - - am. Do - mi - ne De - us Rex coe - le - stis, De - us

Moderato

d. rit. *dim.*

Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni -
 Do - mi - ne Fi - li u - ni -
 Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni -
 Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni -

ge - ni - te, Je - su Chri - ste.
 ge - ni - te, Je - su Chri - ste.
 ge - ni - te, Je - su Chri - ste.
 ge - ni - te, Je - su Chri - ste.

Do - mi - ne De - us A - gnus De - i,
 Do - mi - ne De - us A - gnus De - i,

p Solo

Fi - li - us Pa - tris. Qui tol - lis — pec - ca - ta

p Solo

Fi - li - us Pa - tris. Qui tol - lis — pec - ca - ta

p Solo

Chorus *Solo*

mun - di, mi - se - re - re no - bis. Qui tol - lis — pec - ca - ta

Chorus *Solo*

mun - di, mi - se - re - re no - bis. Qui tol - lis — pec - ca - ta

Chorus *Solo*

mun - di, mi - se - re - re no - bis. Qui tol - lis — pec - ca - ta

Chorus *Solo*

mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui

Chorus *Solo*

mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui

Chorus *Solo*

mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui

Chorus *Solo*

mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui

Chorus

se - des ad de - xte - ram Pa - tris, mi - se - re - re no - -

Chorus

se - des ad de - xte - ram Pa - tris, mi - se - re - re no - -

Chorus

se - des ad de - xte - ram Pa - tris, mi - se - re - re no - -

Allegro

bis. Quo - ni - am tu so - lus sa - -

f

bis. Quo - ni - am tu so - lus sa - -

Allegro

f *ad lib.*

netus. Tu so - - lus Do - mi - nus. Tu so - lus Al -

netus. Tu so - - lus Do - mi - nus. Tu so - lus Al -

Tu so - - lus Do - mi - nus. Tu so - lus Al -

Maestoso

tis-si-mus, Je - su Chri - ste. Cum Sa - -

tis-si-mus, Je - su Chri - ste. Cum Sa - -

tis-si-mus, Je - su Chri - ste.

Maestoso

ff organ

- neto Spi - ri - tu, in glo-ri-a De - i

- neto Spi - ri - tu, in glo-ri-a De - i

rit.

rit.

rit.

Pa - - - tris. A - - - men.

Pa - - - tris. A - - - men.

ad lib.

SANCTUS

Andante con moto

mf
Sa-netus, Sa-netus,
mf
Sa-netus, Sa-netus,

Andante con moto

mf *cresc.*

Allegro

f
Sa-netus, Do-mi-nus, De-us Sa-ba-oth. Ple-ni sunt coe-li et
f
Sa-netus, Do-mi-nus, De-us Sa-ba-oth. Ple-ni sunt coe-li et
f
Sa-netus, Do-mi-nus, De-us Sa-ba-oth. Ple-ni sunt coe-li, coe-li et

Allegro

f *ad lib.*

ter-ra, glo-ri-a tu-a. Ho-san-na in ex-ce-lsis.
ter-ra, glo-ri-a tu-a. Ho-san-na in ex-ce-lsis.
ter-ra, glo-ri-a tu-a. Ho-san-na in ex-ce-lsis.

BENEDICTUS

Andante
p <>

Be - ne - di - ctus — qui ve - nit, qui ve - nit in no - mi - ne

p

Be - ne - di - ctus — qui ve - nit, qui ve - nit in no - mi - ne

Be - ne - di - ctus — qui ve - nit, qui ve - nit in no - mi - ne

Andante

p *ad lib.*

Detailed description: This system contains the first two vocal entries and the beginning of the piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics in Latin. The piano accompaniment is in the right and left hands, starting with a piano (*p*) dynamic and an *ad lib.* marking. The tempo is marked 'Andante'.

Do - mi - ni. Be - ne - di - ctus — qui ve - nit, qui ve - nit in

Do - mi - ni. Be - ne - di - ctus — qui ve - nit, qui ve - nit in

Do - mi - ni. Be - ne - di - ctus — qui ve - nit, qui ve - nit in

Detailed description: This system continues the vocal entries and piano accompaniment. It features three vocal lines with lyrics. The piano accompaniment continues with various musical notations including slurs and dynamic markings. The tempo remains 'Andante'.

no-mi-ne Do - mi - ni. Ho-san-na in ex - ce - lsis.

no-mi-ne Do - mi - ni. Ho-san-na in ex - ce - lsis.

AGNUS DEI

Moderato

mi-se-re-re no - bis.

A - gnus De - i qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

Moderato

mf A - gnus De - i qui tol - lis pec - ca - ta mun - di: *p* mi - se - re - re

p mi - se - re - re

mf

f no - bis. A - gnus De - i qui tol - lis pec - ca - ta mun - di:

f no - bis. A - gnus De - i qui tol - lis pec - ca - ta mun - di:

p do - na no - - bis pa - - - - - cem.

p do - na no - bis pa - - - - - cem.

p do - na no - bis pa - - - - - cem.

p *ad lib.*

Question and Answer Box

Conducted Monthly by DOM GREGORY HÜGLE, O.S.B.,
Prior, Conception Abbey, Conception, Mo.

Send your Questions to Father Gregory, they will be answered in this column without reference to your name.



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Questions submitted in June and July 1936:

"You had something to say of the orchestra in church in a recent issue, and seem to give the impression that it is not allowable at Mass, etc. I understood that a decree, issued in 1905, expressly allows violins, flutes, clarinettes, trumpets, oboes and bassoons as often as the organ itself.—The Decree is published in Sir R. R. Terry's MUSIC OF THE ROMAN RITE."

A. The Cardinal Archbishop of Compostella had requested the Sacred Congregation of Rites for an authentic interpretation of the principles laid down by Pope Pius X in his *Motu Proprio*. He asked, whether, and upon what feasts, may be allowed the use of the instruments—violin, viola, violoncello, double-bass, flute, clarinet and trumpet?

In its reply, April 15, 1905, the Sacred Congregation did not specify any feast days in particular; it merely stated that the Ordinary of the diocese, according to prudent judgment, and in particular cases only, may permit the use of the above-mentioned instruments on such feasts on which the use of the organ and other instruments is not forbidden by the "Ceremonial of Bishops."

From this reply it is evident that orchestral instruments cannot be used in church without the express permission of the Ordinary. It is further evident that the Ordinary cannot give a sweeping or general permission, e. g. for the greatest feasts of the year, but only for

a particular occasion. Nor must this permission be given in any easy and off-hand fashion, "but according to prudent judgment."

"Does not Canon Ignatius Mitterer, in his ECCLESIASTICAL PRECEPTS (London, Catholic Truth Society, 1901) say that in modern times the ecclesiastical authorities have become more indulgent in this matter?"

A. Canon Mitterer says that Church music scored for instruments is tolerated, on condition that such instrumental playing has no independent parts, but is used to accompany, sustain and invigorate the singing; that instruments which of their very nature partake of a theatrical character are absolutely excluded, and, finally, on condition that the music be of a character to further the devotion and recollection of the worshippers. On page 51 Canon Mitterer says, "The Church authority does not favor or approve of instrumental music; her attitude towards it is simply one of tolerance."

According to the Decrees issued by Pope Gregory XVI (1840) and Pius LX (1856) for each performance "a written authorization must be obtained."

Canon Schmid, President of St. Cecilia Society, explains the situation in these words: "Instrumental music has never been the ideal of church music; history and experience prove to evidence that there is a constant danger of worldliness and hopeless decline. The pure

a-capella-style has always been the ideal of true church music.”

“*We still have a stack of old church music in the organ loft; some of these compositions contain secular tunes joined to sacred words.. Is it permissible to perform such music?*”

A. What would you say, and what would everyone else in church say, if a circus clown were seen to perform his somersaults in front of the congregation during High Mass? Would there not be a common outburst of horror and indignation at such an abomination in the holy place? But when the organist and the singers introduce into church lascivious, worldly, and frivolous music, does not something similar take place? What the clown does in a visible manner, the singers do in an audible manner; in the first case the scandal enters by the eyes, in the second it enters by the ears, and in either case Satan gains his point.

There are on record many rulings and admonitions of Popes, Bishops, and Provincial Councils, strictly forbidding the introduction into church of profane, impure, and worldly melodies. The saintly Cardinal Bona, who wrote so beautifully on Holy Mass and who died a holy death A. D. 1674, bitterly lamented the fact that worldly music so boldly entered God’s sanctuary. He compared the frivolous melodies to impious ballet dancers, performing their orgies before the very altar of God.

“*In the October issue of Caecilia, 1935, a question had been submitted concerning the authorship of the hymn, entitled “Just for Today”. I am rather anxious to learn if any reliable information has come to light on that subject?*”

A. Owing to the indefatigable intervention of our New York friend, Thomas J. Donlan, Secretary of the National Association of Sheet Music Dealers, the

following information has been obtained from Rushworth and Dreaper, Publishers, Liverpool, England, under date of June 11, 1936. “The words of the poem “*Just for Today*” were written by Sibil Partridge, who later became Sister Mary Xavier and was at the Notre Dame Convent in Liverpool, who died some 10 or 12 years ago; her brother is the celebrated cartoonist for “Punch.”

“*What is the essence of sacred music?*”

A. Melody is the essence of sacred music. Being a spontaneous line, melody has a definite purpose in its movement: it interprets or expresses the text; for this reason melody is intellectual.

“*But what about harmony?*”

A. The only value of harmony in music is its material contribution of pleasant sound sensation. It does for music what color does for painting. Color without form or content would be meaningless. Though the colors, themselves may be pleasing to the eye, they can convey neither intellectual nor spiritual ideas to the mind. When used to emphasize fitting melodic design, dignified harmony can lend to beautiful melodies a profound emotional force. The harmonies of polyphonic music are incidental; the melodic line of each voice interprets the thought of the text; by this means music becomes more intellectual and prayerful.

“*It has been my one great ambition to compose a Mass; melodies without number seem to revolve (like a kaleidoscope) in my mind; at times my head seems to be a musical clock. May I consider this musical urge as an indication that I am called to become a church music composer?*”

A. Your ambition seems to be laudable; what you perceive is nature’s impulse towards a praiseworthy undertaking.

ing. But since we poor mortals have lost the privilege of infused knowledge, we cannot go ahead and do things without guidance and instruction. The chances are that the melodic germs that move through your head are regular gems and that, like Franz Schubert, you are born to be another "melody-king". Of course, there is also the danger, that these germs lack the divine spark and are mere glass-pearls. It lies with your music teacher to make the analysis. But in so far as you aspire to become a church music composer we gladly use this opportunity to direct your attention to an important piece of instruction contained in the famous *Motu Proprio* of His Holiness Pope Pius X.

Having set forth Gregorian Chant as the ideal church music, and sacred polyphony as that form of music which arises from plainchant, he proceeds to speak of modern church music. In his characteristic way he says: "Since modern music has mainly risen to serve profane uses, greater care must be taken with regard to it in order that the compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces".

What does the Pope really mean when he says: *nothing profane*? The literal meaning of that word is "outside of the church." We will try to make this clear by some illustrations. Suppose the *Kyrie* of a Mass consists of sweet sentimental effusions as though the shepherd and the shepherdess were exchanging greetings of endearment, the tenor from one mountain side, the soprano from the other; they continue the solos to their hearts' content and then wind up in a languorous duet. This feature formed part of the so-called "Pastoral-Masses" of

old. Or again suppose the *Kyrie* starts with a burst of music, commandeering in character and announcing the coming of a whole army with drum and fife, demanding mercy at the point of the bayonet: "Have mercy—or we fire away!" This type of music has been exemplified in days gone by the so-called "Military-Masses". In either case we have profane music joined to words of prayer; there is no relation between text and music; it is like day and night coupled together by the will of a music-maker; worse than that: prayer has been turned into a mockery.

What does the Pope mean when he says: *free from reminiscences of the theatre*? Are not operatic melodies (*as a rule*) of surpassing beauty and worldwide acclaim?—Yes, indeed, they are. But what is back of these operas? Read the librettos, and you read the endless story of adultery and faithless love. The charming melodies are thus overshadowed by dismal reminiscences.

And why does the Pope say that modern church compositions must *not be fashioned even in their external forms after the manner of profane pieces*? Because there is constant danger of introducing rhythmic movements which belong to the dance, the march, and the glee-song and, consequently, are in direct opposition to the rhythm of prayer. Who does not recall the many swaying *Benedictus* movements, reminiscent of the rocking of a cradle? or the march movements in *Gloria* and *Credo*, set off in due time by a pleasing Waltz movement?

It certainly is hard for the modern composer to avoid these pitfalls. Is there no remedy or security? I just wonder how Palestrina got by?

The remedy lies in that music which Holy Church calls *her own*, and the polyphonic music of Palestrina is entirely in rapport with *that very music*.

REVIEWS

THE REFORM OF CHURCH MUSIC

New Booklet by Arthur de Meulemeester
Prominent Choirmaster in Ireland

WITH the publication of Dom Gregory Hugle's "Spotlight on Catholic Church Music" (\$.75) in America, in Ireland a similar book has been published. It is called "The Reform of Church Music." by Arthur de Meulemeester. (\$.75).

The appearance of these two booklets almost simultaneously is interesting because it indicates that throughout the English speaking world the need for such publications is being generally recognized. Until recently, students, and musicians in general had no readily available, low priced "Guide Books" to which they might turn.

Now for the Chant scholar, there is the Sunyol, "Text Book of Gregorian Chant", (\$1.75) for the liturgical organist "Bragers, Gregorian Accompaniment", (\$2.00) and Potiron "Treatise on Gregorian Accompaniment." (\$2.00). For the program maker, Aigrain's "Religious Music" (\$2.00) provides much information, historical and biographical. The old Weinmann "History of Catholic Church Music" is a good book of this type also, but the present rate of foreign exchange makes the price too high for a small book of this kind. Of course Dickinson's "History of Music in the Western Church" and Terry's "Music of the Roman Rite" are well known library works not be overlooked, as is Egertons, well known book.

The most comprehensive, practical and reasonably priced, of course is the new work "Sacred Music and The Catholic Church" by Father Predmore, (\$2.50) the sale of which has been surprising and encouraging to liturgical church musicians.

Among the smaller books in addition to the afore-mentioned "Spotlight", there is an excellent work for the choirmaster who has boys to train in the new Handbook "The Training of Catholic Choirs" by Edeson. (\$1.00).

Now comes a third small booklet, to round out the beginner's library, the subject of this review "The Reform of Church Music".

Intended for use in Ireland, where special conditions may seem to prevail, it is really suitable for use anywhere. The conditions described in the book prevail in America, England, and in Italy, as well as in Ireland. The book does not pretend to be comprehensive, for at the outset the author makes it clear that his booklet is merely a "Guide to Reform".

It tells how Reform may be effected, what the obstacles are, and how they may be surmounted—all in short readable interesting paragraphs.

The author, (a Laureate of the Lemmens Institute) active with fellow church musicians from Malines Belgium, has been active in church music in Ireland for several years. He describes how it came about that so many Belgians became organists at the Irish Cathedrals and churches, he praises the recent Plainsong Competitions, and expresses some interesting personal views.

Among these views, he shares the opinion with some others that women should be barred from choirs, but that they may serve as organists. He acknowledges the indifference of men in general to choir work, and recognizes the loyalty and interest of women in choir work at the average parish. Yet he says music by "Palestrina and the great Masters of sacred polyphonic music, sung by women is something ludicrous." Acknowledgement is made that many Orders of Nuns chant very well, but he likewise maintains that "their voices nevertheless are not the ideal exponents of that music which demands men's and boys voices to do it justice." Finally he calls on "Ireland's Loyalty to the "Holy See" to eradicate women's voices from the choirs.

Chant

The author advocates the use of Modern notation by pupils when chanting, and the Gregorian notation by the teacher. Several paragraphs go into this matter, and the author concedes his own opinions on the superiority of the Ancient notation for the "sole purpose of not placing unnecessary difficulties on a road which is already sufficiently obstructed".

Modern Music

A fine plea is made for modern music. The overdoing of Gregorian themes in modern compositions he decries, as weakness on the composer's part (where the composer thinks he is strongest.) "Approaching the Gregorian in savour and form, etc" does not mean that all modern music must be modal, and employ ancient themes. Modern music must be simple, according to Prof. Meulemeester, not without dignity and correct structure, but once music becomes difficult to sing, the choir loses its message so to speak, and becomes more interested in the notes, intervals, etc. At least that is the thought which this Reviewer got from the paragraphs on this point.

Repetition of Words

A sensible viewpoint is expressed on the matter of word repetition. Specific examples are given of the Palestrina Masses, Gabrielli's "Missa Brevis" and other polyphonic masterworks, which show conclusively that liturgically exactly three "Kyries" "Christes" and "Kyries" are not meant by the chapter on the "Motu Proprio" dealing with this matter. If so, Palestrina's "Papae Marcelli" is unliturgical—obviously a contradiction in thought. This starts out with six "Kyries", yet it is termed by most musicians as the "Mass which saved modern music in the church". At the end of this chapter, the composer is admonished not to use this information as License for undue repetition. Discretion, is urged with the eye constantly on the law.

Volunteer choirs should have two salaried singers. This point will raise some concern in many minds of course, yet the author defends it well. Later, under "What the Organist Should Know" he points out that universal lack of appreciation for church music, has resulted in underpaid, unrecognized church musicians. Without moral encouragement even, most choirmasters labor, and this condition is to be deplored.

A chapter on "Liturgy and Rubrics" gives directions for Services, and other practical information.

After each Chapter, a Summary is given of the next Chapter, so that the reader may determine just what points are ahead. A general Chapter Index is at the beginning of the book.

The 110 pages are read all too soon it seems, but they cannot be read too often, by Parish organists, Pastors, and those who

seek information as to "what all this talk about liturgical music is about".

Bound in linen covers, well printed, and priced at \$.75 in this country, "The Reform of Church Music" will provide valuable reading and good propoganda to the purchaser.

W. A. R.

OF INTEREST TO SERIOUS CHURCH MUSICIANS

THE BREVIARY AND THE LAITY.

Translated from the French of Rev. Rodolphet Hoornaert. The Liturgical Press, Collegetville, Minnesota. Paper, 120 pp., 35 cents net.

With *The Breviary and the Laity* the Abbe Hoornaert introduces his readers to the use of the Breviary and shows them how to derive the proper spiritual advantages. With the rapidly increasing number of Catholics desiring to participate in the official prayer-life of the Church also by means of the Divine Office, it seemed obvious that they should have a manual to guide them in their contact with this second source (after the Missal) of liturgical piety. Accordingly, the author has considered for them and others interested how the Divine Office meets the various needs of the spiritual life in view of its several stages—vocal prayer, discursive prayer or meditation, affective and contemplative prayer. In the Introduction he shows the reader the make-up of the Breviary, its structure and character. In the Appendix he gives an outline of the various Hours of the Office, general remarks on the use of the Breviary, and a series of specimen outlines in tabular form.

"It is quite true that for many centuries the only manuals of devotion were the liturgical books, with, of course, the Sacred Scriptures and the writings of the Fathers," says the Abbot Theodore Neve in his Preface to the work. "It is only since the fifteenth century that these books were gradually neglected. . . The reader will be astonished and amazed to discover in the Breviary a wealth unsuspected by the majority of Christians, and will bless Heaven at being able to nourish his devotion from this same divine source which supplies the clergy with vigor for their priestly life."

Organists and choirmasters using a Breviary, will find the liturgical music regulations less complicated during various seasons!

PITTSBURGH LETTER

(As Published Recently in The "Pittsburgh Catholic" by the Church Music Commission, Rev. C. A. Sanderbeck, Sec.)

The So-Called "Merry" Church Music

ONE of the greatest obstacles in the way to every reform we find in the erroneous notion that Catholic church music is to be "merry."

Now according to this view plain chant and the Palestrina style must necessarily be excluded, serious and approved songs in the vernacular, are to be eschewed as much as possible, and what remains will be the dregs, trivial and frivolous alike, mocking at every ecclesiastical law and scorned by all educated musicians. That such music is styled "merry" is certainly no unmistakable sign of our times and country, in face of which the words of Pope Pius IX: "Give the words again their proper meaning" are fully justified.

Of course, it would sound very strange if we were to say true church music is to be "voluptuous and vulgar;" hence the use of the harmless word "merry" serves its purpose.

Nevertheless, we shall retain the term in the qualified sense as given above. This is not the place to particularize, but one thing we venture to maintain, no musical society, or institute of any note in our large cities and towns, would dare to reproduce before an intelligent audience, pieces huddled together as they may be found in our Catholic Harps, Memorares, St. Basil Hymnals, etc.

From this we conclude what is too bad for concert room, can by no means be fit for the Church where on the contrary the maxim obtains: "What is here best is only good enough." The common objection that deep and thoughtful music is unfit for the uneducated, is wholly unfounded.

The primary object of all church music is the glorification of God and must consequently be grand and sublime as its object.

The edification of the people is only of a secondary consideration and here prudence will dictate that elaborate compositions of a contrapuntal character would be out of place, with the uneducated.

But there is no inconsiderable number of compositions of all styles, full of religious

pathos and depth of thought, that are rejected, because they are not noisy and striking enough, too little appreciated, in short they lack sensuality. And that is the true issue of all controversies about church music, no matter how or by whomsoever it may be defended. Yet bad taste can in nowise be a criterion, the least, for matters bearing on the church; for "art" in the service of the church aims at raising the sensual man to itself, it is never allowed to step down to him.

We will refer to a cognate art illustrative of this truth.

Put before a peasant a reputed oil painting or rare lithograph and an oleograph of dazzling colors, you may be almost sure he would select the latter.

But why is his taste not consulted when pictures or statuary are purchased for the church? And, why make an **exception** in regard to church music?

The noisiest opponents to serious church music, as experience teaches, are not to be found among the simple-minded people — they are merely put forward as a pretext — but among half-educated dilettanti who seek in the church a musical treat, or expect such music as they are accustomed to, or like to practice, **at home**.

But for well-known reasons our churches and their interior decorations, etc., are different from our dwelling houses; the same reasons will obtain relative to church music; it must point toward heaven like the pointed arches, and not toward the earth.

History tells us of a certain Timotheos of Milet (born 447 B. C.) highly honored throughout the rest of Greece, that he was disgracefully banished from Sparta, because he dared to make use of chromatic and enharmonic notes in his songs. Now even these pagans knew and dreaded the baneful influence of voluptuous music, so long as over two thousand years ago, and today and for generations, before and after the gospel preaching, self-abnegation and subjugation of our passions, music may be heard whose sensuality is wholly unrestrained.

By the above we do mean to say church music should be altogether of a sombre devoted-like character, and not promotive of joyful elevation of mind. But the joy as expressed by the Gregorian chant in the *Te Deum*, in the well known Paschal Alleluja,

in the old German, "Hail, Mary!" in the Gloria of Palestrina's *Missa Papae Marcelli* and in numberless works of composers of the old and new school, is totally different from what "merry" church music would be apt to offer.—Cecilian.

THE COPYRIGHT LAW

By JOHN G. PAINE

Chairman of the Board, Music Publishers
Protective Association

THE Music Publishers' Protective Association has been in existence for a period of over fifteen years. It has devoted itself to the study of copyright infringements against any unauthorized use of their copyrighted works.

Within the last two years it has been giving considerable attention to the infringement of copyrights that are occurring in the various school systems throughout the country, and as a result of its study many cases of deliberate infringement have come to its attention.

It is surprising how universal the practice of copying copyrighted works has become. In the school systems a music teacher or music supervisor seems to think nothing of taking a copyrighted work that appeals to his or her fancy, and making copies of it for the class. The form in which the copying is done is various. Some teachers make a copy of the words and the music of a song, or of the parts of an instrumental composition on a stencil, and then run off mimeographed copies for classroom work, without even feeling guilty of any wrong doing. Others not desiring copies in great quantities, photostat the copy that they have acquired and duplicate the composition in this manner. In one instance that has come to the attention of the Association, a teacher actually passed out sheets of lined paper to the pupils in the class, and then copied the composition on the blackboard, telling the pupils to mark down on their lined paper exactly what had been written on the blackboard, thus making an infringer of every pupil in her class.

The Law

The copyright laws of the United States are very strict in this particular, and from the very earliest copyright enactments in

this country, copying in any way, shape, or form, by any manner or medium whatsoever, has been considered an infringement of copyright. Under the present copyright act, the very opening paragraph states as follows: "That any person entitled thereto upon complying with the provisions of this act, shall have the exclusive right: (a) To print, reprint, publish, copy, and vend the copyrighted work."

This originally constituted the whole copyright. The exclusive rights enumerated above were the sole rights granted by a copyright to the copyright proprietor, but in the development of the concept of copyright law, more and more rights have been added to the various types of copyrightable material from time to time, so that today we find that in a musical composition, in addition to the exclusive right to print, reprint, publish, copy, and vend, the owner of a musical copyright shall have the sole and exclusive right to arrange, and adapt the musical work, and the sole and exclusive right to perform the copyrighted work publicly for profit, and to make any arrangement or setting of it, or of the melody of it, in any system of notation, or any form of record in which the thought of the author may be recorded, and from which it may be read or reproduced.

The unauthorized performance of any act which by virtue of the copyright law has been given exclusively to the copyright proprietor, is an infringement of copyright, and in section 25 of the copyright act it provides, "that if any person shall infringe the copyright in any work protected under the copyright laws of the United States, such person shall be liable: (a) To an injunction restraining such infringement; (b) To pay to the copyright proprietor such damages as the copyright proprietor may have suffered

due to such infringement, as well as all profits which the infringer shall have made from such infringement, and, in proving profits, the plaintiff shall be required to prove every element of cost which he claims, or in lieu of actual damages and profits, such damages as to the court shall appear to be just, and in assisting such damages, the court shall, in its discretion, allow the amounts as hereinafter stated."

Following this there is very substantial list of damages set out covering the various types of copyrightable work. The minimum damages, however, are fixed at \$250.00, and the law provides that this shall not be considered as a penalty. Section 28, however, goes even further in this matter, and provides that any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall willingly and intentionally abet such an infringement, shall be guilty of a misdemeanor, and upon conviction thereof, to a fine of not less than \$100, nor more than \$1000, or both, in the discretion of the court.

There are certain observations which it seems only fair to make, and which may operate as extenuating circumstances, explaining to some extent the general practice of infringements which teachers, supervisors, and others are making so freely at the present time.

First of all, there seems to be a rather general belief that copies of copyrighted works can be made provided the copies are not sold. This belief was brought out rather extensively during last winter in a series of actions which were started by the Music Publishers' Protective Association against teachers of instrumental music who were making unauthorized arrangements of unauthorized copies of copyrighted musical compositions for their pupils.

The excuse given in each instance was that these copies or infringements were not sold, but were given to the pupils for instruction purposes. But whether the work is sold or not makes absolutely no difference. The infringement is the making of the copy, or the making of the arrangement. Selling the work is an additional infringement. There also has grown up the belief that there is no infringement if the act which is committed — either the making of a copy, or the making of an arrangement — is for educational purposes, or religious purposes, and not for profit. But this is an erroneous belief.

The copyright law does provide that a copyrighted work may be performed by a school, or by a church, and that if such performance is for education or religious purposes, it will not be deemed as a performance for profit, and therefor will not be considered an infringement of copyright. But no such provision is in the law excusing the copying of works, or unauthorized arrangement of musical works. It makes no difference whatsoever what the purpose is for each such copy made, or for each such arrangements made. If that copy has been made without the permission of the copyright owner first had and obtained, or that arrangement has been made without authority or license, it is an infringement of copyright, and actionable under the copyright laws.

There has been in the public press, and in the trade papers of the schools, a very considerable amount of criticism recently relative to the infringement of book copyrights, similar to the music infringements complained of here. The Music Publishers' Protective Association, however, is interested for the moment only in the infringements which are occurring in connection with musical compositions, and not in connection with other types of infringements which may also be taking place throughout the school system.

The Music Publishers' Protective Association intends to carry on an extensive investigation of copyright infringements in the public schools, and if it is necessary to resort to law in order to bring them to an end, it is prepared to do so. However, in the opinion of myself and of my Directors, these infringements have occurred in a large measure through a misconception of the copyright grant, and not through any deliberate intention to steal property belonging to others. It is the hope of my Association that, by the advertisements of warning in the papers which most effectively cover the music field, the very prevalent practice of infringing copyrighted musical works through the making of mimeographed or other copies for classroom work will automatically cease, and need for further action will be obviated. This, at all events, is our hope.

The editors are glad to give space to Mr. Paine's very clear and forceful exposition of the facts regarding our national copyright law. Mr. Paine, of course, deals with the subject from the standpoint of protection, necessary and wise, provided for the publishers by the copyright law.

However, lest there be any tendency to resent the seeming harshness of this law and the penalties for violation, readers should be reminded that the law is intended as much for the benefit of the public as the producer. Copyright legislation was first enacted by Congress to encourage and stimulate creative effort by our citizens in the fields of literature, music and art, by protecting for the creator full rights in his works. There has been no change in this principle.

Should we be deprived of the copyright law and its very full set of teeth, music education would be in

a serious predicament, indeed, in these times when new materials of all kinds are so essential to meet the requirements of rapid developments and changing practices. Without copyright protection, authors and composers—and their publishers—would have no control over their works, and obviously could not afford to write, compose or publish except for their own personal needs.—THE EDITORS.

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In Search of a Standard Style

(Continuation from the issue of April 1935)

BY REV. GIUSEPPE VILLANI, S. C.

CHAPTER III

IN my last article, which was in April 1935, I treated on the duties of the Organist-Choirmaster at Low Mass, with a Choir singing Hymns, which Hymns (Songs or Motets) might be either in the vernacular, or in the Latin language. Now, though I might repeat something already written, I refer to the Style of Church music in general, i. e. of Masses, as well as of all liturgical Hymns, properly and solely fitting to our ecclesiastical services.

I quote first a precious maxim, that reads: "LET THE MUSIC YOU PROVIDE BE A PERFECT GIFT, NOT A DOUBT OFFERING, TO THE SERVICE OF GOD IN HIS TEMPLE."

Plainsong, was always considered as the highest MODEL for sacred Music" (Motu proprio). This is an evident fact, and, its beauty and excellence have been explained at length, clearly profusely and almost exhaustively, in numberless magazines and books by authoritative writers. "The ancient Gregorian Plainsong ought then to be largely re-established in the religious Offices" (Motu proprio). Hence on this *satis est*.

What is next? What about the classical Polyphony? What about the most MODERN Music? Polyphony of the Roman School and even the modern Music, have been included—by the Motu proprio—in reference to music allowed in the House of God. The Polyphony of the Roman School "approaches very nearly that highest Model of all sacred Music, the Gregorian Plainsong" (Motu proprio). Since "it has never been the intention of the Church to gratify

or entertain the faithful by special music" —"to sing and pray the Mass is what the Church desires" (golden phrases of Rev. Dom Hügle, O.S.B.!) I think it may not be amiss to consider the following; Shall we attempt to make a comparison between the Gregorian Plainsong and what is called figured or measured Music? Indeed it would be a very hard task, a problem to be confronted with no little difficulty; and I believe that **no comparison** at all may be made between them, as I will undertake to prove.

As we all know, the Gregorian Plainsong was born many centuries before any kind of figured music, and it is altogether different from the latter in its structures: therefore we could almost say that one has nothing to do directly with the other! One is totally free in its rhythm, and the other is subject to a calculated measure, regular or irregular. In short, to compare Plainsong with figured music would be the same comparison as with the art of painting and the art of carpentry (*risum teneatis*). Returning to Polyphony, though Palestrinian music is not the original song of the church, this kind of figured music is the nearest one to the Plainsong, because the great Palestrina, and his followers, have tried, **as far as possible**, to avoid too marked **thesis** and **arsis**, by using notes of different value (artistically intermingled) or, more specifically that kind of syncopated forms, by which the too regular movement becomes almost latent, and thus creates the variety of the free rhythm approaching, in some way, to that of the Gregorian Plainsong. We dare say that this is at least one reason why the classical Polyphony **approaches very nearly the Plainsong**.

The Music Teacher and Child Psychology

BY JOSEPH A. TRONGONE

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IN the study of Child Psychology we find that the reflexes, reactions, responses, and emotions of a new born child are more or less complex. We also find that no two infants are quite alike. These differences are constant throughout the human life. It is obvious that anyone at all interested in teaching music properly ought to know something about these individual differences. Child psychology has a relevancy to music education so evident that we need hardly point it out.

Psychology, however, cannot dictate one specific method of procedure. It can formulate principals upon which various methods and procedures may be used with a reasonable amount of success. Psychology, to the teacher, should have the same relative importance as ammunition to a firearm. The ideal teacher is one who so clearly understands the mental processes he aims to guide and control that he can adapt his teaching techniques, often on the spur of the moment, to the particular human problem confronting him, and perhaps even invent new techniques, suitable for all emergencies.

The ordinary music teacher generally takes pride in pointing out the fact that he has taught "so and so" how to sing or how to play a musical instrument. The fallacy of this statement can hardly be doubted. A teacher simply imparts knowledge or creates situations and conditions for the student to learn or acquire skill. The actual learning and the acquisition of skill, is done by the pupil through imitation, experience, repetition, etc.

"Learning includes situations in which a person's behavior is modified as the result of past behavior, and the experiences which may lead to modified behavior include all occasions on which an individual responds to stimulation: *Jersild.² Almost from birth a child will attempt to avoid discomfort and will endeavor to satisfy his apparent wants. The teacher should work along these lines: that is, create situations that will place the child in a "wanting" condition. Quite naturally, the child will meet obstacles, but will eventually overcome these obstacles to satisfy

his wants. Consequently, by overcoming the obstacles he learns. The teacher must also bear in mind that a child learns more by imitation and observation than by listening to a long and tedious explanation. Above all the teacher must remember that the most natural thing for a child to do is respond to stimulation. The stimulus may be an internal one or may come from an outside source. It is, therefore, obvious that the teacher simply supplies stimuli for the child to respond and by these repeated responses the child learns and acquires skill.

The music teacher's aim should be that of supplying stimuli to the child through the media of music. Such stimuli should be so prescribed as to be a means to an end instead of the cut-and-dried methods of stating facts upon facts, depending on the memory of the child, and hoping the child will, by some way or other stir up enough ambition to put in the necessary practice, only to be rewarded by a mere mechanical and artificial gratification on the results obtained. A child's music education should be a delightful and memorable experience. It should be the means of creating a life that will be happy, useful, and culturally rich.

Hence, in order that a music teacher may, at least help, create such a life, he must necessarily be possessed of a reasonable amount of knowledge concerning a child's mental and physical capacity. Without this knowledge he is continually groping in the dark and practically guessing at every turn along the road of music education. These cut-and-dried methods are not always harmless. In fact they have been known to actually harm the child either mentally, physically, or both. I once knew of a thirteen year old boy who was coerced into taking violin lessons. He had just graduated from grammar school with high honors. During his entire school career he had displayed a remarkable aptitude for music through singing. His parents selected a violin teacher and the regular weekly violin lessons were in full swing when the boy entered High School. Quite naturally, the violin teacher proceeded along the customary lines; that is, what is good for one is good for the other. After six months of violin lessons along with three

²"Child Psychology" by Arthur J. Jersild, Ph. D. —Chap. VIII Pg. 168, (Prentice-Hall, Inc.)

months High School work the parents became alarmed at the boy's attitude and general physical appearance at home. The boy was sullen and constantly looked worried. His appetite was almost entirely gone. Quite apparently, he was also losing weight. They were more alarmed when the boy's first High School report card showed him to be a failure in almost all of his studies. At the same time they also realized that the boy's progress on the violin was slow if anything at all. Consequently, they started an investigation. They first interviewed his High School teachers and found that the boy's attitude in school was of a depressed nature. He seemed to be gloomily day-dreaming. The interview with the master resulted into taking the boy to a psychiatrist. To the parent's amazement the psychiatrist informed them that the violin lessons were the cause of all the boy's present difficulties. By various psychological tests and measurements the psychiatrist discovered that the boy was of a highly emotional type and that the release of this emotion had been possible through singing, but when the violin lessons took its place the natural emotional outlet was closed. The boy being of the "introvert" type remained persistent in solving his own problems, not realizing, of course, the source of his troubles. Perhaps, not even realizing that trouble existed. Further investigation by the psychiatrist disclosed the fact that the boy's rating on motorability was very low. The art of violin playing requires a high rating on motorability. You can readily see how easily the boy acquired an inferiority complex. Up to the time of the violin episode, the boy was a success socially and scholastically. His failure in succeeding with the violin actually curbed all natural development. Needless to say, the violin lessons were discontinued and within three months the boy regained his scholastic standing in school and improved his health to a normal degree. Today, this particular boy who is twenty-two years of age, enjoys quite a reputation as a professional singer.

One can readily see that in this case the teacher was entirely ignorant of the working of a child's mind. Perhaps the weekly financial remuneration influenced him in carrying on. Even this is, surely, a short sighted viewpoint. To be sure, a report of the true condition of the boy's lack of aptitude towards the violin may have incurred a slight loss to the teacher, but this loss, however,

would have been only a temporary one, as the reputation gained by such conscientious methods would more than repay in the end.

A good progressive teacher should realize that there are many very important factors in musical ability and training which can be measured, and with valuable results. On the other hand, we cannot depend entirely on tests because tests in music have not reached the stage of very high reliability and validity. If we had anything really comparable with the Stanford Achievement Tests, or the Stanford-Binet Scale, then there might be something in such an idea, although even then test results are not permitted to decide everything, without the consideration of other factors. But such tests have by no means been developed in music. The existing tests may be very helpful, but their further development is very desirable. The music teacher however, should have at least a general understanding, though not necessarily an expert knowledge, of what is offered.

The existing music tests are of some value in deciding as to the innate music ability of the individual child, or at least they may help us to decide upon the extent to which he possesses certain abilities. They are most valuable in foretelling the probable musical development of a child better than we could without them. These tests show a remarkable coefficient of reliability when used to diagnose the secret of certain weaknesses or defects which appear in the child's musical development. For instance, we may have a child in a violin class who seems incapable of playing in tune. If by a test we show that his sense of relative pitch is defective, we make one sort of decision. If on the other hand our test shows that his sense of pitch is excellent, we make quite a different decision. In the first case we advise the child to study piano. In the second, we look for the source of trouble in his mechanics and advise him accordingly. By the use of these various tests the teacher is able to evaluate certain methods of teaching, by giving him an exact account of the results these methods achieve, which we can somewhat confidentially compare with the results of other methods.

Decisions and advice should never be given solely on the basis of test results. This is not done even when the very best intelligence tests or educational tests in other

fields are in question. Always such elements as the teacher's judgment, personality factors, home background etc., are taken into account. There is no magic in any test, but it can be extremely valuable when applied with discrimination.

There is one danger in judging a test; that is, the personal opinion of the examiner. This may best be avoided by defining with great care exactly what we are testing, and then creating situations such that the pupil's responses will be confined within definite and narrow limits, for instance, the 'Seashore Test of Sense of Pitch is highly objective. It consists of one hundred comparisons between the pitch of two tones, and in each case the subject is called upon to decide whether the second tone is higher or lower than the first. At all times he is bound to be either right or wrong. When we score the test, our personal opinion has absolutely nothing to do with the result. The pupil is placed in a situation where he must make responses which cannot be otherwise than right or wrong. The test in the new *Kwalwasser-Dykema, battery type, however, in which the subject has to pick out the letter of two different terminations of the same melody is probably not so objective, for clearly there might be a real, expert difference of opinion as to which of two such endings really was the "better". Thus the pupil's response is not so certainly right or wrong as in the former case. We should realize that objectivity is a matter of degree, and that the best tests do not always have 100% objectivity, though they always rate pretty high in this respect.

The reliability of a test is an important factor and should be given due consideration. A test which gives the same result when applied twice to the same facts is termed as a reliable test. A teacher should be reluctant in using any test whose reliability he does not know, and never base important decisions on the results of any test unless he knows it to have a high reliability.

I will not go into details in describing how reliability is determined because primarily, it is not my intention to teach psychology but to emphasize its importance to the music teacher. I do, however, consider it expedient to mention one important cause of unreliability in a test, and that is shortness. The longer the test, the greater the reliability.

*R. H. Seashore "Measure of Musical Talent" Columbia Records 53000 D and 53005 D.

For instance, if we want to measure a child's sight-reading ability, or his power to discriminate consonance and dissonance, or the keenness of his choice among melodic endings, and only give him one or two tries, it is obvious that all sorts of things may arise to disturb him. He may be temporarily astonished at the form the test takes; or one or more other disturbing circumstances may be present which prevent his doing his best. On the other hand, for some reason, he may be able to do far better than his average, for instance, if he happens to know the passage we choose for sight reading, or to have studied the few dissonances we present, or to be familiar with the melody in question. But if we give him enough instances, all such special factors are eliminated, and we get a much fairer picture of his real ability. Trying to judge a child on a very short test is like deciding the quality of an orange grove by tasting one orange from the grove. The more samples we take, the more accurate our ideas become. Hence, if the teacher wants to make a test, it should always consist of a considerable number of situations; the more the better.

A good test must also be valid. That is, it must really measure what it assumes to measure. If a battery test undertakes to measure innate musical ability but, the results actually measure musical knowledge and skill then, the test is invalid. We may find that some child who actually has a very good knowledge of music does far worse than another child whose actual knowledge of music is quite mediocre. The reason may be that, instead of music mastery, our test is really measuring the ability to write down theoretical responses very fast, and with a minimum planning in a given situation. Two of the most common methods of determining validity are,—by the judgment of experts and by correction against criteria. Therefore, in using any test, the teacher should find out if possible exactly what abilities it measures, and what it does not measure, i. e., its degree of validity. The degree or amount of validity is expressed, again, in a coefficient, in the same way as reliability.

Among the various recognized tests that have been used on children I would select the Seashore Tests because of its high coefficient of reliability and validity. ¹The Seashore measures of musical talent is one of

*Kwalwasser, Jacob, and Dykema, Peter W., K-D Music Tests; Manual of Directions, Carl Fischer, Inc., 1930.

the oldest, and probably the best known, set of music texts. It consists of six tests which are given by means of the phonograph. These tests measure the child's sense of pitch, intensity discrimination, sense of time, sense of consonance, tonal memory, sense of rhythm.

Even the thorough knowledge of such musical tests are inadequate for a successful teacher to completely guide a child through the field of musicality. Again I will quote Jersild.* "In all plans for the training of a child it is important to consider his degree of maturity. Regardless of our zeal, success in training him will depend primarily upon his own limitations." In order to fully understand a child's degree of maturity the teacher should be possessed of a fair knowledge of the development of a child's social behavior, learning, understanding, personality and character, and the measurement and prediction of individual differences in mental ability.

The important feature of a child's social behavior is the fact that it is influenced by conditions, situations and by other people. The music teacher is involved in all these elements. The learning of music may be the condition, the studio and the lessons may be the situation; and the teacher the person. First, the condition should be so administered that it will require, on the child's part, a minimum amount of effort to respond. Second, the situation depends partly upon the appearance of the studio, and on the various methods that the teacher uses. The studio, however, can be camouflaged to suit the child, but, the methods must necessarily be such as to create a maximum amount of stimuli to which the child will respond, quite voluntarily. Third, the person (the teacher) must gain the child's confidence and sincere friendship. Confidence and friendship forms the nucleus of influence which the teacher rises to the best advantage.

I once read that 60% of a large group of failures in a Grammar School was due to misunderstanding of the subjects by the students. It was also found that their teachers although competent, were using High School and College explanatory methods. It is no

wonder that such a high percentage of failures occurred. In teaching music, it is just as bad to explain things in such a way as to confuse the child as it is in teaching the wrong way. The teacher must always speak within the limit of the child's vocabulary. His explanation must be short, simple and to the point. The less that a child has to remember the better. The length of the memory span of a child is comparatively limited; on the other hand, memorizing an explanation or definition does not necessarily mean learning, because children learn by experience and participation.

Personality varies quite as much with children as it does with adults. There are no definite procedures by which we may be able to distinctly classify personality. We are able, however, to learn a great deal about the personality of a child through the study of individual differences. The development of a child's personality involves hereditary and environmental factors. Hence, it is most expedient for a teacher to, sometimes, investigate and find out for himself about the child's environment. Perhaps a personal conversation with the parents might not only acquaint the teacher with the child's general personality, but, during the conversation, reveal something about an hereditary trait. Knowing these things about the child will facilitate the selection of methods in guiding him. For instance, we should not use the same identical method on a child who is self-confident as we do on a child who lacks confidence. This same principle applies to the "extrovert" and "introvert" type—the "ascendent" and "submissive" type.

In conclusion, a child's learning capacity can only be equalled to its mental ability. The teacher can be reasonably sure that if a child's intelligent quotient is below normal his musical career will also be effected in the same relative degree. On the other hand, a very high I. Q. will sometimes show adverse results in the study of music. The teacher must not expect everyone to develop musically on a common pattern. He should encourage any individual line of musical development, or any type of musical impulse so long as it is real and sincere. There is always hope, musically, if the child's I. Q. does not read below 70.

*Child Psychology" by A. T. Jersild, Ph. D. Chap. XII Pp. 398 Prentice-Hall, Inc.



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