

The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

RELIGIOUS DANCES

•
DIOCESAN CONVENTION OF
ORGANISTS IN PITTSBURGH

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A REAL ORGAN FOR SMALL
CHURCHES

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LEONARD WHALEN LECTURE

Vol. 64

MAY 1937

No. 5

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

ITS first purpose is to foster an intelligent and whole-hearted participation in the liturgical life of the Church, which Pius X has called "the primary and indispensable source of the true Christian spirit." Secondly it also considers the liturgy in its literary, artistic, musical, social, educational and historical aspects.

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ARTHUR C. BECKER

Mus.D., A.A.G.O.

Dean of the School of Music

DE PAUL UNIVERSITY CHICAGO

ANNOUNCES COURSES IN ORGAN,
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For Detailed Information Address

ARTHUR C. BECKER, 64 East Lake Street, Chicago, Illinois
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EDITOR

V. REV. GREGORY HUGLE, O.S.B.
Prior, Conception Abbey
Conception, Mo.

BUSINESS MANAGER

WM. ARTHUR REILLY
100 Boylston Street
Boston, Mass.

CONSULTING EDITORS AND CONTRIBUTORS

OTTO A. SINGENBERGER
St. Mary of Lake Seminary
Mundelein, Ill.

DOM ADELARD BOUVILLIERS, O.S.B.
Belmont, N. C.

SISTER M. CHERUBIM, O.S.F.
Milwaukee, Wisc.

REV. F. T. WALTER
St. Francis Seminary
Wisconsin

SISTER M. GISELA, S.S.N.D.
Milwaukee, Wisc.

REV. H. GRUENDER, S.J.
St. Louis, University, Mo.

REV. LEO ROWLANDS, O.S.F.C.
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REV. JEAN RIBEYRON
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ARTHUR C. BECKER
Chicago, Ill.

FREDERICK T. SHORT
Brooklyn, N. Y.

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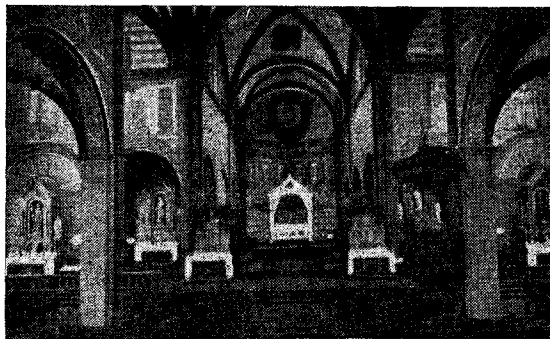
EDITORIAL PAGE

By
DOM GREGORY HUGLE
O. S. B.

MARY'S MONTH AND THE CHURCH SINGER

All those who sing the praises of her Divine Son are entitled to a word of instruction from the ever blessed lips of this most holy Mother. What does the Blessed Virgin say to the church singer? She says: "Beloved singer, you will find that in the *Magnificat* I have outlined the disposition of heart which a singer should strive to make his own. God is a spirit; you cannot praise Him with your voice only; even the most beautiful voice means nothing in the sight of God, if the interior disposition be wanting. When you sing, you must not magnify yourself, no, you must magnify God with all the fervor of your soul. And your spirit must rejoice, not in the big gathering assembled in church, no, it must rejoice in God your Savior".

The *Magnificat* is an outburst of triumphant humility; it is the golden clasp which brings together all the outstanding promises of Divine mercy into one brief song; its theme is: God raises the lowly and brings low the haughty. From first to last Mary was most lowly in her own mind, and this is why God had loved her from eternity and chosen her for the greatest dignity. "Before the beginning and before all times God has loved her so much above all creatures, that upon her alone rested all fullness of His affection and complacency." These are the words of Pius IX, in the bull "*Ineffabilis*", December 8, 1854.



Readers of CAECILIA Are Remembered Daily
At These Altars of Conception Abbey Church

"GLORIA LAUS ET HONOR"

The man who wrote this dramatic hymn was first a monk, then an abbot, and finally Bishop of Orleans. He was a Goth by nation, and an Italian by birth; he died A.D. 821. Next to Alcuin, the English monk, he was the most prominent person at the court of Charlemagne, and the outstanding poet of the Carolingian Age. If Alcuin is called prime-minister of the Emperor, this remarkable school-man, whose name is *Theodulf*, may justly be called "*minister of education*".

Theodulf had to inspect the schools throughout the provinces and to reform abuses. Seeing that the young and tender minds were condemned to gather all their knowledge from the dry and unattractive books of the old grammarians, Theodulf set to work and composed in easy Latin verse the description of a supposed tree of science, which he caused moreover to be drawn and painted. At the foot of the tree sat Grammar, the basis of all human knowledge holding in her hand a mighty rod; Philosophy was at the summit; Rhetoric stood on a branch to the right; Dialectics, in grave and thoughtful form, to the left, the rest of the seven arts occupied other branches. The pupils quickly fell in love with the attractive manner of Theodulf's teaching.

In the domain of church music, a "liturgical drive" on a large scale had been set on foot by the Emperor's initiative. It extended not only to cathedral and monastic schools and the lower grades of instruction; the big-hearted Emperor had cast his eye also on the farmers. In one of his Capitulars he had required that the peasants, "as they drive their cattle to pasture and home again, sing the canticles of the Church, that all men might recognize them as Christians."

Every year the memory of Bishop Theodulf is revived when on Palm Sunday a group of children sing his lines to greet the Clergy, standing without the church doors being closed. "Hail, Israel's King, hail! David's Son, all hail! Who comest in the name of Israel's Lord. Thee once with palms the Jews went forth to meet: Thee now with prayers and holy hymns we greet". This dramatic scene wonderfully stirs up the hearts of the faithful.

PIUS X SCHOOL CONCERT

From Charlemagne's realm we pass to New York; from A. D. 800 to February 10, 1937, making a historic leap of 1137 years, but it is the same music we meet. Henry Beckett, the reporter says:

"The authorship of Gregorian chant is obscure and last night the chant sounded as if no one had composed it. Rather it seemed as if the young women had a gift of musical prophecy, a creative power. Or plain-chant was a natural phenomenon, without beginning and without end, belonging not to time but to eternity. Like the greatest cathedrals it held the sweetness and innocence of childhood and the wisdom of age".

This criticism surely hits the nail on the head. Gregorian chant is not of time, but of eternity; it is *supramun-*

dane, i. e. a piece of otherworldliness; it is above mere human sentiment and changing mood; it is classical in form and spiritual in its use. We admire Assyrian, Babylonian, Egyptian and Greek art; our young artists flock to the museums and make sketches of statues and vases, of Dorian columns and Corinthian capitals. Holy Church has ever employed in her architecture these classical features and no one has blamed her for so doing. But when she adheres in her liturgy to still nobler feature of antiquity, classical music, it certainly has taken a long time until the world began to appreciate the wisdom of her tenacity.

But now it is time that we introduce the readers of Caecilia to the singers. We do so by quoting the first paragraph of the reporter's account: "Fifty-nine young women, all gowned in white and each wearing a rose, did honor to themselves, their friends and teachers and their church last night in a concert at Town Hall. It was the annual concert by the choir of the Pius X School of Liturgical Music, College of the Sacred Heart, which is conducted by women who are crafty as well as pious. The fact that they are crafty is not generally known. Indeed, this concert review is really an exposé. The truth about the school is that year by year Sisters in charge are training Catholic maidens to such a state of discrimination that they are sure to be dissatisfied later on with the music offered in the parishes where they may reside. Then, of course, these graduates, becoming influential in their churches, will see to it that the music is improved. Thus the school gradually, in this subtle, boring-from-within fashion will bring about that still partly unachieved reform in church music the late Pope Pius X so eloquently urged years ago."

POLYPHONIC PART OF
THE CONCERT

"The choir's chaste tonality, proper for the chant, served well for the polyphonic composers, too . . . Here at least was no show, no vanity. All of the fresh voices were disciplined to unity. All individualism was merged into the whole reverently, for the glory of God. The polyphonic settings spanned five centuries, from Dufay to Palestrina and Vittoria . . . Latin enunciation was admirable. Dignity never failed . . . Julia Sampson conducted the chant. Achille Bragers, organist, took charge in the involved polyphony."

Caecilia congratulates Pius X School on Love's Labor so well spent. It is only intelligent and persistent labor that achieves results; this holds good in big and small churches.

CANADIAN PAULIST CHOIR
IN DEMONSTRATION

At a recent Catechetical Convention held in the Toronto Archdiocese, St. Peter's Paulist Choir under the direction of Brother Nicholas F.S.C., with Mr. Harry O'Grady at the organ, gave a demonstration of liturgical singing. Among the numbers rendered were: Arcadelet's "Ave Maria"; Casciolini, "Panis Angelicus"; Adoro Te and Concordi Laetitia, gregorian modes; "Kyrie and Agnus Dei" from Terry's Mass of St. Gregory. The program was enthusiastically received by a very large audience. The choir which consists of 35 boys' voices and 10 men's voices were dressed in cassock and surplice for the recital.

WHO'S GOING TO SING
THE MASS?

—Editorial from The Inland Catholic, Spokane, Washington, March 5, 1937.

FATHER O'HARA was very much concerned about his parish choir. It wasn't a bad sort of a choir as volunteer choirs go, but people kept reminding him about the requirements of the Liturgy and about the Motu Proprio and telling him that

church music was to be sung by men and boys, not by women.

Father O'Hara's choir, had the usual run-of-the-parish group of sopranos and altos, but, as for men, if he managed to scare up an uncertain tenor or two and an occasional grumbling basso, he considered himself fortunate indeed. Where, oh where, he kept asking himself, was one to find men to sing the Mass?

We got interested in the good pastor's problem and set about to make a few inquiries. We tackled a choir director or two and put the problem to them. Why, we asked, is it always such a difficult job to find men to sing in church choirs? Men are ready, willing and able to do all other kinds of parish work; then why are they not singing the Sunday Mass?

Would you care to know what we learned? That there are plenty of men who can sing and who like to sing; they sing in groups and alone, in choruses, in glee clubs and on the slightest provocation. Why do they not sing the Mass? Because when they were boys nobody took the trouble to teach them how!

And then we started some inquiries anent the schools, the natural training ground for the choir members of the future. Much to our surprise, we learned that the parish school which teaches its growing boys to sing the Mass is apparently the exception rather than the rule. Little girls are taught the Mass, and do it very nicely; but seldom is a thought given to the tenors and the basses of the years to come. We found one parochial school — and possibly there are more — in which the singing of the Mass is not even taught to all the girls, or even to those with the most promising voices, but only to those whose parents can afford to pay a fee for that purpose. So, in such a parish at least, even the sopranos and the altos of another day must come not from among the most musical but from the better-off.

Of course, there are exceptions. And there is the very promising Kostka choir of grade school lads assembled weekly at Gonzaga (God bless Father McNamara and Professor Moore!) but that is only one step in the right direction.

So it seems that the problem of good Father O'Hara, and all his fellow pastors who find themselves in the same boat, is in a fair way of continuing to go unsolved.

RELIGIOUS DANCES EXPLAINED BY TEXAS SISTER

In the March issue of *The Southwestern Musician*, Sister Joan of Arc, of Our Lady of the Lake College, San Antonio, Texas, rendered an explanation of various items in "Catholic Music and Musicians In Texas" a booklet issued in conjunction with the recent Centennial.

In addition to explaining clearly why Masses by Beethoven, Mozart and Guilman are not approved for church use, the following paragraphs concerning Religious Dances were of interest:

The MATACHIN dances have been included as religious dances because they once formed a part of the ceremonial religious rites of the ancient Indians. Before the conquest the Indians had had their dances which they performed as a homage, a prayer, or a sign of gratitude to their gods. Besides these ritual dances they had other dances to celebrate historical events, and dances for mere entertainment. With the advent of Christianity in Mexico, the ritual dances were fostered by the Spanish missionaries in order to obtain a suitable vehicle for the adaptation of Christian doctrine to the level of the Indian intellect without putting aside the pagan ritual. These dances are still performed and tolerated by the church because the people hold to their ancient traditions. As they are now in the hands of the people they have become partly secularized and are classified as religious folklore.

Originally these dances were performed to the beating of the drum, "teponashtle." Later the rhythm was also played by "conchas" or guitars in which case there was practically no melody, but only a rhythmic formula with tonic-dominant alternation. In Texas they are performed to dance tunes which also have been used in Mexico, and which are usually played by a lone fiddler. As to the songs in connection with the MATACHIN dances the author has made no special investigation, because these dances as performed in Texas, have no singing connected with them. How far the songs have influenced the dance music is yet to be explored, but which might never be fully determined, because as folk music they are constantly changing, especially so when transplanted to another soil.

REPRINT FROM CAECILIA IN CATHOLIC DIGEST

The March issue of the *Catholic Digest* (St. Paul, Minn) popular digest of the leading Current articles in magazines of the day, presented a condensed version of "The Church Has Fostered Music" from the February CAECILIA. This article was originally a broadcast on the Catholic Truth Hour, from Washington, D. C. (October 18th).

DUBUQUE CENTENARY WILL STRESS LITURGY

"Missa Recitata" For Parishes Urged

The liturgy of the Church will be emphasized throughout the Archdiocese of Dubuque during the centenary year which will open in July 1937, and continue until July, 1938.

An attempt will be made in every parish, according to the centenary committee, to enlist the interest of the people in the official prayers of the Church. Among the ways of doing this will be the "Missa Recitata" in which the congregation answers the prayers usually said by the server alone.

The liturgical blessings such as the blessing of homes, and the blessing of fields will also be carried out on a more extensive scale. Liturgical music will be stressed at all services.

The liturgical program also calls for special services in honor of the patrons of various parishes. Pastors will deliver sermons on the life and virtues of the saints after whom the parish has been named.

NEWLY INSTALLED ORGAN AT ST. MARY'S, WILKES BARRE, PA.

The new pipe organ installed in St. Mary's Church, Wilkes-Barre, Pa., was dedicated March 7th, and the ceremonies were attended by several hundred people.

The organ was blessed by Msgr. J. J. Kowalewski, of Wilkes-Barre, assisted by Rev. Roman A. Wieziolowski and Rev. A. S. Nowak, of the Holy Trinity Church, Nanticoke. Rev. Stanislaus Wolf, Old Forge, and Rev. A. G. Lewandowski, pastor of St. Mary's.

Rev. Father Wolf delivered a sermon dealing with the cooperation in acquiring the organ and its future value in beautifying the music at services.

Choral selections were sung by choirs directed by John F. Gorney, St. Mary's choir; Sister Jerome, Holy Trinity Church choir; Joseph T. Jacob's St. Mary's choir, Wilkes-Barre and I. G. Saye, Nanticoke; choral society. Miss Sophia Grabowski, blind pianist and organist played several selections.

**BIGGS AND MAURO COTTONE
MUSIC PRAISED IN MARCH
ISSUE OF DIAPASON**

Music from the 1936 Caecilia, was subject to special praise in the March issue of The Diapason:

Arthur C. Becker praised the new Mass of St. Anthony by Richard Keys Biggs (for S.A.T.B.) saying in part "simple music which sounds more difficult than it really is. . . the Mass is strictly harmonic, and abounds in unison passages."

In the same issue Roland Diggle reviewed the performance of this Mass before the Pasadena Chapter of the American Guild of Organists. "This Mass is the best of Mr. Biggs recent compositions, and contains some excellent writing.

"MELODIAE SACRAE" COLLECTION

By M. Mauro-Cottone (32 pp. 80c.)

Concerning this collection for SATB. Arthur Becker gave special praise to the "Jesus Christus" for Christmas terming it "replete with beauties of an extraordinary nature". Likewise he praised specifically the "Crux Ave", "Christus Resurrexit", "Te Ergo Quaesumus," "Adoro Te," and "Tota Pulchra Es".

**JOHN McCORMACK'S FORMER
HOME PURCHASED BY SISTERS**

Dublin, Mar. 1—Moore Abbey, for several years the residence of John McCormack, the famous tenor, has been sold by the owner, the Earl of Drogheda, to the De La Salle nuns. The abbey was formerly one of Ireland's most famous Cistercian monasteries and has a large estate attached.

The furnishings and the appointment of the house were sold last week by public auction. A bronze statue of Lincoln, which stood in the hall, is to be presented to the Free State Government.

PEOPLE SING MASS FOR PEACE

London—The annual Mass for Peace was offered at Westminster Cathedral on Easter Monday, the music being sung by the whole congregation.

Public practices for the singing were held every Tuesday evening, and a general rehearsal was held in the Cathedral on Passion Sunday. The Mass sung was the "Lux et Origo".

**FR. KRICHTEN OF SCRANTON, PA.,
TO DIRECT LARGE CHOIR
AT CONEWAGO FESTIVAL**

Carlisle, Pa. Mar. 9—One of the outstanding features of the program commemorating the sesqui-centennial of Conewago Chapel will undoubtedly be the large choir which will sing the Mass, made up of the pupils of the 6th, 7th and 8th grades of all the parish schools in the Diocese of Harrisburg. The children will sing the "Mass of the Angels" and the priests choir will chant the proper of the Mass. Rev. Leo J. Krichten, pastor of St. Joseph's Church, Bonneauville, Pa., and a member of the diocesan committee on sacred music is to have complete charge of this great undertaking. Father Krichten is visiting each school and personally outlining the course to be pursued.

**"TIME" MAGAZINE
ARTICLE ON CHOIRS**

TIME (March 1): "CHOIRS," an item which comments on the fifth United States concert tour of the world-famous Wiener Saengerknaben (Singing Boys of Vienna).

In speaking of choirs, it is recalled that this choir is one of the oldest in existence, while in the United States one of the finest and newest is the choir of the Pius X School of Liturgical Music, in Manhattan, which is composed of sixty Catholic girls. Students, critics, laymen, and churchmen generally know that no other organization in this country can sing plain song so perfectly as the Pius X School Choir. At their annual concert, last week, they surprised music lovers who marveled that any choir could get such feeling out of archaic melodies and Latin texts.

The school was founded by Mrs. Justine Bayard Ward, a convert, and the sister of the late Senator Bronson Cutting. Pro-

foundly interested in Catholic liturgy, she studied at the Benedictine School in Solesmes which Pius X, then Pope, considered the best school of plain song in existence. In 1928 she gave \$100,000 to build a liturgical school in Manhattan connected with the College of the Sacred Heart. Mother Georgia Stevens, the school's director, also a convert, is widely known for her music textbooks for children. She hopes some day to teach the boys as well as the girls in her school to sing."—From *The New World*, Chicago, Ill.

CLAIMS SINGING GIVES PHYSICIANS REMEDY FOR HIGH BLOOD PRESSURE

Berlin, Mar. 17 — "Reduce your blood pressure by singing" is the advice given by Dr. Herbert Biehle, assistant director of the Acoustics Institute of the Berlin Technical high school, to all suffering from this modern trouble.

Dr. Biehle during the last six months has made relations between the human voices and blood-pressure as well as activity of lungs the object of intensive studies, the results of which he has recently published in the *German Medical Weekly*. Provided Biehle's lessons find a favorable echo in the public, hospitals will in the near future have to open special "singing departments" for persons with too much blood pressure.

The young scientist examined 83 well-known German professional singers and found that not a single one of them was troubled with high blood pressure. He carried his experiments further with patients of various Berlin hospitals, and, according to his own statement, had the satisfaction of seeing their blood pressure reduced after he had given them a few lessons in singing.

A 55-year-old woman painter, for instance, whose condition was considered critical and who had been in hospitals for a long time, was also cured by taking up singing in a comparatively short time, and has since been released on condition that she keeps on with her singing exercises. Another patient, Dr. Biehle states, increased his chest width by three inches after 20 singing lessons, had his blood pressure reduced to normal and was simultaneously relieved of his asthmatic troubles.

No medicines or instruments are required for the Biehle blood pressure treatment. The

secret of the whole treatment lies in teaching the patient how to make his larynx offer the most resistance to the exhaled breath.

ST. LOUIS CATHOLIC ORGANISTS' GUILD NEWS

In response to questionnaires which were sent to all members of the Catholic Organists' Guild some weeks ago, several members indicated their interest in forming groups to study some form of church music. As a result, two groups have been formed. One group comprises the Sisters of the Guild who meet every two weeks at Rosati-Kain High School and who are studying some outstanding works of classical polyphony under the able direction of Dom Ermin Vitry, O.S.B. Approximately seventy-five Sisters are taking advantage of this opportunity to study under Dom Vitry.

The second group comprises all others of the Guild who are interested,—lay organists, priests, and brothers. This group also meets at Rosati-Kain High School and are at present learning the correct singing of the Requiem Mass under the direction of Miss Mary Galligan, representative of the Pius X School of Liturgical Music. About thirty organists have registered for this course.

Both courses are being given without expense to those members of the Guild who are interested. Sisters are permitted to invite other members of their communities; choir-directors and organists are permitted to invite as many as three members of their choirs to attend.

The March meeting of the Guild took place on Sunday, March 14.

Mary Helmer, secy.

HOLY CROSS AND NEW ROCHELLE JOINT RECITAL

On Sunday afternoon, April 4, the Starlight Roof of the Hotel Waldorf-Astoria, in New York City, was the scene of a joint concert, given by the musical organizations of the College of New Rochelle, New Rochelle, N. Y., and of Holy Cross College, Worcester, Mass. In a varied program of song and orchestra arrangements, featuring vocal and instrumental soloists, the combined units of both colleges were under the batons of F. Colwell Conklin and J. Ed-

ward Bouvier, joint conductors of the concert.

Mr. Conklin is the director of the Glee Club musical activities at New Rochelle College, while Mr. Bouvier, for fifteen years has been professor of music at Holy Cross College.

DEMONSTRATION OF MUSIC AT N.C.E.A. CONVENTION IN LOUISVILLE

During the convention of the National Catholic Educational Association in Louisville, Ky., early in April, a demonstration of the Ward Method of Music was given at St. Elizabeth Church, East Burnett Ave. The Rev. John F. Knue, pastor, was celebrant of High Mass, sung by the children of St. Elizabeth School.

To demonstrate the lesson plans for the various grades and to show the progress made over a number of years, the first, second, third, and seventh grades were chosen. The daily lesson plan for each grade was followed. Each lesson consisted of vocal intonation, melodic and rhythmic gestures, rhythmic dictation, and finally songs. The program was given under the direction of Sister M. Bernardine, Supervisor of Music of the Ursuline Schools of Louisville.

Among those present for the program were Rev. Mother M. Petra, Superior of the Louisville Ursulines, Mother Agnes, Mother Roberta, Sister Winefride and other members of the Community; Ursulines of Daviess County, Ky., Sisters of Charity of Nazareth, Ky., Sisters of Mercy, Sisters of Loretto, Dominican Sisters of Louisville; Benedictine Sisters of Covington, Ky.; Dominican Sisters of Newburg, N. Y.; Sisters of St. Francis of Winona, Wis.; Sisters of St. Francis of LaCrosse, Wis.; Notre Dame Sisters of Cincinnati.

FATHER BOYLE SPEAKER AT WESTERN MUSIC EDUCATORS CONFERENCE

During the convention of the Confederation of Music of the Public Schools of the West, the parochial schools were asked to participate. The convention was held at the Fairmont Hotel, San Francisco, from March 21 to March 24.

On Tuesday afternoon Father Boyle gave an address in the Grey Room of the Fair-

mont. His subject was "Liturgical Music and the Catholic Schools." The work done by the various choirs of schools, both elementary and advanced, was explained, and work done by the different teaching orders, in modern music and the system used, was pointed out.

To demonstrate the work done in Gregorian Chant, the St. Monica's Vested Boys' Choir and the girls' choir rendered the following numbers antiphonally:

Kyrie: Orbis Factor	Tenth Century
Salve Regina	Antiphon
Salve Mater	Carmelite Hymn

To demonstrate the harmonic type of liturgical music, the choral of Mercy High School, Burlingame, rendered the following numbers:

Ave Maria	Cesar Franck
O Sacrum Convivium	Remondi
Tollite Hostias	Saint Saens

The choral of Burlingame Mercy High is composed of eighty voices.

Joseph Stradcutter was accompanist for St. Monica's group, and Miss Betty Chadwick for Mercy High School.

GREGORIAN CHANT LECTURE BY FATHER BOYLE, APRIL 30

An illustrated lecture dealing with the history of Gregorian Chant was given at the Mercy High School, Adeline Drive, Burlingame, on Friday night, April 30, at 8.30 o'clock.

The development of Plain Chant from the primitive ages of the Church down to the present day was explained.

The Gregorian Chant, both in its ancient chironomique notation and the later disastematic notation, was explained by means of slides, so that the audience can follow of slides, so that audience could follow

Records, specially made in the Monastery of Solesmes, France, and also those more recently made by the seminarians in Montreal, were played simultaneously as the slides are projected on the screen.

The Mercy High School Choral, composed of 80 voices, and the boys' choir of St. Joseph's Military Academy at Belmont, composed of 75 voices, rendered recitative, syllabic and melismatic chants.

The lecture was given by Father Edgar Boyle, Archdiocesan Director of Liturgical Music.

Music Improvement Praised By Bishop

Tribute Paid Commission And Organists At Diocesan Convention Dinner

WARMLY praising the work that has been accomplished for the advancement of church music in the Pittsburgh Diocese, Most Rev. Hugh C. Boyle, Bishop of Pittsburgh told the members of the Diocesan Guild of Catholic Organists recently that it was only through the untiring efforts of the Diocesan Church Music Commission and the splendid co-operation given by the organists and directors that such heartening progress had been made. "It has required heroic measures," the Bishop said; "perhaps it has caused some discomfort, perhaps even some resentment. But I want to make it clear again that in all the steps it has taken the Music Commission has been merely carrying out the Bishop's commands and has been acting with his full support and authorization."

The Bishop spoke at a dinner held at the Hotel Schenley, marking the close of the first annual Diocesan Convention of Catholic organists and church singers, the program of which included a session in Carnegie Hall, North Side on Saturday evening, and another in Synod Hall, Craig St., on Sunday afternoon. Demonstrations of organ music, of Gregorian chant and other forms of church music, and the reading and discussion of papers pertaining to liturgical music made up the proceedings of the convention.

Dinner Meeting

At the dinner Sunday evening, Dr. Caspar P. Koch, organist of Carnegie Hall, North Side, and a member of the faculty of Carnegie Institute of Technology, was Toastmaster. Besides Bishop Boyle, the speakers were Rev. Clarence A. Sanderbeck, secretary of the Church Music Commission; Rev. Carlo Rossini, choir director of St. Paul's Cathedral, and member of the commission, and Harvey Gaul, choir master at Calvary Episcopal Church. Contralto solos were sung by Madeleine Cuneo, organist of St. Mary Magdalen's Church, Homestead, accompanied by Mary L. Reilly, organist at St. Peter's, North Side.

In the course of his remarks Bishop Boyle recalled the sad state into which church music here and elsewhere had fallen before Pope Pius X issued his famous *Motu Proprio* in 1904. The Bishop paid high tribute

to the work in behalf of the highest type of church music that had been carried on by the late Joseph Otten, organist at the Cathedral from 1900 to 1926, with the support and encouragement of the late Bishop Canevin, Bishop Boyle pointed out that the experience here had proven the necessity of an active, vigilant Music Commission, for it was only by unrelenting efforts that the abuses that so readily creep into the church music field can be corrected and prevented.

Saturday Program

The convention opened at Carnegie Hall Saturday evening with the singing of the "Our Father", setting by Father Rossini. After introductory remarks by Father Sanderbeck a paper on "The Arts and the Liturgy", was read by Leo A. McMullen, well known architect and organist at St. Andrew's North Side.

Two organ numbers were included in the program, "Ricercare" by Palestrina, played by Valentina Woshner, organist at Epiphany Church, and fugue by Frescobaldi, played by Miss Reilly. A discussion by Father Rossini of the erroneous opinions that exist regarding Gregorian chant was illustrated by the rendition of several examples of the chant: the Easter sequence and portions of two Masses, sung in alternation by a choir of 500 school children and the men's choir of St. Paul's Cathedral, and five Gregorian settings of the Proper of the Mass, sung by the Cathedral choir.

A mixed chorus composed of organists and choir directors sang two offertories by Palestrina and an Easter anthem, "Christ the Victor" written by Father Rossini.

At Synod Hall

The program of the convention session held at Synod Hall Sunday afternoon opened with an organ prelude played by Hugh McDonald, organist at the Cathedral, and included papers on "The Liturgical Apostolate", by Rev. John J. McDonough, of St. Mary Magdalen's Church, Homestead, and one on "The Mass for Unison Chorus" by John Sedlacek, choirmaster at Epiphany Church. Two examples of figured music for women's chorus were sung by a group of Sisters of Mercy from Mount Mercy Convent. A. N. Raber, organist at St. Canice's Church, presided.

Works of Palestrina in 33 Volumes Now in Pittsburg Library

By MARSHALL BIDWELL, Mus. D.

(Reprinted from the Carnegie Magazine and the Diapason)

Harry G. Archer, distinguished Pittsburg organist and musician, has lately presented to the Carnegie Library some 800 Palestrina compositions contained in thirty-three volumes edited in 1881 by Breitkopf & Hartel of Leipzig with the care and nicety for which that famous German house is justly noted.

The appearance of this set marked the first time that all Palestrina's scores had been assembled under one binding, and it will in all likelihood be the last. Printed as a limited edition, all orders were placed in advance, and it adds value to its importance to know that early on the subscription list was the name of Richard Wagner. The great European colleges, libraries and royal families acquired the set at once, and during later years some twenty-two copies are known to have found their way to American libraries. Many music students have known of Mr. Archer's prized possession and have made pilgrimages to his studio to consult this most authoritative of all editions. Now through Mr. Archer's generosity the public at large can share in its use at all times. When Richard G. Appel, music librarian of the Boston Public Library, was in Pittsburg a few weeks ago he examined the volumes with me and envied me my good fortune in being able to refer to them in my work.

In acknowledging this gift it seems fitting to refer to Mr. Carnegie's abiding respect for Palestrina and his appreciation of his preeminence in the world of music. Illustrative of the sweep of the founder's mind is the record of an incident that occurred when the Carnegie Institute was under construction.

The names of the great authors, scientists, composers and artists were to appear in a series of epigraphs on the frieze of the new building, and the architects had chosen a tentative list for that purpose. Among the musicians Palestrina led all the rest. The suggested list was printed in the old *Pittsburgh Dispatch*, a copy of which

came into Mr. Carnegie's hands in England. He instantly wrote back to Pittsburg:

I cannot approve the list of names * * * selected for the cornice decorations. Some of the names have no business to be on the list. Imagine Dickens in and Burns out. Among painters Perugino out and Rubens in, the latter only a painter of fat, vulgar women, while a study of the pictures of Raphael will show anyone that he was really only a copyist of Perugino, whose pupil he was. Imagine science and Franklin not there! The list for music seems satisfactory. Palestrina rightly comes first. Have been entranced by his works, which we have heard in Rome.

With the accession of these books, in which are found the scores—often written in as many as twelve parts—of all the motets, masses, offertories, magnificats, litanies, madrigals, responsories, lamentations, canticles, antiphons hymns and psalms set down by the supreme master of polyphonic music, it might be well to review his life and to scrutinize the claim of many critics that as Bach stands to the music of the Protestant Church, so Palestrina stands to the music of Catholicism. In an age when the church, battering against the pagan influences of the Renaissance, yet dominated and inspired all the arts, a perfect union of music and liturgy was achieved.

Chiefly responsible for this ideal alliance was Giovanni Pierluigi, born in the little cathedral town of Palestrina, hard by the Papal City, in 1526—a man who became so famous that the name of his birthplace eventually became his own. Like most of his contemporaries, his early life is a blank to the historian. The first substantiated record finds him in Rome as a pupil of one of the noted Flemish teachers who controlled all things musical in that city. By his eighteenth year he had returned to his home to be organist and choirmaster in the Cathedral of St. Agapietro, and three years later he married. When his local bishop was made Pope, the young musician was called to Rome as choirmaster of the boys of the

Guilia Chapel in St. Peter's who sing at all functions held by cardinals. Here he wrote a set of masses that so pleased his benefactor that three years later he was made a member of the Sistine Choir, which has the exclusive honor of singing whenever the Pope officiates. These early masses were historic, inasmuch as they were the first great musical works composed by an Italian. Heretofore the Netherland school had known no rival.

Palestrina arrived in Rome at a crucial moment. Old ideas were changing. Papal elections were disputed and a growing discontent was within the church. A position in the Sistine Choir was coveted by foreign musicians. Fortunately the enthroned Pope, Julius III., had an artistic sense that permitted him to ignore Palestrina's obvious ineligibility—the young composer was married, he had a rather indifferent voice, and he had not taken ecclesiastical orders, usually the rule for choir members. But the pope had refused to disqualify him, and naturally he thought himself secure for life.

In a short time, however, Palestrina's all-powerful protector died, to be succeeded by Marcellus II., who at once announced his intention of instituting reforms in religious worship. Three weeks later death cut his plans short. Palestrina's great "Mass of Pope Marcellus" is a tribute to his memory. Next to occupy the papal chair was Paul IV., who in his zeal for reforming discipline began by setting his own house in order. In dismissing three married singers from the choir of the Vatican, he translated Palestrina's security into humiliation.

Within two months he had been made choirmaster of St. John Lateran, and six years later was transferred to the Church of Santa Maria Maggiore, writing many of his finest works in his ten years there. Productive as he was, his thoughts turned continually to St. Peter's, the beloved basilica, from which he had been expelled.

Meanwhile the Council of Trent reassembled (1562) and, taking up the study of church music, found cause to use strong words of censure. In defense of the attacked, one must not forget at this point that music is the youngest of the arts. Between the eleventh and sixteenth centuries music had developed from the crudest two-part songs into highly complicated counterpoint. It is not hard to imagine the medieval monks experimenting bizarrely with

their rounds, fugues and canons in the days when polyphony was a new form. Who could blame these pioneers if they lost their balance in handling these new devices, treating the means as the end and paying more attention to the scaffolding than to the building itself?

Some of them hit upon the idea of writing canons that could be sung equally well either backwards or forwards—if they could be sung upside down, so much the better. Music became ridiculously complex even in the presence of the simplest words. Since the text was in Latin, it often meant little to the congregation at best.

To make matters worse, composers next began to set sacred words to secular tunes, resulting in the irreverent practice of singing the unedifying verses of lay tunes in portions of the mass. The climax was capped when along the aisles of the cathedral the solemn phrases of the Kyrie, Gloria and Agnus Dei blended with the refrains of current profane street melodies. When Nicholas V. asked one of his cardinals how he relished the Sistine Choir, the reply in very concise Latin came: "Methought I heard a lot of pigs grunting and squealing, for I could not understand a single word!" Still another spoke of the same music as "howls, bellowings and garglings."

In answer to these complaints the Council of Trent recommended the expulsion from the house of worship of all music that was impure or inconsistent with reverence. Paul IV. chose eight cardinals to make corrections in the diocese of Rome, and two of the eight were further designated to discipline the Sistine Choir. History shows that the papal singers rendered some masses privately before the two judges in order to determine the distinctness of the words, and it is quite probable that one or more of these may have been written by Palestrina.

Some chroniclers have accepted as fact a legend growing out of this incident—that he was commanded to write a mass as a pattern for sacred music and that the Cardinals singled out the "Missa Marcelli," which was publicly performed before the Pope and was rapturously received. Thanks to this myth, Palestrina has repeatedly been called the saviour of church music. No credited evidence supports this fable; hence we prefer to assume that the fame of this mass rests on its intrinsic worth as music rather than on any official recognition.

Nevertheless, it is not unreasonable to believe that his general excellence as a composer—he was by this time writing superlative music—led to his appointment in 1571 as chapel master at St. Peter's, where his own compositions were already sung constantly. Jealous associates tried to have him removed, but he was retained by the six successors of Pius IV.

With the realization of his heart's dearest desire there followed a tremendous outpouring of his genius. Given free rein, he cast off the mannerisms of the Flemish school and returned to a simpler style. In so doing he proved that church music could be both noble and devotional, and that harmonies could be created to reach the soul without distracting attention from the act of worship.

Next to the "Marcellus Mass" in greatness is "Missa Assumpta est Maria," dedicated to Pope Sixtus V. The Feast of the Assumption inspired this marvelous work, which contains a grace and beauty yet to be eclipsed. I agree with Proske when he says of it: "His genius soars to the highest regions of the purest ether, and there is in it a majesty, a grace and an inspiration for which our only fitting object of comparison is Raphael's Sistine Madonna."

While his own times did not acclaim Palestrina to the same transcendent degree that history has since accorded to him, we can know something of the estimate of his fellow artists from a dedicatory note to him appearing in 1592 in a collection of vesper psalms composed by the best musicians of northern Italy: "As rivers are naturally borne to the sea as their common parent and lord, and rest in its bosom as the attainment of their own perfection, so all who profess the art of music desire to approach thee as the ocean of musical knowledge to testify their homage and veneration."

Just two years after this statement was made he died of pleurisy. He went to his Maker, lying in the arms of the great Philip Neri, long his close companion and confessor. The friendship takes on a deeper significance, when we recall that it was in St. Philip's own church in Rome that the oratorio had its birth. All the city attended Palestrina's funeral at St. Peter's. He was buried there to the accompaniment of his own impressive music. On the plate of his coffin was simply inscribed: "Joannes Petrus

Aloysius Praenestinus, Musicae Princeps." Where his body lies no one now knows, for with the erection of a new St. Peter's his remains, along with many others, were transferred to another part of the building. He needs no marked tomb—his music will live as long as the church exists.

Unquestionably a world figure in music, he was not the first great composer, as many insist music had been in the process of development for some five centuries. He was the perfecter, not the creator. His fruitfulness coincided with the flowering of the contrapuntal chorus; his contribution was to impart to it ultimate emotional expression, purity and majesty. In all truth he added nothing particularly new. The strict polyphonic school died with him. Within ten years many musicians wanted to consign his works to museums as antiques.

Yet it is not surprising that this composer of the most ideal church music should have been out of step with the changing tendencies in secular music. Writing nothing for instruments or the solo voice, he could not anticipate that the opera, the solo song and the sonata were about to be born. Polyphony could not withstand the introduction of simpler and more attractive forms. Palestrina had had no revolutionary impulse to cut new paths. Content to use then existing materials, he succeeded in bringing church music as close to perfection as we have ever known.

With the passing of Palestrina church music became too dramatic and had too much of the world about it to be ideal—too much gross materialism and too much emphasis on the physical side of Christ's passion. Palestrina's music is too impersonal, say the modern critics; it is absolutely free from any trace of struggle. It must be admitted that its fitness to the purposes of church ritual is attained at the expense of musical interest and vitality. Its very purity limits it to the cloister.

Lacking the strength and energy to stand up against the intrusion of secular music, the Palestrina style slipped out of existence. Let it be understood that this is not set down to detract from Palestrina's reputation. From the artistic point of view, however, it is necessary to point out that he had his limitations. His work does not belong in the concert hall. It is not intended to be an art in itself, but the hand-maiden of the devotional acts it accompanies.

The fugues of Bach, written over a century and a half later, are based on the polyphonic texture perfected by Palestrina. Here we find the key to Mr. Archer's love of Palestrina, for he was one of the first musicians in Pittsburgh to play Bach chorales. "Polyphonic" means "many-voiced." In the fugue one voice begins alone, others enter in quick succession until they all wind in and out as intricately as the threads of a rich old tapestry. The fugue differs from the indefinite elements of the Palestrina motet in that the contrapuntal form used by Bach modulates from key to key in well-planned contrasts with a defined rhythm and the main theme is developed systematically. The music of the great German is more modern, possessing a greater freedom and wealth of harmonic devices. Palestrina's style is more reflective because it has its roots in the Gregorian chant, or plain-song, which up to the twelfth century had been given the official sanction. The antique form consists of single tones chanted by the

priest or choir and is still used extensively in Catholic and high church services today. Without meter or rhythm, it is recitative rather than melodic in the modern sense.

Palestrina's music is derived from the chant, except that instead of unison singing we hear any number of parts simultaneously. In the words of Dickinson, "it is as difficult for modern listeners to comprehend medieval music as it is for the modern reader to comprehend the vocabulary of Chaucer or Shakespeare."

Within its narrow limits, however, Palestrina's command of expression was extraordinary. To understand his music, then, we must listen sympathetically, expelling from our minds, if we can, all comparison with modern styles. The historic background and singular appropriateness of its devotional character must be remembered at all times. Above all, it must be heard in its proper setting; only then can we find a real uplift and grasp its intense spirituality.

AVE VERUM

ALEXANDRE GUILMANT

Andante Religioso $\text{♩} = 72$

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ADORAMUS TE, CHRISTE,

PALESTRINA

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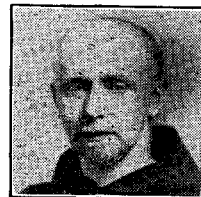
Two Popular Motets In McLAUGHLIN & REILLY CO., Edition
For S. A. T. B.

Guide for Prospective Choirmasters

CONDUCTING

BY REV. LEO ROWLANDS, O.S.F.C., Providence, R. I.

(Continued)



[In the last article we considered the question of rehearsals: how the first part should be devoted to preparing whatever was next for public performance, and the second to laying the foundation of really fine choral singing. But it is certain that before anyone could embark on either duty with profit to those under him or comfort to himself, he must be sufficiently prepared. And in view of this we advised you to ask, nay, to stipulate, that you be given a breathing space in which to look around and give yourself at least the chance of a good start.]

Now, in view of the fact that you are primarily a choirmaster and only secondarily an organist — we insist on this — one of your prime occupations during that period of preparation will be that of fitting yourself to be a conductor; knowing what is required in the way of rhythm and able to make other people understand. Therefore, for the sake of clarity (and if necessary, at the expense of elegance,) what we have to say will be divided into two well-defined sections.

First, what you have to know and practice yourself. Be persuaded of your position as a choirmaster rather than as an organist. An organist is a person who cares primarily for his instrument and its ability to put up a good show — perhaps even for his ability to impress the uninitiated! But the choirmaster is one who, though he may have to turn to playing the organ to support the Chant or other music, has, nevertheless, prepared his choir in true choral singing, with due attention to colour of tone and to that fine elastic rhythm which is not born of the metronome. Colour, and the whole question of voice-production (a vexed question) will be treated of in a subsequent article. Here it is a matter of the conductor's beat: that a band of singers may sing as one, and that singing as one they may give an impression of artistry which, in turn, will serve the purpose of all Church singing — the glory of God.

This is a supernatural end, without any doubt. But the supernatural is not unnatural — it is above the natural, but builds up on it. And the beat already employed by conductors is entirely natural. What more natural than to use the easiest motion of the arm for the strongest beat? Now, if you examine the various types of beat, you will see that this principle is observed throughout.

4/4 Time

Common time, or four in the measure: the strongest beat is the first and so is given the downward motion of the arm; the next strongest beat is the third, which gets the next easiest motion of the arm — outwards, away from the body. The result for 4 in the bar is like the Sign of the Cross.

The singers, of course, see the cross beat the other way round, like the Greek Sign of the Cross.

3/4 Time

Then we have three in the bar, which makes a figure in the form of a triangle: down for the strongest beat, out and away from the body for the next strongest, up for the weak beat.

2/4 Time

Two in the bar is simple, of course. For if you have but one strong beat and one weak, the conductor's beat will be simply up and down.

Compound Time

More difficult to manage are the compound times: that is, where the main beats are subdivided into three 6/8, 9/8, and 12/8. As Shakespeare might put it, 6/8 time is a country wench. In her own peaceful surroundings she can be attractive: introduce her to a fast set and she is unbearable: in bourgeois society she is difficult. By which similitude we mean that 6/8 time taken slowly can be very charming — having a calm, pastoral character. But it is not so easy to beat.

Taken quickly, it simply has no place in the Church: taken neither slow nor fast, it may have a place, in carols, for example. But

in this case the Conductor is sometimes in a quandary as to whether he shall beat six in the bar or only the two main beats. And the same observations apply to 9/8 and 12/8 times. In a different category are those which have five or seven in the bar. The former is a combination of 2/4 and 3/4, the latter of 3/4 and 4/4 (or, of course, having 8 or 16 as the denominator). These are not so common, but 5/4 should command your respect as being akin to the free Rhythm of Gregorian Chant.

Rhythm

All this rhythm is the rudimentary technique of beating time. But technique exists on account of the spirit: of itself it is nothing. "The letter killeth, but the spirit quickeneth". So says St. Paul, and so says every one with a real insight into essentials. To be concise, when you have mastered the above, you have, certainly, learnt to beat time, but you have not necessarily learnt to impart rhythm. Rhythm does not mean what certain types of music have striven to impress — a strong accent coming at regular intervals and brought out into strong relief by unaccented beats. It means progressing to a point till something is implied or said. As that something is not totally said except in a whole movement, Rhythm may be taken in this extended sense, too: but in this case it is usually given the name of Form. Here we are concerned with the phrase, and, first of all, with the bars within the phrase. What this progressive movement means as regards to bars within the phrase is this: you must think and feel not: one, two, three, four — one, two, three, four, etc. But: one, two, three, four, one — two, three, four, one. And so forth. And when you are familiar with thus looking forward a short distance, you may proceed to look from the first note of the phrase to its culminating point. Now this principle of progressive movement relates to interpretation and technique alike: and of this more, much more, in a later article on singing.

But first convince yourself that it is so. Take a line of poetry: "If music be the food of love, play on". You start with "if" — absolutely nothing is said so far. "If music" — suggestive, but nothing by itself. And so on till the last word: **till you get there nothing has really been said.** Or take a common prose sentence with free unham-

pered rhythm: "I am going out to get a package of cigarettes". The last accent is "ettes": the whole sentence moves up to that point. Or if you want a more convincing proof still, stand against one of the walls of your room and start "marking time" after the manner of army drill. As long as you have no particular intention of going anywhere, you may, indeed, continue to mark time, but you will stay where you are. But once form the intention of getting to the opposite wall and you will soon find yourself there — the intention has propelled you forward. Even if you have not been marking time, as soon as you form the intention of getting to the other side of the room, you will find your legs moving and you will shortly be there. In other words, the **forward intention** is all-important, not only indicating direction but also supplying motive power.

Obviously you must let this principle of forward movement in music possess you. So when you are mechanically acquainted with beating time, pass to beating it with the forward feeling, perhaps humming a tune as you go. For the rest, be easily at your full height when conducting. And let your beat be clear and decisive: otherwise it will only muddle the singers. "For if the trumpet give an uncertain sound, who shall prepare himself for the battle?" (I Cor. XIV. 8.)

Forward Movement

And so we come to the second main section of this article — putting it over to the choir. Supposing you had under you a choir already well-trained, not only note-perfect, but also secure in its sense of rhythm, then you would not need to concern yourself with anything more than infusing extra life into them, or the subtleties of light and shade. Your task then would be largely to look and act the interpretation, and the fundamental beat might be left to look after itself. But as it is, the fundamental beat is of immense importance. Many, if not all, beginners have to be taught to look up from their music occasionally: for the attack, for rallentandos and accelerandos, and for the finish — lest there be one voice carrying on after the others have finished (and incidentally, enjoying it, or a hiss of s's suggesting the farmyard. And this is only preliminary to their knowing their music so well as to

be able to look towards you most of the time and getting the feel of your **forward movement**. Get hold of any phrase that they know well and enjoy, and play about with it from the conductor's point of view. In the case of a start, tell them that the upward movement of your arm preparatory to a down beat is the signal for a breath — a breath is one of those precious things which, like Grace itself, are abundant and cost nothing — the coming down of your arm the signal for the initial consonant (if any) and the lowest point of your down beat where the musically-expressed vowel is in full bloom. Thus you will have attack, and thus you will have the beginnings of musical attention. Which is the more necessary when we remember that, just as there is light and shade on the side of colour, so a true rhythm includes variations in Tempo. Indeed, much of the appeal of music depends on this. In everyday life we should feel militarised if we were kept always to a uniform pace: life includes also hurrying to something enjoyable, or lingering to look upon something beautiful. But a new choir has to have this drilled into it. Take, for instance a lovely but quite simple piece like Soriano's "Ave, Regina Coelorum". (McLaughlin and Reilly Co., Providence Series): it is hardly to be called polyphonic, and in any case the notes are not difficult to sing, but there is a difficulty (which makes excellent practice) in the constant variations of Tempo. That is one thing. Another is the question of **Rallentando** and **Accelerando**: we mention both together for a very special reason. Here we touch the principle of **Tempo Rubato**—a thing which some people think is limited to the music of Chopin. If we are finishing a movement — it does not matter whether in Gregorian Chant or modern music or polyphonic — we are entitled to make the kind of slow-up that slows to a step. And in modern music (though hardly in Church music) the piece may end with an **accelerando** which finds its full bent in Eternity. But either **rallentando** or **accelerando** may occur, in moderation, in the course of a phrase: that, of a surety, is where we get away from the metronome! What then of our forward movement? The principle remains un-

touched. You aim to get to a certain place within a certain time: if you delay on a certain part of the route, you must hurry to make the end in time: on the other hand, if you have hurried and so have extra time on your hands, slow up — apart from the ending of a movement, **the pulse must not be disturbed on the whole**.

But let the free "elan" of Gregorian music teach you this: unless your other music, whether polyphonic or modern figured music is distinguished by the forward movement, it is neither living nor artistic, and therefore has no lawful place in the service of the Living God, who made all things that are beautiful.

SUMMARY

Conducting

- 4/4 Time—Strongest beat first
- 3/4 Time—Strongest beat down.
- 2/4 Time—Up and down.
- 6/8 Found only in carols usually.
- 5/4 Akin to rhythm of chant.

Other compound times are combinations of above.

Rhythm

Read music by phrases not notes.

Forward intention —

Forward movement — attack, shading of time — variations of tempo.

Our Music This Month

A complete set of Benediction pieces for two part choirs, is here presented as a sample of the music John Singenberger was writing forty years ago. These pieces were written before the Motu Proprio was issued and they are models of simple liturgical style in modern music. The Panis Angelicus is especially popular.

BENEDICTION SERVICE

O Salutaris Hostia.

J. SINGENBERGER.

I.
II.

1. O sa - lu - ta - ris ho - sti - a, quae coe - li pan - dis
2. U - ni tri - no - que Do - mi - no sit sem - pi - ter - na

o - - sti - um: bel - la pre - munt ho - sti - li - a, da
glo - ri - a: Qui vitam si - - ne ter - mi - no no - bis

ro - - - bur, fer au - xi - - - li - um .
do - - - net in pa - - - tri - a. A - - men

ORG.

Tantum Ergo.

J. SINGENBERGER.

I. *mf*

II.

1. Tan-tum er - go Sa - cra - men - tum Ve - ne - re - mur cer - - - nu - i,
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi - la - - - ti - o,

ORG. *mf*

1. no - vo ce - dat ri - tu - i,
2. sit et be - ne - di - cti - o,

Et an - ti - quum do - cu - men - tum no - - - vo ce - dat ri - tu - i, Prae - stet fi - des
Sa - lus, ho - nor, vir - tus quo - que sit _____ et be - ne - di - cti - o; Pro - ce - den - ti

sup - - ple - men - tum Sen - su - um de - fe - - - ctu - i. *f* *p*
ab _____ u - tro - que Com - par sit lau - da - - - ti - o. A - - - men.

O Esca Viatorum.

J. SINGENBERGER.

I.
II.

pp *mf*

1. O e - sca vi - a - to - rum, O pa - nis An - ge - lo - rum, O
 2. O lym - pha, fons a - mo - ris, Qui pu - ro Sal - va - to - ris E
 3. O Je - su, tu - um vul - tum, Quem co - li - mus oc - cul - tum Sub

ORG. *pp* *mf*

man - na coe - li - tum: E - su - ri - en - tes ci - ba, Dul - ce - di - ne non
 cor - de pro - flu - is, Te si - ti - en - tes po - ta, Haec so - la no - stra
 pa - nis spe - ci - e, Fac ut re - mo - to - ve - lo Post li - be - ra in

f *p* *p*

pri - va Cor - da quae - ren - ti - um, Cor - da quae - ren - ti - um.
 vo - ta, His u - na suf - fi - cis, His u - na suf - fi - cis. A - - - men.
 coe - lo, Cer - na - mus a - ci - e, Cer - na - mus a - ci - e.

Tantum Ergo.

J. SINGENBERGER.

I. II.

mf

1. Pan-ge lin-gua glo-ri-o-si Cor-po-ris my-ste-ri-um,
 2. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur cer-nu-i,
 3. Ge-ni-to-ri Ge-ni-to-que Laus et ju-bi-la-ti-o,

ORG. *mf*

San-gui-nis-que pre-ti-o-si, Quem in mun-di pre-ti-um,
 Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i,
 Sa-lus, ho-nor, vir-tus quo-que Sit et be-ne-dic-ti-o;

f

Fru-ctus ven-tris ge-ne-ro-si, Rex ef-fu-dit gen-ti-um.
 Prae-stet fi-des sup-ple-men-tum Sen-su-um de-fe-ctu-i. A - - men.
 Pro-ce-den-ti ab u-tro-que Com-par sit lau-da-ti-o.

O Salutaris Hostia.

J. SINGENBERGER.

I.
II.

p

1. O sa-lu - ia - ris ho - - sti - a, Quae coe - li

ORG.

p

mf

pan - dis o - - sti - um: bel - la pre - munt ho -

f *mf*

sti - - li - a, da ro - bur, fer au - xi - - li - um.

mf 2. U - ni - tri - no - que Do - - mi - no *f* sit sem - pi - ter - na

glo - - - ri a : Qui vi - tam si - ne ter - mi - no

p no - bis do - - net in pa - - tri - a . *f* A - - men.

Tantum Ergo.

J. Singenberger

Sopr.
Alto.

mf

Tan-tum er-go Sa-cra-men-tum ve-ne-re-mur cer-nu-i;
Ge-ni-to-ri, Ge-ni-to-que laus et ju-bi-la-ti-o;

ORG.

Et an-ti-quum do-cu-men-tum no-vo ce-dat ri-tu-i. Prae-stet fi-des
Sa-lus, ho-nor, vir-tus quo-que sit et be-ne-di-cti-o; Pro-ce-den-ti

sup-ple-men-tum sen-su-um de-fe-ctu-i.
ab u-tro-que com-par sit lau-da-ti-o. A - - - men.

f *p*

O Salutaris Hostia.

H. TAPPERT.

Sop. *p Dolce.* *mf*

Alto.

O sa - lu - ta - ris ho - sti - a, Quae coe - li pan - - dis
U - ni tri - no - que Do - mi - no, Sit sem - pi - ter - - na

Org. *p*

f

o - - sti - um, Bel - la premunt ho - sti - li - a, Da ro - bur, fer au -
glo - ri - a: Qui vi - tam si - ne ter - mi - no No - bis do - net in

p *p*

xi - - li - um, da ro - bur, fer au - xi - li - um.
pa - - tri - a, no - bis do - net in pa - tri - a. A - men.

Paris Angelicus.

J. SINGENBERGER.

1. fit pa nis
2. U - na - que

I. *p* *mf*

II.

1. Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, Dat pa - nis
2. Te Tri - na De - i - tas, U - na - que po - sci - mus: Sic nos tu

ORG. *p* *mf*

coe - li - cus fi - gu - ris ter - mi - num: O res mi - ra - bi - lis man - du - cat
vi - si - ta, si - cut te co - li - mus: Per tu - as se - mi - tas duc nos quo

Do - mi - num Pau - per, ser - vus, et hu - - mi - lis. A - - men
ten - di - mus, Ad lu - cem, quam in - ha - bi - tas.

pp

Tantum Ergo.

J. SINGENBERGER.

I.
II.

mf

1. Pan-ge lin-gua glo-ri-o-si Cor-po-ris my-ste-ri-um,
2. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur cer-nu-i,
3. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-la-ti-o,

ORG. *mf*

San-gui-nis-que pre-ti-o-si, Quem in mun-di pre-ti-um
Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i,
Sa-lus, ho-nor, vir-tus quo-que Sit et be-ne-di-cti-o;

f *mf* *p*

Fru-ctus ven-tris ge-ne-ro-si, Rex ef-fu-dit gen-ti-um.
Prae-stet fi-des sup-ple-men-tum Sen-su-um de-fe-ctu-i. A-men.
Pro-ce-den-ti ab u-tro-que Com-par sit lau-da-ti-o.

f *mf* *p*

Tantum Ergo.

H. TAPPERT.

mf Moderato.

Sopr.
Alto.

Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur cer - nu - i:
Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi - la - ti - o,

Org.

Et an - ti - quum do - cu - men - tum No - vo ce - dat ri - tu - i: Prae - stet
Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - di - cti - o: Pro - ce -

fi - des sup - ple - men - tum Sen - su - um de - fe - ctu - i.
den - ti ab u - tro - que Com - par sit lau - da - ti - o. A - men.

Ecce Panis Angelorum.

J. Singenberger.

p M.M. $\text{♩} = 70$.

Sopr.
Alto.

Ec - ce pa - nis An - ge - lo - rum, fa - ctus ci - bus vi - a -
Bo - ne pa - stor, pa - nis ve - re, Je - su, no - stri mi - se -

Bass.
ad lib.

to - rum: ve - re pa - nis fi - li - o - rum non mit - ten - dus
re - re: tu nos pa - sce, nos tu - e - re: tu nos bo - na

ca - ni - bus, non mit - ten - dus ca - ni - bus. A - - men.
fac - vi - de - re in - ter - ra vi - ven - ti - um.

f *mf* *p* *p* *rit.* *pp*

Tantum Ergo.

J. Singenberger.

mf M.M. $\text{♩} = 72$.

Sopr.
Alto.

1. Pan - ge, lin - gua, glo - ri - o - si Cor - po - ris my - ste - ri - um
2. San - gui - nis - que pre - ti - o - si, Quem in mun - di pre - ti - um,
3. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur cer - nu - i,
Et an - ti - quum do - cu - men - tum No - vo ce - dat ri - tu - i,
Ge - ni - to - ri. Ge - ni - to - que Laus et ju - bi - la - ti - o,
Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - di - cti - o;

Bass.
ad lib.

Fru - ctus ven - tris ge - ne - ro - si, Rex ef - fu - dit gen - ti - um.
Prae - stet fi - des sup - ple - men - tum Sen - su - um de - fe - ctu - i. A - - men.
Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti - o.

mf *p* *f* *p*

Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

Questions submitted in March 1937.

"Is it permissible to have the Gregorian Offertory (Proper) sung as a solo?"

A. It is equally permissible for a single voice to recite the text of the Offertory or to chant it according to the Gregorian melody given in the Vatican Gradual. In neither case have we anything that might be termed "*solo*" singing in the objectionable meaning of that word. *We refer our correspondent to G. Hügle: "Spotlight," page 10.*

"Is the Tre Ore Service on Good Friday approved? Is it a liturgical service?"

A. The "*Three Hours*" on Good Friday is a private devotion, first introduced in St. Francis Xavier's Church, New York, in 1885; it is now customary in many churches Protestant as well as Catholic. It is not a liturgical service, and has, no stated form or order. Latin or vernacular hymns and motets may be given during this service. It is only with the Bishop's permission that this service may be held.

"Must the Requiem, because it is sung at funeral services, and at Masses for the Dead, be sung in a low key?"


A. Time was when naturalistic views dictated a lugubrious, sepulchral pitch, and mournful rhythm for the *Requiem* High Mass. The story is told of a father who, overcome by grief and depression, left his place next to the bier of his son, and walked over to the singers and musicians saying: "Is there no hope for my son that you make such awful mu-

sic," (*It was an orchestrated Requiem of the gruesome type of years ago*).

Holy Church, like a compassionate mother, has provided in the *Requiem*, the balsam of consoling music. The Introit, in particular, is a masterpiece in this respect. Notice the major second, major third, perfect fourth and fifth; these intervals speak a language of their own; they are the very embodiment of firmness and restfulness in God; rays of light seem to break through these intervals; nor could it be otherwise; when the sacred text speaks of "*eternal rest*," and "*perpetual light*," there can be no room for gloom in the melody.

There still lingers in our memory the echo of a *Requiem* High Mass of many years ago. It was in the summer of 1885; we had just crossed the Atlantic. It was in St. Mary's Abbey Church, Newark, N. J. The parish choir sang the Introit in a most surprising manner: it was restful and joyful and full of sunshine, such as we never had heard in Europe. It was a revelation. We instinctively felt the correctness of this interpretation. Is it not a fundamental principle of Gregorian art that the sacred words are the prime consideration, and that the music must reflect the meaning of the words? How in the world can the ideas of rest and light be musically expressed by a melancholy pitch and dragging movement?

The importance of this subject induces us to mention still another experience. Having studied the details of the *Requiem* with a community of Sis-

 Send your Questions to Very Rev. Gregory Hügle, O.S.B., Prior, Conception Abbey, Conception, Mo. They will be answered in this column, without reference to your name.

ters, we were assembled for a final rehearsal. The Sisters did their very best. Subsequently the Mother Superior, who had followed the detail work as well as time had permitted, made this statement: "During the rehearsal I was sitting below the organ loft, where no one could see me. I said to myself: I want this Requiem to hold good for my funeral. I want to take out of every syllable and out of every note all the comfort hidden therein, while I am still living. Never before did I dream that the Requiem is so beautiful, so deep in meaning and so comforting."

"Does Caesar Franck's PANIS ANGELICUS fully come up to the ideal of Catholic Church Music?"

A. Considering the time in which it was written, Caesar Franck's composition may be called a good composition. To-day however, when we possess more light, we call it a piece of the transitional style. The reason for this lies in the subjective feeling which is too prominent. Musical art, when face to face with God, must become impersonal and objective.

"Is all the music that appears in Caecilia approved?"

A. It has been the policy of Caecilia to publish only approved music. This policy was expressly specified again when the present writer assumed the editorship (Sept. 1936.).

"Why do people disagree in their artistic tastes and judgments?"

A. Caecilia brought an enlightening article on this subject from the able pen of the Rev. Albert Lohmann, in the November issue of 1920. The writer says in substance:

"In matters of art, this includes also works of musical art, there is a great disagreement of taste. Why does this disagreement exist at all? Can a real work of art by itself alone seem beautiful to one person, and repellent to another? No; if this were possible, there

would be no objective beauty. Hence, the explanation for the great diversity of tastes and of aesthetic judgments determined by taste, must be sought elsewhere than in the works of art themselves. The Rev. Dr. Albert Stöckl assigns in his books on philosophy the following reasons for the fluctuations in matters of taste and of artistic judgment affected by taste:

(1) Most people have not a clear knowledge nor an adequate understanding of the laws of beauty in general and of the fine arts in particular.

(2) Our mood and humor exercise a great influence upon our judgment. In the domain of art, mood is undeniably a potent cause of perverted and vacillating taste, as it is of warped judgment.

(3) Other influences are a person's moral character, intellectual training, mental preoccupations, temperament, age, sex, nationality, environment, fashion, etc.

"Should the tongue remain flat and motionless, just touching the lower teeth, even in articulation?"

A. As soon as the tongue has done its work of articulation, it must be firmly thrust to the floor of the mouth; there it must spread out and lie flat "like a beaten dog." This position appears to best advantage in the vowel 'ah'. In a humorous way, vocal teachers refer to the tongue as to "a restless evil, always hanging around and killing resonance."

"Should the tone be always upward and forward, or should it be curved from the upper cavity downward toward the mouth?"

A. The tone should always be directed upward and forward, and be established there in a domelike chamber of resonance. The sensation of resonance is strongest with the vowel 'ee,' because the tonal focus is located back of the upper teeth. But even though the focus (*point of breath impingement*)

seems to descend in the case of other vowels, the vibrations must meet above, under a projecting roof (*as it were*), for dynamic control.

“If the upper lip be the fashioner of words, what should its position be? Should it remain as in smiling and

showing the upper teeth?”

A. The upper lip should in pleasant, free, natural position remain spread out over the teeth; the smiling position looks silly. The lower lip, together with the lower jaw, takes care of the movements required for articulation.

A Real Organ for Small Churches

There can be no doubt as to whether or not a church wants an organ, because even the smallest congregations have ambitions of some day owning one. For hundreds of years the pipe organ has been the recognized musical instrument of the Church. Its origin, of course, dates back to great antiquity; the flute, which is a component part thereof, is one of the most ancient of musical instruments. It is pictured on the walls of early Egyptian tombs; specimens of it, still in playable condition, have been unearthed and can be seen in our museums. The organ of to-day represents the development of over two thousand years and the skill of countless inventors, designers and artists. In recent years special effort has been put forth to give the small churches the same musical advantages as those enjoyed by large congregations, with the result that high grade organs are being produced at prices heretofore unheard of. One leading American builder is actually offering a standard two manual and pedal pipe organ for \$820.00.

Never in history has there been such tremendous interest displayed in small organs. Builders have come to realize that EVERY church wants an organ and not all of them can afford to invest thousands of dollars. Hundreds of organs are being sold, yet thousands of churches either know nothing of these creations, or they feel that the price is too low to make possible the production of a good organ. Proper publicity will make known the fact that quality organs are available at attractive prices and a demonstration will convince the most sceptical that these instruments are well built, finely voiced and in general ideal for the Church Service.

There are several questions which should receive particular mention because they are raised in many instances:

Q. Are these organs expensive to operate?

A. Only a $\frac{1}{4}$ H.P. motor is required to supply the wind, therefore the operating cost is very low — about the same as burning a 200 watt bulb.

Q. If the church is not heated during the week, will the organ be harmed?

A. There is available to-day an organ action, which eliminates the thin pneumatic leathers generally used, so that temperature has no effect whatsoever upon the mechanism. It will withstand the cold equally as well as any other furnishing in the church. If one felt disposed to play this modern organ in zero temperature, it would not fail to perform as efficiently as under normal conditions.

Q. Will the cold affect the tuning?

A. An organ goes out of tune because the materials of which pipes are made contract and expand, but when considering that services are not held in cold churches, there is no need to be concerned. The moment the temperature is somewhere near normal, the organ is again in tune. In very large organs costing thousands of dollars, there are sensitive sets of pipes included and these of course call for greater care, but this does not hold true with smaller organs. They are designed so as to keep tuning and maintenance costs down to minimum. A vast number of organs have been in

use for three and four years without the slightest attention.

Q. Is the maintenance expense an item to be considered,

A. Due to the very simple construction employed, action and other troubles are almost unknown. These items of upkeep have been grossly exaggerated in an effort to discredit the organ and to further the sale of the so-called electric organs.

Q. How is it possible to get a good instrument at such low prices?

A. This is where the ingenuity of the organ builder enters into consideration. He simplified his action and the general construction to such an extent that costs were greatly reduced.

Q. Is the quality of material and the voicing equivalent to that of large organs?

A. Yes, provided you are dealing with a responsible builder who has only one quality.

Q. For what sized churches will these smaller organs be adequate?

A. Much depends upon the acoustical properties, but the following will serve as a general guide:

Seating capacity	Cost of Organ
75-150	\$ 820.00
150-225	\$ 995.00
225-350	\$1195.00
350-400	From \$1375.00 to \$1545.00
400-450	From \$1575.00 to \$1750.00
450-500	From \$1750.00 to \$2000.00

Q. Must our organist be an accomplished musician to play it?

A. No. If he or she has played a piano or reed organ, no difficulty will be experienced in becoming acquainted with the organ. Moreover, there is an easy book of organ numbers available now, showing the registration for small organs exclusively.

Q. Is much space required for placement?

A. Very little indeed, in fact about 5'-6" x 5'-6" will suffice for the smaller organs. They can also be fitted into an odd room, tower or special chamber and the console detached.

Q. Is the blower noisy and hard to locate?

A. The blower is very quiet, in fact may be enclosed within the organ. Connections are made with a regular cord, as one would connect an electric iron or extension.

Q. How do the small organs compare with the so-called electric organs?

A. There is no comparison because the organ is genuine whereas the other is an electronic. Pipe Organ tones can emanate only from organ pipes. There is a vast difference between tones produced by organ pipes and tones created electrically. Organ building is an art — an electronic instrument is a mechanical device.

Pages could be written on the subject, however, the foregoing will provide some general idea of what has been accomplished in the building of pipe organs which will serve every need. Briefly, the important things to bear in mind are:

1. An organ is NOT expensive.
2. It is easy to install.
3. Keeping it in tune is NOT a problem.
4. Cost of upkeep is low.
5. Installation is simple.
6. Easy to Play.

Finally, see and hear one of the new small organs and judge for yourself whether or not it has any merit.

CENTENARY OBSERVANCES IN SPOKANE

March 19, 1937 marked a memorable occasion in the history of the Church in Spokane, Washington. It was the Centenary of the birth of Rev. Joseph Cataldo S. J., founder of Gonzaga University, Spokane, which is also celebrating its Golden Jubilee.

Solemn High Mass was sung in St. Aloysius Church (adjacent to the University) at ten o'clock by the Mount St. Michael's Scholastic Choir and the Male Chorus of Gonzaga University, totaling sixty voices. The Offertory was sung by the Kosta Choir, forty boys between the ages of ten and twelve years, from Parochial Schools. The program was directed by Mr. R. H. Brown S.J. assisted by Rev. Mark Gaffney S.J., at the organ.

**ONLY GREGORIAN CHANT
SUNG AT WIDOR'S FUNERAL**

Paris, Apr. 1 — Charles Marie Widor, the famous organist and composer, who died last week, made a request that at his funeral only plainchant should be sung. He also asked that there should be no flowers, speeches or official delegations, although he was permanent secretary of the Institute and the Academy of Fine Arts.

M. Widor was buried in St. Sulpice's, Paris, where he had been organist for 65 years. His body has been placed temporarily in the crypt.

At the beginning of the funeral service one of his former pupils, Marcel Dupre, played Bach's Prelude in E minor and at the end Widor's own Symphonie Gothique.

**BISHOP DUFFY INSTALLATION
BUFFALO, N. Y.**

Priests' Choir And Students Sing Mass

The Priests' Choir, under the direction of Rt. Rev. Msgr. William J. Schreck, and the St. Bonaventure Seminary Choir, under the direction of Rev. Claude Kean, O. F. M., sang at the solemn Pontifical Mass celebrated on April 13 and 14 at the installation of Bishop Duffy in St. Joseph's New Cathedral.

The complete musical program is as follows:

PONTIFICAL MASS

- Prelude—Prelude in C Minor **Dunham**
Dr. Edward Durney at the Organ
- Processional — Sacerdos et Pontifex
Priests' Choir **Bonvin-Hanauer**
- Introit — Adiutor **Gregorian**
St. Bonaventure Seminary Choir
- Kyrie—From Missa "Exultet" **Witt**
Priests' Choir
- Gloria—From Missa in honorem S. Agathae
Priests' Choir **Branchina**
- Alleluia and Verses **Gregorian**
St. Bonaventure Seminary Choir
- Credo **Gregorian**
Priests' Choir
- Offertory—Lauda, Jerusalem **Gregorian**
St. Bonaventure Seminary Choir
- Supplementary Offertory — Jubilate Deo
James P. Dunn
- (Expressly composed for the Consecration Ceremony
of Bishop Duffy)
Priests' Choir
- Sanctus—From Missa IV **Gregorian**
Priests' Choir
- Motet—Ecce Panis Angelorum **Traditional**
Priests' Choir
- Agnus Dei—From Missa "Exultet" **Witt**
Priests' Choir
- Recessional, "Salve Regina Coelitum" .. **Van Damme**

- Commund—Jacob autem **Gregorian**
St. Bonaventure Seminary Choir

INSTALLATION

- Antiphon—Cum esset desponsata Mater Jesu
Maria Joseph **Gregorian**
Priests' Choir
- Te Deum **secundum usum Romanum**
Combined Priests' Choir and
St. Bonaventure Seminary Choir
- Postlude—Te Deum laudamus **Klaussmann**
Dr. Edward Durney at the Organ

**CINCINNATI CONSERVATORY OF
MUSIC ANNOUNCES SUMMER
COURSE IN CHANT**

A six weeks course in Gregorian Chant, under the direction of Marie Pierik, (June 21 to July 30) has just been announced by the Cincinnati Conservatory of Music.

Daily morning classes of 3 periods will be held, with a one hour choral group period in the afternoon.

A brochure and 7 page syllabus will be sent to those directly interested in the content of this accredited course.

**WISCONSIN NON-CATHOLIC
WAS CHURCH CHOIR'S DIRECTOR**

Watertown, Wisconsin — Edward J. Brandt, 77, internationally famous inventor who died here Feb. 5, was not a Catholic, but for years he attended services at St. Bernard's church and for nearly half a century was identified with its choir. He was director of the choir until a few years ago. His widow is a Catholic.

Mr. Brandt invented coin sorting machines. He traveled extensively, was received with his wife in audience by the Pope and wrote extensively on his travels.

**PROGRAM AT JUNIOR SEMINARY
DAY, ST. JOSEPH'S COLLEGE,
MOUNTAIN VIEW, CALIF.**

Under the direction of Rev. Joseph F. Riddlemoser, S.M., Dir. of Liturgical Music, Seminarians of St. Joseph's College rendered the following program as part of the Junior Seminary Day held on March 7th.

- Processional, "Regina Coeli Jubila"
(Adapted) **Praetorius**
- Ecce Sacerdos **Stadler**
- Introit **Gregorian**
- Kyrie **Ravanello**
- Gradual and Tract **Perruchot**
- Credo **Gregorian**
- Offertory **Gregorian**
- "Stabat Mater" **Nanini**
- Sanctus and Benedictus **Ravanello**
- Motet: "Adoramus Te, Domine" **Remondi**
- Agnus Dei **Ravanello**
- Communion **Gregorian**

**RECENT RECORDS OF INTEREST
TO CATHOLIC CHURCH MUSICIANS
PROCESSIONAL RECESSIONAL**

Decca-Parlophone-Odeon

- Bruckner, Te Deum and Tu Rex Gloriam
Bruckner Chorus & Orchestra
- Goller, O Quam Suavis Est
Boys Choir Hofburg Cathedral.
- Mozart: Ave Verum
Boys' Choir, Hofburg Cathedral.
- Mozart: Et Incarnatus (Mass in C minor)
" Alleuia (from Motet "Exultate")
" Laudate Dominum (from Vespers)
" Requiem Mass
- Pergolesi "Stabat Mater" (Opening Chorus)
Irmier Choir and Orchestra
- Vittoria Tantum Ergo
Palestrina Tenebrae Factae Sunt
La Scala Chorus, Milan.

(Above record available at once from
Lyon & Healy Co. Chicago. 75c. each.

Foreign Records

(Available from Gramophone Shop, N. Y.
City).

- Anerio: Factum est silentium
Julian Chapel Choir. M. Boezi, Dir.
- Carissimi: O Felix Anima " "
- Cherubini. Ad Te Levavi " "
- Despres, Ave Maria " "
- Bruckner, Ave Maria Dresner Kreuzchor.
- Marenzio: Estote fortes M. Boezi, Dir.
- Palestrina Adoramus Te " "
- Vittoria Ave Maria " "

List of additional records of Palestrina
and Vittoria will appear next month.

GRUENDER MUSIC POPULAR

Selected for Field Mass in Green Bay, Wis.

Professor A. J. Theiss, of Appleton, Wis-
consin, has been appointed director for the
Field Mass which will mark the Holy Name
Rally of the Twin Cities, Neenah-Menasha
on May 16th.

Men from various choirs in the Fox
River valley have been gathered and a
choir of 150 is now practicing the "Missa
Eucharistica" by Hubert Gruender S. J.

**EASTER MUSIC AT ST. MICHAELS
MONASTERY PARISH, UNION CITY, N. J.**

Choir of 50 Men and 50 Boys Sings High Mass.
Achille Bragers, Organist and Choirmaster

PROGRAM

- Processional
'Tis The Day of Resurrection A. P. Bragers
Vidi Aquam Gregorian
- Ordinary:**
Missa Salve Regina J. G. E. Stehle
(Kyrie, Sanctus & Benedictus)
Missa Pontificalis L. Perosi
(Gloria and Credo)
Agnus Dei J. Schildnect
Proper of The Mass Gregorian
(Communion-Ravanello, "Pascha Nostrum")
- Recessional:**
Christ The Lord Is Risen A. P. Bragers

**EASTER MUSIC AT HOLY NAME CHURCH
WORCESTER, MASS.**

Fred G. Gamache Directs Choir of 55 Voices
In First Worcester Performance of McGrath Mass

- Prelude:**
Fantasia on "O Fili" J. Noyon
Vidi Aquam J. G. Hacker, S.J.
- Introit:**
"Resurrexit" Ravanello
Gradual & Offertory Gregorian
- Communion:**
"Pascha Nostrum" Ravanello
- Ordinary of the Mass:**
"Missa Parochialis" Joseph J. McGrath
- Recessional:**
Christus Vincit Noyon
Marche Pontificale J. Lemmens

**OPEN AIR MASS IN "DOWN TOWN"
BOSTON, MAY 9TH**

St. Leonard's Church Choirs Sing
Haller Mass

On May 9th, the first anniversary of the
establishment of the Italian Empire in
Ethiopia, an "Open Air Mass" will be cele-
brated on the Prince Street Playground, of
St. Leonard's Parish, Boston.

The Music will be directed by Mr. Jo-
seph A. Trongone, and the combined parish,
choirs, numbering over 100 voices, will sing
Haller's "Missa Tertia" with Cantors sing-
ing the Gregorian Proper.

In the afternoon, the St. Leonard Band,
and the Drum Corps, totalling 250 pieces,
will furnish the music for an elaborate
parade.

ANOTHER GRUENDER MASS USED IN CALIFORNIA

Gruender's "Missa cum Jubilo" was used at Easter by the choir of men under the direction of W. Leo Hovorka, in San Francisco.

At the Holy Name Church, San Francisco, Father Gruender's "Missa Salve Regina" was heard during Christmas-tide.

In Pittsburgh

At SS Peter and Paul's Church, Pittsburgh, Pa., Gruender's "Missa "cum jubilo" has long been a favorite of the congregation and director.

These performances are indicative of the long enduring popular qualities of Father Gruender's Masses, all of which were published at least ten years ago.

DR. J. EDWARD CORDON DIRECTS OLD ST. PATRICKS CHOIR, CHICAGO, IN CONCERT SERIES

Old St. Patrick's Choir, now in its 25th year as a Concert organization, is appearing in various churches throughout the city of Chicago, Illinois, as a part of a series of Public Concerts being rendered in commemoration of their Silver Jubilee.

Dr. J. Edward Cordon, became director of this choir in 1934, and since that time many notable appearances at civic affairs, and frequent Radio appearances have enhanced the reputation of this organization. The Dubois "Seven Last Words" was heard over a coast-to-coast network at 6.15 P. M., Wednesday, March 24th.

The soloists to be presented at the various parish concerts include:

Nela Fitzgibbons and Margaret McAvoy, (lyric sopranos) Clair Seymore and Ann Knight, (mezzo) George Foster and John Sloan, (lyric tenor) Edmond Tardy and Dan Toomey (dramatic tenor) and John Rankel Ted Regnier and John Donoughue, (barytone) John Novak, (bass)

Concerts during March were given at St. Maurice's Church, March 14th; Our Lady of Peace Church, March 23rd, and Radio Station WCFL, March 25th at 8 P. M. Polyphonic music of the 16th and 17th century; masterpieces of the Russian, French, German and Italian schools and modern compositions go to make up the programs.

The following is an old program which represents more specifically the type of music described above:

Part One

1. POLYPHONIC MOTETS

- a. Tenebrae Factae Sunt
Palestrina (1525-95) Roman School
- b. Tamquam ad Latronem
Vittoria (c. 1535-1611) Spanish School
- c. Sacerdotes Domini
Byrd (1542-1623) English School
- d. Crucifixus Lotti (c. 1667-1740) Venetian School
- e. Sanctus Palestrina
- 2. a. Night Rubenstein
- b. The Splendor Falls Kountz
- c. Misericordia Domini Duranti
- d. Hail Gladdening Light Wood
- e. The Day of Judgement Arkhangelsky
- 3. a. Recitative and Aria (Elijah) Mendelssohn
- b. Fugue (Quando Corpus) Rheinberger

INTERMISSION

- 1. a. The Thief on the Cross Tschesnokoff
- b. Russian Easter Carol Gaul
- 2. a. Evening Kodaly
- b. Adoramus Te Handel
- 3. a. O God Hear My Prayer Gretchaninoff
- b. Sunrise Taneytz
- c. O God Our Great Jehovah Kountz
- 4. a. Media Vita Max Bruch
- b. Listen to the Lambs Dett

SOLOISTS

Sarah Ann McCabe, Soprano George Foster, Tenor
Mary Barrett, Alto John Rankel, Bass

STUDENTS OF ARTHUR C. BECKER IN ORGAN RECITAL ST. VINCENT'S CHURCH—CHICAGO

- Grand Choeur Dialogue Gigout
- Sister Mary Theophane, O.S.F.
- Hossanah Dubois
- Herbert Horn
- Allegro Maestoso from Symphonie V Widor
- Marie Lawson
- Funeral March and Seraphic Hymn Guilmant
- Lucille Schorsch
- Variations de Concert Bonnet
- Joseph Gallo
- Choral in B Minor Franck
- Sister Mary Clarissima, O.S.F.
- Prelude and Fugue in A minor Bach
- Finale from Symphonie I Macquaire
- Sister Mary Theophane, O.S.F.

HOLY WEEK SERVICES AT ST. FRANCIS ASSISI CONVENT. ST. FRANCIS, WISCONSIN PALM SUNDAY

- Hymns, Responses and Antiphons for the Blessing
of the palms and for Procession Gregorian Chant
- Introit—Domine ne longe Gregorian
- Kyrie Gregorian
- Gradual and Tract — four part ... J. Singenberger*
- *Credo Gregorian
- Offertory—Improperium—four part Fr. Nekes
- Sanctus & Benedictus—Agnus Dei, Gregorian
- Communio Gregorian
- Benediction—O Esca Viatorum—three part
Enrico Jsaak
- Tantum Ergo—four part J. Singenberger

Attende Oomine Gregorian
 Wednesday, Thursday, Friday, Tenebrae—Gregorian
 Holy Saturday Resurrection Services
 Matins and Lauds Gregorian
 Haec Dies—four part Ravanello
 Regina Coeli—four parts
 Fr. Witt, arr. J. Singenberger
 Benediction—Surrexit Pastor Bonus—four part
 M. Haller
 Tantum Ergo—four part J. Singenberger
 Easter Hymn—three part P. E. Kuntz
 *Passion—four part C. Ett

HOLY THURSDAY.

All Gregorian, with the exception of the Gradual
 which was four part—
 Christus Factus est pro nobis Fr. Witt

EASTER SUNDAY

Vidi Aquam—three part J. Singenberger
 Introit, Gradual and Communio Gregorian
 Missa in Memoriam Concilii Oecumenici Vaticani,
 four part Fr. Witt Op. 19b.
 Terra Tremuit—four part J. Singenberger
 Christus ist auferstanden—three part Fr. Koenen

VESPERS

Antiphons and Psalms Gregorian
 Haec Dies—four part Ravenello
 Regina Coeli—four part
 Fr. Witt, arr. J. Singenberger
 Benediction—Portas Coeli—four part P. Piel
 Tantum Ergo—four part Quadflieg
 The Saviour Lives—Easter Hymn—
 four part Stollwerk

GOOD FRIDAY

All Gregorian, with the exception of the Passion—
 four part C. Ett.

DR. SILBY TO DIRECT CHOIR IN DEMONSTRATION

A complete rendering in its full form of the
 "Missa Papae Marcelli" by Palestrina
 which is very seldom heard in concert will
 be part of a program also consisting of Gre-
 gorian Chant and classical Polyphony, to
 be given by the choir of St. Ignatius Loyola
 Church, Park Ave., and 34th St., N. Y.,
 the Rev. Father W. Coleman Nevils, S. J.
 rector, on Monday evening, May 10th., in
 the ballroom of the Hotel Plaza for the
 joint benefit of the Choir Fund and the
 Liturgical Arts Society, 300 Madison Ave.

This choir, which is composed of male
 voices, 40 boys and 25 men, is under the
 direction of Dr. Reginald Mills Silby, form-
 erly assistant to Sir Richard Terry at West-
 minster Cathedral, London, and former or-
 ganist and choir director at the Cathedral
 of St. Peter and Paul in Philadelphia and
 St. Patrick's in Washington.

CONCEPTION ABBEY ABBOT BLESSED

Conception, Mo.—At the consecration of
 Coadjutor Abbot Stephen Schappler, O.S.B.
 by the Most Rev. Bishop C. H. LeBlond
 of St. Joseph in the Abbey Church, begin-
 ning at 9.30 Wednesday morning April 14,
 the invited guests and the public attending
 were able to follow the age-old ceremony
 of the Church in an English version. This
 was contained in a 50 page souvenir pam-
 phlet, which was translated locally, and
 set up and printed by the Abbey Altar and
 Home Press.

Assisting the consecrating Bishop were
 two Abbots, the Rt. Rev. Philip Ruggle of
 Conception Abbey, and the Rt. Rev. Igna-
 tius Esser of St. Meinrad Abbey, Indiana.
 The Most Rev. Charles F. Buddy of San
 Diego, California, preached the sermon.

In the ceremony, the Abbot began his
 Mass at his own altar, until the offertory,
 where he made the traditional offering of
 the symbolic two vessels of wine, two loaves
 of bread and two candles to the Bishop, as
 also takes place in the consecration of a
 Bishop. From this point on, the Abbot said
 Mass conjointly with the Bishop, as also
 happens in ordination to the priesthood.

The new Coadjutor Abbot, the youngest
 in the United States, is Conception Abbey's
 third Spiritual Father. The Founder of the
 community in 1873 was Abbot Frowin
 Conrad, while the second Superior was
 Abbot Philip Ruggle, who retired from the
 post of command and is at present Chaplain
 at the Benedictine Convent of Perpetual
 Adoration at Clyde, Missouri.



NEW MOUNT MARY HYMNAL

Unique Book in Preparation

One of the most important new publications, to be ready in June of this year is the forthcoming "Mt. Mary Hymnal", arranged by Sister Mary Gisela, of Mount Mary College, Milwaukee, Wisconsin.

In addition, to the hymns and motets used by the students at Mt. Mary, over a period of years, there have been added, many others observed to have been used in other Girls schools.

A total of 100 hymns, and 50 Latin numbers will be found in this collection.

Some unison numbers, some two part, three part and a few four part arrangements are included.

All the music is of liturgical character, and even doubtful music has been excluded from this collection. Great care has been exercised in preparing this book, and the arrangements are well planned for treble voices.

We know of no other book containing such practical, and useful religious music, in arrangements for Junior High, High, and College grades. Attractive music of no practical use to school choirs, has been omitted, making possible an economically priced book.

Good cloth binding, strong enough to withstand constant use has been planned, and no longer need choirs of women put up with makeshift arrangements, or sing the Soprano and alto parts of pieces really arranged in four part harmony.

Publication of this book was delayed due to careful proof reading, but it is reasonably certain that this much needed publication will be ready for distribution in June. The accompaniment edition will follow in the fall.

A special advantage is available to all who place orders in advance of publication, since such subscribers (already numbering about 200) receive a 40% discount, obtaining copies of the Singers Edition at 60 c. net.

SOURCE OF HYMNS AND MOTETS

Editorial Analysis of Mt. Mary Hymnal Compositions

Gregorian: (15 numbers) Latin

Traditional: (22 numbers).

16th & 17th Century: Palestrina, Casciolini, Praetorius, Isaac, Hasler, Arcadelt, Rosselli, Di Lasso.

Italian: Perosi, Refice.

English: Terry, Tozer.

French: Nibelle, Franck, Gevaert.

German: Goller, Greith, Griesbacher, Haas Haller, Kothe, Koenen, Kuntz, Lehmann, Mitterer, Mohr, Piel, Wiltberger, Witt.

U. S. A.: J. Singenberger, Biggs, Mauro-Cottone, Gruender, Pierron, Hügler, Otto Singenberger, Bonvin, Predmore, Lohmann, Meyer, Walter. Bragers-Gregorian Accompaniments.

Priests: Perosi, Refice, Haller, Griesbacher, Koenen, Kuntz, Lehmann, Mitterer, Witt, Gruender, Pierron, Hügler, Predmore, Tappert, Lohmann, Walter.

Sisters: Gisela, (OSF); Rafael (BVM); Srs. of Mercy; Cecilia Clare (SP) Mary Cecile (SSND)

Total—100 Hymns with English words and 50 with Latin words—150 in all.

READY LATE IN JUNE

Accompaniment to Kyriale

By

Achille Bragers

The work of a modern authority. Conforms to Vatican Version of chant, and the Solesmes Rhythmic Principles.

Advance orders accepted

at \$2 per copy.

**NEW YORK CITY CATHOLIC
SCHOOL MUSIC FESTIVAL
TO BE HELD MAY 10**

Choruses, glee clubs, orchestras and bands, composed of parochial elementary and high school students that are registered for the Catholic school music contests, indicate approximately twice as many students as gathered at the Town Hall last May will participate in the second official **Catholic School Music Festival**, preliminaries for which will open on Monday, May 10.

A week prior to the closing registration date, Thursday, April 15, entries had already exceeded those of last season when 1,000 students took part. Sponsored jointly by the school boards of the archdiocese of New York and the diocese of Brooklyn, the contests are held in cooperation with the Music Education League, 152 West Forty-second street, and are open to all schools of the archdiocese of New York.

Miss Isabel Lowden, president of the Music Education League, attributes the large registration to the cordial cooperation given the undertaking by the Rev. William R. Kelly, superintendent of schools for the archdiocese of New York, and by the Right Rev. Monsignor Joseph V. S. McClancy, superintendent of schools for the diocese of Brooklyn.

The first entry forms received from schools of the archdiocese were filed by Iona School, New Rochelle, which is sending in two bands, while the first entry from the diocese of Brooklyn was received from St. Brendan Diocesan High School, which has registered its orchestra and its glee club of fifty voices. Among other school organizations that submitted their entry forms early are the orchestra of Bishop Loughlin High School, Brooklyn; the **Girls' Glee Club of Notre Dame Academy, Staten Island**, and the band of La Salle Academy, Manhattan.

Elementary schools' early entrants were the mixed senior chorus of St. Ephrim School, Brooklyn; the junior and senior choruses of St. Mary Help of Christians, Winfield, Long Island; senior chorus of Holy Trinity School, Manhattan, and three choruses from St. Jerome School, Bronx, namely, the junior and senior mixed choruses which participated last season, and a primary boys' chorus.

Whether the schools are situated within the five boroughs or in surrounding territory, all organizations will be given equal consideration. Out-of-town groups will be assigned for the preliminaries to the center within the five boroughs most conveniently reached by them.

Obituaries

PETER VOLPE (1880-1937)

On January tenth in Philadelphia, Pa., Peter Volpe well known Catholic church musician died.

Mr. Volpe was born in Padua, Italy, in 1880, came to New York in his youth, studied sculpture for a time and then took up music. He became an American citizen, and moving to Philadelphia, became Assistant Director of the S. Broad Street School of Music, where he was associated with Geremia Fabrizi. Later he established his own studio and in addition to teaching work he did considerable composing. His Sacred solos have been sung by such singers as Gigli, Lauri-Volpi, Schipa, Martinelli, and Zerola.

NOTED CANADIAN ORGANIST DEAD

Ottawa, Mar. 19—(NC)—Alfred Carrier, well known organist, died here at the age of 60. Besides acting as organist in Montreal, Lachine and here, he had served in that capacity at Blessed Sacrament Church, New York.

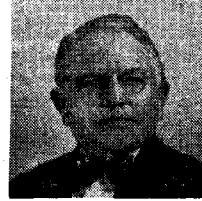
JOSEPH SAUERBORN NEWARK, N. J.

Mr. Joseph Sauerborn, of Newark, N. J., died on March 17, at the age of 79.

He had been organist at St. Benedict's Church for forty-seven years, and was also engaged in the music business.

Leonard S. Whalen Lectures on Choir Training

(Extract from Address—WNAC—
New England Network, April 4, 1937.)



Leonard S. Whalen, A.M.

IN these days of serious and steadily increasing interest in the Liturgical Movement, so dear to the hearts of both Pius X and Pius XI, it is most gratifying to witness the growing revival of attendance at High Mass, wherever an effort is made to meet the requirements of the Motu Proprio and the Divini Cultus, which are pronouncements of the specific desires of these Holy Fathers, respectively.

Nature of Music

Time does not permit the quotation of regulations and their authorities, concerning "distinctive church music, distinctively sung". However, among other suggestions, the Motu Proprio says that the liturgical choir should be one of men and boys, and should be vested in the ecclesiastical garb, the cassock and surplice,

As to the music, the ancient Gregorian, known also as Plain (Plane) Chant, or Plain Song, because of its very nature should have first place. Polyphony, that beautiful medium, of prayerful expression of Palestrina, Vittoria and others of the "Golden Age" of church music (the 16th. Century, comes next, and finally, compositions of the modern type, when properly conforming to the ecclesiastical spirit and style are allowed.

The choir of the Immaculate Conception, in Boston, is liturgical in its organization. It consists of some thirty boys and about twenty men. It is now in its third season and was formed at the request of the former Rector, Rev. William R. Crawford, S. J. An announcement from the pulpit together with a few newspaper notices brought a most gratifying response to the invitation to join. Two sections were established among the boys, and are still maintained. One of boys from 8 to 11 years of age, known as the Probationers, and the other 10 to 15 years—the boys who sing in the church with the gentlemen. As a vacancy occurs in the Senior Section, through change of voice, for example, one of the Probationers, whose

tone has sufficiently developed, and who, by personal interest and acceptable attendance has demonstrated his worth as a chorister, is admitted to regular choir.

Tonal quality is the foundation stone of a properly trained choir of men and boys.

Interest and Loyalty

Our choir, due to circumstances, is metropolitan in character. It is a matter for interesting reflection, in these days of material trend and of modern distraction of every kind, that these boys and men, for the most part, come from distant localities, with commendable regularity, to two rehearsals for boys and one for the ensemble, each week, as well as to Sunday High Mass and certain other services in the year.

Especially is this interest and loyalty remarkable in view of the fact that all are volunteer singers, receiving no monetary reward. Entertainment and refreshment, however, are generously and encouragingly afforded, and here I desire to express the appreciation of all the members and myself to Rev. Father Rector and the members of his Community who so gladden our hearts and foster our efforts in the Liturgical cause.

Ours is, of its very nature, a choral body, Soloists, when required, are coached from the ranks. One of the boys was heard in a solo, in church last season and this winter was engaged by the Worcester Oratorio Society where, as one of the guest artists, he sang one of the Soprano arias in the "Messiah", with orchestra of 50, before the chorus of 400 and an audience of 3000,—a record attendance in 40 years.

The alto section of a boys' choir is admittedly a problem. We have four altos, some of whom were former sopranos. This idea of using the changing boy-voice in the alto is one of particular delicacy, as only certain types of boy-voice may thus be used, bridging over the change to that of the adult tenor or bass. One of these now sings at times with the second tenors. Two

other former sopranos are now with the baritones—an interesting and hopeful observation on the question of possible supply and rejuvenation of the men's tonal body.

Training of Boys

Little formal training in actual reading is given, nor does this seem necessary. The public and parochial schools certainly lay the foundation, in my experience, for that later ability to correctly sing and maintain parts. Certainly the boys who later enter the men's section find little difficulty, after a while, in reading the tenor or bass line. "Learn to do by doing" seems to be the answer to this question, so often asked me, regarding this teaching of reading musical notation.

I have said that the tonal quality of the boys' section especially is the corner stone of such a choir. How often have we heard a group of ill-trained boys stridently reaching for tones not at all difficult for the boy voice, properly placed and developed? Yet these same incorrectly trained boys have voices quite the same and quite as good as those whose expertly developed tone is a "thing of beauty" and a joy in its remembrance. The fault lies in the unwise attempts of the unprepared choirmasters. We have a lamentable lack of choirmasters, today, who know the boy voice and how to train it; who know the technique of the choir room,—for it is here the problems are met and solved; problems of voice, of discipline, of repertoire, of psychology and of pedagogy. All problems, to be sure, but not too difficult of solution, not too unpleasant, for the adequately prepared and disposed preceptor.

I have been asked:—"do most boys like to sing?" and have answered "yes,—when they are introduced to it wisely". Also,— "do you find that most boys have a singing voice, when they can be persuaded to 'let it out' "? Answer, yes "yes". But "let it out is an ill phrase to the artistic choirmaster. The real effort comes in keeping it subdued. This is the secret to good tonality in the chorus of either men or boys. It is always possible to accomplish a crescendo or a sudden forte without sacrificing good tone, if the chorus has been trained to soft or piano singing.

A Typical Rehearsal

Good diction should be the handmaid of good tonality. Unfortunately this is "more honored in the breach than the observance."

A carefully observed repetition of the text, especially of a new member, after the director's reading, phrase by phrase, will do much to establish good diction, at the same time acquainting the choir with the very words they are to convey in song. Especially is this true with the Latin, in which, of course, most of our works are sung.

A typical rehearsal should be somewhat as follows:

1st. Always 5 minutes, or more, of vocalizing, in certain exercises.

2nd. Repetition of the text, aloud, after the director, during which he is careful to emphasize certain vowel or consonant enunciations, with a view to the tone production.

3rd. A brief moment or two with alto against soprano, for blend of tone and ear training.

4th. Some portion, large or small, of any new selection to be learned.

5th. Thorough rehearsal, in whole, or part, of selections already learned and to be sung at the next service.

One should have a tremendous advantage when there is a choir school or a parochial school which functions in supplying choral material or perhaps training the boys, in preparation for the choir room work.

Priceless Education

Obviously at Boston College High School the ages are too advanced for supplying young boys, although occasionally in the first year one or two may be found, as I did, when inaugurating the new choir, and in third or fourth year perhaps an acceptable Bass. It would be too optimistic to expect to discover a true adolescent tenor.—Hence our metropolitan membership.

We hear much today of "education for service" and of the "social value" of a project. Think of the priceless education received by the choir boy or man. Think of the social refinement and culture of time so spent. Think of the religious influence on youth, when many of the men and boys receive Holy Communion together, just previous to High Mass,—father and son, or brothers, together at times. This occurs each Sunday at the Immaculate Conception Church.

And then the choristers don their cassocks and surplices, and the boys their Eton collars and flowing ties, assisted by

Liturgical choir enters the church to sing its Processional before the High Mass, wherein the members lift their voices "to two faithful, self-sacrificing ladies,—and the the greater glory of God," and in praise and prayer to "The Most High."

Choir Presents Program

Following the reading of the paper Mr. Whalen presented the choir in a brief program, illustrating the "tone drill" at rehearsals, the drill for altos against sopranos, for blend of tone and ear training, and a drill for diction. Purposely the Choir-

master had the choir sing one number, which he announced had been taught, for the first time, at rehearsal, two days before —the modern setting of the "Regina Coeli," by Hollins.

The sung programme follows:

"O Filli et Filiae," full choir, Palestrina.
 "Regina Coeli," men's section, Plain Chant.

"Regina Coeli," full choir, Hollins.
 "Kyrie," full choir, J. Lewis Browne.
 (From "Missa Solemnis").

AVE MARIA

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FR. IGNATIUS M. WILKENS, O. F. M.
 Op. 72.

Andantino grazioso

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G. H. C. 28 - 4

AVE MARIA

FR. WITT

♩ = 74

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Two Motets from the McLAUGHLIN & REILLY CO., Edition

MOTETS

To the Blessed Virgin and Sacred Heart

AVE MARIA				483x Singenberger, J.	SAB	.25
101	Abt. Franz	SATB	.12	688 Gahagan, T. J.	SSATB	.15
951	Abt-Reilly	SSA	.15	922 Soriano-Rowlands	SATB	.15
400x	Arcadelt, J.	TTBB	.12	ALMA REDEMPTORIS		
250	Arcadelt J.	SATB	.12	483x Singenberger	SAB	.25
869	Becker, Arthur C.	SATB	.15	921 Palestrina	SATB	.12
794	Biggs, R. K. (No. 1)	SATB	.15	REGINA COELI		
896	Biggs, R. K. (No. 2)	SSA	.15	723x Jaspers, C.	SSA	.15
912	Biggs, R. K. (No. 3)	SSA	.15	545 Koenen, Fr.	SA	.12
668	Bonvin, Rev. L., (S. D.)	SATB	.15	543 Korman, J. A.	SATB	.15
858	Breen, Frank	SATB	.15	252 Lambillotte, R. P. L.	SATB	.12
454	Brosig-Bonvin	SATB	.12	659 Lotti, A.	SATB	.20
455	Brosig-Bonvin	SSA	.12	204 McDonough, F. J.	SATB	.12
261	Cappelloni, V.	SATB	.15	153 Miller, Paul J.	SATB	.12
413	Clare, Sr. Cecilia	SSA	.12	13-3 Mitterer, J.	SATB	.12
849	Compagno, G. M.	SATB	.15	544 Oberhoffer, H.	SATB	.12
812	Eder, P. V.	SATB	.12	16-3 Plag, J.	SATB	.15
862	Elaine, Sr.	SSA	.15	923 Porta, C.	SATB	.15
414	Farnsworth, J.	2 Vcs.	.15	359x Predmore, Rev. G. V.	SATB	.15
531	Hanisch, J.	SATB	.20	556x Raker, J. M.	SATB	.15
662	Keller, Walter	SATB	.15	483x Singenberger, J. B.	SAB	.15
307	Marks, Malcolm	SATB	.12	546x Singenberger, J. B.	SSSA	.15
217	Marsh, W. J.	SATB	.12	24-4 Tappert, Msgr. H.	SATB	.15
683	Mauro-Cottone, M.	TTB	.15	500 Tappert, Msgr. H.	TTBB	.12
765	Mauro-Cottone, M.	TTBB	.15	224 Werner, A.	SATB	.12
847	Meys, C. F.	SATB	.15	611 Werner-Reilly	TTBB	.12
811	Piel, P.	SSA	.15	423x Wotzel, C. A.	SA	.12
556	Raker, J.	SAB	.15	597 Witt, F. X.	SATB	.15
781	Schubert-Bonvin	Unison	.15	16-3 Witt, F. X.	TTBB	.15
809	Schubert-Bonvin	SATB	.15	SALVE REGINA		
651	Singenberger, J.	SSAA	.15	96 Haydn, M.	SATB	.12
177	Smith, Joseph	SATBB	.12	A537 Hequet, F.	SATB	.25
499	Tappert, H.	TTBB	.20	924 Lotti, A.	SATB	.15
381	Wilkens, Ign. M. (O. F. M.)	SATB	.15	598 Koenen, Fr.	2 Vcs.	.15
841	Witt-Bonvin	2 Vcs.	.15	599 Singenberger, J.	SATB	.15
56	Witt, F. X.	SATB	.12	MAGNIFICAT (Psalm)		
551	Witt, F. X.	SSA	.12	121 Ett, Caspar (8th Tone)....	SATB	.12
400x	Witt, F. X.	TTBB	.12	373 Haydn, M. (8th Tone)	SATB	.20
AVE MARIS STELLA				711 Witt, F. X.	TTBB	.20
280	Farrant, R.	SATB	.10	SALVE REGIN COELITUM		
459	Lizt. Franz	SATB	.25	943x Bonvin, L.	2 Vcs.....15	
430	7 Settings	SATB	.25	MOTETS IN HONOR OF THE SACRED HEART		
423	Valenti, G.	SATB	.12	COR IESU		
376	Wrightson, Herbert	SATB	.12	212 Marsh, Wm. J.	SATB	.15
LITANY OF LORETTO				856 McGrath, Joseph J.	SATB	.15
528	Old Melody-Harmonized by Becker, C.		.12	.57 Terry, Richard R.	SATB	.15
591	Singenberger, J.	2 Vcs.	.12	397 Terry-Reilly	TTBB	.15
MISCELLANEOUS				O COR IESU		
600	Assumpta Es Maria A. Wiltberger		.12	218x McDonough, F. J.	SATB	.12
873	Assumpta Es Maria J. Diebold	SATB	.15	O SACRUM COR IESU		
775	Benedicta Es Tu Sr. Gisela	SSA	.15	573 Schweitzer, J.	SATB	.12
131	Diffusa Es Gratia M. Brosig	SATB	.15	PROPER OF THE MASS		
277	O Domina Mea J. Smith	SATB	.12	575 Feast of The Sacred Heart (June)		
755	O Domina Mea Sr. Editha	SATB	.15	(For 2, 3 or 4 voices)		
561	O Gloriosa Virginum..Mediaeval (Bonvin)	SATB	.15	O Vos Omnes; Benedic Anima Me;		
796	O Sanctissima C. Greith	SATB	.12	Discite A Me;		
945	Recordare Virgo Maria, M. Haller	2 Vcs.	.25	664 Feast of The Sacred Heart (Jan.)		
368	Salve Mater, J. L. Brown (Arr.)	SATB	.15	(Chant and 2 voices)		
287	Tota Pulchra Es Maria, J. Smith	SATB	.12	Cogitationes: Dulcis et Rectus;		
ANTIPHONS OF B.V.M.				Misericors; Improperium; Holocaustum et pro peccato; Unus Militum; and Si Quis Sitit.		
AVE REGINA						
292	McDonough, F. J.	SATB	...12			
359	Predmore, Rev. G. V.	2 or pts.	.15			

Observations on the Music of Franz Witt

Translated from "Musica Sacra Regensburg"

MODERN VIEWS REGARDING FRANZ WITT

Before the Time of Dr. Franz Witt

By DR. WILLIAM KURTHEN: Cologne

IN the minds of a good many, Cecilianism seems to be an antiquated movement, an obstacle in the road of living progress. In reality, however, the work of Dr. Franz Witt, the foundation of St. Caecilia Society, was not a killing frost that fell overnight upon flowering fields, but the actual coming of a new life, in whose presence the faded and welted things of old had to give way. In order to understand this fact we have but to recall to our mind the situation existing before the days of Witt. In a brochure published in 1865 Dr. Witt himself tells in what sorry plight Church Music was in Altbayern (*Old Bavaria*). In other parts of Germany conditions were not much better.

In the Dome of Cologne, under Karl Leibl, artistic music was performed, principally the works of the Vienna Classics. But as the non-edifying deportment during High Mass evidenced, this kind of music served merely as pleasurable diversion for the churchgoers. "It was an abomination", writes Cardinal von Geissel to the Papal Nunzio Viale Prela under date of December 30, 1854. In most churches which patronized orchestral music, not musical masterpieces were in vogue, but the inferior products of Diabelli, Schiedermeyer, Führer, Bühler, etc., a sort of music which in its make-up, spirit and sentiment had absolutely no relation to the sacred chant. Nay, even specimens of opera music found admission into the House of God. Offertories were couched in the dress of favorite arias by Mozart, Salieri, Cimarosa. According to the testimony of Edward Hanslick, in countless villages and market-towns there re-

sounded from the organ during the Elevation such pieces like "The Alpine Horn" by Proch. The irreligious and anti-liturgical views of Josephinism, and especially the hostile attitude against plain chant held sway deep into the 19th century.

We find traces of it even in such pious men as Alban Stolz, who calls the sacred melodies "an ashgray product". Little wonder, that even in those places where plainchant was sung at High Mass, the Proper was left out. Nay, the Vicar General of Cologne in 1854 had to admonish many priests, not merely to intone *Preface* and *Pater noster*, but to sing it to the end. There were priests who continued High Mass from the Consecration on as a Low Mass. The *lacunae* created by the omission of the Mass Proper were filled in with instrumental solos, favorite "*intradas*", reveilles and marches. In the Rhineland the custom prevailed to insert German motets in the style of Bernhard Klein, Christian Rinck, etc. Even Vespers were sung in German and, as H. Bone testifies, "ill-fitted morality sermons" were sung to the ancient tune of *Dixit Dominus* and *In exitu Israel de Aegypto*."

The picture of Church Music conditions in Germany before the founding of St. Caecilia Society would not be complete if we were to omit the names of those who prepared the way of the reform. In the first place we must give credit to the Munich cercle: Ett and Aiblinger; then to the *trio* of Ratisbon: Proske, Mettenleiter and Schrems; further to Justus Thibault of Heidelberg, Luck and Hermesdorff of Treves, Töppler in Brühl, A. G. Stein in Cologne and many others. The reform was furthered by the high protection of Bishops and the directing norms given in Provincial Councils (*Prague and Cologne, 1860*).

WITT AND GREGORIAN CHANT

By PROFESSOR DOMINIC JOHNER, O. S. B.
Cologne: Beuron

Among the men who prepared the way for the liturgical movement a place of honor must be assigned to Dr. Franz Witt. His main activity was devoted:

TO THE LITURGICAL CHANT, for which he opened an avenue in opposition to trivial music-making, to the all-powerful influence of orchestral instruments and to the High Mass sung in the vernacular. He endeavored to arouse an appreciation of, and love for, the sacred melodies. He was far in advance of his time in their appreciation. "Choral-Chant" was for him, from a musical standpoint a crown jewel of surpassing value, "the principal means of developing a taste for the genuine ecclesiastical polyphony"; "it will become very dear to us when we study it in detail". We are sorry to miss in Dr. Witt's numerous writings examples of a loving chant analysis, which no doubt he gave in his lectures and chant courses.

"Chant is beautiful, when well rendered . . . according to the demands of vocal art." "It must be sung in a prayerful manner". The chants of the priest at the altar must be learned already in the first years of college". This requisite we find literally embodied in the Apostolic Constitution of Pius XI. "Chant for the people" was another problem which occupied his mind.

WITT'S RELATION TO THE OFFICIAL MEDICEAN CHANT BOOKS. "Concerning the value of these books I never uttered a word of praise" (*Musica sacra*, 1872, 65). For the sake of discipline and unity, however, he stood up for them. He composed the "*Festa pro aliquibus locis — the feasts for special places*"; he wrote an organ accompaniment for the Kyriale, remarking in the Preface "that every accompaniment is an evil, a real misfortune"

DR. FRANZ WITT AND PRESENT
DAY CHURCH MUSIC

By The REV. TH. B. REHMANN,
Musical Director, Aix-la-Chapelle

It is a law of unavoidable necessity that a living movement assume a fixed attitude one way or another towards existing conditions. Dr. Franz Witt had a program by which he proposed a solution of difficult problems then existing in matters of church music; he was most active and optimistic, strictly following the discipline of Holy Church under the supreme guidance of the Bishops.

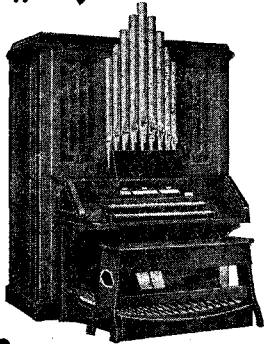
"What do modern composers have to avoid?", was the theme of his address at the fifth General Meeting of the Society of St. Caecilia, in 1874. All his utterances were clear and to the point, but it was not possible to give a final solution of the problems owing to the conditions of that peculiar time, which was the beginning of a new era. The history of church music cannot be understood except in its relation to sacred liturgy.

A deep-going secularization of 400 years' standing had sorely influenced the domain of sacred music. The Spirit of the Lord still hovered over the musical chaos. All that could be done was to discover, gather, and organize whatsoever was found to be fit for the "Divine Work", even as did St. Gregory the Great and Palestrina in their days.

This, then, is Witt's peculiar merit: in the hour of need he traced and assembled men of musical talent; and gently urged them on to work for the greater honor and glory of God. But like in other human affairs of great importance the tragic moment was not missing in Witt's life; he who so ardently looked for the coming of a modern Palestrina of church music, had his eyes partly veiled.

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