

The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

EXTRACTS FROM ADDRESS OF
ST. LOUIS ARCHBISHOP

MUSIC IN A RADIO-MINDED WORLD

GUIDE FOR PROSPECTIVE
CHOIRMASTERS

FRANZ WITT AND HIS MUSIC

Vol. 64

JUNE 1937

No. 6

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.

From a Letter Signed By His Eminence Cardinal Gasparri
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Dean of the School of Music

DE PAUL UNIVERSITY CHICAGO

ANNOUNCES COURSES IN ORGAN,
LITURGICAL ORGAN CLASSES,
CHOIR CONDUCTING AND COM-
POSITION IN LITURGICAL FORMS

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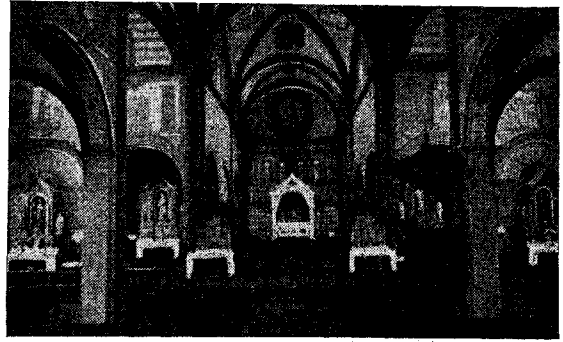
EDITORIAL PAGE

By
DOM GREGORY HUGLE
O. S. B.

SUNDAY—THE DAY OF GREATEST BLESSINGS

Every Sunday is like a review of the whole Catechism. God's children, in their best attire, repair to the House of God. With the priest they bend low and confess in the *Confiteor* their sinfulness, and later on they proclaim their faith in the *Credo*. Having thus placed themselves in the proper attitude, they praise God, thank Him and adore Him. And as if all this were nothing, they present to the Heavenly Father a gift which He cannot reject: they offer up to Him the Son of His love in the Sacred Host, and with Him they present their petitions. In return they receive the abiding protection and blessing of the Most High.

How unfortunate is the unbeliever! Sunday comes and goes, but out of his heart there comes no tribute of adoration and thanksgiving; he is deaf and dumb in his relation to God. What can we do for him? Let all church singers redouble their fervor in singing God's praise, in order to obtain divine light and grace for him. It is an inscrutable mystery that we possess the saving faith. Satan is working overtime to meddle with that faith of ours. The solemnity of High Mass has the particular purpose to rouse the faithful to new fervor and joy in the Lord; for where there is joy, there is spiritual life. The *Gloria* is a rhapsody (*an ecstatic outpouring*) of spiritual joy over the coming of the Son of God "to take away our sins." In the *Sanctus* and *Benedictus* we adore with the Angelic Hosts the Son of God



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

really and truly present upon the altar, and in the *Agnus Dei* we extend to Him the loving invitation to come into our hearts.

A PAGE FROM THE AMERICAN LITERATURE

During the civil war an American woman was received by President Lincoln with the word, "So this is the little woman who wrote that book that made this big war!" If ever a story was written out of intensity of deepest conviction it was "*Uncle Tom's Cabin*". The authoress showed the system of slavery at its worst, and also at its best. Her fairness and sympathetic treatment gave the book strength and influence. Mrs. Harriette Beecher Stowe had expected to make enough out of the story to buy herself a silk dress. To her surprise she found herself famous. Three thousand copies of the book were sold on the first day. Eight presses running day and night could hardly keep up with the demand, and her receipts for the first three months were ten thousand dollars. In England there were even larger sales, a million and a half copies being sold the first year, many editions being published at once. It found its way into every country, was translated into thirty seven languages, and was soon dramatized.

The story first appeared in the "*National Era*" and was expected to run only three months. But as it grew and grew she refused to shorten it, saying that she did not make the story, that the Lord made it, and she could not stop until it was done.

ANOTHER FORM OF SLAVERY

Harriette Beecher Stowe possessed concentration of mind; a great heart full of sincere charity, true sympathy and a pronounced sense of justice; it was her endeavor to help the oppressed and to restore the equilibrium in the human society. Let us apply all this to another great cause.

It is not many years since a movement set in by which close attention has been focused on a grave disorder which had been rampant in the House of the Lord. The Good Lord had been silent for many long years. He had seen and felt the disorder, but as is His custom He said nothing; He had been looking and waiting for you, dear Church Musician, that you might see and feel the indignities that fell to His lot. It was the slavery of human vanity and indifference, worldliness and profanity that swayed so much of the sacred music.

A hundred years ago things were so bad that Holy Mass was completely at the mercy of the musicians; the music was a regular concert; people came to church with opera-glasses to get a good look at the soloists. When a certain famous Cardinal from his throne looked back into the cathedral and saw the irreverent attitude of his flock, he resolved then and there, to banish the orchestra and big music once and for all. It meant a struggle, but His Eminence was equal to the task.

In God's own good time the white-robed Custodian on Saint Peter's Chair, Pope Pius X, raised his voice in protest against the frivolities committed in the House of God; he inaugurated an

era of purification and restoration. This era is far from being a thing of the past, and you, dear Church Musician, are privileged to lend a helping hand in this work of restoration. Every one in the choir has his chance. Nor is there any need of bombs and shells; the victory must be accomplished much in the same quiet and convincing way as we have observed in the eminent writer mentioned above.

IT'S YOUR TURN AND MINE

When we little and insignificant creatures make music before the Lord of heaven and earth, we must first of all "*concentrate*", that means, weigh and consider in the depth of our hearts that it would be absolutely wrong and perfectly silly "*to play big*" and warble, with brazen front, our own glory before the Divine Majesty. The Cherubim and Seraphim veil their faces and sing "Holy, Holy, Holy", and the Powers tremble with awe and reverence in the presence of the Most High. It certainly behooves us to be mindful of our lowliness.

When the love of God sways our hearts, we will also love the divine services; we will love to attend rehearsals; we will wish to be corrected; we will be there in time, nay, before time. Our alacrity and good will is going to set the pace for others; we become the joy and support of the choir director. This "*Apostolate of good will*" is within reach of all the choir members. Remember "that the Lord loveth a cheerful giver".

As soon as our service becomes "*a service of love*" we are endowed with a sense of justice, because we give to God and to man the best we have. We may not become valuable singers or accomplished organists, because we lack natural endowments, but still we fulfill our duties in an eminent degree, because the love of God is our motive power.

BLESSING OF ABBOT SCHAPPLER AT CONCEPTION ABBEY

Procession Opens Solemn Ceremony Spiritual Wedding Is Signification, Says Speaker

One of the most distinguished ecclesiastical events occurring in this section was the solemn function of the blessing of Abbot-elect Stephen Schappler, which took place Wednesday morning, April 14, in the Abbey Church of Conception, Missouri.

A colorful procession into the church, emerging from the rear, or east, exit of the Abbey, passed in front of the college building, St. Michael Hall, then west along the Abbey Church, which is entered by the west or main entry.

Leading the procession were two flag-bearers from the American Legion Post at Maryville, carrying the Papal and American flags, and also four buglers, followed by the Conception Band in uniform. After these came a Division of Fourth Degree Knights of Columbus in formal uniform, and then in order the diocesan clergy, monks of the Abbey, Monsignori, Abbots, Bishops, chaplains, six tiny flower girls and six little pages, the Abbot-elect and two Assistant Abbots, the assistant priest, two deacons of honor, and lastly, the Most Rev. C. H. LeBlond.

Within the church another procession from the sacristy met the main procession. This comprised four chanters, vested in copes; the deacon and sub-deacon of the Mass and other servers, all of whom accompanied the procession to the main altar.

Abbot Makes Pledges

Here the Bishop vested for the Mass, while the Abbot proceeded to his own side altar to do likewise. Before the Mass began, the Bishop, seated at his altar, received the request for the ceremony to begin, and ordered the reading of the Papal Mandate.

The Abbot then knelt at the altar and professed his Act of Faith, and made other pledges pertaining to his new office.

The prayers at the foot of the altar were then said together, after which the Abbot, returning to his altar, received the first insignia of his office, including the sandals, and proceeded with the Mass at his altar to the end of the Epistle, when the Litany of All Saints was chanted.

Mother Receives Special Blessing

The Abbot next received the ring and crozier and made the traditional offering of bread, wine and candles to the Bishop. Then followed the Gospel and sermon and the rest of the Mass in order, until after the Bishop's blessing at the end of Mass, when the Abbot received the mitre and gloves and was led by the Bishop to the throne previously occupied by himself.

The Te Deum was sung and the Abbot proceeded to bless the people in the church, the first of all being his own mother.

Returning, the Abbot received the pledge of obedience from his monks and went to the altar to bestow the final blessing.

Then the Abbot made a liturgical act of gratitude to the Bishop and received the kiss of peace, and then concluded the final Gospel of the Mass standing at his own altar.

Bishop Buddy Preaches

His Excellency, Bishop Buddy, in his sermon, likened the ceremony to a wedding, wherein a portion of Christ's flock is entrusted to its Abbot. He traced from the heights of Monte Cassino and the Rule which St. Benedict wrote there the source of the "unfaltering Benedictine traditions" of the apostolate, which find reecho in the present ceremony. The Dialogues, wherein Pope Gregory the Great related the chief events in the life of St. Benedict, found another echo, the speaker said, in the Divine Comedy of Dante.

Bishop Buddy also pointed out the pioneers, Abbots Frowin Conrad of Conception, Martin Marty of St. Meinrad, Bishop Hogan of St. Joseph, Father Powers of Conception and the Conception colony itself, whose labors, under God, made possible the joy of today.

Lauds Curriculum

The speaker singled out for special notice two dates, the beginning of the solemn Divine Office, December 25, 1873, and the opening of Conception College in September, 1883, whose curriculum, he said, is vouched for by the equality of its alumni, especially its alumni of the clergy, who were present in their strength for this occupation.

He added a tribute to the good judgment and achievements of the retiring Abbot, Philip, and to the program of study and

toil and prayer to which the community is devoted.

The ceremony of blessing an Abbot, said Bishop Buddy, is a handing over to the Abbot by the Bishop in the name of the

Church of the Rule, the Flock, the Crozier, the Ring, and the Abbatial Authority, which are the five talents, from which the Great Shepherd of the Flock will expect a harvest of increase.

New Era For Choral Music Is Welcomed

BY FATHER FINN

(From "The Diapason" May 1937)

"An interesting aspect of current musicianship is its serious inclusion of the choral phases of the art. Not since the day when Monteverdi wrote the obituary of the polyphonic a *cappella* era has there been such evidence of widespread ambition and purpose among musicians to become skillful specialists in choral technique. Organists, pianists, supervisors of school music and musicians generally who are conscious of a taste for conducting have at last begun to appreciate the choral art at something like its true evaluation.

There are many explanations to account adequately for the mediocre standards which long prevailed in the field of ensemble singing. The rise and development of opera, symphony and solo virtuosity left the chorus, music's great instrumentality throughout earlier epochs, in lowly estate. Its importance waned, its place in the modern plan of musical expression was definitely inferior, and, relatively to other agencies of the art, it became almost inconsequential.

Naturally knowledge of the principles and facts which had made choral direction a fine art decreased among the musicians. Their attention had been diverted. Conceding exceptions, it must be admitted that choral directors generally have been unaware of the primary canons and rubrics of the choral art, and this ultimately because they have been unaware of its potentialities. Tone quality, the balance of all the component choral lines, the blending of lovely timbres into magic tapestry, the subtle setting forth of mystic effects by the commingling of different qualities, and the charm and grace coming from skilful management of the nuances of quantity — these and other potential excellences of choral singing have escaped the attention of the average choirmaster and choral director.

But there is a renaissance in progress. All through the country signs of intelligent interest in choral music are observed. Curiosity about the technique by which the great choirs of the polyphonic era were cultivated is increasing. Musicians have begun to suspect that choral direction is as much of a specialty as any other phase of music. Courses of instruction in the differentiating elements of choral musicianship are proposed in many parts of the country. The making of highly sensitive aesthetic agencies out of groups of ordinary singers is becoming the ambition of the younger conductors. I have observed an increasingly eager determination year by year, among the latter to restore choral musicianship to its high place of outstanding dignity. Each season, in my many courses of lectures and demonstrations, I am more encouraged by unmistakable indications of enthusiasm. Inquiry into the relationship of acoustics and physiology as the proper basis for tone production is becoming more general.

The color scheme of choral timbres, the long neglected alto line and the choral axis furnished by altos and tenors in polyphonic music are subjects of serious study today, whereas a decade ago they failed to arrest the attention of any save a few specialists.

One of the most promising signs of the musicianship of the day is the fact that musicians are actually studying the principles, precepts and caveats of choral technique with assiduity and thoroughness, aiming to match the virtuosity which has long marked their control of mechanical instruments. The choral art is endowed with all the elements which can make music convincing, plus the vitality and eloquence which can accrue to a personnel of living, thinking, feeling human beings."

CATHOLIC MUSICIANS OF LONDON ORGANIZE

London — Catholic musicians here have formed a guild, which Arthur Catterall, until recently leader of the British Broadcasting Corporation orchestra, as president.

When the guild held its first Mass at the downtown church of Corpus Christi, Msgr. Valentine Elwes, son of the late Gervase Elwes, noted tenor, who was killed 16 years ago by a train at Boston, Mass., paid a tribute to his father.

"His outstanding characteristics were his unbounded charity toward others, and his utter reverence in the use of his gifts, which he dedicated to God's service. You are Catholic musicians, and I could wish no better thing for you than that you should follow your calling as he did, holding on steadfastly to the gifts with which God has blessed you, and following the Star in humility and purity of intention throughout your lives."

PROF. FICHTNER NEW DIRECTOR OF CHOIR AT MILWAUKEE

On station WISN Sunday morning Apr. 25, at 7:30 a. m. from St. Boniface church, Milwaukee, the St. Boniface Boys and Men's Choir was heard for the first time under the newly appointed organist and director, Prof. Max Fichtner, Professor Fichtner comes to St. Boniface from St. James church at Decatur, Illinois, where he is said to have built up one of the best choirs in the state.

KANSAS CITY CATHEDRAL CONTINUES TO PROGRAM MODEL MODERN CHURCH MUSIC

Under the direction of Mr. Joseph A. Raach, the choir of the Immaculate Conception, in Kansas City, Mo., continues to set a standard for the diocese in modern church music.

The Easter program exemplified liturgical music which was neither Gregorian, nor ancient Polyphony, yet it was befitting a festival program. American, German, Italian and English composers were represented, as follows:

Organ: "Christus Resurrexit" **Ravanello**
Choir: "Ecce Sacerdos Magnus" **Tappert**
Introit: "Resurrexi" **Weirich**
The music for the Ordinary of the Mass is from
Miss Stella Maris **Griesbacher**

Graduale: "Haec Dies" **Tozer**
Sequentia "Victimae Paschalis" **Yon**
Offertory "Terra Tremuit" **Casimiri**
Communion "Pascha Nostrum" **Tozer**
Recessional "Easter Alleluia" **Ottenthalder**

Organist: Mrs. Alma Hadden Keller

Director: Mr. Joseph A. Raach

FRANK PARISI DIRECTS CLEVELAND CHOIR DEMONSTRATION

At the Baldwin-Wallace Conservatory of Music, Berea, Ohio, on April 20th, the Liturgical Choir of St. Ann's Church, Cleveland, presented a program of chant and ancient polyphony. One of Cleveland's best choirs, this organization has gained fame under the direction of Frank Parisi.

In making the program, explanatory information was given concerning the music, along with a translation of each text. The explanations follow:

1 DA PACEM (Introit—18th Sunday after Pentecost)—Gregorian Chant

The Introit was originally a processional psalm, chanted as the celebrant of the Mass and his attendants entered the Sanctuary, hence its name "Introit" which means entrance. Without doubt this composition, written in Mode I, is one of the most beautiful of Introits taken from the Roman Gradual. Opening with the rising fifth, re-la, the melody immediately suggests a supplication for peace which is felt throughout its entirety.

2. KYRIE ELEISON (From the "Missa Brevis")—Giovanni Pierluigi da Palestrina (1525-1594)

The Council of Trent was appointed by Pope Pius IV to deal with the abuses of Church Music. A strong case was presented against all figured music, in fact the council proposed to exclude music entirely from the Mass. This was met with opposition. A committee was then chosen by Pope Pius IV who finally agreed that all figured music which was "lascivious and impure" should be excluded. The "Missa Papae Marcelli," written by the great genius Palestrina, conforming to all rules laid down by the Council of Trent and the committee was used as a model, hence he was called the "Saviour of Church Music."

The Palestrina style is admired for its technical skill as polyphonic writing; for its sublimity and etherealism; for its rejection of all personal and secular elements;

leaving only the idealistic religious character. The "Missa Brevis" is the best known on account of its moderate length and beauty.

3. GLORIA (4th Century)

— Ambrosian Chant

St. Ambrose (397?) is known as the "Father of Ecclesiastical Music", and the Milanese chant is called "Ambrosian" after his name. How far this chant can be traced to St. Ambrose has not been determined but he is credited with having introduced Hymnodic and Antiphonal singing in the west from Syria. The Ambrosian Chant is based on the same principles as Gregorian, employing the same musical system, the same modes and rhythmical freedom. Both elaborate and simple melodies are used. The Ambrosian chants are unmethodical with a monotonous flow of melody by reason of numerous progressions in seconds.

4. CARO MEA (Alleluia for the Feast of Corpus Christi) — Gregorian Chant

The Alleluia is used during most of the year, being omitted in seasons of penance. It is a chant of joyful nature. The word "Alleluia" is Hebrew and signifies "Praise God." This selection is a typical example of the numerous Alleluia Chants.

5. DIFFUSA EST GRATIA

—Giov. Maria Nanini (1545-1607)

A contemporary of Palestrina, though not equalling him in originality nor productivity, nevertheless, Nanini is ranked as a composer of high order. His style is exemplified in this beautiful composition.

6. DE PROFUNDIS (Offertory for 23d Sunday after Pentecost)—Gregorian Chant

The Offertory is the real beginning of the Eucharistic Mystery. The Priest, having read a few lines known as the Offertory (which varies from day to day), takes bread and wine, as our Saviour did at the Last Supper, and offers them to God. If true humility has been expressed in any musical composition, it surely can be found in this chant. It is the yearning of a penitent soul, which prostrates itself before its God, acknowledging His greatness and admitting its weakness.

7. TENEBRAE FACTAE SUNT

Giovanni Pierluigi da Palestrina
(1525-1594)

Palestrina, "Lyric tone painter", in this composition for male voices, has dramatized the last moments of Christ. He alternates between the full chorus and four solo voices,

using the full chorus as a canvas on which to utter Christ's Last words "My God! My God! Why hast Thou forsaken Me!" and "Into Thy hands I commend My Spirit". Truly one of Palestrina's greatest compositions.

8. VIDENS DOMINUS

(Communion for Friday after the 4th Sunday in Lent) — Gregorian Chant

The Communion belongs to the most ancient chants of the Church. Formerly it was sung in connection with a psalm. The needful number of versicles was sung to fill the time occupied by the distribution to the faithful.

9. MISSA VIII TONI "PUISQUE J'AI PERDU"—Orlando De Lassus (1530-32?-1594)

(A) SANCTUS (B) BENEDICTUS
(C) AGNUS DEI

Orlando de Lassus, born in Mons, Belgium, in 1530 or 1532. Received his early training at Milan and Naples. Here he may have learned to pay less attention to scholastic formalities of canon and cantus firmus than was customary in Rome, concentrating his efforts on the art of expression, using a freer system of counterpoint and chordal harmony. His style is strongly individualistic. He emphasizes the significance of particular words by abrupt turns in melody, harmony and chromatic modulation. His contemporary Palestrina, expressed the sentiment of words by smooth flowing melodic phrases and is distinguished for the exquisite grace and beauty of his music, with a smooth flow of melody and a crystalline clearness of harmony. Lassus, on the other hand, excels in greater variety of depth and expression, but his style is more abrupt and less melodious.

10. O MAGNUM MYSTERIUM

—Tomas Luis da Victoria (1540-1611)

Tomas Luis da Victoria, the Spanish Church music composer, was born at Bivila 1535-1540. Victoria was also a contemporary of Palestrina and while he was influenced by the Roman school of Palestrina, his style is independent and very Spanish in feeling. His music has a great warmth of devotional feeling and a restrained ardour of mystical rapture. He was interested more in the appropriate use of expressive, monophonic harmony than in the flow of melodic polyphony. Victoria wrote religious music only, disdaining to produce anything secular even as a relaxation.

ST. MARY'S CHURCH, SCRANTON, PA., IN ANNUAL CHOIR DINNER

The annual dinner of St. Mary's Choir, Scranton, Pa., was held recently at the Hotel Redington. Rev. J. J. O'Donnell was toastmaster, and Rev. Leo Gilroy, of Glen Lyon, was Guest Speaker.

Mrs. Lawrence Sheridan, Organist and Director of the choir was also among the speakers.

By mutual agreement it was arranged to have the choir remain united both summer and winter.

- Organ
12. Blessed Jesu Dvorak
13. Great is Jehovah the Lord Schubert
(Soloist — Mr. Clifton Randall)
14. Victimae Paschali Pietro Yon
15. Hallelujah Lewandowski
16. Hymn of Glory Pietro Yon

- Organ
- Benediction of The Most Blessed Sacrament
Adore Te Fred. Short
(Soloists—Mr. Hubert Walsh and
Mr. Joseph O'Brien)
Tantum Ergo Silas
Parce Domine Plain Chant Harmonized
March Pontificale Kreckel
Organist and Musical Director
Mr. Frederick T. Short

ST.IGNATIUS LOYOLA CHURCH, NEW YORK, IN CONCERT

Directed by Dr. Mills Silby, and for the benefit of the Liturgical Arts Society and the church choir fund, the Choir of St. Ignatius Church gave a concert May 17th, in the Grand Ballroom of the Hotel Plaza, New York.

Many distinguished persons were subscribers and patrons, and the following numbers were rendered by the choir boys and men:

- Missae Papae Marcelli Palestrina
Haec Dies and Alleluia Gregorian
Jubilate Deo Gregorian
Diffusa Est Gratia Nannini
Tribus Miraculis Marenzo
Haec Dies Byrd
O Magnum Mysterium Vittoria
Super Flumina Palestrina
Justorum Animae Byrd

FREDERICK T. SHORT DIRECTS SACRED CONCERT

By Choir of Our Lady of Angels,
Brooklyn, N. Y., Sunday, April 4, 1937.
PROGRAM

1. Prelude Heroique Meale
Organ
2. The Palms Faure-Short
Choir
(Soloist—Mr. Charles O'Shea)
3. The Holly and the Ivy 16th Century Carol
4. Jesu Bambino Pietro Yon
Male Choir
(Soloist — Mr. Alfred Boyajian)
5. Tollite Hostias Saint-Saens
6. Meditation Fred. Short
Organ
7. Ave Maris Stella Greig
8. Rorate Coeli Gregorian
(Soloist — Mr. Nicholas Murphy)
9. O Sacrum Convivium Fred. Short
(Dedicated to the Rt. Rev. Mons. Maurice Fitzgerald)
10. Angelis Suis Rheinberger
(Soloist —Mr. William Fitzsimonds)
11. Cavatina Bohm

PREDMORE BOOK AGAIN SELECTED FOR ORDINATION GIFTS IN NEWARK

For the second successive year, Mr. Nicola A. Montani, distinguished conductor of the Darlington Seminary Choir, has selected the book "Sacred Music and The Catholic Church" by Rev. George V. Predmore, as a present for those members of the choir being Ordained this year.

"Sacred Music and The Catholic Church" is the famous book which appeared last year, and was hailed as the most complete, practical and useful treatise on Catholic music, published in this country. Accompaniment, Conducting, Singing, Selection of Material, etc., all receive special attention in this authoritative work. It is priced at \$2.50, and has received special commendation from such authorities as Becket Gibbs; Gregory Hugle O.S.B.; Father Justin, C. P., and others of equal renown.

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WANTED

To complete a file for binding, November 1931 issue of CAECILIA.
McLAUGHLIN & REILLY Co.,
100 Boyston St., Boston, Mass.

Father Gleason S. S. Given Public Notice By Baltimore Paper For Music Work

In review of a Solemn Pontifical Mass, at which Archbishop Curley pontificated, at St. Charles Church, Catonsville, Md., the April 16th issue of the Baltimore Catholic Review contained a notice, part of which follows:

There can be no doubt that the students' choir of Saint Charles' College is one of the finest musical organizations in the country.

All the students will join in the singing on Sunday. Baltimoreans are privileged to have such a choir in their midst.

Father Gleason Is Director

The Very Rev. George A. Gleason, S.S., president of Saint Charles' College, will direct the singing. He is one of the best known directors of Church music in the country. He has been trained in music from childhood. As a boy he was a chorister in the Cathedral in Providence, R. I., where he studied piano and organ from local teachers. He went to Saint Charles' College, then situated at Ellicott City, as a student in September, 1905, and ever since that time, both at the old college and later on as a seminarian at Saint Mary's Seminary, Baltimore, he has been identified with liturgical music. He studied harmony in Baltimore under the late Wilberforce Owst. Most of his musical training he received from Monsignor Manzetti, with whom he studied voice, chant, harmony and counterpoint.

Father Gleason says he owes much of his success to Monsignor Manzetti, who was not only his teacher for many years, but who has always been a source of encouragement and inspiration to him in his work. He loves also to talk about the beautiful old Abbey of Saint Peter at Solesmes in France, where he has spent several summers studying the Gregorian Chant.

Drilled In Gregorian Chant

One cannot talk with Father Gleason about music without perceiving that he dearly loves his work in music with the boys at Saint Charles'. Each class in the

school has one period a week in Gregorian Chant under his direction, and on Saturday afternoon the entire community assembles in the chapel to prepare the Sunday Mass and Vespers. An especially selected choir of fifty voices is given special training not only in the chant, but also prepared to sing other beautiful liturgical compositions, Masses, Motets, Magnificats, etc., of sixteenth century composers together with the works of composers of present time, such as Ravenello, Perosi, Witt, Manzetti. Although the average age of the singers is 18 or 19, the results obtained are worthy of musicians of much wider experience.

Father Gleason has trained many young men who are now themselves well known directors of Church music. Among these are Father Selner of Saint Mary's Seminary; the Rev. Dr. Francis P. Johns of Cleveland; the Rev. Cornelius Toomey of Brooklyn.

The liturgical life of the Church has always been an integral part of training of students at Saint Charles'. From first year, youngsters have been taught not only to assist at Solemn Mass and Vespers and to observe the ceremonies of the Church carried out with great solemnity and exactness prescribed by the ceremonial, but each student in turn is trained to take an active part.

ORDERS ARE COMING IN FOR THE NEW KYRIALE AND THE MT. MARY HYMNAL

In preparation for the Summer Schools, many church musicians are ordering Achille Bragers new accompaniment Book to "The Kyriale" at the special price of \$2.00 offered for orders received during June.

Also the new Mt. Mary Hymnal for women's voices, containing 150 liturgical hymns and motets for unison, two, three, and four part singing.

Extracts From Address of His Excellency, The Most Reverend J. J. Glennon, S.T.D. At The March Meeting of The St. Louis Organists Guild

"My dear Friends:

This afternoon the Organists' of the diocese are meeting in the Cathedral, and I have been asked to say a few words to them; but I am afraid, as I mentioned before to the Guild, that they ought to select one who knows something about music, one who could inspire them, or at least help them to improve their work as organists. How can one who is not a musician talk with any intelligence to people who are trained musicians, and who expect advice that is worthwhile. However, from observation I may be able to make some remarks about the profession, especially when it is a question of church music.

A great deal in secular music that attracts the world today is really not music at all. There are quite a number of persons who, instead of being here, and listening to this motet so ably rendered by the choir, are listening to mechanized music in the movie shows. This sort of music attracts the modern ear, from which we may conclude that the modern ear is not well attuned to correct music.

The music of the Church is quite different from secular music, because even at its best, secular music is only a play; whereas, the music of the Church is a prayer, and as such, it should be simple. You do not have to address the Almighty with oratorical phrases and long words. Our Blessed Lord Himself has taught us how to pray in the "Our Father", the words of which are not more than one or at most two syllables, and the most meaningful are monosyllabic words: "Thy Will be done on earth as it is in heaven." That is the most profound which is the simplest, and even though in certain sciences we have to use long words, yet when we speak the thoughts of mind or soul, these thoughts are best explained in simple language.

The music of the Church should be simple, not commonplace. It should be as a prayer, because it is offered to Almighty God. What does He care about oratorical

phrases and high sounding words? He is the Simple Act. That is the definition of Almighty God. Yet people are swept by the wonderful harmonies, elegant verse, and grandiose arias of the great musicians. There may be some value in them, but it is the value of oratory against the value of simple truth; and simple truth always prevails. There is truth in the Catholic music, in the Gregorian Chant, if you will. Of course the organist, too, should be the promoter of this Gregorian Chant, not alone the playing of it, but in particular the singing or rather the chanting of it. The more the spirit of Gregorian Chant is developed, the more the organist is pushed to the background. Hence, the highest mission of the organist is to sustain and supplement the work of the singers.

Community singing is not so much promoted among our Catholic people, especially among those of the English speaking world. One reason for this is, perhaps that we have been for three or four hundred years brushed aside and have had a new ethic imposed upon us by the Puritanic note, which is strong in England, and which was brought to the United States, and is still flourishing here. According to the tonal key of the Puritan, joy is not expressed. The Puritans eliminate joyousness while serving, as they believe, an angry God. Life for them is a tragedy, and that tragic note has entered into our daily life, so that the joyousness of our people is stressed.

The Puritanic note did not develop so much in Germany, even though Germany in a large extent became Protestant. The Germans managed to retain their song service. Even today the songs of the Protestant German people are attractive and devotional. The real song however, should be in the Catholic heart. Our people can be brought together in the joyousness of Christian song, or even in the tragedy of Christian song, which is heard at this time of the year when we commemorate the Passion and Death of Our Lord.

I hope that the Organists Guild will maintain their solidarity in holding meetings; I hope they will maintain the spirit of the Gregorian Chant. Of course, there are purists that say, "Just Gregorian and nothing else". The purist is right if he says "the ideal is Gregorian", but one should not be bound to it to the extent that no one item on his work shall go away from the perfect Gregorian Chant. Pope Pius XI, who had been instrumental in promoting Church music, does applaud the Gregorian Chant, as the chant proper of the Church, but says that all music founded on the motif of Gregorian is all right. It has that beauty, and dignity required and which the spirit of Church music also suggests. The simplest words express the deepest thought, so your finest music can be expressed in simple chant.

If we only realized the beauty and truth of our Catholic music, we could live a life

that would be one grand, sweet sound, a prayer raised to God. We should be brought nearer day by day to the throne of the Almighty, especially at Holy Mass—the High Mass.

There is a tendency for people to attend the Mass that has no music, no sermon, that takes the shortest time, that releases them more quickly to the world. They begrudge more than one-half hour to Almighty God. We shall have days coming when our Faith will be tested. The Faith of those that begrudge Almighty God their time will be found wanting in such an hour. Only those who have strengthened themselves before the altar of God, listened to the voice of God, will be prepared to enter the arena of conflict, and may necessarily hope to share in the great sacrifice of the Cross, the Sacrifice that Christ made for us on Calvary, and of which we are reminded during these days of Lent.

Choir Boys Kept Busy, But Like It

The life of a young choir member is a busy one, but it has its compensations, according to Elmer Goerdt, pupil in the seventh grade at St. Francis school, Dyersville, Ia.

Elmer tells of the choir routine in the following article written expressly for "The Junior Witness", Iowa, April 15, 1937.

The Church Choir To Which I Belong

I belong to the Boys' Choir of Dyersville. At first there were twenty boys in the choir. Of these only about seventeen remain. Younger boys have been added and now our choir numbers forty boys.

We have choir practice on Friday from three o'clock to four-thirty. Sometimes we have practice on Tuesday from three-thirty to four o'clock.

Our choir has been taught many songs by Professor Settelmayer. We have also been taught "The Requiem", "The Mass of the Holy Angels" and several hymns which we like to sing during High Mass and other services.

We have about six soloists in the choir. For weddings, our instructor appoints a certain soloist to sing a part of the Mass, and for funerals, a soloist sings "Eternal Rest" as the remains are taken from the Church.

We must attend all services regularly. These services are: all requiems and funerals,

the second Mass on Sunday morning, and devotions on Friday and Sunday evenings. In Lent we had to attend evening devotions on Wednesday, Friday and Sunday.

We have been asked to sing in different places. The first place was in the home of our instructor. Professor Joseph Settelmayer. There we sang Christmas Carols the Sunday before Christmas.

Shortly after this, during the Christmas holidays, we sang at Mount St. Francis in Dubuque. Our next important program was in our Church here in Dyersville for some of the Holy Week services. Holy Thursday was our nicest program and on Easter Sunday we chanted the Vespers for the day.

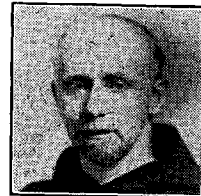
Our choir attended the Vienna Choir Boys' Concert at Clarke College. We could not understand them sing but it was fun listening to their pleasant tone of voice. After the Choir boys had finished singing, we had the pleasure of meeting them. Professor Settelmayer was our host.

Belonging to the choir gives us boys much pleasure, although we don't have as much free time as other children do. But if we work hard when we practice, we have enjoyment and I'm sure sometimes more than other children do.

Guide for Prospective Choirmasters

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

VOICE PRODUCTION



IN the present article the exigencies of space compel us to treat in a very sketchy fashion what really demands a whole volume. It is an attempt to say in brief what the choirmaster may do to improve the tone-quality of his choristers, and if it should leave practical instructions to the very last, it is because the writer feels that the state of things in the singing world today warrants and even urges an enquiry into the fundamental purposes and principles of singing. There is, in fact, a general state of muddle — inevitable where purposes are lost sight of and personal taste made the sole criterion. It is a state of affairs so reminiscent of the confusion among non-Catholic creeds, that one naturally asks: is there not somewhere a true standard by which to judge and work? If that solid and objective criterion is to be found anywhere, it must be, in the words of Catholic Ethics, in an appeal to human nature adequately considered. That is, in considering the whole range of man's being: not only the proximate purpose of his existence, but also the ultimate: not only his exterior sense faculties, but his interior and spiritual faculties also. Now, in view of this, a man cannot be said to be really singing, if his whole aim is to utter sounds which are sensuously pleasing and agreeable: even so do the fowls of the air. He cannot be said to be singing, in fact, unless all his powers are called into play, and given right of place according to the scheme of their hierarchy. But when that is achieved, then indeed man sings according to the nature with which God endowed him and gives fitting tribute to his Maker. Then will thought, acting through the powerful agency of the imagination, inform and transfigure emotion and the sounds which are its vehicle. It is plain that we Church singers should cry "peccavi".

Operatic vs "Cold" Singing

We condemn an operatic style of singing in Church and rightly but do we know why? Do we realize that it is because, rela-

tively to Church purposes, there is an undue proportion of the sense element and comparatively an insufficient amount of the spiritual? But on the other hand, is that any reason why our singing should be cold and our performance anaemic? Many of us have heard the Gregorian Chant beautifully rendered as to rhythm and dynamics, but spoiled by a lack of warmth in the actual voices. No one with any sense would expect Church music to be positively impassioned, but is it too much to expect a certain heartiness? It is the writer's considered opinion that there is a style of singing, of voice-production, which is sufficiently adaptable to turn with ease from secular singing to Church singing, the necessary changes of tone colour being brought about in either case by the inevitable change of mental attitude towards the music in question. And this is the singing which is based on the nature of man adequately considered: mind and will being the dominant factors, the exterior senses their obedient servants, the imagination being, so to speak, the liaison officer.

Voice Production

With that, we may pass to a more particular consideration of the means at hand, and see how we are going to sing, not as the "birdies" sing, but as rational beings. This may be posited from the start: without liberty there can be no artistic expression, and without due relaxation there can be no willing obedience on the part of the bodily powers. But be careful about that word "relaxation". As liberty is not license, so relaxation does not mean flaccidity. Relaxation must be understood to mean a fair division of labour, and the use of neither greater nor lesser an amount of energy than is required for the task in hand. That is to say, the task of voice-production must be distributed proportionately over the whole body: and the body as a whole should not be in a certain set state all the time, but should correspond in tension or ease to the lie of the music. And what is more, the

new habits required for singing should be an extension and development of natural habits. For example: the throat is accustomed to certain actions in speaking — whatever it be called upon to do further in the act of singing should be a development of those functions and most decidedly not in contravention of them. Yet many singing teachers build up voices on distorted throats — after which there are classes for diction. Obviously, voice-production should be built up on diction: not, of course, mere conversational diction, however clear and refined that may be, but the more ample diction of elocution. Again, the alternation between ease and tension of which we have already spoken is quite a natural thing: normally fairly relaxed, we increase tension for states of greater emotion or intensity, and with it elevate the pitch of our voices: for complete calm, sombreness, or despair, we relax our bodies and depress our voices in pitch. This principle is observed by composers who know how to write for the voice, and is of the utmost value to the singer himself — **provided it be accompanied by a loosely open throat and an unrigid jaw.** If, however, the throat and jaw are held stiff, these three states will become what are commonly called “registers.” And here again many singing teachers build up what they have later to correct: they deliberately set registers and fresh work has to be put in to “blend the registers” and to “cover over breaks”. Some pupils break their hearts over this: others, less sensitive, fall in with the idea of treating their voices as mere machines, and learn to change gears — with more or less cracking! But the whole question of throat-ease and bodily tension or ease pivots on the question of breathing — and this is the ultimate stone of stumbling.

Breathing

Never have there been so many creeds and “ologies” as in the matter of the singer’s breathing. But here again, let us ask the simplest and most basic question imaginable: what is breathing for? If it is merely to set the vocal cords in vibration, a sip of air will do at all times — (and we may remark incidentally that, precisely as far as that goes, the higher the note, the less air is required). But that, after all, is not the whole function of the singer’s breathing: an almost equally important one is the

expansion of the various resonating cavities — the more important in that it has a reflex action on the mind, teaching it something of phrasing and breadth of concept. Obviously, if this latter function is to be fulfilled, there must be no sense of discomfort or uneasiness. But there will be discomfort if:

(1) the breathing is physically unsound — e. g. clavicular breathing, which is a symptom of pulmonary trouble: or if expansion is directed to the abdomen, where the lungs certainly are not, and where the muscles are merely supplementary to the work of the rib-muscles (which are themselves but supplementary to the diaphragm).

(2) if the expansion is so localised that the singer (we had almost said “the patient”) is conscious of undue bulging in any particular spot: to wit, an enormous chestful of air which leaves the impression that one only exists from the middle upwards. But this point, perhaps is where we may pass to practical and concrete instruction.

Breathing

Inspiration should start with the base of the lungs. This is where your imagination comes in. From an easy stance, take a slow breath (like the intake of air for a contented sigh) imagining that it comes up from the floor, up through your legs and so into the chest cavity. Purely a matter of the imagination! But it does the required work — and we may take the occasion to remark that whosoever is not prepared to use his imagination freely cannot hope to sing. This style of breathing gets you into the habit of singing with the thick end of your lungs and rewards you with breadth of tone. But there is one more matter: most people forget that they have a back as well as a front, and that the lungs lie as much to the back as they do to the front. Add now to your act of inspiration an easy inward motion of the lower abdomen, and you will find, with due practice, that your ribs expand at the back as well as at the sides and front, and you have a more natural style of breathing and greater sustaining power. When it comes to actual singing, the amount of breath you take will, of course, be regulated by the length of the phrase and also its character. But in any case, you must be able to put on proportionate bodily tension as the phrase ascends and proportionate relaxation as the phrase

descends: otherwise there will be discomfort, arising in the first case from a sense of inadequacy and in the second from a feeling of undue rigidity. And, we repeat, if there is discomfort, neither can the mind properly command the body nor the body react helpfully on the mind. But, the student will ask, what about voice-placement? We will take leave, before answering that question, to ask another: who invented that phrase? Alas for the poor sheep among the wolves of voice-placement! Here fanaticism or downright quackery has a rich field.

Placement and Quality

You may very easily find out where any note should resonate by taking the deep contented breath we have already described and humming the note with loosely closed lips. You will feel it resonating in your chest, or in your throat cavities, or in the nasal or sinus cavities. That resonance may be described as the outside edge or superficies of the note, and it is very easily discovered. The real question is: how are we to get at the inner core of the voice, the substance as opposed to the accidents? What about breadth of tone — or, if you like to put it that way, fatness of tone? Experiment on the middle of your voice: from that loose-lipped hum, let the jaw fall easily on the vowel "Ah". We said: "Let it fall", not put it down — a subtle difference, but one of the first importance. Let it fall freely and spontaneously, in such wise as to get to the very essence of the vowel at once; and you may as well practice colouring your voice from the start — let your "Ah" be sometimes one of surprise, sometimes an expression of sheer joy, occasionally an expression of sadness. When you feel you are comfortable with that note, try ascending a few notes, say, a partial scale of four notes. The sound of the notes will rise and the resonance of those notes will take a higher position accordingly (and you must be sure to let this happen), but for all that you should look on the ascending scale, not so much as an ascending scale, but as something that is getting bigger in the same place, each note developing inevitably out of the preceding one. This will help to keep the throat from closing up (always a matter of much difficulty to beginners) and counteract that feeling that one's highest notes are on the top shelf barely within reach. But you will

find this: if your throat is really open, your tone on the upper notes tends to become bald and blatant, only too "forward", unless something is supplied to counteract that tendency. That something is another effort of the imagination: as you ascend, mentally direct your tone **inwards**, and the higher you ascend the more imperious must that command be. **This, in the minds of most teachers is sheer heresy, on the grounds that the tone will be "back" and likewise throaty. But if you have found the proper resonance of that note by humming, it is sufficiently "forward": and if the jaw swings freely the tone cannot be throaty.** Thus, in ascending, you expand as if ready to give all away, physically, yet by a mental direction bring it back into yourself where you may control it. But from the middle of your compass downwards, the problem is all the other way. Your bodily tension must ease off so that the vocal chords may get enough air proportionately to their greater length. And the inclination of these lower is to get choked up in the throat: therefore you must mentally propel them out. The principle is to counteract the inclinations of uncontrolled nature acting wrongly under the stress of increasing emotion, or from the accumulated inertia of years. Thus poise is gained in all parts of the compass, and this poise does more than anything to control the outgoing breath. A true legato comes to light — that is, a vocal line which is sustained on the diaphragm, leaving the throat free and the jaw, tongue, and lips unembarrassed. And so to the consideration of diction.

Diction

The importance of this cannot be over-estimated. All that has been said hitherto is in view of this, which is the means whereby the mind charges the natural attraction of any voice with something more than mere sense appeal. But from the purely physical, or shall we say the technical, point of view it is invaluable, because: in the first place, if the jaw, lips, and tongue are not sufficiently free and active, undue work will be thrown back on the throat; and in the second place, there is nothing like a firm enunciation of consonants for encouraging free play of the jaw, and nothing like a fearless interchange of vowels for keeping lips and tongue pliable — with, of course, an increase of tone-variety and carrying power alike. And, incidentally, the question

of flexibility of voice is taken in the stride. Now, all the vowels should be exercised in turn, but we rather naturally start with "Ah" as being the one without complications, being also the pivot on which the other vowels turn. As we have seen, it is a matter of letting the jaw drop back naturally. The Italian vowel "O" (almost our "Aw") is gotten from the primary position of "Ah" by drawing in the sides of the mouth, with a consequent pushing out of the lips. The Italian "U" ("Oo") is gotten from "Ah" by a vigorous downward motion of the upper lip, almost to the point of meeting the lower lip. And in these three vowels the tongue reposes peacefully undisturbed, its tip against the lower teeth. But in the two remaining vowels, the lips remain as for "Ah", and it is the tilt of the tongue which makes the differentiation. For Italian "E" (practically as in "met"), the tongue rises up in the middle, its tip being still against the lower teeth. For the Italian "I" (English "Ee"), the middle of the tongue rises to a maximum height, the tip being still against the lower teeth. And there should be a tiny groove along the length of the tongue, which, however, is only to be attained by thinking the vowel very strongly. In the perfect performance of these, the position of the lower jaw is the same in all cases. In these five we have the simple Italian vowels such as are required for the pronunciation of Church Latin: but note — the so called English vowels are mostly diphthongs, i. e., double vowels which are performed in singing by sustaining the one and adding the other very rapidly. For clarity's sake, we append a little table showing the make-up of these diphthongs.

Italian Equivalents (the capital letter denoting what is to be sustained, the small letter what is to be performed quickly).

English Vowels	Italian Equivalents
A (as in "play")	Ei
E (as in "feel")	I
I (as in "hike")	Ai
O (as in "go")	Ou
U (as "tutor")	iU

Summary

We recommend with general principles, passed on to more particular consideration, and ended with practical instructions. But the sting is in the tail. It is well that you,

the choirmaster, should know these things and be able to pass them on to any individual chorister who is keen enough to apply them, and it will be profitable if you are able to slip in the necessary instructions as it were incidentally, and under the cover of other things. But the fact is, it is exceedingly difficult to make a business of voice-production during choir rehearsals. Any attempt at breathing exercises in common, for example, usually ends in laughter. And it is sad but true that many people after a few lessons ("I studied under So-and-So") imagine they have explored the length, breadth, and depth of the subject. These may not be lectured, neither can you argue with them. But see to it, at least, that no one raises his shoulders in breathing: and insist on an initial breath (and wherever the music warrants it) taking up at least two beats previous to the attack. Insist on diction: if they persist in looking on it as the last polishing touch, you may have to let them think so: you know, of course, that it is of the very texture of voice, and will insist on it accordingly. Here, as in every other thing we have considered up to now, two things are essential: adherence to principle and tact.

Voice Production — Relax.

Breathing — Regulated by length of musical phrase and range of melody.

Placement — Find middle of voice by hum then open tone by singing "Ah".

Quality — Mentally direct high tones inward, and low tones outward.

Diction — Vowels and consonants.

R. I. P.

MRS. KATHERINE F. CONNELL
Malden, Mass.

On May 15th, Mrs. Katherine Flatley Connell, organist and choirmaster of the Sacred Heart Church, Malden, Mass, died, at the age of 73.

One of the best known Catholic Church musicians in greater Boston, Mrs. Connell, had been a church organist for fifty years, having been stationed at the Immaculate Conception Church, Malden, Church of The Assumption, East Boston, Immaculate Conception Church, Everett, and finally at the Sacred Heart Church, Malden.

WHERE TO STUDY CHURCH MUSIC

(Not including courses given to special Communities of Religious)

NEW YORK

- Pius X School of Liturgical Music Summer Courses Begin June 30th.
- Father Finn (411 W. 59 Street) Summer Course, July 5-15.

CINCINNATI, O.

- Cincinnati Conservatory of Music Marie Pierik, Director of Summer Course in Gregorian. June 21 to July 30.

ST. LOUIS, MO.

- Organists Guild—Monthly Meetings
- National Center for Ward Method. Edmund M. Holden, Dir. Summer Course at Webster College, Webster Groves, Mo.

CHICAGO, ILL.

- De Paul School of Music, Arthur C. Becker, Dean.
- Pius X Courses June 21 to July 31.

DETROIT, MICH.

- Pius X School Summer Course Begins August 12th.
- D'Avignon Morel, (1005 Ferdinand St.) Summer Course.

ROCHESTER, N. Y.

- Pius X School Summer Course Begins August 12th.

BOSTON, MASS.

- Leonard S. Whalen, Pierce Bldg., Copley Square. Courses in Boy Voice Culture, Conducting, etc.
- Pius X School Summer Course Begins August 12th.

PITTSBURGH, PA.

- Monthly meetings, Synod Hall.

NEWARK, N. J.

- Monthly Meetings — Choirmasters Guild.

BURLINGTON, VT.

- Joseph F. Lechnyr, (10 Russell St.,) Director of Summer Course.

SAN FRANCISCO, CAL.

- Father Finn. Summer Course Aug 9-14

LOS ANGELES, CAL.

- Father Finn. Summer Course. Aug. 18-26.

SEATTLE

- Dr. Bekett Gibbs, Summer Course June.

NAZARETH, KY.

- Dom. Rudolph Siedling, O.S.B. Summer Course, Sisters of Charity.

Notices of other courses welcomed for listing here without charge.

MT. MARY HYMNAL READY**THIS MONTH**

Printing and binding of the new Mt. Mary Hymnal will begin June first. Advance orders are being filled at 60c. per copy for this cloth bound book, to be sold at \$1.00 per copy after July.

The best in hymns and motets, for 2, 3, and 4 part women's voices will be found in this new book, and it appears to be the only book of its kind for High School, College or Sisters Choirs.

(Compiled by Sister Mary Gisela, S. S. N. D.)

BRAGERS KYRIALE

One of the most important new publications of 1937 is the new Kyriale. Accompaniment by A. Bragers of the Pius X School, New York. Prof. Bragers, a graduate of the Malines (Belgium) School of Liturgical Music is unexcelled as a chant harmonist, and this book is the culmination of his long experience and study. This book is held up by critics as the finest work of its kind published up to the present time. The accompaniments in contrapuntal style, adhere strictly to the proper modes, in every one of the accompanying voices. The rhythm adheres to the latest Solesmes theories of course.

Our Music This Month

With summer coming we suggest a few organ interludes. Four one page themes, by English, German and Italian composers, of the late 19th century.

The Kyrie from McGrath's new "Missa Lyrica", for Soprano, Tenor, and Bass, illustrates what this kind of music should be. The voice parts are well placed, the music is liturgical, and the whole work is easy.

Prayer

Gt. Soft 8 Sw.to Gt.
Sw. Salic. & St. Diap.

FRANCIS EDWARD GLADSTONE
England (1845-

Andante

ORGAN

Sw.

Small notes may be played on Pedals

cresc.

dim.

add Flute 4

cresc.

Gt.

dim.

Gt.

cresc.

dim.

Flute 4 in

Communion

LEFEBURE-WELY
England (1817-1869)

Andante

ORGAN

The musical score is written for organ and consists of five systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante'. The first system begins with a piano (*p*) dynamic. The melody in the right hand is characterized by a steady eighth-note or quarter-note flow, often with a simple harmonic accompaniment in the left hand. The piece concludes with a final cadence in the fifth system.

Melodie

257

Gt. Lieblichor Melodia
Sw. Salic. St. Diap. & Vox Celestis (Sw. to Gt.)

FILIPPO CAPOCCI
Italy (1840-1911)

Andantino

ORGAN

Sw.
p

The first system of the organ score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The left hand plays a steady accompaniment of eighth notes, while the right hand plays a melodic line with eighth and sixteenth notes. A 'Sw.' (Swell) marking is present above the first few measures.

The second system continues the organ piece. The right hand features a melodic line with a trill-like figure in the final measure. The left hand maintains its accompaniment pattern.

The third system of the organ score. A 'Gt.' (Great) marking is placed above the right hand staff, indicating a change in registration. The melodic line continues with various intervals and rests.

The fourth system of the organ score. A 'Sw.' (Swell) marking is placed above the right hand staff. The melodic line continues with a series of eighth notes.

The fifth system of the organ score. The melodic line continues with a mix of eighth and sixteenth notes. The left hand accompaniment remains consistent.

The sixth and final system of the organ score. A 'rit.' (ritardando) marking is placed above the right hand staff. The piece concludes with a final chord in the right hand.

Recessional

P. PIEL, Op. 85, No. 7
Germany (1835-1904)

Moderato ♩ = 80

ORGAN

ff
mf
f
ff
mf
ff
ff
mf
ff

Ped. lr Man. Ped. Man. Ped.

MISSA LYRICA

JOSEPH J. Mc GRATH, Op. 23

Kyrie

Andante moderato M.M. ♩ = 63

SOP.

TENOR

BASS

p

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

Andante moderato M.M. ♩ = 63

ORGAN

p

p

Ky - - ri -

p

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

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In The Caecilia (June 1937)

Made in U. S. A.

M. & R. Co. 939-30

First system of musical notation. It includes a vocal line with lyrics "e e - le - - - - i - son, e - - - -" and a piano accompaniment. The vocal line starts with a *mf* dynamic. The piano accompaniment includes a *p* dynamic marking.

Second system of musical notation. It includes three vocal lines with lyrics "le - i - son. Chri - - - -" and a piano accompaniment. The vocal lines are marked with *p* dynamics. The piano accompaniment includes an *espressivo* marking and a *p* dynamic.

Third system of musical notation. It includes a vocal line with lyrics "ste e - - - le - - - i - son, Chri - - - - ste e - -" and a piano accompaniment. The vocal line has a *mf* dynamic. The piano accompaniment includes a *p* dynamic.

Chri - - - ste e - le - i - son,
 le - i - son, Chri - - - ste e - le -
 Chri - - - ste e - le - i - son,

mf marc. e - - - le - i - son. *rall. e dim.*
mf marc. i - son, e - - - le - i - son. *rall. e dim.*
mf marc. e - - - le - i - son. *rall. e dim.*

rall. *p*

a tempo
a tempo p Ky - ri - e e - le - - - i - son, Ky - - ri -
a tempo p Ky - ri - e e - le - - - i - son, Ky - - ri -

Ky - ri -
e e - le - i - son, Ky - ri -
e e - le - i - son, Ky - ri -

e e - le - i - son, e -
e e - le - i - son, e -
e e - le - i - son, e -

p Poco lento
le - i - son, e - le - i - son.
le - i - son, *pp* e - le - i - son.
le - i - son, *p* e - le - i - son.
Poco lento
pp
Man. Ped.
32 ad lib.

Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

Questions submitted in April, 1937.

"I should like to know just what is prescribed, or what is recommended or suitable for a priest's First Solemn Mass".

A. In order to relieve your mind we beg to say that nothing definite is prescribed by the rubrics. The Compendium of Sacred Liturgy by the Rev. Innocent Wapelhorst OFM., contains the following recommendations:

(1) When the newly-ordained priest is escorted from the parish-house to the church, Psalm 83 "*Quam dilecta*" with the Antiphon "*Sacerdotes Dei benedicite Domino*" may be sung.

(2) Having arrived at the altar, the Hymn "*Veni Creator*" with Versicle and Oration, may be sung.

(3) After High Mass, the "*Te Deum*" may be sung.

Our comment to these three recommendations:

(1) The Antiphon "*Sacerdotes Dei*" can be found in the *Liber Usualis*, page 1004 (*Common of Confessors-Bishops*), but the Psalm "*Quam dilecta*" is not contained therein; it occurs in the Breviary, on Fridays "*ad Sextam*". From this it is sufficiently evident that, unless a goodly number of Clergy are taking part in the celebration, the (1) recommendation can hardly be carried out. As far as our knowledge goes, the services of a brass band are often required to enhance the procession from the rectory to the church. Having arrived

within the church, the organ may pour forth a suitable processional, or what is still better, the choir may sing an appropriate hymn. (In 1931 McLaughlin and Reilly Co. published "*Six Easy Pieces*" (No. 555), the first of which is expressly written for the First Mass of a Priest).

(2) Instead of the Hymn "*Veni Creator*" may be sung the Antiphon "*Veni Sancte Spiritus*", *Liber Usualis*, page 1546.

(3) In most churches it will be found more expedient to sing the English version "*Holy God we praise Thy name.*" Note: In the November issue of *Caecilia*, 1935 page 519, it was set forth that it is not permissible to replace the "*green*" Sunday Mass by a Votive Mass.

"What special Indulgences are granted on the occasion of a First Mass?"

A. A Plenary Indulgence is granted to all the blood-relations to the third degree of consanguinity inclusive, provided, having confessed and received Holy Communion, they pray for the intention of the Sovereign Pontiff. A Partial Indulgence of seven years and seven times forty days is granted to all the faithful who devoutly assist at a First Mass, and pray for the intention of the Sovereign Pontiff.

"When there is no High Mass on Sunday (as happens during the summer months) should the Asperges be sung before Low Mass?"

➡ 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.

A. The singing of the *Asperges* before a Low Mass on Sunday is not prescribed by any law. Where there is a custom of singing the *Asperges* before a Low Mass, and Benediction afterwards, it lies with the Pastor and the Bishop to lay down rules for the choir.

“During a Low Mass, should the congregation stand during the Credo?”

A. The congregation is to stand only during the two Gospels.

“When does the Church observe the feast of the Patronage of St. Joseph?”

A. The feast of the Patronage of St. Joseph has received a higher rank and a new name; it is now called *“the Solemnity of St. Joseph”*; it is still celebrated on the third Sunday after Easter.

“I am a nervous creature and find that my musical activities react unfavorably on my system. Is there any means of regaining mental calm after an exciting performance?”

A. The celebrated Belgian musician Gevaert avowed that after giving the great symphonic concerts of which he had the direction he could never recover the calm of his inflamed imagination except by opening his Gradual and chanting a few Gregorian phrases before retiring. The reason he gave was this: In modern music very often the spectacle of our own troubles is reproduced before our own soul, but in Gregorian Chant we are carried into a higher region; there we receive the vision of order and of that equilibrium which should reign within us. Our heart begins to respond to a melody and a rhythm that are truly noble; it is drawn into unison with a diapason (*standard note of concord*) for which the soul has a natural longing; the passions are calmed and a disposition for prayer is created.

It may not be unfair to compare Gre-

gorian Chant in its effects to Kneipp's *“Water Cure”*, or to any of the much heralded *“Nature Cures”*. Owing to its inborn frankness and tonic force it takes an immediate hold of a person and transports him into a realm of peace.

“A remarkable article on this subject appeared in the May number of Caecilia, 1936, under the title: “True Church Music should calm the mind, not minister to the senses”, by Dom G. Mercure OSB).

“In the Liber Usualis I find a loose sheet headed “Toni Communes Mis-sae”. When is this sheet used?”

A. This sheet is intended for the convenience of beginners, in order to prevent any hesitation in the singing of the Mass responses. It is to be inserted into the Mass which you are singing; in this manner much hunting of pages in the *Liber Usualis* is prevented. Another fly-leaf gives the intonation of the eight Psalm tones; it is to be moved along as the different Vesper Antiphons will require.

“Are Dumont's Masses liturgical?”

A. Dumont's Masses represent the French style of chant composition in the 17th century. The Masses are liturgical, but not official, that means, they possess merely private character.

“I have seen SATB arrangements of Gregorian Masses, and hymns, are they acceptable from a liturgical viewpoint?”

A. Gregorian Chant is essentially unison. If you undertake to sing the harmonic parts, you upset the melody and kill the rhythm. In the case of very simple chants you may succeed in getting some results; to-day this method is considered as completely antiquated; from a liturgical standpoint such arrangements are not acceptable.

But what shall we do with the copies we have on hand? In our estimation there is but one way out: Sing the chant

in unison, and let the organ supply the harmonic parts.

“May any symbolical significance be ascribed to Richard Wagner’s musical dramas?”

A. Richard Wagner (1813-1833) must be called a creative genius of first magnitude. Seen in a higher light, we are entitled to say that Almighty God does not bestow His gifts aimlessly. If not a single hair falls from our head without the Heavenly Father’s permission, and if every sparrow is in His keeping,

it would be mighty strange, indeed, if the astounding work of this great genius were meaningless.

A series of twelve booklets is being published, with Ecclesiastical Approbation, under the title: “The German Prophet: Richard Wagner’s Sibylline Work on the Fall and Redemption of the Human Race”, by Anton Orel. Augustine Press: Klosterneuburg, near Vienna, 1936.¹

¹ “Der Deutsche Prophet: Richard Wagner’s Sibyllinisches Lebenswerk von Fall und Erlösung des Menschengeschlechtes, in 12 Bänden, Klosterneuburg bei Wien 1936; Verlag Augustinus-Druckerie.

Music in a Radio-Minded World

BY DR. FRANKLIN DUNHAM
Educational Director
National Broadcasting Company
Address Before the Ohio State Music
Teachers Assn., Cleveland, Ohio,
April 22, 1937.

“ALL the world’s a concert hall and all the men and women really players,” such a paraphrase will some day come true and then the creator, the performer and listener will all play their parts, great and minor, in the magical drama of music.

I might easily dispose of the argument often put forward that radio has harmed both the creative and activity phases of music by simply pointing to the extraordinary growth of both these functions during the radio era, that is, in the last ten years. But this would not be quite fair because those of us closely connected with music in this country would realize at once that, granting the growth of music participation, it would be necessary to show that this great increase had been due to interest created by radio alone rather than a hundred other supporting causes which have all been actively at work during this same ten years.

No one, however, will dispute the fact that the growth has come about and no one will gainsay the fact either that radio has at least been one important factor in bringing about the era of interest and appreciation in music unprecedented in the history of this country, or even, in the whole world.

How then, has radio contributed to this interest? Almost entirely through the uses of music in the radio program structure of our American broadcast system. Perhaps you will remember that when the phonograph first started it was called a “talking machine” and that the first sounds that came back to Thomas A. Edison from the tin-foil covered roller his needle had perforated were from his own voice repeating “Mary had a little lamb, its fleece was white as snow, and everywhere that Mary went the lamb was sure to go.” For several years the old records were talk records — dialogues, speeches, etc. Why? Simply because the fidelity of reproduction was so poor that people laughed at the attempts to sing — or to play the violin, for instance, for a record. It was not until that fidelity was, in a measure, achieved that the Victor Talking Machine Company consented to record the artists of the Metropolitan Opera Company and some time later, the great Symphony orchestra of this country, and even later, the great pianists of our time.

Radio began after all this had happened. Not only had the phonograph made our country music conscious, but it was quick to utilize the microphone in recording as soon as it was convinced of the superiority

of this marvelous instrument of broadcasting technique. It remained, however, for radio to turn this music consciousness of America to a widespread understanding and appreciation of the life-giving art we love so well.

So today music represents fully sixty percent of all the programs we hear broadcast. Some time ago, it represented eighty percent. That was before radio began to become such an important medium of information and its uses for drama had been developed. But I am sure you will agree that the sixty percent we now have is far more useful than the eighty percent we used to have on the air. This drop represents the weeding-out process, the elimination of the not-so-good for the better. And when I say this, I do not mean the elimination of popular tunes or the decrease of dance music. I mean the not-so-good tunes and the not-so-good dance music and likewise, the not-so-good rendition of classical and light classical music of many hybrid forms.

Where are uneven off-key voices of yesterday? Where are the "arrangements" of the great masters which once were heard in truncated versions of symphonic or other concert music? "All, all are gone — the old familiar faces." In quality, in sincerity of music purposes — radio music on a great national broadcast chain like NBC is now true and honest in presentation and, moreover, glorious in quality of reproduction. The days of experiment are not over but the growing pains have disappeared

As radio grew up, the instrumental side of music was quite naturally stressed to more and more effect. This was due to the inherent characteristic of harmony, which we all instinctly crave in listening. Not only does symphonic music (or symphonically-built dance music) satisfy this instinct but it leads even more directly to the realization of the sheer beauty in fine music. Instruments, blended in myriads of tone-colors, present a kaleidoscope of sound-rainbows to our inner vision which, when combined with a strong even crystal pure image of feithery moving drama — or "still-life," leads us to desire more and more of these same sound impressions in varied schemes of design. This truth is at the heart of all radio listening to worthy music. What we do not like we can discard by a

simple turn of a dial — what we do like we can continue to enjoy until a program is finished — and find another program to receive in like fashion. If we don't like it, we should write and tell the broadcasting company what we do like—then like Oliver Twist call "more-more."

This instrumental emphasis then was a natural outgrowth of qualities inherent in music itself. How then did the choral awakening come about? Well, no one would care to claim that Bach's B Minor Mass had less inherent beauty than Beethoven's Fifth Symphony, for example. The point is that it is different. The human voice has, in one sense, greater limitations than mechanically made instruments and in another the instruments possess the limitation of not being human. Music produced on them is always "second-hand" for there is always another instrumentally between the mind, the skill, if you will, and the music. It is only the physical limitations of the human mechanism that presents unlimited scope in writing music for the voice but of course, those same limitations are always evident to the listener whose spirit soars far beyond just human effects.

However, the music drama, as found in opera and oratorio, the great anthems chorales and awe-inspiring, vocal expressions of Bach, the polyphonic choirs of Palestrina, the simple folk songs of the people of the world, the art songs of Hugo Wolff, Schubert, Schumann and Brahms, touch our interest, human beyond all other forms of expression in the vocal literature of music. Perhaps, as the Well-Tempered Clavichord preceded the Chorale, so has come about the great choral awakening now expressed in America and likewise, so notably expressed in radio by the popular broadcast of the Metropolitan Opera Company each week, the Schola Cantorum, the Paulist, the Chicago-A-Capella and the many other great choirs now heard and appreciated by millions who could not fit into all the concert halls of the world, even if this same music were played and sung in them all simultaneously.

And here we touch upon another important phase of music in this radio-minded world. What is all this doing to these people? Do they only just listen or do they even wish to make music for themselves. Two schools of thought have dominated education for centuries. One believes there is no gain for the individual except in the

"doing," the other that vicarious activities bring impressions equally as valuable as the "doing" itself.

I am not willing to argue this debatable point but I would like to point out the fact that since radio, thousands of orchestras have developed in the schools of our land; that since radio, tens of thousands of choruses are singing vocal material of a far higher standard (in parts and with beautiful effects) than ever before; that no longer are people willing to listen to mediocre performances for long anywhere and the amateur who has developed from all this activity, plays or sings for the sheer joy of it which is the highest ideal in any human effort.

An interesting experience in teaching music by radio came about several years ago in the "Key to Happiness" and "Music in the Air" series of piano lessons, given from NBC studios to the public. It was definitely proved here by response of nearly half a million people that the "man in the street" and his brothers, sisters, aunts, uncles and cousins would all like to play the piano, if the way could be made easy, pleasant and inexpensive. Class piano work therefore adjusts itself to this field and if after six elementary lessons we could get even a small proportion of these half million listeners to continue with teachers—an absolute necessity to any teaching process—great good had been accomplished. Dr. Joseph E. Maddy has been successfully doing this same thing for the other instruments of both band and orchestra over NBC Networks. Radio lessons are therefore simply of value in carrying the pupil over the opening hurdles, and then the teacher takes hold.

.....

If familiar music can be made "popular" by radio — so may we expect our radio programs to be some criterion of the taste of our people. We cannot make them better by any great length than that taste or we will not have the following necessary to create listeners but we can always have programs which allow for high discrimination and by so meeting as the people when they are, take them to greater heights of satisfying enjoyment.

This is true of both the Old Masters and

the New. Who will say that everything written by every Old Master was his best nor that everything written today is a man's best expression. Artists, if not listeners, surely learn in the doing. Inspiration does not always strike in the same place twice but there is one way to insure its dwelling with us and our geniuses the longer.

It is in this — to give recognition to the true, the good and the beautiful — to honor those whose work possesses such qualities. Radio can become the greatest ally of music by recognizing this fact. Its record shows a consciousness to never rest content unless it can produce the finest in performance and the finest in materials. The increasing audiences for the best the world can offer, show that this faith has not been unjustified. In fact, this has now gone so far that the title of this address could easily have been written, "Radio in a Music-Minded World." You have made it so.

4th LITURGICAL MUSIC PROGRAM ON NATIONAL CHAIN

6,200 Children's Voices Heard

On Monday, May 31, the Fourth Annual Liturgical Music Demonstration embracing 6,200 children's voices was broadcast over the National Broadcasting Chain.

The Gregorian "Missa De Angelis" was sung by 6,200 children representing 168 parochial schools in the Newark Diocese. The Proper of the Mass was sung by the Schola Cantorum of the Maestre Pie Filipini, Villa Lucia, Morristown, N. J., composed of 100 members, under the direction of Sister Carolina Ionata, M. P. F., Mus. D. The Offertory motet "Ave Maria" Gregorian Chant, was sung by the 6,200 school children. Following the Mass, Solemn Pontifical Benediction of the Most Blessed Sacrament was given, during which the choir of 600 High School students representing 39 high schools and academies of the Diocese sang "a cappella" the Liturgical hymns.

FOR MEN'S VOICES

So few things are reserved for "men only," these days, that we have reserved this section, to list a few publications that are of interest to men's choirs. Of course the women can transpose the parts, in some cases, and use these copies, but primarily this music is for "Men Only."

Many think that material for Men's choirs is scarce, it is really the demand which is small. Make known your wants and the publishers will quickly provide appropriate material.

MOTETS FOR T.T.B.B.

490	ECCE SACERDOS MAGNUS	J. Singenberger	.15
493	OREMUS PRO PONTIFICE	J. Singenberger	.15
496	JUBILATE DEO	J. Singenberger	.15
499	AVE MARIA	H. Tappert	.15
548	BENEDICTION COLLECTION	20 Pieces	.25
553	CHRISTUS RESURREXIT	M. Mauro-Cottone	.15
566	BENEDICTION COLLECTION	Various	.20
590	COMPLETE SERVICE PALM SUNDAY	J. Singenberger	.35
592	BENEDICTION COLLECTION	Various	.20
610	TANTUM ERGO	Roman Steiner	.15
613	PANIS ANGELICUS	Franck-Reilly	.15
617	{ ADORO TE	H. Tappert	.15
	{ TANTUM ERGO	H. Tappert	
619	LAMENTATIONS	H. Gruender, S.J.	.50
624	COELESTIS URBS JERUSALEM	Bishop Shrembs	.15
626	ANIMA CHRISTI	Bishop Shrembs	.15
628	{ BENEDICTUS (Cant. Zachariae)	Neubauer	.15
	{ STABAT MATER	J. Singenberger	
733	ECCE QUOMODO	J. Gallus (Handl)	.15
743	{ ASPERGES ME (G)	J. Singenberger	.15
	{ VIDI AQUAM	J. Singenberger	
748	ASPERGES ME (A Flat)	J. Singenberger	.15
765	AVE MARIA (II)	M. Mauro-Cottone	.15
786	{ EMITTE SPIRITUM	F. Jos. Schuetky	.15
	{ IMPROPERIUM (Palm Sunday)	F. X. Witt	
818	HODIE CHRISTUS NATUS EST	J. Mitterer	.15
836	INGREDIENTE	Otto A. Singenberger	.15
860	O SALUTARIS (4 Settings)	Korman, McDonough & Bellenot	.15
861	PASSION ACC. TO ST. MATTHEW (Palm Sunday)	Dennis Sellen, O.M. Cap.	.25
884	ATTENDE DOMINO	W. M. Hammond	.15
879	RESPICE IN ME	T. J. Gahagan	.15
880	ADORO TE	Frederick T. Short	.15
881	{ ADORO TE	As Sung at Louvain	.15
	{ LAUDATE DOMINUM	Max Backoff	
	{ O SALUTARIS & JESU DULCIS MEMORIA	B. Kothe	

McLAUGHLIN & REILLY COMPANY

100 Boylston Street

Boston, Mass.

CELEBRATE HALF CENTURY OF SISTERHOOD

A golden anniversary of religious profession, was written in the annals of the Sisters of St. Mary, Portland, Oregon, on May 9. The privileged jubilarians, Sisters M. Wilhemina, M. Cecilia, M. Gertrud, M. Aloysia and M. Rose are five of the first seven who, half a century ago, pledged their vows to Almighty God to Sublimity, Oregon.

The Sisters' choir rendered the following program:

Ecce Sacerdos, C. A. Zittel; Magnificat, Traditional; Veni Sponsa Christi, Father Koenan; Proper of Mass, Tozer; Missa in honorem, Sanctae Juliae Billiard, Rev. Peter Schaefer; Jubilate Deo, J. Singenberger; O. Salutaris, Sr. M. Cherubim, O.S.F.; Tantum Ergo, H. Tappert; Te Deum, arranged by J. Singenberger; Postlude, Adolph Hesse.

FRANCISCAN CHOIR BROADCAST IN ALBANY, NEW YORK

Friday evening May 28, at 9.30 P. M. The St. Anthony Seminary Choir, of the Order of Friars Minor Conventual, was heard from Station WABY.

For many years the Friars' Choir has been singing the liturgical music for the many Masses and devotions which are held in the Seminary chapel and also at Our Lady of Angels Church, especially during Holy Week when the solemn Tenebrae services are carried out according to the Liturgy of the Church.

On the occasion of the Silver Jubilee, April 27, commemorating the founding of the Seminary of St. Anthony-on-the-Hudson, the choir sang during the services of the celebration.

As a climax to the Jubilee celebration it was suggested to have broadcast some of the Jubilee program for the benefit of friends of the Seminary who were unable to attend the Jubilee exercises.

NEW MASS FOR CHOIRS OF BOYS AND MEN MISSA LYRICA

By Joseph J. McGrath

When McGrath writes a Mass it is news, due to the wonderful tributes paid to his

previous compositions by the finest musicians in the country. This composer has just had published by McLaughlin & Reilly Co., a new Mass for Soprano, Tenor and Bass, entitled "Missa Lyrica" which is easy, and yet which is in this composer's fine style. There are so few Masses for STB published in this country, that choirmasters conducting boy choirs will adopt this work at once. The voice parts are close together so that the harmonic form is not sacrificed, and yet each voice has a musical part well within the normal range. It is a difficult task to write a Mass for STB voices, and keep it correct harmonically and vocally. Many have tried it but few have done it successfully without securing what is really music for Alto, Tenor and Bass. Many choirmasters would eliminate Boy Alto voices if they could get enough music for S.T.B. for their choirs. The constant and arduous task of training Altos would thus be eliminated. Mr. McGrath's new Mass will occupy a unique place therefore in that it will satisfy the choirmaster, the singer, and the music critic.

MENANDS, N. Y. CHOIR IN CONCERT

On Wednesday, May 26th, under the auspices of the Catholic Club of Menands, New York, a public concert was given by the choir of St. Joan of Arc Church. The choir made up of 60 mixed voices, was directed by Prof. Leo McCarthy, organist at St. Peters Church, Troy, N. Y. and a varied program of solos and choral works were rendered.

1200 STUDENTS SING MASS IN BALTIMORE

In Baltimore, Md., 1200 students of Seton High School, rendered the music of the Solemn Pontifical High Mass, at the Baltimore Cathedral, May 16th. This school was established by His Excellency Archbishop Curley, and each year he pontificates at Solemn Mass for the students.

The pupils were dressed in white caps and gowns, presenting a striking picture. The music was directed by Rev. John S. Martin.

ALBANY, N. Y. FIELD MASS

On June 20th, at Bleeker Stadium Solemn Military Mass will be held for the District Convention of the American Legion. The Most Rev. Edmund F. Gibbons, D.D., will preside at the Mass, and a choir of 250 children trained by the Sisters of Mercy will render the music of the Mass in Gregorian.

ST. IGNATIUS LOYOLA CHURCH
NEW YORK, IN CONCERT

Directed by Dr. Mills Silby, and for the benefit of the Liturgical Arts Society and the church choir fund, the Choir of St. Ignatius Church gave a concert May 17th, in the Grand Ballroom of the Hotel Plaza, New York.

Many distinguished persons were subscribers and patrons, and the following numbers were rendered by the choir of boys and men:

Missae Papae Marcelli,
Haec Dies and Alleluia
Jubilate Deo
Diffusa Est Gratia
Tribus Miraculis
Haec Dies
O Magnus Mysterium
Super Flimina
Justorum Animae

Palestrina
Gregorian
Gregorian
Nanini
Marenzio
Byrd
Vittoria
Palestrina
Byrd

M. E. N. C. WESTERN CONFERENCE

In Minneapolis, on April 8th, at the Music Educators National Sectional Convention, the following was the program for the Section devoted to Catholic School Music.

Music in the Catholic Schools Section.
Chairman: Sister Mary Antonine, O. P.,
Director of the Department of School Music,
Rosary College, River Forest, Illinois.

Music: Chorus of Fourth and Fifth grade pupils from Saint Anne School; Sister Mary Leonore, O.S.B., Director.

Music: Chorus of Sixth grade pupils from Holy Rosary School; Sister Mary Xystus, O. P., Director.

Music: Chorus of Seventh and Eighth grade pupils from schools conducted by the Sisters of St. Joseph; Sister Stella Joseph, Director.

Music. Choir of the Basilica of Saint Mary; Mr. Beck, Director.

Address: "Music and Education," The Very Reverend James H. Moynihan, President of the College of Saint Thomas, St. Paul, Minn.

BENEDICT FITZGERALD LECTURES
AT BOSTON PUBLIC LIBRARY ON
CATHOLIC CHURCH MUSIC

On April 4th, Mr. Benedict Fitzgerald Director of Music in the Cambridge Public Schools presented a Lecture-Recital at the Boston Public Library, before a large audience of Music Lovers.

He was assisted by Mr. Thomas A. Quinn, Tenor, and the Boston Schola Cantorum Directed by Everett Titcomb. Music examples from various recent chant recordings were also given.

PROGRAM

- Two short examples of primitive chant
Psalm CXII Psalm CXVI
(Psalms sung at the Last Supper)
Mr. Quinn
- Three examples of early Christian chant (Ambrosian)
Introit: "Cantate Domino" ca. V century
Gradual: "Haec Dies" ca. V century
Gloria: "Ambrosiano" IV century
Benedictine Monks of St. Benoit-Du-Lac
- Four short examples of later Christian chant
(Gregorian)
Introit: "Salve Sancte Parens" (Celtic) V century
(Written by the Irish monk Shiel, called "Sedulius")
Antiphon: "Regina Coeli" VI century
(Written by St. Gregory the Great, Pope †604 A.D.)
Kyrie: "Orbis Factor" X century
Sanctus: "Deus Genitor Alme" XIII century
Mr. Quinn
- The chant effulgent
Kyrie: "Clemens Rector" X century
Credo VI (from Aquitaine) XII century
Benedictine Monks of St. Benoit-Du-Lac
Sanctus: "Cum Jubilo" XIV century
Agnus Dei "Cum Jubilo" XIV century
Benedictine Monks of Solesmes Abbey, France
- Two excerpts from the sequence form
"Dies Irae" XIII century
(Written by Thomas de Celano †1250 A.D.)
"Stabat Mater" XIII century
(Written by Jacopone do Todi †1306 A.D.)....
Mr. Quinn
- The evening song of the church (three settings of
the first Christian hymn sung in America)
Anthem: "Salve Regina" (Simple) XI century
(Written by Hermann Contractus †1054 A.D.)
Benedictine Monks of St. Benoit-Du-Lac
Anthem: "Salve Regina" (solemn) XII century
(Written by St. Bernard de Clairvaux (?)
†1153 A. D.)
**Cistercian (Trappist) Monks of Notre Dame
De Scourmont**
Anthem: "Salve Regina" Pre-Reformation England

(Source: the Sarum Processionale)

Boston Schola Cantorum	Antiphon: "Ave Regina Coelorum"	
Polyphonic church music	William Byrd, 1538 (?)—1623	
"Kyrie Eleison" Cristobal Morales, 1512-1553	Modern church music	
Responsorium: "Tristis Est"	"Panis Angelicus"	César Franck
Mare Antonio Ingegneri, ca. 1540-1592	Mr. Quinn	
Responsorium: "Caligaverunt"	"Ave Verum"	Everett Titcomb
Tomas Luis Victoria, ca. 1535-ca. 1611	"O Sacrum Convivium"	Everett Titcomb

To Broadcast or Not

(Results of An Experiment in Boston)

Joseph
Trongone



Every Sunday since February 28th, Station WMEX Boston, has sponsored a program known as the "Choir Loft" with music by the choir of St. Leonard's Church, Boston.

Mr. Joseph A. Trongone, Assistant Director of Music for the Boston Public School System, is also Director of Music at St. Leonard's Church, where he conducts a boy choir, a choir of mixed voices, a band of 100 pieces, and a Drum Corps of 150. From the adult choir of mixed voices, come the singers who have been heard on the Choir Loft program, under the direction of Mr. Trongone.

Miss Phyllis De Stefano, former organist at St. Leo's Church, Dorchester has served as accompanist, Mr. William Arthur Reilly, has served as Commentator, and Mr. Frank Gillis as Announcer, each week.

The program broadcast from 4 to 4.30 in the afternoon, is given over entirely to church music as a sustaining feature for the Radio station. The programs have been made up of solos, duets, and choruses.

Guest singers and choirs, have visited the "Choir Loft" and have been heard as part of this series. No restriction has been placed on any guests as to the music rendered, and considerable interest has been shown by listeners to this Sunday afternoon half hour.

A survey of the programs shows that the soloists have sung, (in most cases by genuine requests from listeners) the following hymns, and the fact that most pieces have been requested by mail, indicates the preferences of average listeners — Solos: Ave Maria by Abt; Pie Jesu (Handel); Ave Maria (Vannini); Ave Maria (Schubert-Bonvin) Ave Maria (Korman); Jesu Salva-

tor Mundi (Cyr); Ave Maria (Bailey); Agnus Dei—(Bizet), Ave Maria (Millard); The Road To Calvary (Hagman); Gethsemane (Charitas); Saviours Love (Ashmall); Saviour Take This Heart of Mine (Berge); O Magnify The Lord (Gisela); Softly and Tenderly (Thomson); Heart of Jesus Hear (Srs. of St. J.); Mother At Your Feet Is Kneeling (S. C.); Rose of The Cross (Pastore) Vale (Russell); Mother Loved (Srs. of N. D.) and I Dwell A Captive In This Heart (Srs. of Holy Names).

The choruses by the St. Leonard's choir have included, Veni Jesu (Cherubini); O Sanctissima (Traditional); Alla Trinita (Trad); Panis Angelicus (Franck); Pater Noster (Ippolitov-Ivanov); Jubilate Deo (Weiss); Ecce Panis (Portuguese); Christum Regem (Cyr); Good Night Sweet Jesus; Lourdes Pilgrim Hymn; The Priceless Love of Jesus; O Little White Guest; Lo 'Tis The Hour (Berge); Thy Will Be Done (Hogan) Glory to Christ King (Eberle); Praise The Lord (Biggs) Hymn to the Pope (Gounod) Christ The King (Altenbourg) Only Thee My Jesus; Sacred Heart

Hymns (T. Francis Burke); I Place My Trust In Thee (Sr. Gisela); Sacred Heart In Accents Burning (J. Singenberger); Hail Mary (Walter); Come All Ye Angels (Molitor) Hymns to the Blessed Virgin (Sr. Cherubim) Lord God Our King (Beaulieu).

Many requests were received for pieces such as Gounod's Sanctus, Bizet's Agnus Dei (chorus) etc., which were not met as it was impossible to meet every request.

The mail received was quite genuine, for discounting particular friends of singers or guests on the programs, there appeared to be a substantial interest in the program itself.

Almost all requests were for hymns with

English words or for well known solos. Singers desiring the experience of broadcasting were given an opportunity thus, of presenting popular hymns for their first appearance at the microphone. Soloists were mostly singers who had never sung on the radio before, and during the summer months the best of these will be given fifteen minute programs to carry the period over until fall when the choirs will resume their places again.

In spite of the fact that no restriction was placed on the singers, as to the type of music they might render, and in spite of the fact that the radio audience evidently desired the least liturgical music possible, an educational attempt was made with the assistance of various choirs.

St. Brendan's Choir, Dorchester gave a splendid interpretation of 16th century polyphony, with all the beauty of tone, and expression that could be desired from a parish choir. The "Credo" from a Mass by Hasler was sung unaccompanied without the slightest deviation in pitch. Arcadelt's "Ave Maria", and Palestrina's "Adoramus Te", were also rendered with appropriate explanation.

The following week the Boston College Alumni Choir, (Men), directed by Theodore Marier, sang the "Ecce Quomodo Moritur" by Palestrina, with a quality of tone, and a depth of understanding which would please the ears of any educated choral musician. The Gregorian "Christus Vincit" (Ambrosian) was rendered in true Solesmes rhythm, and both of these numbers reflected credit upon the choir, the College represented, and the director. Explanatory remarks prefaced each number.

The South End Intermediate School Choir, directed by Mr. Trongone, rendered Casciolini's "Panis Angelicus", and Palestrina's "Jesu Rex Admirabilis", on another program and here again, with appropriate explanations, the approved music of the church was sung.

An observation made was that choirs of fifty and sixty which came in to the Studio, made no better impression than choirs of 20, or less. Also that by insertion of two or three numbers on the program, through the use of Guest choirs, and proper introductions, much educational music was possible for the field of liturgical music. Naturally, musicians were distressed at the singing of popular old hymns of no musical

value, and at soloists singing the old operatic favorites.

Yet by these numbers the Radio audience was enlarged for the program, and the educational feature worked in with planned commentaries, did much missionary work among the listeners. Simple questions were asked and answered in dialogue form, historical notes were given, musical characteristics pointed out and demonstrated during this phase of the program.

A simple hymn identified the program at the beginning and end in best Radio Style, and after eight or ten weeks a tangible following had been developed. Singers wanted to get on the program, their friends, and friends of members of guest choirs, soon spread the word, and obtained the first audiences. The hour was good (4 P. M.) having no rival features on local stations, and no competing national attraction on the air at that time. Then again the hour was such that choirmasters and church singers who naturally would be most interested, were at home, and probably unoccupied, at this hour. Sunday morning broadcasts never reach choirmasters because they are busy with their own services. The same applies to Sunday evenings, but not to all Sunday afternoons.

Guest choirs during the months of April and May included St. Leo's Dorchester; St. John's North Cambridge; St. Hugh's Roxbury; St. Brendan's, Dorchester; St. Joseph's, West Medford, and the South End Intermediate School Choir, and the Boston College Alumni Chorus.

Soloists included, various members of the above choirs.

R. I. P.

MR. JAMES LA FLEUR

Boston, Mass.

In April, Mr. James La Fleur, former organist and choirmaster at St. James Church, Boston, and St. Ann's, Somerville, died, after a long illness. About 60 years old at the time of his death Mr. La Fleur had been prominent as a teacher and composer for the piano, and had been prominent in church music, as a choirmaster for over forty years.

NO CAECILIA IN JULY
NEXT ISSUE — AUGUST

Franz Witt and His Music

Observations By Various Church Musicians

PROF. DR. K. THIEL,
Regensburg (Ratisbon).

Music education in general and the training of music teachers and choir directors in particular has in recent times received special attention. In due appreciation of this need the study plan of the former Institute for Church Music in Berlin, as early as 1907, has been extended and carefully adapted, and a few years later a new system of examining organists and choir directors had been added. The world war interfered with the realization of the intended reform. In post-war days new problems have arisen which ultimately led to an altogether new organization of education, including the training of church- and school-musicians.

Owing to its sublime mission of serving God in the Sanctuary, Church Music holds the first place; "a bond between God and the faithful". In this study a most prominent place must be assigned to ear-training. "Music is for the hearing", says Dr. Witt; listening to church music well rendered, in my estimation is the most important and decisive means of instruction. In my innermost reckoning I place it very high: a thousand to one. In making this statement I find myself in accord with the greatest masters". (*A word concerning Church Music Schools*). A person must be trained to correct hearing. This feature of the musical education has been steadily emphasized in recent times. Kretschmar and all modern pedagogues see therein the very foundation of musical training. A choir director who does not hear at once melodic and rhythmic transgres-

sions, wastes his time and energy; his choir never accomplish anything that is finished and expressive. Like all great teachers, Dr. Witt places the greatest emphasis on the exact execution of rhythmic groups.

Vocal training is necessary, because the voice becomes more sonorous, pervading and enduring; no one can dispense the choir director from the obligation of training his singers. In proportion as the director has control of his own voice, will he be able to teach his pupils how to use their voices correctly and how to make singing beautiful. The faults of our singers come from the choir director who lacks the proper method of teaching and is indifferent towards acquiring the necessary knowledge. With poorly developed voices and raucous singing it is impossible to develop an esthetic sense and an intelligent appreciation of music. Take into account also the physical condition of the vocal organs. How many voices are ruined by shouting and wrong methods of tone production! On the other hand, correct singing is a great health preserver. Dr. Witt always disapproved of continued loud singing, and in this point he again is in rapport with the best voice teachers.

With regard to the study of musical instruments, the aim of imparting technical knowledge should no longer remain the only consideration. Even in piano and violin playing the technical training should be made subordinate to the interests of the melody. The study of the organ, in addition to the acquaintance with the master work demands a productive and creative activity, viz. litur-

gical playing; thus it becomes a continued lesson in theory.

And now we come to the very important chapter on thorough theoretical and musical training. It is not enough to become proficient in writing a correct musical sentence and assigning the polyphonic parts properly, the students must learn to think in terms of music, quickly and firmly grasp what they hear, and transfer it to the organ in free improvisation. The greatest possible care should be bestowed upon the development of the creative faculties by systematic drill in improvising. It is not enough to modulate from the last chord to the Preface; endeavor to draw inspiration from the different parts of the sacred liturgy and weave them into an organic whole, according to the adage: "The organist is the architect of the liturgico-musical art-work." Young organists should likewise make an effort to read and play vocal and instrumental scores.

That the History of Music is necessary for the general musical education is at once evident. Knowledge and practice should interpenetrate. By right, the knowledge acquired in history should precede theoretical studies. Dr. Witt laments the lack of historic training. "There ought to be historic, esthetic, and liturgical studies. It certainly is not too much when we demand of the church musician a knowledge of how things arose and developed and became interconnected. The great masters their principal works together with their characteristics, the general and special collections, works of orientation on Gregorian Chant, church hymns, and polyphonic works covering the different styles of compositions should be familiar to them. It sounds phenomenal that Dr. Witt knew by heart about 300 Mass compositions of most diversified styles. He is reported saying: "I do not claim that

I know those compositions note by note, still those Masses are indelibly imprinted on my memory so that I could reproduce any part of any of those Masses". Starting from a living practice and sustained by incessant study of plainchant and ancient polyphony, Dr. Witt hoped to establish a basis for solid development of modern liturgical music.

"Every art has its own tradition", says Dom Pothier; "the greater the care spent upon its preservation, so much the greater the actual progress will be . . . Secular musicians will agree with us that the music of the past, better understood and endowed with all the advantages of the present, will become the music of the future". "The old spirit in a new garb". Chant and Palestrina style shall form the foundation of the musical education.

A school of church music will rank higher, and be more effective in realizing the ultimate scope, in proportion to the degree of perfection with which Gregorian Chant and Palestrina music are taught and demonstrated. It is not necessary that there be a great many pupils, but it is indispensable that the teaching be done in a thorough and perfect manner. The phenomenal influence of Dr. Witt as educator and director is sufficiently known, how he understood to evoke from his singers joy and delight in good music, so that it was appreciated interiorly and became an experience for life, according to the poets wording:

"Things thought out are thought-provoking,
but things experienced produce sparks of life".

In his treatises of chorus directing Dr. Witt placed at the head the following words of his teacher, Canon Karl Proske: "In directing you reveal your

mental grasp of the composition." — "One and the same orchestra, one and the same choir can no longer be recognized, when the direction has passed from the hands of a poor interpreter into the hands of a master director." —

The singers must deeply enter into the spirit of the music, in order to reproduce, or rather, *create anew*, the subject of their musical thought; they must make their soul speak, as it were.—Dr. Witt's views are in perfect agreement with the great modern educators, e.g. Lichtwarck, who says: "Our art training lacks the formative (*creative*) vitality." — You see, whatever is genuine and true, remains ever new.

WITT, LISZT AND WAGNER

Dr. W. Widmann, Musical Director,
Eichstatt

A. GENERALITIES

Endowment — Scopa — Occasion. Liszt was interested in the French July-Revolution 1830; the spirit of a reformer was in him. His essay of the future Church Music 1834 proclaims: "*Religion and Music have to make a new agreement*," i.e. a reform is necessary. Witt, as a priest, was a reformer of men in a spiritual sense; as a musician he was an ecclesiastical reformer. Wagner, a political revolutionary, was known to be a reformer; he reformed in the first place secular music, but included also religious music. Books on reform: "*Die Bestimmung der Oper*" (The Purpose of the Opera) and "*Das Kunstwerk der Zukunft*" (The Art-Work of the Future).

Reasons: (a) *negative:* The existing music is not satisfactory; this applies in particular to church music. (b) *positive:* Liszt aimed at the awakening of true piety and ecclesiastical life. Witt had practically the same view, but he aimed in particular at the liturgical ser-

vices as prescribed by ecclesiastical precepts. With Wagner there was a regular passion for musical house-cleaning. The three champions are agreed: Music must be true, in keeping with the text, illuminating it. Text comes first, music next. All three consider reform as their life's work. All three connect the thread of reform with an earlier period without declining the good things of the period immediately preceding. Liszt and Witt connect with the classical polyphony and the Roman Chant, Wagner with the classics preceding himself. — All three have men on whose shoulders they endeavor to build: Liszt on Le Sueur; Witt on Proske and Schrems; Wagner on Gluck and Weber's Eurynthe.

The time of their activity. In the domain of secular music there is the transition from the classical to the romantic music; this time is opportune for a reform in church music. *Their ways.* Liszt together with Le Sueur at first demanded the dramatic element with big orchestra (*Grander Festive—and Hungarian Coronation Mass*); subsequently he beheld the real style of church music in the sacred chant and pure vocal polyphony. Witt, from motives of prudence, endeavors to repress orchestral music for the time being, in order to decline it altogether later on; meanwhile he is hoping for a new Palestrina, also regarding orchestral instruments; evidently he had Liszt in mind. He did not know Anton Bruckner and with Habert, the master of an exquisite church orchestra, he had a sorry falling out. Wagner beholds in the orchestra a cause of decline for church music.

B. SPECIALTIES

Style of composition. Liszt, in long and short liturgical texts, is broad, not dramatic. Witt is short, precise, and consequently, dramatic. Witt is more liturgical than Liszt. *In point of melody,* Witt may be occasionally small, but he

is coherent and self-supporting. Liszt's melody quite frequently is incoherent, abrupt, and not self-supporting. In compositions for chorus and organ, and especially in the *a-capella* settings, they approach each other. Both endeavor to give character to the situation. *Technique*. In harmony and modulation both can be bold at the proper moment; Witt is more scholastic than Liszt. In Liszt's music the diatonic and the chromatic elements are interwoven, as was the case in Schubert's music. Witt keeps to the diatonic side, even though he occasionally mitigates the cadences: with him we find well-connected transitions which often are missing in Liszt. Nor does Witt follow Liszt in chromatic gradations. On account of his chromatic predilections Liszt, avoids counterpoint and imitation, but when he works out a diatonic theme, he is able to write in grand style. Witt employs counterpoint a great deal, uses also the imitation, but not the fugue, evidently for liturgical reasons. Both are bent upon illustrating the situation; occasionally even by word-portrayal.

Witt versus Liszt. Witt acknowledged the genius of Liszt, and spoke up for it; they dedicated compositions to each other. Liszt attended the general Convention of St. Cecilia Society (1871) at Eichstatt, worked for the acknowledgment of the Society in Rome, and used his influence in favor of establishing a music school in Germany. Subsequently Liszt's name fades out of the papers (*Musica Sacra and Fliegende Blätter*) edited by Dr. Witt.

Witt versus Richard Wagner. They never met. Both took a declining attitude towards orchestral music in church. Both declare the spoken word the form-giving element for the melody. Their views on speech-song are far apart.

Their style of composition is in direct opposition. Witt's melody is diatonic, strong, self-supporting. Wagner's mel-

ody is chromatic, entangled in the orchestral texture, and hard to follow.

Relation to the Roman Chant. The few responsories which Wagner heard in the Hofkirche, Dresden, and introduced into Parsifal, do not permit us to speak of anything like a relation to plainchant.

By editing Palestrina's Stabat Mater for two choirs, Wagner evinces love and appreciation for that style of music. Dr. Witt praises the edition of *Stabat Mater* and takes delight in quoting H. Dorn's criticism who calls Wagner "the most gifted and important genius of the age". But in *Musica Sacra* (1879) Witt mentions, without comment, the same H. Dorn "as claiming state intervention against the questionable morality of certain texts used by Wagner".

Witt and Wagner on Chorus Conducting. Witt and Wagner agree with Weber that the director is the soul of the performance. Wagner wrote a small book "On Directing", and Witt a brochure "On Directing Catholic Church Music". The title sounds somewhat strange, as though the directing of church music was different from that of music in general. Witt had drawn freely from Wagner. In his booklet Wagner had implied that most of the former directors had not been up to the mark. Witt, in a similar manner, asserted that most cathedral directors were not effective in their musical work, because they lacked the proper training and were interfered with by higher ecclesiastics who were destitute of musical qualifications. Luckily Witt did not attach his name to the brochure.

WITT AND RELIGIOUS MUSIC

DR. JOHANNES HATZFELD, *Paderborn*.

Even though Dr. Witt in his writings did not directly enlarge upon this subject, still more than ordinary incentives to cultivate religious music issue forth from the comprehensive scope of his re-

form. Our present generation ought to realize the value of religious music, for its own sake, for not only does it deepen musical life and guard against decline, but it brings back to our music halls and theatres a Christian way of thinking so as to counteract paganizing influences. Our present day composers have the responsible privilege to cultivate this particular field of religious music.

Saint Philip Neri carried religious music into Roman circles which were swamped with worldly aspirations and used it as a means to sanctify souls. Catholic action is carrying Christ's interests out into the world; the Catholic artist, working in the spirit of Dr. Franz Witt, is able to draw from the depth of religious conviction and his work will penetrate the home, the school, and the entire public life.

WITT'S LEGACY
TO THE PRESENT DAY
PROF. JOHANN MOLDERS, *President*
Cologne

The different reports of the meeting have shed light on Witt's personality and activity, and have thus testified to his greatness. His ideas possess to-day the same actuality. But it is the spirit of the reform, the deep, soulful sense of responsibility, not accidental details, that must be kept alive, and made the foundation of artistic activity. Witt's reform means art-work, not stiff method; even as he worked in his days, so we must work hard in our days "to produce in time master-pieces for eternity". Such is the calling of every Catholic artist, and every choir should strive to become a model of refined church music. Witt's energy and idea must be kept alive, if the sublime work is to endure. Witt's legacy to our time means to stand up for his principles, to make his zeal our own, in order to lay a deep foundation for *musica sacra* and fulfill its purpose.

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277	O Domina Mea J. Smith	SATB	Discite A Me;		
755	O Domina Mea Sr. Editha	SATB	664 Feast of The Sacred Heart (Jan.)		
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ANTIPHONS OF B.V.M.					
AVE REGINA					
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