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# CAECILIA

MONTHLY MAGAZINE OF CATHOLIC

CHURCH & SCHOOL MUSIC

Founded A. D. 1874 by John Singenberger

## THE MORAL INFLUENCE OF MUSIC IN THE SCHOOL

Rev. F. Joseph Kelly, Mus. Doc.



## ELECTRONIC ORGANS

Dom Adelard Bouvilliers, O. S. B.



## THE ORGANIZATION AND ADMINISTRATION OF CHOIRS

‡

Vol. 65

FEBRUARY, 1938

No. 2





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## EDITORIAL PAGE

By  
DOM GREGORY HUGLE  
O. S. B.

### "THE SHEPHERD - MASS"

About six months ago a friend made inquiries about Karl Kempter's "*Hirten-Messe*". Now it so happened that in our earliest student years, as far back as 1878, we heard this orchestrated Mass both in Austria and in Switzerland. Much to the regret of the student-body this Mass was withdrawn from the annual Christmas program early in the eighties. Oh, how we missed those charming flute solos, emerging from the strains of clarinet and violin and the ever swaying and caroling voices! It was all so naive, so idyllic, so unforgettable! — why was it withdrawn? The older and more sober musicians had felt right along that all wasn't right; to-day the whole Catholic World knows that even in Christmas Night *Holy Mass* is a sacrifice and not a fairy-performance.

Good Karl Kempter (1819-1871), even though he had charge of the cathedral choir of Augsburg, must have believed that Christmas would grant a generous permit for the pious yodels of his shepherds. As a composer of church music Kempter belongs to the period of transition. We take occasion of the Shepherd-Mass to place before the readers of *Caecilia* the ever burning question: "Why is Holy Church so rigorous when there is question of liturgical music?"

### "WHY SO RIGOROUS?"

The Church is so rigorous because liturgical music is joined to what is most holy on earth, viz. to the world-redeeming Sacrifice. "The chief duty of the liturgical music is to clothe the sacred words with suitable melody, to make it more efficacious, so that the faithful through this means may be more roused to devotion, and better disposed to gather to themselves the fruits of grace which come from the celebration of the sacred mysteries" (*Motu Proprio*).

Accordingly, when you compose liturgical music you are tied down to the use of



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

the liturgical language, which is Latin; you are tied down to a line of melody which is pure and noble, diatonic in character, not commonplace and meaningless, not extraordinary and affected, but reflecting the meaning of the words, and always keeping to the golden medium; you are tied down to a rhythm that is now in close rapport with the movement of the text, now following the enlightened bent of the composer's genius. Upon the happy blend of these rhythmic principles depends, to a great extent, the artistic value of the composition. To introduce instrumental ideas, as was the case in the Kempter Mass, means to depart from the vocal ideal held up to us in the Gregorian melodies. It means a departure from the sacrificial spirit which is inseparable from the liturgical music.

Harmony in church music is employed either by placing several independent melodies over and against each other as counterpoints, a style almost exclusively employed up to the 17th century, or by placing chords below one leading voice, which fairly absorbs the melodic interest; this constitutes the modern form of polyphony. Both forms may be used in church. It goes without saying that the harmonic texture must be in keeping with the melody; pure and noble, diatonic in character, and reflecting the spirit of text and melody.

### "THEY FAILED TO DRAW THE LINE"

We leave now the sphere of the religious liturgical music in order to study the relation of Holy Church towards the vast field of religious music. We can say that in

this domain Holy Church is most lenient; she seems to be mainly concerned that no erroneous doctrine be produced in the House of God. For this reason she insists that in the case of a sacred concert the program be submitted to the diocesan commission for approval. With regard to the style of composition and the means of expression, she grants perfect freedom to the composer, provided he adheres to a sacred atmosphere and an elevated tone. Outside of that the personality and genius of the composer may boldly assert themselves; he is free to give an interpretation altogether his own.

It has been a real misfortune that composers of talent "failed to draw the line" between liturgical and "merely" religious music. Under the term of religious music, we include here every sort of music that has a sacred theme for its object, from the sacred song and spiritual canticle onward to the sacred cantata and the oratorio. For two hundred and more years many composers had been influenced by secular music; we mention only the famous masters of Vienna: Mozart, Haydn, and Beethoven; their music is not liturgical, at best we may call it sacred music. No doctoring up can change the matter. Let us thank Divine Providence that we live in an era in which the liturgical norms are held up to us in the most authoritative manner.

### COROLLARY

The somewhat learned and old-fashioned word "corollary" means in plain English a deduction or inference which necessarily flows from what had been said before. In the present case it means to bring home to the readers of *Caecilia* the following points:

1. Become acquainted with the words and acts which Holy Church uses in her official services. Do not let the word "Liturgy" remain unintelligible to you, as if it were "a word sealed with seven seals". By God's own institution all Christians ought to return to active participation in the sacred Mysteries.

2. Let the Missal become your trusted friend. Study the structure of Holy Mass in order to get at the deep meaning of all its parts.

3. Enter into the wonderful plan of the ecclesiastical year and see how the merciful God in the course of the year unfolds to us the great work of our Redemption.

### DUBUQUE PRIEST TO STUDY MUSIC ABROAD

The Reverend Emmet G. Kelly, M. A., of Dubuque, Iowa, has been granted permission by His Excellency Archbishop Beckman to continue his studies in liturgical music at the Isle of Wight, Solesmes, and Maria-Lach in Europe during the second semester of this year. Father Kelly, who was graduated from Columbia College with the degree of Bachelor of Arts in June, 1921, was ordained at St. Paul seminary in June, 1925. He was appointed to the faculty of Columbia in September, 1925, to assist in the department of Music at the college and academy. During his student days at Columbia he was an active member of the Vested Choir, which is directed by Dr. Alphonse Dress and was a violinist in the college orchestra. At St. Paul seminary he had the opportunity of being a member of the seminary choir, directed by Father Missia.

Since his appointment to the faculty at Columbia, he has continued his study of voice and piano under special instructors in the American Conservatory of Music in Chicago. In September, 1936, he was granted leave of absence from teaching to do graduate work in the department of Music at the University of Iowa where he received the Master of Arts degree in June, 1937. In September, 1937, he enrolled at the Pius X School of Liturgical Music in New York City where he has been following special courses in liturgical chant.

While in Europe he will have the opportunity of special instruction in Music under the direction of the Benedictine monks at the Isle of Wight, Solesmes, and Maria-Lach. They have long been recognized as the leading exponents of liturgical music.

### CHICAGO CHOIR TWENTY-FIVE YEARS OLD

A sacred concert marking the twenty-fifth anniversary of the St. Casimir Church Choir at Chicago Heights, took place January ninth. Ralph Niehaus, tenor of the Chicago City Opera Company, Arthur C. Becker, Genevieve Giedraitis and Sophie Godelis were among the artists on the program. Sister Mary Judith, C.S.C., is director of the choir.

### CHANT COURSES CONDUCTED BY MISSES BOURQUE and O'CONNOR FOR ST. LOUIS ORGANISTS

Under the auspices of The St. Louis Catholic Organists' Guild, and at the invitation of its President (the Rev. John S. Mix, C.R.), Miss Georgette Bourque, assisted by Miss Margaret O'Connor, both of the Pius X School conducts a course in Gregorian Chant every Monday night at the Rosati-Kain High School. The course is offered to the members of the Guild and to the members of the respective choirs of the organists. The classes are enjoying much success judging from the ever-increasing attendance. There were over thirty present at the last class, Jan. 17. The course will be continued until the first Monday in March (exclusive).

(Ed. Note: This item is in correction of a News Item published last month.)

### COURSE IN CHURCH MUSIC IS OFFERED IN TROY, NEW YORK

#### Gregorian Chant to be Taught at Troy Adult School

An attractive addition to the courses of studies was offered to adults in Troy, N. Y., at the School of Social Science of the Troy Catholic Central High School. A course in Liturgy and Music, conducted by the Rev. Raymond Halpin, was announced in January. The course outlined will follow the Motu Proprio by Pope Pius X governing church music. A study will be made of this document. Proper Church music, the function of music in church; its relation to liturgical service and its prayerful character; a brief history of Gregorian chant and plain song; how it differs from modern music; its distinctive rhythm and notation; and the correct Latin pronunciation in chant are some of the phases that will be considered during the eight-weeks' course.

Classes are made especially attractive by the use of electrical transcription of the chant rendered by the Benedictine Monks' choir, approved Masses and the recordings by the Choir of the Pius X School of Liturgical Music at New York.

The course is open to all men and women who desire an acquaintance with Gregorian music, and it should prove attractive to members of church choirs and directors.

Father Halpin, who conducts these courses, is especially equipped for the work. He has made a thorough study of the sub-

ject at the Pius X School in New York, and at the high school has formed a choir that, under his direction, is winning for itself an excellent reputation for the rendition of Church music.

The Troy school began its eight-weeks' session, January 24th.

### CATHOLIC CHURCH MUSIC IN CINCINNATI, OHIO

In the Cincinnati Arch-diocesan School Report is an interesting chapter on Music for the school year, 1936-1937, as follows:

The third section of the report was submitted by Prof. John J. Fehring, archdiocesan superintendent of music. His statement notes that, though there has been a marked improvement in the music used by choirs in the past year, the general standard does not warrant commendation. The use of the Propers of the Mass, which is the barometer of liturgical progress, shows an increase of approximately ten per cent. Seventy-nine parishes have organists regularly employed, of whom 43 are men, and 36 women, including six nuns.

The personnel of the choirs in the archdiocese shows that choirs composed of men and boys predominate. Of these there are 39. Twenty-two choirs have men only, three have only boys, six are composed of girls and boys, seven include both men and women, and two number only women.

The teaching personnel in the realm of music in the archdiocese reveals steady improvement because of the work done at the Teacher's college, reports Professor Fehring. As the college expands and receives encouragement, the liturgical and cultural objectives of the music in the archdiocese will go steadily forward, to become a real factor in the conscious Catholic life.

### BARRACKS THEATER THROGGED FOR MIDNIGHT MASS

Honolulu, January 3. — The largest theater at Schofield Barracks, United States Army Post here, was throgged with 3,000 Army officers, enlisted men, visiting civilians, and members of their families for Midnight Mass on Christmas eve.

The organ prelude was played by Mrs. P. J. Hurley, wife of Colonel Hurley, Provost Marshal and Commander of the Special Troops Regiment. The choir was under the direction of Warrant Officer Joseph G. Garcia, bandmaster of the Eleventh Field Artillery Band.



## The Moral Influence of Music in the Schools

REV. F. JOSEPH KELLY, Mus. Doc.

MUSIC is perhaps the greatest moral influence, after religion, in the primary grade of the child. The songs of cheer make him joyous and happy; the quiet ones are restful to him; while the religious tunes make him reverent. The aim of primary grade music should be to create a rhythmical sense, a keen ear and an added ability of self-expression which is the foundation of artistic appreciation for the future enjoyment of the larger music forms. The rhythmical sense is created through the medium of marching, skipping, clapping, drilling, etc. Ear-training for the hearing perception in each child should go hand in hand with the rhythmical training, for it is the most necessary part of the child's musical equipment. Yet with the rhythmical sense and a keen ear, singing may be but a poor expression of the child's self, if his voice is not trained to produce sweet, even tones, soft and free. This voice culture should never be omitted. Children, then, leave the very first grades perfectly able to carry a tune, imitate sounds accurately, and sing truly from notes, march freely and with a swing.

What are the essential attributes of character which can be developed in children by the aid of music? First, an instinct for truth; for truth is accuracy, and accuracy is absolutely essential to any honest interpretation of music. The second attribute of a character which music develops is the surrender of self-will. The singing class requires the suppression of self. There is no place in the singing class for the individual voice; each singer is but a part of a great collective voice. The child who thus acquires the control of his voice has learned a wholesome sense of the unimportance of the ego. The third attribute is a love of beauty. It is an interesting fact that children will always respond to the beautiful. To lay the foundation for a love of the beautiful in music is to implant in the heart of a child a magic seed, the extent of whose growth it is possible to foresee. And this affects not only the apprecia-

tion of the beautiful in music, but from music it extends to other branches of art and life. It is no mean thing to develop in a child the instinct or love or appreciation for truth and for beauty and for the surrender of self-will. If music did nothing else, this would justify its inclusion in the curriculum of any and every school; but it does far more than this, for it touches life at every point if it is allowed to do so.

Music is of value in the school for its disciplinary effect alone. There is no study in which children are required to work in such complete unison as they are in music training, if proper methods are used. Much should be gained from that and it should have its effect upon the other studies. The child mind is very impressionable, and the first teachings will remain with it always. Note the effect of the early religious teachings. The religious atmosphere in which a child is educated will have its influence throughout its whole life, and if there is a decided religious environment surrounding the child, he most probably will follow those teachings through life. It is the same with music. If a musical atmosphere pervades the home, the child will have certain ideas in keeping with it, and if the best music is sung, if only the best music is allowed to come into the home over the radio, the child will early acquire a liking for it and understanding of it. They will even acquire a distaste for music that is not of the highest standard. The trashy, empty and impoverished music that is so common on the radio should not be allowed to come into the home. It is vitiating both to taste and morals.

At present the art of music is used too much as an amusement only in our schools, as an exhibition of skill, as a means of attracting attention, as a drill for dismissal of class, as a pastime to relieve the monotony of other studies, and too little as an integral part of a complete educational equipment. Yet, the art of music, next to religion, is one of the greatest factors in human civilization. Wherein lies its great

power? There is an inborn love for song in all men. The power of music is so great that in the legends of all nations the invention of the art is ascribed to the gods. It has ever been a language of praise, a language for the expression of our inner soul life. Why do men, and especially children, yield so willingly to the charms of music? Undoubtedly, it is the divine will that it should be so. And now comes the question, why did He create this love of music in the human heart? Why did He give us music itself, unless it is to be an educational factor for good? Music, then, is more than a mere amusement. If it were only this we would be deceived; all our musical practices would be the emptiest and most meaningless performances imaginable. Let us reflect on the sublime words of the great Archbishop John Lancaster Spalding, whose noble mind, eloquent tongue and mighty pen, ever championed the cause of Catholic education:

"Religion, conduct, science and art have as their end, the establishment of a heavenly kingdom, wherein the soul, inspired by the love of God, illumines the all-pervading darkness of mystery and sin, and finds itself at home in realms where the Infinite Spirit gathers all things into everlasting harmony. If art lack the vision and the consecration which is Himself, it falls from the heavenly height and wallows foul and helpless in the sloughs of sense. Music is the food of the soul in all its exalted moods. No other art has such power to minister to the sublime dreams and limitless desires of the heart which aspires to God. He is the beginning and the end; or, if not so, between the beginning and the end, there is but a vain dream of phantoms which no substance own." Sublime words of a great prelate.

Music has a place in our educational system and especially in our Catholic educational system where it serves as a vehicle for the better understanding of religious truths. Moreover, its place is undisputed. The ancient Greeks used it as an educational means and sought to restore through it the equilibrium of the soul. The Middle Ages emphasized its importance by making its study in the great schools of that period obligatory. There is not found a nation or a tribe without music in some form. Nature itself is full of it; God put it there; it is the language of the Great Beyond. Can

music then be a mere plaything, and empty amusement and nothing more? Let us accept music as a gift from on high. Let us teach it with reverence. Let us practice it with diligence, so that we may catch and drink in the spirit which it breathes. Holy Church has sanctified it by calling upon its sublime tones in her most solemn services. It is not a figment alone of the imagination; if it were this and nothing more it would not deserve to exist. When the great Handel was told by his sovereign that the performance of the Messiah had afforded him great pleasure, the composer replied: "Your Majesty, I did not intend to amuse or to afford pleasure; I meant to make the world better." This is the mission of music, and as the aim of all true education is to make the world and mankind better, music, after religion, has the prior right to a place in a well balanced educational system.

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#### SERVED 62 YEARS AS CHURCH ORGANIST

Annapolis Royal, N. S. — Mrs. Margaret Riordan may justly claim some kind of a record as one of the organists longest in service for a parish on this continent. She has been organist here for 62 years.

She first served in the former church of St. Louis, now torn down, and since 1910 in the present church of St. Thomas. Although she resided some distance away and in former days had to use a horse and buggy, and cross a river by rowboat, she never faltered in her duties. The only breaks in the 62 years were for infrequent spells of illness.

She has given two daughters to religious life.

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#### PROF. FASSNACHT 50 YEARS AN ORGANIST

In November, 1937 Prof. Frank Fassnacht rounded out fifty years of service as organist with the Redemptorist Fathers. More than half of these years have been spent at the famous Mission Church, Boston. He has presided at all daily and Sunday services without exception during these years in Boston, and special tribute was paid to him by the Redemptorist Fathers and the parishioners.



## Father Rowlands Directs Providence Choir in Concert

IN Providence, R. I., on January 11th, the Catholic Choral Club Concert was held. Reverend Leo Rowlands conducted. The following is a portion of review of the choral part of the program which appeared in the diocesan paper.

"The programme opened with the Kyrie and Gloria of Orlando di Lasso's Mass "Puisque J'ay Perdu." This is prayer in song and the Chorus was equal to the task of bringing to the fore the subtle weavings of this magnificent polyphony. I must candidly admit that I prefer boy sopranos and altos in this type of music since their voices blend much more naturally with those of their male elders and are shorn of any pretentiousness or operatic gaudiness toward the striving of an effect. The Benediction Service\* comprising an "O Salutaris" by Felice Anerio, a Motet, "Sacerdotes Domini" by William Byrd, a "Tantum Ergo" by Palestrina and a "Laudate Dominum" by Viadana was the culmination of a long cherished ideal. Would that our Churches could have this music to accompany the Sacred Services! Certainly it is within our reach. Father Rowlands imparted a sense of deep religion to his singers in this group. The thought that came to me as I listened in meditation was that none but Catholics could sing this music so well and sing it to the inspired direction of their priest. This music belongs to us; it is our heritage.

Bach's Choral "Jesu, Priceless Treasure" was a good study in contrast. It is Bach in one of his more tender moods and it attests to his sturdy faith. The arrangement was a difficult one and the delicate phrasing was meticulously observed. The Wagner Chorale from "Die Meistersingers" is a sort of show number and is better done with "la mise en scene". The Madrigals were delightful, especially the first one by Arcadelt.

Summarizing the Chorus' contribution, then, to this memorable musical evening, I'd say that Father Rowlands is to be sincerely congratulated on his fine programme. He is a consummate artist and he has such

fine taste that those working under him should deem it a privilege. His Chorus was attentive to his directions; they were careful of all dynamics and the phrasing was uniformly good. In criticism, however, the attacks were not always sure and the diction not always clear. Fr. Rowlands has a good tenor section but they have a tendency to dominate. But that being said, The Choral Club should be proud of its work. It is contributing largely to the musical culture of Providence and should have the support of every lover of music.

— Rev. Norman Lebouef  
in the Providence Visitor.

The entire program was as follows:

1. Mass — "Puisque j'ai perdi". Kyrie and Gloria (Orlando di Lasso).
2. A Benediction Service: "O Salutaris" (Felice Anerio). Motet "Sacerdotes Domini" (Wm. Byrd). "Tantum Ergo" (G. P. da Palestrina). "Laudate Dominum" (L. Viadana).
3. Fugue (Tartini-Kreisler).  
Miss Laura Archera
4. "Jesu, Priceless Treasure" (J. S. Bach). "Awake! For Soon will Dawn the Day" (R. Wagner).  
The Chorus
5. La Vida Breve (De Falla-Kreisler). Siciliana (Paradis-Dushkin). Zapateado (Sarasati).
6. Madrigals:  
Miss Laura Archera
  - (a) "Now Spring in All Her Glory" (Arcadelt)
  - (b) "Awake, Sweet Love" (Dowland).
  - (c) "Ah, Dere Heart" (Gibbo).
7. Tzigane (Ravel).  
Miss Laura Archera
8. Modern Part Songs:
  - (a) "After Many a Dusty Mile" (Elgar).
  - (b) "Strange Adventure" (Arthur Sullivan).
  - (c) "The Galway Piper" (Percy Fletcher).  
The Chorus

Mrs. R. H. Jettinghoff was accompanist for the chorus.

### BRADDOCK, PA., ORGANIST DIES AFTER 32 YEARS SERVICE

Solemn Requiem Mass was celebrated in St. Joseph's Church, Braddock, Pa. for Adam Propheter, organist in the church for the past 32 years. Mr. Propheter died on Jan. 13th.

\* From "The Caecilia".

## Electronic Organs--Their Use and Advantage in Liturgy

By DOM ADÉLARD BOUVILLIERS

O. S. B., M. A., Mus. Doc.

Cathedral Abbey, Belmont, N. C., U. S. A.

"To the real musician it matters little what produces the tone, whether it be a wind-blown pipe or a dynamic cone, as long as the tone is true and beautiful. Synthetic tone such as produced by all-electric organs other than the wave-organ is not true to the ear, and becomes unpleasant to the listener after a few minutes' hearing; but this criticism does not apply to the music of the wave organ, because in this instrument all the harmonics of each tone are generated naturally by electricity as in a pipe they are generated naturally by wind." (Mr. Morse Robb in *The Art of Building Wave Organs*, p. 3.)



*Diagram of a Musical Waveform*

In England, Mr. Leslie E. A. Bourn had invented an Electronic Organ which was known as the **Electrophoneic Organ**. The same is called now the **Compton Electrone** for the reason that it has been further developed with the resources of **The John Compton Organ Co.** of London, England.

The principle of this **Electrone** is that of **pure sine waves** of the fundamental and of the various harmonics (no less than twenty-two being available) of the notes forming the chromatic scale which are engraved concentrically upon insulated discs. The various tone qualities may be built up from the fundamental and harmonics after the Helmholtz system.

The **Compton Electrone** has the usual Console of a Pipe Organ with the R. C. O. Pedalboard of 32 notes, a Manual compass of 61 notes and two independent "expression" or Swell Pedals. It is said that the Stops give faithful imitations of the real Pipe Organ Stop names which they bear. In all, everything functions normally and precisely as on the traditional Pipe Organ. (Rf. to **Musical Opinion**, Sept. 1937).

"If the electrophoneic instruments are to

serve any really useful purpose, they must not be developed with the aim of imitating the defects of other instruments, even though those defects are so ancient and so ineradicable as to have acquired a halo of merit. We are used to the idea that the organ is the king of musical instruments, but it is rather foolish to imagine that something even more royal and beautiful cannot be evolved." (Mr. John Compton, quotation from a Letter. References also to **Compton Electrophone** is found in Dr. William H. Barnes' **The Contemporary American Organ**, J. Fischer Bros., Third Edition, 1937, where the last chapter is entirely devoted to the **Electronic Instruments**).

### PART II

#### THE ORGATRON HARMONIUM

In America we have three inventions based on the same principle as the Electronic Organs.

The late Frederick Albert Hoschke (1876 †1936), is the inventor of the Everett Orgatron (called Everett Orgatron for the reason that the Everett Piano Company from South Haven, Michigan, builds these instruments). Mr. Hoschke came from a family of organists. His father and grandfather were organists. They were both born at Eisenach, Germany. Frederick Albert, born in Scranton, Pa., was himself an organist and composer. Moreover, in this country, he was widely known for his research and experiments in the physics of sound. In this, he emulated Helmholtz and Hermann-Goldap, especially Rev. Mr. Noël Bonavia-Hunt from London, England. It was the knowledge gained from these experiments that the later embodied in the Everett Orgatron. (Orgatron: a shortening of the words, organ and electronic). Before his invention of the Orgatron Mr. Hoschke, prominently known in the organ-world as an organist was also acclaimed for his organ-music-rolls which are used on automatic players. This work, Hoschke later developed and perfected for the Møl-

ler Organ Company, Inc., in their factory at Hagerstown, Md.

While experimenting organ physics Hoschke made a very noteworthy discovery, one that he afterwards used effectively in his Orgatron. It was this: he learned, as his colleagues had, of the necessity of providing absolute pitch control. This control is known by the technical term of **formant**. The **formant** provides not only absolute control of pitch in its range, but, also, for its intensity within its range. Many experimenters had ignored the necessity of the **formant** in their electronic tone production, because they, at the time, only thought in terms of electromagnetically, electrostatically, or photoelectrically produced impulses for the fundamental and harmonics.

The writer first became acquainted with the Orgatron of one Manual without Pedal: just a Harmonium. That electronic harmonium gave a soul-satisfying tone quality and was capable of producing a remarkable carrying power in sonorous volume. The reeds are metallic linguets which are being agitated by the suction of air from an electric blower. There are four of these oscillating vibrators to each note. This Orgatron has the Harmonium tone characters of the Diapason, Flute, String and Reed. The vibrators are made quite inaudible, but the vibrations in their fundamental and extremely high harmonic content (up to the thirties) are capacitatively and selectively translated through amplification. All the mechanism is contained in a rather conservative cabinet or console, recalling those of the Harmoniums of the European Firms of Alexandre, Mustel and Touzaa. The single Manual of this Orgatron has 73 black and white keys. The keyboard is also divided into two sections, like the European Harmoniums, thereby enabling different registrational effects. It has also two foot "expression pedals."

This instrument, it must be said, without giving it a pedestal and halo, has many possibilities. The various selected harmonics produced by the vibrating reeds are attractive because they are picked up, amplified, and sent through one of the many loud-speakers. The tonal effect of the harmonics is natural, since these harmonics are primarily (and only) associated with their fundamental tone, and these have a truly musical quality. This must be the Harmonium dreamed of by Pinsonnat,

Kratsenstein, who experimented with the reeds and Abbé Vogler (1740-1814) who made their experiments successful; also Gabriel-Joseph Grenié (1757-1837), Jacob Alexandre (1804-76), François Debain (1809-76). Victor Mustel (1815-90) and his son, Charles Mustel (1840-93) and other celebrated masters in the harmonium building. Refer to the writer's fascicule **THE HARMONIUM; — ITS HISTORY AND LITERATURE.** (McLAUGHLIN & REILLY CO., Boston, Mass. 1936, 14 pp. \$0.50 a copy).

It is this Orgatron Harmonium which was heard at the Milwaukee Auditorium, when the Edmund Gram Music House had asked the inventor to come and demonstrate it. It was used as additional support for the chorus in the Bach "B-Minor Mass."

The Orgatron Harmonium is recommendable for installation in small churches or chapels, schools and average homes where the best in Harmonium is wanted either for study and interpretation or simply for enjoying the best in Harmonium construction and Literature. But there is one draw-back, however, and that is the up-keep. In small auditoriums the Orgatron, like the Harmonium, though the former possesses a larger range in dynamics, gives the illusion of pipeless pipetone organ.

The writer should add, however, that so far he has tried to describe only the Model LS Orgatron. There exists another model, the MD Orgatron, having two Manuals and Pedal Keyboard. The latter model conforms with the measurements of the American Guild of Organists.

At one time the writer thought that the One Manual Orgatron should be recommended for installation in small Churches or Chapels but after five years experience he would state that there are almost insuperable and very expensive service difficulties to be met with the Orgatron, and in its present state it should not be recommended to small Churches, etc. which cannot afford its up-keep. One reason is that the turning of linguets, alone, for it is an Harmonium (free-reeds or vibrators) is more complicated than on a large pipe organ. The service and up-keep costs are also multiplied when one considers its Wind Supply and Speech, which, it seems, is almost impossible to regulate finely enough. And this is not the case in the best of Harmonium Makes or even with reconditioned Mason & Hamlin, or a Mustel,

an Alexandre or an Estey; these, usually remain in tune for many years.

The writer should also mention that the tone of the four-generator Orgatrons in the One-Manual Model and also in the later Two-Manual & Pedal, is more monotonous than that of another Harmonium of the best Makes, whether European or American. Mention should also be made of the Ten-Generator in the Two-Manual and Pedal which has a wonderful tone, I think. But one tires easily of its monotony and the instrument does not keep in tune long. I have known of two tuners engaged for thirty hours tuning such an Orgatron, which has not over 288 linguets.

It remains to the late Mr. Hoschke's associate: Mr. Victor I. Zuck to continue his experiments and endeavor to perfect the Everett Orgatron. Prosit!

#### The Emereef Photona.

The second member of the trio of electrical wizards is Mr. Ivan Ivanovich Emereef. The inventor was born in Russia, in the ancient city of Novogorod, on the banks of Lake Ilmen, which Rimsky-Korsakoff (1844-1924) has immortalized in his opera "Sadko." Emereef came to America with Dr. de Bothezart in the spring of 1918 with the personal aid of Mr. David Francis, former American Ambassador to Petrograd, and the venerable Admiral William Sims. He settled in Germantown, Pa., and established the Music Research Laboratories. Dr. Stokowski, conductor of the Philadelphia Orchestra, made it possible for Mr. Emereef to establish complete musical and electronic laboratories in the palatial WCAU Broadcasting Company Building, in Philadelphia. It is from one of these studios that Mr. Emereef for the past three years has broadcast on his Electronic instrument.

Through the continuous national publicity of three years' daily broadcasts over the Columbia network, Mr. Emereef's instrument, known as the **Emereef Organ** or **Photona Organ**, has shown its many possibilities for use in Concert Halls, Broadcasting Stations, Schools and Colleges, Sunday Schools, Ships, Hotels, Lodges and Country Clubs. But even as an Harmonium the Emereef is not a Church Instrument.

The Emereef is available only in custom-built models which approach more closely the pipe organ as regards cost. It has two-manuals. There also exists another model with two-manuals and pedal keyboard. The latter does not consist of the usual number

of keys (the pedal clavier not having 32 notes) and what is not traditional is that the pedals are much shorter than is usual. The pedal clavier as such looks like so many exhaust pipes of automobiles. It does not even remind one of the former XVIIIth century pedal keyboards, which the French had to use up till the year 1862.

This instrument cannot aspire to displace the traditional and liturgical organ. Its use is marvelous when blended with the orchestra. This is the Electronic Organ which produces tones by means of photo-cells and a maze of 6-volt bulbs (the Hearst newspapers described the Emereef as the "new pipeless pipe organ operated by automobile headlights," — a headline of characteristic force and exactitude.

#### The Hammond Electronic Organ

The last of the trio of Electronic Instruments in our United States is the Hammond Organ, invented by Mr. Laurens Hammond of the Hammond Instrument Co., Chicago, Ill. This brain child of the Chicago inventor and clockmaker is not in the class of musical gadgets, for it has immediately become the object of serious interest among musicians.

The Hammond Organ is a pipeless pipe organ. The tone, like that of the pipe organ may be sustained indefinitely, increased or decreased while being sustained at will by the organist and its range of tone volume (from soft to loud) is that of pipe organs. The Hammond Organ in its Model A and B consists of a Two-Manual Console with a Pedal clavier and an "expression" pedal (a Swell that acts on the two manuals and pedal clavier), and a Power Cabinet the size of a small radio console. Insert a plug in the nearest socket, press two buttons on the console, and it is ready to be used. This instrument has no pipes, reeds, wind chamber, swell box or blower; it weighs 275 pounds, and thus, is really portable.

Again, as to tone, members of the Diapason family, flutes, strings and reeds are present. It claims as to tone and variety of tone coloring, to be practically infinite. It is advertized as having 253 million different settings of the harmonic controller to be possible, but 112 million of these being duplications at a different intensity level of the said 253 million different tone colors. The writer is of the opinion that what the Hammond can presently offer as to tone combinations is primarily put on the "Pre-



Sets" keys. Naturally, these can be made also in many divers manners with the four series of adjustable Draw-Bars. The latter device makes the instrument a unique gem in the hands of a real organist.

Time is required, no doubt, to get acquainted with a great number of tone combinations, compositions or blendings, but under the guidance of a real demonstrator, an organist seeing the Hammond for the first time would be able to use the instrument to great advantage. For instance, the console of the Hammond has nine combination pistonkeys at the bass end of each manual. These, when pressed, remain depressed and operate on pre-selected tone mixtures which the organist may specify when the instrument is installed. The combinations may be changed at will by the mere relocation of a group of wires inside the console.

(To be continued)

## RADIO PROGRAM OF CHURCH MUSIC

given by

THE SEMINARIANS

of

KENRICK THEOLOGICAL SEMINARY

Webster Groves, Mo.

under the direction of

REV. CLARENCE CORCORAN, C. M.

Station KMOX — December 24, 1937

1. Ecce Sacerdos Magnus ..... Reyl
2. Prophecy from Christmas Novena  
Vacchetta-Becker
3. Magnificat ..... Becker
4. Caro Mea (Alleluia and V. from  
Corpus Christi) ..... Gregorian
5. Panis Angelicus ..... Giselman
6. Pro Summo Pontifice ..... Gregorian
7. Christus Factus Est ..... Schloeder
8. Jubilate Deo (Offertory for II Sunday  
after Epiphany) ..... Gregorian

## CONSECRATION OF BISHOP WOZNICKI IN DETROIT

The Musical Program of the consecration service of the Most Reverend Stephen S. Woznicki, D. D., Titular Bishop of Pelte, and auxiliary Bishop of Detroit, which took place in the Church of the Blessed Sacrament, Detroit, Michigan, January 25th, the feast of the Conversion of St. Paul, was as follows:

**Organ Preludes**, 10 to 10:25 A. M., played by the organist of the church, Rene Becker.

**March in D** ..... Lemmens

**Marche Triomphale** ..... Rene Becker

**Processional:**

"Ecce Sacerdos Magnus" .... Rev. Carlo Rossini

**Introit:** "Scio cui" ..... Gregorian

**Kyrie** from Missa "Cum Jubilo" .. H. Gruender, S. J.

**Gloria** from Missa "Cum Jubilo" .. H. Gruender, S. J.

**Graduale** "Qui operatus est" ..... Gregorian

**Litany of the Saints** ..... Gregorian

**Veni Creator Spiritus** ..... Gregorian

**Antiphon** "Unguentum in capite" ..... Gregorian

**Psalm** "Ecce quam bonum" ..... Gregorian

**Alleluia:** "Magnus sanctus Paulus" ..... Gregorian

**Credo:** from Missa "Cum Jubilo" .. H. Gruender, S. J.

**Offertory,** "Mihi autem" ..... Gregorian

**Sanctus, Benedictus, Agnus Dei**

from Missa "Cum Jubilo" .... H. Gruender, S. J.

**Communio:** "Amen dico vobis" ..... Gregorian

**Te Deum,** alternate figured music with the

"More Romanum" chant

**Antiphon** "Firmetur manus tua" ..... Gregorian

**Hymn:** "Jubilate Deo" ..... Ignatius Wilkens, O.F.M.

**Organ Recessional,** "Toccatina and fugue in D minor"

of J. S. Bach, played by the organist, Rene Becker.

The singing was rendered by the entire student body of Duns Scotus College, Detroit, consisting of 68 voices, under the direction of Rev. John de Deo Oldegeering, O. F. M., Mus. D., head of the department of Chant at the College of Music in Cincinnati, and the organ was played by the Rev. Edwin Schick, O. F. M., of the Franciscan Duns Scotus College, Detroit.

## Our Music This Month

### Adoramus Te

by Mettenleiter

Lent is approaching, and choirmasters are looking for appropriate music. This piece can be used during Lent, and throughout the year. The composer's name indicates that he is worthy of the church, and the character of the music is representative of the true Caecilian liturgical style.

### Stabat Mater

by Nannini

A classic, not new, but here offered in a readable edition as presented by the late John Singenberger some years ago. It comes likewise in an edition for TTBB. For church use or for program work where liturgical music is exemplified this will serve as an example of the Italian 16th century school of composition as applied to the age old "Stabat Mater".

### Ingrediente

by Gahagan

The best critics in England have praised Mr. Gahagan's previous church compositions. Here is a Palm Sunday number for mixed voices, in good modern liturgical style which we think will win praise also. The part writing shows a skillful hand at work, and an experienced singer.

### Music for the Morning Services during Holy Week

Here is something to talk about when speaking of important publications for the year 1938.

Cyr de Brant is an editor and composer who has won recognition in the general field of music, both in choral music and in instrumental music. His ability to arrange favorite melodies intelligently, effectively and musically is attested by the appearance of many secular pieces in the standard publishers' catalogs. His Catholic Church music reveals the spiritual as well as the scholarly inclinations of the man. (His Christmas Carol which appeared in THE CAECILIA a few months ago, was termed "one of the best new pieces of 1937" in the annual summary of Dr. Harold Thompson in the Diapason).

His contribution of a simplified setting for parish choirs of the music for the morning services during Holy Week will likewise earn the gratitude of Catholic choirmasters. Those who are not equipped to do the Chant have been embarrassed by the technicalities of the Holy Week service in the past. These few pages here presented will indicate how practical, how liturgical and how correctly Cyr de Brant has approached the solution of this problem. The music is easy, the directions clear, and the material complete so that any choir, whether of men, women, or mixed voices in Religious communities, or in average parishes can now render a creditable and liturgical program on the mornings of Holy Week. This work will rank with Father Laboure's setting of the Propers for the Sundays of the year, and the Principlar feasts, with Murphy's setting of the Requiem Mass, and the other practical editions recently made available for parish choirs.

The publishers of THE CAECILIA are publishing this same material (although not the same music), arranged for TTB voices, as arranged by Dr. Silby (former assistant to the renowned R. R. Terry, of Westminster Cathedral) so that almost any choir now has available useful editions of the Morning service music for Holy Week.

# Adoramus te Christe.

*For 4 mixed voices.*

G. METTENLEITER.

SOPR. *p*

ALTO.

TEN.

BASS.

A - - do - rá - mus te Chri - ste, et be - ne -

di - ci - mus ti - - - bi, qui - a per cru - cem

di - ci - mus ti - - - bi, qui - a per cru - cem





# Stabat Mater dolorosa.

For 4 mixed voices.

G. M. NANINI.  
(1540 - 1607.)

SOPRANO.

1. Stabat Ma-ter do-lo-ró-sa ju-xta cru-cem la-cry-mó-sa, Dum pen-dé-bat Fi-li-us.  
2. Cu-jus á-ni-mam gemén-tem, Con-tris-tá-tam et do-lén-tem, Per-tran-sí-vit glá-di-us.

TENOR.

1. Stabat Ma-ter do-lo-ró-sa ju-xta cru-cem la-cry-mó-sa, Dum pen-dé-bat Fi-li-us.  
2. Cu-jus á-ni-mam gemén-tem, Con-tris-tá-tam et do-lén-tem, Per-tran-sí-vit glá-di-us.

BASS.

3. O quam tri-stis et af-flí-cta Fu-it il-la be-ne-dí-cta Ma-ter U-ni-gé-ni-ti.  
4. Quae moe-ré-bat et do-lé-bat, Pi-a Ma-ter, dum vi-dé-bat Na-ti poe-nas ín-cly-ti.  
5. Quis est ho-mo qui non fle-ret, Ma-trem Christi si vi-dé-ret In tan-to sup-plí-ci-o?  
6. Quis non pos-set con-tri-stá-ri, Christi Matrem contem-plá-ri Do-lén-tem cum Fi-li-o?  
7. Pro pec-cá-tis su-ae gen-tis Vi-dit Je-sum in tor-mén-tis, Et fla-gél-lis súb-di-tum.  
8. Vi-dit su-um dul-cem na-tum Mo-ri-én-do de-so-lá-tum, Dum e-mí-sit spi-rí-tum.  
9. E-ja Ma-ter, fons a-mó-ris, Me sen-ti-re vim do-ló-ris Fac, ut te-cum lú-ge-am.  
10. Fac, ut ár-de-at cor me-um, In a-mán-do Christum Deum, Ut si-bi com-plá-ce-am.  
11. San-cta Ma-ter, i-stud a-gas, Cru-ci-fi-xi fi-ge pla-gas Cordi me-o vá-li-de.  
12. Tu-i na-ti vul-ne-rá-ti, Tam dig-ná-ti pro me pa-ti, Poenas me-cum dí-vi-de.  
13. Fac me tecum pi-e fle-re, Cru-ci-fí-xo con-do-lé-re, Do-nec e-go ví-xe-ro.  
14. Ju-xta crucem te-cum sta-re, Et me ti-bi so-ci-á-re In plan-ctu de-sí-de-ro.  
15. Vir-go vír-ginum prae-clá-ra, Mi-hi jam non sis a-má-ra: Fac me te-cum plán-ge-re.  
16. Fac ut portem Christi mortem, Passi-ó-nis fac con-sórtem, Et pla-gas re-có-le-re.  
17. Fac me pla-gis vul-ne-rá-ri, Fac me cru-ce in-e-bri-á-ri, Et cru-ó-re Fi-li-i.  
18. Flammis ne u-rar suc-cén-sus, Perte Vir-go, sim de-fén-sus In di-e ju-dí-ci-i.  
19. Chri-ste, cum sit hinc e-xi-re, Da per Matrem me ve-ni-re Ad palmam vi-ctó-ri-ae.  
20. Quan-do corpus mo-ri-é-tur, Fac ut á-ni-mae do-né-tur Pa-ra-di-si gló-ri-a.

# Ingrediente Domino

Translation:— When the Lord entered into Jerusalem, the Hebrew children, signifying the resurrection to life, with palm branches in their hands, cried out, Hosanna in the highest.

T. J. GAHAGAN

Brightly ♩ = 104

SOPRANO  
ALTO

TENOR  
BASS

*f* In - gre - di - en - te Do - - mi -  
*f* In - gre - di - en - - te Do - - mi -  
*f* In - gre - di - en - te Do - - mi -  
*f* In - gre - di - en - te Do - - mi -

no in san - ctam ci - vi - ta - - - tem,  
 no in san - ctam ci - vi - ta - - - tem,  
 no in san - ctam ci - vi - ta - - - tem,  
 no in san - ctam ci - - - vi - ta - - - tem,

*f* He - brae - o - rum pu - e - ri re - sur - re - cti - o - - - nem  
*f* He - brae - o - rum pu - e - ri re - sur - re -  
*f* He - brae - o - rum pu - e - ri re - sur - re - cti -  
*f* He - brae - o - rum pu - e - ri re - sur - re - cti - o - -

vi - - - tae pro - nun - ti - an - - - tes. *mf con moto* cum  
 cti - o - - nem vi - tae pro - nun - ti - an - - - tes.  
 o - - - nem vi - tae pro - nun - ti - an - - - tes.  
 - nem vi - tae pro - nun - ti - an - - - tes.

ra - mis pal - ma - - rum, cum ra - mis pal -  
*mf con moto*  
 cum ra - mis pal - ma - - rum, pal -  
*mf con moto*  
*mf con moto*  
 cum ra - mis pal -

ma - - rum, *cresc.* Ho - san - na, ho - san - na, cla -  
*mf*  
 ma - - rum, Ho - san - na, ho - san - na, cla -  
*mf*  
 ma - - rum, Ho - san - na, ho - san -  
*mf*  
 ma - - rum, Ho - san - na, ho -  
*cresc.*

ma - - bant, in ex - cel - - sis,  
 ma - - bant, in ex - cel - - sis,  
 na, cla - ma - - bant, in ex - cel - - sis,  
 san - na *f* cla - ma - - bant, in ex - cel - - sis,

in ex - cel - - sis, *rall. poco*  
 sis.  
 in ex - cel - - sis, in ex - cel - - sis.  
 sis, in ex - cel - - sis, in ex - cel - - sis.  
 in ex - cel - - sis, in ex - cel - - sis.  
*rall. poco*

## Legato

*mp* Cum au - dis - set po - pu - lus quod Je - sus ve -  
*mp* Cum au - dis - set po - pu - lus quod Je - sus ve -  
 Cum au - dis - set po - pu - lus quod Je - sus ve -

ni - ret in Je - ro - so - - - - ly - mam,  
 ni - ret in Je - ro - so - - - - ly - mam,  
 ni - ret in Je - ro - so - - - - ly - mam, ex - i -  
*mp* ex - i -  
*poco più vivo.*

*cresc. poco a poco* - - - - - *più cresc.* -  
 ex - i - e - runt ob - vi - am e - - - - i, *mf* ex - i -  
*mf* ex - i - e - runt ob - vi - am e - - - - i, *mf* ex - i -  
 e - runt ob - vi - am e - - - - i, *mf* ex - i -  
*cresc. poco a poco* - - - - - *più cresc.* -

e - - - runt ob - vi - am e - - - - i. *con moto*  
 e - - - runt ob - vi - am e - - - - i. *cum*  
 e - - - runt ob - vi - am e - - - - i. *f*  
 runt ob - vi - am e - - - - i.



ra - mis pal - ma - - - rum, eum ra - mis pal - ma - - -

*f con moto*

cum ra - mis pal - ma - - - rum, pal - - - ma - - -

*f con moto*

cum ra - mis pal - ma - - -

*f con moto*

cum ra - mis pal - ma - - -

*cresc.*

rum, Ho - san - na, ho - san - na, cla - ma - - - bant, in ex -

*mf*

- rum, Ho - san - na, ho - san - na, cla - ma - - - bant, in ex -

*f*

rum, Ho - san - na, ho - san - - - na, cla - ma - - -

*mf*

rum, Ho - san - na, ho - san - na, cla - ma - - -

*f*

*cresc.*

cel - - - sis, Ho - san - na, ho -

*cresc.*

cel - - - sis, Ho - san - na, ho -

- bant, in - - - ex - - - cel - - - sis, Ho - san - na, ho -

bant in ex - cel - - - sis, Ho - san - na, ho -

*cresc.*

san - na, cla - ma - - - bant, in ex - cel - - - sis.

*rall.poco*

san - na, cla - ma - bant, in ex - cel - - - sis.

*ff*

san - - - na, cla - ma - bant, in ex - cel - - - sis.

*ff*

na, ho - san - na, cla - ma - bant, in ex - cel - - - sis.

*ff*

*rall.poco*

To The Reverend Sisters of St. Agnes, Leo House, N.Y. City

## PALM SUNDAY

The *Choir* sings the ASPERGES:

### Asperges

As - per - ges me, Dó - mi - ne, hys - só - po et mun - dá - bor:

la - vá - bis me, et su - per ni - vem de - al - bá - bor.

Mi - se - ré - re mé - i De - us se - cún - dum má - gnam mi - se - ri -

cór - di - am tú - am. Gló - ri - a Pa - tri, et Fí - li - o,



et Spi-ri-tu-i Sán-cto. \* Si-cut e-rat in prin-ci-pi-o, et  
nunc, et sem-per, et in saé-cu-la saé-cu-ló-rum. A-men.

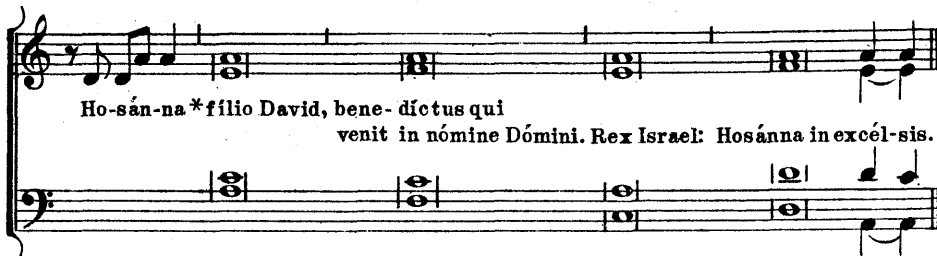
*Repeat Ant. Aspérges me.*

### THE BLESSING OF THE PALMS

After the Asperges the Priest blesses the palms. The *Choir* sings the following Antiphon.

#### Hosanna Filio David

Translation: Hosanna to the Son of David, blessed is He that cometh in the name of the Lord. O King of Israel: Hosanna in the highest.



Ho-sán-na \* filio David, bene-díctus qui  
venit in nómine Dómini. Rex Israel: Hosánna in excél-sis.

Standing at the Epistle side, the Priest sings in the Ferial tone:-

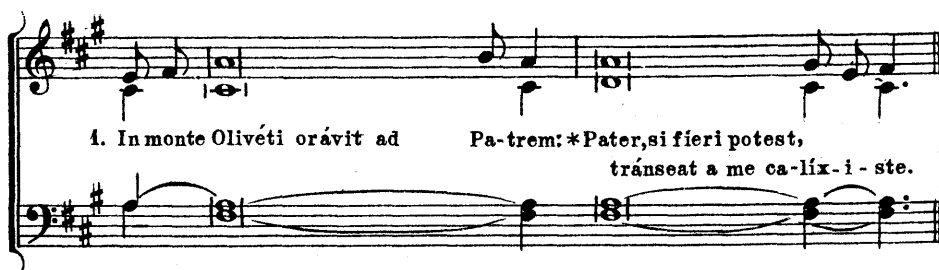
*V.* Dominus vobiscum. *R.* Et cum spiritu tuo.

A short prayer, "Deus, quem dilígere et amáre"..... Amen.

The EPISTLE follows. After the Epistle the *Choir* sings the Responsory.

## In Monte Oliveti

Transl:- On the Mount of Olives He prayed to His Father: "Father if it be possible let this chalice pass from Me. The spirit is willing but the flesh is weak." *℟*. Watch and pray that ye enter not into temptation.



1. In monte Oliveti oravit ad Pa-trem: \*Pater, si fieri potest, transeat a me ca-lix-i-ste.

2. Spiritus quidem promptus

est, caro autem in-fir-ma: fiat volun - - tas tu-a.

3. Vigilate at o - - ra-te: ut non intretis in

tenta - - - ti-ó-nem.

4. Spiritus quidem promptus

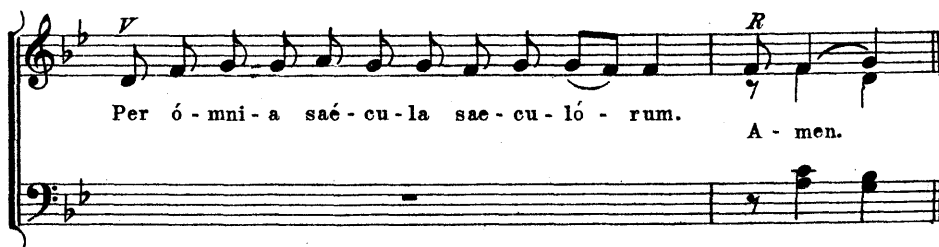
est, caro autem in - fir-ma: fiat volun - - tas tu-a.

The GOSPEL follows. At the conclusion the Priest standing at the Epistle side of the altar sings in the Ferial tone:-

*℟*. Dominus vobiscum. *℞*. Et cum spiritu tuo.

Oremus. Auge fidem in te sperantium.....

## THE PREFACE



Per ó-mni-a sae-cu-la sae-cu-ló-rum. A-men.



*f* Dó - mi - nus vo - bis - cum. *B* Et cum spi - ri - tu tu - o.

*f* Sú - sum cor - da. *B* Ha - bé - mus ad Dó - mi - num. — *f* Grá - ti - as

a - gá - mus Dó - mi - no De - o no - stro. *B* Di - gnum et ju - stum est. —

After the Preface

San - ctus, San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a. Ho-sán-na

in ex-cél-sis. Be-ne-dí-ctus qui ve-nit in nó-mi-

ne Do-mi-ne. Ho-sán-na in ex-cél-sis.—

The Priest continues:

*V.* Dominus vobiscum. *R.* Et cum Spiritu tuo.

The Priest sprinkles the Palms with holy water and after incensing them says:

*V.* Dominus vobiscum. *R.* Et cum Spiritu tuo.

## New Organ has both Ear and Eye Appeal at St. Patrick's Church, Fort Wayne, by Mario Salvador

Organ of large resources designed by the Wicks staff in collaboration with The Rev. D. L. Monahan, pastor, and Neil Thompson, organist and choir director.

ONE of the most conspicuously fine and exclusive programs of the winter organ season was played from memory by Mario Salvador on Sunday evening, January 16th, in Fort Wayne, Indiana, before an audience of nearly one thousand people. Among the audience were His Excellency John F. Noll, D. D., Bishop of Fort Wayne, several Monsignors, many priests, prominent musicians and members of the press.

His brilliant use of the resources of this organ displayed musicianship and interpretative ability of rare character. Possessing an amazing technical facility, Mr. Salvador maintained the interest of his audience throughout the duration of his program.

Adding further interest to the program was the highly commendable work of St. Patrick's Church Choir under the able direction of Mr. Neil Thompson, who was also the accompanist.

A dedicatory address of particular interest was delivered by the Rev. Leo A. Pursley and the introductory comments on the program by the pastor, The Rev. D. L. Monahan, furthered the appreciation by the audience.

The organ is a large three manual, very flexible and well balanced. An unusual dynamic and tonal range represented in this organ is enhanced by an ideal location and highly expressive swell box equipment.

The most modern mechanical equipment and Wicks Direct Electric Action gave remarkable clarity and precision to the technical expression of the artist. Despite its size this organ contains no chest pneumatics whatever.

Casework of white oak finished golden, extends across the entire width of the balcony, covering a span of sixty-five feet. Since the Diapason Chorus is non-expressive quite a number of the display pipes are "speakers". The Trumpet is also non-expressive. All flue pipes and the Vox Hu-

mana are on four inch wind, the reeds on six.

The ensemble of this organ is exceptionally good, being neither too brilliant nor of the so-called romantic type. It is strictly a church organ, well adapted to the services of the Catholic Church. In it is incorporated the combined voicing talent of J. A. Schaeffer, Albert E. Jarvis, H. V. Willis and Joseph Weickhart, Mr. Weickhart likewise having done the finishing and tone regulating, with the able assistance of C. A. Nagel.

Following are the specifications:

### THREE MANUAL and PEDAL PIPE ORGAN

St. Patrick's Church  
Fort Wayne, Indiana

Manual Compass CC to c4 — 61 Notes  
Pedal Compass CCC to G — 32 Notes

### GREAT ORGAN

(\*) Denotes non-expressive

- |      |   |          |
|------|---|----------|
| *1.  | Open Diapason, 16 ft. ....                    | 73 pipes |
| *2.  | Open Diapason I, 8 ft. ....                   | 61 pipes |
| *3.  | Open Diapason 11,<br>8 ft from No. 1 .....    | 61 Notes |
| 4.   | Doppel Flute, 8 ft. ....                      | 61 pipes |
| 5.   | Viola, 8 ft. ....                             | 61 pipes |
| 6.   | Gemshorn, 8 ft. ....                          | 61 pipes |
| 7.   | Gemshorn Celeste, 8 ft. ....                  | 54 pipes |
| 8.   | Dulciana, 8 ft. ....                          | 61 pipes |
| *9.  | Principal, 4 ft. ....                         | 61 pipes |
| 10.  | Chimney Flute, 4 ft. ....                     | 61 pipes |
| *11. | Fifteenth, 2 ft. ....                         | 61 pipes |
| *12. | Orchestral Trumpet<br>8 ft. 6" pressure ..... | 61 pipes |
| 13.  | Harp Celeste .....                            | 49 Notes |
| 14.  | Chimes .....                                  | 25 Tubes |

### SWELL ORGAN

- |     |  |          |
|-----|--|----------|
| 15. | Bourdon<br>16 ft. add 12 to No. 18 ...             | 61 notes |
| 16. | Contra Viol (metal)<br>16 ft. add 12 to No. 19 ... | 61 notes |



17.	Open Diapason, 8 ft. ....	73 pipes
18.	Stopped Diapason, 8 ft. ....	92 pipes
19.	Salicional, 8 ft. ....	85 pipes
20.	Vox Celeste, 8 ft. ....	49 pipes
21.	Aeoline, 8 ft. ....	73 pipes
22.	Transverse Flute, 4 ft. ....	73 pipes
23.	Violina, 4 ft. ....	73 pipes
24.	Hazard	
	2 2/3 ft. from No. 18 .....	61 notes
25.	Flageolet, 2 ft. ....	73 pipes
26.	Cornet Mixture, III rks. ....	183 pipes
27.	Cornopean 4 1/2"	
	8 ft. 6" wind .....	73 pipes
28.	Orchestral Oboe	
	8 ft. 6" wind .....	61 pipes
29.	Vox Humana	
	8 ft. 4" wind .....	61 pipes
	(in separate box)	
30.	Harp Celeste, from No. 13 ..	49 notes
31.	Chimes, from No. 14 .....	25 tubes

## CHOIR ORGAN

32.	Violin Diapason, 8 ft. ....	73 pipes
33.	Melodia, 8 ft. ....	73 pipes
34.	Dolce, 8 ft. ....	73 pipes
35.	Unda Maris, 8 ft. ....	49 pipes
36.	Muted Viol, 8 ft. ....	73 pipes
37.	Harmonic Flute, 4 ft. ....	73 pipes
38.	Twelfth	
	2 2/3 ft. from No. 37 .....	61 notes
39.	Piccolo, 2 ft. ....	73 pipes
40.	Clarinet, 8 ft. ....	61 pipes
41.	Harp Celeste, from No. 13 ..	49 notes
42.	Chimes, from No. 14 .....	25 tubes

## PEDAL ORGAN

*43.	Double Open Diapason	
	16 ft. ....	32 pipes
*44.	Sub Bass, 16 ft. ....	32 pipes
*45.	Violene (wood), 16 ft. ....	32 pipes
46.	Contra Viol,	
	16 ft. from No. 16 .....	32 notes
*47.	Lieblichgedeckt No. 3	
	16 ft. ....	32 pipes
48.	Quint	
	10 2/3 ft. from No. 15 ....	32 notes
49.	Open Diapason	
	8 ft. from No. 2 .....	32 notes
*50.	Bass Flute, 8 ft. ....	32 pipes
*51.	Cello, 8 ft. ....	32 pipes
52.	Viola, 8 ft. from No. 5 .....	32 notes
53.	Dulciana, 8 ft. from No. 8 ..	32 notes
54.	Octave, 4 ft. from No. 2 ....	32 notes
*55.	Trombone, 6" wind	
	16 ft. add 12—No. 12 ....	32 notes
56.	Trumpet, 8 ft. from No. 12 ..	32 notes

## COUPLERS

Swell to Pedal
Swell to Swell 16'
Great to Great 16'
Choir to Choir 16'
Swell to Great 16'
Choir to Great 16'
Choir to Swell 16'
Swell to Choir 16'
Swell to Pedal 16'
Great to Pedal

(Continued on page 75)

## Question and Answer Box

CONDUCTED MONTHLY BY THE EDITOR

**"Did Father Wilkins compose any Masses?"**

A. — In the *White List of the Society of St. Gregory of America*, 1932, page 30, the following Masses are recorded:

In honor of St. Anthony of Padua, for two-part chorus (easy).

In honor of the Child Jesus, for Soprano and Alto (very easy).

**"When singing the hymn 'Salve Mater', would you advise that the schola give out the refrain, to be repeated by the chorus?"**

A. — In order to insure good rhythmic phrasing and proper speed, we would suggest that the chanters or the schola give out the refrain for the first time.

**"Why does the Celebrant at the grave intone only the two words 'Ego sum'?"**

A. — The Celebrant intones only the two words "Ego sum" because the rubrics prescribe it that way, the rite being semi-double. Call to mind that something similar happens when the corpse is carried into the church; there the Priest intones the two words "Exsultabunt Domino" and the chanters forthwith intone the Psalm "Miserere".

**"Kindly explain why in our chant books two versions of the Te Deum are given. What is the meaning of 'juxta morem Romanum'?"**

A. — The first melody, third mode, called "tonus solemnus" represents the classical melody of old. The solemnity lies principally in the initial phrase of each sentence.

The second melody "juxta morem Romanum" is the popular version, used when the Roman people by the thousands express their thanksgiving after the Papal functions. The graceful Torculus, which in the solemn tone leads up to the Dominant, is swept away by a tornado of tone which makes straight for the top-note. How could it be otherwise when fifty and sixty thousand overjoyed Italian hearts

burst forth into a hymn of thanksgiving?

**"We had a flourishing choir in our prominent city-parish, it was dissolved, and now the church-goers are treated to the most lamentable congregational sing-song — it's always the same Angel Mass, whether it be Christmas, Easter, Pentecost, or the Patronal feast. Is this the liturgical aim?"**

A. — The faithful have a right to expect a tribute of festive music on the greater feasts of the ecclesiastical year, as Pope Pius X expressly says when he speaks of the classical music of Palestrina and of the later music "which also produced compositions good and serious and dignified enough to be worthy of liturgical use".

No amount of chant enthusiasm will justify such procedure, as mentioned by our correspondent, in a city-parish, at a time when people daily may hear and enjoy the best of secular music. The consequences are fatal: joyousness is taken out of divine services, the blame is thrown on the Pastor for tolerating such stagnation; good will and coöperation are turned into indifference or bitterness.

**"We sing the Votive Vespers of the Blessed Virgin. Do we have to sing the antiphons before and after each Psalm?"**

A. — When the Sacred Congregation of Rites (December 29, 1884) granted the permission that in mere parish churches, where there is no obligation of public recitation of the Divine Office, but where Vespers are sung for the devotion of the people, the Vespers may be taken from any office, such as of the Most Blessed Sacrament or of the Blessed Virgin, it was further stated "that such Vespers must accord in every respect with the Vespers of the Office selected; i. e., nothing must be added or omitted". In accordance with this injunction you have to sing the antiphons before and after each Psalm.

➡ 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.

**"Is there any Commemoration to be made in the Votive Vespers of the Blessed Virgin?"**

A. — Yes, there is a Commemoration of all the Saints which supplies for all the commemorations incidental to the Ecclesiastical Year.

**"How are these Vespers to be concluded?"**

A. — These Vespers are to be concluded by the singing of the four anthems of Our Lady. These anthems are varied as follows:

ALMA REDEMPTORIS is sung from the first Vespers of the first Sunday of Advent to the second Vespers of the Purification inclusive.

AVE REGINA is sung from the Compline of Purification till Wednesday in Holy Week.

REGINA COELI is sung from Compline of Holy Saturday till the first Vespers of Trinity Sunday exclusive.

SALVE REGINA from first Vespers of Trinity until Advent.

Each of these Antiphons may be sung in the original elaborate melody, or in the more recent simple version.

**"Where may I find some more detailed information concerning the Votive Vespers of the Blessed Virgin?"**

A. — You will find 20 pages of information in the "Catechism of Gregorian Chant" by Dom Gregory Hügle, O.S.B.

**"In what manner may I explain to my choir the importance and beauty of the Vesper Services?"**

A. — The Fathers of the second Plenary Council of Baltimore (1868) decreed "that complete Vespers be sung on Sundays and feasts in all churches, as far as possible, after the Roman fashion, and that Vespers be never replaced by other exercises of piety, for the solemn worship approved by bishops of the Church and flourishing through so many centuries must be deemed pleasing to Almighty God".

The Fathers of the Third Plenary Council of Baltimore (1884) declared: "Moreover we will and command that, where the office of Vespers is performed, complete Vespers, i. e., with integral psalms, be sung".

**"What conclusion should we draw from the utterances of the Fathers of the second and third Plenary Council of Baltimore?"**

A. — We should draw the conclusion that Holy Church has spoken through her

bishops, the official custodians of the sacred liturgy, and that it is our duty to carry out the sacred and solemn injunction.

**"What ways and means have been recommended by the Fathers of the second Plenary Council?"**

A. — To facilitate the introduction of Vespers, the Fathers of that Council legislated that the rudiments of Gregorian chant be taught in parish schools, "so that gradually the greater part of the congregation might be enabled to join with the sacred ministers and the choir" in singing.

**"But how can so many different antiphons, psalms and hymns be learned?"**

A. — To meet this difficulty, a decree of the Sacred Congregation of Rites (December 29th, 1884) happily declared that in mere parish churches, where there is no obligation of public recitation of the Divine Office, but where Vespers are sung for the devotion of the people, the Vespers may be taken from any office, such as the **Most Blessed Sacrament** or of the **Blessed Virgin**, provided that the sacred ministers privately recite the Vespers proper to the day. A set of Vespers thus selected at the pleasure of the pastor or of the choirmaster, is called **VOTIVE VESPERS**; such Vespers must accord in every respect with the Vespers of the Office selected, i. e., nothing must be added or omitted.

**"Where can I find detailed instruction on the Votive Vespers of the Blessed Virgin?"**

A. — You may find about 20 pages of instruction in the "Catechism of Gregorian Chant" which we wrote for Caecilia (1924-1926) and had subsequently published.

**"In what sense do Vespers surpass other afternoon services?"**

A. — Vespers are endowed with the official character of a liturgical service. Even as the morning is sanctified by the Eucharistic Sacrifice, so the evening is enhanced by a sacrifice of praise, which is looked upon as a souvenir of the evening sacrifice in the Temple of Jerusalem concerning which the Royal Prophet had said: "Let my prayer be directed as incense in thy sight the lifting up of my hands, as evening sacrifice". (Ps. 140).

In ancient times the faithful attended the day- and -night offices of the Church as much as was in their power; the very name "Vigil" reminds of this practice. Sunday Vespers were looked upon as a climax of solemnity from which no one could afford to be absent. It was no doubt under this



impression that the Fathers of the second Plenary Council chose the forceful wording "that Vespers be never replaced by other exercises of piety."

All other exercises of piety are merely private devotions; they are not the prayer of the universal Church.

**"Wherein lies the peculiar charm of Vespers?"**

A. — The peculiar charm of Vespers lies in the Psalms of King David and in the Canticle of the Blessed Virgin Mary, the **Magnificat**. The early Christians were quite familiar with the inspired songs of the Royal Prophet; the pious Emperor Charlemagne repeatedly issued decrees exhorting even the farmers to sing the Psalms while performing their manual labor; school children were taught to memorize psalms, hymns and antiphons; and the graduates of Alexandria were expected to have faithfully committed to memory the entire psalter of hundred and fifty psalms. **"Psalmus vox Ecclesiae** — The Psalm is the voice of the Church". This saying of St. Ambrose, Bishop of Milan, fully applies to the Ages of Faith; the present generation is just beginning to realize that for cen-

turies the ancient standards have been abandoned.

But who would not gladly learn the five Vesper Psalms when he remembers that the Psalms were the prayer of our Divine Savior Himself? We certainly would disdain the insinuation that we are either stupid or lazy or indifferent. The new era of the liturgical awakening clearly points towards an enthusiastic revival of the Vesper service. And who would not wish to sing the glorious canticle **Magnificat** that issued forth from the purest heart of the Mother of God as the **"triumphant song of the Incarnation?"**

**"What special features make the singing of the Vespers doubly easy today?"**

A. — A number of handy editions of Votive Vespers have been published in recent years. The system of psalmody has been reduced to a work of fine art so that you are able to place every syllable under the right note. This will enable you to sing the Psalms fluently and with expression. May we live to see the days when the whole congregation will again use those inspired songs to pay Almighty God **"in his own coin"** the tribute of praise, adoration, and thanksgiving.

## NEW WICKS ORGAN AT FORT WAYNE

(Continued from page 72)

Swell to Swell 4'  
Great to Great 4'  
Choir to Choir 4'  
Swell to Great 4'  
Choir to Great 4'  
Choir to Swell 4'  
Swell to Choir 4'  
Great to Pedal 4'  
Pedal to Pedal 4'  
Choir to Pedal  
Swell Unison Silent  
Great Unison Silent  
Choir Unison Silent  
Swell to Great 8'  
Choir to Great 8'  
Choir to Swell 8'  
Swell to Choir 8'  
Choir to Pedal 4'

### ACCESSORIES

Great Tremolo  
Swell Tremolo  
Choir Tremolo  
Vox Humana Tremolo  
Crescendo Pedal  
Great Expression Pedal  
Swell Expression Pedal  
Choir Expression Pedal

Wind Indicator  
Crescendo Indicator  
Organ Bench with Music Compartment  
Sforzando Toe Piston I  
Sforzando Toe Piston II  
Sforzando Indicators No. 1 and No. 2  
Great to Pedal Reversible Thumb Piston  
Great to Pedal Reversible Toe Piston  
All Swell Expression Control Switch to Swell  
Combination Set Piston (toe stud)  
Harp Celeste Sostenuuto Control  
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Magnetic Switch (remote control for Blower)

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These are but a few of the books we recommend. The above are the most practical, and helpful for present-day conditions. Tell Us Your Needs!

The above are the publications of various houses, hence cannot be sent "on approval", for more than five days. As we have to order these books from the publishers, to keep up our stock, **CASH MUST ACCOMPANY ALL ORDERS.** If books found unsatisfactory, are returned five days after receipt. Remittance will be refunded in full, less postage charges, of course.

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## The Organization and Administration of Choirs\*

Extract from an article by H. Augustine Smith and Mary Louise Maxwell in Northwestern University School of Music Bulletin August 1, 1932.

**M**MUSIC has always had a home in the church. The two are inseparably linked and it seems to be a divine law that music must continually return to religion for fresh impulses of life. The symbolic dance and choral chants are among the most primitive forms of art. Out of their union came music, poetry and dramatization. Sculpture, painting and architecture were stimulated, if not created, under the auspices of the church.

In primitive festivals, the priests intoned and the people joined in responsive refrains or in hymns to the gods. The early Egyptian and Hindu music suggested definite ideas by associated symbolism. In **Egypt**, Assyria and Greece, the choirs were made up of the inferior order of priests. The organ, which is of Greek origin, has always been a potent stimulus for composition. The Israelites, under Moses, used music — vocal and instrumental — and dancing. There began a steady evolution in the art of hymnody. The editing of the Psalms, the hymn book of the Bible, seems to indicate that music had a recognized place in Hebrew ritual. All the evidence would reconstruct the Hebrew song as a unison chant or cantillation. The Bible gives minute details regarding the organization, training and value of Hebrew choral assemblies. There is no suggestion of choirs in the New Testament—the Christians were forced to worship secretly and in hidden places.

From the second to the fourth centuries the foundations of the vast structure of Christian hymnody were securely laid, especially in the epoch-making work of certain Latin writers. Tradition attributes particular steps in the process to certain popes, bishops and other ecclesiastics. Two names stand above the rest—Bishop Ambrose of Milan (d. 397) and Pope Gregory the Great (d. 604). The latter is usually thought of as the founder and organizer of the whole style called "Gregorian". Many able scholars believe, however, that the

practical completion of the system was not earlier than the eighth century.

By the twelfth century the church was struggling with the problem of polyphony and developments in secular song were becoming apparent with the rise of such movements as the Troubadours, Trouveres, Minnesingers, and Meistersingers. The chief application of music as an art remained in the church, reaching a climax in the achievements of Palestrina, the giant of the sixteenth century Italian school. The Palestrina style, though it remains a vital and dominant force even today, closed one important period in church music. Italian music seemed about to part company with religion. But the spirit of Protestantism stepped in. The hymn singing of the Reformation displayed the innate musical nature of the common people, as they rather abruptly assumed control of professional or scholastic composition. Thus singing played a great part in diffusing the ideas which distinguished modern music from mediaeval. In the seventeenth and eighteenth centuries came strong counter movements and the church may never recover the almost absolute musical leadership which was wrested from her in those days by the opera, choral societies and the concert system.

The twentieth century is seeing a renaissance of choral music. The forces contributing to this rebirth are powerful enough to justify the development of a choir or system of choirs in a church of even the smallest dimensions.

The historical significance of music in worship undoubtedly lends prestige to the organization of choral units in the local church. Choral music is the historic type for worship, the solo voice finding no place worthy of special note until the free worship form came into being as a reaction against liturgy—or more especially until the operatic and dramatic elements had so worked their way into the liturgy as to gain a permanent place. The admission of the solo into the Mass, however, did not tend to reduce the importance of the choral form. Even a cursory survey of the history of worship forms reveals the fact that it has

\* The above article, while not intended primarily for Catholic Churches, is valuable for many reasons, applicable to Catholic choirs in many ways, and indicative of fundamental thought among choir musicians of all creeds.

swung periodically from freedom to form, then to freedom again. Now we are in the midst of another oscillation toward form. If history is of significance, we must acknowledge the persistence of chorus music. All liturgy, all of the forms growing out of it, are dependent upon a background of choral music, the music of many voices.

A strong feeling for choral music of a fine type has been making itself felt in the college glee clubs of the country. The repertoire of such organizations is composed of increasingly valuable numbers. A cappella singing is more and more the medium of expression. Thus the change includes both the actual material used and the improvement of performance. Because these groups set up such a worthy example and because memberships in glee clubs and choirs overlap, such a movement influences the development of choirs in the church.

In the American home, too, there is a stabilization in the appreciation for the arts, including the best in music. The radio has not been altogether a detrimental influence, due to the efforts of such men as Walter Damrosch, Leopold Stokowski, A. Atwater Kent and others who have been the means of familiarizing the public with much that is good in music. There is still much to be done, but it is safe to say that the standard is being raised slowly but surely.

The primary end of the choral program of the local church of today is to develop the talent, capabilities, culture, religious knowledge and religious consciousness of its own people.\* It is not enough to have congregational singing and professionally trained musicians in a choir — the church must organize its own people (the more gifted and interested of them) into choirs. The energy spent in developing such choirs should mean a permanent enrichment of the life of their members. The ideals are not only educational and cultural, but they are of definite service to the entire program of the church.

There is no more logical place to begin the inculcation of these ideals than with the boys and girls. Here the liturgic church seems to have the advantage — the boy soprano has long been an integral part of its services. Any church, however, may very well consider the organization of its boys and girls into choirs — not necessarily for regular public performance, though there must be definite objectives or interest wanes,

\* Ed. Note: At High Mass, Vespers, etc., music is an integral part of the service.

but for the growth of these children in musical skill and knowledge and especially in their appreciation of the art and beauty of Christian hymnody. Such an organization should not be an exclusive and selective group, but the invitation to membership should cordially welcome all boys and girls of the church. There is always much latent talent which should be utilized, and a restricted announcement or invitation would be very apt to keep away many boys and girls who should participate.

A rehearsal directly after school hours once or twice a week is advisable. If it can be as long as an hour, it should be broken

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# WICKS ORGANS

once with a few moments of relaxation and may, if compatible with local conditions, be followed by a period of supervised play. The instruction should include (1) singing, with the basic principles of relaxation, flowing breath, and natural pronunciation and enunciation subtly inculcated into its conduct, (2) religious music literature, hymns, unison and two-part anthems, (3) the progress and significance of worship, more by guided experience than by teaching, (4) the meaning of the sacraments of the church, (5) phonographic reproductions of fine sacred music, and (6) some familiarity with a better type of secular music, by way of contrast. We realize that this is a most inclusive program, and one that would severely tax the resources of the average church, but it is not too much to hope that at sometime each point may be touched. Boys and girls should grow out of the Children's choir into the Intermediate choir with at least three accomplishments: (1) a love and discrimination for the good in music to the limit of their capacity for understanding it, (2) the ability to sing easily with a pleasing tone, and (3) some aptitude for reading at sight an ordinarily difficult hymn or simple anthem.

The Intermediate choir is very similar in organization and aims, except that here it may be wise to have separate choirs for boys and girls. With adolescence and the problem of the changing voice coming in, this is often deemed advisable. In the case of boys and girls who are entering the musical activities of a church at this stage, without the experience of being in a Children's choir, it is permissible to be a little more selective and not to accept without question all those who apply for membership in the Intermediate choir. A director who knows how to handle the problem realizes that a little private attention often enables a seemingly hopeless monotone to come into his own, musically speaking. The whole group need not suffer through this development. A simple test, conducted as the director sees fit, is quite in order before admission to membership.

The young people are the best nucleus for a Choral Society—they usually like to sing and they naturally seek group activities. Those who have been fortunate enough to grow up through Children's and Intermediate choirs fall naturally into a Young People's group. There is a distinct advance in membership requirements here, for work of a high musical calibre may be done with

a group which does not fall below average in capabilities. The time for rehearsal is usually an early evening hour. Such a choir may well be counted on to be musically responsible for Sunday morning or evening services upon occasion, and may often work with the Adult choir in the preparation of some cantata or selections from oratorio. Young people of high school age react most favorably to details of ritual, such as the processional and recessional. A choir of girls or a mixed choir is acceptable and either can be made most effective. Beautiful a cappella work can be done, the freshness and elasticity of youthful voices enhancing the inherent charm of unaccompanied singing.

It is to the Adult choir that the church looks Sunday after Sunday for faithful service.\* Here the chorus choir is gradually supplanting the time-honored quartette, and rightly so. The assembling of four solo voices does not insure true quartette singing, for solo voices do not always blend. The element of personality is overstressed with a quartette bearing the entire responsibility for the music. The greatest argument against this institution is the fact that it may usurp the privilege of the people of the church to participate in the musical program.

The spirit of the Adult choir should be volunteer, but in point of fact the requirements for continued membership must be stringent. It should not be enough to pass a preliminary "entrance examination." Attendance at rehearsals and any public appearance, a spirit of cooperation and a growing musicianship should be necessary for a member to remain in good standing. Rehearsal will probably be in the evening, preferably near the Sunday service. Thursday or Friday, and will last an hour or an hour and a half, with one short recess. Even in rehearsal the spirit of service must prevail — the anthems, responses, antiphons, etc., must be studied and perfected in anticipation of their being a part of a worship service. The contribution which the choir will make must be woven into the tapestry of the whole service. All the niceties of processional, recessional, handling of music, and general choir conduct should be refined to a high degree.

Glee clubs, male quartettes, and purely secular societies are outside the domain of the present discussion. Occasionally it may

\*Ed. Note: In Catholic services men and boys, or children alone frequently serve regularly.

seem wise for a church to foster some such organizations in order to sustain diversified musical interest among the young people.

Except in the Adult choir, the number of members is relatively unimportant, and depends on the local church. Generally speaking, the membership should not be rigidly restricted. The Adult choir is most effective, however, when it consists of a minimum of twelve members, and is apt to become a little unwieldy for regular Sunday worship services when there are more than forty. It is permissible to have a "leader" in each voice part, but directors are more and more inclined to give responsibility to everyone rather than vesting it in a few. In most instances, solos except for an obligato effect, are just as effective when sung by that section as a whole.

As has been suggested, the requirements for membership and standards of attainment should progress through the different choirs, with each unit setting up goals of as high nature as is within its possibilities.

Whenever it is feasible, the regular rehearsals should be held in one of the smaller rooms of the church building. A piano (and not too much of it) should be used rather than the organ. Occasionally a rehearsal may be scheduled at the home of some member of the choir, to be followed by a social hour, but for real accomplishment week after week, the church proves to be the appropriate meeting-place. When the Director is also the organist, it is better to have a pianist for rehearsal, leaving the Director free to be before his choir during that hour.

To enumerate the qualifications for a Director worthy of his important charge would be a thesis in itself. He must be a musician in the truest and broadest sense of the term;—versed in piano, organ, the use of the voice, the art of accompanying, and widely familiar with music literature, sacred and secular, vocal and instrumental. He must be informed of the modern standards for musical performance and educational methods. He must have tact, not temperament — a simple statement, but worthy of deep consideration. He should have had professional training in sacred music, hymnody and worship, truly in "The Fine Arts in Religion." He should ever be the student, looking for new light, not content with his present scope but creative in outlook, seeking new inspiration and fresh ways of presenting the old and the loved. The complete leadership of the choir—rehearsals, business, social activity, representation to the church—belongs to the Director as his particular responsibility.

Considering the musical relationship between Director and choir, Henry Coward says (*Choral Technique and Interpretation*, page 9) that there are three methods of rehearsal: "First, the Conventional generalizing; Second, the Critical (or hyper-critical) Particularizing; and Third, the Compartmental Specializing." Hidden in these rather heavy phrases are some real truths with practicable significance. Every minute of the rehearsal must count. The first three or five minutes may well be occupied with vocal calisthenics, emphasizing relaxation, flowing breath, pure vowels and consonants, and in general, setting the stage for the serious work to follow. The Director, in conjunction with the minister, must always be looking far ahead, so that familiarity with anthems, antiphons, responses, etc., grows over a period of two or three weeks. He must be acutely sensitive to the possibilities of his particular choirs, and in his selection of music build upon their strongholds, while constantly strengthening the weaker places, so that the field in which they work may perpetually expand.

Every group functions better when organized to some extent. Each choir, therefore, needs some simple plan of organization—a president, perhaps a secretary, and certainly a librarian. The Director will have to superintend affairs in the younger groups, especially the handling of music. Dust-proof cabinets or substantial but inexpensive filing boxes should be available to protect the music during the week. It should be the duty of the librarian in each unit, receiving a rehearsal outline from the Director, to have all music in readiness before each rehearsal. It is an economy of time and music to have a heavy manila envelope for each member and the complete set-up of music in it at the appointed hour.

The social life of a choir may be elaborate or simple, but it should not be utterly neglected. With the younger groups it may consist of an occasional social or play hour following rehearsals, or hikes and picnics at other times. With the older groups the possibilities are manifold and challenge any Director. An enthusiastic president, working with the Director, can make the choir a vital force in the lives of its members, by entwining its musical and social appeals. Suppers, hikes and picnics, even summer camps are not beyond the reach of all choirs. The church will do well to recognize and honor its choir occasionally with a supper or some such fete.

Ed. Note: Here followed paragraphs suggesting order of worship etc., designed for non-Catholic churches.

## Kilgen Announces New Petit Ensemble

New Organ has Both Ear and Eye Appeal

Geo. Kilgen & Son, Inc., of St. Louis, are announcing a new model Petit Ensemble this month. The new organ has an excellent tonality and comes with a most attractive case and detached console.

The builders state that the first model Petit Ensemble offered during 1935 proved so eminently satisfactory and such a large volume of orders for these organs came in during 1936 and 1937 that they decided several months ago on exhaustive research work and tests to produce a still finer organ of this type.

Thus the new model Petit Ensemble now being shown is not only a further advancement in the first model, of which so many were sold, but is also the result of this intensive development of the last several months.

The new Petit Ensemble is a genuine organ with all of its tones produced by full scaled, perfectly voiced pipes speaking naturally. Thus there are no amplifiers, loud speakers, reed organ reeds, nor imitative tone devices employed. The pipes are fabricated and voiced in the Kilgen factory by the same craftsmen that produce large Kilgen Organs, and the same corps of voicers, specializing in different tonalities, that voice their large, special-built organs, also do the voicing on the Petit Ensemble with the result that there is an excellence of tone, clarity and fullness of ensemble, a variety of tonal coloring, that is most amazing in an instrument of this size.

Because new principles of engineering and acoustics have been employed in its construction, an unusual harmonic development is possible in this type of organ which is not usually found in existing types unless they be many times larger than this organ.

The instrument is a self-contained unit in that all the pipe-work and action and the blower is housed within the organ case and, therefore, it can be installed, without making any alterations to the building, by simply plugging a light cord into an alternating current socket.

A choice of two attractive case designs is being offered; one of these of the modern type with grille and panel work and the

other having grille panel work and two groups of display pipes.

The instrument is most compact in that the organ case is but 7 ft. 10 in. wide, 8 ft. 2 in. high, and 2 ft. 8½ in. deep on the small styles, and 3 ft. 2½ in. deep on the larger styles.

The tone opening is unusually large, and with the inter-locking expression shutters of the laminated type, it is possible to obtain remarkable effects of tonal shading and expression.

However, it is also possible to install this organ in a chamber, eliminating the case work, so that the whole instrument may be concealed in the chamber screened with grille or display pipes.

All designs of the Petit Ensemble include a detached console of the spinet type of most graceful appearance. This console is quite unusual in that despite the fact that it conforms with the measurement standards of the American Guild of Organists, both as to manuals and pedals as well as stop controls, it nevertheless only occupies a floor space of 4 ft. by 4 ft. 8 in. and is only 3 ft. 11 in. high. It is connected to the organ proper by a small electrical cable.

The Petit Ensemble is offered in several different tonal designs or styles in which a fine variety of choice is left to the purchaser. However, in all styles will be found full scaled Open Diapason pipes of traditionally fine quality, a full rank of Dulciana pipes, a full rank of Gedeckt pipes, and a 16' Bourdon in the Pedal of full scaled wood pipes made in the conventional manner. Added to these basic ranks are Salicional, Oboe (of genuine reed pipes), Vox Humana, Chimes, etc., depending upon the style selected.

The action is the conventional Kilgen electro-pneumatic type and the same brass-encased magnets and solid silver contacts used in large organs are used in this Petit Ensemble.

The builders have announced that even though these many improvements and additional features are included in this new model that its price range is only slightly higher than the previous models.

At the first showings of this organ in the



Kilgen factory, the attending organists were most enthusiastic over this small organ and many marveled at the full tonality of an organ so compact in size. Much praise was heard for the console and the design of the case, and many predicted that this would be the outstanding contribution to the art of organ building during the current year.

In presenting this organ, Geo. Kilgen & Son, Inc., have explained that the same principles of fine craftsmanship, fine material, and fine voicing, usually only found in the large and expensive organs, have been embodied in this new Petit Ensemble. It is being offered from the factory and through the various Kilgen factory branches and some of the leading music dealers of the country.

The firm that is offering this new Petit Ensemble, Geo. Kilgen & Son, Inc., is unusual in that it has been under the same Kilgen family management for almost 300 years — since 1851 in the United States. They are internationally famous because of their large organ building work and among the 6,000 special-built organs that they have delivered are many that have become internationally famous, such as the liturgical organs in St. Patrick's Cathedral, New York; St. Michael's (Capuchin) Monastery, Brooklyn; St. Bartholomew's Church and St. Andrew's Church, Chicago; St. Robert's Church, Milwaukee; St. Vincent's Church, Los Angeles; New Cathedral and St. Francis Xavier Church, St. Louis; Shrine of the Little Flower, Royal Oak, Michigan; St. Aloysius' Church, Detroit; St. Justin's Church, Hartford, Connecticut; Holy Family Church, Scranton, Pennsylvania; St. Thomas' Seminary, Denver, Colorado.

There is a very definite need for a good small organ for so frequently in the past the small organ was greatly inferior in quality to the larger organ. With this new Petit Ensemble it is now possible for a church of more modest means to obtain an organ small in size but embodying the same artistic principles of craftsmanship found in the large and expensive organ.

## THE MOUNT MARY HYMNAL NOW IN ITS THIRD EDITION

The MOUNT MARY HYMNAL provides almost a complete repertoire for the average school year. Latin and English numbers, make up the 208 pages found in this new book, and it is not surprising to find that for the year of 1938, a very large number of schools and colleges are ordering quantities of this new Hymnal.

The compiler, Sister Mary Gisela, of Mount Mary College, Milwaukee, has evidenced her long experience in Music teaching, by the good music chosen, and the sensible combination of pieces. In addition to her own arrangements, harmonizations by such Editors as Huggle, Bonvin, Gruender, Singenberger, and Reilly are employed. Compositions by Sisters of Mercy, Sister of the Blessed Virgin Mary, Sister of Providence, Sister of St. Francis, supplement Sister Gisela's own original numbers.

Authors represented include such names as Arcadelt, Palestrina, Vittoria, di Lasso, Isaac, Aichinger, Praetorius, Kothe, Piel, Greith, Kuntz, Mohr, Haller, Witt, Wiltberger and Ett. Mozart, Guilmant, Gevaert, Griesbacher, Koenen, Tappert, Mitterer, Goller and Haas, are joined by moderns like Terry, Tozer, Singenberger, Lohmann, Biggs, McGrath, Mauro-Cottone, Walter, Meyer, Pierron and Perosi.

Old hymnals used include the Tochter Sion (1741), Sir. Symphoniae (1678); Psalteriolum Cologne (1710) the Strassburg Hymnal (1750); Hymnal of Leisen-tritt (1584); and the Angelus Silesius (1657). Hymns from these books were used in the Singenberger "Cantate" years ago, as were hymns from Mohr's "Caecilia."

Such sources indicate that there is no question regarding the liturgical flavor of hymns with such traditions. Combined with other traditional hymns, and music by composers of England, France, Italy, and the United States during the various ages, the Mount Mary Hymnal is likely to stand unrivalled for years to come as a popular liturgical hymnal for use wherever treble voices are available.



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Ave Maria zart—TTBB ..... F. Nekes

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Litaniae SS Cordis Jesu—SA ..... J. Singenberger  
Pange Lingua - Tantum Ergo—SA ..... P. Piel  
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Offert. in Festo SS Apostolorum P. & P.  
—TTBB ..... F. Koenen

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Lied zur Rosenkranzkonigin—SATTTBB F. Engelhart  
Mary, Star of the Ocean—SA ..... P. Piel  
Daily, daily Sing to Mary—SA ..... P. Piel  
Lob der Gottesmutter—SSA ..... M. Haller  
Ave Maria (German and English)—SSA M. Haller  
Gegrusset seiest du, Konigin—SATB ..... F. Nekes

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O Thou holiest—SA ..... C. Greith  
Zum hl. Hersen Marie—SATB ..... M. Haller  
Wunderschon Prachtige (English text)  
—SATB ..... H. Tappert

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Maiden of Thee We Sing—SATB ... J. Singenberger

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Asperges Me—SATB ..... O. Singenberger  
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Tantum Ergo—TTBB ..... H. Tappert  
Herz Jesu Lied—SSA ..... J. Singenberger  
Heart of Jesus—SSA ..... J. Singenberger

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Graduale et Tractus  
Dominica in Septuagesima  
Dominica in Sexagesima  
Dominica in Quinquagesima  
—1, 2, 3, or 4 ..... J. Singenberger  
Same—4 equal ..... J. Singenberger  
Asperges Me—SAB ..... J. Singenberger  
Hymn Our Lady Perpetual Help—SA P. Griesbacher  
Ave My Mother Pure—SA ..... P. Griesbacher

#### SUPPLEMENT 1919 - 4

Graduale, Haec dies—SAB ..... J. Schweitzer  
Offertorium, Terra Tremuit—SAB ..... Fr. Nekes  
Offertorium, Feria II, post Pascha—SA F. Hengesbach  
O Salutaris Hostia—SA ..... P. E. Kuntz

Tantum ergo Sacramentum—SSA ..... P. E. Kuntz  
Regina Coeli Laetare—SA ..... C. Greith  
Be Joyful Mary—TTBB ..... J. Singenberger

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O Queen of Peerless Majesty—SATB ..... M. Haller  
Hail, Holy Queen—TTBB ..... M. Hiermer  
Hymn to Our Lady of Perp. Help—SSA A. Lohmann  
Receive This Holocaust (German text)  
—SA ..... L. Bonvin  
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—Unison or Solo ..... L. Bonvin

#### SUPPLEMENT 1921 - 5

Mary Dearest Mother—SATB ..... J. J. Pierron  
As. The Dewy Shades—SATB ..... J. J. Pierron  
Hymn to The Holy Spirit—SATB ..... R. Pearsall  
O Holy Ghost, Thou Fount of Grace  
—TTBB ..... J. Singenberger  
O heil'ger Geist, du Gnadenquell  
—TTBB ..... J. Singenberger  
Holy Spirit, Lord of Light—SA ..... P. Piel  
Komm, O Geist der Heiligkeit - Sequentia  
—SA ..... P. Piel  
Come, Holy Ghost—SATB ..... J. Blied  
Geist der Wahrheit—SATB ..... R. L. Pearsall

#### SUPPLEMENT 1921 - 6

Herz, von Gottes Geist geschaffen  
—TTBB ..... B. Mettenleiter  
Herz - Jesu - Lied—SATB ..... J. Mitterer  
Veni, Sponsa Christi—SSA ..... P. E. Kuntz  
Hymn to the Spirit of Truth—SA ..... P. Piel  
Um Befestigung in der Wahrheit—SA ..... P. Piel  
Komm, heil'ger Geist—SATB ..... J. Blied  
To St. Aloysius—TTBB ..... J. Singenberger

#### SUPPLEMENT 1920 - 9

Asperges Me—SATB ..... J. Mitterer  
Ave Maria—TTBB ..... Fr. Witt  
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Ave Maria (German text)—SATB ... J. Singenberger  
O Salutaris hostia—SSA ..... P. E. Kuntz  
Tantum ergo Sacramentum—SSA ..... P. E. Kuntz  
Maria Zart—SSA ..... P. E. Kuntz  
O Mary—SSA ..... P. E. Kuntz  
St. Francis of Assisi—TTBB ..... J. Singenberger

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Oremus et pro Antistite nostro Sebastiano  
—SATB ..... J. Singenberger  
The Joyful Mysteries of the Rosary  
—SATB ..... J. Singenberger  
The Fairest of All Virgins—SATB ..... J. J. Pierron  
O Mother Blest—SATB ..... J. J. Pierron

#### SUPPLEMENT 1922 - 7 and 8

O Gloriosa Virginum—SSA ..... P. E. Kuntz  
Hymn to the Precious Blood—SATB ..... J. Mitterer  
Hymn to the Heart of Mary—SATB ..... M. Haller  
Zum hl. Herzen Mariae—SATB ..... M. Haller  
Star of the Ocean—SATB ..... M. Haller  
Off. in Assumptione B.M.V.—SA ..... Fr. Koenen  
Ecce Panis Angelorum—SATB ..... P. Kornmueller  
Bone pastor, Panis vere.—SATB ..... P. Kornmueller  
Pange Lingua, Tantum ergo Sacramentum  
—SATB ..... J. Quadflieg  
Sanct Anna, Mutter Gross—SATB ...J. Singenberger



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