

*Queri Hebraeorum - 3 parts Palm Sunday
(Boys + men)*

The Gaecilia



MAGAZINE of CATHOLIC CHURCH
and SCHOOL MUSIC

Requiem offertory

Directions for the Choir at High Mass

The order and procedure, with directions as to "What Comes Next" may be of help to young organists. It being known that the words of all music at High Mass *must be in Latin*, and from the liturgy of the church. English may be sung before or after *Mass*, as in Processional or Recessionals.

- 1—Continue Asperges, as soon as Priest has intoned, Asperges Me.
- 2—After Asperges, sing Responses and Amen to the prayer.
- 3—Begin Introit (Proper of Mass) as soon as Priest again comes to the altar steps.
- 4—Begin Kyrie, as soon as the Introit is finished.
- 5—Wait until the Priest intones "Gloria in Excelsis", and then begin Gloria of Mass with the words—"Et in terra pax".
- 6—Immediately after the Epistle is finished sing The Gradual (Proper of the Mass) the Alleluia and Responses.
- 7—After the Priest has intoned the "Credo in Unum Deum", continue with the Credo of the Mass beginning with the words "patremi omnipotentem".
- 8—Priest intones — "Dominus Vobiscum". Choir answers — "Et cum spiritu tuo". The priest says "Oremus", then the choir sings the Offertory at once. (Proper of the Mass).
- 9—After the Proper Offertory for the day, a motet may be sung which has some reference to the feast, or the day, or to the particular church season.
- 10—Sing Responses to the Preface. When the Priest finishes the Preface, a bell rings, and the Sanctus should be started at once.
- 11—Start the Benedictus right after the Consecration.
- 12—Sing the Responses—"Amen" and "Et cum spiritu tuo", after the Priest intones for each. Then commence the Agnus Dei at once.
- 13—The Communion (Proper of the Mass) should be sung immediately after the Priest has received the Precious Blood.
- 14—Answer—"Et cum spiritu tuo" to "Dominus Vobiscum", "Deo Gratias" to "Ite Missa est."

From "THE CAECILIA"

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Scandicus and Climacus

ANOTHER MILESTONE

We enter into our sixtieth consecutive year of existence.

Our new title page is based on the Raphael "St. Cecilia" from the Altarpiece of Saint Cecilia's chapel in the Church of St. John-in-the-Mountain, near Bologna, Italy.

Most subscriptions are renewable January first. Have you renewed yours? Your prompt payment of subscription will enable us to spend more money towards the improvement of this magazine.

Sister M. Gisela S.S.N.D. has translated a series of short articles, describing the church music conditions of the large European countries, taking each country in detail as presented by some leader in the church music of that country.

New music will appear for the Lent and Easter season, in the next few issues, including organ music.

ST. LOUIS JOINS IN LITURGICAL MOVEMENT

The letter of the eminent Archbishop of St. Louis, Missouri, is indeed significant of the extending influence for more liturgical observance of the ritual. There is no reason why church music in America should not take its place as the model of the world. The ability is here, it needs only the support of the hierarchy. May 1933 see a great improvement in all dioceses.

BOSTON CHOIR FESTIVAL

The festival of choirs to be held in Boston, during the spring, for which the groups are already in rehearsal, fulfills what this paper has long advocated for every city, namely an annual congress of choirs. Such festivals provide an incentive, arouse parish pride and enthusiasm, improve the quality of singing, and bring in outside directors for "new blood". It will focus the attention of the congregation on the ability of the choirs, the desirability for a high standard of excellence, and resume the music consciousness of the people which has been lessened during the past ten years. Participants in music have few chances today except in church or school organizations. This great art will suffer if our standards are not high, if our clergymen do not encourage their choir members and directors.

ENUNCIATION

By EVA EMMET WYCOFF

The opening of the mouth really means a lowering of the jaw; and as it drops the tone automatically shoots forward. The jaw works on a sort of hinge, and it must be taught to move quickly, if there is to be the proper release of tone. And all of this is entirely necessary if there is to be a clear and neat enunciation of the words.

Now, for good enunciation it will be necessary that the tongue shall have been taught to keep stretched well forward. Then, too, the vocalist must be very careful in singing a group of words. The tip of the tongue must not be allowed to leave its position at the teeth until the full value of the note has been reached, and then the consonant must be very quickly formed. By this method the tongue will not wobble about in the mouth.

The Link

Our system of syllabification may be blamed for much of bad enunciation in singing. So many of our syllables end with consonant sounds. Which is a great hindrance both to distinct enunciation and to a good stream of legato tones.

The French have very largely eliminated this weakness in their language, by the employment of the *liason* (or link); that is, when, orthographically, one syllable would close with a consonant and the following syllable begin with a vowel, the consonant is carried over and linked to the vowel of the following syllable. And this is done not alone in singing but even in their daily speech.

We shall notice a few examples.

Keep-eth should be sung kee-peth

Slum-ber should be sung slu-mber

Neith-er should be sung nei-ther

En-dur-eth should be sung en-du-reth

Dream-ing should be sung drea-ming

Pal-est should be sung pa-lest

All of these words occur frequently in our best songs; and they furnish but a few of the many instances in which the singer may facilitate clear enunciation by this linking of the consonant to the beginning of the tone and syllable which follow. It is by this meticulous enunciation that the educated Frenchman makes his speech so beautiful. He speaks with the very greatest of clearness and precision.

By putting these ideas into practice the singer will be less apt to move the tongue from its vowel position, that is, with its tip against the teeth. Releasing the tongue from this position before the time of the note has expired destroys clear enunciation.

The Root of All Evil

Singers who flat (sing below the proper pitch), or who do not give out their words clearly must investigate the tongue. This member should leave its "tip to tip" position only for purposes of enunciation.

If a forward tone is new to the singer, there will be some difficulty at first. The lips may tremble, the tongue may double up, and discouragement may creep in. But it takes time to get the vocal apparatus to work in such a way as to produce this ringing, vibrant tone. When it once is attained, this will be known by the "feel" of its easy production. There will be an open, free sensation in the throat. It is a case of having every tone to "hit the mark"; and that mark is the high, forward position at the front gums of the upper teeth.

The Release

As the singer mounts the scale there must be a corresponding releasing of the tone; and this is done by releasing the jaw (opening the mouth wider) so that the throat muscles automatically release the tone and the singer has a sense of the throat being very open.

Pianissimo singing and scale work are not for beginners. They must learn the fundamentals first, just as the pianist must learn careful fingering if he is to acquire smoothness of technic. Every consonant contains a vowel sound. Notice this carefully. Spell each one out and see this for yourself, thus: Bee, cee, dee, eff, gee, and so on.

Rib Breathing

Parents should be very careful that growing children do not breathe through the mouth, as this brings on ear and nose trouble. A right thinking voice teacher would direct the child's breathing. To acquire correct habits, about five letters of the alphabet should be recited or sung on one tone; then the mouth should be closed while a deep rib breath is taken slowly. This should be continued throughout the alphabet, in small groups with a breath after each of

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these. Only the lips, teeth and tongue must have any part in the enunciation of the letters. Which means that there must be much slow practicing before a mirror. Asthma and throat trouble have yielded to this rib breathing.

Hurried and careless talking often produces a woeful lack of clearness in the production of vowel sounds. Observe that in church *Trinity* becomes *Trinuty* and *civil* becomes *civul*, and that there are many other phonetic distortions.

The Crisp Consonant

It must be always borne in mind that the enunciation of consonants must be very quickly done. Now a song of spring, of flowers, of birds, or of mother, may be undertaken. First the words must be most carefully studied in

order that the meaning may be accurately grasped; and then the song is ready to be sung with the proper spirit of joy or sadness. Is it a song of the violet or the wren? What can be more dainty? Then let it be sung accordingly.

Songs are much more definitely sung when the words are first studied separately from the music. To copy the words will help to memorize them; and, when this is done before there is an attempt at singing, a much more vivid meaning will be realized.

Then, through all this, it must be constantly born in mind that the controlled tongue, lips and breath are of eminent importance; for it is through these that much of the singer's success is won.

N.B. It is to be noted that in the majority of McLaughlin & Reilly Edition, Masses, the text is syllabicated according to the phonetic method, for volunteer singers, unacquainted with the Latin. Thus in the word "Sanctus" the singer will be heard "Sa-nctus" not with the closed up "Sannng-tus" which follows the generally used system of syllabication. The singing syllables can be set down without following the literal system. Teaching becomes much easier when this system is followed.

LOCAL NEWS

CALIFORNIA

Chancellor Brother Leo, Rev. Jean Ribeyron, and Brother Julian of St. Mary's College, California, and rendered by the **A Capella** Student Brothers' Choir of the College and the San Francisco Cantoria, on November 11, in the college chapel. The program began with a solemn High Mass for the deceased brothers, students and benefactors of the college and for the deceased soldiers and sailors of the United States. The music of the Mass, chiefly by Vittoria, and that of the solemn Benediction of the Blessed Sacrament, was directed by Rev. Jean Ribeyron. Addresses, "On Vittoria," "Catholic Music," and "Liturgical and Educational Values of Sacred Polyphony," were given in the gymnasium of the college.

Archbishop Edward J. Hanna has authorized Rev. Edgar Boyle to teach the liturgy and plainchant in the schools and convents of the archdiocese of San Francisco.

INDIANA

Vincent Wheeler's Liturgical Mass in D major, for two voices, which is such a favorite among choirs in the Baltimore Maryland Diocese, is being taught to the entire student body at St. Mary's College, Notre Dame. The late composer, and former resident of Pittsburg, "has left a composition for Catholic choirs which is not as well known as it should be" according to one prominent church music critic. Certainly under the direction of Sister M. Agnella, this mass here rendered will gain some of the recognition desired by the critic. John Singenberger's "Lauda Sion" Collection, Volume 1, is another work in the repertoire of this group, which is of more than ordinary worth.

EUGENE OREGON

St. Mary's Choir, with Cora Moore directing stands as one of the groups introducing McGrath's "Missa Pontificalis" this season.

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Broadcasting An Organ Recital

BY HARRY PATTERSON HOPKINS

For years B had been doing work in theater, church, and concert, and, when an opportunity occurred, it was with some assurance that he accepted a contract with ——— Station (one having a national hook-up) for a series of recitals. His set-up was made right and timed to last exactly thirty minutes, and about ten minutes before starting to play, he asked for a test. This was given, and he was told it was "O. K." He also asked the engineer, over the wire, if the change of registration was effective and if it had come out distinctly. Again he got his approval, and felt that he was in a position to deliver what was expected.

It was his first recital. His organ was a large three-manual of latest type; the microphones were placed to best advantage, and this was the beginning of a set of sponsored organ concerts for the company. So one may imagine that his anxiety was keen that it should go off well.

Later he found that fully one-half of the numbers were not of the right kind to carry with pleasing effect. One of the first things to do is to avoid heavy pedaling. This is absolute! Listeners to organ music should hardly ever hear the pedals. All they should hear is melody and harmony, with almost inaudible bass.

The soloist must use pedals, of course, but merely coupled to the manuals with no 16-ft. stops. This seems like bad advice but in reality is complying with the peculiar law of radio conditions.

Through downright experience this organist collected certain invaluable information.

The melody itself must come out clear and well defined and should be half as loud again as the harmony.

As some companies place their "mikes" in front of the organ chambers, one must refrain from such embellishments like *sforzando* (which always have a booming effect) and avoid extremely high melody notes, which are either lost entirely or sound pipy. These are essential rules and must be strictly taken into consideration.

A piece like Thome's *Simple Confession* is an excellent number as an illustration. The melody in the left hand must be played completely and unbrokenly upon one manual and the accompanying chords follow it upon another

manual. With hardly any bass to obtrude and the opportunity to make several nice changes of color in registration it becomes a pleasing offering, especially as the whole thing lies in the middle register. In *Traumerei* the melody should be of a full, round, flute-tone, played forte, with a mezzo-forte background of mixed strings as accompaniment. Either of these numbers would be excellent as an organ voluntary when a church service is being broadcast.

If using something secular, any popular love ballad of the day may be treated in the same manner.

A grand march sounds well and should be played full organ, with shades wide open. It will then be sure to have the desired effect of sublimity.

The registration of pieces in general must be broad—not one or two stops, but many. For instance, a reed melody, suitable in a piece like *Only a Rose*, must not be oboe alone; it must be oboe, salicional, dulciana, 4-ft. violina, and quintadena with open shades. Then the effect over radio will be of a clear penetrating reedy-oboe color. A group of measures, say, sixteen, may be played all reeds and strings, and then delightfully changed to pure round flute tones (or 8-ft. diapasons). Such contrasts, used sparingly, will set one's playing off to splendid advantage.

Chimes though beautiful in sound, must never be used alone. Always there must be a soft background of harmony behind them in simple chords, and the shades of the chamber in which they are located must be opened wide.

We cannot find space to classify the kinds of pieces that are best suited to broadcasting. Those having simple, clear and direct melodies are always the best, and such works as possess complicated rhythms or rapid technic are the ones to be avoided. But always variety must be attained even at the cost of omitting repetitious portions in some of the more serious pieces.

One should be careful never to repeat a melody too often. For example, in rendering a well-known piece, omit the introduction entirely, and repeat only the chorus. It will be very acceptable, given in this manner. A more serious piece should often be abridged.

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When accompanying a choir, or vocal solo, the voices take the lead, of course, and the accompaniment must be softened down to one-half.

In broadcasting there must be no "slip-ups" nor mechanical noises. Neither must there be any silent spaces, as everything registers, whether

for good or bad. If for good, the praise and commendation one receives is overwhelming, and the publicity is enormous. The organist feels that he has been well repaid for exercising in the fullest degree his musical and professional skill.

Father Finn to Direct at Boston Choir Festival in February

All the Church choirs of Boston are to assemble at the Boston Opera House, on February 26th for a great choral festival. All the choral organizations other than church choirs are to assemble there also. The Catholic choirs will have a program of four numbers. The Protestant choirs will have a program, and the Jewish choirs will have a program, then all will join in two numbers for a finale.

In the afternoon the secular choral groups will sing various numbers, and in the evening the church will hold sway. John Finlay Williamson has been invited to come and direct the Protestant groups, and Father Finn is to direct the Catholic choirs.

The program will be broadcast over a national hookup, by Walter Damrosch.

Among the numbers suggested for the ensemble chorus are "The Heavens Are Telling," Haydn, (recognizing the anniversary of this composer) "Let Every Tongue Rejoice" Bach, "The Lost Chord" Sullivan, "Unfold Ye Portals" Gounod, "Hallelujah Chorus" Beethoven, "Gloria" Mozarts Twelfth Mass, "Sanctus" Gounod. These numbers were suggested because all denominations are familiar with them, and the singing would be thereby, made more easy. Only two of these will be selected.

This is the first of a series of Annual Choral Festivals to be held in Boston, in the hope that the "Competitions" of England may have a counterpart here, and in order that choral singing may rise to the place of eminence in Boston, which the Boston Symphony Orchestra enjoys throughout the nation. It is the aim of the sponsors, to make Boston the choral center of the East,

with New England choirs competing in trial contests for a final contest in Boston. For the first few years however, only local groups will be invited, until the movement gets a foothold. Credit for the organization of the Festival goes to Mrs. William Arms Fisher, and to Mr. David King. Mr. Joseph Ecker has assisted in bringing the Catholic choirs together. Father Finn has already talked to the assembled choir leaders once in Boston, making preliminary plans.

It is the first time in many years, that the Catholic choirs have been brought together, and His Eminence William Cardinal O'Connell, has given his endorsement to the Festival.

Walter Damrosch, in the New York Times

"Children should not be confused by experiments. Only that which can be proven worthy (in music) should be used to build the foundation of their knowledge. This is a pedagogic axiom. Mr. St. has devoted his fine orchestra to the production of many ultra-modernistic compositions and often to the great distress of many in his adult audiences. But that is a matter between him and them, and if they encourage him he is amply justified. But to force these experiments on helpless children is criminal. Art develops not by revolution, but by evolution, and until our young people have been well grounded by hearing the great composers from Bach to Wagner. Why confuse their musical minds by the intrusion of experiments most of which have not, and never will be proven?"

Lent begins March 1st. Easter is April 16

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Archbishop of St. Louis Speaks On Christmas Music

JOHN JOSEPH GLENNON
Archbishop of St. Louis

GREETINGS AND BENEDICTION!

"Glory to God in the highest, and on earth peace to men of good will." (Luke ii 14)

1. So sang the Angels in the white light of the first Christmas morning, praising God after "bringing good tidings of great joy that shall be to all the people for this day is born a Saviour, who is Christ the Lord."

2. Christmastide, with all its joyousness, appears an opportune occasion for expressing again our wish to see become a happy reality throughout the diocese as soon as possible the ideal of *Church Music* set before us by the saintly Pius X in his memorable *Motu Proprio* published on the Feast of *Saint Cecilia*, Virgin and Martyr November 22, 1903. An *Apostolic Constitution* of his now gloriously-reigning successor, Pius XI, commemorates the Twenty-fifth Anniversary of that historic document: *The Juridical Code of Sacred Music*.

3. We have often manifested our desire in this matter; the Seventh Diocesan Synod held in 1929 enacted legislation concerning it; and we have given the example in our Cathedral orate with this *Commission* we name:

4. Correct *Church Music* is most closely associated with *Catholic Action*, so often recommended by the Holy Father.

5. In order to hasten the more general obedience to the instructions of the Holy See we create herewith *The Diocesan Commission for Promoting Correct Church Music*, and appoint as members of this *Commission*:

The Reverend Sylvester I. Tucker, Chairman; The Rev. Martin B. Hellriegel, Vice-Chairman; The Reverend Edward H. Prendergast, Secretary.

6. And as a body of *Consultors* to collaborate with this *Commission* we name:

The Rector of the Kenrick Seminary, The Rector of the Saint Louis Preparatory Seminary, The Vicars Forane, The Superintendent of Catholic High Schools, The Superintendent of Catholic Secondary Schools, The Superiors of the Religious Orders of Men, and of the Teaching Orders of Women in the Diocese, The Chancellor, The Reverend Emil J. Lemkes, The Reverend Joseph F. Lubeley, P.R.,

The Reverend Edward H. Amsinger, S.T.L.

7. For inaugurating their work the *Commission* and the *Consultors* should have frequent sessions; select text books for the use of teachers and directors, and make accessible to those interested, other aids such as pamphlets, magazine articles, schedules of correctly conducted choirs, etc. After their work has well advanced let them meet four times a year, during the Ember weeks.

8. It also appears of primary importance to invite into conference for lectures and discussions the pastors and choir directors. Great good will surely follow such gatherings.

9. The Chairman of the *Commission* should make a report to us of the progress of the program each year on the Feast of *Saint Cecilia*, whom we name the Heavenly Patron of the *Commission*, dedicating at the same time the whole undertaking to the memory of Pope Pius X. This beautiful Feast of *Saint Cecilia* would be quite appropriate for an annual public demonstration of what is being done among us in the field of *Church Music*.

10. Needless to say, the wholehearted co-operation of all those having to do with *Church Music*, especially all the pastors, urban, suburban and rural, is absolutely necessary for success. We know various seemingly plausible excuses readily suggest themselves for deferring action. The Holy Father himself appreciates the difficulties, but assures us in his detailed instructions that they are not insurmountable. With good will they can be overcome. *Wherever there is normal Catholic parish life there also can be correct Church Music.* From the day of his ordination, everywhere that Pius X labored, he set himself to the task of reforming *Church Music* and success always followed his tireless efforts, producing in the end the high standards he asks of others. He promoted correct *Church Music* as assistant priest at Tombolo; as pastor of Salzano; as Chancellor of the diocese and Seminary Director of Treviso; as Bishop of Mantua; as Cardinal Archbishop and Patriarch of Venice; and then as Pope for the whole world. Speaking of his *Motu Proprio* on *Church Music* he said: *I wish the prayer*

of my people to rest on the beautiful. Briefly the ideal for each parish is:

a) A choir composed of pious, practical Catholics, boys and men, of edifying life, properly trained in *Church Music*.

b) The choir will be vested in black Roman style cassocks, and plain linen Roman style surplices, without ribbons, buttons or lace.

c) The members of the choir will take their proper place in the sanctuary behind or beside the altar, in choir stalls, screened if the singers would be otherwise very conspicuous. If the sanctuary is too small a compromise might be a screened side section of the front pews. (A simple device to enlarge some sanctuaries would be to move the sanctuary rail.) The church gallery, often called *the choir* is unsuited for the proper rendition of *Church Music*.

d) The choir will sing only approved *Church Music*, without repetition of the text, and with distinct enunciation so that the words themselves can be distinguished. The music should be made to suit the text, not vice versa. Solos or frequent solo parts are not in order.

e) The choir will sing with the very minimum of accompaniment, and the accompanying instrument will be only the organ. No singing is more beautiful than that of a well trained choir unaccompanied by any instrument. The human voice itself, the immediate handiwork of God, is the most perfect musical instrument.

f) The choir director may be a priest or layMAN. The organ key-board may be outside the sanctuary, tho where the choir is in the sanctuary, such an arrangement would suppose, as a rule, the dual services of an organist and choir director.

g) And last—but by no means the least—congregation, young and old, of both sexes, should join the choir in singing their part of the music as emphasized by the Holy Father and in conformity with traditional Catholic discipline.

11. It should be borne in mind that this ideal is not an *innovation*. Quite the contrary, it is a *restoration*. Neither is it an *end* in itself. *Church Music* is intended as a *means* to this fourfold end:

- a) the greater glory of God
- b) the sanctification of souls
- c) the cultivation of joyous Christian piety
- d) the greater alacrity on the part of the people in attendance at religious services.

12 That *Church Music* is worthy and capable of this end there can be no doubt. The Holy Father's assurance is amply sustained by common experience. People attend more readily, more joyously and more piously a service in which they *actively participate*. There comes to mind also the admonition of Saint Paul, writing to the Ephesians: (v-18)

"Be ye filled with the Holy Spirit, speaking to yourselves in psalms, and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord; giving thanks always for all things, in the name of Our Lord Jesus Christ, to God and the Father."

13. Correct *Church Music* is really a commingling of the voices of the Church Militant upon earth with the Church Triumphant in heaven. Our *Sanctus, Sanctus, Sanctus* here below is, as it were, an echo of the eternal song above—*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth*. The world of today is filled with the drabness and poverty of Bethlehem—a Bethlehem without its angels' song; without the Divine Child. Let us restore to this broken world the song the angels sang; and let us invite again the Christ Child to be our King. Thus, while singing His praises, we await the joyous hope of joining the chorus of the blessed in heaven.

Extending to all best wishes for a Joyous Christmas and a Happy New Year, we remain

Faithfully yours in Christ,

+ JOHN J. GLENNON,
Archbishop of Saint Louis.

P.S.—The Church's legislation on Music has been assembled in book form, and may be had at the Catholic book stores.

ERRATA

Dec. issue. Pg. 397. line 2, paragraph 2 should read "which we just listen to beautiful melody and har—" instead of "which describes scenes, for the former is pure—"

Music pages: Pg. 391 3rd note middle part "d flat" instead of "c" Second last note, treble staff, should be an eighth note instead of a quarter note.

Pg. 392: last note in treble staff should be "f" instead of "g" (Introduction). Third bass staff, 1st measure, beat 6, should read "b-natural" instead of "b" flat."

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FRENCH ORGANS

By Seth Bingham

In The Diapason

The three-manual fifty-four-stop organ at St. Augustin in Paris was operated originally by the Pechard-Barker system (1868), but was repaired and its mechanism wholly rebuilt by Cavaillé-Coll and Mutin between 1890 and 1899. That of La Trinité is a straight Cavaillé-Coll dating from 1869. It has three manuals and forty-five stops. Both instruments have frequently been described by those whose good fortune it was to listen to such masters as Gigout and Guilmant. Today their places are filled by two young men, both pupils of Dupré and both first prize winners at the Conservatory, who give every promise of maintaining the high standards of their predecessors. André Fluery (St. Augustin) and Olivier Messiaen (La Trinité). Both possess a superlative technique and unusual powers of improvisation, particularly the younger of the two, Messiaen (he is only 24).

The Trinité organ, at best none too big for the church, was badly out of tune in reeds and mixtures each time I heard it. Messiaen's offerings on Jan. 31 were a Bach chorale using a solo cornet or reed painfully off pitch, and the long C major fugue in six-eight time, which he took in needlessly slow tempo, but accelerated somewhat as he progressed, holding the final chord a full minute by the watch and reducing stop by stop down to the 8-ft. bourdon. At the end of mass he improvised at great length on an excellent theme, first quietly fugued, then variously developed and finally used as the figuration of a toccata, displaying remarkable facility throughout.

Another gifted young organist in Paris is Mlle. Pierront, a pupil of Marchal and a "premier prix" at the Conservatory. On April 12 Cardinal Verdier presided at the inauguration of Mlle. Pierront's organ at St. Pierre-du-Gros-Cailon, newly augmented and reharmonized. The ceremonies were featured by choral and organ music, including a recital by Marchal. Miss Pierront's playing naturally reflects the style of her master. It is clean-cut, beautifully rhythmic and expressive.

Notre Dame des Victoires, a famous pilgrimage shrine in Paris, possesses a small three-manual thirty-three-stop organ built by Abbey

in 1896 and reconditioned twice since then by Convers and Gonzalez. I examined it on the occasion of a "journée Gregorienne" on Feb. 2. The chorus of the Institut Gregorien, with voices of average quality, directed by A. Le Guen-nant, was not too precise in ensemble, but sang with good expression, accompanied by M. Henry Potiron (pronounced quite otherwise in France). Bonnet was at the "grand orgue," whose "full" is not grand enough for the size of the building and does not balance the pedal reeds. There are several stops of grateful sonority, and Bonnet drew some effective combinations, such as nazard and bourdon and 4-ft. flute, of rare loveliness.

Organists visiting Paris who like dignified, pervading diapasons, should hear those of St. Francois Xavier. Fermis and Persil built this organ in 1878, with a tubular-pneumatic action. In 1923 it was restored, reharmonized and improved by Messrs. Gonzalez and Ephrème. The reeds sound commonplace and the full organ, certainly powerful enough, lacks the overtone brilliance which great mixtures could give. At the sumptuous funeral services for Vincent d'Indy, with an elaborate program of choral music by the choir of the Schola Cantorum, the organist played among other things the dead composer's Prelude and the "Prièr" of César Franck. To camouflage the undue length of this tonal fresco is a severe test of anyone's musicianship. All I know is that a monotonously slow tempo and a slavish following of Franck's stop indications (crude 8-ft. reeds with 8-ft. diapasons) nearly resulted in another funeral.

I now give the makeup of the organ in the stuffy concert hall of the Paris Conservatory—an instrument built by Convers in 1925 (he was then head of the firm of Cavaillé-Coll). with electro-pneumatic action and all three manual divisions in separate swell boxes:

GREAT

Montre, 8ft.
Bourdon, 16ft.
Flûte Harmonique, 8ft.
Salicional, 8ft.
Prestant, 4ft.
Harmonic Trumpet, 8ft.
Cor, 8ft.

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SWELL.

Dulciane, 16ft.
 Diapason, 8ft.
 Concert Flute, 8ft.
 Dulciane, 8 ft.
 Dulciane Célecte, 8ft.
 Flûte Octaviant, 4 ft.
 Dulciane, 4ft.
 Octavin, 2ft.
 Cymbalne, 3rks.
 Basson, 16ft.
 Harmonic Trumpet, 8ft.
 Basson Hautbois, 8ft.
 Clairon, 4ft.

CHOIR.

Quintaton, 16ft.
 Cor de Nuit, 8ft.
 Viole d'Orchestre, 8ft.
 Voix Celeste, 8ft.
 Flûte Douce, 4ft.
 Nazard, 2 2/3 ft.
 Quarte de Nazard.
 Tierce, 1 3/5 ft.
 Clarinette, 8ft.

PEDAL.

Flute, 16ft.
 Dulciane, 16ft.
 Soubasse, 16ft.
 Flute, 8ft.
 Bourdon, 8ft.
 Dulciane, 8ft.
 Quinte, 10 2/3 ft.
 Quinte, 5 1/3 ft.
 Basson, 16ft.
 Basson, 8ft.

The organ in its ensemble fails to convince. Reeds stick out. Nothing blends. If the above scheme was planned to combine organ with orchestra or to supplement it in large accompanimental works, the results, judging from last winter's performance of the Beethoven Mass in D, do not justify the intention. As a solo instrument the conservatory organ is deficient in mixtures as an adjunct to the orchestra it needs a more plentiful variety of diapasons and organ strings. The Tonhalle organ in Zürich comes nearer solving the problem.

The house of Cavaillé-Coll, begun by Jean-Pierre Cavaillé (1743-1809), continued by his son, Dominic Cavaillé-Coll (1771-1850), and made illustrious by the grandson, Aristide, passed in 1899 to the direction of Charles Mutin, and on his death to Convers. Recently it has suffered a further change of management. M. Guy Lauffray, one of the directors, very hospitably gave me the run of the factory, quite modest in comparison with some of our acre-

covering American plants. Yet here were conceived and set up many of the great instruments whose voices of majesty and fire still transport us.

Under Mutin there seems to have been retrogression. Harsh, blatant reeds and too few mixtures characterized the organ built for the Marquis de Polignac at Reims and that of the old American Church in Paris (inaugurated in 1907). No serious attempt was made to develop or apply the resources of electricity. Mutin's successor, Convers, made a beginning, but the successful results of twenty-five experimenting years by Canadians and Americans could not be imitated or borrowed overnight, as the organ in the Fontainebleau School of Music bore witness. M. Lauffray admitted that their first electric actions left considerable to be desired.

"We made some mistakes in the beginning," he declared, "but now we have mastered them."

Well, perhaps.

In the large two-story room which serves both as a setting-up chamber and an informal recital hall stands an organ built for the Liège International Exposition of 1930. The three manuals have a sixty-one-note compass, the pedal thirty-two. It comprises fifty stops (forty-six real, four borrowed), a set of twenty tubular chimes, three tremolos, twenty-four couplers, thirty-five hand pistons, eight foot pistons, two expression pedals, crescendo pedal, sforzando and pedal cancels. The pipes number 3,878. The console is modern and commodious. The action is electro pneumatic. I found a poor response in some of the lower-range reeds.

On Jan. 25 I attended a recital given by Marchal on this instrument. The only person who managed to keep warm that evening was Marchal, for the room was as cold as a barn. The pedal action and electric swell shuttles were noisy. The choir tierce was too strong—also the oboe G sharp in the Franck Pastorale. M. Lauffray said they intended to re-compose the eighth-rank great cornet into two stops. The pressures sound too high, but the organ evidently needs a larger hall.

In the same room is a cleverly devised two-manual cinema organ of the unit type having a nucleus of eight stops (552 pipes) and twelve traps, all enclosed in two swell-boxes. There is electric action and double-touch. The organ, at present used for broadcasting, resembles the larger one in the Olympia Theater which thousands of American visitors to Paris must have heard. This amusing contrivance has

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a total of 824 pipes and eleven basic stops, extended and duplexed to eighty-two percussions and twenty-four accessory noises. Here is the trap list.

Snare Drum
Tambourine
Castanets
Tom-tom
Wood Block
Triangle
Nightingale
Sleighbells
Bass Drum
Cymbals
Chinese Cymbals
Steam Whistle
Automobile
Fire Alarm
Hoof-beats
Locomotive
Chinese Gong
Cuckoo
Rain
Wind
Aeroplane
Ship's Siren
Doorbell
Shades of Cavaillé-Coll!

M. Lauffrey startled me with good news. The world's worst practice organ, located in the concierge's lodge at the entrance to the Cavaillé-Coll factory, is to be scrapped. This ancient box of whistles, perpetually out of order, which has gotten on the nerves of several generations of exasperated organ students, is now to go. M. Lauffrey solemnly promised it.

"Before another season," he averred, "it will be no more." And, he added, it would be replaced by a good up-to-date instrument.

"Make it a three-manual," I advised. But that is too much to hope.

The firm's most ambitious venture in electric action to date is the new concert organ in the Salle Pleyel, Paris, inaugurated March 5, 1931. The Salle Pleyel organ is thoroughly modern and marks a praiseworthy effort to conform French organ mechanism to the standards set by other countries. I would call attention to a few noteworthy features.

Using 4,800 pipes, the builders have designed an organ of four manuals with fifty-six speaking stops, plus twelve (pedal) stops borrowed and extended: Solo, 10; swell, 14; choir, 12; great, 14; pedal, 18 (six real and twelve borrowed). They are distributed in these categories: Foundations, forty stops; reeds, nine-

teen stops; mixtures and mutations, nine stops (twenty-five ranks). There are two stops of 32-ft., twelve of 16-ft., twenty-four of 8-ft., nine of 4-ft. and one of 2-ft. There is a sostenuto device, permitting a struck chord to sound without being held. The console is also equipped with a partial pedal cancel (lower octave), selective swell-box control and other up-to-date features.

This "monumental" instrument was hailed with rapturous cries of astonishment and joy by the Paris press. "Perfectly successful," a veritable *chef d'oeuvre*, "an admirable instrument, sumptuous and substantial, vigorous and delicate!" "majestic amplitude of ensembles" were a few of the expressions used by such critics as Louis Aubert, Paul Le Flem, Emile Vuillermoz, Henry Potiron and even the cautious Gustave Bret.

Now some of this is true and I suspect would be truer still were the organ not placed in the ceiling over the back of the stage. (The pipes speak downward through a grilled opening fifty by seven feet.) The hand of an expert voicer and harmonizer is evident in certain regions of the organ (do we owe this to M. Mertz?) The eight-rank cornet in the great is nicely graded in proportion to the other stops—no mean accomplishment. The strings, for a French organ, are unusually good and varied (nine ranks), while certain single registers among the flutes and solo reeds are charming and agreeable. But "majestic amplitude"? I failed to get it. Perhaps the stone vaultings of a church would produce it. No fault can be found with the acoustics of the big Salle Pleyel; they are excellent. The organ sounds cooped up, as in fact it is. More speaking space above and around the pipes would improve the projection of tone. The builders have done a very creditable job with an almost impossible emplacement.

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Our Music This Month

Kyrie, from Missa Pontificalis

By Joseph J. McGrath

For many years this paper has been mentioning the lack of real American compositions in Catholic Church Music. How many European choirs would use the American masses, repeatedly, as part of their repertoire?

Hailed by recognized critics, as one of the finest contributions in the field of Catholic Church music for many years, this composition by an American was introduced in almost every large city at Christmas. At first it was feared that it was too difficult for present day volunteer choirs, but the enthusiasm of the singers for it, lessened the degree of this difficulty and we found the mass being used in small towns, where we least expected to find a choir at all.

That the composer is an organist with a genuine appreciation of organ effects can be seen by the accompaniment, and the theme "Sacerdos et Pontifex" which will be found present almost all the time in one part or another. Space will not permit presentation of the whole mass, but the Kyrie will serve as a unit of the mass to demonstrate what is meant by classical composition in the modern sense of liturgical music, and as an example of the type of work which will stand as a credit to our taste and ability.

Ecce Lignum Crucis

Melchiorre Mauro-Cottone

During no other season is the church more exacting in its observance of the liturgy than in Holy Week. At the Mass of the Presanctified, on Good Friday this easy polyphonic motet provides a new opportunity for the choir to present this text in devotional and fitting garb. Just before the Adoration of the Cross the "Ecce Lignum" is sung by the Celebrant three times, each time, a tone higher, and the choir responds with the "Venite", in the same tone used by the Celebrant. Although the organ is indicated "ad libitum" no organ should be used until the Gloria on Saturday. This organ part is for rehearsal only.

Pueri Hebraeorum

Melchiorre Mauro-Cottone

During the distribution of the Palms, (Palm Sunday, April 9, 1933) this number for three equal voices might be rendered. Before many measures were sung the devout would be edified by the polyphony and dignity of this motet.

Domine Jesu Christi (Offertory, Requiem Mass)

D. Lorenzo Perosi

The celebrated Roman composer and choirmaster at the Vatican, in this piece has supplied an appropriate funeral composition for two medium voices, that will serve an example of the true church style, desired in such works. In the proper tone the voices give due prominence to the text. In parts it seems almost declamatory, but it is more like the chant in the way it achieves brevity and rapidity of execution in a musical fashion.

Songs for Primary Grades

Sister M. Cherubim O.S.F.

These pieces are in sequence with those which have appeared in the previous numbers of CAECILIA, and are for use with the course in Music Appreciation outlined in another section.

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Domine Jesu Christi

Offertory, Requiem Mass for 2 Medium Voices

13

D. LORENZO PEROSI

ANDANTE

Contralti

Organo

Do-mine Je-su Christe Rex glo-ri-æ li-bera a-nimas omnium fi-
-de-li-um defuncto-rum de pænis in-ferni et de pro-fun-do
de pænis in-ferni et de pro-fun-do la-
la-cu ne ab-sor-be-at eas
-cu li-bera eas de ore le-onis ne ab-sor-be-at ne ab-sor-be-at eas
tar-ta-rus ne cadant in ob-seu-rum
tar-ta-rus sed si-gnifer sanctus Michael repre-

pp $\frac{3}{4}$

Quam o - lim A - brahæ promi -

- sen - tet e - as in lucem San ctam Quam o - lim A brahæ promi -

FINE *PIÙ ADAGIO*

- si - sti et se - mi - ni e - - - jus Ho - sti - as et preces tibi Do - mine

- si - sti et se - mi - ni e - - - jus

PIÙ ADAGIO

II. Org.

Cont.

laudis of - fe - rimus tu su - scipe pro a - ni - ma - bus il lis quarum

Dal $\frac{3}{4}$ al FINE

ho - die me - moriam fa - ci - mus fa - ci - as Do - mine de mor - te tran - si - re ad vi - tam. Quam

mf
son. Ky - ri - e e - - - le - i - son. *dim. e rall.*
mf
son. Ky - ri - e e - - - le - i - son.
mf
son. Ky ri - e e - le - i - son, e - - - le - i - son. *dim. e rall.*
mf *ben legato il basso*
son. Ky - - - ri - e e - le - i - son.

p *Espressivo*
Chri - ste e -
Ped. *Man.*

SEMI-CHORUS
pp
Chri - ste e - le - i -
pp
Chri - ste e - le - i -
le - i - son. *pp*
Chri - ste e - le - i -

son. *p* SEMI- *p* Chri-

mf son. SOLI *cresc. molto* Chri-

Chri - ste e - le - i - son, e le i - son. *p*

son. Chri-

CHORUS TUTTI Broadly *mf*

ste e - le - i - son. Chri - ste e - le - i - son, e - *mf*

ste e - le - i - son. Chri - ste e - le - i - son, e - *mf*

ste e - le - i - son. Chri - ste e - le - i - son, e - *mf*

ste e - le - i - son. Chri - ste e - le - i - son, e - *mf*

molto rall. *Un poco più mosso qu'il Tempo Primo*

le i - son. *p*

le molto rall. *p* Ky - ri-

le i - son. *p* Ky - ri-e e - le - i - son, e -

marc. *p*

[illegible]

Ecce Lignum Crucis

(Good Friday)

MELCHIORRE MAURO-COTTONE

Assai Moderato

I *ppp* In quo sa - lus

II In quo sa - lus

III *p* (Solo) (ad libitum) Ec - ce li - gnum Cru - cis In quo sa - lus

ORGAN (ad libitum)

(1st time F)
(2nd time F#)
(3rd time G)

allargando assai

mun - di pe - pen - dit. Ve - ni - te, Ve - ni - te a - do -

mun - di pe - pen - dit. Ve - ni - te, Ve - ni - te a - do -

mun - di pe - pen - dit. Ve - ni - te Ve - ni - te a - do -

allargando assai

From here, if played as a mottet, this part must be transposed one tone lower: F minor. If used in the Friday mass, then the first part must be repeated 3 times, always half tone higher, therefore connecting with this part the 3rd time only.

re - *pp* mus. Popule meus, qui fe - cit ti - bi

re - *pp* mus. Popule meus, qui fe - cit ti - bi

re - *pp* mus. Popule meus, qui fe - cit ti - bi

Assai Moderato

(quasi falso Bardne)

8

(a cappella)

Van Yancell

Pueri Hebraeorum

(Palm Sunday)

MELCHIORRE MAURO-COTTONE

Andante Lento

I *ppp* Pu - e - ri He-brae - o - rum ve-sti-men - ta pro-ster -

II *ppp* Pu - e - ri He-brae - o - rum ve-sti-men - ta pro-ster -

III *ppp* Pu - e - ri He-brae - o - rum ve-sti-men - ta pro-ster -

Andante Lento

ORGAN

ne - bant in vi - a et cla-ma - bant, et cla-ma - bant *accel.*

ne - bant in vi - a et cla-ma - bant, et cla-ma - bant *ppp* di -

ne - bant in vi - a et cla-ma - bant et cla-ma - bant *accel.*

p *accel.*

ppp di - cen - tes, di - cen - tes. *ff* Ho -

cen - tes, *pp* di - cen tes, di - ce - tes. *ff* Ho -

di - cen - tes, di - cen - tes, di cen tes. *ff* Ho -

ppp

Allegro

san - na Fi - li-o Da - vid:

san - na Fi - li-o Da - vid: *sempre f* be - ne -

san - na Fi - li-o Da - vid: be - ne - di - ctus qui

Allegro

sempre f

be - ne - di - ctus qui ve - nit

di - ctus qui ve -

ve - nit in no - mi - ne Do - mi - ni in no -

in no - mi - ne Do - mi - ni Ho - san - na

nit in no - mi - ne Do - mi - ni Ho - san - na

mi - ne Do - mi - ni Ho - san - na

mf

Ho - san - na
 Ho - san - na *cresc.* Fi - li - o
 Ho - san - na *v* Fi - li - o *>* Da - -
mf *cresc.*
calmando *e* *dim.*
 Fi - li - o Da - vid be - ne - di - ctus qui
 Da - - vid be - ne - di - ctus qui
v *calmando* *e* *dim.*
 vid Fi - li - o Da - vid be - ne - di - ctus qui
calmando *e* *dim.*
rall. *v* *ppp*
 ve - nit in no - mi - ne Do - mi - ni Ho - san - na.
v *ppp*
 ve - nit in no - mi - ne Do - mi - ni Ho - san - na.
rall. *v* *ppp*
 ve - nit in no - mi - ne Do - mi - ni Ho - san - na.
rall. *ppp*

SONGS FOR PRIMARY GRADES*)

After the songs can be rendered with perfect ease, then, and not until then, the accompaniments may be added for ornamentation and coloring.

Good Morning, Dear Jesus

SISTER M. CHERUBIM, O. S. F., Op. 46, No. 12

*Joyfully**Animato*

1. Good morn - ing, dear Je - sus, Thy
2. Good morn - ing, dear Ma - ry, Our
3. Good morn - ing, Saint Jo - seph, Thy
4. Good morn - ing, dear An - gel, Our

rit. a tempo

bles - sing we pray, Our hearts, small and lov - ing, Make hap - py this day. Good
 hearts take to thee, This day shield them, Moth - er, From sin keep them free. Good
 child - ren thee ask To teach us e'er faith - ful Per - form the day's task. Good
 friend and our guide, Be with us and lead us And help us do right. Good

morn - ing, dear Je - sus, good morn - ing!
 morn - ing, dear Ma - ry, good morn - ing!
 morn - ing, Saint Jo - seph, good morn - ing!
 morn - ing, dear An - gel, good morn - ing!

*) These songs are not intended for church, but for the home and school.

Good Night, Dear Jesus

SISTER M. CHERUBIM, O.S.F., Op. 46, No. 13

Lovingly

1. Good-
2. Good-
3. Good-
4. Good-

*Andante**rit.*

night, dear-est Je - sus, The day now has fled, We
 night, Vir-gin Ma - ry, Oh, Moth - er, so mild, Keep
 night, Fos-ter - fa - ther Of Je - sus, so dear, Oh,
 night, Guar-dian An - gel, Watch o'er us in sleep, While

a tempo

thank Thee for bless - ings, Thy grace on us shed.
 safe - ly for Je - sus, Our hearts un - de - filed.
 grant that thy child - ren No dan - ger may fear.
 dark - ness sur - rounds us Thy vi - gil e'er

1-3

keep. Good-night, good-night, good - night!

rit. e dim.

Question and Answer Box

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

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

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Q. "If High Mass is sung on Sundays by a full choir, why shouldn't all the offices be sung likewise, not only on Sunday but on weekdays, by a paid quartet, chargeable as regular parish expense for service?"

A. Sunday is the Lord's Day; by one solemn service we fulfill the duty of worship. Weekdays are weekdays: there is no obligation of solemnizing the services; the expense of a paid quartet would be prohibitive. Only Canons, Monks, and Nuns are under a solemn obligation of daily solemnizing the Divine Work, as representatives of the entire Church. "They are the Lord's canary birds."

* * *

Q. "How did it come that other settings than Gregorian were given to the Ave Maria, etc., by various composers originally?"

A. New poems and new music will be written as long as the world stands. The history of music tells how one style of music followed another. The Gregorian music has been a source of inspiration for ever so many modern compositions. Famous savants of music assure us that, if it were not for Gregorian chant, the music of civilized nations would never have advanced beyond the cowboy's yodel. There is no kind of modern music that surpasses plainchant in point of melodic development. The fact that man is progressive, always desirous of new things, accounts for new compositions. Holy Bible encourages him by saying: "*Cantate Domino canticum novum—Sing ye to the Lord a new canticle.*"

* * *

Q. "Where can a translation of various motets be obtained?"

A. The Ceremonial of Bishops says "that motets must be taken from Sacred Scripture, from the Breviary, or from hymns and prayers approved by the Church". From this it is evident that motets cover a big area. In our estimation a complete "Daily Missal" with Vespers for Sundays and Feasts, would furnish a great many translations.

Q. "Are solos forbidden in the Church? If so, why?"

A. Solos that breathe the liturgical spirit are not forbidden. What the Church has always proscribed is the profane, operatic, worldly spirit of solos. The music to be admitted into the Church must be holy, beautiful, and universal; it must have the imprint of reverence and humble servitude; it must bear the stamp of true art; it must have such sublime form that the whole world cannot but be edified. Hence those operatic, sentimental, bold, arrogant, and conceited pieces that work out fine on the stage, become an abomination when transferred into the church. A venerable old Doctor stayed away from the services in the Cathedral, saying: "Oh, I simply cannot pray: that spectacular music spoils all my prayers." Any music that is not a help for prayer is to be banished from church.

* * *

Q. "What should an organist learn to become a Catholic organist?"

A. In addition to his musical training he must acquire also the liturgical training: He must become thoroughly familiar with the Gregorian chant and the sacred polyphony; with the spirit of the liturgical year and the different sacred functions.

Q. "What is the difference between the Proper and the Ordinary of the Mass?"

A. The Proper of the Mass, i.e. Introit, Gradual, Alleluia (or Tract), Offertory, and Communion, represents the variable parts, which change with every Mass; the Ordinary, i.e. Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei, represents the stationary parts, which change but little, e.g. omitting the Gloria in seasons of penance. Anciently the Proper was sung by the clergy and the Ordinary by the people. Subsequently the choir had to take over the entire musical program. Some of the best singers would render the Proper, and the full choir would take care of the Ordinary.

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A. "Which is right: *Benediction Hymns* — or — *Benediction Motets*?"

A. A motet denotes an inserted number which does not form part of the service, but may be selected at choice. Hence any collection which contains various sacramental numbers: antiphons, responsories, prose texts, etc., is properly designated by the title: *Benediction Motets*. The title "*Benediction Hymns*" would refer to a collection of *O salutaris* and *Tantum ergo* selections, including possibly the hymns of *Corpus Christi*.

Q. "What is the *Compline Service*? It is sometimes used in parishes instead of *Vespers*."

A. *Compline* is the evening service of the Church: it forms the last part in the daily performance of the Divine Office by the Clergy and the religious Orders. It is more simple and less varied than *Vespers*.

Q. "Why shouldn't the choir repeat the words '*Asperges me*', '*Gloria in excelsis Deo*', and '*Credo in unum Deum*'?"

A. The priest intones "*Asperges me*" and the choir continues; after the psalm the full choir repeats "*Asperges me*" as far as the psalm. The *Asperges* is sung like an *Introit*. The *Gloria* and *Credo* are intoned by the priest and continued by the choir to the end. The priest is bound to use the official intonations as prescribed in the *Missal*. It is incongruous on the part of the choir to disregard the priest's intonation. The choir may however use the intonation when a *Gloria* is sung in connection with a low Mass.

Q. "What is meant by a '*Male Alto*'?"

A. A male alto may be a natural freak voice, or an artificial product such as of eunuchs or castrati.

Q. "If the tenor sings the soprano part, isn't he an octave lower than the soprano, singing the same part? Why?"

A. At the time of puberty the larynx grows rapidly until it attains its final size. In boys the vocal ligaments increase in length and thickness and the voice changes into the tenor or bass of the man. For that reason the male voice sounds (on any given tone) an octave lower than the soprano.

Q. "Why do altos have difficulty reading the bass clef? Many good three part works could be used by women's choirs if this difficulty were eliminated."

A. Unless altos are piano players, the regions of the bass clef remain "unexplored territory" with them. However, by persistent practice and diagraming they will soon acquire a reading knowledge of this clef.

Q. "Suggest a time schedule for an hour's rehearsal of a new mass. Should the whole work be gone over first, or just lines at a time, until thoroughly learned?"

A. With proficient singers it is advisable to go over entire sections, e.g. the whole *Kyrie*, the whole *Gloria*, etc. With less proficient singers, one musical period, at a time, seems preferable.

Q. "I have difficulty getting singers to read Latin; how can we be sure to help them in their pronunciation?"

A. If at all possible have recourse to the blackboard; place before them the Latin vowels with the English equivalent in pronunciation, e.g. a (ah); e (a); i (ee); o (oh); u (oo). Then select words from the Mass where these vowels occur, write them on the board, and demonstrate the proper sound.

Q. "Why is the *Credo* said on the feasts of St. Mary Magdalen and not on the feast of St. John the Baptist: both were Saints of the Old Testament?"

A. Mary Magdalen is called "Apostle of the Apostles" (*Apostolorum Apostola*), because of her faith. She was the first to announce to the Apostles the Resurrection of our Lord. John the Baptist stands between the Old and the New Testament; he is called "The threshold of the New Testament". Mary Magdalen, as well as the Apostles, must be called a Saint of the New Testament.

Q. "The verse of the *Alleluia* on the feast of St. Joseph (Solemnity) is an indulgenced prayer; can the indulgence be gained when singing it?"

A. Certainly; the singing of an indulgenced prayer does not invalidate the indulgences.

Q. "Why is the first part of the *Offertory* on Twelfth Sunday after Pentecost repeated?"

A. Instead of saying: "Moses prayed with greatest intensity, the Oriental mind prefers to say: "Moses prayed, and again he prayed".

AN ORGANIST

of very fine ability, competent to teach Gregorian Chant, and music in the grade schools according to the latest methods. Excellent choir leader—seeks position. For information write to Otto A. Singenberger, St. Mary of the Lake Seminary, Mundelein, Illinois.

Music Fundamentals

By REMY ZADRA, D. D.
JAMESTOWN, N. Y.



CHAPTER IV.—SIMPLE RHYTHM

The unit of measure, (or Gregorian beat) according to which the melodic movement in Gregorian music is regulated and organized, is the average time needed to pronounce a syllable; therefore it does not represent absolute but relative value and it is not divisible as it is in modern music in which you can sing two, four or more notes in one beat, from whence comes the solemn character of the Gregorian music. (See, meter, beat in the chapter of the measure).

The rest or ictus note comes in Gregorian after two or three simple notes; the notes without ictus form the beginning of a simple rhythm or, so to speak, Gregorian measure; the notes with ictus form the end of it. Contrarily, in the modern music the strong beat is in the beginning of the measure and usually over the accented syllable.

Rhythms of two or three notes are mixed up in Gregorian music; naturally the measures of three notes, containing three simple and indivisible times, are longer than the measure containing two times; therefore they cannot be reduced to the triplets of modern music. In the modern editions of Gregorian music, the ictus-note is marked by a vertical dash or episema.

CHAPTER V.—COMPOUND RHYTHM SIGNS OF BREATHING

In speech one or more words form the subject or predicate of a sentence. The union of these two elements with a verb forms a sentence. Furthermore several sentences or clauses may be connected by some relation to form a compound sentence. Similarly in Gregorian music we can distinguish words called *simple rhythm*, the union of a few of them called *incisa*, the union of a few incisa called *phrase*, the union of a few phrases called *period*.

These different musical parts are distinguished in Gregorian by special signs, that are also signs of breathing; they are the *punctuation in music*:

(1) The signs of the incisa are double note, viz. mora vocis, and a quarter of a bar; a very short or stolen breath is allowed, if necessary, by shortening the last note.

(2) The phrase is marked by mora vocis and half bar; the end must be prepared by slight

ritardando. The breath is generally taken by shortening the last note.

(3) A period or general sentence is distinguished by more vocis, full bar. It must be prepared by great ritardando and closed by a rest corresponding to the value of an eight note of modern music.

The strict observance of this musical punctuation is very important. The following example is the beginning of an outstanding piece of Gregorian music; it is an anxious cry for help of one who is overloaded with tribulations. The song is highly descriptive. The beginning opens up with an impetuous cry to heaven. Over "tribulatio" there are many podatus, indicating the hammering of the tribulation and the melody reaches its greatest depth when the faithful calls the attention of God to his prostrate condition.

NOTES

The lines 1, 2, 3, indicate respectively the incisa, phrases and period.

As previously explained, rhythm gives order, harmony and proportion in the melody. It is beyond the intent of this small treatise to study the proportion in the number of notes among the parts of a Gregorian melody, the balanced recurrence of the different sections. The imitations, progressions, antecedents and consequents are not strange to Gregorian rhythm. (See "Canto Gregoriano", Chap. 4, Rev. M. Ferretti) All these rhythmic varieties have in the Gregorian a simple but highly efficacious expression.

CHAPTER VI.—ACCENT

The accent on any word in Latin does not make the syllable stronger or longer than the others but it does make it higher: that is, the Latin accent of the classical period was conveyed by a rising modulation not by stressing the voice. The accent of the words being the source of the Gregorian melody, its purely melodic nature is constantly respected.

Therefore in the Gregorian melodies the accented syllable may be found either in the arsis or thesis, with one or many notes, but it generally occupies the highest point of the melody. This is done in two forms. In the first, the note of the accented syllable is higher than the preceding and the following notes. In the second

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form the following note is lowered. Sometimes, to obtain a greater dynamic effect, this law is not strictly observed. (See compound rhythm).

CHAPTER VII.—THE DYNAMICS

Dynamics is the science that gives different degrees of power to the parts of a song according to their importance.

In singing we must take care of the great rhythm, unifying the small parts of the song in one great unity.

The rendition of a period or compound sentence must show this unity, this dependence of its parts; only one of them is the most important, deserving the full power, the others more or less according to their importance. A single melodic line, wavy according to the tide of the music, unifies the musical sentence to express a unique idea; in the musical period the singer, instead of considering the single steps or measures with their own small risings and declinings, takes care of the great and general rising (called *melodic arsis*) or declining (called *melodic thesis*) of the melody in which the single ones are just dependent links. (Remember that in the word the arsis corresponds to the accented syllable, the thesis to the unaccented).

The highest point or climax of the ascensions in the melody must be a glorious one; the secondary tops of the other parts must be emphasized according to their respective importance.

The contrary should be said for the declinings or conclusions of the parts of the musical sentence; they should be emphasized by a slow movement according to their importance. Naturally the last ending of all must give one the impression of the home coming of the melody to a place of final rest.

How can we find the dynamic point in the parts, and the most important points of the whole sentence?

The criterion is on the words of the melody; the most important word, as a general rule, coincides with the highest point of the melodic line. This stress or Dynamic power carried by one word of the sentence is called "*logic accent*", as the stress carried by a (one) syllable in the word is called "*tonic accent*".

We must remember furthermore that singing is the *language of the heart*, expressing its feelings; there are songs of joy, sorrow, hope, despair, prayer and so on. Each one has a different nature which must be expressed in the movement of the whole song so that the general movement of the songs of joy or hope is more lively than the one of the songs of sorrow and despair.

The whole rendition therefore must reflect these different moods of the songs, which are called *pathetic accents*.

PRACTICAL CONCLUSION

It was said that every measure is composed of two parts: One *active, rising*, the other *restful, declining*; in modern music they are represented respectively by the down-beat and up-beat of the 2/4 measure. In Gregorian these two parts of the measure are represented by the *arsis* and *thesis* of the simple rhythm but they have not the harsh qualities as they have in modern music.

The following qualities give its character to the Gregorian: (1) the mixture of measures of different length, (2) the lightness of the Latin accent, (3) the smoothness of the ictus having meaning of a pause or rest, not the meaning of the strong beat in modern music, (4) the indifference of the ictus in being on accented an unaccented syllable.

Placing a light stress on the ictus for the first rehearsal has many advantages later the ictus should be diminished to a very light impulse, more in the mind of the singers than in the ears of the audience.

As soon as a smooth and clear rendition of the single elements and words is reached, the attention should be drawn to the general expression or compound rhythm. Full power and emphasis must be given to the groups of ascensions according to their own importance; the groups of descensions must be marked by softening of the voice and slow movement, great at the end of every part of the musical sentence, greatest of all at the end of a period.

CHAPTER VIII.—CHIRONOMIA

Chironomia is the art of directing the choir with proper signs of the hands. At the beginning every single rhythm, that is, every ictus should be made clear by the up and down movement of the hand as in modern music. When this is obtained the director must show the groups of ascensions by using circumnutations of his hand and the group of descensions by using a wavy movement.

NOTES

In order to express the unity of melodic line in the sentence, the choir must be trained in "*legato*" singing, that is, to sing the single notes in a smooth and connected manner, giving a very light sense of vocal impulse to the beginning of the groups. This fluency or smoothness is essential to the beauty of any song, but especially to the Gregorian.

In order to achieve smoothness, the melismatic songs must be rendered faster than syllabic or almost syllabic songs.

CHAPTER IX. RULES FOR THE ICTUS OR SIMPLE RHYTHM

As it was stated, the Gregorian has a free rhythm; the two and three time rhythms follow each other. It is not the purpose of this short treatise to give particular rules to find the single ictus; in the last editions of Gregorian songs they are marked by the vertical episema. The following are the general rules:

(1) For the syllabic songs it is a Solesmes law that the ictus comes back from the last syllable of the word two by two, the last syllable being essentially a pause or ictus note. In this musical sentence or period the count of the ictus starts from the last syllable of the last word. The last syllable forms a rhythm in itself. The groups or *mora vocis* break the normal march; the two by two count then starts again.

(2) For the melismatic songs the ictus comes on

(a) every first note of a group excepting when followed by *pressus*, or when the group is a *salicus*, or when it is marked differently.

(b) every *pressus*

(c) every top-*virga*

(d) every square note followed by a dot (e) every note followed by a *quilisma*.

NOTE:

When in doubt the preference should be given to the leading notes of the tonic and dominant.

Example

Let us analyze a short piece of a well known Gregorian music.

(A) Analysis of the neums

1 and 3 are two *pressus*; the *pressus* 1 is formed by a simple note and a *podatus*; the *pressus* 3 is a result of the last note of a *clivis* with the first note of a *porrectus*.

2 and 6 are two *salicus*, because the ictus is on the second note of the group.

4, 5, 10 and 11 are double notes or *mora vocis* closing respectively the middle and the last part of the period.

7 is *podatus subbi puntus*; its last note is lengthened by the following *quilisma*.

8 is a *quilisma*.

9 is a *scandicus subbipuntus resupinus*.

NOTE:

See a *liquescent* in the following "et lux".

(B) Dependence between the words and melody:

The accent of the word has usually a prominent place in the melody; e.g. See *Requiem, aeternam, dona*; for the syllabic songs this is songs sometimes the melody springs up to an the general rule, but in the melismatic or rich

independent stand and in order to reach this climax the accents of the single words go to secondary place; in "dona" the accent is still ruling but not in "eis" and "domine".

(2) In "eis" and "domine" the accented syllable has one note and the last one is very rich; being the last syllable treated as the restful and landing place of the melody. This is another Gregorian Law.

(E) Take notice of the flat modifying the SI No. 8; the reason is because the melody starts from FA on No. 6 and it cannot have SI natural or three full steps.

(F) Compound rhythm.

In the first part, the melody culminates in "aeternam" and the two *mora vocis* at the end give a proper pause and ending; but both climax and pause are partial because the climax of the whole period is in the second phrase, that is in "eis". The last *mora vocis* of the first part must be shortened in order to get a light breathing and to follow the melody up to the final climax in "eis"; from there the melody softens down, tempered by a small rising in "domine"; the last two *mora vocis* must be emphasized by a *ritardando* followed by a rest.

GREGORIAN MODES

As stated before the Gregorian is previous to the major and minor scales; its melodies move freely in the natural scale. If one examines the Gregorian compositions he would easily notice that the melody stays quite often in the note which is one-fifth above the last one; the last note is called *tonic* or final and usually the fifth above *dominant*.

He would notice furthermore, that songs, although having the same final note, use quite different melodic material. Some, after reaching the fifth, go further up and they move freely between the final notes and its octave, others move between one fifth above and one fourth below the final note which is used as a center. The first ones are called *authentic*, the second ones *plagal*.

Therefore every note in the natural scale can be final or tonic for two modes, one authentic, the other plagal; that is one using the octave unbroken, the second one using one part of the scale ($1/5$) above the final, the other part ($1/4$) below the final note.

In the Gregorian days, the tone-successions were not treated in octaves but in groups of four (tetrachord) or five (pentachord). According to this theory the octave is a result either of two groups of four with a tone in between (1) or of two groups of fifths with one common tone (2) or two different groups one of fifth and one of fourth.

Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.

Directress of Music, St. Joseph Convent, Milwaukee, Wis.



"Good music is a vital element in the education of the people."

—P. P. CLAXTON.

*"A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet
breathing."*

—KEATS.

MUSIC APPRECIATION IN GRADE FOUR

(Concluded)

APRIL

Lesson Eight

A. RECOGNITION OF RETURNING TUNES

Using HUMORESQUE, by the great Bohe-

mian composer Dvorák (Dvor-zhak), V.R. 20203, proceed as follows:

a) Write on board: HUMORESQUE, by Dvorák. Let children pronounce the same. Show picture of composer.

b) Play the first tune several times, until children become familiar with it. The tune here follows as a help to the teacher:



c) Play record, children raising hands each time the tune returns.

d) Play record again, children keeping hands up until the tune is finished each time.

e) In order to fix the children's minds still more attentively on the music, play the record once more, children counting how often the tune appears. (It appears four times.)

Then, using MINUET, by Paderewski, from V.R. 20169*, play the first tune (sixteen measures), until the children have become familiar with it. Then proceed as above.

When the tune occurs for the third, fourth, and sixth time, it is slightly altered by the in-

sertion of a short fancy passage; lead the children to discover this.

Write on board: MINUET, by Paderewski. Have children pronounce the composer's name (Pad-er-eff-skee), and show them a picture of the great pianist and composer.

Tell the class that Paderewski is of Polish birth, and one of the world's most famous pianists. He loved his country very much, and when Poland was in trouble, gave his money and energy freely in the service of his beloved homeland. Though far advanced in age, he is still making concert tours throughout the world. He now has made his home in our own United States, living in California.

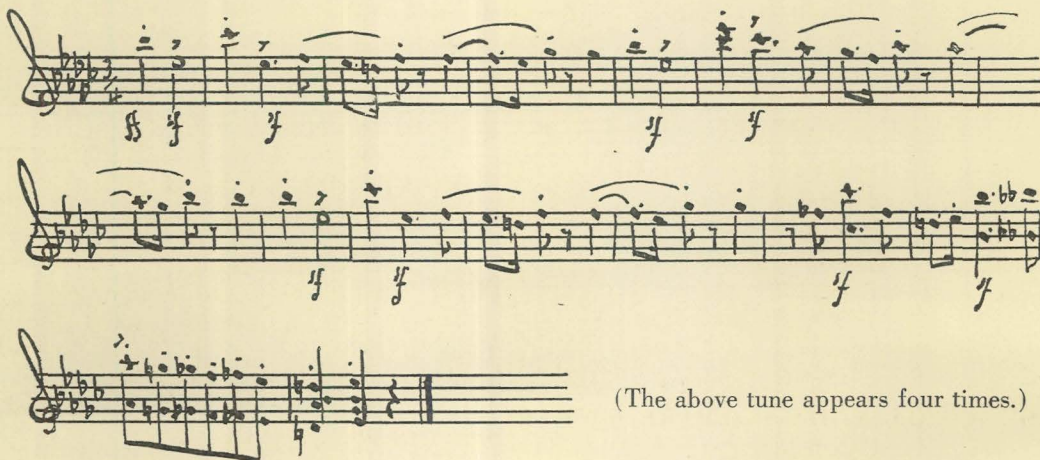
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B. RECOGNITION OF RETURNING TUNES FURTHER DEVELOPED

Using POLISH DANCE, by Scharwenka, another composer of Polish birth, V.R. 20203*,

proceed as above in presenting HUMORESQUE, by Dvorák.

The first tune here follows as a help to the teacher:



(The above tune appears four times.)

Then, use V.R. 4192, and let children discover which tune occurs a number of times, and how often it appears, in this happy dance called ECOSSAISES (E-ko-saz) written by the great German master, Beethoven (Bate-ho-fen). (The second tune appears eight times.)

Write the name of the dance and that of the composer on the board, and let children pronounce them: ECOSSAISES, by Beethoven. Show a picture of the great master.

A few incidents from the master's life may be related to the class:

Ludwig van Beethoven was born in Germany, at Bonn, on the beautiful River Rhine. He began his music study in his fourth year. Like most boys, he did not always like to practice, but his father kept him at his music with severe and strict hand. If the father had allowed little Ludwig to neglect his practice and studies, he would never have become a great master. Already at the age of twelve he could play the organ so well that he often took his teacher's place at the court chapel as organist. Later he wrote many most beautiful compositions. When he was about thirty years of age, he became nearly deaf. As years went by, he became totally deaf, yet he kept on composing, and wrote some of his greatest works without being able to hear a sound of them when they were performed.

Still the great master, who had a courageous, noble soul, worked bravely on until God called him to listen to the heavenly music of the angels.

Those girls and boys who are studying music, if they practice diligently, will one day be able to play some of Beethoven's beautiful music like the little boy, Shura Cherkassky, who plays the Beethoven dance we have just heard. This little Russian boy was only eleven years old when he played Ecossaises for recording. He had to undergo many hardships in Russia, so during the great World War, Shura, then only ten years of age, and suffering from cold and hunger, was brought to America. He must have practiced very diligently to be able to play so wonderfully at the age of eleven. We shall now again listen to the dance tune which the great master Beethoven wrote, and which little Shur Cherkassky renders so accurately and beautifully. While you listen, imagine you can see him seated at the piano, his little fingers dancing up and down on the keyboard, making the piano sing cheerfully and happily.

If time permits, let them also hear Shura Cherkassky play his own composition, PRELUDE PATHETIQUE, which is recorded on the opposite side of this record. Let pupils decide as to the mood expressed, and also as to the manner in which little Shura plays it. We can hear from his playing that he has courage and determination to persevere in a task until it is accomplished.

MAY

Lesson Nine

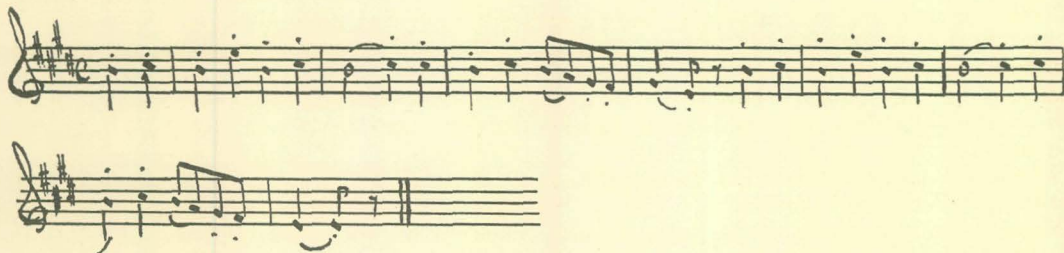
A. SIMILAR AND CONTRASTING TUNES

All music of value has a certain design or form. A good design always contains unity and variety. Unity is obtained by using similar

ideas, and variety is secured by inserting contrasting tunes, so as to avoid monotony.

Using AMARYLLIS, from V.R. 20169*, proceed as follows:

a) Play entire first tune (8 measures) several times. The tune here follows as a help to the teacher:



b) Play entire composition, children raising hands each time the tune appears.

c) Play record again, children keeping hands up throughout the entire tune each time.

d) Children go to board and mark the letter A each time this tune appears, and each time another tune appears they mark x. When tune A appears the last time it ends with a short

"Coda". Tell children that a Coda is a short passage added to the end of a composition in order to give it a more graceful close. It is also sometimes called a "fancy ending". (A A x A A x x x x x A A Coda)

Now use HUMORESQUE, by Dvorák, V.R. 20203* and let children mark the tunes with A and x. (A A x A x x A x)

B. COMPLETE DESIGN OR PATTERN OF MUSIC BY LETTERS

Using MINUET, by Gluck, V.R. 20440*, proceed as follows:

a) Play record, children observing how many tunes the composition contains. (Four tunes)

b) Play record again, children marking A

each time the first tune appears; B for the first new tune; and should another tune appear different from A or B, they mark it C. The pattern will be A A B A.

Proceed as above, using the following music: MINUET, by Mozart. V.R. 20440* (Pattern: A A B B)

RENDEZ-VOUS. V.R. 20430* (Pattern A B A C A)

JUNE

Lesson Ten

A & B. NAMING FAMILIAR COMPOSITIONS AND COMPOSERS

From the list below, play a part of each, or of several compositions, and have children raise hands when they recognize the title. Also exhibit pictures of the composers, and let children point to the one whose composition is being played, and mention his name and nationality.

From the NUTCRACKER SUITE, by Tschai-kowsky (Russian)

- V.R. 6616* Dance of the Chinese Doll
- V.R. 6616* Dance of the Toy Pipers
- V.R. 6616* Dance of the Arabian Dolls
- V.R. 6617* Waltz of the Flowers

From the PEER GYNT SUITE, by Grieg (Norwegian)

- V.R. 20245* Anitra's Dance
- V.R. 20245* In the Hall of the Mountain King
- V.R. 35793* Morning
- V.R. 35793* Death of Ase (O-say)

OTHER COMPOSITIONS:

- V.R. 20203* Humoresque, by Dvorák (Bohemian)
- V.R. 20203* Polish Dance, by Scharwenka (Polish)
- V.R. 20169* Minuet, by Paderewski (Polish)
- V.R. 4192* Ecossaises, by Beethoven (German)

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REVIEW QUESTIONS FOR GRADE FOUR

The following questions may also be used as a general review:

THE SYMPHONY ORCHESTRA

What is a Symphony Orchestra? (A large, complete orchestra, consisting of four families of instruments.)

Name the families of instruments belonging to the Symphony Orchestra. (String family, Woodwind family, Brass family, and Percussion family.)

How many families are there in a Band? (Three)

Which are they? (Woodwind family, Brass family, and Percussion family.)

Mention the instruments of the String family. (Violin, viola, cello, double bass, and harp.)

How is sound produced upon these instruments? (The violin, viola, cello, and double bass are played by drawing a bow across the strings, or by plucking the strings with the fingers, called "pizzicato"; and the harp is played by plucking the strings with the fingers.)

Name the instruments belonging to the Woodwind family. (Piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, and contra bassoon.)

How is sound produced from them? (By blowing into them.)

Which instruments belong to the Brass family? (Trumpet, French horn, trombone, and tuba.)

How is sound produced from these instruments? (By blowing into them.)

Name some instruments belonging to the Percussion family. (Kettle drums or Tympani, snare drum, bass drum, cymbals, orchestra bells, celesta, tambourine, castanets, triangle, gong, tom tom, xylophone, chimes.)

How is sound produced upon them? (By striking upon them, or by some other action producing percussion.)

What instruments constitute a String Quartett? (First violin, second violin, viola and cello.)

What instrument must be added in order to make it a String Quintett? (The double bass.)

DANCES OF OTHER DAYS

What is the characteristic motion of a waltz? (A waltz has a swaying or gliding motion.)

How many beats does the waltz have in a measure? (Three)

How many beats do we have in a measure in a minuet? (Three)

What kind of a dance is the minuet? It is of French origin, danced with slowly measured

steps interspersed with graceful curtsies and bows.)

What is the difference between a waltz and a minuet? (A minuet somewhat resembles a waltz, but is more stately, and is danced with slowly measured steps, interspersed with graceful curtsies and bows, while a waltz has a faster tempo and is danced with a graceful swing, in which the feet glide along.)

How many beats in a measure has a gavotte? (Four)

Upon which beat of the measure does the tune usually begin? (Upon the third beat of the measure.)

What kind of a dance is the gavotte? (It is a very old French peasant dance, in which the dancers lift their feet, and do not glide them along, as in the waltz. This dance was very popular at the Court of Henry VIII of England)

THE NUTCRACKER SUITE

What is a ballet? (A story told in dancing and acting, with no singing or talking.)

Who composed the "Nutcracker Suite"? (Tschaikowsky)

Where was it first produced? (In Russia)

Who did the dancing and acting during the first performance? (Children)

What is the scene of the story? (A Christmas party given for a little girl, at which she receives many beautiful gifts, among them a lovely silver nutcracker.)

Relate all you can remember of the story.

Name some of the dances belonging to the "Nutcracker Suite" which we have heard in our lessons. (Dance of the Chinese Doll; Dance of the Toy Pipers; Dance of the Arabian Dolls; Waltz of the Flowers.)

PEER GYNT SUITE

What is a suite? (A set of complete pieces, all relating to one subject.)

Who made the story of Peer Gynt into a play? (The famous Norwegian author, Ibsen.)

Relate as much as you can of the story of Peer Gynt.

Who wrote incidental music for the play? (Grieg, the greatest musician of Norway.)

What do we mean by Incidental Music? (Music which is to be played between the acts of a play, or during certain performances on the stage.)

Name some of the selections from Peer Gynt Suite, by Grieg, which we have heard in our lesson. (Anitra's Dance; In the Hall of the Mountain King; Morning; Death of Ase.)

Continued on Page 34

PROGRAMS

Mount Mary College MILWAUKEE, WISCONSIN

Organ Recital

By

WILHELM MIDDELSCHULTE, LL.D.

Wednesday, December 14, 1932

10:30 A.M.

Program

- | | |
|---|---------------|
| 1. Chorale in A Minor | Franck |
| 2. a) Ave Verum | |
| b) Andante from Fantasie for a Mechanical Clock | Mozart |
| 3. a) Invocation | |
| b) Scherzo | Guilmant |
| 4. Concerto in A Minor | Bach |
| Allegro | |
| Adagio | |
| Finale with Cadenza by Dr. Middelschulte | |
| 5. a) Andante Cantabile | Tschaikowsky |
| b) Finale in F | Rheinberger |
| 6. Fantasie on themes by Bach | Middelschulte |
| 7. Theme, Variations and Finale | Thiele |

St. Gerard's Church

SAN ANTONIO, TEXAS

Solemn High Mass

Christmas Day, 10:00 A.M.

St. Gerard's High School Boys' Choir of 40 voices

Processional: Gesu Bambino Yon

Proper of the Mass:

Introit, Gradual, Offertory, Communion Tozer

Ordinary of the Mass: Kyrie, Gloria, Sanctus,

Benedictus, Agnus Dei—IX Mass Gregorian

Credo III Gregorian

Recessional: Venite Adoremus Rossi

Organ Recital

EAST ORANGE, NEW JERSEY

At a recital for the Ministerial Association at the Grace Church, East Orange, N. J. on December 16th, Dr. Mauro-Cottone played the following program:

- | | |
|---|---------------|
| Fantasia and Fugue in D minor (the greater) | Bach |
| Choral in B minor | Franck |
| Ninna-Nanna | Mauro-Cottone |
| The Legend of the Mountain | Karg-Elert |
| Carillon de Westminster | Vierne |

Continued from page 33

PATTERN OR DESIGN IN MUSIC

What must every good musical design have? (Unity and variety)

What constitutes Unity? (The occasional re-appearance of the same tune.)

What constitutes Variety? (The appearance of tunes having different melodies than the first tune.)

What is a Coda? (A passage added to the last part of a composition, intended to give it a more graceful close. It is sometimes called a "fancy ending".)

St. Mary's Church

ERIE, PA.

Miss Lucia Marti, Organist and Director

Midnight Mass

Prelude: Christmas Fantasie

Carols:

"Thr Hirten"

"Hodie Christus Est"

Korman

Introducing "Silent Night"

"Hail Happy Morn"

Melvill

"Stille Nacht"

Gruber

Proper of Mass: Tozer

Ordinary: Missa SS. Cordis Jesu

Turton

During Communion: Double quartett singing

"Adeste Fideles" and German Traditional Melodies.

8 o'clock Mass

Children's choir of 100 Voices

"Shepherds Rejoice"

Mansfield

"Birthday of A King"

Neidlinger

"O Holy Night"

Adam

"Silent Night"

Gruber

"Lovely Infant"

16th Cent. Carol

"O Come My Sweet Saviour"

German

"Gesu Bambino"

Yon

St. Basil's Church

LOS ANGELES, CALIF.

Rev. Edward R. Kirk, Pastor

Midnight Mass, Christmas Eve

Prelude—Noel

arr. Dudley Buck

Missa Secunda (17th cent.)

Hans Leo Hassler

Proper of the Mass (Harmonized)

Tozer

Supplementary Offertory—Adeste Fidelis

Novello

Postlude—Silent Night

Gruber

Eleven O'clock Mass

Same Program as Midnight except Proper of the Mass.

Introit

Harmonized by G. Cappocci

Gradual and Communion

Harm. by J. Falkenstein

Offertory

Harmonized by J. B. Tresch

Soloists and Chorus of Thirty Voices

Directed by Edward J. Whelan, Organist

BI-CENTENNIAL COMMEMORATION

of the Founding of the

Congregation of the Most Holy Redeemer

Solemn Pontifical High Mass

November the Eleventh, 1932

celebrated by

His Excellency

The Most Reverend Samuel A. Stritch, D.D.

Processional: Priest March

Mozart

Holy Mass

Mass in Honor of Our Lady

Sr. M. Gisela S.S.N.D.

The Proper

Graduale

Offertory: Jesu Dulcis Memoria

Kothe

Conclusion: Te Deum Laudamus

Graduale

Recessional: Ecce Sacerdos Magnus

Stadler

Six O'Clock P.M.

Solemn Benediction

of the

Most Blessed Sacrament

Lauda Sion Salvatorem

Tozer

Magnificat 8th Tone, Falso Bordone Style

Ciro Grassi

Jesu Dulcis Memoria

Kothe

Tantum Ergo

Reverend Carlo Rossini

Divine Praises

J. Lewis Browne

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

CHRISTMAS PROGRAM AT

Holy Ghost Church

DUBUQUE, IOWA

Ad Primam Missam (5 o'clock)

Prelude
Holy Night—Franz Gruber—Four mixed voices
Introitus, Gradual, Alleluja and Communio—Gregorian
Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei—
Salve Regina Mass by Stehle—Four mixed voices
Credo—Gregorian
Offertory—"Laetentur Coeli"—Joseph Gruber—Four mixed voices
After Mass—"Adeste Fideles"—arranged by C. Gounod—Four mixed voices
Postlude

Ad Tertiam Missam (10 o'clock)

Prelude
Asperges Me—Gregorian
Introitus, Gradual, Alleluja and Communio—Gregorian
Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei—
Mass in Honor of St Cecilia by J. Singenberger—
Four mixed voices
Credo—Gregorian
Offertory—"Tui sunt coeli" by Jos. Gruber—Four mixed voices
After Mass—"Tollite Hostias"—C. St. Lucas—Four mixed voices
Postlude

Adoration of the Christ Child (2:30 o'clock)

You Shepherds, Arise
O Come All Ye Faithful
Come, Gather Here, Children
Lovely Infant
O Salutaris
Tantum Ergo
Divine Praises
Hail, Holy Night
At the five o'clock mass a string quintet will
augment the organ accompaniment.
Director and Organist—John A. Kelzer

St. Martins

MARTINSVILLE, WIS.

Midnight Services
December 25, 1932

Sister M. Immaculata O.S.F., *Directress*

Stille Nacht Gruber
Choir—Senior and Junior—85 voices
Glory to God in the Highest M. Haller
Same choirs
Blich Hin O Christ Nach Bethlehem J. Singenberger
Solo Alto Chorus—Mixed Choir
The Shepherds at the Manger Molitor
Solo—20 boys—Grades 8, 7, 6—Chorus of 85 voices
Zu Bethlehem Geboren J. Singenberger
Male choir—Ten. I—2 Bass I—2
Dear Little One How Sweet Thou Art Selected Caecilia
Children choirs—65 voices
Come Hither Ye Children
Childrens choir—65 voices
O Du Susses Jesukind Traumuller
Church choir
The Solemn Mass
12:00 A.M.

Proper of the Mass
Introit—Dominus—Plain Chant Dr. Wagner
Gradual—Tecum—Principium J. Singenberger

Offertory—Laetentur Coeli J. Singenberger
Communio Plain Chant Dr. Wagner
Missa—in honorem Purissimi Cordis B.
Mariae V. J. Singenberger
Adeste Felilis St. Martin's church choir and Junior

The Second Mass

7:30

Children choir, 65 voices

Ye Shepherds Arise Caecilia
Dearest Infant Griesbacher
Silent Night Gruber
Glory to the New Born King Bonvin

MIDNIGHT MASS IN

St. Joseph Convent

MILWAUKEE, WIS.

Sister M. Cherubim O.S.F., *Directress*

Before Mass: Silent Night Gruber
Introit—Dominus dixit ad me Gregorian
Kyrie and Gloria from Mass
in h. of St. Barbara Piel, Op. 99
Gradual—Tecum Principium Griesbacher
Credo—from Mass in h. of St. Barbara Piel, Op. 99
Offertory—Laetentur coeli Gregorian
Insert—Exulta filia Sion Sister Cherubim, Op. 56
Sanctus, Benedictus, and Agnus Dei from Mass
in h. of St. Barbara Piel, Op. 99
Communio—In splendoribus sanctorum Gregorian
After Mass: Adeste Fidelis Traditional

St. Peter's R. C. Church

Barclay Street
NEW YORK CITY

At Midnight

Prelude, "In the Cathedral" Vierne
Processional, "Silent Night"
Introit, "Dominus Dixit" Chant
Kyrie and Gloria, "St. Benedict's Mass" Muller
Gradual, "Tecum Principium" Chant
Credo Muller
Offertory, "Laetentur Caeli" Chant
"Adeste Fideles"
Sanctus, Benedictus and Agnus Muller
Communio, "In Splendoribus" Chant
Recessional, "Hark, the Herald Angels Sing"
Postlude, "Triumphal March" Callaerts

At 11 A.M.

Prelude, "Song of Joy" Stebbins
Processional, "Silent Night"
Asperges Chant
Introit, "Puer Natus Est" Chant
Kyrie and Gloria, "Missa Brevis" McGrath
Gradual, "Viderunt" Chant
Credo McGrath
Offertory, "Tui Sunt Caeli" Chant
"Adeste Fideles"
Sanctus, Benedictus and Agnus McGrath
Communio, "Viderunt" Chant
Benediction Service Wilkes
Recessional, "Hark, the Herald Angels Sing"
Postlude, "Grand Chorus in G" Salome

The music will be sung by a surpliced choir of boys
and a male quartet composed of Ross Lockwood, John
Cooney, Wesley Aves and John Oakley. Organist,
Robert Wilkes.

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SS. Peter & Paul Church

CHICAGO, ILLINOIS

Ordinary of the Mass—
 "Missa Te Deum Laudamus" Laurentio Perosi
 Proper of the Mass A. Edmonds Tozer
 Offertory Hymn—
 "Adeste Fideles" Arr. Victor Hammerel
 Recessional—"Silent Night" Arr. by V. E. Becker
 At the other Masses Christmas Hymns will be sung
 by the Senior Girls' Choir and the School Children's
 Choirs.
Organist and Directress
 Miss Esther Bohling.

Immaculate Conception Church

BOSTON, MASS.

Carols:
 "Silent Night"—Contralto and Octette
 "Christmas"—Solo, Duet and Chorus Shelley
 "Sleep Holy Babe" Snow
 "All My Heart" Ebeling
 "Bell Carol" Whitehead
 "Sleep, O Child Divine"
 (Ninna Nanna) M. Mauro-Cottone
 "While Shepherds Watched" Praetorius
 Solemn High Mass, Midnight
 Proper of the Mass Gregorian
 Ordinary: Missa Pontificalis McGrath
 Offertory insert: "Adeste Fideles"
 Quartet:
 Kathleen Grey, Soprano; Emma Ecler, Contralto;
 John Shaughnessy, Tenor; William O'Brien, Bass.
 James Ecker, Organist and Director
 Rev. Edward S. Swift S. J., Moderator

Blessed Sacrament Church

DETROIT, MICH.

Midnight Mass

The Girls' Choir Will Sing Christmas Carols
 from 11:15 to Midnight
 Processional: (Silent Night) F. Gruber
 Boy Choristers
 Introit: "Puer natus est" Gregorian
 Male Choir
 Kyrie and Gloria Schaller
 Boys' and Girls' Choir
 Graduale, Allelja and "Dies Sanctificatus" Gregorian
 Male Choir
 Credo Schaller
 Boys' and Girls' Choir
 Offertory: "Laetentur Coeli"
 (Three Male Voices) Becker
 Male Choir
 Sanctus, Benedictus and Agnus Dei Becker
 (St. Angela Mass)
 Boys' and Girls' Choir
 Adeste Fideles Novello
 Choristers and Male Choir
 Two Latin Christmas Carols:
 a. Magnum Nomen Domini
 b. Omnis Mundus Jucundetur Otten
 Male Choir
 Communio: Gregorian
 Male Choir
 Recessional: F. Gruber
 Choristers

HIGH MASS AT 10 A. M.

The Entire Program by the Male Choir

Introit: Laboure
 Kyrie and Gloria (Holy Family Mass) Singenberger
 Graduale and Alleluja Laboure
 Credo (Holy Family Mass) Singenberger
 Offertory: "Tui sunt Coeli"
 (Three Male Voices) Becker
 Sanctus, Benedictus and Agnus Dei
 (Holy Family Mass) Singenberger
 Adeste Fideles Novello
 Communio: Laboure
 Fantasy for Organ Becker
 Rene L. Becker, *Organist and Choir Director*

Holy Cross Cathedral

BOSTON

The musical program, for the Midnight Mass, under
 the direction of Rev. William B. Foley, is as follows.

Solemn High Mass on Christmas Day

10:00 A.M.

- Organ Prelude—
 (a) Chromatic Fantasy Thiele
 (b) Jesu Bambino Pietro Yon
 - Processional—Christmas
 Hymn Cardinal O'Connell
 Seminary Choir and Sanctuary Choir
 - Introit—"Puer Natus Est" Faulkenstein
 Seminary Choir
 - Kyrie IX Mass Gregorian
 Seminary Choir and Sanctuary Choir
 - Gloria IX Mass Gregorian
 Sanctuary Choir
 - Gradual—
 (a) "Viderunt Omnes" Tozer
 (b) "Alma Redemptoris Mater" Gregorian
 Sanctuary Choir
 - Credo—Mass—"Te Deum Laudamus"
 (Based on Gregorian Theme) Perosi
 Seminary Choir
 - Offertory—
 (a) "Tui sunt coeli" Tozer
 (b) "Dies est Laetitiae" 16th Century
 Seminary Choir
 - Sanctus IX Mass Gregorian
 Seminary Choir
 - Benedictus IX Mass Gregorian
 Sanctuary Choir
 - Adoro Te Devote Gregorian
 Sanctuary Choir
 - Agnus Dei IX Mass Gregorian
 Seminary Choir and Sanctuary Choir
 - Communio—"Viderunt" Tozer
 Seminary Choir
 - Blessing at the End of Mass Cardinal O'Connell
 Seminary Choir and Sanctuary Choir
 - Recessional Adeste Fidelis Novello
 Seminary Choir and Sanctuary Choir
- Postlude—Finale from First
 Symphony Vierende
- Sanctuary Choir under the direction of Rev. William
 B. Foley, Director and Organist of Seminary Choir,
 Professor Phillip Ferraro.

**Additional Programs will appear in
 February Issue.**

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