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The Caecilia

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Pius X School of Liturgical Music at Boston

A most successful course in liturgical music was conducted at the Academy of the Sacred Heart, Newton, Mass., during the last two weeks of August.

The course was under the direction of the Pius X School, of New York, and under the special patronage of His Eminence William Cardinal O'Connell.

Approximately 150 church musicians, enrolled for the courses in Gregorian Chant, and liturgical singing. The Reverend Mother Stevens, R.S.H., personally conducted several of the classes during the first week. A Solemn High Mass was held five days after the course began, and the entire student body sang the Ordinary. Members of the faculty rendered the Proper. The following week, the Requiem Mass was rendered (again by the entire student body), with the men rendering the Proper. An organ recital rendered by Mr. Blum, was a feature of one of the days programs.

The course offered a fine demonstration of what could be done in a short time by interested students. Fundamentals were learned by those who took Chant I, Liturgical Singing and Harmonization. A repertoire of two masses, a Requiem and Vespers, with several motets was learned by the students. A demonstration class of children was conducted so that the students might see how Chant is taught, and what progress can be made with children who have not had any previous training in chant.

Thus chants were learned, and then observed being taught to others. Faculty members from the Pius X School of New York were Miss Sullivan, Miss Hurley, Mr. Daly, and Mr. Blum. Mother Stevens left at the end of the first week to take charge of the course being given in Rochester, N. Y. Miss Agnes Benziger was in charge of Registration and Administration.

Material used in the various courses was: Plainsong for Schools, I and II; Liber Usualis (Gregorian notation); Text Book of Gregorian Chant, Sunol; and Chant Harmonization, Bragers.

There was noted an increased affection for the chant among the students at the completion of the course, and an interest in polyphonic music, as a result of recommendations of faculty members. The desire was expressed generally that additional courses be carried on next year, as this year marked

the first opportunity ever offered to church musicians in the Archdiocese for the obtaining of education in Chant, according to the principles of Solesmes. Such enthusiasm was manifest this year that another year should bring even more satisfactory results to all concerned.

Among the prominent visitors observed during the course were the following: Dom Adelard Bouvilliers, O.S.B., whose research in Gregorian is well known to CAECILIA readers; the Reverend Father Thibault, of the Grand Seminaire, Montreal, whose Radio programs are universally approved, and whose choir made such a splendid phonograph recording of the "Missa de Angelis"; Dr. Wallace Goodrich, famous director of the New England Conservatory of Music; Mr. James Ecker, Assistant Director of Music, Boston Public Schools; Mr. Roland Boisvert, one of the best informed chant musicians in the country; Mr. Harrison Wilder, famous piano pedagogue; Rev. E. J. Burke, St. Mary's Church, Cambridge, whose boy choir compares favorably in tone quality with the most famous choirs of the country; Dr. James A. Reilly, publisher, and Father Feeney, S.J., noted author.

Among the organists and choirmasters enrolled for the courses were noted Messrs. Frank Stevens, Frank Mahler, Theodore Marier, John McCarthy, Joseph Trongone Anthony Baltrashunas, J. Carr, and T. Francis Burke, Assistant Director of Music in the Boston Public Schools.

Fr. Gilleran, S.J.; Fr. Soucy, O.M.I., and Mr. Gildea, S.J., took the course also.

The Misses Hortense McKenna, Catherine McElroy, Frances Chisholm, Mary Ryan, and Edith Lang were noted, as were Sisters from 12 different Orders. The Sisters of St. Joseph were represented by 22 Sisters in attendance.

The course completed, indicated to all present that wherever Gregorian Chant is sincerely desired it may be obtained in a short time with full assurance that by mastering the simple fundamentals progress may follow rapidly.

The Pius X Course in Gregorian Chant is presented clearly and concisely with a special view to securing proper Tone and Rhythm. The "eyes and ears" of this reporter have yet to observe a better system.

A. R.

ANTON BRUCKNER AS AN ORGANIST

By C. F. Schirrmann

NOT every music lover, organist, symphony concert goer, theory student, or even alleged Brucknerite knows that the great Austrian composer of the nine mighty symphonies, *ad majorem Dei gloriam*, was, next to being a composer, an organist of phenomenal attainments.

Bruckner's father had been an organist before him in traditional connection with the schoolmastership. It was with him and a cousin named Weiss, that the young Bruckner received his first instruction in organ playing. Remarkably enough, the organ preludes composed during this period by the almost unschooled lad exhibit a freedom of expression which deserted Bruckner all through his Odyssean decades of theoretical study, to return again unimpaired in his ripe, symphonic years.

In 1851, the post of organist at St. Florian falling definitely vacant, Bruckner, who had already been filling it in effect, was officially appointed thereto. By now he had reached the affluent state of 80 Gulden per year, with free rent: but one of his dearest wishes was at last realized—he was master of the finest organ in the world. At this time it was his custom to practice on the piano ten and on the organ three hours per day. Bruckner's titanic talent for free improvisation on the organ, the gift with which he in later years held audiences spell-bound as perhaps only Beethoven and Bach had done before him, first began to unfold at St. Florian.

In January 1856, having been persuaded to take part in an open competition for the vacant post of organist at the Cathedral in Linz, Bruckner easily carried off the honors, "astonishing all by his incredible powers of improvisation." Bruckner was appointed organist of the Cathedral and served thereafter for twelve years, relinquishing the post to become professor of theory in the Vienna Conservatory of Music. During the periods of Advent and Lent, the Cathedral organ being silent according to the rubrics of the church, Bruckner would go to Vienna to pursue (in person) the studies which throughout the year had to be left to the uncertain mercies of a correspondence course.

It was after a great discouragement engendered when his very first Viennese attempt, a Mass in F-minor, was refused a hearing on the ground of being "unsingable," that Bruckner decided to stop composing for a while and set out on a concert tour through France. The newspaper reports of this series of organ recitals were so jubilantly enthusiastic that Europe soon rang with the name of "the greatest organist of his time." The astonishing reports from France about Bruckner's organ-improvisations so aroused the curiosity of many Englishmen that the virtuoso was offered 50 pounds for 12 recitals in London to be given within a week! Out of this enormous fee he was expected also to pay travelling expenses!

Bruckner made but one visit to London. In 1871 he created a sensation with the grandeur of his improvisations. The usual custom of improvising on "God save the King" was dutifully observed. A certain London lady regretted that Bruckner did not know English and urged him to master it, but he never visited England again.

There is a quaint slant to this naive child-like man who would not sit down in the presence of Richard Wagner, his friend and defendant whom Bruckner termed "Master of all masters", and who had kissed the hand of Walter Damrosch in true peasant fashion when first introduced to him, in profuse thanks and sincere appreciation for what the American conductor had done for his cause. It was inconceivable to Bruckner that human beings could be as cruel as Hanslick, the snarling Viennese critic, or as jealous as one of the highest officials of the Vienna conservatory, of which Bruckner was now a professor, who declared, "Bruckner can't play the organ at all."

At one time after a performance of the "Romantic" Symphony, Conductor Hans Richter describes in his own words the composer's naive behavior. "When the symphony was over, Bruckner came to me, his face beaming with enthusiasm and joy. I felt him press a coin into my hand. 'Take this,' he said, 'and drink a glass of beer to my health,'" Richter of course accepted the coin, a Maria Theresa Thaler, and wore it on his watch-chain ever after.

Bruckner's skill at the organ never deserted him. His was the honor of improvising a "Funeral oration" at the funeral of Franz Liszt in Bayreuth in 1886. It was as if he were saluting the passing of that golden age of nineteenth century music, which had endowed the world with the titanic cultural contribution known as the art of Richard Wagner.

In contrast to the more or less mad musical expression of these days, Bruckner's symphonies are pervaded by an honest transparent grandeur and a soothing rich religious mysticism, thus presenting that healthy blend of truth and romance that is the hall-mark of all great art. His *adagios* ascend calmly from height to height through powerful masses of tone, becoming ever

fuller and richer, until in a final burst of glory the very heavens seem to open before the listener.

In accordance with Bruckner's implicit wish his remains were taken to St. Florian where they lie buried under the mighty organ that had been his best friend, and into the golden majesty of which he had on innumerable occasions poured the troubled confessions of his tragic life.

Among Bruckner's noted pupils were Gustav Mahler, who also wrote nine symphonies, still more colossally formed than those of Bruckner, Karl Muck, former conductor of the Boston Symphony Orchestra; Arthur Nikisch, famed orchestra conductor, and others of sterling musicianship.

"New Music Review", June 1935.

A BOY CHOIR FOR EVERY PARISH

By Roland Boisvert



"Choir schools for boys should be established, not only in the greater churches and cathedrals, but also in the smaller parish churches." (Apostolic Constitution. "Divine Cultis." Pope Pius XI.)

"In reality, the boys will not only sing Gregorian Chant, but will sing the treble parts in the execution of Classical Polyphony. Apart from the constant tradition of the Church this musical art was expressly conceived and written by the composers themselves for the voices of 'pueri cantones'. By their innocent charm, these voices excite to real devotion and prayer, better than any other interpreters, no matter how artistically they may be formed." (Letter from Pope Pius XI to the Allgemeire Deutsche Cacilienverein at their convention held in Ratisbon, Germany, in July, 1932.)

RECENT statistics reveal some seven thousand five hundred parishes in this country each having a parochial school. Out of this grand total, only a few hundred possess boys' choirs, by which the liturgical services may be sung. It is quite clear from this, that the Pontifical rulings named above, are ignored by the great majority of responsible parties. Such is the state of affairs in this the most prosperous country (regardless of the depression) in the world. Possibly several thousand of these parishes have some paid singers, in their mixed choirs of men and women. Most of these

singers are of the type who aspire to do opera, concert, or radio broadcasting; but for some reason or other, the public does not appreciate their efforts to please. Church work, then, is the only thing left, whereby they may sometimes receive a remuneration. The greater number of these "paid" singers never intended to do Church singing, but do so, because they consider it better than nothing. Is it any wonder that they are misfits and flat failures as liturgical choristers?

It has been charged by clergymen that those responsible for this sad state of affairs are first of all, a certain portion of the clergy. Also, the teachers in our parochial schools come in for their share of blame. Although they train choirs, their work is chiefly with girls,—hardly ever doing anything with the boys. If they taught girls to sing the Mass, and not miscellaneous hymns of various sentiments during the Mass, they would be preparing the way for congregational singing later on. But as things are now being done, after leaving the choir, most girls remain dumb spectators at the Holy Sacrifice of the Mass, and will continue to be so in the years to come. The only hope for liturgical singing rests with the training of the boys, and this should be

done at all times in preference to the training of girls. Odd as it seems, this is the only country in the world, where girls are trained in place of boys. Organists, too, are frequently found to be at fault. It is true that many lack the necessary qualifications to properly train a boy-choir. Some would gladly do so, if they were given a chance. Others are underpaid to such an extent that they must work at some "side line", in order to secure a livelihood. These last cannot give the required time, so necessary to obtain satisfactory results. At one time or other, some may have been well disposed, but have since found out that it does not pay to be liturgical. So they have given up the whole thing, because necessary coöperation was totally lacking.

Much has been written of late, regarding women singing in churches. It is plain for those who seek the light, that there should be no such thing as women in the choirs in our present state of advancement. Setting aside, for the time being, the Roman regulations on this point, there is not a single advantage in having women singers in our choir lofts. They can be replaced by a competent boys' choir, in any parish, within the short space of a few months. All that is required is a pastor's coöperation, with a skillful, diligent choirmaster. Many churches, of other demoninations, have fine boys-choirs, without the aid of schools. It will rarely be necessary, but our Catholic churches should be willing to compensate the boys for their efforts when possible instead of employing "Miss" or "Mrs. So-and-So," whose only ambition is to show-off.

To form a good boy-choir requires hard work, but it is well worth it, from every point of view. The fact that the boy voice changes after a few years of singing, should not discourage the choirmaster. Let us rather think of the wonderful preparation effected for the male section of the choir in the coming years. Some are bound to join the male choir later, if not in the parish in which they trained, at least in some other choir, so all that work is not lost. In this movement for real church music, we must not be selfish. We must build for tomorrow, and not only think of the problems of today. A mistake is often made by starting the boys when they are too old. Some may be admitted to the choir as young as seven, but the average age is about eight years.

Nothing can be farther from the truth than the accusation that boys cannot sing

Gregorian Chant well. If they do not sing their chant as they should, the fault rests with the teacher, and not with the pupils. From time immemorial boys have sung chant and are doing so today, to the satisfaction of the most exacting critics. To those who seek quick and durable results in preparing a boy-choir from the first grade, we recommend the use of Mrs. Ward's New Edition, "Music, First Year." It has accomplished wonders in several European countries, and this to the great satisfaction of the Holy Father himself. With this method, the children are taught to sing a Gregorian Mass by the end of the second grade. In the use of this method, lies our solution for the boy-choir of today, and congregational singing in later years.

Boys do not join the choir to show-off their voices, as is too often the case of those in mixed choirs of women and men. Boys are not prejudiced, and never question direction. Besides being available every schoolday, they learn more rapidly and retain their repertoire better than do adults. When properly trained, boys sing like one voice and have better tones which blend more evenly. They possess a much wider range, and above all are most dependable when interested. Boys are alike, the world over, be they rich or poor. They can be made to work under proper conditions. In fact, as in all teaching, music depends on the teacher. The results will be worthy of censure or praise, according to his ability or lack of it.

The boy-voice possesses that impersonal quality, so necessary for the sung prayer. There are no excesses in expression of sadness or joy, and the voice remains in an average that implies stability of the nervous system. A boy's voice is like a reflection of the various movements of the soul. Those who have had experience in the formation of all types of choirs well known that real church music on the lips of a boy-choir has an entirely different character than the same music sung by women voices. Most church music belongs to such a far-away past, and its rhythmic and harmonic structure is so foreign to the adult-trained musician of today, that this music is more easily taught to children.

There is no school or parish so small that cannot have a boys' choir to sing its services. The writer speaks from personal experience, he being at present engaged in a parish which has not the good fortune of possessing a parochial school. Nevertheless

there is a boy-choir, thanks to the coöperation of an interested Pastor.

Let us try for a boy-choir in every parish. Not only out of obedience to the orders of our Holy Father, but also because our church music will have everything to gain

by it, and absolutely nothing to lose.—No matter how humble the first efforts of the boy-choir may be. No prayer is more pleasing to Almighty God than a prayer in Gregorian Chant from the lips of a child.

JOINT JUBILEE

Erie Pastor's 40th Anniversary
And Organist's 37th

A recent Jubilee of interest to residents of Erie, Pa., was the 40th Anniversary of Ordination of the Rev. John H. Heibel, Pastor of St. John's Church.

A choir of forty voices rendered special music for the occasion, featuring Weiss's "Jubilate Deo". The observances were attended by the Most Reverend Bishop Gannon.

Simultaneously was noted the 37th anniversary of Miss Marie Zimmerman, organist at St. John's Church, for that length of time. Miss Zimmerman acts in the capacity of Organist, and on three days a week, gives a period in the Parish School teaching music in the 5th to 8th grades.

As a result of Miss Zimmerman's work in the school the children of Grade 5 are able to render the music at the Requiem High Mass, before the closing of the school year, annually.

Continuous service of this sort, has been of great benefit musically to the community, and both the Pastor, and Miss Zimmerman well deserve the congratulations they received this year; the former for his long service in the Priesthood, and his sponsorship of music at St. John's—the latter for her long and ardent service in the development of music and musicians in the Parish.

PEORIA, ILLINOIS

Spencer Johnson's "Mass of St. Francis" (SATB), was sung at the Immaculate Conception Convent on August 12th.

RIVER FOREST, ILLINOIS

For Father Finn's Summer Class, the Reilly arrangement of Arcadelt's "Ave Maria" (SATB) was used, at Rosary College.

BENEDICTINE MONKS PUBLISH NEW KYRIALE CALLED "THE PARISH KYRIALE"

A new booklet has just appeared called the **Parish Kyriale**. It is designed for use as a popular manual in introducing congregational Gregorian singing in parishes. It contains the Asperges and Vidi Aquam, thirteen of the principal Gregorian chant Masses for various seasons and feasts. Credo I and Credo III, the Missa de Requie with Libera, and a simple set of chant hymns for Benediction of the Blessed Sacrament all in modern notation. The booklet was compiled and set up by the monks of St. John's Abbey, Collegeville, as a labor of love. The remarkable low price of ten cents per copy, makes it possible to put this book into the hands of every parishioner.

SPANISH CATHEDRAL TO SING FOX MASS

A letter recently received by Norbert E. Fox, Director of Music at the Cathedral, in Toledo, Ohio, indicates that his new Mass, "Missa Spiritus Domini" published by McLaughlin & Reilly Co., early this year, is soon to be sung by the celebrated Cathedral Choir at Barcelona, Spain.

A free translation of the letter follows:

"I have examined your mass, and truly I have found it most interesting liturgically and artistically.

"I am the organist here at the Cathedral of Barcelona, and I have given your Mass to the choirmaster. He also has appreciated the beauty of this work, and will order it for next season. It will be sung by our Cathedral choir.

J. Muset Ferrer,
Organist at the Cathedral,
Barcelona, Spain."

SINGERS AND THE ART OF SONG

Why So Few Succeed, So Many Miss Their Mark

THE subject of this seventh day homily is preparedness (writes W. J. Henderson in the New York Sun). With building of bombers or submarines, calculations of muzzle velocities or trajectories, or the art of feeding armies in the field this department is happily not concerned. Its thought is concentrated upon the preparedness, or, strictly speaking, unpreparedness of those who seek to bask in the refulgence of operatic spotlights or stand in solitary splendor on the recital platform. The late Herbert Witherspoon, formerly a distinguished singer, later a teacher having insight and authority, and recent general manager of the Metropolitan Opera Association, publicly bewailed the lamentable want of proper preparation on the part of the young persons who have appeared for auditions at the famous old temple of music. Edward Johnson, who will be brought into more or less painful contacts with many of the young singers when he is directing the performances in English, has visibly shaken his head and audibly sighed over the conditions indicated by Mr. Witherspoon.

This department has frequently discussed the subject of singing, but it is a theme ever fresh, and so there need be no hesitation in discussing it again. Music critics are forever repeating the old statement, "Has a beautiful voice, but does not know how to sing." What do they mean? The layman is convinced that all a human being needs in order to be a successful singer is a fine voice. This, in spite of all arguments to the contrary is precisely the same thing as asserting that the owner of a perfect Guarnerius violin is a great violinist or that anyone who can manipulate the keys of a hundred thousand dollar organ is a master organist.

It is a fundamental fact that the possessor of a good singing voice has to learn how to produce the tones of its scale. If he does not, he will probably have troubles at certain points where breaks or veiled tones occur. An equalized scale is the first requirement of singing and yet it is extremely rare. And it is true that certain singers succeed in spite of unconcealable defects in the scale. They may have other shortcomings, too, but to triumph over all such drawbacks

the singer must have imagination, audacity, invention or an irresistible personal force. Maria Malibrans are exceedingly scarce. She became famous, although the middle of her voice was irreparably damaged by her heroic labors in extending it upward and downward. But her magnificence in delivery, her inexhaustible resource in devices to cover up her weaknesses and her authoritative projection of her personality across the footlights gave her an immortal name in operatic history. To sing as she did required immense cleverness and a musical imagination.

But of the hundreds of applicants for openings of the Metropolitan almost none have even the rudiments of a sound technic, no visible evidences of imagination and, on the contrary, minds apparently without even a suspicion of the meaning of the word "musical." And every one of them who is rejected firmly believes that there was some kind of sinister influence working against her. If any one of them admits that what she did was not perfect, she blames her teacher. Now a vocal teacher can teach voice technic, style, diction, but not musical understanding or artistic temperament. The teacher cannot make a success of the pupil; the pupil must do that for herself, which is precisely what ninety-nine out of every hundred cannot do.

When A. M. Palmer was managing theaters a friend took an aspiring young actor to him for a trial. The aspirant was rejected. "What's the matter?" asked the friend; "doesn't he know anything?"

"Know anything!" exclaimed Mr. Palmer, "he doesn't even suspect anything."

Most of the eager seekers after fame on the operatic stage do not suspect anything. They have studied "voice" for a time and are ready to rush to the footlights, not knowing what they are undertaking. These young persons resemble those others who continually ask for positions as assistant music critics. They have studied piano or violin, have a good working acquaintance with theoretical branches and perhaps accurate ears. All these are essential things but they are only the beginning of the equipment of a critic. A singer who has no knowledge of style and who cannot plan de-

livery of an air has no place on the public stage. Of course hundreds of them are there; else how would the grand army of coaches subsist? But even when well coached the singer without imagination usually fails in the test of an audition because the hardened impresario and conductor have all heard the trained echo before and are instantly aware of the absence of the breath of creative life.

However, when Mr. Witherspoon and Mr. Johnson bemoaned the want of preparation they did not mean lack of imagination. They mean the actual want of mastery of the elementary principles of singing. Scores of aspirants are turned away because they do not know how to bring out the natural qualities of their own voices, because they have no skill in simple phrasing or no command of diction, or cannot sing constantly in tune. The listeners at auditions hear dozens and dozens of naturally good voices killed by want of method in production or the employment of some charlatan's loudly touted method which actually prevents the voice from revealing itself.

Not only are such singers heard at auditions, but much too frequently in public performances. The columns of the daily newspapers record over and over the shortcomings of singers whose want of technical proficiency defeats their artistic purposes. When there is also no artistic conception the case is quite hopeless.

The young persons who retire discomfited from Metropolitan auditions and whose public debuts are unsuccessful are in ninety-nine cases out of a hundred the victims of unwise haste. They cannot or will not wait until they are ready for appearance. This is true not only of singers, but of instrumental performers. Let us set aside for this time the disappointments of those who rush before the public because "friends" have lauded them to the skies and exclaimed, "You ought to be at the Metropolitan." The friends always say what is agreeable for the aspirant to hear, and thousands of students who have no musical talent, but possibly a little mechanical adaptability, are misled thereby.

Now singing is a subtle and highly characterized art. When its technic has been completely mastered it is apparently the simplest thing in the world, and indeed for an artist whose craftsmanship has reached the ideal state of automatic response to his mental designs, it is simple. But the road to this beautiful simplicity is long and beset

with formidable obstacles. The young singers of today are unwilling to travel this road. They wish to find some short cut. Any teacher will tell you that it is next to impossible to get any student to devote the imperatively necessary time to fundamental technical studies. They all wish to sing songs or arias right away. Not only the beginners, but their parents are to blame for this. Father and mother clamor to hear Henry or Maud sing. They do not wish to hear them sing vocalises but "Che gelida manina," or "O patria mia." If not those, at any rate "Der Erl König" or "Von ewiger Liebe." And so Henry and Maud stumble and fumble through such music without the technic demanded for its delivery, and the teacher is incontinently condemned to the wrath of the gods because he could not make them sing first and learn how afterward.

In an article on this same topic, published here five years ago, the writer called attention to something generally forgotten by young singers. The public knows nothing about technic, but if you sing out of tune some one will say, "What is the matter with that voice?" If you make violent attacks, phrase in broken ejaculations, breathe laboriously, push holes through the register bridges or shriek your high tones the auditor will surely again say, "What is the matter with that voice?"

The singer who believes that with a beautiful voice and no sound technical foundation success is easily attainable, is going to wake up from a beautiful dream. Some enjoy a temporary favor while the voice is fresh and vibrant, but that day of glory is brief. Soon hard or husky and veiled tones, scooping attacks, failure of breath control, open and disconcerting breaks between registers become more and more pronounced and before long the whole audience is asking, "What is the matter with that voice?"

But even when the technic is excellent and there is no talent, failure is certain. Think of the hundreds of thousands of young people who are working hard at their music hoping to be Flagstads or Menuhins or Hofmanns. How does it happen that there is only one John McCormack, one Paderewski, one Heifetz? Every student in the land is striving with all his powers to become one of these. They work prodigiously. What is missing? Just talent; that is

all. And a talent for singing is in every respect as real and as indispensable as one for piano or violin playing. Thousands of the young laborers in the musical laboratories could learn to sing or play well enough to bring the joys of art into their own experience. They might even give some pleasure to their friends. But the facts are depressing.

These thousands and thousands of students have not the faintest thought of permitting their gifts to increase the sunshine of the home. They mean to become professional musicians, to go out into the wide, wide world and get fame and dollars. What we said on this point five years ago was this: "When it comes to offering their wares in the market place it is a very different matter. The world is not interested in them personally—only in the goods offered for sale. If these are not of the

highest kind, the callous world goes on about its business and the would-be vendor is left unnoticed.

Singing is both a science and an art. Art is the method, the technic, of expression. The composer must know how to compose, the painter how to paint." The whole point is admirably brought out by Thomson in his "Laws of Thought," when he says: "The distinction between science and art is that a science is a body of principles and deductions to explain some object matter; an art is a body of precepts, with practical skill, for the completion of some work. A science teaches us to know and an art to do; the former declares that something exists with the laws and causes which belong to its existence; the latter teaches how something must be produced."

—Boston Evening Transcript,
May 18, 1935.

POPE TO RADIO GREETINGS

National Eucharistic Congress In Cleveland, September 23-25

Music will play an important part in the National Eucharistic Congress, the program of which is noted below.

Word has come that a choir of 2000 women is rehearsing for the rendition of the music at Mass on one of the days of the Congress.

A choir of 15,000 school children will be heard at Mass on Wednesday, Sept. 25th.

Rev. P. H. Schaefers, of the Cathedral, has prepared a "Palestrina Choir" of men's voices for the program on the third day.

This will be the first National Eucharistic Congress in America to be favored with the presence of a Papal Legate.

All functions will be held in the Public

Auditorium in the central part of the city of Cleveland, except the final ceremony to be held at the Stadium, which has a capacity of 200,000 people.

Bishop Schrembs, himself a musician of considerable attainments, has given a prominent place to music throughout the four-day observances and it is rumored that following the Congress, additional diocesan regulations will be issued relating to church music for the churches of the diocese.

His Holiness Pope Pius XI will broadcast his greetings to the Congress according to the latest dispatch, and a broadcast will be received from the Sacred College of Cardinals.



BISHOP SCHREMBS



REV. P. H. SCHAEFERS

NATIONAL EUCHARISTIC CONGRESS

PROGRAM

Monday, September 23

- Noon.—Arrival of His Eminence Patrick Cardinal Hayes, Legate of the Holy Father
- 1:00 P. M.—Liturgical Reception of Papal Legate, St. John's Cathedral
- 4:00 P. M.—Meeting of Diocesan Directors of Priests' Eucharistic League
- 8:00 P. M.—Civic Reception of Papal Legate, Public Hall of Cleveland
- Addresses:—Federal Representative
State Representative
Municipal Representative
Diocesan Representative
Bishop Schrembs, Bishop of Cleveland
Response—Papal Legate

Tuesday, September 24

- 9:30 A. M.—Solemn Pontifical Mass—Opening of Congress
Celebrant—Papal Legate
- 1:00 P. M.—Clerical Luncheon in honor of Papal Legate
- 3:00 P. M.—Various Sectional Meetings
- 5:00 P. M.—Holy Hour—Reservations for Sisters
- 8:00 P. M.—General Assembly
- Addresses:—Honorable Alfred E. Smith
Mr. Joseph Scott, K.C.S.G.
Very Rev. Msgr. Fulton J. Sheen

Wednesday, September 25

- 9:30 A. M.—Solemn Pontifical Mass—For Children
- 11:30 A. M.—Solemn Pontifical Mass—Oriental Rite (Greek)
- 3:00 P. M.—Various Sectional Meetings
- 8:00 P. M.—Holy Hour—Reservation for Priests (vested)
- 11:00 P. M.—Holy Hour for Men
- 12:00 Midnight—Pontifical Low Mass—General Communion for Men
Celebrant:—Most Rev. Amleto G. Cicognani, Apostolic Delegate

Thursday, September 26

- 9:30 A. M.—Solemn Pontifical Mass—For Women
- 1:30 P. M.—Solemn Eucharistic Procession
From Public Hall to Cleveland Stadium on Lake Erie

SCHEDULE OF SECTIONAL MEETINGS

Tuesday, September 24

- 3:00 P. M.—PRIESTS—
Public Auditorium—Ball Room
- 3:00 P. M.—SISTERS—
Public Auditorium—Music Hall
- 3:00 P. M.—UNIVERSITY and COLLEGE MEN and WOMEN
Public Auditorium—Little Theatre
- 3:00 P. M.—NURSES (Graduate and Under-graduate)
Public Auditorium—Club Room B
- 3:00 P. M.—JOURNALISTS—
Public Auditorium—Club Room A
- 5:30 P. M.—PUBLIC SERVICE MEN (Police, Firemen, Postal Service Men)
Public Auditorium—Little Theatre
- 5:30 P. M.—YOUNG MEN—
Public Auditorium—Music Hall

Wednesday, September 25

- 3:00 P. M.—PRIESTS—
Public Auditorium—Ball Room
- 3:00 P. M.—SISTERS—
Public Auditorium—Music Hall
- 3:00 P. M.—PARENT-EDUCATION GROUP—
Public Auditorium—Little Theatre
- 3:00 P. M.—SOCIAL SERVICE GROUP—
Public Auditorium—Club Room B
- 5:30 P. M.—PROFESSIONAL MEN—
Public Auditorium—Little Theatre
- 5:30 P. M.—YOUNG WOMEN—
Public Auditorium—Music Hall

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GREGORIAN CHANT DISCOGRAPHY

(Continued)

Dom Adelard Bouvilliers, O.S.B.; M.A.;

Mus. Doc.; Belmont, N. C.



One cannot apprise the worth of these discs without being reminded of Olin Downes' press comments. The Chants, as sung by the Choir of Pius X School and directed by Mother G. Stevens of the Sacred Heart College (Manhattan), N. Y. or by Mrs. Justine B. Ward. . . . "give an excellent example of the feeling and mood, the radiant beauty, the sculptured line of plainchant in its purest flowering of design and consummation of the text." Again, he writes: "The beauty of this music, standing so far apart from that of the present period and its emotional and cultural currents, was presented with a remarkable technical finish, taste and assimilation of its spirit." And it is sure that Dom Mocquereau would approve of the rendition which has been imprinted on these discs. They record soul-stirring singing, reminiscent of monastic choirs—but here it is sung by the sweet, clear and trained voices of children.

Album Set No. M-177 was recorded under the direction of Miss Julia Sampson, with Mr. Achille Bragers accompanying on the harmonium.

The recording of Pius X School Choir is uniformly good. I subscribe fully to James A. Boylan's review of the same (M-177) in the first number of *The Musical Record* (June 1933, p. 34-35):—"One cannot but wonder at the power of these children to sing the intricate phrases of a florid composition like the Gradual or Tract of the Requiem Mass (11529B). These pieces were evidently written for virtuoso singers. As the melody unfolds itself in its long lines, it seems as if these children were under no compulsion to stop for breath. Yet the proportion and the balance of one phrase against the other is unimpaired; there is no hurry or confusion; the melodic line is there in all its austere beauty. Everything is precise and confident. It is an achievement of a very high order and reflects great credit on the school which so carefully and so intelligently prepared the little ones for a task of no small difficulty."

Mr. Achille Bragers' accompaniment is purposely subdued, but as light as it sounds,

it illustrates the proper function of Gregorian accompaniment, which should be merely a light harmonic support, so as to serve as a background for the cantilena and when there is need to guide and help the singers.

The discs of both these albums offer invaluable service as examples of what Gregorian Chant is when well rendered,—when the rhythmical accuracy and the shading and the intelligence of the text is reflected in the nuances, and the organist knows his role. These create a true sense of reverence for more of these eminently worthwhile interpretations of Liturgical Music, for these recordings are a helpful medium. They enable seminarians, priests, choirmasters, organists and singers to become acquainted with the best methods of teaching and learning. One sees and becomes convinced that children's choirs can be trained to sing with intelligence and thus, according to Pope Pius' words, "To pray with beauty."

"Parlophone" has six recordings sung by the Members of the Westminster Cathedral Choir.

Parlophone:

E3183—*Asperges me, and Vidi aquam. Kyrie and Gloria* (de Angelis).

E3184—*Credo, Sanctus, Agnus Dei, Ite Missa Est* (de Angelis).

E3185—*O Salutaris* (Palestrina), *Tantum Ergo, Adoremus*. Melodies of the *Te Deum*.

E3211—*Antiphons of Our Lady*.

E3212—*Introit—Kyrie, Dies irae* (Mass for the Dead).

E3212—*Responses to the Preface, Sanctus, Agnus Dei, Communion, Libera* (Mass for the Dead).

This collection differs from all others; those who are accustomed to or acquainted with monastic singing may not like it. This manner of rendering Gregorian Chant has been termed by some as representing the virile or the strong beat rhythmic school. These discs have seem, at first, to present the applications of Dom Jules Jeannin's (1866-1933) principles, but they are far

from it. I lived with the late Dom Jeannin in his Abbey of Hautecombe (Savoy) and I heard the rendition of the choir, with Dom Jeannin's accompaniments. He was a savant and an artist (pianist and organist) besides being a S.T.D.; he would have frankly disliked the singing on these discs and the noisy accompaniments on such a poor harmonium. The Choir sings here as if hidebound, too set and too mechanical. From internal evidences, I gather that this choir is certainly not that of the Cathedral, nor that of Westminster Abbey.

The Benedictine monks of Montserrat Abbey and their students of their Conservatory of Sacred Music (which Conservatory the Abbey has fostered for nearly five centuries) sing Gregorian Chant in the authentic Solesmian style. The Firm "La Voz de su Amo" has recorded two discs of Gregorian excerpts sung by the monks and their students, the Escolans. The Escolans' intonation is impeccable and finished in detail. The tone is not "dark" but not too "open," as is the wont of Spanish and Italian children. They have voices of exquisite purity touched by the warmth of life, but always preserving that cold clarity of boyhood which is like the young moon hanging in a fine April sky. Their *Convertere* is inherently possessing lissom grace of melody; it is "a sublime prayer, so recollected, so touchingly pious, so irresistibly supplicating."

La Voz de su Amo (Barcelona, Spain).

AE 3302—*Kyrie* (Altissime, Vat. Ed. No. IV ad libitum).

Alleluia—Veni S. Spiritus.

AE 3347—*Gradual—Convertere* (Ember Saturday of Lent).

Rosa Vera. (A charming song in Catalan).

"Parlophone" has recorded one disc for the Akademie für Kirchen und Schulmusik, Berlin (Germany). The Curt Sachs is singing under the direction of Dr. H. Halbig. This disc belongs to a History of Music on discs, and the part allotted to Gregorian Chant does not present true Gregorian models.

Parlophone B. 37023-1, *Gradual—Misit Dominus* (IIIrd Sunday after Epiphany).

The Premonstratensian Fathers (a Canonical Order founded by St. Norbert at Prémontré, France) have always devoted much care and intelligence to liturgy. The Firm *Semen* (Paris), which should not be confused with the Firm of *Lumen* (also of

Paris), has made four discs which record the Sacred Chant, as sung in their Abbey at Averbode in the Flemish Province, Belgium.

Though the version of the chant that this Order uses is not the identical text of the one found in the Vatican Edition, these Premonstratensian Chants are, nevertheless, well done as to rhythm, pauses, expression and devotion.

Semen

S.A. I.—*Response—Regnum Mundi, Ave Regina* (Simple Tone).

The Response is from the *Commune Sanctorum*, p.91 and the Anthem from the *Processionale*, p. 40.

Hymn—*Sanctorum Meritis* (simplex).

Ex *Commune Sanctorum*, p. 42.

Hymn—*Jesu Corona Virginum* (solemnis).

Ex *Comm. Sanct.*, p.86.

S.A. II.—*Introit—Visitabo* (Feast of St. Norbert) ut in tripl. grad. p.561.

Alleluia: Nonne Cor Nostrum (Paschal O *Salutaris Hostia* (Hymn, Process. p. Time). *Processionale* p.97.

130, vel 7.)

S.A. III.—*Kyrie* (In feriis, Missa XVIII).

Sanctus (Tripl. grad. Missa IV).

Agnus Dei (Missa IX)

Introibo (Communion, grad. p.77).

Viri Galilaei (Offertory, grad. p.372).

S.A. IV—*Kyrie* (In Missa Requiem). *Introit—Requiem* (grad. p.121).

Si ambulem (Gradual).

Subvenite (Response—In exequiis).

Antequam nascerer (Response—*Processionale*, p.68).

Different Orders have their own and ancient forms of chant, such as the Premonstratensian, the Cistercian, the Franciscan, the Dominican, etc., although all of them had their forms revised since the studies and application of theories of the last century have been put into practice. As to the Benedictine Order proper, that of the Black Monks of St. Benedict, the Vatican Edition simply, or with the Solesmes rhythmic signs is used. Though more ancient as to its foundation as a religious body (before the year 505, at Subiaco, Italy), the Benedictine Order follows, in everything, the Roman Rite. As to the Office proper, however, there is one exception, for if the Vatican Gradual is the one used, at Vespers and Compline, owing to the difference in the text of the Benedictine Office, the Benedictines do not make use of the Roman Antiphony of the year 1912.

The *Antiphonale monasticum pro diurnis horis* (the *Vesperale* being only a part of the *Antiphonale*) is used. This new work (1296 pages, Desclée, Tournai, 1934) comes as the complement or completion of the works of Dom Pothier (his *Antiphonary*, 1884 & 1891). This new edition might have been ready for publication already in the year 1912 or thereabouts, but the work was retarded by the World War, and the Reform of the Ecclesiastical Calendar (1916). In the meantime, more researches were made, though with no idea of sheaving them for the harvest of this Edition of the Monastic Antiphonary, but they helped when the entire work was placed anew on the loom, under the conduct of one principle: to reconstitute as faithfully as possible the primitive text. Obviously, the researches had furnished more ample sources of information that was the case in 1912, and the monks reverted to the first original document, taking as a base the *Antiphonary* of Blessed Hartker, the most ancient and the most beautiful. This document was written in the IXth century and is still kept at St. Gall's Abbey, Switzerland.

The *Monastic Antiphonary* gives the Benedictine Order the possession of a work of great interest and it is a monument hailing from the School of Solesmes Abbey. Would that this monument might be like the one of which Horace spoke "*monumentum, aere perennius.*" The work was done as it had been conceived, and without any compromise, as was the case with some of the former vatican editions of 1908 and 1912. Also, the new *Antiphonary* has many changes in melodic texts and phrasings from the *Roman Antiphonary* (1912), or the *Monastic Antiphonary* (1891). Further, the scrupule of the entire archeological reconstitution has brought also the reintegration, the use, in the Gregorian notation, of printed characters, which heretofore had been assimilable to the *punctum*: the *punctum liquescens*, the *apostropha* and the *oriscus* are hereafter neatly distinguishable. Furthermore, the incorporation of rhythmical signs in this edition, corresponding to the signs employed in the original of St. Gall gives us a melodic and rhythmical reconstitution. Thus, archeology is recording a real victory; aesthetics also, and that without any doubt, for in matters of art like in Liturgy, the former pattern has chances of being the best, since evolution is so often decadence.

SEMEN has recorded three discs of the singing of the Cistercian monks of the Trap-

pist Abbey, N.-D. de Scourmont, at Forges-lez-Chimay, Belgium. It is a beautiful and interesting triptich . . . that this Firm has perfectly recorded of the Cistercian Chant. To those who have yearned after some Cistercian interpretations of the cantilena, these three discs—registering twelve excerpts (four on each discs)—will have a palpable proof that, at the Abbey of Forges-lez-Chimay, the Cistercian monks amidst the austere gravity of their Liturgy, have comforting hours in chanting their melodies with prayerful and peaceful stresses, for peace is the *sine qua non* for prayer. I knew of the high standard of the chant at this abbey, for I was acquainted with its late organist, the Rev. Fr. Placid, O.C.S.O. (†1932). Father Placid was known in the world as Mathias Schaphorn and came from Münster, Germany. He lived his monastic life, surrounded with the affection of everyone for his fervent religiosity, his serviability, his gaiety and the fulfilling of all the functions of a liturgical organist.

The discs issued by the SEMEN have one thousand feet of recording on each disc. Their playing time runs up to four minutes and they record evenly per inch of groove instead of per revolution. The SEMEN discs are unbreakable.

Naturally, the Cistercian monks recorded first of all their Solemn *Salve Regina*. One who has ever visited a Trappist monastery and has ever heard this Anthem (in the Dorian Mode) sung by the Fathers and the Converse brothers at the close of Complins, keeps forever a deep remembrance of this simple and austere monody. It is like the rendition of the *Salve Regina* that are sung at the Abbey of Our Lady of the Hermits (Einsiedeln), Switzerland, and at Montserrat Abbey (Catalonia), Spain.

All the excerpts recorded at Forges-lez-Chimay Abbey have been chosen either for their origin, frankly Cistercian, or for the symbolical rapprochement that these chants present with the monastic life of the Trappists, which is essentially contemplative and penitential.

SEMEN:

S.C. I.—*Salve Regina*—Anthem (Solemn Tone).

Verbum Supermun—Hymn (Office of the Most Blessed Sacrament).

Te Lucis (Complins. Rit. of iij Lessons).

Mane Nobiscum (Anthem used at Benediction of the Most Blessed Sacrament).

S.C. II.—**Alleluia; Ave Stillans** (Feast of the Visitation).

Alleluia: Caritate Vulneratus (Feast of St. Bernard).

Ego Dormio—Response (In honor of the Blessed Virgin, Mary).

Ascendit Christus—Antiphon (Magnif. Ist Vespers of Assumption).

S.C. III.—**Domine, Non Secundum**—Tract (Ferias of Lent).

Chorus Angelorum—Antiphon.

Clementissime—id.

Domine Miserere—Supplication (The three last excerpts are taken from the Cistercian Rite for the Burial of the Dead).

There is, perhaps, no Order in the Church, which at once commands our admiration and wins our love like that of the great and ancient Order of St. Benedict. Even Anglicanism has offered to it the poor meed of praise, in attempting to transplant it to a foreign soil. It attempted to place its feeble imitation of monastic life under the name of the great Patriarch of Western Monks, claiming a patron in the Church, because none could be found outside its pale.

There exist among the different Protestant denominations more than twenty houses attempting to lead a religious life (men or women) under the Holy Rule of St. Benedict. Among these are the monks of Nashdom Abbey, Burnham, (Bucks), England. Their late Abbot, Dom Denis Prideaux (†1934), was a capable man, and so are the other members of this Anglican Community, formerly established in the old Pershore Abbey. Dom Anselm Hughes is a real Gregorianist and a musicologue of repute, known abroad on account of his work with the **Plainsong and Mediaeval Music Society**, and known also in America through his two lecture tours on behalf of religious and sacred music.

The Nashdom Abbey Singers have had many discs recorded by **Columbia**. Dom Hughes uses some discs from **Winchester**, these especially recorded for illustrating some parts of his lectures on chant; these, I am not acquainted with and no catalogue, to my knowledge, mentions them. I shall limit myself here to the mention of their latest disc (1934), the only one recording Gregorian excerpts. It is also a Columbia disc whose number is Col. DX639.

The Anglicans feel that it is a very beautiful and adequate mode of expressing further (on the discs) what the Church has to say to us in her Liturgy. This disc records a "Passiontide Gospel" in that quaint tone

used by the Deacon after the actual Passion has been sung; here we have Dom Anselm Hughes singing it. This melody has a peculiarly mystical note, entirely appropriate to its religious text. The Rev. Bro. Joseph sings the Gradual of the **Missa de Requie** (He chant(cantor), with Dom Hughes and my friend Rev. Bro. Patrick Dalton, acting as the chorus). Bro. Joseph sings also the second Ascentiontide "**Alleluia, Alleluia, Dominus in Sancto;**" while Bro. Patrick sings the first Alleluia of this feast "**Alleluia, ij. Alleluia, Ascendit Deus in jubilatione.**" The interpretation, sonority, rhythm, balance and treatment of words are beautifully done, and special praise must go to the recorders for maintaining so delicate and perfect a balance. Let us hope that this disc and the others recorded by the Nashdom Abbey singers (Music of the Chapel of King Henry VI) will have much turntable service, for an acquaintance with these recordings can scarcely fail to create in the teacher an intense desire to hear more of these excerpts; such good interpretations grows upon one.

Dom Anselm Hughes has been using many recorded discs in his lectures. Such recordings, when well done, reveal fresh depths and beauties after countless hearings, hence they have real, musical value and sterling qualities. They are not only a delight but also form the medium of a tremendous education. In this instance as in many others, I have emulated various teachers in the use of good discs, whether they record piano-forte or organ literature.

The VICTOR COMPANY of Camden, N. J. has the following recent discs available for education purposes. May they be added to the Disc Armory or Record Press and give much turn-table service.

24819 FIMOW:

1. Gloria Patri
2. Et Incarnatus Est
3. Angele Dei
4. O Salutaris Hostia
5. Tantum Ergo
6. Salve Mater (from "The Catholic Music Hour," First Book).

1. Sanctus and Benedictus from Mass XVIII
2. Salva nos, Domine
3. Veni Creator
4. Ave Verum (from "The Catholic Music Hour," Second Book).

24820 FIMPE:

1. Adoremus and Laudate (Third Book)
2. Asperges Me (Fourth Book) (from "The Catholic Music Hour").

1. Ave Maria
2. Ut Queant Laxis
3. Suavis Dominus
4. Ad Te Confugimus (from "The Catholic Music Hour," Fifth Book).

(Continued On Page 421)

NOTES FROM A LECTURE GIVEN BY DR. HUGH ROSS ON CHOIR CONDUCTING

Editor's Note: Dr. Hugh Ross, Conductor of the Chorus of the New York Philharmonic Orchestra, (which in turn is led by Leopold Stokowski) is an acknowledged expert in choral work.

His views are interesting, and his hints helpful to any choirmaster. Accordingly we set down here a few notes just as they were taken down by a student at a lecture given by Dr. Ross a short time ago. These notes are unchanged, hence the obviously abridged sentences in many places. Nevertheless they seem to convey the ideas of Dr. Ross in a clear manner. They are not complete nor do they represent all of the fine points brought out by the lecturer. For those who obtain an opportunity to hear a lecture or course by Dr. Ross, these notes should provide an incentive to attend. For those who may not happen to hear Dr. Ross, we offer the following as an outline of some of his views.

(A) READING MUSIC

In singing the average choral piece, especially in church music. **The next note, following the one being sung is either the same note, or one note higher, or, one note lower—90% of the time.**

The points at which long intervals appear should be noted at the beginning, and more time can be given throughout the rest of the piece, to the reading of the words, or following the conductor.

(B) THE REHEARSAL

Dr. Ross, took a chorus, and gave them a piece, and proceeded as follows: (none of the singers had ever seen the chorus before)

Mozart Ave Verum (English Words)

(1) He played it through once, while the choir sang it with him.

(2) He played the prelude and had the Soprano part sing the first page from the first note on — without accompaniment or conducting.

(3) Then he had the Alto, Tenor and Bass parts, singing together do the same thing.

(4) Then he had the whole choir do the same thing.

Thus he had the first page sung unaccompanied at once. He corrected the attack on the first note, and pointed out the incorrect rhythm which the choir had used, by coming in with chords, on the piano, occasionally to show the singers that they were ahead or behind the beat.

He stated that the average volunteer choir, does not keep the proper tempo, but usually drags before many measures have been sung.

To secure proper attack, not too abrupt or sharp,—or ragged, he pointed out the value of playing the prelude only and having the choir come in on the first note unaccompanied. Thus the tempo of the piece could be easily established.

(C) WHY UNACCOMPANIED SINGING!

Dr. Ross emphasized the point that the distinguishing characteristic of a chorus was "singing". It differentiates a chorus from an organ, an orchestra, or a piano. Therefore its essential nature, being vocal, should be established as such at once.

The average rehearsal is held with a piano of accompaniment purposes. The piano is a staccato instrument, and thus it will affect the tone of singers adversely, especially in legato passages. Its tone is harsh, while church music should be smooth, more in the line of "head tone". Thus to avoid strident effects, the choir should immediately sing unaccompanied.

By unaccompanied singing at first, the director may learn at once whether or not each singer is doing his part.

(D) FIRST STEPS

Have two singers at a time sing a line, thus vocal defects will be discovered, and assurance given that each person can sing the part.

Beware of "good" singers at first rehearsals. Ask the good singers or "leaders" to refrain from singing at first. Too many in a choir ride along on the "leader". They wait to hear the first note, and then join in, thus creating a bad effect. Too many of the chorus, will wait until they hear the first note of the piano, etc., and then come in, another reason for eliminating the accompaniment at once.

(E) ON READING MUSIC

If the choir is not made up of those who can read elementary music progressions. They should be trained in that first, by vocal exercises, and other methods. The time lost in teaching how to read music, will be saved in the months to come. Once the singers feel that they can read the notes of the scale (which they should learn in the grade schools), then you can teach them how to learn a line at a time. It is startling how quickly this can be done by applica-

tion of the idea pronounced at the beginning of this article. A line of music can be photographed in the mind, so easily this way. Then the singer can give attention to the words, and finally to the conductor.

(F) THE CONDUCTOR

The function of the conductor at a performance is to beat time, in measured music, or establish the rhythm in gregorian. Also to notify the parts when they are to come in, and to keep the parts balanced, in tone.

At rehearsals the real work is done. Tone production to suit the piece, may be procured. Explanation of the theme, the history of the piece, and its value should be done at rehearsal.

(G) TEST YOUR SINGERS!

Strike the notes of an ordinary chord. Strike them one after the other, four notes in all and ask each singer, one after the other, to sing the four notes you just played.

Strike the notes in a different key, after each singer so that the second singer will not have an advantage.

Thus strike, four notes successively in the key of C for the first singer. Then four notes in the key of G for the next singer, etc.

You'll be surprised at the results of this test.

Then play the notes of a diminished seventh chord, one after the other, or any irregular progression of notes. **Then try and get a singer to repeat the notes you have just played.**

Play the four notes in succession only once, then ask the singer to sing them back to you without accompaniment. Change the notes for the next singer after one singer has tried to sing the notes back to you.

In the test we saw, only one in fifteen of the choir singers, could do the diminished seventh chord from memory.

By doing this you will find out those who are unable to carry a tune, and those who are very skillful. This will help to take the conceit out of any haughty individuals who think they know more than all the rest of the choir.

(H) ASSIGNING SINGERS TO PARTS

Another hint Dr. Ross gave, pertained to the selection of singers for each part.

Ask the person to sing three or four notes as you play them on the Piano. From the character of tone you can immediately tell whether the voice is naturally a lyric soprano, dramatic soprano, an Alto, or Tenor, Bass, etc. Not by the range but by the **Quality.**

(I) SHORTAGE OF TENORS

The average tenor today, is a minus quantity. This is due to lack of numbers. Present-day range of a man's voice is one octave. If trained it should be $2\frac{1}{2}$ octaves at least. Teach your singers that the vowels e and a (eee and aay) are automatically sung in what is called head tone. Long a (aaah) is sung in chest tone; and "oo" is sung in mouth tone.

Tell the singers to avoid trying to sing natural "head-tone" words, in the chest register, etc.

(J) SELECTING THE MUSIC

Use homophonic music first. Have all parts start and stop together, to get blend effect. Fugues can come afterwards. Fit the music to the choir, not the choir to the music.

(K) CAN YOU BEAT TIME?

Dr. Ross told a story, substantially the following:

Toscannini, picked up a piece of music and read it once, then he sat down and played it. Dr. Ross, out of curiosity, took another copy of the piece which had the composer's metronome mark on it, and set the metronome, to see how Toscannini's interpretation suited the composer's idea of the piece.

Toscannini had played the piece with a tempo **within two of the composer's indication, and the metronome count.**

The average person, who is asked to play or sing a piece at a given metronome time, will be considered an acceptable conductor, **if he comes within ten of the actual metronome measure, on test.**

(L) TEST YOUR OWN SKILL

Try this on yourself. Take a piece of music that has the metronome time marked. (Not that the metronome indications on music, are arbitrary and to be observed completely—but as a test of your idea of tempo.) Ask someone to set the metronome at the tempo you are playing in after you have played about fifteen measures of the piece. If you are within ten of the desired metronome beat, you have an average idea of tempo. Naturally you mustn't listen to the proper tempo before beginning the test. Then you will appreciate why great symphony conductors, are really interpretive wizards. They have an uncanny sense of rhythm, in addition to a sharp sense of pitch and tone color.

Missa Tertia

401

For Two or Four Voices

Revised and Edited by
JAMES A. REILLY

Kyrie

M. HALLER, Op. 7b

Moderato

SOPRANO *p* Ky - ri - e e - le - i - son. *mf* Ky -

ALTO *mf* Ky - ri -

TENOR *ad lib.*

BASS

ORGAN *Moderato* *p* *mf*

Ped.

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

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

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

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

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

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

Chri - ste e - le - i - son.

p *mf*

Man.

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

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

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

Chri - ste e - le - i - son.

Ped.

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

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

p *mf*

Man.

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

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

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

Ped.

Gloria

Con moto
mf

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

mf bo - nae vo - lun - ta - - - tis. Lau -

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

Con moto
mf

Ped.

p Be - ne - di - ci - mus te. *mf* A - do - ra - mus te. *f* Glo - ri - fi - ca - mus te.

da - mus te. *mf* A - do - ra - mus te. *f* Glo - ri - fi - ca - mus te.

mf

Ped.

mf
 Gra-ti-as a-gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am.
p
 Do-mi-ne

mf
 Gra-ti-as a-gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am.
p
 Do-mi-ne

mf
 Man.
p

p
 Do-mi-ne Fi - li u-ni-

De - us, Rex coe - le - stis, De - us Pa-ter o - mni - po-tens.

De - us, Rex coe - le - stis, De - us Pa-ter o - mni - po-tens.

mf *f*
 ge - ni-te Je - su Chri - ste. Do-mi-ne De - us, A-gnus De - i,
f
 Je - su Chri - ste.

mf *f*
 Je - su Chri - ste. Do-mi-ne De - us, A-gnus De - i,
f
 Je - su Chri - ste.

mf
 Ped.

rit. Poco ritenuto

Fi-li-us Pa - - tris.

rit. Solo *p* Qui tol-lis pec - ca-ta mu - ndi, mi-se-re-re

Fi-li-us Pa - - tris.

Poco ritenuto

rit. *p*

Solo *p* Qui tol-lis pec-ca-ta mu - ndi, su-sci-pe de-pre-ca-ti-o-nem

Tutti *mf*

no - bis. Tutti *mf*

su-sci-pe de-pre-ca-ti-o-nem

mf

Ped. *rall.*

no - stram. Qui se-des ad de-xte-ram Pa - tris, mi-se-re-re no - bis.

f *rall.*

no - stram. Qui se-des ad de-xte-ram Pa - tris, mi-se-re-re no - bis.

f *rall.*

mf Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu

mf Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus.

Con moto

Man. Ped.

Più mosso

so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri -

Je - su Chri - ste.

Je - su Chri - ste. Cum San - cto Spi - ri -

Più mosso

mf tu, in glo - ri - a De - i Pa - tris. A - - - - men.

mf tu, in glo - ri - a De - i Pa - tris. A - - - - men.

f rit.

mf

f rit.

Credo

Con moto

mf
Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-

mf
Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-

Con moto

mf

Ped

bi-li-um o-mni-um, et in-vi-si-bi-li-um. Et in u-num Do-mi-num

bi-li-um o-mni-um, et in-vi-si-bi-li-um. Et in u-num Do-mi-num

Man.

Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-tum. *mf*

Et ex Pa-tre

Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-tum.

De - um de De - o,
 na - tum an - te o - mni - a sae - cu - la. lu - men de

Ped.

De - um ve - rum de De - o ve - - - ro.
 lu - mi - ne,
 De - um ve - rum de De - o ve - - - ro.

mf
 Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a
mf
 Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a
p

mf Qui pro-pter nos ho-mi-nes, et pro-pter no-stram sa-lu-tem, de-sce-
 fa-cta sunt. *mf* Qui pro-pter nos ho-mi-nes, et pro-pter no-stram sa-lu-tem, de-sce-
 fa-cta sunt.

Adagio
 ndit de coe-lis. Et in-car-na-tus est de Spi-ri-tu Sa-neto
 ndit de coe-lis.

Adagio
 Man.

ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est.
 Et ho-mo fa-ctus est.

Sostenuto

p
Cru-ci-fi-xus e-ti-am pro no-bis: sub Pon-ti-o Pi-la-to pas-sus

Sostenuto

p
Man.

rit. Et re-sur-re-xit ter-ti-a di-e, se-
et se-pu-ltus est. *f* se-
Et re-sur-re-xit ter-ti-a di-e, se-

Con moto
Tutti

rit.
f
Ped.

cun-dum Seri-ptu-ras. Et a-sce-ndit in coe-lum: se-det ad de-xte-ram
cun-dum Seri-ptu-ras. se-det ad de-xte-ram
cun-dum Seri-ptu-ras. Et a-sce-ndit, in coe-lum: se-det ad de-xte-ram

f
Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi -

f
Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi -

poco rit.
vos, et mor - tu - os: cu - jus re - gni non e - rit fi - - - nis.

poco rit.
vos et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

poco rit.

a tempo *mf*
qui ex

mf
Et in Spi - ri - tum Sa - nctum, Do - mi - num, et vi - vi - fi - can - tem:

a tempo *mf*

Man.

Pa-tre Fi-li - o-que pro - ce - dit. Qui cum Pa-tre, et Fi - li - o
 Qui cum Pa-tre, et Fi - li - o
 Qui cum Pa-tre, et Fi - li - o

si - mul a - do - ra - tur, et con - glo - ri - fi - ca -
 si - mul a - do - ra - tur, et con - glo - ri - fi - ca -

tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam sa -
 tur: qui lo - cu - tus est per Pro - phe - tas.

mf
mf
p

netam ca - tho - li - cam et a - po - sto - li - cam Ec - cle -
 et a - po - sto - li - cam Ec -
 et a - po - sto - li - cam Ec - cle -

Ped.

si - am.
 cle - si - am. Con - fi - te - or u - num ba - pti - sma in re -
 si - am.

Man.

Et ex - spe - cto
 mis - si - o - nem pec - ca - to - rum.

re - sur - re - cti - o - nem mo - rtu - o - rum. Et - vi -

Et vi - - -

Et vi - - -

Ped. Man.

tam ven - tu - ri sae - - - cu - li.

tam

tam ven - tu - ri sae - - - cu - li.

A - - -

A - - -

Ped.

A - - - men, A - - - men.

men, A - - - men, A - - - men

A - - - men, A - - - men.

men, A - - - men.

praise and all thanks - giv - ing, be ev - 'ry mo - ment Thine be

giv - ing, all praise and all thanks - giv - ing, be ev - 'ry mo - ment

ev - 'ry mo - ment Thine!

rit.

p meno mosso

ev - 'ry mo - ment Thine! O Sa - cra - ment most ho - ly, O

rit.

p meno mosso

Sa - cra - ment di - vine, O Sa - cra - ment di - vine!

rit.

pp lento

Sa - cra - ment di - vine, O Sa - cra - ment di - vine!

rit.

pp lento

Sa - cra - ment di - vine, O Sa - cra - ment di - vine!

Music Appreciation

By SISTER MARY CHERUBIM, O.S.F.
Directress of Music, St. Joseph Convent Milwaukee, Wis.

"The object of music is to strengthen and ennoble the soul."

—LUIS DE MORALES



Music, I yield to thee,
As swimmer to the sea,
I give my spirit to the flood of song;
Bear me upon thy breast
In rapture and at rest.
Bathe me in pure delight and make me strong.
From strife and struggle bring release,
And draw the waves of passion into tides of peace.

—HENRY VAN DYKE

MUSIC APPRECIATION IN GRADE VII

LESSON XIV

THE SONATA (Continued)

Pupils are now prepared to analyze the first movement of a Sonata. Review the plan of construction of the "Sonata-form" given in the previous lesson.

Though most sonatas are written for a solo instrument, sonatas for violin and piano are also found among the masters' works. To illustrate the sonata-form, the "Allegro molto" (First movement from "Sonata in A" for violin and piano by Mozart is very suitable. A more or less detailed analysis of this movement is as follows:

The Exposition

Theme A (8 measures) in A Major—
Violin and piano in unison

Theme A—repeated

Theme B (8 measures) in A Major, begins in the same measure in which Theme A ends—

Violin with piano accompaniment

Episode (12 measures)—introduced by the piano, the violin entering several measures later. This episode modulates to the key of E Major

Theme C (8 measures) in E Major—

Violin with a sort of tremolo piano accompaniment

Theme C—repeated by the piano, while the violin plays a tremolo accompaniment. This theme is extended by 7 measures and leads with its final note into the

Closing Theme (16 measures)—ending the Exposition of the three themes.

The Development

Theme A (8 measures) in inverted motion and in the key of E minor—
Violin and piano in unison

Theme A (8 measures) in inverted motion, but now in the key of F sharp minor—
Violin and piano in unison

Modulatory Passage (12 measures)—
leading to

The Recapitulation

Theme A (8 measures) in the original key—
Violin and piano in unison

Theme B (extended to 16 measures)—
in fragments by violin and piano alternately

Episode (12 measures)—introduced by the piano, the violin entering later, and leading into

Theme C (8 measures) originally in E Major, but now in A Major—
violin accompanied by tremolo on the piano

Theme C—repeated in octaves by the piano, while the violin plays a tremolo accompaniment. As in the Exposition, this theme is extended by 7 measures, and with its final note leads into the Coda—similar to the Closing Theme of the Exposition, ending, however, in the Tonic key of A Major

Play "Allegro molto" from "Sonata in A" by Mozart—V.R.22018.

a) Pupils recognize the various themes and their repetitions.

Note: Pupils should not be expected to work out a detailed analysis as given above. The teacher, however, should be familiar with the complete analysis. If possible, an

original copy of the "Sonata in A" for Violin and Piano, by Mozart, should be procured for the school library, and used by the teacher to thoroughly familiarize herself with the form of construction.

b) Write on the board, thus:

The Exposition

Theme A
Theme A repeated
Theme B
Episode
Theme C (violin)
Theme C (piano)
Closing Theme

The Development

Theme A modified—(major or minor?)
Theme A modified—(major or minor?)
Modulatory Passage

The Recapitulation

Theme A—(original key?)
Theme B—in fragments
Episode
Theme C (violin)
Theme C (piano)
Coda

Now play the movement again. The pupils raise a hand as the music progresses from one theme or passage to another, while one pupil with pointer indicates the progression on the board. Play the music several times, and let the class discuss various features. Never allow the study of form to become tedious by a too-detailed and tiresome analysis. The recognition of the various themes in following the Sonata-form will be a thrilling experience if the teacher presents the lessons in an interesting manner.

If time permits, close this lesson by letting the pupils enjoy listening to the beautiful "Ave Maria" by Fr. Schubert, as recorded on V.R.7103* and played by the great artist, Mischa Elman. The opposite side of this record has been used in Lesson XI to illustrate the "Air on the G String" by J. S. Bach, from his "Suite in D."

LESSON XV THE SYMPHONY

A symphony is a sonata for orchestra. It is the highest form of instrumental music, and the largest form of composition constructed according to a given plan or pattern. Like the sonata, it usually consists of three or four movements (sometimes of more than four), but due to the larger resources of the orchestra, the movements are more extended and elaborate than those of the sonata. The movements usually are:

1. Allegro (in sonata-form)
2. Andante, Adagio, or another slow movement of a more or less lyric character
3. Minuet or Scherzo
4. Allegro

Like in the sonata, the four movements are each of a different character. The first movement is in sonata-form, and may be called "intellectual". The second is more or less lyric in style, and hence termed "emotional". The third is in dance form, and "graceful or playful". The fourth, often in rondo form, is a brilliant climax or finale.

Haydn is called the "Father of the Symphony"; he wrote many compositions in this form. Mozart also wrote many symphonies. One of his best compositions is the "Symphony in G Minor". It belongs to the outstanding masterpieces of symphonic literature.

Mozart lived during a time when pure beauty, unalloyed with meaningless thought or grim reality, was uppermost in composers' minds as the ideal of true art. His "Symphony in G Minor" is a musical creation of pure beauty. Schubert said of this symphony, "You can hear the angels singing in it". And all great composers since Mozart's day spoke highly of this beautiful work. A brief analysis follows:

Allegro Molto

(First movement) in sonata-form

The Exposition

Theme A—violins. Happy, graceful, and carefree; "Like a dashing brook in early spring, with the delicacy of gentlest rain"

Transitional theme

Theme B in B flat Major—More song-like than Theme A; it is announced by the strings and instantly taken up by the oboe bassoon.

Closing Theme—scale passages and fragments of Theme A, closing with emphatic repetitions of conclusive chords

The Development

A Free Fantasia almost entirely worked out of the material of the main Theme A

The Recapitulation

Theme A

Transitional Theme—considerably lengthened

Theme B—now in G Major

Coda—based on material of the first theme

A copy of Symphony No. 48 in G Minor, from "Analytic Symphony Series for Piano", edited and annotated by Percy Goetschius, Mus. Doc., and published by Oliver Ditson Co., Boston, might be purchased for the school library, and used by the teacher in presenting these lessons on the symphony.

Write on board:

Symphony in G Minor—Mozart

Allegro Molto
Andante
Minuet
Allegro assai

First Movement—Allegro Molto

The Exposition

Theme A
Transitional Theme
Theme B
Closing Theme

The Development

Free Fantasia on Theme A

The Recapitulation

Theme A
Transitional Theme (lengthened)
Theme B
Coda

Now play the part of Theme A given below, and have pupils sing it (an octave lower):

A

Then play the part of Theme B given below:

B

Between the themes A and B, a short transitional theme is heard, the chief motive of which is given below. Note that this motive is heard successively four times. It is much used later in the movement, especially in the lengthened transitional theme of the Recapitulation.

C

After the pupils have become familiar with the above melodies, let them hear the entire movement from V.R. 9116. Pupils raise a hand whenever they hear familiar themes or fragments of such. Upon repeated hearing, let the class make an effort to hum or vocalize the entire first subject. (The first melody given above is only one-fourth of Theme A.)

The analysis of the larger forms, and the singing of themes will be "great fun", if the teacher knows how to present the lesson with enthusiasm—if her heart radiates the sacred flame of artistic love and high ideals.

Special Literature

Text Book of Gregorian Chant

Gregory Sunol, OSB \$1.50
Latest work—according to Solesmes Theory.

Short Treatise On The Accompaniment of Gregorian Chant.

Achille Bragers \$2.50

The latest book on the subject.

The Spotlight On Catholic Church Music.

V. Rev. Gregory Hugle, OSB... \$.75

Most Common Questions and Answers on Subject. Determined By Two Years' Conduct of Question Box.

History of Church Music

Dr. Karl Weinman \$1.50
Concise summary of various periods.

The Training of Catholic Choirs

Donald J. S. Edson \$1.00

Paper-covered book, unexcelled for practical use.

Religious Music

Rene Agrain \$2.00

An old favorite work of real value to Catholic Church Chormasters.

Music of the Roman Rite

Richard R. Terry \$3.75

"The Bible" for many church musicians. Comprehensive, and interesting on every phase of church music.

Essentials In Sight Singing

Nicola Montani \$2.00

Volume II "The Art of A Cappella Singing". Exhaustive and specific suggestions from an expert of many years' experience as a choir-master.

Choir and Chorus Conducting

Frederick W. Wodell \$2.25

Choral Music and Its Practice

Noble Cain \$2.00

Essentials In Conducting

Karl W. Gehrkins \$1.75

Boy Choir Training

G. Edward Stubbs \$1.00

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

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

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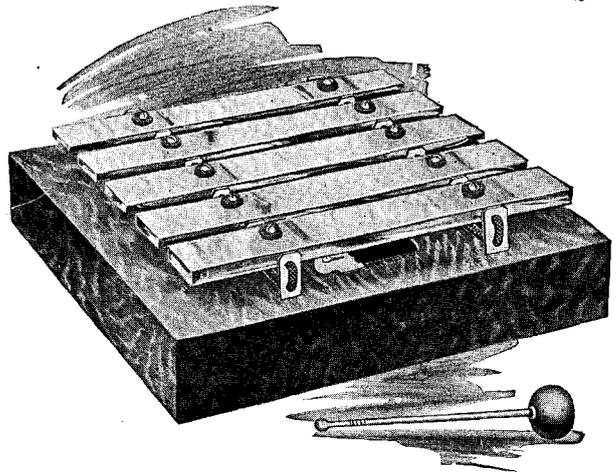
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GREGORIAN CHANT DISCOGRAPHY

(Continued from Page 398)

These two discs record simple Gregorian Chants taken from the new school music readers, **THE CATHOLIC MUSIC HOUR** by Most Reverend Joseph Schrembs, D.D. and collaborators. The recorded chants were sung by school children of the St. Martin and St. Philip de Neri parishes of New York City, under the direction of the Misses de Nigris, the two charming young ladies in charge of the choir music in these parishes.

The **CATHOLIC MUSIC HOUR** text books contain in all the music of one hundred twenty-five chants, including forty two recorded chants. The course uses as a nucleus for intensive study, eighteen of the twenty-four typical chants recorded by the Monks of Solesmes.

The seventeen chants recorded on these two discs were recorded for **The CATHOLIC MUSIC HOUR** and are intended to serve as models for children. The editors of the new music text books hope through these records to prepare school children for the more complex chants of the Solesmes Abbey discs. Through a rich background of active listening to the good tone quality and intonation, clear enunciation, correct Italian pronunciation of Latin, and accurate interpretation of the Gregorian rhythm, they hope to lay a firm foundation for a more extended study of Chant in Catholic Schools. Through these present recordings, diffident teachers also, may build up confidence in their own ability to teach Chant in the recognized, authoritative style approved by the Church.

Gregorian discs are very informing and constructive. The cultural value of the phonograph is another demonstration of genuine importance to the teacher, as the discs withstand the exacting tests of repetitions and reveal hidden instruction each time one plays them. As they are listened to, more and more ideas sort themselves and, thereby, musical education by discs moves on apace. Did not the gramophone give to its gramomusical enthusiasts the intrinsic pleasure and salient success which they ardently longed for? And, in its graphic presentation of inspired chanting or any excellent recording that will give edification to its listeners as long as there is a groove on a disc to play, does not the gramophone suggest the piece of machinery of which Daniel wrote in his VIIth Chapter, v.8:—"I considered the horns, and behold, there came up among

another little horn, before whom there were three of the first horns plucked up by the roots: and behold, in this horn were eyes like the eyes of man, and a mouth speaking great things. . . ."

**Where To Find Information About
Recorded Excerpts From
Gregorian Chant**

The lover of Chant discs has certainly been catered to, as there are more than 122 of those discs. But where can we find information anent this kind of recorded music?

The writer of this compilation or harvest of sheaved comments on discs recording Gregorian Chant has no ax to grind and no special propaganda to set forth, being merely one of many who, without being a member of a "Disc and Needle Club," keeps abreast of recording activities. He only realized the extraordinary success a teacher may achieve in the use of discs. In this, as in other matters musical, he can assure for he is aware that, "to know Gregorian Music, it is necessary to hear it."

There was once published a first-class magazine entitled "**Les Disques**" by Messrs. H. Roger Smith of Philadelphia, Pa. It was charmingly edited but this magazine publication after the issuance of three complete volumes (1930-33) has ceased to appear. "**The Musical Record**" (Philadelphia), edited by Richard J. Magruder, appeared only one year (June 1933—May 1934). Peter Hugh has a bi-monthly column in Presser's "Etude"; it is entitled **Records and Radio**. The New York Sunday Times usually carries an article by Compton Pakenham, "**Newly Recorded Music.**" One is kept informed, however, on everything in this line by subscribing to **The Gramophone** (10a, Soho Square, London, W. I), a monthly, edited by Compton Mackenzie and his brother-in-law Christopher Stone. This splendid English Monthly is now in its thirteenth year (1935). Mr. Compton Mackenzie is, perhaps, the possessor of the largest collection of records (discotheca) in the world; his Recorded Music Library is reported to contain more than 10,000 discs. It does not surprise one, however, knowing Compton Mackenzie's activities, literary and gramophonic. He is known as the archpriest of the Gramophone World!

Lastly, I secured much information from the monthly letter issued by **The Gramophone Shop, Inc.** (18 East Forty-Eighth Street, New York City, N. Y.). This is the greatest place in the world where one may

find the best recorded music. The business ethics of this concern are stimulating and more than satisfying. The Gramophone Shop, Inc. has issued an Encyclopedia of the **World's Best Recorded Music**; its second Edition is dated 1931, and covers 372 pages. It was completely revised and compiled by Richard Gilbert, and a third edition of the same is about to be issued. Vivat! Floreat! Crescat!

Envoi

For the present the writer concludes these notes and comments on Gregorian Chant Discography, notes taken down with no idea at the time, of sheaving them for the harvest of this article.

Résumé of the Discography on Gregorian Chant

- CHRISTSCHALL**—St. Erentrude's Abbey, Vienna (Austria)—Benedictine Nuns—3 discs. Missionaries of the Congregation of Steyl (S.V.D.) Mölding, near Vienna (Austria)—3 discs. Maria Laach Abbey (Germany)—Benedictine Monks—7 discs. White Fathers in their Church at Treves (Germany)—14 discs.
- COLUMBIA**—Schola Cantorum — Paris (France)—1 disc. Dutch Friars (O.F.M.) Venray (Holland)—6 discs. Choir of N. Dame d'Auteuil, Paris (France)—3 discs. Nashdom Abbey Singers, Burnham, Bucks (England)—1 disc.
- ELECTROLA**—St. Martin's Archabbey, Beuron (Germany) Benedictine Monks—7 discs.
- LUMEN**—Maitrise Notre - Dame, Paris (France)—2 discs. Chanteurs St. Nicholas, Paris (France)—2 discs. Maitrise St. Eustache, id. — 4 discs. Chorale Lumen, id.—2 discs.
- PARLOPHONE**—Academic für Kirchen und Schulmusik (Berlin) Curt Sachs—1 disc. Members of Westminster Cathedral Choir (England)—6 discs.
- PHOENODIBEL**—Dom Malherbe's Phoenodibel Choir, Paris (France)—6 discs.
- POLYDOR**—Schulemusik, Dortmund (Germany)—Dom Romuald Peffer—5 discs. Children's Schola, Paderborn (Germany) 2 discs.
- La Voz de su Amo**—Barcelona (Spain), Montserrat Benedictines and Escolans—2 discs.
- SEMEN**—Premonstratensian Chant—Averbode Abbey (Belgium)—4 discs. Schola

BIOGRAPHIES of Catholic Church Musicians



KARL KEMPTER
(1801-1871)

Born Jan. 17, 1801, in Limbach bei Burgau, Died Mar. 11, 1871, in Augsburg.

Choirmaster at the Cathedral in Augsburg. Composer of Masses and Oratorios.

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Gramophone Records by an anonymous Benedictine. . . . in the *PAX* Vol. 23, Nos. 142, 143, 145, year 1933.

Question and Answer Box

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



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



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*Questions submitted in May and
June, 1935*

“Is it the avowed policy of the Church to abolish choirs and to revert to exclusive chant, congregationally rendered, in the not distant future, and if so, what becomes of the choir to recognise art-progress throughout the ages?”

A. We have different Papal pronouncements of recent date which positively state that besides plainchant the classical polyphony “should be largely restored, especially in the greater basilicas, in cathedrals, and in seminaries and other institutions where the necessary means of performing it are not wanting”. In the same *Motu Proprio* of 1903 Pope Pius X goes on to say: “The more modern music may also be allowed in churches, since it has produced compositions good and serious and dignified enough to be worthy of liturgical use”.

The present Holy Father Pius XI, in his Apostolic Constitution of 1928 says: “The boys should be trained by choir-masters so that, according to the old custom of the Church, they may join in singing in the choir with the men, especially when, as in polyphonic music, they are employed for the treble part which used to be called the *Cantus*”.

From these quotations it is evident that there is absolutely no policy in the Church to abolish choirs and to revert to exclusive chant use.

“We had made elaborate preparations for Confirmation, I had written out and printed sufficient copies for the choir

members, and what happened? The Bishop just recited the versicles and the assistant Clergy answered them. We were not even given a chance to sing the ‘Confirma hoe Deus’; Bishop and Clergy were through ere we noticed it”.

A. It must be remembered that Confirmation may be administered amid ever so many varying circumstances. It may be administered any time of the day, to individuals, to private groups or to large gatherings. According to the Roman Pontifical the coöperation of the church choir is not required; the assistant Clergy are to answer the Bishop’s prayers and invocations. What here has been said refers primarily to the Bishop’s Cathedral; it may sound strange to organists of parish churches, where Confirmation is connected with the greatest possible solemnity. In many places the Bishop administers this Sacrament only every three, four, or five years. In consideration of this fact the organist or choir director will have to find out from the Pastor, long in advance of the Bishop’s coming:

- (1) Whether there will be solemn reception of the Bishop in which the “*Ecce sacerdos magnus*” with the versicles “*Protector noster aspice Deus*” are sung, (the prayers connected with the *Canonical Visitation*).
- (2) or whether the choir shall at once sing the “*Veni Creator Spiritus*”;
- (3) whether the Bishop will recite or sing the versicles and prayers, allowing the choir to answer them;

- (4) whether the choir is expected to sing a few appropriate numbers during the Confirmation.

(Looking back upon an experience of fifty years we recall having received from the Master of Ceremonies orders such as the following: The Bishop does not want the choir to sing any responses; the assistant priests will take care of them; the choir may sing a few suitable selections during Confirmation, yet not so as to disturb the sacred function; the Bishop prefers absolute silence during Confirmation.)

- (5) whether the choir is expected to sing the antiphon "*Confirma hoc Deus*" with the responses following.
 (6) whether a concluding hymn, e.g. "*Holy God we praise Thy name*", shall be sung.

"Who is supposed to intone the "*Veni Creator Spiritus*" sung before Confirmation?"

A. There is no official intonation to this hymn, because it does not form part of the Confirmation liturgy; it is intoned by the whole choir as soon as the Bishop approaches the High Altar.

"Is not the antiphon '*ECCE SACERDOS MAGNUS*' to be sung prior to the hymn *VENI CREATOR SPIRITUS*?"

A. The answer to this question depends upon circumstances. Whenever a Canonical Visitation is connected with Confirmation the antiphon "*Ecce sacerdos magnus*" with versicles and prayers forms part of the solemn reception. In country parishes these two things are generally combined. In city parishes it may happen that the Bishop administers Confirmation in different churches within a short period of time, e.g. forenoon, afternoon, and evening, and in those instances the antiphon may be omitted.

"When the elaborate preparations made for Confirmation by the choir with regard to all the responses meet now and then with some disappointment, what consideration should be uppermost in the minds of director and singers?"

A. The consideration that a very great physical strain is placed upon the Bishop by the successive administration

of this Sacrament and that the Roman Pontifical very wisely gives the alternative "*to recite or to sing the versicles and prayers*".

"We recite the Little Office of the Blessed Virgin Mary daily in common. We have been using different editions of the Little Office. Our main trouble occurs in Vespers and Lauds. In some books the prayers conclude with the short formula '*Per Christum Dominum nostrum*', in other editions with the long formula '*Per Dominum nostrum Jesum Christum Filium tuum: Qui tecum vivit, etc.*' Which edition gives the correct version;"

A. The Little Office of The Blessed Virgin Mary has been carefully revised when, during the reign of Pius X, the Roman Breviary was reformed. The principal change introduced at that time were the very conclusions of the prayers at Vespers and Lauds that gave you so much trouble. It is now definitely settled that THE LONG CONCLUSION must be used with each of the three prayers that come under consideration. Matters are now simplified: The principal orations in all canonical hours have the long conclusion; the short formula appears only with the prayers after the Blessed Virgin anthem, as given after Compline.

"We have been told the Hellebusch melodies are forbidden in church; is this true?"

A. Bernard H. Francis Hellebusch, for many years a faithful and successful teacher in Holy Trinity Catholic German Schools, Cincinnati and elsewhere, published in 1858 "*Gesang und Gebetbuch*", intended primarily for use in school and at children's Mass. The book contains the best Catholic hymns sung during late centuries in the dioceses of Germany; little wonder that a phenomenal success accompanied the publication; we have before us the 60th edition; the recommendation of fifteen Bishops

speak loud in its praise.—We have here an interesting exemplification how a school-book automatically developed into a church-hymnal. No sooner the beautiful hymns were sung by the children when an echo was awakened in the hearts of the parents and the hymnal became the inseparable companion of young and old.

We have made special enquiries to find out the exact status of the hymn-book in question; we have received positive assurances that the Hellebusch melodies have never been forbidden. The term "*melodies*" applies to the hymns exclusively. The chant melodies, which were added to the hymnal in 1874, have been officially eliminated by the *Motu Proprio* of Pius X and must no longer be used. Upon our further inquiry whether it was the intention of the owner of the hymnal to insert the Vatican Chants, we received the reply that no such addition was intended. In view of this situation we would suggest that in future editions the chant supplement be dropped and the hymnal restored to its original form.

"Why is Gregorian Chant so melancholy, even on the greatest feasts? Should not music on such feasts as Christmas, Easter and Pentecost be joyful?"

A. It is not at once evident in the above query why our correspondent considers the sacred chant *melancholy*, i.e. producing grief and dejection. If there is any music on earth farthest removed from melancholiness, it certainly is Gregorian Chant, and that for the following reasons:

(1) Its tonal steps are diatonic, i.e. neither stretched upwards by sharps nor depressed downwards by flats; (2) the melodies embrace the most beautiful progressions, the tonal steps being preferably small, as is the case in our best songs; (3) the movement is always dignified and worshipful: hence there is no blame coming from the structure of

these melodies. We are therefore compelled to assume that our correspondent is opposed to the unison character of chant, or that he has never heard chant properly sung. Even though plainchant is unison, owing to its lively movement it creates its own harmony and is therefore far in advance of any polyphone setting which is always retarded by the harmonic parts.

The reference to Christmas, Easter and Pentecost music makes us suspect that the writer has in mind the so-called "*swell music*" of former days, with thrilling solos and rapturous harmonies. Should this be the case we can explain the whole situation.

Whoever goes to church with a mind preoccupied and set "*to hear only such music as will suit his fancy*", will naturally be disappointed when he hears the solemn and prayerful unison chant; his mind is prejudiced; he has an unconquerable predilection for his personal hobby and an unreasonable aversion for everything else. Such a person is destitute of the "*Catholic mind*", mistaking the all holy and world redeeming Sacrifice for a pleasurable diversion.

For authoritative information we request our correspondent to read very carefully the Epistle of the CORPUS CHRISTI Mass, and to dwell in particular on the sentence of St. Paul's letter to the Corinthians: "For as often as you shall eat this bread and drink this chalice, you shall show the death of the Lord until He come", i.e. "As often as you celebrate or hear Holy Mass you shall remember Christ's death."

"Why go back to the first ages of Christianity for music to sing in the 20th century? Is not good music, or even better music produced today?"

A. Holy Church has possessed from the beginning a sacred music of her own. This music she has jealously guarded throughout the ages; she has introduced it in all the lands wherever she built her temples. This form of music is sin-

gularly adapted to the requirements of Sacred Liturgy: it is simple, prayerful, and short; the sacred action at the altar is never delayed by the chant. The outstanding feature in this ancient form of music is its impersonality: the singer (*as it were*) hides himself behind the sacred text and melody; he lends his voice to Holy Church and sings in her name; his person is submerged in the unison chorus; he does not show off his voice; his song is a prayer.

Modern mentality is directly opposed to this submersion, and for this reason our so-called great singers have no use for the sacred chant: they cannot permit their personality, the beauty and strength of their voice to "go under" in chorus singing. We live in an age of subjectivism, and individualism, where everyone wishes to be on the top, "to play first fiddle", to outshine the rest. True, we have excellent music in song and orchestra, concert and opera, but the bulk of this music is not intended for Divine worship.

We will now give some reasons why Holy Church will never part with her sacred chant:

(1) Plainchant is real music; it is a finished product; it is classical music; it borrowed from antiquity beauty of form, and into this form the early Christians breathed the vigor of spirituality.

(2) "If there is any divine art this side of the grave, it is Gregorian Chant" (Edgar Tinel).

(3) "In very truth, the old Chant is wonderful and unsurpassed for its exquisite delicacy of expression, its sacred enthusiasm, its childlike simplicity. It is ever vigorous, ever new, ever beautiful. It never fades, never grows old". (Baini).

(4) Music is liturgical only when it fittingly accords to the sacred action. No music on earth can be properly joined to Holy Mass unless it bear the stamp of austere solemnity.

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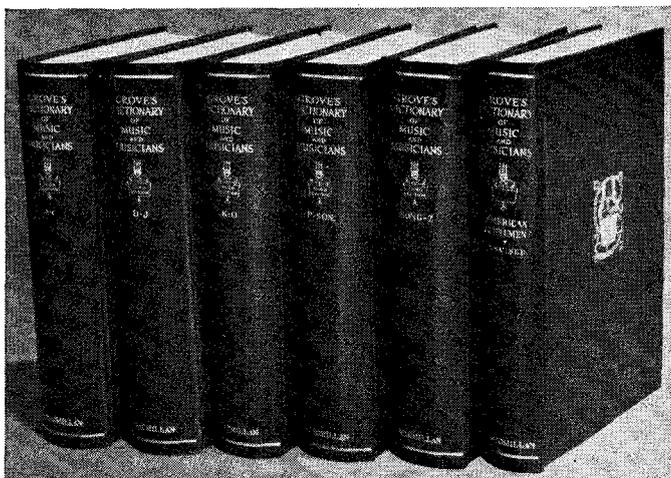
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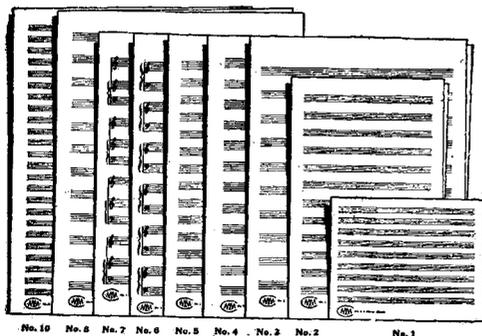


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