

TOLEDO, OHIO

New Cathedral Festival



JUNE, 1931

Descriptive Program

PREDEDICATORY PROGRAM

June 2-3-4

*Queen of the Most Holy
Rosary Cathedral*

Toledo, Ohio



REV. A. J. DEAN, General Chairman

REV. IGNATIUS KELLY, D. D., Chairman of Music

REV. A. G. SCHINDLER

REV. MATTHEW CLANCY, D. D.

Assisting Chairmen

Description of the New Organ in the Queen of the Holy Rosary Cathedral.

Toledo, Ohio.



This organ was designed by Ernest M. Skinner in consultation with Father Dean, Mr. N. E. Fox, and Father Kelley. Its tonal scheme is broad and comprehensive and it is an instrument of fitting magnitude for the noble edifice in which it stands.

The organ stands in a large chamber behind grilles on the left hand side of the sanctuary, the console and choir being located on the opposite side behind similar grilles.

The Great organ has not less than four Diapasons, one of 16' pitch and three of 8' pitch. The scale of the 16' Diapason is increased at the lower end to five sizes larger than the normal scale in order that it may be used also as a Pedal Metal Diapason in which capacity it very greatly enriches the resources of the Pedal organ. The 8' Great Harmonic Flute is of a new scale used for the first time in this instrument. Its Harmonic upper end runs five notes lower than customary, below which point it changes from metal to wood continuing as open pipes through the bottom note in the scale. A portion of the Great organ is enclosed in the Choir box, thereby giving opportunity for using the Great organ as an accompanimental division in addition to its normal function as a chorus and ensemble factor. The Diapason section is carried through very completely in its buildup by the Harmonic intervals, Octave, 12th, 15th, 17th, and 19th, 21st, 22nd, 26th and 29th, above which the 16', 8' and 4' chorus reeds stand as a culminating power of the Great organ division.

The Swell organ also has a fine Diapason build-up in its 8' Diapason 4' Octave, Flautino and Mixture composed of a 15th, 19th, 22nd, 26th and 29th. Again as in the case of the Great, capped by the chorus reeds of 16', 8', and 4' pitch, in addition to which there are in the reed family an Oboe and Vox Humana. The Flute Celeste appearing in the Swell is intended to fill the office occupied by muted violins in the orchestra. The Swell has a further String equipment in the Salicional, Voix Celeste and Echo Gamba. The Swell 4' Flute is triangular in shape and on that account rather difficult to manufacture, but the velvety tone justifies the trouble in making. The Swell organ also has a Harp and Celesta which is transferred from the Choir organ by electrical devices.

The Choir organ is unusually complete. It has a 16', 8' and 4' soft family, of Gamba 16' and 8', and Gemshorn of 4' pitch, of a power suitable for their association together, and other stops in the Kleine Erzähler, and Kleine Celeste suitable for the enrichment of the foregoing. The Nazard,

being the second Harmonic of the stops of 8' pitch, is of a power and character to make it useful in forming what may be termed synthetic tones, in which a large, well designed organ is so rich. The Carillon of three Ranks of the 12th, 17th, and 22nd intervals is peculiar to Skinner organs. It is very piquant and colorful. The Choir Fagotto and Orchestral Oboe are purely orchestral voices. The Fagotto may be used freely in ensemble work as is also true of the Clarinet. The Orchestral Oboe, however, is not what may be called a sociable stop, but is more especially useful as a solo voice. It is too highly individual to sound well in chords.

Passing to the Solo organ, we come to a division of more powerful stops. First in the Flauto Mirabilis instead of having the usual thick, tubby characteristic common to large Flutes, especially those made so much of in the movie organs, we have a brilliant, lyric tone which blends perfectly with the broad, powerful Solo Gamba and Gamba Celeste. The Gamba and Gamba Celeste of the type appearing in this organ were first produced for a similar office in the Solo organ in the Cathedral of St. John the Divine about twenty years ago, where they created unusual and favorable comment for their breadth, dignity and power. They have an equal opportunity to sound at their best in the present instance. The Orchestral Flute is a brilliant voice of orchestral type as its name implies, well adapted to harmonize with Solo strings. The English Horn, French Horn, and Corno di Bassetto are purely orchestral imitative voices of rare fidelity in their resemblance to their prototypes in the orchestra. In the present instance, the Corno di Bassetto appears in two pitches, the lower register running down to the 16' pitch, preserving its quality throughout the scale. It has appeared very rarely, and only very recently, in American organs and is the third example made by the builders of this instrument. The Solo Tuba Mirabilis represents the culminating power in the reed family of this organ and is voiced on twenty-five inches of wind.

Passing to the Pedal organ, we have two stops of 32' pitch, the Major Bass and the 32' Fagotto. This latter is likewise a Skinner invention and appears in this instrument for the fourth time since its first production. It is located in the Choir box and is, therefore, subject to expression, and while it is customary in very large organs to use a more powerful 32' Reed, its medium power enables it to be employed much more frequently than is the case with the stop of larger voice. The Pedal organ is very complete in Diapason work. It has a large scale, 16' Open, a 16' small Diapason known as a Cantra Bass of "bearded" treatment, a 16' Diapason derived from the Great organ, also a 16' Dulciana, Bourdon, Melodia and Gamba, the Melodia and Gamba being associated with the Swell and Choir. The Pedal organ has a full equipment of 8' Flutes, also a Super Octave of 4' Pitch, and what is very rare in modern organs, a Mixture of four Ranks. The more powerful reeds on the Pedal organ are represented by the Trombone and Tromba. The gamut of stops of lesser power in the reed family

will be found in the Waldhorn and the Fagotto of 16' pitch transferred respectively from the Swell and Choir.

The organ has an unusually complete mechanical equipment, the Swell, Great, and Choir divisions having ten combinations each, the Solo having four, the Pedal eight, beyond which there are six combination pistons affecting the entire organ, all of which may be arranged by the organist at a moment's notice, and all of which visibly affect the stop knobs. If an organist is using a combination on any or all the manuals that he wants to preserve for future use, he can locate it on any one of the pistons as above named in about one second's time.

This account of the organ would not be complete without some mention of the extraordinary effectiveness of the Swells. Each division of the organ excepting the Pedal and Great, which are only partially involved, is located in expression boxes of substantial construction, in the front of which are placed wooden blinds of thick, heavy material which move collectively as determined by the desire of the organist, these blinds serving to open or close the front of the expression boxes. The electro pneumatic motors which control these blinds, while very simple in principle, have a great capacity for reflecting, through their operation of the shutters, the precise desires of the organist for increasing or diminishing the tones. These electro pneumatic motors are sixteen in number for each division so effected, and their operation individually and collectively and their permutations as between their use individually and collectively give a range of expression that can only be described by the word complete.

No pains have been spared by the builders of this organ to make it perfect in tonal and mechanical equipment and responsiveness to the purposes for which it is intended, and while the organ has great power with respect to its ensemble, it is equally rich in small, delicate voices of lovely qualities suitable to its more general purpose, as an accompaniment to single voices or accompaniment to the choir.



ORGAN RECITAL

PALMER CHRISTIAN

Tuesday Evening, June 2, 1931, at 8:15



PROGRAM

1—CONCERT PRELUDE AND FUGUEFaulkes

William Faulkes, organist of St. Margaret's Church, Anfield, Liverpool, is one of the most prominent of contemporary English writers for organ.

The Prelude is in 12/8 time, "Andante Pastorale," with a definite, clearly stated theme, the first bar of which is later used as the first bar of the Fugue theme, but with the time changed to 4/4.

ANDANTE EXPRESSIVO (Sonata in G)Elgar

Sir Edward Elgar, who has done significant work in the field of the oratorio, has but one published organ work of importance. This slow movement from his Sonata is marked by the usual excellent thematic material, characteristic of Elgar, and with the finish of a master hand.

FINALE (cum júbilo)Fox

Norbert E. Fox is the organist of the Cathedral Chapel. The first theme of this Finale is the melody of the Kyrie of the Plain Chant Mass "De Beata Virgine," sung on the feasts of the Virgin Mary. The second theme is taken from the Christe and Gloria of the same Mass. The third theme is treated in fugal style, and the piece is brought to a close "maestoso" with a restatement of the first theme.

2—PRELUDECorelli (1653-1713)

Corelli was one of the first great violinists. The Prelude is from his ninth Sonata for violin.

PRELUDEClerambault (1676-1749)

Clerambault, the most famous member of a family numbering many famous musicians, was conductor of Mme. de Maintenon's orchestra, court organist to Louis XIV and Louis XV, and organist at St. Sulpice, Paris.

PRELUDE AND FUGUE IN D MAJORBach (1685-1750)

The influence of Bach's predecessors is strongly felt in this brilliant composition, evidenced in part by the bravura passages in the Prelude.

Critical analysis of the Fugue would say that it lacks the coherency and fluency of Bach's more mature work, yet its inherent vitality carries it through to a glorious conclusion.

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3—AFTONFRID (Evening Calm)Hagg

Gustav Hagg is one of the outstanding Scandinavian organists of the day.

CHORALAndriessen

The Chorale by Andriessen—organist in Haarlem—is perhaps more easily understood and appreciated if regarded more as a dramatic tone-poem than as a Chorale. It is a compelling work, but not entirely written in the manner that one associates with the title.

SKETCH IN D FLATSchumann

From a set of sketches written for a two-manual pedal piano.

AVE MARIAShubert

FINALE (Symphony VI)Widor

The ten great organ Symphonies of Widor rank high in the field of absolute music. The lofty idealism of the man, and the influence of the Church (in which his entire artistic life has been spent) are apparent in his music.



Cathedral Chapel Choir

NORBERT E. FOX, Director-Organist

REV. IGNATIUS KELLY, D. D., Choirmaster

with

JOHN GORDON SEELY

Organist-Choirmaster of Trinity Church, Toledo

Wednesday Evening, June 3, 1931



The Cathedral Chapel Choir of Men and Boys was organized to render the liturgical music required in the Church service. An encyclical letter of Pope Pius X, twenty-five years ago, and another of Pope Pius XI, just a year ago, called attention to important reforms in the music of the Catholic Church service. Both letters insisted on the restoration of the Gregorian Chant. "The ancient traditional Gregorian Chant must in large measure be restored to the functions of the public worship." (Motu Proprio, Pius X.)

The Benedictine Monks of the Abbey of Solesmes, from the time of the inauguration of the Gregorian revival, nearly a century ago, had been working for this very end. Their scholarly activities carried them to the great libraries and museums of Europe, and when at the beginning of the twentieth century, their paleography of sacred music was published, musicians throughout the world acclaimed their efforts in the realm of sacred art.

The results of their work were incorporated in the Vatican Editions of various official liturgical chant books of the Church. "The Gregorian chant to be employed is that which after the evidence of the old manuscripts, has already been published by the Church in the typical edition of the Vatican Press" (Apostolic Constitution—"Divini Cultus Sanctitatem"). The reform called for the formation of Choirs of men and boys. "Choirs of boys should be formed not only in the large churches and cathedrals, but even in the most modest and simple parochial churches. These boys should learn to sing, according to the rules, under the direction of choir masters, in order that their voices, following the ancient custom of the Church, may be united to the choirs of men, above all in polyphonic music. They should, as formerly, execute the higher part that is ordinarily called the 'cantus.' From these choirs of boys, we know that in the Sixteenth Century in particular there came forth very expert composers in polyphony, and among them, the master of all—Giovanni Pierluigi da Palestrina."—(Pope Pius XI).

The Cathedral Chapel Choir is an effort to fulfill this prescription of Pope Pius XI. "Certainly we know that all the prescriptions formulated thus, demand care and labor; but who is ignorant of the numberless and finished works of art that our ancestors, surmounting all obstacles, have left to posterity, because they were filled with zeal for the piety and the spirit of the liturgy. This is not surprising, because all this had its origin in the interior life which the Church lives, surpassing all the most perfect things of this world. So that the difficulties of this very holy enterprise should arouse and excite, rather than lessen, the ardor of prelates of the Church." (Apostolic Constitution—"Divini Cultus Sanctitatem").

The program given by the Cathedral Chapel Choir this evening incorporates examples of the Gregorian Chant, selected from the Vatican Edition of the Gradual; of sacred polyphony from the Italian, Spanish and English schools; and of modern liturgical choral music.

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CANTATE DOMINO—SECOND MODE—

Communion of the Mass of the Fifth Sunday after Easter

Cantate Domino, alleluia; cantate Domino, benedicite nomen ejus; benedixit dominus in die salutem ejus, alleluia, alleluia.

Sing to the Lord, alleluia; Sing to the Lord and bless His Name. Show forth his salvation from day to day alleluia.

ALLELUIA—VERSICLE

Second Mode and First Mode Sequence of the Mass of Pentecost Sunday

Alleluia, V. Veni, Sancti Spiritus, reple tuorum corda fidelium; et tui amoris in eum ignem accende, Alleluia.

Alleluia, V. Come Holy Spirit, and fill the hearts of the faithful; enkindle in them the fire of thy divine love.

Veni Sancte Spiritus,
Et emitte caelitus
Lucis tuae radium.

Holy Spirit, Lord of Light!
From Thy clear, celestial height,
Thy pure, beaming radiance give.

Veni pater pauperum,
Veni dator munerum,
Veni lumen cordium.

Come, Thou, Father of the poor!
Come, with treasures which endure!
Come, Thou light of all that live.

Consolator optime,
Dulces hospes animae
Dulce refrigerum.

Thou of all consolers best,
Visiting the troubled breast,
Dost refreshing peace bestow;

In labore requies,
In aestu temperies
In fletu solatium.

Thou in toil art comfort sweet;
Pleasant coolness in the heat;
Solace in the midst of woe.

O lux beatissima,
Reple cordis intima
Tuorum fidelium.

Light immortal! Light divine!
Visit Thou these hearts of Thine,
And our inmost being fill.

Sine tuo numine
Nihil est in homine
Nihil est innoxium.

If Thou take Thy grace away,
Nothing pure in man will stay,
All his good is turned to ill.

Lava quod est sordidum
Riga quod est aridum
Sana quod est saucium.

Heal our wounds—our strength renew
On our dryness pour Thy dew;
Wash the stains of guilt away;

Flecte quod est rigidum
Fove quod est frigidum
Rege quod est devium.

Bend the stubborn heart and will,
Melt the frozen, warm the chill;
Guide the steps that go astray.

Da tuis fidelibus
In te confidentibus
Sacrum septennarium.

Thou, on those who evermore
Thee confess and Thee adore,
In Thy sevenfold gifts descend.

Da virtutis meritum
Da salutis exitum
Da perenne gaudium. Amen. Alleluia.

Give them comfort when they die;
Give them life with Thee on high;
Give them joys which never end. Amen.
Alleluia.

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FANTASIA IN ECHO STYLE....*Jan Pieter Sweelink* (1562-1621) (Dutch)
John Gordon Seely

The organ pieces of Sweelink, called by some "the founder of instrumental music," are of historical importance because they present the first known example of an independent use of the pedal. He was also the teacher of nearly all the leading organists of the next generation in Northern Germany.

KYRIE AND SANCTUS (Mass of "Fourth Mode)*Vittoria*

Kyrie Eleison
Christe Eleison
Kyrie Eleison

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

It is worthy of notice that parts of this celebrated composition of Tomas Luis da Vittoria, heard many times in the Cathedral of old Toledo, Spain, at the close of the XVI Century, are again heard in the Cathedral of Toledo of the new world, a striking evidence of the permanence of this type of sacred music. Vittoria was born in 1545, and died in 1611. He lacks the majestic sweep of the celebrated master Palestrina, but surpasses him perhaps in tenderness of spirit and sympathy of feeling. The Mass of the Fourth Mode is an excellent example of Vittoria's style.

TENEBRAE FACTAE SUNT*Vittoria*

"Tenebrae factae sunt dum crucifix-
issent Jesum Judaei: et circa horam
nonam exaltavit Jesus voce magna:
Deus meus, ut quid me dereliquisti?
Et inclinato capite, emisit spiritum."

"There was deep darkness when the
Jews crucified Jesus: and about the
ninth hour, Jesus cried out with a loud
voice: My God, why hast Thou for-
saken Me? And bowing His head, He
rendered up His spirit."

This composition, carefully worked out for men's voices alone, without the joy-
ous concurrence of child-singers, wishes to evoke, in a gloomy picture beautified by
a general effect of colour, the sombre idea of the darkness which engulfed the world
at the death of the Savior.

Following the idea of that darkness, a second musical phrase prepares with glow-
ing intensity, the tragic moment when Christ emits the cry, **Voce magna:** "Deus
meus." It is followed by the admirable remembrance full of deep sadness of the
death of the Son of God—**et inclinato capite.**

AVE VERUM*Byrd* (1543-1623)

Ave verum corpus natum
De Maria Virgine
Vere passum immolatum
In Cruce pro homine.

Jesus, Word of God incarnate,
Of the Virgin Mary born,
On the Cross Thy Sacred Body
For us men with nails was torn;

Cujus latus perforatum
Unda fluxit sanguine,
Esto nobis praegustatum
In mortis examine.

Cleanse us by the Blood and water
Streaming from Thy pierced side,
Feed us with Thy Body broken,
Now and in death's agony.

O dulcis, o pie,
O Jesu, fili Mariae,
Miserere mei,
Misereri mei. Amen.

O hear me, O spare me,
Jesus, Son of Mary,
Grant me Thy mercy,
Grant me Thy mercy. Amen.

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ORGAN

While on the continent, a school of polyphony flourished, in England at the same time, another great school had its own growth and development. Chief among the English composers was William Byrd, not unworthy to be ranked with Palestrina, Vittoria, di Lasso, Viadana and the other great continental polyphonists. The Masses and Motets of Byrd are justly famous. The Ave Verum for voices of men and boys is what may be called a sacred madrigal, with its short crystalline themes, first in one voice and then another. It is a particularly clear and open composition, easily followed and permeated with a candid spirit of devotion.

TOCCATA PER L'ELEVATIONE

Girolamo Frescobaldi (1583-1644) (Italian)
John Gordon Seely

The term "Toccata" formerly served to designate pieces in very free style, a species of written improvisation, a fantasy which set all restraint at naught. At the present time the appellation "Toccata" is reserved for pieces of rhythmic swing. Frescobaldi was a renowned performer in his day, and this Elevazione an outstanding piece of musical art.

IN MONTE OLIVETI*Ingegneri*

In monte Oliveti, oravit ad Patrem.
Pater si fieri potest, transeat a me
calix iste: Spiritus quidem promptus
est, caro autem infirma. Vigilate et
orate, ut non intertis in tentationem.
Spiritus.

On Mount Olivet, He prayed to the
Father: Father, if it be possible, let
this chalice pass from me: the spirit
indeed is willing, but the flesh is weak.
Watch and pray, that ye enter not into
temptation. The spirit, etc.

TRISTIS ES*Palestrina*

Tristis est anima mea usque ad mor-
tem: sustinete hic et vigilate mecum:
nunc videbitis turbam, quae circumda-
bit me: Vos fugam capietis, et ego
vadam immolari pro nobis. Ecce ap-
propinquat hora et Filius hominis
tradetur in manus peccatorum. Vos
fugam, etc.

My soul is sad even unto death!
Wait ye here and watch with me. Now
you will see the mob surround me.
You will flee and I shall go to be im-
molated for you. Behold the hour
at hand and the Son of man shall be
betrayed into the hands of his enemy.
Now you will see, etc.

VELUM TEMPLI*Palestrina*

Velum templi scissum est, et omnis
terra tremuit: latro de cruce, clamabat,
dicens: Memento mei, Domine, dum
veneris in regnum tuum. v. Petrae
scissae sunt, et monumenta aperta sunt,
et multa corpora sanctorum, qui dor-
mierant, surrexerunt.

The Veil of the temple was rent
asunder, and the earth trembled; the
robber from the Cross, cried out, say-
ing: Remember me, Lord, when thou
wilt come into thy kingdom. The rocks
were rent, and the tombs were opened
and the bodies of many of the saints
who were asleep, arose.

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These three motets are Responsoria from the Office of Tenebrae of Holy Week and are impregnated with the spirit of that solemn Office. The first two motets, expressive of deep sadness, are characterized by calm resignation, both ending with full choir, the first *ppp*, the second *f*.

The third of these motets is a musical picture of the three scenes described in the Responsorium—the rending of the Veil of the Temple—the penitent thief's prayer—the opening of the graves after the death of the Saviour. After a vigorous polyphony, picturing the trembling of the earth, the melody softens into a tender prayer, with the theme sung in turn by each voice, the prayer of the penitent obber. The trio is descriptive of the opening of the tombs and the rising of the bodies of the saints.

3 SALUTARIS Perosi

O Salutaris Hostia
Quae coeli pandis ostium,
Bella premunt hostilia,
Da robur, fer auxilium.

O saving Victim, opening wide
The gate of heav'n to man below,
Our foes press in from every side,
Thine aid supply, Thy strength bestow.

Uni Trinoque, Domino
Sit sempiterna gloria
Qui vitam sine termino
Nobis donet in patria. Amen.

To Thy great name be endless praise,
Immortal Godhead, One in Three;
Oh, grant us endless length of days,
In our true native land with Thee. Amen.

This short hymn by Italy's most celebrated modern composer of Church music is an example of his simple, unaccompanied motets, for men alone.

ORGAN

PRELUDE AND FUGUE IN C MINOR J. S. Bach (1685-1750)

John Gordon Seely

In the prelude and fugue in C Minor, we have a pair of pieces which show Bach at his ripest period. They are characterized by majesty brevity, bold and rich harmonies, fugal subjects of the terse and weighty type. The whole is full of irresistible vigor and swing.

BENEDICTUS & AGNUS DEI Yon

Benedictus, qui venit in nomine Domini: Hosanna in excelsis.

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis Agnus Dei, qui tollis peccata mundi—Dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy on us. Lamb of God, who takest away the sins of the world, grant us peace.

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CONCORDI LAETITIA Deems Taylor

A harmonization, admired by all, of a medieval Gregorian hymn in honor of the Blessed Virgin. It is sung by the men alone.

Concordi laetitia,
Propulsa maestitia,
Mariae praeconia
Recolat Ecclesia!
Virgo Maria!

Joy of hearts that love as one,
Sin and sorrow overthrown,
Let the Church again proclaim,
Heralding Our Lady's name:

Quae felici gaudio,
Resurgente Domino,
Floruit ut lilium,
Vivum cernens Filium:
Virgo Maria!

Who with mortal eyes adored
Him, her Son, the risen Lord;
And for joy the heart of her
Flowered as a lily fair:

Quam concentu parili,
Chori laudant coelici,
Et nos cum coelestibus
Novum melos pangimus:
Virgo Maria!

In whose honor equally,
Angel choirs make harmony;
And on earth our voices, too,
Raise a hymn forever new:

O Regina virginum,
Votis fave supplicum,
Et post mortis stadium,
Vitae confer praemium:
Virgo Maria!

Queen of Virgins, hear us pray,
While we haste our measured way;
When the race with death is run,
Grant us life, thy benison:

Gloriosa Trinitas,
Indivisa Unitas,
Ob Mariae merita,
Nos salva per saecula:
Virgo Maria.

Three in One and One in Three,
Undivided Unity,
By the woe that Mary bore,
Save us all forever more.

Amen!

Amen.

AVE MARIA Dethier

Ave Maria, gratia plena, Dominus tecum,
Benedicta tu in muturibus, et benedictus fructus ventris tui, Jesu.

Hail Mary full of grace, the Lord is with thee,
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.

Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. Amen.

ORGAN

FANTASIA IN E W. Wolstenholme (1685-) (English)

John Gordon Seely

The first two notes of the composition -E-B- stand for the first two initials of E. H. Lemare, to whom the piece is dedicated. These two notes, either descending or ascending are heard repeatedly in each of the four sections of the Fantasia: Vivace, Andante espressivo, Maestoso, and Allegro con brio.

Wolstenholme, blind from birth, has reached brilliant attainments both as a performer and composer, and has over 60 organ compositions published.

TERRA TREMUIT Gruber

Terra tremuit et quievit, dum resurgert Deus in iudicio, Alleluia.

The earth trembled and was still, when God arose in judgment, Alleluia.

CHORAL CONCERT

BY

MOZART CHOIR

Thursday Evening, June 4, 1931, at 8:15

The Dream of Gerontius

Poem By

CARDINAL NEWMAN

Set to Music by SIR EDWARD ELGAR. (Op. 38)



PART ONE

GERONTIUS Tenor
ASSISTANTS Chorus
THE PRIEST Bass

"The Dream of Gerontius" is scored for a large orchestra, consisting of three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, three trumpets, four horns, three trombones, bass tuba, two harps, organ, three tympani, gong, Schillen, Glockenspiel, drums, cymbals and triangles. The strings are occasionally divided into twelve and fifteen parts and the score is altogether one of the fullest and most complicated in Oratorio music.

The Orchestral prelude to the "Dream" is a rather long, but extremely interesting, movement of the kind. It deals with material to be found in the body of the work, and in such a way that, once the significance of the various themes is understood, the intelligent listener can grasp the main features of the work and understand the beautifully co-ordinated relationship of the musical and literary text.

It commences with the most important theme in the cantata:

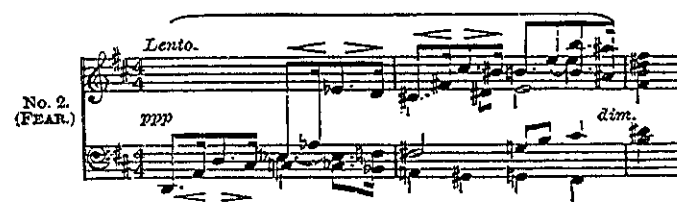
Cor Angl., Violas, Cello.



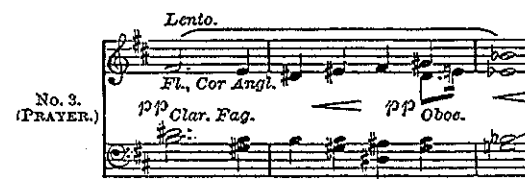
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With a change to the key of D, a second important theme is announced:



Slowly, mysteriously, on muted strings, it passes by, and with a sudden "diminuendo" vanishes. It suggests the fear that encompasses Gerontius at the thought of death and judgment. This "Fear" theme is immediately and appropriately followed by a "Prayer" theme:



With a change to triple time, a very beautiful subject is announced. It suggests "sleep," not the heaven-sent thing that "slides into the soul," but the weary, troubled sleep of a sick man:

No. 4. (SLEEP.)
Più mosso (ma poco).



With a gradual crescendo, we reach the pathetic "Miserere" theme, as it may be called, to which Gerontius utters the prayer, "Miserere, Judex Meus."

No. 5. (MISERERE.)



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It is followed by a chromatic subject, which recurs at the dying man's cry of anguish, "O Jesu, help! pray for me, Maria!" a soul-stirring phrase, striking an acute note of suffering.



A repetition of this theme, a minor third higher and we reach the climax of the prelude.



It has the appearance of a fresh subject, yet it is but a metamorphosis by augmentation of the short, humble "Prayer" theme. Thundered out by full force of the orchestra, including organ, it seems like the whole Church's agonized supplication: "Jesu, have mercy! Mary, pray for me!"

The remainder of the prelude is devoted to a repetition of the various themes, played softly. As it began, the Prelude ends with the most solemn thought of God's Judgment.

PROGRAM

xx

GERONTIUS

JESU, MARIA—I am near to death,
And Thou art calling me; I know it now.

Not by the token of this faltering breath,

This chill at heart, this dampness on my brow,—

(Jesu, have mercy! Mary, pray for me!)

'Tis this new feeling, never felt before,

(Be with me, Lord, in my extremity!)
That I am going, that I am no more.

'Tis this strange innermost abandonment,

(Lover of souls! great God! I look to Thee.)

This emptying out of each constituent
And natural force, by which I come to be.

Pray for me, O my friends; a visitant
Is knocking his dire summons at my door,

The like of whom, to scare me and to daunt,

Has never, never come to be before;

So pray for me, my friends, who have
not strength to pray.

The music runs without break into the tenor solo, the voice entering above a viola tremolo. The music, human and soothing, suggests the idea of Christ's presence and Christ's peace.

ASSISTANTS

Kyrie eleison, Christe eleison, Kyrie eleison.

Holy Mary, pray for him.

All holy Angels, pray for him.

Choirs of the righteous, pray for him.

All Apostles, all Evangelists, pray for him.

All holy Disciples of the Lord, pray for him.

All holy Innocents, pray for him.

All holy Martyrs, all holy Confessors,

All holy Hermits, all holy Virgins,

All ye Saints of God, pray for him.

The first four lines are given to the semi-chorus, which is a very important part of the Oratorio. The music is simple and unpretentious, but the devotional effect produced by it (especially at the subsequent fugal movement, for the chorus, commencing "Holy Mary, pray for him") is far from conventional.

GERONTIUS

Rouse thee, my fainting soul, and play the man;

And through such waning span
Of life and thought as still has to be trod,

Prepare to meet thy God.

And while the storm of that bewilderingment

Is for a season spent,

And, ere afresh the ruin on me fall,

Use well the interval.

There is an "Allegro" introduction of just two measures into this short resolute tenor solo of Gerontius, in which the "Prayer" theme is again heard, which is interrupted, as it were, by the Chorus of Assistants, chanting the Litany of the Dying.

ASSISTANTS

Be merciful, be gracious; spare him, Lord.

Be merciful, be gracious; Lord, deliver him.

From the sins that are past;
From Thy frown and Thine ire;
From the perils of dying;
From any complying
With sin, or denying
His God, or relying
On self, at the last;
From the nethermost fire;
From all that is evil;
From power of the devil;
Thy servant deliver,
For once and for ever.

By Thy birth and by Thy Cross,
Rescue him from endless loss;
By Thy death and burial,
Save him from a final fall;
By Thy rising from the tomb,
By Thy mounting up above,
By the Spirit's gracious love,
Save him in the day of doom.

This Chorus, "Be merciful, be gracious," is as original as it is beautiful. The text is an effective metrical turning of the Latin text of the Ritual and the music, chaste and heartfelt in expression, translates most tenderly the mysticism of the ancient Latin prayer. The Chorus leads directly into the longest solo of the work, the Protagonist's last confession of faith.

PROGRAM

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GERONTIUS

Sanctus fortis, Sanctus Deus,
De profundis oro te,
Miserere, Judex meus,
Parce mihi, Domine,
Firmly I believe and truly
God is Three, and God is One;
And I next acknowledge duly
Manhood taken by the Son.
And I trust and hope most fully
In that Manhood crucified;
And each thought and deed unruly
Do to death, as He has died,
Simply to His grace and wholly
Light and life and strength belong,
And I live, supremely, solely,
Him the holy, Him the strong.
Sanctus fortis, Sanctus Deus,
De profundis oro te,
Miserere, Judex meus,
Parce mihi, Domine.
And I hold in veneration,
For the love of Him alone,
Holy Church, as His creation,
And her teachings, as His own.
And I take with joy whatever
Now besets me, pain or fear,
And with a strong will I sever
All the ties which bind me here.
Adoration aye be given,
With and through the angelic host,
To the God of earth and heaven,
Father, Son, and Holy Ghost.
Sanctus fortis, Sanctus Deus,
De profundis oro te,
Miserere, Judex meus,
Mortis in discrimine.

The music of this solo rises to moments of exaltation and ecstasy, as that of an old man, feeling momentarily young again in the remembrance of his steadfast faith and ardent hope. It is simple in design and direct in expression. As Gerontius rouses himself for the heart-moving cry "Miserere, Judex Meus," we seem to behold him falling back on his bed of sorrow, his mental and physical energies spent. Without pause, the orchestra (Allegro molto, con fuoco) breaks in upon the momentary silence with one of the most impassioned outbursts in the work; a passage pregnant with an intense pathos, upon which the composer has lavished all the skill of a master. This orchestral interlude ends pp, whereupon the voice re-enters p, and gemendo (sobbingly).

GERONTIUS

I can no more; for now it comes again,
That sense of ruin, which is worse
than pain,

That masterful negation and collapse
Of all that makes me man.

..... And, crueller still,
A fierce and restless fright begins to fill
The mansion of my soul. And, worse
and worse,
Some bodily form of ill
Floats on the wind with many a loath-
some curse
Tainting the hallowed air, and laughs,
and flaps
Its hideous wings,
And makes me wild with horror and
dismay.
O Jesu, help! pray for me, Mary, pray!
Some Angel, Jesu! such as came to
Thee
In Thine own agony
Mary, pray for me. Joseph, pray for
me.
Mary, pray for me.

As Gerontius prays, the orchestral coloring, suggesting the contest of the prayer, pictures the terrifying howl of the demons who seem to hurl themselves precipitously down from the heights of upper strings and woodwinds, through the whole range of the orchestra and into the abysmal depths of the lowest bass instruments. As Gerontius summons his whole remaining strength for his last prayer, "Some Angel, Jesu," the composer reaches one of the great climaxes of expression in all the work.

ASSISTANTS

Rescue him, O Lord, in this his evil
hour,
As of old so many by Thy gracious
power:—
.....
Noe from the waters in a saving home;
(Amen.)
.....
Job from all his multiform and fell
distress;
(Amen.)
.....
Moses from the land of bondage and
despair;
(Amen.)
.....
David from Golia and the wrath of
Saul;
(Amen.)

..... So, to show Thy power,
Rescue this Thy servant in his evil
hour.

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The Chorus of assistants take up his prayer. The semi-chorus sings the verses to an old Gregorian tone, accompanied in harmony by the organ alone, to which the chorus replies with a beautiful "Amen," fully harmonized and accompanied by strings only. Gerontius utters his last words on earth, "Novissima hora est; and I fain would sleep,

The pain has wearied me. . . . Into
Thy hands,
O Lord, into Thy hands I commend
my spirit." And the voice of the
Priest bids him to leave the world.

PRIEST AND ASSISTANTS

Proficiscere, anima Christiana, de hoc
mundo!
Go forth upon thy journey, Christian
soul!
Go from this world! Go, in the Name
of God
The Omnipotent Father, who created
thee!
Go, in the Name of Jesus Christ, our
Lord,
Son of the living God, who bled for
thee!
Go, in the Name of the Holy Spirit,
who hath been poured out on
thee! Go, in the name
Of Angels and Archangels; in the name
Of Thrones and Dominations; in the
name
Of Princedoms and of Powers; and in
the name

Of Cherubim and Seraphim, go forth!
Go, in the name of Patriarchs and
Prophets;
And of Apostles and Evangelists,
Of Martyrs and Confessors; in the
name
Of holy Monks and Hermits; in the
name
Of holy Virgins; and all Saints of God,
Both men and women, go! Go on thy
course
And may thy dwelling be the Holy
Mount
Of Sion:—through the Same, through
Christ our Lord.

Over the voice of the Priest, the Choir enters with the words, "Go forth," in a mighty unison of the voices FFF. When the solo voice of the Priest re-enters, it is accompanied by the chorus, divided into twelve parts. Softer and softer the music grows, until only an unharmonized melody played by first violins in octaves and ppp, remains serenely floating high above the murmured prayer of the semi-chorus. "Through Christ, Our Lord." Yet once again, solo voice, semi-chorus and chorus unite in an impressive whisper. "Through Christ, our Lord," while from the orchestra, including organ and harp, the softly swelling crotchet figures are wafted to and fro "like incense clouds fuming from golden censers." Then a long sustained chord of D major, and we reach the end of a movement remarkable for originality of invention and design, yet still more so for a rare ethereal beauty that has the power to ravish the senses and elevate the soul.



PROGRAM

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PART TWO

SOUL OF GERONTIUS Tenor
ANGEL Mezzo-Soprano
ANGEL OF THE AGONY Bass
ANGELICALS Semi-Chorus
DEMONS Chorus
SOULS Semi-Chorus & Chorus

At the commencement of Part Two the composer had to face an impossible task, that of illustrating the silence of space through which the soul of Gerontius floats towards the throne of God. Sir Edward Elgar's attempt to suggest this poetic conception of things beyond the tomb, takes the shape of an orchestral introduction for stringed instruments, played almost throughout pp, and in tempo rubato. The voice of the Soul enters, surrounded by this musical atmosphere of suggestiveness of "al di la," an accompaniment of almost immaterial beauty.

SOUL OF GERONTIUS

I want to sleep; and now I am refreshed.

A strange refreshment: for I feel in me An inexpressive lightness, and a sense Of freedom, as it were at length myself,

And ne'er had been before. How still it is!

I hear no more the busy beat of time, No, nor my fluttering breath, nor struggling pulse;

Nor does one moment differ from the next.

This silence pours a solitariness Into the very essence of my soul; And the deep rest, so soothing and so sweet,

Hath something too of sternness and of pain.

Another marvel: someone has me fast Within his ample palm;

..... A uniform And gentle pressure tells me I am not Self-moving, but borne forward on my way.

And hark! I hear a singing: yet in sooth

I cannot of that music rightly say Whether I hear, or touch, or taste the tones.

Oh, what a heart-subduing melody!

At the words "Another marvel," the tempo changes to 5/8 and a new theme

is announced, the Angel theme, preparing the exquisite song of the angel, a song that seems to call before the imagination the picture of an Angel by some pre-Renaissance Painter, like Cimabuc or Giotto.

ANGEL

My work is done,
My task is o'er,
And so I come,
Taking it home,
For the crown is won,
Alleluia,
For evermore.

My Father gave
In charge to me
This child of earth
E'en from its birth,
To serve and save,
Alleluia,
And saved is he.

This child of clay
To me was given,
To rear and train
By sorrow and pain
In the narrow way,
Alleluia,
From earth to heaven.

There follows a dialogue between the Angel and the Soul of Gerontius, which is lightly accompanied.

SOUL

It is a member of that family
Of wondrous beings, who, ere the
worlds were made,
Millions of ages back, have stood
around
The throne of God.

I will address him. Mighty one, my
Lord,
My Guardian Spirit, all hail!

ANGEL

All hail, my child!
My child and brother, hail! What
wouldst thou?

SOUL

I would have nothing but to speak
with thee
For speaking's sake. I wish to hold
with thee
Conscious communion; though I fain
would know
A maze of things, were it but meet to
ask,
And not a curiousness.

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ANGEL

You cannot now
Cherish a wish which ought not to be
wished.

SOUL

Then I will speak. I ever had believed
That on the moment when the struggling soul
Quitted its mortal case, forthwith it
fell
Under the awful Presence of its God,
There to be judged and sent to its own
place.
What lets me now from going to my
Lord?

ANGEL

Thou art not let; but with extremest
speed
Art hurrying to the Just and Holy
Judge.

SOUL

Dear Angel, say,
Why have I now no fear at meeting
Him?
Along my earthly life, the thought of
death
And judgment was to most terrible.

ANGEL

It is because
Then thou didst fear, that now thou
dost not fear.
Thou hast forestalled the agony, and
so
For thee the bitterness of death is
passed.
Also, because already in thy soul
The judgment is begun.

ANGEL

A presage falls upon thee, as a ray
Straight from the Judge, expressive of
thy lot.
That calm and joy uprising in thy soul
Is first-fruit to thee of thy recompense,
And heaven begun.

SOUL

Now that the hour is come, my fear
is fled;
And at this balance of my destiny,
Now close upon me, I can forward
look
With a serenest joy.

But hark! upon my sense
Comes a fierce hubbub, which would
make me fear
Could I be frightened.

ANGEL

We are now arrived
Close on the judgement-court; that
sullen howl
Is from the demons who assemble
there,

Hungry and wild, to claim their property,
And gather souls for hell. Hist to
their cry.

SOUL

How sour and how uncouth a dissonance!

The music broadens out impressively at the words "It is because thou didst fear, that now thou dost not fear," where the great consoling thought is woven into a majestic, convincing melodic phrase, suggestive of exalted security. As the Angel and his charge float onwards towards the judgment court, the peaceful strains are interrupted by a "fierce hubbub." We are approaching a cloud of demons and hear their distant howls. A scene of great power, remarkable boldness and wild grandeur commences and holds us in its grip. The demon Chorus has been described as the "last word in musical audacity." The opinion would probably be changed today, but it remains as one of the remarkable choruses of modern times. The composer has conceived the Demons as remaining stationary, the while the Angel tenderly carries his charge through their hordes and nearer to the throne of God. Hence we hear their jeers more and more faintly. The orchestra plays ppp. rall. poco a poco and the scene is ended.

DEMONS

Low-born clods
Of brute earth,
They aspire
To become gods,
By a new birth,
And an extra grace,
And a score of merits,
As if aught
Could stand in place
Of the high thought,
And the glance of fire
Of the great spirits,
The powers blest,
The lords by right,
The primal owners,
Of the proud dwelling
And the realm of light,
Dispossessed,

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Aside thrust,
Chucked down,
By the sheer might
Of a despot's will,
Of a tyrant's frown,
Who after expelling
Their hosts, gave,
Triumphant still,
And still unjust,
Each forfeit crown
To psalm-droners,
And canting groaners,
To every slave,
And pious cheat,
And crawling knave,
Who licked the dust
Under his feet.

ANGEL

It is the restless panting of their being;
Like beasts of prey, who, caged within
their bars,
In a deep hideous purring have their
life,
And an incessant pacing to and fro.

DEMONS

The mind bold
And independent,
The purpose free,
So we are told,
Must not think
To have the ascendant.
What's a saint?
One whose breath
Doth the air taint
Before his death;
A bundle of bones,
Which fools adore.
Ha! ha!
When life is o'er.
.....
Virtue and vice,
A knave's pretence.
'Tis all the same;
Ha! ha!
Dread of hell-fire,
Of the venomous flame,
A coward's plea,
Give him his price,
Saint though he be,
Ha! ha!
From shrewd good sense
He'll slave for hire;
Ha! ha!
And does but aspire
To the heaven above
With sordid aim,
And not from love.
Ha! ha!

SOUL

I see not those false spirits; shall I see
My dearest Master, when I reach His
throne?
.....

ANGEL

Yes,—for one moment thou shalt see
thy Lord.
.....

One moment; but thou knowest not,
my child,
What thou dost ask; that sight of the
Most Fair
Will gladden thee, but it will pierce
thee too.

SOUL

Thou speakest darkly, Angel! and an
awe
Falls on me, and a fear lest I be rash.

ANGEL

There was a mortal, who is now above.
In the mid glory: he, when near to die,
Was given communion with the Cruci-
fied,—
Such, that the Master's very wounds
were stamped
Upon his flesh; and, from the agony
Which thrilled through body and soul
in that embrace,
Learn that the flame of the Everlast-
ing Love
Doth burn ere it transform.

CHOIR OF ANGELICALS

Praise to the Holiest in the height,
And in the depth be praise:

Without pause, and andantino, the orchestra glides into the accompaniment of the short dialogue between the Soul and the Angel. The Angel's short story of the Stigmata of St. Francis of Assisi ends as the Soul and the Angel enter into the abode of the Angelicals. The last note of the Angel's story is the first note of the Angelicals' Hymn, which is a Hymn of noble design, of rare power and beauty. The composer has lavished on this portion of the work all the subtleties of his great art. There are rare effects of light and shading, varieties of rhythm and unusual nuances of contrapuntal writing, yet there is no effect of complexity and labored design, but rather one of romantic, devotional simplicity.

ANGEL

..... Hark to those sounds!
They come of tender beings angelical,
Least and most childlike of the sons
of God.

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CHOIR OF ANGELICALS

Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!

To us His elder race He gave
To battle and to win,
Without the chastisement of pain,
Without the soil of sin.

The younger son He willed to be
A marvel in His birth:
Spirit and flesh His parents were;
His home was heaven and earth.

The Eternal blessed His child, and
armed,
And sent Him hence afar,
To serve as champion in the field
Of elemental war.

To be His Viceroy in the world
Of matter, and of sense;
Upon the frontier, towards the foe,
A resolute defence.

ANGEL

We now have passed the gate, and are
within
The House of Judgment.

SOUL

The sound is like the rushing of the
wind—
The summer wind—among the lofty
pines.

CHOIRS OF ANGELICALS

Glory to Him, who evermore
By truth and justice reigns;
Who tears the soul from out its case,
And burns away its stains!

ANGEL

They sing of thy approaching agony,
Which thou so eagerly didst ques-
tion of.

SOUL

My soul is in my hand: I have no fear,—
.....
But hark! A grand mysterious har-
mony:
It floods me, like the deep and solemn
sound
Of many waters.
.....

ANGEL

And now the threshold, as we traverse
it,
Utters aloud its glad responsive chant.

At the last words of the Angel, the orchestra with rapid arpeggios in strings and harps leads with superb effect into the hymn of the "Fifth Choir of Angelicals." All voices unite in one mighty Tutti FFF, while the fff orchestra lends the support of its most brilliant colour and richest sonorosity as the Angelicals hymn their psalm of praise, the majestic climax of what is virtually one long, masterfully-contrived crescendo.

CHOIR OF ANGELICALS

Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!

O loving wisdom of our God!
When all was sin and shame,
A second Adam to the fight
And to the rescue came.

O wisest love! that flesh and blood
Which did in Adam fail,
Should strive afresh against the foe,
Should strive and should prevail;

And that a higher gift than grace
Should flesh and blood refine,
God's Presence and His very Self,
And Essence all divine.

O generous love! that He who smote
In man for man the foe,
The double agony in man
For man should undergo;

And in the garden secretly,
And on the cross on high,
Should teach His brethren and inspire
To suffer and to die.

Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!

The very heavens seem to ring with the jubilant, triumphant notes of praise and adoration, as the voices and orchestra with utmost power sustain for eight bars the final chord of C major.

ANGEL

Thy judgment now is near, for we are
come
Into the veiled presence of our God.

SOUL

I hear the voices that I left on earth.

ANGEL

It is the voice of friends around thy
bed,
Who say the "Subvenite" with the
priest.

PROGRAM

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Hither the echoes come; before the
Throne
Stands the great Angel of the Agony,
The same who strengthened Him, what
time He knelt
Lone in the garden shade, bedewed
with blood.
That Angel best can plead with Him
for all
Tormented souls, the dying and the
dead.

—◆—
A long drum roll on C forms the connecting link between chorus and the voice of the Angel. There is a return to the death-bed atmosphere of the first part, and the solo voice of the Angel of the Agony is heard in a solo of compelling, unusual beauty. We are momentarily back to earth and the scene of Gerontius' death.

ANGEL OF THE AGONY

Jesu! by that shuddering dread which
fell on Thee;
Jesu! by that cold dismay which sick-
ened Thee;
Jesu! by that pang of heart which
thrilled in Thee;
Jesu! by that mount of sins which
crippled Thee;
Jesu! by that sense of guilt which
stifled Thee;
Jesu! by that innocence which girdled
Thee;
Jesu! by that sanctity which reigned
in Thee;
Jesu! by that Godhead which was one
with Thee;
Jesu! spare these souls which are so
dear to Thee,
Souls, who in prison, calm and patient,
wait for Thee;
Hasten, Lord, their hour, and bid them
come to Thee,
To that glorious Home, where they
shall ever gaze on Thee.

SOUL

I go before my Judge. . . .

VOICES OF EARTH

Be merciful, be gracious; spare him,
Lord.
Be merciful, be gracious; Lord, deliver
him.

ANGEL

. Praise to His Name!
O happy, suffering soul! for it is safe,
Consumed, yet quickened, by the
glance of God.

SOUL

Take me away, and in the lowest deep
There let me be,
And there in hope the lone night-
watches keep,
Told out for me.
There, motionless and happy in my
pain,
Lone, not forlorn,—
There will I sing my sad perpetual
strain,
Until the morn,
There will I sing, and soothe my stricken
breast,
Which ne'er can cease
To throb, and pine, and languish, till
possest
Of its Sole Peace.
There will I sing my absent Lord and
Love:—
Take me away,
That sooner I may rise, and go above,
And see Him in the truth of everlast-
ing day.

—◆—
The soul has been judged and is ready to enter into its Purgatory of preparation for eternal happiness. The voices of the Souls in Purgatory are heard in a short fugal chorus:

SOULS IN PURGATORY

Lord, Thou hast been our refuge: in
every generation;
Before the hills were born, the world
was: from age to age Thou
are God.
Bring us not, Lord, very low: for Thou
hast said, Come back again, ye
sons of Adam.
Come back, O Lord! how long: and be
entreated for Thy servants.

ANGEL

Softly and gently, dearly-ransomed
soul,
In my most loving arms I now enfold
thee,
And o'er the penal waters, as they
roll,
I poise thee, and I lower thee, and
hold thee.

And carefully I dip thee in the lake,
And thou, without a sob or a resist-
ance,
Dost through the flood thy rapid pass-
age take,
Sinking deep, deeper, into the dim
distance.

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SOULS

Lord, Thou has been our refuge, etc.
Amen.

CHOIR OF ANGELICALS

Praise to the Holiest, etc.

Amen.

The second hymn of the souls leads directly into the wonderful Finale. The semi-chorus, **ppp** to remoteness sings its "Praise to the Holiest in the Height." Between crossing currents of orchestra, with organ, chorus and semi-chorus sing antiphonally a sevenfold Amen. A full, final **forte** and then a quick **diminuendo** on the chord of D major ends this sublime picture of heavenly peace and beatific serenity.



MOZART CHOIR

TENTH SEASON

1930-31

JOSEPH SAINTON, *Conductor*
REV. IGNATIUS KELLY, *Moderator*
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SEMI-CHORUS

SOPRANOS

Bruns, Mrs. Geo.	Shannon, Miss Irene
Gardner, Mrs. Archibald	Steinert, Mrs. Wm.
Nevitt, Miss Harriet	Wragg, Miss Betty

TENORS

Arndt, Alex	Hood, Harry
Denny, Arthur	Morris, Reginald
Beddoes, John	Sisson, H.

ALTOS

Collen, Mrs. Albert W.	Morris, Mrs. Reginald
Duffy, Mrs. D. L.	Thompson, Miss Merle
Hurley, Mrs. Walter	

BASSES

Carster, Cecil	Kunz, Anthony J.
Idoine, Leon	Seguin, Joseph
Kilmer, N. F.	Sullivan, Val

CHORUS

SOPRANO

Ardner, Mary C.	Cusick, Roberta
Bass, Mrs. C. H.	Dailey, Evelyn
Bihn, Louise E.	Dolkowski, Helen
Blank, Agnes E.	Duffy, Mrs. Ruth
Bodie, Gertrude L.	Dunn, Mrs. Charles
Boes, Marcella M.	Dunn, Mary Frances
Bope, Mrs. Geo. I.	Dwyer, Mrs. J. K.
Bornhoft, Mrs. Herbert	Eggl, Celea
Bower, Helen M.	Farmer, Eulalia
Calkins, Mrs. A. W.	Farmer, Mrs. Riley
Callahan, Mary J.	Farmer, Miss Victoria
Campbell, Bess M.	Feeney, Mrs. Thomas L.
Carney, Helen	Feeney, Ruth E.
Carroll, Mrs. C. P.	Fischer, Clara
Clevenger, Peggy	Fischer, Mary U.
Collins, Eileen	Flory, Elizabeth
Connelly, Mrs. Angela	Forrester, Mrs. George
Connolly, Miss Gertrude	Fosty, Florence W.
Conrad, Mary I.	Fralick, Ada
Corr, Catherine I.	Fralick, Lucille M.
Criqui, Mrs. H. A.	Gens, Loretta

CHORUS

Gerard, Mrs. J.
Goldbach, Mary
Haas, Mrs. Leo
Huss, Erma
Lynch, Mrs. C. G.
McGinnis, Mrs. Jos.
McKinley, Lenore
McLean, Lyda
Machen, Constance
Machen, Dorothy
Machen, Edith
Machen, Mary
Mahoney, Mrs. Margaret
Maier, Eileen
Mahoney, Ursula
Manning, Mrs. Ernest
Miller, Florence
Miller, Mrs. Joseph E.
Moesh, Tillie
Monks, Agnes
Morgan, Mrs. Nova
Neuman, Eleanor
Nowak, Sophia

ALTO

Bope, Miss May I.
Brennan, Olive W.
Bugert, Mrs. Wanda
Campbell, Emily
Coehrs, Theresa
Collins, Josephine
Cunningham, Mrs. J. H.
Curtis, Adrienne C.
Drzewiecki, Tillie
Eichhorn, Clare
Eilmann, Mrs. H. J.
Fell, Mrs. Geo. N.
Goldbach, Carolyn
Held, Lillian E.
Howley, Catherine B.
Hubay, Mrs. J. C.
Hunt, Mary Margaret
Kappus, Agatha K.
Kelly, Genevieve

Paquette, Lillian
Piazza, Mrs. John
Prestler, Mrs. Mary
Riley, Marie
Rupley, Marcella
Schneider, Mrs. Eleanor
Schoen, Mrs. C. A.
Smith, Mrs. Kathryn
Smith, Marie
Steger, Angela
Steger, Mrs. Geo. A.
Taylor, Violet
Tiernan, Mrs. Robert M.
Tobin, Katherine
Van Karsen, Mrs. Leroy
Van Wormer, Mrs. Elsworth
Venia, Cecil
Walker, Mrs. Wm. G.
Walsh, Mildred
Wammes, Mrs. Frank, Jr.
Wilke, Catherine
Witmer, Mrs. Fred
Zimmerman, Helen L.

Kirchner, Rose
Koch, Mrs. Helen
Lechlak, Helen
Ludwig, Mrs. Frederick J.
McIntosh, Agnes
McMahon, Mrs. Marie
McNeil, Mrs. Charles A.
Murphy, Agnes R.
Murphy, Kathleen
Neptune, Celeste
Neuhausel, Nellie
Rutherford, Mary M.
Socie, Celestine
Szperski, Salome Miss
Thomas, Bernadette C.
Waters, Ella
Whalen, Ann Marie
Whalen, Mrs. Peter F., Jr.

CHORUS

TENOR

Albert, John J.
Ball, George Joseph
Bihn, Albert J.
Burns, John P.
Campbell, Louis W.
Copic, R. V.
Coyle, James P.
DeSalvo, Paul S.
Enciso, Anthony
Ferner, A. F.
Fink, James A.
Fischer, John A.
Gabel, Rev. R. J.
Getz, Donald A.
Gross, Emil

Held, Charles J.
Kelly, Rev. Ignatius
Krause, Jos. J.
Kuebler, Frank E.
Lewis, Kenneth Joseph
McGarr, W. J.
McIlhargey, Ignatius L.
McLean, C. J.
Mahoney, John M.
Marlborough, Rev. Thomas
Moriarty, Howard
Schneider, Leo H.
Syring, Wm.
Vahey, Norman Joseph
Walker, Wm. G.

BASS

Baron, Joseph A.
Bremmer, Samuel L.
Conrad, Frank
Coyle, William
Fralick, Francis X.
Fralick, Rev. J. B.
Istler, Harold Wm.
Justen, C. J.
Kelly, John
Kelly, J. P.
Kill, Louis N.
McHenry, Robert W.
McLaughlin, Gerald
McMonagle, Ray

Manore, Ralph
Meng, Lawrence
Neuhausel, Lawrence
Nusbaum, Wm. J.
O'Leary, Joseph
Salber, W. E.
Scharf, Joseph William
Schiller, A. G.
Schneider, B. V.
Sharpsteen, C. S.
Steger, James G.
Trudeau, Frederick J.
Van Karsen, Leroy
Willman, J. P.



Cathedral Chapel Choir

NORBERT E. FOX, *Director-Organist*

REV. IGNATIUS KELLY, D. D., *Choir Master*

Men

Baron, Mr. Joseph	Steger, Mr. James
Bauer, Mr. Joseph	Burns, Mr. John
Butler, Mr. Dan, Jr.	Denny, Mr. Arthur
Fralick, Mr. Francis	DeSalvo, Mr. Paul
Hayward, Mr. Charles	Douglas, Thomas P.
Istler, Mr. H. W.	Hood, Mr. H. P.
Kelly, Mr. James	Kirchner, Mr. Dick
Kelly, Mr. John	McClean, C. J.
Neuhausel, Mr. Lawrence	McIlhargey, Mr. Ignatius
Nusbaum, Mr. Wm.	Mahoney, Mr. John
Scharf, Mr. Wm.	Manton, Mr. Joseph
Schneider, Mr. Bert	Schneider, Mr. Leo
Sharpstein, Cyril	Wagner, Carl
Smith, Mr. Reginald	

Boys

Allen, Burt	Leyland, William
Aubry, Harold	Mattes, Lawrence
Beins, William	Mattes, Paul
Bick, George	McIlhargey, Robert
Blodgett, John	McIlhargey, William
Boes, Henry	McManus, Martin
Burnett, John	McMillan, John
Burnor, Paul	McNeil, James
Carroll, Robert	Miller, Norbert
Clancy, John	Morrin, Samuel
Cunningham, Joseph	Murray, John
DeMars, Norbert	Murray, Thomas
Epker, Charles	Norton, Charles
Flynn, Robert	O'Leary, David
Fox, Marcellian	Payne, John
Galvin, James	Payne, Thomas
Gaynor, Paul	Pero, Orin
Greene, Charles	Quinn, Edward
Griss, William	Reiter, Joseph
Guither, Louis	Reiter, Robert
Hackett, John	Rohr, Donald
Hanus, Paul	Rohr, Junior
Helvey, Robert	Roesner, Albert
Henry, Richard	Schabeck, Frank
Higgins, John	Schmidt, James
Hillebrand, Leo	Smith, Charles
Hoffman, John	Speer, William
Holt, Harry	Szmetko, Andrew
Huss, Albert	Szmetko, Julius
Johnson, Robert	Thieman, Joseph
Kelting, Richard	Trempe, Edward
Kuebler, Paul	Trese, Thomas
Kuehn, John	Warrick, Irving
Kunz, Richard	Wolfe, Everett
Lauer, Thomas	