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The history of and a proposed plan for the development of instrumental music in the Boston Archdiocese school system

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THE HISTORY OF AND A PROPOSED PLAN FOR THE DEVELOPMENT
OF INSTRUMENTAL MUSIC IN THE BOSTON
ARCHDIOCESAN SCHOOL SYSTEM

An Abstract of a Thesis
Presented to
the Faculty of the School of Fine and Applied Arts
Boston University

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
Sister Mary Cornelius
August 1961

An Abstract of a Thesis

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In recent years the schools of the United States have engaged in the world's first experiment in truly democratic music education. The expansion of the music program and the exciting growth of instrumental music seemed sufficient proof that music was accepted in public instruction and that no longer was it necessary to defend its value in the curriculum or reaffirm constantly its contribution to the culture of a community. Yet, the increasing emphasis on science, mathematics, foreign language, and other subjects considered basic, has caused a general widespread debate as to the content and quality of the school curriculum and once more has focused attention on the true place of music in learning.

The purposes of this study were as follows: (1) to summarize the history of instrumental music education in the schools of the Archdiocese of Boston; (2) to determine the principles which underlie an instrumental program in an archdiocesan school system where administration, supervision, and finance involve

three units: the parish, the religious community, and the archdiocese; and (3) to propose a plan of procedure which might be employed in implementing an instrumental music education program in an archdiocesan school system.

The methodology included (1) investigation of available written material, (2) a questionnaire sent to Catholic Schools of the Archdiocese of Boston, (3) structural interviews with string educators, (4) a study of a five-year teacher-education program engaged in during the years 1955 to 1960 by the Archdiocesan Department of Education.

From the examination of the principles underlying education in a democratic society, instruction in instrumental music cannot be neglected and all students should be given access to its values, aesthetic and practical. Music appreciation and performance have been a part of educational desiderata in Western culture. At present, there are successful programs of instrumental music education both in public schools of the United States and in some of the strong Catholic diocesan systems. The Boston Archdiocese had succeeded partially in its music program through the efforts of the Sisters of St. Joseph, until teacher shortage impeded further development. The Five-Year Plan instigated by Right Reverend Timothy F. O'Leary with the assistance of the Boston University School of Fine and Applied Arts has given impetus to the string instruction program.

Conclusions reached were (1) instrumental should be an

integral part of the music education program of the parochial school system of the Archdiocese of Boston and, (2) despite some serious difficulties, it can be done. That there are serious roadblocks to progress in accomplishment of the educational and musical potentials is obvious. The triple administrative system of parish, religious congregation, and diocese, the inadequate number of teachers, the lack of financial support, and the inertia of administrators and parents constitute major concerns in the development of a sound program of music education.

Recommendations included as basic in the implementation of an archdiocesan instrumental music program were related to (1) the responsibilities of administrators and music educators, (2) the future development of a teacher-education program in depth, (3) the problem of personnel, (4) the provision of financial support, (5) the necessity of providing instruments, (6) adequacy of instructional material, (7) consideration of flexible scheduling, and (8) desirability of class instruction.

It is to be hoped that the present study has succeeded in indicating both the reasons and the means for enriching the education of young Americans in the parochial schools of Boston with a complete, widely-accepted, and secure program in instrumental music.

THESIS APPROVAL

This thesis, written under the supervision of the candidate's Advisory Committee, and approved by its members, has been presented to and accepted by the Graduate Board of the School of Fine and Applied Arts of Boston University in partial fulfillment of the requirements for the degree of MASTER OF MUSIC with a major in

..... Music Education

Edmund E. Stein
.....
Dean
William M. Moxham
.....
Department Chairman

Aug. 16, 1961
.....
Date
Aug. 14, 1961
.....
Date

Advisory Committee:

Robert F. Christ
.....
Jack Lennons
.....

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CHAPTER I

THE PROBLEM AND RELATED ISSUES

In recent years the schools of the United States have engaged in the world's first experiment in truly democratic music education. The expansion of the music program and the exciting growth of instrumental instruction seemed sufficient proof that music education was firmly established in public instruction and that no longer was it necessary to defend its value in the curriculum or reaffirm constantly its contribution to the culture of a community. Yet, the increasing emphasis on science, mathematics, foreign language, and other subjects considered basic, has caused a general widespread debate as to the content and quality of the school curriculum and once more has focused attention on the true place of music in a balanced educational program.

I. THE PROBLEM

Statement of the problem. The purposes of this study were as follows: (1) to summarize the history of instrumental music education in the schools of the Archdiocese of Boston; (2) to determine the principles which underlie an

instrumental program in an archdiocesan school system where administration, supervision, and finance involve three units: the parish, the religious community, and the archdiocese; and (3) to propose plans of procedure which might be employed in implementing an instrumental music education program in an archdiocesan school system.

Importance of the study. The reason for undertaking this study was a deep-seated conviction that instrumental instruction should be included in the music education program of the Catholic school system of the Archdiocese of Boston. No extensively organized or widely accepted diocesan instrumental program exists at the present time. Instrumental instruction is incorporated in the curriculum in isolated areas, but a unified archdiocesan course of study for instrumental music education is not included in the Music Course of Study for the Schools of the Archdiocese of Boston. The study was further prompted by the opinion that the absence of instrumental music in the music education program of the Catholic schools of Boston is a serious lack, since both public schools systems and other archdiocesan systems throughout the country make provision for this phase of education.

Both the Music Educators National Conference and the National Catholic Music Educators Association support this

conviction. The guiding principles for the instrumental program formulated by the Music Educators National Conference read as follows:

The instrumental program should be embodied in the immediate set of educational experiences which form the pupil's curriculum. For this to be possible, the instrumental music instruction must be given during school time in the pupil's own school. A program so conducted can also encourage the kind of music activities that will have a definite place in the local home life of the children and thus be of real value to the community. (9:166)

The ideals of the National Catholic Music Educators Association, a similar organization founded to further Catholic ideals, are identified with that of the Music Educators National Conference in its program of activities with the important provision of a Catholic frame of reference and interpretation in terms of Catholic philosophy. The late Right Reverend Thomas Quigley, President of the National Catholic Music Educators Association, asserted that the original need for an instrumental program as stated by the Conference still remains:

Nothing in American civilization has shown more phenomenal growth in the last twenty-five years than interest in music and music appreciation. The music course of study is assuming an increasingly more important place in the school music program. It will not be long before a school which does not offer its students complete opportunities in music will be as inadequate as a school that doesn't teach science and arithmetic. (35:33)

That the need is felt is obvious since the diocesan authorities in recent years organized and executed a five-year teacher education program for strings. An excerpt from an address given by Monsignor Timothy O'Leary verifies his concern:

We are convinced of the need of a good program in music education for our children in the schools. In order to achieve this end, we have felt it necessary to begin by training the teachers . . . We also have an extensive teacher-training program in the field of instrumental music which includes a sister's string orchestra and symphonic ensemble and over 1000 children now receiving instruction in violin, viola, cello, and double bass. (74:1)

It is upon this venture and upon the past and present status of music education in the Archdiocese of Boston that this study is based. The desiderata were well stated by Monsignor Quigley when he wrote:

Ask the superintendent of Catholic schools what he wants and needs in the schools of his diocese to make them musically fit. He'll tell you he wants a sensibly arranged instrumental program from grade one to grade twelve, commensurate in scope and sequence with the other subjects of the curriculum. He wants something that will develop in the students a Catholic appreciation of music as a fine art. He wants his music course to elevate the tastes of pupils above the mediocre. He wants to know how to finance this program especially the instrumental aspect. He wants his teachers to know how to implement it. (36:63)

Right Reverend Francis Goebel, Superintendent of Milwaukee Catholic Schools, cited a high level of evaluation in his statement that, "full accreditation of Catholic

schools demands the inclusion of instrumental and vocal music, as well as music appreciation." (35:32)

Philosophical and aesthetic background. A brief consideration of the value and place of music in education would clarify the concern displayed by past and present educators that more esteem be granted this essential educational subject.

Historians and anthropologists testify that Man from his primitive days through each succeeding culture to the atomic age has sought to satisfy an innate psychological need to express himself in some form of music. Music is an art which has held an essential place in educational thought and ideals of leading philosophers from Plato's time to the present; its power has been acknowledged by Eastern and Western philosophers alike; its place has been recognized by primitive man as well as by highly developed societies.

The philosophy of education, which provides us with the criteria for the intelligent interpretation of educational ends and means, supports the inclusion of music in the training of the young. "Unless education is to be guilty of exclusivism by neglecting a very important part of the educative process, it must give proper attention to aesthetic education." (14:241) This branch of education, the science of the beautiful, introduces the individual to

the treasures of art, literature, painting, sculpture, music, or those refined elements of civilization commonly called culture.

The science of aesthetics assures a rational foundation for the inclusion of these subjects in the curriculum. The qualities which elicit a judgment that something is beautiful are order, proportion, and splendor. These qualities cause a feeling of pleasure and are ascertained by rational judgments that an object possesses certain fundamental elements analyzed as unity, truth, goodness, completeness, proportion, and clarity. There are, therefore, standards of beauty; and the child should be taught to receive pleasure from such objects as meet these standards. The end of aesthetic education is "the systematic influence, discipline, and guidance of the individual in such a manner that he will understand, appreciate, and enjoy the beautiful." (14:250)

If the emotions are not so guided as to be moved by the finer things of life, they become coarsened and content with those pleasures which would not lead to the attainment of the student of good, the true, and the beautiful.

Ideals are determined by our appreciation and intimately influence our tastes, attitudes, and prejudices. Appreciation is a capacity of the mind which recognizes the

good, the beautiful, and the true in objects, and such capacity should be developed in education.

Value and place of music in education. Therefore music, under the general heading of aesthetics, must be given a place in the educational system. For what art can exceed the order, proportion, and splendor of music if properly chosen and taught?

In defense of music as a refining force, several noted educators have made statements which are valuable and add understanding to these general educational concepts. Mursell offers an interpretation of the value of music in terms of a philosophy of education. He upholds music as an individual experience, social opportunity, agency for growth, and a moral force. He suggests:

If education produces no moral 'outcome' it fails completely. The molding of character and the shaping of life is the ultimate aim of education. Social adjustment brought about by self-fulfillment through social adjustment should be the aim of moral education.

A large part of the ethical value of music in education consists of its power to create for pupils actual moral experiences which become significant in their lives. Music is a moral force because of its power to enlighten and enlarge social vision. The human value of music does not consist in the music itself but of the response made to music.

Music as a potential force banishes self-consciousness, gives experience to achievement, definitely increases power, secures cooperative efforts, lends itself also to upholding standards.

Music favors the kind of attitudes leading to creative social adjustment and effective self-expression in a social medium. (11:135)

McNapsy, in his appeal for the teaching of music, did not claim that music was a panacea for all educational ailments, nor that it could replace the traditional three R's, nor could it provide substitute for fact. He affirmed it was a potent tool for good which should not be neglected:

It does not magically transform a student into a paragon of culture. If this were the whole picture, our problem would be easily, if violently, soluble. But recent educational psychology gives a far more heartening picture. Music, as we see it now, offers opportunities unrivalled by the other disciplines for giving a child multiple balance: the social relation to the individual, the emotional in reference to the intellectual, the creative as opposed to the repetition of acquired knowledge. (31:6)

A discerning statement, regarding the power of music to aid in the prevention of social evils, is credited to Schuman, the president of the Juilliard School of Music:

Music by itself cannot be a cure-all for social evils. It can, however, given the opportunity, create a favorable climate for emphasizing human attitudes which are positive and creative and in so doing help minimize destructive attitudes. (16:300)

In the same spirit, but with greater prodigality, Kosarin made a claim for music as a force in combating juvenile delinquency. He proposed:

... a specific national subsidy for the betterment of our culture, and the preservation of our artistic heritage; the directing of our youth into recreational, inspirational, and therapeutic participation of the arts. (6:68)

In the last analysis, however, music is basic to development of a sense of beauty, and we must agree with

Norman when he said:

We are giving in education increased consideration to the child's attitudes, interests, motives, desires, and ideals. We are attempting to liberate the human spirit from its deadening routines in factory and office, to teach it to realize that art is no less real than the machine, for both are products of man's creation; to give to the people through music, painting, or the drama, a glimpse of another heaven than a lathe, a blasting furnace, or a motor assembly; to train them to seek time to live rather than time to kill. And that is music's greatest value--to enable the human spirit to soar in an ideal world where "the dim longings and the heroic destinies of men" can be more fully realized. By its magic, life is ennobled, enriched, and refined. (12:34)

Modern Viewpoint. At present, educators are aware of the challenging effect produced by the dramatic launching of the space vehicle by a world competitor--an effect which caused a retreat by many administrators from values previously held, to new ideals relative to curriculum content. School administrators and the general public have become concerned with the need for the "solid" subjects of science, mathematics, and foreign languages. In an address given at the 1961 Convention of the Music Educators National Conference, Finis Engleman gave a significant report of the attitude held by the American Association of School Administrators. Indicating a trend for balance in the curriculum he quoted:

The American Association of School Administrators commends the Executive Committee and the staff for selecting the creative arts as the general theme for the

1959 convention. We believe in a well-balanced school curriculum in which music, drama, painting, and poetry, sculpture, architecture, and the like are included side by side with the other important subjects, such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man. (23:36)

In a recent report on the educational program in the Soviet Union, it was apparent that the emphasis on the arts is as emphatic as emphasis on political and economic growth. Lawler, who carried on the investigation, stated that in the Soviet Union there is official patronage of the arts, and, as a consequence, great national respect for arts ensues. The instruction in the arts begins with the young, as Lawler says:

The Pioneer movement in the Soviet Union enrolls young people between the ages of ten and fourteen years . . . headquarters provide diversified programs of activities including youth orchestras. (29:40)

Concentration on Instrumental Instruction

Music education, as it has been discussed in the preceding pages, includes both appreciation and performance. It refers to music in any form, but in the context of this study, the term is limited to orchestral phase of instrumental music. In the remaining section of this chapter, the references to music education will be concerned

specifically with instruction in instrumental music and related issues and problems inherent in the development of such a program.

The comparatively rapid expansion of instrumental study has been characteristic of the socialization of education. The social implications, the aims of citizenship, of cooperation, have been widely expressed in educational literature. Basically the idea underlying this movement of playing a musical instrument is not merely a personal accomplishment with individual benefits. It is a social power which affects many persons in addition to the performer. It is a social power also which affects the several performers who are cooperating to produce beauty. It is not an exaggeration to say that all the essential benefits of an aesthetic program geared to social aims are discernible in a program of instrumental instruction: discipline, muscular control, teamwork, taking of directions, and coordination of eye and body. Even the effect on the audience is a factor. It is contended that, while athletics develop the body through competition, music can develop the spirit through cooperation.

This is not a claim based upon theory alone. We have only to recall the impact of the performance of the National High School Orchestra upon the Department of Superintendence

in 1921 to find a proof in fact. It was a real revelation of what adolescents could produce in cooperation through musical proportion, balance, tone color, intonation, and rhythm. So effective was the performance that the nation's superintendents of schools resolved to give music equal status with other basic subjects. It must be noted that the men who formed the audience were not artists but practical administrators. Gordon recorded the event and its repercussions thus:

Unquestionably this was music education's supreme victory of all time, for it eliminated all official opposition to what has now become the world's outstanding cultural development. Out of the National High School Orchestra project has grown literally thousands of composite musical organizations--national, regional, all-state, district, county, all-city bands, orchestras, choruses, and combined festivals. Youth orchestras have grown into community symphony orchestras--some 3000 of them in the United States today. (26:36)

The role of instrumental instruction then has been considered a highly desirable aspect of a sound music education program. Moore pointed out that the functional elements of music: design, melody, harmony, rhythm, instrumental color, achieve their aesthetic value only as they come alive in sound. The students, who create this beauty, were favored immeasurably beyond those who merely listened to it. Moore demanded that:

Music, as one of the recognized disciplines, must have laboratory facilities. The rehearsal or concert of a musical organization functions as the equivalent

of the art museum or the science laboratory. It is absolutely a necessary and essential feature of a sound educational program. (32:19)

It does not have to be forced, Mursell explains:

Children have as many preferences in the ways of expressing music as there are ways to express music. . . a universal 'first' with all of them is the playing of an instrument. An activity with a strong appeal deserves careful handling, so that it will make a real contribution to the musical growth of the child. (10:234)

Granted, then, that music should be a necessary part of an education program, that performing on an instrument aids appreciation and contributes to the development of the child, and finally that an orchestra as the full embodiment of musical beauty as well as a tool in the social aims of education is most desirable, the implementation of this ideal lies in the manner by which an instrumental program of instruction may be organized and activated in ways applicable and possible in archdiocesan school system.

II. DEFINITIONS OF TERMS USED

Archdiocesan school system. An archdiocesan school system is an organized system of schools which transcends the limits of any town or city, is limited by the precincts of an archdiocese specified by a prince of the Church; namely, a Cardinal, and which includes three specific schools; namely, diocesan, parochial, and private.

Diocesan schools. Diocesan schools are those which are situated in the divisional areas, termed deaneries, of the Archdiocese and are maintained directly by the Archdiocesan office of school administration.

Parochial schools. Parochial schools are those maintained by the individual parish under the immediate supervision of the parish priest, who is subject to the Superintendent of the Archdiocesan Schools.

Private schools. Private schools are those operated and maintained by individual communities of either men or women by whose direction it functions. These schools also are subject to the Superintendent of the Archdiocesan Schools.

Teacher-education program. Teacher-education program refers to the String Development Program instigated by Monsignor Timothy F. O'Leary, Superintendent of the Boston Archdiocesan Schools, to train personnel in sufficient numbers to maintain instrumental programs in the orchestral field in all the schools of the Archdiocese.

Instrumental music. Instrumental music includes instruments classified under stringed instruments, wind instruments, and percussion instruments used in an orchestra.

III. EXTENT OF THE FIELD

The span of time reviewed in the Chapter entitled "The History of Instrumental Music in the Schools of the Archdiocese of Boston" comprises the years 1900 to 1955. All Schools of the Archdiocese were included in the study.

The scope of this study as regards instrumental music was limited to the orchestra, since bands were well organized under the Catholic Youth Organization. The orchestra was considered from the point of view of size, instrumentation, financing, scheduling, type of instruction, years of participation, and school-owned instruments.

The teacher-education program investigation was concerned with the development of the Archdiocesan String Program, which functioned from 1955 to 1960.

This study did not propose to handle in exhaustive detail the many phases of an instrumental program in its discussion of a plan for the development of instrumental music in the schools of the Archdiocese of Boston. The points of interest were confined to the value of an instrumental program, its place in the music education program of the Catholic school system, and finally the means by which it might be possible to surmount the difficulties inherent in the complex Catholic education system

where administration and supervision involve three cooperating units the parish, the religious community, and the archdiocese.

IV. SOURCES OF DATA

The materials and information used for this study were obtained from periodicals, source books, newspaper articles, music education texts, and dissertations which stated past and present needs for the furtherance of instrumental instruction. An investigation into the history of instrumental music in the Catholic schools of Boston prior to 1955 was carried on by means of research into annals of Teaching Communities, and through a questionnaire which was formulated and distributed to the schools of the Archdiocese. Structural interviews were engaged in with string educators of this period also.

In addition, a thorough study of a five-year teacher-education program in the years 1955 to 1960 was made by means of examination of recommendations, programs, letters, and reports to ascertain the procedures, evaluate the results, and recommend an organized system by which instrumental instruction could be established in an arch-school system. Methods and procedures in use in public schools were carefully noted. Writings by prominent music

educators were reviewed in an effort to determine points that would aid in the organization of such a program.

V. ORGANIZATION OF THE REMAINDER OF THESIS

Chapter one deals with the problem to be considered the importance, value, and benefits of instrumental instruction in the music education program definition of the terms used, the extent of the field covered, and the source of data.

Chapter two reviews the general development of instrumental music in the public schools of Boston and in the Catholic schools throughout the country. Included in the review are; causes of delay in the growth of instrumental music in the schools, problems of implementation, and progress in general.

Chapter three summarizes the history of instrumental music instruction in the Catholic schools of the Archdiocese of Boston, from 1900 to 1955. The method of investigation includes a diocesan questionnaire which requests information on: type of instruction, time of scheduling, size of organization, and the years of participation of existing programs.

Chapter four records the organization, procedure, progress, and results of the Five-Year Teacher-Education Program to develop strings instigated by Monsignor Timothy F. O'Leary, Superintendent of the schools of the Archdiocese of Boston, and conducted from 1955 to 1960.

Chapter five lists a summary of problems encountered and progress made in the field of instrumental music education in the public and parochial schools of Boston and throughout the country since 1900. Successful programs are cited. Plans of scheduling and methods of instructing instrumental classes are offered. Recommendations to alleviate teacher shortage are discussed in this Chapter. Practical considerations for the launching of a string program is embodied in the final summary.

CHAPTER II

AN HISTORICAL SUMMARY

A general review of the history of instrumental music education in the schools is necessary at this point to provide perspective and background for the present study. Without such a review, it would be impossible to make a secure judgment.

No one will deny that, for the first century and a half of our nation's existence, none of the arts formed a substantial part of the school program. This was understandable for America was in the process of building a nation in a new land. Educators were also involved in founding an educational system and in developing a type of school which differed radically from the schools of Europe, and unique in the history of education.

I. HISTORY OF MUSIC EDUCATION IN GENERAL

The first school on the North American continent was a music school founded in response to an urgent appeal from Cortez. On August 30, 1523, Pedro de Gante, a Franciscan lay brother, landed at Vera Cruz. Within a year of his arrival, he had opened a school. The subjects taught included "playing on an instrument," and the history of the

account of early progress states:

To the Spanish belongs the honor of instituting the first public school music instruction within the territory embraced by the United States. Although this music teaching came to an end with the destruction of the New Mexican missions during the 1680's . . .

What is important to remember is that these Americans saw to it that music was taught in the first schools they organized. . . . music played an important part in their lives from that day to this. (47:198)

In 1838, music instruction was introduced into the public schools of Boston. During the four generations since that time, nearly the whole of our music educational system has been developed. Birge stated it clearly and eloquently when he reviewed it:

In that short space of ninety years we have fought four wars, have gone from a stage-coach to flying machine, from tallow tip to electric light, from melodeon to the broadcast concert of the radio, and from the district school with the three R's and a little singing for diversion, to a highly complex school system with music functioning in a dozen activities and with high school orchestras playing symphonies and choruses singing the great oratorios. (1:1)

Nevertheless music education progressed slowly in comparison with other branches of learning. The principal reasons for this were first, that it was considered neither practical nor necessary and second, it was not a part of the traditional classical curriculum inherited from Europe. Even after this curriculum had broken down and a variety of subjects, including vocal instruction for classes, were accepted in the program of study, there was further delay in

introducing instrumental education in the schools due to lack of precedent. It just never had been done. Even Europe provided no examples.

Furthermore, the average American was not familiar with instrumental music beyond the church organ. Birge has summarized this situation:

One of the most fundamental of these was the continuance throughout much of the nineteenth century of the early prejudice against secular music, as opposed to sacred music, a prejudice carried over from the previous century. During the seventeenth century instrumental music was non-existent in the colonies. In the eighteenth century organs began to appear in churches, and instrumental music began to have its place as a social diversion, but its serious cultivation was generally regarded as frivolous if not wicked. This general attitude cast its shadow over three quarters of the century as is shown in the conservative feeling that instrumental study was no part of the serious business of living. (1:176)

But whether the feeling regarding instruments was one of suspicion or indifference, it was due to a lack of opportunity to hear the master works played with authority and distinction. It was not until the middle of the century, when all the sections of the country heard Ole Bull, Remenyi, Cammilla Urso and the Germania Orchestra, that the American people awoke to a realization of what they were missing. Between that time and the present day all of the remarkable orchestral development has taken place, with the balance moving strongly at the present time toward a preponderance of instrumental music over vocal. (1:177)

Another important cause for delay in the acceptance of instrumental instruction was the fact that music supervisors were not instrumentalists but singers. The music educators themselves, then, had no vision of the

possibilities of the orchestra. (12:8) The instrumental teacher was, in large measure, a man without a country in the type of educational preparation which he had received; and it was much to his credit that he succeeded in surmounting the many obstacles which he encountered in those early years. (15:2)

II. DEVELOPMENT IN PUBLIC SCHOOLS

Chronologically the high points in the growth of instrumental music education were as follows:

1857. So far as was known, the only school band in the United States prior to 1907 was the band organized at the Thompson Academy, then known as the Farm and Trade School, on Thompson's Island, Boston Harbor, Massachusetts. The band began more in the nature of a recreative activity. The administrators of the school appreciated the potential educational force of the band, and by 1859, under the direction of its founder, John Ripley Moore, the band had been organized with good teachers, scheduled time for practice, and placed on a sound financial basis with funds provided for instruments, music, and other equipment. (19:96)

1886. This year marked the first appearance of the English High School Orchestra of Boston, under the direction of James E. Beatly. The orchestra was organized during

Beatly's first year as a teacher in English High. The school board supplied him with a few instruments. Beatly supplied the rest. This was also the first record we have of a school board supplying equipment for a school orchestra. (61:4)

1900. The development of instrumental music took place almost entirely in the 20th century. Its foundations however had been laid in the later part of the 19th. (62:10)

The early school orchestras grew out of the private instrumental instruction which had been conducted before the turn of the century. The instrumentation of these organizations was solely a matter of chance. A "high school orchestra" might well be in the assortment of instruments. Toward the close of the century, orchestras began to be formed on a more permanent basis. The activities of these early organizations, for the most part, were extra-curricular with no settled place in the school program. The important factor in this activity is that the orchestras were composed of pupils of private teachers. Instrumentation resembled that of the ordinary theatre orchestra, with an assortment of first and second violins, an occasional bass and cello, cornets, trombones, clarinets, flutes, drums, and piano. The supervisors who organized these first orchestras did not teach instrument technique, nor did they propose to

start an orchestra of beginners. Rather they chose students who were already proficient or possessed creditable playing ability and welded them into as perfect an ensemble as possible. The result was a magnified ten to fifteen piece orchestra with a variety of instruments playing from a repertoire of marches, waltzes, standard overtures, or operatic arrangements. The performance of these youthful orchestras gained for their organizations the unqualified approval of the members of their community, who were glad to have their children enrolled. Furthermore the larger public of the country and state teachers' associations, for whose programs the orchestras were frequently asked to furnish music, afforded an effective means of advertising to the school world the practical value of the new activity. Superintendents and school principals were influenced to introduce orchestras into their own schools. (62:11)

By the end of the first decade of the 20th century, orchestras had spread to many cities and towns of the Middle West. Maddy summed up orchestra organization with the statement, "I would venture an estimation that there were probably at least fifty school orchestras in existence by 1900 and probably three times that figure by 1910." (30:17)

1902. In Boston, the New England Educational League succeeded in drafting an elective course in music which

provided for four hours of music a week during four years of high school, a total of 576 hours. Study of voice, piano, organ, or an instrument of the symphony orchestra was credited as laboratory work. With the addition of the new customary period of choral work, this provided for five periods a week. In the fourth year, ensemble practice was offered as an alternative to the choral hour. (1:169)

1906. In Chelsea, Massachusetts, this high school course with the provision for credit was first adopted under the direction of Osborne McConathy. (1:170)

1910. In Boston, class string instruction was organized by Albert G. Mitchell, one of the supervisors of the Boston schools, (12:17) inspired by the "Maidstone Movement" in England. Classes were held from four o'clock to five o'clock, sixteen to twenty in a class with no fee required. The text book which came from England failed to satisfy the desire for a sound pedagogical basis of teaching so Mitchell worked out and wrote a Mitchell Class Method. (1:195)

1913. In Boston, the Business Agent's Report of 1913 showed the first purchase for instruments by the Boston Schools as being \$5,615.80 for instruments, \$322.05 for repairs. (63:8)

1920. All the public school instrumental classes to this time had been confined to the study of violin. In this year, the first public school trombone class during school hours was formed. In this year, the first public school clarinet class during school hours was formed in the Christopher Gibson School, Dorchester, Massachusetts. (63:8) At this point, with the spread of class instruction, instrumental work entered the second stage of its development. The emphasis shifted to the ensemble idea, classes were drilled as an orchestral section of strings, woodwind, or brass. They were then combined to form an orchestra or band.

1919. The Music Supervisors' National Conference* stated that every child should be educated according to his natural abilities and capacities at the public expense, and his studies should function in the musical life of the community. (22:55)

Since 1920 the history of the development of instrumental music in the public schools is largely the story of the Music Educators' National Conference and its influence. From the inception of instrumental music instruction in the

*Now the Music Educators' National Conference, the name adopted by the organization in 1934.

schools, there has been little retrogression or curtailment of its progress except in the War Years 1942 - 1948.

Generally the growth has been rapid and constant.

After World War I three agencies developed which served to guide the instrumental music program to the point where it is today:

- (1) the contest movement which served to publicize, stimulate, and standardize the instrumental program;
- (2) the organization of the National High School Orchestra, which focused the attention of leading educators on a startling new movement in education;
- (3) the committee on Instrumental Affairs of the Music Supervisors' National Conference, which served from (1924-1933) and provided a steady and guiding influence which was needed to keep the whole instrumental movement, because of its rapidity of growth, from being a mere flash in the pan. (17:45)

At the great meeting of Dallas, Texas, in 1926 of the Department of Superintendence, the National High School Orchestra performed. As a result of this performance, The American Association of School Administrators, passed a resolution urging all American schools to give music equal emphases with the other fundamental subjects. Thereafter music in the curriculum would be respected and could no longer be considered an extra frill. (25:36)

According to the estimate generally accepted, it is believed that in 1930 there were 30,000 orchestras including elementary and secondary level. The band estimate was more difficult to make due to the rapid growth of school bands

from 1924 to 1939, but the general figure agreed upon is that there were 100 bands in 1939 to every one in 1924.

The remarkable growth of bands during this period was due to several causes which include: (1) the great increase in the support of athletics, for which a band was almost an essential factor; (2) the availability of sponsors, which often provided instruments, uniforms, and even instruction in some cases, (3) the formation of the National Band and Orchestra Association which informed both the public and educators of the musical value of the band, (4) the recognition by parents, educators, and judges of the character-forming potentialities of the band. (4:9)

Owing to the steadily increasing number of contests and festivals, involving more and more work in selection of contest numbers for various classifications, and in formulating rules and standards governing contests it became necessary to form an orchestral association separate from the band association under the title National School Orchestra Association. The National School Band Association had been formed during the 1926 national band contest by the directors and members of the competing bands and changed in 1930 to National School Band and Orchestra Association.

The National School Band, Orchestra, and Vocal Association in 1952 adopted new by-laws as the National

Interscholastic Music Activities Commission with responsibility as Official Spokesman of the Music Educators National Conference for interscholastic affairs in music education.

The instrumental program has steadily grown throughout the years. A slight curtailment occurred during World War II due to taxation on musical instruments, and the non-production of instruments, but after the war, once again, the program continued to grow. Undoubtedly the band has replaced the orchestra as the principal instrumental organization in the schools, but there has been sincere endeavor in the past few years to restore the orchestra to an equal status with the band.

III. HISTORY IN DIOCESAN SYSTEMS THROUGHOUT THE COUNTRY

In the Catholic schools of the nation, which at the present time account for over four million students, vocal music has always been an integral part of the school program, but instrumental instruction has struggled from the beginning for its rightful place. Besides the general national disinterest and inertia in regard to instrumental music education, there have been unique problems in administration, supervision, and finance which have made the implementation of a proper program difficult. Dissimilarities in the

organization further separate the public and Catholic school programs, particularly in relation to the administration, supervision, and financing of a program of instrumental instruction. (33:6)

Catholic educators, however, have become increasingly aware of the need. More and more appeals to consider the importance of this phase of the pupil's development have been made. Carroll's statement is basic that "the educational program should provide knowledge, taste, and genuine understanding of the art of instrumental music in the fulfillment of our duty to truth and to valid education in every field." (21:473)

In this century instrumental music instruction in Catholic Schools has progressed slowly. Advancement has lagged in comparison with strides made in other areas of learning. Prior to the founding of the National Catholic Music Educators Association, music in Catholic schools was not conducted on any uniform diocesan plan. It was left to the interest and initiative of each individual school. Music specialists were few and far between. Diocesan administration often had to rely on volunteer help in its music instruction program. (33:8)

Formation of the National Catholic Music Educators Association

Prior to 1942 many Catholic music teachers were members of the Music Educators National Conference, the organization which was the most potent factor in raising the standards of music in both public and Catholic schools. They had recourse to its services, stimulation, and professional advice. It did not succeed, however, in reaching the non-secular needs of the Catholic schools. From time to time the Conference tried to organize special sessions devoted to Catholic schools, but with no real success. It would have been more beneficial for the solidarity of music instruction to work within the professional organization and to devote some sessions to the special needs of Catholic music, Gregorian Chant, and Catholic aesthetic ideals. Murphy explained the difference in curriculum and some of the special problems in the following manner:

The Catholic school curriculum is developed according to its philosophy of education. . . thinking in terms of man's existence. Religion is the core of the curriculum. The task of the Catholic educator in music varies somewhat from that of the teacher in the public school. . . curricula content in the secular music is similar. . . . a spiritual approach to music must be combined with the technical. The music educator's program must be imbued with Catholic aesthetic ideals.

Further dissimilarities in organization separate public and Catholic school programs relation to administration, supervision, and finances. It seemed expedient that Catholic music educators form a unified

body ensuring to their programs religious and musical ideals, a better understanding of the entire field of Catholic music education and its philosophy (33:42)

During the Music Educators National Conference Convention in Milwaukee in the Spring of 1942, Monsignor Edmund J. Goebel, Archdiocesan Superintendent of the Milwaukee schools called a meeting of the various sisterhoods and music educators in attendance. He proposed the organization of the Catholic music educators on a national basis. At a second meeting, August 19, 1942, at Marygrove College, Detroit, the formal organization of the National Catholic Music Educators Association was completed.

The founders stated their purpose as the "encouragement, foundation, and promotion of a complete and total music education program in the Catholic Schools of the Nation, extended to all the branches of music through the elementary, secondary, college, novitiate, and seminary levels." (33:51)

In the beginning following the pattern of the Music Educators National Conference, the Association was organized on a national basis, composed of state units, but a few years of experimentation pointed out the defect of state units in this type of organization. With the Catholic school system operating through diocesan personnel it would necessarily be more successful to work on that basis. Thus

the Association now functions through the diocesan rather than through the state groups.

Membership is open to religious and lay people engaged in any form of Catholic music education. The membership includes: superintendents, principals, organists, choir directors, directors of music in seminaries, and teachers on all levels. It is financed on a national level by membership dues.

Important dates in the growth of the National Catholic Music Educators Association list:

1943 in accordance with the constitution three departments existed--elementary, high, college

1951 the national office established in Washington, D. C.

1952 Departmentalized into various areas of music

1953 the National Catholic Music Educators Association held its sixth national assembly independent of any larger sponsoring group....1000 in attendance
Bulletin became Musart

1954 National office moved to the Campus of the Catholic University

From 1942 to date the National Catholic Music Educators Association has grown to approximately 4100 members (18 years) and has accomplished a great deal as

- forceful aid to diocesan authorities
- raised the standards of music in Catholic schools
- the diocesan superintendent has found the personnel needed to organize, supervise, evaluate his music program
- advice found on publishers, textbook materials.

(33:52)

Progress in Diocesan Systems Throughout the Country

Reports from several large Dioceses give indications that the endeavors of the Association are bearing fruit. These enterprising school systems include: Green Bay and Milwaukee in Wisconsin; St. Louis, Missouri; Fort Wayne, Indiana; and Philadelphia, Pennsylvania.

St. Louis has been unusually successful. The Archdiocesan Department of Education has implemented a new high school music course in its school system which places music as a required subject for four years. Beside the required "General Music Course"; glee club, a cappella choir, orchestra, and band are offered as electives. The course has been reviewed by Sister Harriet as follows:

...the new syllabus takes cognizance of the many facets of music education as well as the nature of the student, with his manifold intellectual and emotional needs and the multiple aspects of his life. It includes methods in vocal training, theory, sight singing, ear training, the presentation of history of music and principles of appreciation.

Under the leadership of Father Curtin, the six members of the committee are continuing the work begun last year, a four-year course of study in instrumental music. (27:8)

Milwaukee's music program was organized by a committee of music supervisors and classroom teachers. The complete syllabus covered all phases of music education. The report which Sister Francine presents from the instrumental

department boasts:

Activities of Milwaukee music teachers and students take many forms. Among the best known is the Milwaukee Catholic Youth Orchestra, now in its tenth year. The 71-piece group is a complete symphony - all sections are balanced and its membership represents the finest in Catholic school instrumental work. The group presents a series of regular concerts each year and provides as a feeder group for the Milwaukee Catholic Symphony Orchestra. (24:10)

Fort Wayne, Indiana, reports that after a decade and a half of development, the music program--not indeed without its limitations--has grown to maturity. The high school symphony orchestra, concert band, and varsity chorus stand at the summit of a sound music education program.

(28:6)

The combined symphonic orchestra of the Philadelphia diocesan girls' high schools, the result of a well organized music program since 1927, can best be judged from the following critical evaluations recorded by Sister Anita:

Atlantic City, New Jersey, reported after one concert, "No professional group ever turned out a finer performance than the 135-piece symphonic orchestra which functioned like a delicately adjusted machine."

The Philadelphia Record pointed out that it was the only amateur organization that had ever played in Robin Dell where it appeared some seasons ago in a concert of its own under the baton of Jose Iturbi. (20:9)

Summary

A general review of the history of instrumental music education in the public schools indicated that music

education progressed slowly in comparison with other branches of learning. The reasons for the delay were:

(1) music was not considered practical, (2) music was not part of the traditional classical curriculum, (3) instrumental music lacked precedent, (4) instrumental music was non-existent in the colonies, (5) an early prejudice against secular music as opposed to sacred existed, (6) opportunities to hear public performances were limited before the latter part of the nineteenth century, (7) lack of trained personnel, and (8) unsympathetic administration.

The high points in the growth of instrumental music in the Boston public schools were: (1) the first band organized at Thompson Academy, 1857, (2) the first orchestra at English High, 1886, (3) New England Educational League drafted an elective course in music which included instruction on instruments of the symphony orchestra in 1902, (4) inspired by the "Maidstone Movement" in England, Albert Mitchell organized class string instruction in 1910, (5) class instruction for trombone and clarinet included during school hours was introduced in the Christopher Gibson School, 1920.

Since the formation of the National Music Educators Conference the history of the development of instrumental music in the public schools has been greatly influenced by

the activities of this organization. From the inception of instrumental music in the schools there has been no retrogression: rather the growth has been rapid and constant. The appearance of the National High School Orchestra in 1928 at the great meeting at Dallas, Texas, of the Department of Superintendence won equal emphasis for music with other fundamental subjects.

With a slight curtailment during World War II the instrumental program had steadily grown throughout the years. Undoubtedly bands had replaced the orchestras as the principal musical organization in the schools, but there had been sincere endeavor on the part of music educators to restore the orchestra to an equal status with the band.

In the Catholic schools of the Nation vocal music had always been an integral part of the school program but instrumental music had struggled from the beginning for its rightful place. In addition to the problems stated in general delaying music in the public schools further problems in finance, administration, scheduling, lack of personnel, and a triple administrative system faced the advocates of an instrumental program in the Catholic schools.

Catholic educators have become increasingly aware of the need for instrumental instruction and in this century implementation of programs in various school systems throughout the country have progressed, although slowly. The formation of the National Catholic Music Educators Association and the direction afforded by this organization gave impetus to the development. The founders of the Association stated their purpose as the encouragement, foundation, and promotion of a complete and total music education program in the Catholic schools of the Nation, extended to all the branches of music on all levels. When the Association decided to function through diocesan rather than state groups more success was evident.

Reports from several large dioceses gave indications that the endeavors of the Association were bearing fruit. The successful programs included; (1) St. Louis, a high school music course implemented in its school system, (2) Milwaukee, a complete syllabus which covered all phases of music education, (3) Fort Wayne, Indiana, a mature music program after a decade and a half of endeavor, and (4) Philadelphia, a combined symphonic orchestra of the Philadelphia diocesan girls' high schools, the result of a well organized music program.

An investigation into the history of instrumental music instruction in the Catholic schools of the Archdiocese of Boston is now in order so that the extent of the problem may be set in perspective.

CHAPTER III

HISTORY OF INSTRUMENTAL MUSIC EDUCATION IN THE SCHOOLS OF THE ARCHDIOCESE OF BOSTON

In order to ascertain the extent of instrumental music instruction included in the music education program in the schools of the Archdiocese of Boston, two methods were used: (1) a questionnaire form was sent to Religious Orders engaged in teaching in the Archdiocesan schools; (2) an historical study was undertaken from available annals, newspapers, programs, and records; and structural interviews were arranged with string educators who were engaged in instrumental instruction during the years 1900 to 1955.

I. ARCHDIOCESAN QUESTIONNAIRE

The questionnaire aimed to determine the overall factors: the number of schools where instrumental instruction had a place in the music education program, the educational level of participation, general instrumentation, size of organization, type of instruction, and ways in which these programs were financed.

The survey, a copy of which will be found in Appendix A¹, was sent to the schools of the Archdiocese through the courtesy of the Archdiocesan Department of Education. They were mailed in two allotments. The first allocation was dispatched November 25, 1960 and was addressed to the eight community supervisors with a request that they gather the data relating to the schools of their respective communities and return this to the Diocesan Office on or before December 9, 1960. The second allotment was sent March 10, 1961 and was directed to the principals of schools who did not have community supervisors in music with the request that the data be returned to the Diocesan Office on or before March 20, 1961.

The first allotment was sent to 207 schools: 150 elementary and 57 secondary. The schools responding to the questionnaire numbered 154, 129 elementary and 25 secondary. Fifty-three schools failed to respond to the first questionnaire: 21 elementary and 32 secondary. Of the 151 schools responding to the first survey, 53 engaged in instrumental instruction.

¹Appendix A, p. 117, Diocesan Questionnaire.

A desire to acquire more accurate information and cover all the schools of the Archdiocese prompted the second distribution of the survey. The second allotment was sent to 136 schools: 95 elementary and 20 secondary. Ninety-six schools responded: 76 elementary and 20 secondary. Forty schools failed to respond to the second questionnaire: 19 elementary and 21 secondary. Only 14 schools of the 96 schools responding to the second survey reported maintenance of an instrumental program. Table I lists the information briefly.

The results of each questionnaire were tabulated, and offer significant insight into (1) the advantage and desirability of teaching communities maintaining close supervisory relationship with the Archdiocesan Department of Education, and (2) the feasibility of the Archdiocesan Department of Education extending the supervision from its department to schools not maintaining a supervisor at the Archdiocesan Office.

The notabilia of the two distributions placed on record appeared as follows and will be classified as Distribution I and Distribution II:

Question 1. Name of Community. Distribution I:

The questions were answered by eight teaching communities of sisters who maintained a supervisor of music at the

TABLE I
DISTRIBUTION OF QUESTIONNAIRE AND RESPONSE

NUMBER OF SCHOOLS SENT TO	DISTRIBUTION I	DISTRIBUTION I	TOTAL
Elementary*	150	95	245
Secondary	57	41	98
Total	207	136	343
NUMBER OF SCHOOLS (RESPONSE)			
Elementary	129	76	205
Secondary	25	20	45
Total	154	96	250
NUMBER OF SCHOOLS (NO RESPONSE)			
Elementary	21	19	40
Secondary	32	21	53
Total	53	40	93

Archdiocesan School Office. Distribution II: The questions were answered by twenty-seven teaching communities of sisters, four teaching communities of brothers, and one teaching community of priests.

Question 2. Number of Elementary and Secondary Schools in the Archdiocese. Distribution I: There were one hundred fifty elementary and fifty-seven secondary schools included in the report. Distribution II: There were ninety-five elementary and forty-one secondary schools included in the report.

Question 3. Prior to 1955 was an instrumental program conducted in any schools under your jurisdiction? Distribution I: There were fifty-three schools where instrumental instruction was maintained. Distribution II: There were fourteen schools where an instrumental program was maintained.

Question 4. What was the level of participation? Elementary? Secondary? Alumni? Distribution I: On the elementary level forty-eight schools were reported, on the secondary, thirteen. Thirteen schools continued orchestral training from elementary to secondary level, and eight of the thirteen schools extended participation to the alumni or community level. Two orchestras were reported on the college

level and one on the teacher level. Distribution II:
Eleven schools were reported on the elementary level, seven on the secondary level.

Question 4 requires clarification. The number of schools which sponsored instrumental instruction at some period during the years 1900 to 1955 was stated in Question 3 as fifty-three. The breakdown in Question 4 to level of participation records forty-eight orchestras on elementary and thirteen on the secondary, obviously totaling sixty-one. The apparent discrepancy in figures between Question 3 and Question 4 resulted because in some parish schools an orchestra is maintained on both elementary and secondary level resulting in two orchestras existing in the one parish school. Some parish schools listed two orchestras but listed the school only once. No information was requested on college or teacher level. Two orchestras, however, were reported on college level and one on teacher level.

Question 5. At what time were rehearsals held?
During School? After School? Before School? Distribution I:
The survey revealed that in forty-nine schools where instrumental instruction was carried on, rehearsals and instruction were held after school hours. In only four schools was instrumental instruction given a place in the school horarium. In one school rehearsals were held at noon; two reported

holding rehearsals before school, and five schools held rehearsals in the early evening. Distribution II: All schools reported rehearsals as held extra-curricular.

Question 6. What instruments were included in instruction? Distribution I and II. The character of these orchestras can be judged by the survey of the instruments taught in each school. The answer sheet showed that violin and cornet were the only two instruments that were taught in every school where an orchestra was conducted. Clarinet, trombone, and drum rate second; flute, cello, and string bass, third; French horn and saxophone, fourth; viola, oboe, and bassoon were woefully lacking. No attempt was made to determine the balance of instrumentation in each orchestra. However, the survey showed a definite pattern of instrumentation as evidenced by figures shown in Table II.

Question 7. Were the larger and more expensive instruments owned by the school? Distribution I: In twelve schools the larger instruments were owned by the school. Distribution II: In ten schools the larger instruments were owned by the school.

Question 8. What type instruction was implemented? Private? Class? Both? Distribution I: In forty-one schools the instruction utilized was private instruction, showing a definite adherence to the traditional method of instruction.

TABLE II

NUMBER OF SCHOOLS WHERE THE SPECIFIED INSTRUMENT WAS
 INCLUDED IN THE INSTRUCTION PROGRAM. N-53.
 WAS USED AS BASIS FOR 100%

INSTRUMENT	NUMBER OF SCHOOLS	PER CENT
Violin	53	100
Viola	9	17
Cello	28	53
Bass Viol	24	45
Flute	30	57
Clarinet	40	75
Oboe	3	5
Bassoon	1	2
Trumpet	53	100
French Horn	13	25
Saxophone	20	38
Drums	40	75
Harp	3	6

While only one school reported the use of class method of instruction exclusively, twenty-three schools admitted using both private and class method of instruction. In a few instances the class lessons reported were mandolin groups, an instrument prevalent in the 1900's and 1930's.

Distribution II: In four schools private instruction was employed; one school, class; and nine schools, both private and class.

Question 9. Can you estimate the size of the organization? Distribution I and II: The size of the organization did not grow systematically with the years, nor did the size of the school enrollment have any influence on the number. Table III shows the size of the organizations and the approximate number which functioned during each decade.

Question 10. During what years was the instruction employed? Distribution I and II: One of the startling facts revealed by the questionnaire was the all-high record of participation during the years 1930 to 1940. Table IV indicates the per cent of schools in each decade which included instrumental instruction in their music program.

Question 11. How was the program financed?
Children's Fee? Home and School Association? Distribution I: In every case but one the program was financed by children's fee. Assistance was given in three instances by means of

TABLE III
 THE SIZE AND NUMBER OF ORCHESTRAS IN THE BOSTON DIOCESE
 1910-1955

NUMBER OF ORCHESTRAS					
SIZE	1910-1920	1920-1930	1930-1940	1940-1950	1950-1955
10	1	1			1
15	1	2	3	3	2
20	2	4	9	1	
25	3	5	14		
30	4	5	1	8	
40	3	3		1	3
50	2	3			3

TABLE IV

PERCENTAGE OF SCHOOLS PARTICIPATING IN INSTRUMENTAL
INSTRUCTION IN ARCHDIOCESAN SCHOOL PROGRAM
1910-1955

YEARS OF PARTICIPATION	NUMBER OF SCHOOLS IN ARCHDIOCESE	SCHOOLS WITH INSTRUMENTAL PROGRAM	PER CENT
1910-1920	71	15	21
1920-1930	117	27	23
1930-1940	211	41	19
1940-1950	265	20	7
1950-1955	327	17	5

concert, one case by recital fee, one program was aided by the Home and School Association, the pastor supplied the music in one school and twenty schools reported dues as a revenue for procurement of music. Distribution II: Means of finance were: home and school, four; local tag day, one; children's fee, ten; concert, two; school general organization fee, one.

In thirteen instances bands were listed as being part of the school program. Bands, however, have been developed extensively under Catholic Organization direction and have far surpassed the orchestral development. It is regrettable that these bands are not included in the school program under school administration.

II. AN HISTORICAL STUDY

An examination of the records of schools which reported instruction during the years 1925 to 1945 revealed that these schools were staffed by the same teaching community, Sisters of St. Joseph. Further research of these years seemed advisable to ascertain whether or not the method of implementation of the program during the fruitful years would offer suggestions to the present problem. This was done by examination of available records, clippings and programs, and interviews with string educators engaged in

instrumental instruction during the years in question.

When the Sisters of St. Joseph were being interviewed by Father McGinnis of Boston previous to their coming to staff the diocesan schools in 1873, one of his leading questions was, "Do you teach music?" (76:1) Interest in music and plans for teaching it were therefore a part of the congregation's program from its early beginnings. Evidences of this are found in the sparse records up to 1923. (80:10)

In 1908 the first teachers' institute in the diocese was held at Mount St. Joseph Academy, and it is significant that a music seminar conducted by McLaughlin was part of the day's horarium. (68:3) Evidences of string instruction appear on the early programs of the graduation exercises of Mount St. Joseph Academy before the turn of the century.

(80:1) In 1909 the official title, orchestra, appeared on the programs. (80:4) In 1915 the orchestra had twenty-five members according to the following excerpt from the Boston Sunday Post:

The academy orchestra of twenty-five members played an overture. The work of the orchestra was a revelation, the "Marche Pontificale" and the overture "La Burlesque" being rendered in a most charming manner. Instrumentation listed: violins, mandolins, violin cellos, drums, glockenspiel, triangle, organ, and pianoforte. (68:10)

The Platoon System. Early in the 1920's are found the evidences of the planning which resulted in the desired end of instrumental advocates--an orchestra in every school.

Through the foresight of an administration that looked to the future, a nucleus of teachers was given thorough teacher-education on the instruments of the orchestra under the best instructors available. The traditional private instruction was observed. Ensembles were formed on string, brass, and woodwind instruments on teacher level, and a full sisters symphonic orchestra was developed. In the early 1920's six members from the group who had specialized in orchestral training were stationed at Mount St. Joseph Academy. From here they reported to a different school every day to teach the instruments of the orchestra. Two instructors traveled together and taught during the day, the schedule of hours extended from 7:30 to 9:00 a.m., 11:30 to 1:30 p.m., and 2:00 to 9:00 p.m., Saturday 9:00 a.m. to 4:30 p.m. No instruction was given during school hours. All instruction was private; and if members and instrumentation warranted it an orchestra was formed. A music educator's report of this time reads thus:

In all the parishes where we formed orchestras I taught violin, mandolin, cello, trumpet, and drum; my companion, violin, clarinet, saxophone.

We conducted orchestras in the following schools: Saint Columkille, Brighton--elementary level, Immaculate Conception, Revere--elementary and secondary, Saint Ann, Neponset--elementary, Our Lady of Grace, Chelsea--elementary, Gate of Heaven, South Boston--elementary, secondary, and alumni.

The Gate of Heaven Orchestra was the largest orchestra we organized. It consisted of forty members. Instruction in this school embraced elementary, secondary, and

adult level. The orchestra gave concerts in schools other than their own and played over the radio. They took part in recitals and entertainments in their respective parishes. We combined the best of the pupils from each school where we taught to perform in the Brighton recitals, at one time having over one hundred students in the combined senior orchestra, and forty or fifty in the combined junior orchestra. (78:1)

Besides the above-mentioned corps of instrumental teachers which functioned from 1925 to 1940, a full-time music teacher was stationed in almost every school taught by the Sisters of Saint Joseph. Her duties were to train choirs, supervise school music, and teach piano. In more than one instance these teachers also taught instruments as is indicated by the following statement: "Although Sister was considered a piano teacher, she also taught violin, cornet, clarinet, saxophone, flute and drums," and, "In St. Ann's School, Sister taught the girl who played the Irish Harp." This corps of instrumental teachers functioned for approximately twenty years. (78:2)

Mention was made that all instruction was private. Nevertheless, string, brass, woodwind ensembles were conducted on student level. Chamber music was included and sectional rehearsals held periodically. A nominal fee was required for lessons, and on most places ten-cent dues covered the expense of music. Over six hundred students in twenty schools were enrolled in instrumental instruction and given orchestral experience through this method. Combined

rehearsals including the best students from the various schools were maintained weekly. (75:1)

In the late 1930's and during the 1940's occurred the bulge in Catholic elementary school expansion which caused the discontinuance of this program. A look at a report from the Archdiocesan Department of Education states clearly what happened:

The Archdiocese faced a critical problem at the close of World War II. The birth rate had risen sharply, bringing urgent pressures for new elementary school classrooms. Parents in increasing numbers were seeking to enroll their children in Catholic schools only to find that there was no place for them. Between 1944 and 1954, twenty-seven parishes established schools. (46:70)

Personnel to staff these schools became the major concern of administrators and what appeared to be the less necessary need, maintenance of an instrumental program, fell before the onslaught. Most of the music teachers were assigned to a full-time academic program and continuance of the instrumental program became impossible. Only a few schools survived. The need for academic teachers has never lessened. It has increased. The problem of personnel is still a major difficulty in the implementation of an instrumental program in an Archdiocesan school system.

The Parish School and Integration

A more detailed study of one of the schools where instrumental instruction persisted continuously from 1900 to

1955 should make the picture specific. St. James School, Haverhill, consisting of an elementary and secondary school with an enrollment in the 1,000 class, (7:1926) witnessed the parochial school as the ideal situation for an integrated music program which could carry over to community living.

St. James School opened in 1887 (7:1925) and as early as 1912 an orchestra on the secondary level was in evidence, not of the calibre desired, but it did record an instrumentation of violins, trumpets, clarinets, trombone, drums, and piano. (77:1) The first available written information giving details of the growth of this group was a concert, February 19, 1928. The organization was known as "The Saint James Orchestral Club," operating with student government. The orchestra numbered fifty-five members with an instrumentation of twenty violins, two celli, two string basses, four clarinets, three trumpets, one trombone, two xylophones, two drums, two pianos, two organs, five alto saxophones, one C melody saxophone, one tenor saxophone, two harps, and three mandolins. Included on the program were such works as: "Marche Militaire" of Schubert, "Petite Suite de Ballet" of Gluck, and "Andante" of Tschaiikowsky. (82:1)

Three reports showing the levels of participation were recorded in the newspapers. The Boston Globe, 1930, commented on the elementary level:

Photo of the Toy orchestra, composed of St. James School, Haverhill, pupils who rendered a fine program of Irish melodies in the St. Patrick's concert and entertainment last night. (64:13)

Participation on secondary level was evidenced by the successful endeavors of the string ensemble, recorded in the local paper as follows:

The St. James String Ensemble which was heard in a Christmas Eve program over Station WIAW received notice today that they had received first prize. Members of the ensemble are members of the St. James High School orchestra. (70:8)

Entrance of the String Ensemble in the Massachusetts Music Festival in 1943 gained for them a Second Division rating with the judge remarking, "I am giving you girls an excellent rating because all the work you have put into the ensemble deserves a great deal of credit. You are evidently having a good time doing this sort of thing, and it gives you and your audiences a lot of pleasure." (83:2)

The following clipping, 1939, emphasizes the carry-over to community level and the growth and caliber of this organization:

The St. James orchestra of over fifty musicians will give its annual concert next Sunday evening. The orchestra will be assisted by various graduates of the school who are engaged professionally in music. For many months the orchestra has been rehearsing a well-balanced program which includes the "Suite-Algerienne" of Saint-Saens, The "Sixth Hungarian Dance" of Brahms, and "In A Persian Market" a descriptive orchestra selection by Ketelbey.

Miss Bernice Smith and Joseph Law, graduates of St. James and the New England Conservatory of Music, will play "Fantasia" by Demarest, a duet for pipe organ and piano. Other graduates of the school who will assist are . . . (71:5)

The following passages give the general format of a concert planned in the summer of 1946, and to take place in May, 1947:

The Spring Concert should be a diversified program and should utilize more than one organization . . . Certainly the combined chorus and orchestra can reach heights of magnificance that thrill the audience and performers to the core.

Included in the concert are the combined organizations of our parish the orchestra, glee club, and the boys' choir. Excerpts from a sample program exhibit the calibre of the repertoire: "Egmont Overture," Beethoven; "Symphony in B minor," Schubert; Violin solo with orchestra, "Romance in F," Beethoven; combined chorus with orchestra, "Tannhauser," Wagner. (85:10)

Rehearsal routine proved that even though denied the ideal school hours for rehearsal, enthusiasm could run high and also pointed out to educators that if children liked music sufficiently well to do all their participation on an extra-curricular basis, consideration should be made to give it to them on a regular subject basis. Rehearsal routine was reviewed in "Planning a Spring Concert" in the paragraph below:

A word about rehearsal routine, which unless it can be arranged during school hours, is a problem. However no problem is unsurmountable to the zealous and ingenious music teacher. To date, we have not been able to assemble the entire orchestra during a school session

so we have adopted the following schedule: Every Sunday we rehearse from 10:30 a.m. to 1:00 p.m. This rehearsal is our most enjoyable one. On Thursday rehearsal is held at the close of school and extends from 2:30 to 3:30 p.m. Sectional rehearsals are held at stated intervals, according to need, but a string rehearsal is conducted every Thursday evening from 6:30 to 8:00 p.m. (85:18)

Lesson fees are unfortunately almost a necessity in the maintenance of an instrumental department in a Catholic school system. However, the class relationship between teacher and pupil in a parish school enabled an instructor to be on the alert to detect talent, special interest, or an extraordinary love for music; and when discovered the fee could be waived tactfully without the knowledge of other members of the organization or even by the pupil himself. The program reviewed in this "Paper" was in action during the worst depression years our country has ever known--1929 (3:440)--and in a city that felt deepest the pangs of depression; yet growth continued during the 1930's. The following financial report gave enlightenment to the method which helped finance the program and also to the extent of expansion during the difficult years of depression:

Financial Report Concert 1946	
Returns:	Patrons \$418.00
	Tickets 315.00
	Total \$769.00

Expenditures:	Orchestra music	\$70.00
	Glee club music	28.00
	Piano Tuner	23.00
	Decorations	5.00
	Recording	7.00
	Trip to 'Pops'	91.00
		\$241.00

Balance: \$528.00

In previous years we had founded and added to a library of music totaling two hundred orchestrations, obtained orchestra stands, drum outfit, orchestra bells and chimes, two basses (string), four cellos, one trombone, and tympani (two), all of which are school-owned property. (85:23)

The St. James elementary school consisted of double grades totaling eight hundred students, the high school enrollment was four hundred. During the fruitful years of participation and growth two full-time music teachers were stationed in this parish. One sister took charge of piano instruction, school music in eight grades, and all vocal music; that is, choir and glee club. The second music teacher covered school music in eight grades and all instrumental music; that is, orchestra, band, and fife-drum and bugle corps.

Instrumental instruction began in the fourth grade and continued through alumni level. Instruction was private but ensembles were in frequent evidence on the elementary, secondary, and alumni levels. Instrumental and choral music was on a credit basis in the high school. Students electing band, orchestra, or glee club received one-fourth credit a year. Choral music was required of all students. These

students received one-fourth credit. Choral music was conducted in school time. All other music was extra-curricular.

The organizations maintained in this school were: junior orchestra, boys' choir, and fife-drum and bugle corps on the elementary level; girls' choir, girls' glee club, and all-girl drum and bugle corps on the high school level. The concert orchestra and marching band functioned on high school level and also joined with graduates and any musicians from the community who were interested in performing.

Many of the orchestra members entered the professional field as performers or teachers, (72:5) and not a few found music appreciation the common interest which lead to matrimony. Music thus often proved itself a joy which lead to fulfillment during those fruitful years.

III. SUMMARY

In order to ascertain the extent of instrumental music instruction included in the music education program of the schools of the Archdiocese two methods were used: (1) a diocesan questionnaire, (2) an historical study.

Diocesan questionnaire. The diocesan survey evidenced: (1) over a period of forty-five years an

instrumental program has functioned at one time or another in sixty-seven out of three hundred forty-nine schools of the Archdiocese of Boston. Table IV, page 50, indicates that this participation began in 1900, increased steadily to 1930, and suffered a retrogression since 1940. According to the present survey among the causes of this decrease were a tremendous increase in population, a bulge in Catholic education, an extensive building program which witnessed the increase of one hundred sixteen Catholic schools between 1930 and 1955, the personnel required to staff these institutions decimated the ranks of the specialized music teachers and gave rise to the vexing problem which to this day taxes the ingenuity of administration, (2) programs in instrumental instruction which functioned did so from elementary school level to secondary and in some instances continued to community level, (3) except in isolated cases the instrumental music education has not been given its place in the curriculum of the Catholic schools. In sixty-three of the sixty-seven schools where instrumental music functioned it did so on an extra-curricular basis, (4) definite adherence to the private or traditional method of instruction predominated in the programs reported although in thirty-two schools both class and private instruction were utilized, (5) the usual size of orchestras during each decade from 1910 to 1955 was

the thirty-piece orchestra, (6) perhaps next to the personnel problem, or even more vexing than the teacher shortage has been the financial problem--the maintenance of an instrumental program in a Catholic school where assistance and support is optional and on a charitable basis. The survey indicated that the situation is not ideal by any means, that is, upkeep by means of children's fee for the most part. It is encouraging, however, to realize that where instrumental instruction was offered, there was present the willingness to sacrifice in order to maintain a program.

The historical study showed: (1) schools engaged in instrumental instruction during the high years of participation were staffed by the Sisters of St. Joseph, (2) interest in music and the desire for its inclusion in the educational program were among the reasons why this teaching community was asked to staff schools of the Boston diocese in 1873, (3) evidence of instrumental instruction in the first schools was apparent before the turn of the century and the official title "orchestra" appeared on programs in 1909, (4) the system known as the "platoon system" used by the Community during the years of greatest participation in instrumental instruction consisted of a corps of specialized instrumental teachers who, from a focal point, traveled to various schools

to teach. Six specialized teachers were able, by this means, to enroll approximately six hundred students in twenty schools for instrumental experience. The platoon system functioned approximately from 1925 to 1940, (5) although instruction was private string, brass, and woodwind ensemble were conducted on student level, chamber music was included and sectional rehearsals were engaged in, (6) the bulge in Catholic school expansion in the late 1930's and during the 1940's caused the discontinuance of the platoon system. Music educators were assigned to a full-time academic program. Teacher shortage is still a major difficulty in the continuance of the instrumental program in the schools staffed by the Sisters of St. Joseph.

A more detailed study of a music program conducted in a parochial unit consisting of an elementary and secondary school exhibited; (1) the parochial school is the ideal situation for an integrated music program carrying over to community living, (2) information as to how such a program functioned, (3) how maintenance was secured even during depression years, (4) general organization in such a type school including number of teachers and their duties, levels of participation, instruction employed, various units that functioned and how they functioned.

The next consideration will be a thorough study of a Five-Year Teacher-Education program to promote string development and eventually establish orchestras in the schools of the Boston diocese. The investigation entailed examination of records, recommendations, programs, newspaper clippings, and letters.

CHAPTER IV

THE FIVE-YEAR TEACHER-EDUCATION PROGRAM TO DEVELOP STRINGS IN THE BOSTON ARCHDIOCESE

During the years 1955 to 1960 the history of instrumental music education in the Archdiocese of Boston was synonymous with the String Development Program instigated by Right Reverend Timothy F. O'Leary, Diocesan Superintendent of Schools. The program was designed, "to prepare teachers on both the elementary and secondary level for the development of an Archdiocesan school orchestral program." (72:1) Monsignor O'Leary felt that Catholic pupils studying music were over-balanced in the area of brass and woodwinds, due to the many Catholic Youth Organization Bands. (65:12)

The problem which faced the administration was to produce, in as short a time as possible, a sufficient number of string educators to cover the 343 diocesan schools. (40:8) As an approach to the problem, Monsignor O'Leary consulted with Dr. Robert Choate, Dean of the Boston University School of Fine and Applied Arts, in the fall of 1954. As a result, in the fall of 1955 a Teacher-Education Program unique in the history of music education

was undertaken under the direction of George Bornoff, Director of the String Development Program at the School of Fine and Applied Arts of Boston University.

General Organization

A meeting conducted at the Archdiocesan Department of Education with Monsignor O'Leary presiding, considered the following general problems: (1) With the revised academic curriculum in force would it be possible to introduce a string program in the schools of the Archdiocese? (2) Could provision be made for a string development program? (3) Could the problem of scheduling be solved for the year 1955? (4) Would it be possible to enroll seventy-five to one hundred Sisters for the study of violin? (5) Would it not be more practical to introduce a teacher-training program instead of a children's program? (56:1) Among the specific problems considered at this meeting were: (1) How long a time would the teacher-training program extend, (2) Time, place, manner, and extent of instruction, (3) What personnel would be involved, (4) When would children be entered into the program. (56:4)

Among the general conclusions reached were:

(1) Teacher-training would be conducted by the Harvard-Boston University Extension Division, (2) Study of strings

would precede winds, (3) Saturday classes of two hours duration would be held and include leadership training, (4) Long-term objectives: training would cover five or six years in duration with the recommended courses: Violin, 10 semesters; cello, 4 semesters; bass, 2 semesters; pedagogy, 2 semesters; string orchestra, 4 semesters; chamber music, 2 semesters; (5) Enrollment would consist of seventy-five to one hundred Sisters. The first performance would be at the Boston Convention of the National Catholic Music Educators Association, May 1956. (6) Plans were formulated for a specific number of Sisters to major in either violin, viola, violin cello, or string bass. (57:1)

Recommendations for future development were also considered at this meeting: (1) Supervision through consultative service, (2) Uniqueness of the string program; eight levels of proficiency, charts, graded courses, administrative control of progress, examinations on results through Boston University, practice teachers from Boston University. (58:2)

Organization First Year 1955-1956

A letter addressed to supervisors and principals of elementary and secondary schools in the Archdiocese announced the program September 16, 1955, and extended an

invitation for participation to the Sisters teaching in the schools of the Archdiocese. The main points covered in the letter mentioned:

A course of methods of instruction of instrumental music . . . given by George Bornoff . . . for the teachers of the Archdiocese of Boston, beginning Saturday, October 1, from 1:00 to 3:00 P. M. at McLaughlin and Reilly Hall . . . conducted weekly thereafter throughout the school year.

This course will continue for about five or six years and is intended to prepare teachers for the development of an Archdiocesan school orchestral program . . . Professor Bornoff will present this year a string development program to introduce class procedure on violin. One credit per semester will be given to those who fulfill the requirements of the course by the Harvard-University Extension School. Tuition will be \$12.00. (49:1)

In response to this letter one hundred Sisters from nineteen teaching communities enrolled for the course in the fall of 1955, as is evidenced by the accompanying memorandum:

October 1, the meeting of the string class of the Harvard-Boston University Extension meeting was held at McLaughlin and Reilly, Boston. One hundred Sisters from the Boston Diocese were enrolled representing the following cities:

- | | | |
|---------------------|---------------------|--------------|
| 1) Amesbury | 6) Concord | 13) Kingston |
| 2) Boston | 7) Chestnut Hill | 14) Lawrence |
| a) South Boston | 8) Chelsea | 15) Lynn |
| b) East Boston | 9) Dorchester | 16) Lowell |
| 3) Brookline | 10) Haverhill | 17) Malden |
| 4) Brockton | 11) Hingham | 18) Marlboro |
| 5) Cambridge | 12) Hyde Park | 19) Melrose |
| 20) Milton | 27) Salem | |
| 21) Newton | 28) Stoneham | |
| 22) Norwood | 29) Somerville | |
| 23) North Cambridge | 30) Waverly | |
| 24) Plymouth | 31) West Somerville | |
| 25) Roslindale | 32) Weymouth | |
| 26) Roxbury | 33) Watertown | (59:1) |

As planned for the first year of the program, the one hundred Sisters were given instruction on the violin. Formal instruction began November, 1955 and continued every Saturday from 2:00 to 4:00 P.M. Each Sister student provided her own instrument and material. The methods used throughout the Five-Year Plan are listed in Appendix F.¹ A more unique sight could scarcely be conceived, and stranger sounds never emerged from any hall; but gradually the unique idea of introducing the violin as a whole brought phenomenal results.

Activities and Results First Year 1955-1956

As planned at the end of the six-month period, the Sisters gave a creditable demonstration on the first level of proficiency at the May meeting of the National Catholic Music Educators Association. It is important to realize that eight per cent of these Sisters had never held a string instrument before beginning class work; seventeen per cent may have had a passing acquaintance; and three per cent were string majors who attended the Archdiocesan endeavor for observation of methods. The demonstration consisted of the following: Part I, basic skills of bowing, full-bow,

¹Appendix F, p. 151, Materials Used in Five-Year Plan.

half-bow strokes, spiccato, staccato, slurring and flying spiccato; Part II, left hand and right arm skills correlated with solo material exhibiting skills in martele, slurring, pizzicato, legato, detache, and double stops; Part III, four part playing. "Highlights of the Boston Convention," a report in Musart, explained how it was received by educators:

The general session of the Instrumental Department featured the 'singing strings' of 100 teaching Sisters of the Boston Archdiocese. Under the direction of Dr. George Bornoff, director of the string development program at Boston University, the teachers accomplished a feat beyond many a violinist's dreams. The nuns, representing all of the teaching communities in the Archdiocese, had not touched a violin until six months ago. Trained by Dr. Bornoff, they played extremely well and assisted him in demonstrating "The First Level of String Proficiency."

Doctor Bornoff has developed his own system of teaching, which enables students to learn to 'talk' on their instruments before learning to read music. His five-year program teaches the Sisters to play the violin, bass, cello, viola, and equips them to teach these instruments to children and to organize school orchestras. (38:9)

This was only the beginning of a series of appearances of the string group. June 8, 1956, Monsignor O'Leary invited George Bornoff to present the same program at the Forty-Seventh Annual Teachers Institute for the benefit of many members of the teaching staff of the schools who did not have the opportunity to hear the demonstration at the Convention. Monsignor's letter to Dr. Bornoff read:

I should like to invite you to present on Tuesday afternoon at the Grand Hall the same program as the one

you presented in the Main Ballroom of the Sheraton Plaza Hotel during the National Catholic Music Teachers Association Convention, "First Level of String Proficiency" . . . First Six Months of Study. (50:1)

These appearances proved to be a great boon to the program as conservative Boston had never before seen the sisters on parade, and intense interest accompanied every movement of the program.

Organization Second Year 1956-1957

In June, 1956, a letter sent to all members of the string group contained plans for advancement during the second year. Sisters who had previous training or who had advanced sufficiently during the semesters to date, formed an advanced class. (53:1) This group of forty students began cello instruction and continued advanced work on the violin; the remainder, fifty Sisters in number, continued violin instruction from 3:00 to 5:00 P.M. at McLaughlin and Reilly Hall every Saturday for the 1956 and 1957 semesters.

The formation of two classes presented the dual problem of a place to rehearse and instructors to cover both the classes at the same time. To relieve the situation, the advanced class planned to meet at the School of Fine and Applied Arts of Boston University. Their schedule listed one hour of beginning cello with Suzanne LeCarpentier, an

instructor at Boston University School of Fine and Applied Arts; the second hour, advanced violin with Dr. Bornoff. Cellos were made available for a rental fee through the courtesy of the Boston University Division of Music for Sister students who did not have their own instruments. The larger per cent of the class; that is, the fifty Sisters who remained at McLaughlin and Reilly Hall, engaged in the second level of proficiency with Dr. Bornoff as an instructor the first hour, and Harry Kobiarka and Paul Paradise assisting the second hour.

Plans were made early in September, 1956 for beginner violin classes in the schools of the Archdiocese by a letter sent from the Archdiocesan Department of Education Office in order to launch the program. The letter urged:

. . . that each school principal be interested in providing pupils for beginner classes.

Sisters who have been studying during the past year are ready to teach a group of ten or twelve children.

It has been decided that the uniform fee of \$15.00 will be charged for each semester. (54:1)

Students from the fourth, fifth, and sixth grades were suggested as the best material for an early start. A separate questionnaire³ was sent with the purpose of helping each school organize violin classes, and to establish

³Appendix A, p. 118, Questionnaire concerning Violin classes.

classes where no trained personnel were available, but where sufficient interested pupils warranted a teacher. This first class organization realized an enrollment of 850 students in thirty-nine schools. To assure assistance to these classes nine centers were established to which the teachers brought their students at stated intervals.

Dr. Bornoff visited with each center twice during the year for group consultation. (53:1)

The appearance of the Sisters at the National Catholic Music Educators Association meeting and a repeat performance at the Teachers' Institute of necessity changed the direction of the program, but on the other hand stimulated interest and increased publicity. Suggestions were made to augment the strings with the wind instruments and form an Archdiocesan Sisters Orchestra.

Letters of invitation (54:1) were sent to teaching communities and on October 6, 1956 the first meeting of the Sisters Wind Ensemble was held.

Activities and Results Second Year 1956-1957

In order to interest school authorities in the program, the Instrumental Department of the National Catholic Music Educators Association sponsored an all-day session⁴

⁴Appendix C, p. 132, Program of the Demonstration, Sacred Heart, Roslindale.

at Sacred Heart School, Roslindale, on April 27, 1957. One hundred sixty children performed. They were selected from the 850 children enrolled in the fall of 1956, who were studying violin under the newly trained personnel. In the afternoon the second level of proficiency on the violin was demonstrated by a unison group of twenty Sisters who played "Air Varie No. 5" of Dancla. Twenty Sisters on cello exhibited the second level of proficiency with the rendition of "Cradle Song" of Hauser and "Le Secret" of Gauthier. The technical skill of harmonics was also displayed. To complete the demonstration of the Sisters' work, the newly formed Sisters Wind Ensemble and the Archdiocesan Sisters' Orchestra conducted by Joseph Trongone made their initial appearance. The Boston Globe featured a "Nun-such Orchestra" in its review of the event:

A select orchestra of 100 teaching nuns in the Archdiocesan schools presented an unusual concert In the audience were delegates of the Boston Unit of the National Catholic Music Educators Association, principals, supervisors, and classroom teachers. (64:8)

The results of the activities of 1956 and 1957 were recorded in detail in the report of the Instrumental Department of the National Catholic Educators Association. In brief the report read:

Children's Progress - formation of classes October 1956 - 850 children enrolled from 50 schools - demonstration April 27, 1956, at Sacred Heart School,

Roslindale.

Sisters' Progress - study of the second year of string proficiency, McLaughlin Hall, fifty Sisters in attendance, simultaneously at Boston University, study of the second year of violin and the first year of cello, forty remaining Sisters. October 6, 1956, the first rehearsal of the Sisters Wind Ensemble, at St. William, Dorchester, under the direction of Mr. Joseph Trongone, Associate Director of Music, of the Boston schools. Included in the instrumentation were; flute, oboe, clarinet, french horn, alto saxophone, trumpets, trombone and percussion. Demonstration climaxed the year - performing - one hundred sixty children, ninety sisters on violin, thirty sisters on cello, twenty sisters in the wind ensemble. The Sisters Orchestra numbered one hundred fifteen. This orchestra did not have symphonic proportions, the family of strings not being complete. Neither string bass nor viola instruction had been given to date.⁵

Organization Summer 1957

To this point, two years were completed out of a long-term objective in which agreement had been made that a certain number of sisters would major violin, viola, violin cello, and string bass. It became clear that, as the orchestral program stood, the fall of 1958 would have been the nearest possible date for the string group to function as an orchestra, since viola and string bass players still needed to be trained. This condition brought about the request that as many Sisters as possible attend the Boston University Summer Session for an intensive six-week

⁵Report filed in the annals of the Instrumental Department of the National Catholic Music Educators Association, 1957.

orchestral course. (51:1)

In response to the request, consolidation on the various instruments took place, plus an intensive pedagogy course during the summer of 1957, with forty-two Sisters in attendance. The distribution of the instruments resulted in sixteen celli, sixteen violas, and ten string basses. The Sisters not attending summer session would complete the string orchestra with twenty-two second violins, and twenty-two first violins.

A demonstration of a string orchestra type was planned for the August, 1957 meeting of the Teachers' Institute in Mechanics Hall. (50:1) It was hoped that after the Boston University Summer Session was over and viola and string bass had been mastered, five consecutive string rehearsals, each of three hours' duration, would be held in preparation for the August appearance of the string orchestra.

At this Institute, two phases of work were to be presented: the homogeneous, featuring a performance of violas in unison, followed by a unison cello demonstration, and finally a unison string bass group. Following this, the four string instruments--violin, viola, cello, and string bass--would be combined into a heterogeneous setting, performing a suite for string orchestra, "Scenes from the

"Gypsy Campfires" by Budesheim. This was to be a complete surprise to the audience.

Activity and Results Summer 1957

What really did happen completely surprised both the audience and participants. Instead of the "Gypsy Scenes" being performed as planned by a heterogeneous string group, the A minor "Organ Concerto" of Bach was rendered by an all-string orchestra of eighty-six members. One of the most amazing feats of the entire string program was achieved at this performance. Orchestral experience had been advanced one year earlier than planned through the intensive summer school session, and the more intensive rehearsals preliminary to the performance.

Preparatory to this event, the string group experienced the activities customary to "behind the scenes of show-business." August 20, 1957, a letter (55:1) was sent from the Archdiocesan office urging the sisters to attend a series of all-day rehearsals. Therefore, for the week beginning August 26 at 9:00 A. M. and continuing throughout the day until 5:00 P. M. , faithful musicians reported to callous the finger-tips and strengthen the embouchure. This practice was directed toward a program in which the demonstration included; the Sisters' String Orchestra performing the Bach "Organ Concerto," the

Archdiocesan Sisters' Orchestra playing "Panis Angelicus" and the "Star Spangled Banner." The bass section of the orchestra featured "The Elephants' Dance" of Saint-Saens, and the viola section "Danny Boy."

Musicians assembled to rehearse in every available corner of the vast Mechanics Building, and the pencil of the cartoonist or the pen of the humorist would have found rewarding material in the week's events.

This venture would never have been possible without skillful guidance, perfect team-work, and amazing endurance. There was blended in the group which performed talent, cooperation, sacrifice, devotion, and a deep love for the art they hoped to bring to their students of the future. The only disappointing feature could not be remedied--poor acoustics, which caused consternation because the performers could not hear each other.

Organization Third Year 1957-1958

In September, 1957, the courses in the String Program were arranged for acceptance by the Boston University School of Fine and Applied Arts. Sisters were enrolled either as special students or as students working toward the Bachelor's or Master's Degree. Classes were resumed on Saturday afternoon from 1:00 to 4:30 P. M. Instructions

offered included; (1) second level string proficiency on viola, (2) second level string bass, (3) third level cello, (4) third level violin, (5) string orchestra. Each sister was required to enroll in the string orchestra course and in the course offered on her performance instrument. It was permissible to enroll in any other course for which she was free at the time of instruction.

The wind section of the orchestra was re-organized on the same plan as the strings. Thirty-five sisters attended Boston University School of Fine and Applied Arts. Courses were given on beginning and advanced level under the direction of Jack Lemons.

Activities and Results Third Year 1957-1958

Early in September, 1957, plans for a music demonstration of a magnitude never before undertaken were completed. This unique performance aimed at pointing up the progress made by the revitalized music program now three years in progress. The performers of the string portion of the program were to be a 104-piece 'Sisters' Orchestra, an 80-member Sister String Ensemble, and the 164 student violinists, representing 35 elementary and secondary schools and 17 teaching communities.

The children's part in the program involved four groups of forty children chosen to represent all the schools

enrolled in the String Program. First and second year students were to participate, each group playing four solos arranged in order of difficulty. The Sisters' String Orchestra would accompany the unison solo groups. Auditions held on January 4, 1958 resulted in 160 students being chosen from the 489 students who entered. Competition was keen. The next four consecutive Saturdays, January 11, 18, 24, and February 2, one of the groups reported at Boston University and practiced their numbers with the Sisters' Orchestra. February 11, a combined rehearsal conducted at Symphony Hall enabled stage department, seating plan, and general directions for the concert to be given. The effectiveness of such a demonstration cannot be visualized. It would have to be seen and heard. Group I consisting of the children six or seven years of age made a tremendous impression on the audience and the gradation in size and ability of each group as they entered the stage while the previous group left the stage, almost simultaneously, produced a sight never to be forgotten.

The Demonstration⁶ itself took place on Monday, February 17, and Saturday, February 22. Noteworthy were a few words from the Unit Editor of the National Catholic

⁶Appendix C, p. 134, Program of the First Annual Demonstration.

Music Educators Association, "It is a source of gratification that the sisters have succeeded, in a few years, to raise the music of our schools to a level worthy of Symphony Hall." (65:10) This demonstration coincided with the celebration of the Sesquicentennial Observance of the Archdiocese of Boston and merited from Richard Cardinal Cushing the grant of money for the furtherance of the music program. The words of the Cardinal in praise of the Concert were reprinted in the Editor's report explaining the value of the program:

. . . this work has broadened the outlook of schools and students to a diocesan level, besides qualifying them for more advanced work in specialized fields. In addition to their own intrinsic worth, he said, music and art have important "therapeutic value" in the curriculum. Eventually, he predicted, this program may place classical music on the top High School popularity lists, in place of the current rock'n roll. To speed this happy day, he announced that the music demonstration will become an annual event. (66:12)

Summer 1958

The summer of 1958 was spent in intensive instruction on the third level of string proficiency on viola and string bass, and on the fourth level of string proficiency on the cello and violin. The group was organized as a string orchestra with each sister required to perform on an instrument not her major instrument. Courses were given also on the first level of violin and cello in order that the

program might be open to more sisters. Tuition for these summer courses and for all courses during the remaining two years of the program was paid by Cardinal Cushing's original gift.

Problems presented themselves and these interfered with the smooth continuance of the program. First, the public performances necessitated divergence from the regular schedule and the teacher-training methods suffered thereby. Granted much had been gained by the perfection needed to appear before music critics and music educators. Still it must be admitted that all the sisters had not covered the ground work on the various instruments. In point of fact, while endeavoring to perfect themselves on an instrument to play in the orchestra, the other instruments had been neglected.

The second problem was occasioned by attendance at the Summer Sessions. Not all the sisters were available to take the courses in the summer. Many were at distant points studying or engaged in teaching. Therefore it was impossible to move in sequence as a group. In this case the indomitable spirit of George Bornoff and the zeal, courage, and endurance of the sisters met to battle together. The result was a definite step forward in 1958-1959.

Highest of praise was well earned by the sisters who gave their time and effort to this diocesan endeavor. All of them were carrying a heavy schedule in their own schools either as a music teacher or a classroom teacher, and every available minute when they were not engaged in their own work was spent on this program. Vacation days, Saturdays, and Sundays extra rehearsals became part of their regular order.

Organization Fourth Year 1958-1959

The courses resumed in the Fall of 1958 were (1) fourth level on viola, violin, and string bass, (2) fifth level on violin and cello. A list of materials will be found in Appendix E.⁷ Beginner courses were also offered. The sisters met every Saturday for orchestral work-shop and continued instruction on their particular instrument. The major part of the year was spent on ensemble development. Two hundred children from seventeen schools of the diocese came to Boston University from 2:00 to 4:00 P. M. for ensemble technique and orchestral training.

⁷Appendix E, p. 151, Materials used in the Five-Year String Program.

Activities and Results 1958-1959

On March 21, 1959 the Instrumental Department of the National Catholic Music Educators Association presented a demonstration at Boston University. This program consisted of sisters alone. No children performed. The Woodwind and Brass Ensemble was conducted by Jack Lemons and the Strings by Sister M. Cornelius, C. S. J.⁸

The music demonstration on April 16 and 18, 1959 was dedicated to Cardinal Cushing in appreciation for his generous support and patronage of the program for music development. The high point of the instrumental portion of the program was the performance of St. Gregory's sixty-one piece pupil orchestra, an outgrowth of the Diocesan Program. In the words of Sister Cecilia, S. N. D., "We've had a renaissance in our entire music program." (66:12)

St. Gregory's school orchestra was a rewarding example of how far the Archdiocesan program had come. Five years ago it not only had no orchestra, but not a single student played a violin. In 1959 it boasted 36 strings, 24 woodwinds, 10 brasses, 11 drums, and numerous piano students. (66:13)

⁸Appendix C, p. 135, Program of the Demonstration at Boston University.

The April Concert marked the completion of the fourth year of the String Program and, although the year's work did not appear as spectacular as previous demonstrations, a great deal had been accomplished in the consolidation of the Sisters' String Ensemble. Players had been chosen for a permanent instrument. The instrumentation at this time listed; 16 first violins, 16 second violins, 16 violas, 8 celli, and 5 string basses. For the April Demonstration the Sisters' String Ensemble with their own Sister conductor, Sister M. Cornelius, C. S. J., played "Bouree" by Handel, and "Here Yet Awhile from St. Matthew Passion" by Bach-Bodge.⁹

Summer 1959

Final preparation for the completion of the Five-Year Plan found the sisters ready for another summer with advanced work on cello and viola; beginner classes on the violin and string bass, and an intermediate course on the cello.

Organization Fifth Year 1959-1960

In the latter part of September, 1959, the plans were made for what was to be the most rugged year to date.

⁹Appendix C, p. 136, Program of the Second Annual Demonstration.

Nothing short of the best could be countenanced by the members of the String Department, and, under Dr. Bornoff's expert guidance, a program worthy of the highest string achievement was planned. The "Concerto in D minor" of Vivaldi, featuring solo cello and violin, was to be the first offering from the masters. "Concerto Grosso for String Orchestra" of Bloch, featuring a piano soloist, would prove that the Sisters were equal to the contemporary idiom. For the finale, the height of string achievement, the "Brandenburg Concerto No. 3" of Bach. Every Sister was taxed for perfection of performance and, if the result of suffering together is likened to a beautiful tapestry, here was beauty.

The plans for the children were a great disappointment to the String Department. Plans had been made to produce two orchestras, one on elementary and one on the junior high level. But, as the demonstration was scheduled to be performed at the newly acquired Diocesan Theatre, the Donnelly Memorial, instead of Symphony Hall, accommodations would not permit the fulfillment of this plan.

Before any plans could be executed, a hall and a time for rehearsal had to be arranged. The only available day in the week was Sunday. But where could a hall be found that would accommodate 200 children? Parish halls

could not be depended upon, since each had scheduled activities. Boston University was not open on Sunday, and the cost of maintenance, if it were opened, could not be provided. Not until December did a hall appear on the horizon, Cathedral Center was offered by His Eminence Cardinal Cushing. It was gladly accepted, and a schedule¹⁰ of Sunday rehearsals from 1:00 to 4:30 P. M. was drawn up.

Activities and Results Fifth Year 1959-1960

The first rehearsal date was scheduled for December 6, 1959. One hundred seventy-five children reported for the string orchestra. Instead of the original plan of two orchestras, the initial appearance of the Boston Archdiocesan Children's Orchestra took place. This Orchestra numbered fifty-six first violins, forty second violins, twenty violas, twelve celli, and five string basses. Even to arrange this group so that it presented the appearance of an orchestra was a colossal feat of maneuvering. The pupil's participating represented twenty-four cities, thirty-three schools, twenty-five teachers. The numbers performed by this orchestra included "Melody" of Allard, "Come Back to Sorrento" of DeCurtis, and "Dance and Air No. 2," a

¹⁰Appendix B, p. 130, Schedule of Rehearsals.

potpourri. All arrangements were made by Dr. Bornoff, especially for string orchestra.

The second offering of the children was the initial appearance of the Boston Archdiocesan Children's Chamber Orchestra. Instrumentation for this group consisted of fourteen first violins, sixteen second violins, eight violas, six celli, three string basses. Four unison solo groups of children performed, accompanied by the Children's Chamber Orchestra. Tryouts for the unison solo groups took place at four consecutive rehearsals in January, 1960, beginning January 10, 1960. The repertoire chosen for these groups listed: Group I, of twenty-five children, played "The Blue Bells of Scotland"; Group II, of twenty-one, executed "Old Black Joe"; Group III, numbering twenty-five, offered "Auld Lang Syne"; and the twenty-seven students of Group IV performed the "Florian Song." The total number of children performing in the Third Annual Demonstration, March, 1960, reached 273. The String Orchestra numbered 175; the Chamber Orchestra, forty-seven; and the soloists in unison groups, ninety-eight. According to instrumentation, 244 played violin; twenty, viola; twelve, cello; and five, string bass.

Procedure at the rehearsals held on Sunday afternoons at the Cathedral Center, Boston, for the Third Demonstration,

included sectional rehearsals during the first two hours, followed by a full orchestra rehearsal. Solo groups rehearsed periodically with the chamber orchestra. The instructors who gave of their time freely to this part of the Archdiocesan endeavor cannot be praised sufficiently; among them, George Bornoff, and his assistants, Suzanne LeCarpentier, Paul Paradise, and George Pordon.

The uphill work of 1959-1960 was climaxed by the herculean task presented at the Donnelly Memorial Theatre, where stage space and meeting space were not adequate and acoustics very poor. Surmounting all difficulties the most impressive demonstration¹¹ of the String Program was manifested on March 25 and 26, 1960.

An added feature before the Third Annual Demonstration was the appearance of the Sisters' String Orchestra on television on "Our Believing World" on April 2, 1960. The Vivaldi number was performed. Only a minimum number of sisters could be accommodated so the perfection gained during the arduous year paid dividends. Performing were; four first violins, four second violins, four violas, four cellos, and two basses.

¹¹Appendix C, p. 137, Program of the Third Annual Demonstration.

Part of the program was devoted to an interview of Monsignor O'Leary by Monsignor Flaherty concerning the unusual program which had been launched to revitalize music in the schools of the Archdiocese.

I notice from the program that you call it a demonstration. What is the significance of that word as you have used it, Monsignor O'Leary? I am glad you asked that question, Monsignor Flaherty. The program is not primarily a concert, nor is it an entertainment. . . . Eventually we hope to have on both the elementary and secondary levels, a Diocesan chorus and orchestra. We felt this could be best achieved by starting at the grassroots, so to speak, by the education of teachers to train children, in groups and individually and then to develop units within the individual schools. By bringing these local units together annually for this great demonstration we have succeeding in keeping our ultimate goal in sight and providing an effective instruction for the schools, the teachers, and the children in working toward it. (72:1)

The last available survey to obtain information on the String Program was taken January 1959. Each sister enrolled in the string class was asked to fill out the following form:

Archdiocesan String Program

School _____ City _____

Sister in charge _____ Tel. No. _____

Number of children enrolled in 1957 _____ 1958 _____ 1959 _____

Total number of children enrolled at present _____

Violin _____ Viola _____ Cello _____ Bass _____

Number of children participating in the Children's
Orchestra _____

Violin _____ Viola _____ Cello _____ Bass _____

The results from the above survey showed that in some schools a definite increase occurred from 1957 to 1959; some schools held their own during the three years; in other schools there was a definite decrease. According to the survey, fourteen schools discontinued attendance in the program in the third year, 1958. The total number of students enrolled in 1957 were 950; in 1958, 698; and in 1959, 719. The number of schools dropped from fifty in 1957 to thirty-six in 1958 and 1959. According to instrumentation, the enrollment numbered 691 violins, seven violas, fifteen cellos, and six basses. The total enrollment in the Children's Orchestra numbered 138 violins, twenty violas, twelve cellos, and five basses, total 175. It will be noted that the number of viola performers enrolled in the orchestra exceeds the number in the survey. The explanation for this was that strong violin pupils were induced to play viola in the orchestra to augment the violin section. The survey did show that after the initial drop-out, which might be expected, the following year showed a slight increase.

The Aftermath 1960

A program should be judged by its results. September, 1960 a letter sent from the Archdiocesan Office requested students in Catholic High Schools, and especially talented

TABLE V
 NUMBER OF SCHOOLS ENROLLED IN THE ARCHDIOCESAN STRING PROGRAM
 ACCORDING TO INSTRUMENT
 1957-1958-1959

	Number of Schools	Number Violin Students	Number Viola Students	Number Cello Students	Number Bass Students	Total
1957	50	950				950
1958	36	698				698
1959	36	691	7	15	6	719

TABLE VI
 TOTAL NUMBER OF CHILDREN ENROLLED IN THE
 ARCHDIOCESAN CHILDREN'S ORCHESTRA
 1959

Violins	Violas	Cello	Bass Viol	Total
138	20	12	5	173

TABLE VII
 TOTAL NUMBER OF STRING PARTICIPANTS
 IN DEMONSTRATIONS 1959-1960

	VIOLIN	VIOLA	CELLO	BASS
Demonstration 1959	138	20	12	5
Demonstration 1960	108	26	16	11

Junior High School students who played an instrument, to enroll in a Catholic Youth Orchestra. Enrollments came from sixty schools representing thirty-seven cities of the Boston area. The string instrumental enrollment totaled eighty-four: sixty violins, ten violas, eight celli, and six basses. This nucleus of string players, plus the wind players who enrolled in response to the letter, composed the Archdiocesan Youth Orchestra which performed at the Fourth Annual Music Demonstration, April 7 and 8, 1960, at Symphony Hall.¹

Appearing also on the program of the 1960 demonstration was a seventy-seven piece student string orchestra of elementary and junior high school level, enrolled from eight schools and four cities. Instrumentation for this group recorded: twenty-six first violins, twenty-two second violins, sixteen violas, eight celli, and five string basses.

The total number of string players performing in the 1960 demonstration listed: 108 violins, twenty-six violas, sixteen celli, and eleven string basses. Table V demonstrated an increase in the less common instruments in the 1960 demonstration over the 1959 demonstration.

¹Appendix C, p. 138, Program of the Fourth Annual Demonstration.

Summary

The Boston Archdiocese, under the kind patronage of Richard Cardinal Cushing and through the breadth of vision of Right Reverend Timothy F. O'Leary, Superintendent of the Archdiocesan School System, engaged in a five-year string program, from the years 1955 to 1960, which embraced 343 parochial schools. The original one hundred Sisters enrolled were assigned to study violin for ten semesters; cello for four semesters; string bass for two semesters; viola for two semesters; chamber music and pedagogy, two semesters each; and string orchestra for four semesters. In this project, thirty-three cities were represented, as well as nineteen communities of religious teachers. Since this was a teacher-education program, the Sisters were requested to impart their knowledge to selected pupils in their respective schools after the first year of apprenticeship. At the same time during this period, with the assistance of George Bornoff as string consultant, the Sisters continued to better and enlarge their own scope of string proficiency through special string courses organized according to their needs.

During the first year, the one hundred Sisters were given instruction on class violin pedagogy. The second year witnessed the enrollment of 850 children from their respective schools, and the formation of a Sisters' Wind Ensemble to augment the strings and eventually form a Sisters' Orchestra. The first and second years of the program courses were given at the Harvard-Boston University Extension School for which the Sisters received one credit for each semester of work completed. The third year courses were arranged at the Boston University School of Fine and Applied Arts, with the Sisters registered as either special students or degree candidates.

The First Annual Music Demonstration in honor of the One Hundred Fiftieth Anniversary of the Archdiocese was held February 17, 1958 with the following groups participating: 164 children on violin, members of the string classes trained by the new personnel; eighty-two Sisters in a string orchestra; and 102 Sisters in an orchestra composed of the Wind Ensemble and the members of the String Program. This performance merited from Richard Cardinal Cushing a grant of money to finance the educational aspects of the String Program.

Courses during the summers of 1957, 1958, and 1959 were planned in an attempt to compensate for the time spent

in performance; the teacher-training had suffered; instrumental development had not progressed as originally stated; but loss in one area was gain in another area. By the fifth year, a representative string orchestra, well balanced and capable of worthwhile string performance, existed. The Third Demonstration of the Music Organizations of the Archdiocesan Schools presented: the initial appearance of the Archdiocesan Children's Orchestra of 173 members; the initial appearance of the Archdiocesan Children's Chamber Orchestra of forty-seven members; four groups of Unison Soloists (children accompanied by the Children's Chamber Orchestra); and the Sisters' String Orchestra of fifty-six members.

In 1960 the String Program did not function as a unit; however, the Fourth Demonstration evidenced accomplishments resulting from its existence: the performance of a 108-piece Catholic Youth Orchestra, with a full family of strings composed of students from high school, and the appearance of a seventy-seven piece student String Orchestra on elementary and junior high levels.

It remains in Chapter V to summarize the principles which underlie an instrumental program, and offer recommendations for the implementation of instrumental instruction in the music education program of the schools of the Archdiocese of Boston.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purposes of this study were as follows: (1) to summarize the history of instrumental music education in the schools of the Archdiocese of Boston; (2) to determine the principles which underlie an instrumental program in an archdiocesan school system where administration, supervision, and finance involve three units: the parish, the religious community, and the archdiocese; and (3) to propose a plan of procedure which might be employed in implementing an instrumental music education program in an archdiocesan school system.

The methodology included (1) investigation of available written material, (2) a questionnaire sent to Catholic schools of the Archdiocese of Boston, (3) structural interviews with string educators, (4) a study of a five-year teacher-education program engaged in during the years 1955 to 1960, by the Archdiocesan Department of Education.

I. SUMMARY

From the examination of the principles underlying education in a democratic society, instruction in instrumental music cannot be neglected and all students

should be given access to its values, aesthetic and practical. Musical appreciation and performance have been a part of educational desiderata in Western culture. At present, there are successful programs of instrumental music education both in public schools of the United States and in some of the strong Catholic diocesan systems. The city of Boston has succeeded partially in its archdiocesan music program through the efforts of the Sisters of St. Joseph, until teacher shortage impeded further development. The Five-Year Plan instigated by Right Reverend Timothy F. O'Leary with the assistance of the Boston University School of Fine and Applied Arts has given impetus to the string instruction program.

II. CONCLUSIONS

The foregoing chapters of this study, through a consideration of the principles underlying music education and a history of its growth in the current American educational program, have lead to two conclusions:

(1) instrumental music should be an integral part of the music education program of the parochial school system of the Archdiocese of Boston and (2) despite some serious difficulties, it can be done. That there are serious roadblocks to progress in accomplishment of the educational

and musical potentials is obvious. The triple administrative system of parish, religious congregation, and diocese, the inadequate number of teachers, the lack of financial support, and the inertia of administrators and parents constitute major concerns in the development of a sound program of instrumental instruction.

III. RECOMMENDATIONS

The program of instrumental instruction has received effective impetus from the Archdiocesan school authorities. It has at its disposal the resources developed by the aforementioned Five-Year Plan. The most important factor, namely, the education of educators, has therefore been initiated.

A summary of the points which are the practical means for implementing such a program are herewith presented:

1. Role of the music educator. Although the success of any program may appear to lie solely with the music teacher its ultimate success depends upon many related factors. Acceptance by parents and teachers and cooperative effort on the part of administrators and teachers are basic for the development of a sound program of music instruction. Administrators are responsible for (1) the proportion of elective and required courses, (2) number and length of

periods, (3) types of instruction, (4) programs of classes, (5) rooms for equipment and classes. In turn the music teacher must serve as interpreter and coordinator satisfying the needs of faculty, parents, and audience. As music is a universally accepted art which through integration can reach all age levels and all phases of home and school living, music educators must gain support by repeatedly projecting its aesthetic and practical value into the lives of students, parents, teachers, and administrators.

2. Teacher-education. Thorough preparation of teachers is a prerequisite in attainment of a sound program. Instructors ideally should have received graduate study to the level of degree of Master of Education in Music. Minimum requirement should be education equivalent of a Bachelor of Education in Music. Teacher-education will provide the dynamic leaders and proficient teachers able to maintain lively interest, rapid progress, and individual achievement by means of effective methods such as progress charts, competition, and sequential planning as well as by indispensable musical skill and knowledge.

3. The problem of personnel. Many solutions are possible: (a) a properly trained sisters-education program could serve as a nucleus to train additional personnel; (b) the platoon system used by the Sisters of St. Joseph

with success could be inaugurated on either diocesan or community level; (c) qualified lay personnel are also readily accessible. Their availability depends merely upon efficient planning of finances to pay their salaries; (d) establishment of regional music centers to reach more students with a minimum of personnel.

4. Financial support. Methods of financial support may be found in the well-known handbooks of band and orchestra. Nevertheless, it must be kept in mind that the ideal situation is to provide instruction tuition-free. Consequently methods should be sought which will place the burden of fee as little as possible on the student.

5. Instruments. Music companies have placed themselves generously at the service of instrumental educators. Music companies in and about the Greater Boston area are well supplied with instruments and have plans available by which students may either purchase instruments outright or rent them for a given period. Larger and more expensive instruments can be bought through Parent-Teacher Association cooperation or from proceeds of concerts. They may also be rented by a fee procured from the orchestra's treasury or from dues.

6. Instructional material. String educators agree that melodic material along with the technical is necessary

to establish and maintain interest in string playing. For example, undoubtedly the material used was one of the reasons for the success of the Bornoff method employed in the Five-Year Plan. Guide lines for instruction include: (a) the introduction of the violin as a whole; (b) the vertical approach, which acquaints the student with the higher positions incognito to him; (c) bowing facility developed by repetitive cycles and double string work which yield power immediately; (d) fascinating tunes accompanying continuous sequential drill; (e) materials carefully graded through twelve levels of proficiency; (f) string orchestral accompaniments to all material used, so that, as students gain proficiency the more experienced accompany the less experienced giving the effect of symphonic structure to their results; (g) unison solo playing making spectacular demonstrations possible on all levels.

7. Schedule. The time for instruction in the school program is best made available by the "stagger" method. It functions in the following manner: children are excused from a different class each week, changing from the first period in the morning to the second in the next week, the third in the third week and so on until their lesson has rotated through the entire schedule. In this manner the child misses any given period so seldom that it presents

little or no handicap. It is also possible to schedule music hours or to make use of study hours. Extension of the school day before or after classes is also possible and widely used.

8. Class instruction. Though applied to music education only in recent years, class instruction has proved to be the most efficient and economical way to teach all branches of music. In the initial stages concentration on the violin classes is advisable, followed by instruction on the lower instruments of the string family. When the strings are established the wind instruments prove to be no problem. Both the homogeneous and heterogeneous plans have proven to be successful. An approach to the heterogeneous string class method is included in Appendix E.¹

It is to be hoped, then, that the present study has succeeded in indicating both the reasons and the means for enriching the education of young Americans in the parochial schools of Boston with a formal and secure program in instrumental music.

¹Appendix E, p. 146, An Approach to Heterogeneous String Class Instruction.

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B I B L I O G R A P H Y

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46. O'Leary, Right Reverend Timothy F., and Reverend Albert W. Low. A Decade of Progress: 1944-1954. A Report from the Archdiocesan Department of Education, 1954.

47. _____ . (ed.) Basic Concepts in Music Education. The Fifty-seventh Yearbook of the National Society for Study of Education: University of Chicago Press, 1958.
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D. ACCUMULATED MANUSCRIPTS AND DOCUMENTS

49. Letter from Dr. George Bornoff to Right Reverend Timothy F. O'Leary, December 14, 1956, in the files of the Archdiocesan Department of Education.
50. Letter from Right Reverend Timothy F. O'Leary to Supervisors and Principals of Elementary and Secondary Schools in the Diocese, September 16, 1955, in the files of the Archdiocesan Department of Education.
51. Letter from Right Reverend Timothy F. O'Leary to Dr. George Bornoff, June 8, 1956, in the files of the Archdiocesan Department of Education.
52. Letter from Right Reverend Timothy F. O'Leary to the Members of Dr. Bornoff's Class, June 19, 1956, in the files of the Archdiocesan Department of Education.
53. Letter from Right Reverend Timothy F. O'Leary to Principals of Schools in the Archdiocese of Boston, September 5, 1956, in the files of the Archdiocesan Department of Education.
54. Letter from Right Reverend Timothy F. O'Leary to Sisters Conducting Violin Classes, January 10, 1957, in the files of the Archdiocesan Department of Education.
55. Letter from Right Reverend Timothy F. O'Leary to Sisters, September 18, 1956, in the files of the Archdiocesan Department of Education.

56. Letter from Right Reverend Timothy F. O'Leary to the Sisters in Dr. Bornoff's Classes, August 20, 1957, in the files of the Archdiocesan Department of Education.
57. Problems to be Considered and Specific Problems Presented. Memorandum of the General Meeting at the Catholic Department of Education, August 17, 1955. Filed: Instrumental Department of the National Catholic Music Educators Association.
58. General Conclusions. Memorandum of the General Meeting held at the Catholic Department of Education, August 17, 1955. Filed: Instrumental Department of the National Catholic Music Educators Association.
59. Recommendations for future Developments in the Catholic Schools. Memorandum of the General Meeting held at the Catholic Department of Education, August 17, 1955. Filed: Instrumental Department of the National Catholic Music Educators Association.
60. The First String Class of the Harvard-Boston Extension. Memorandum of the first meeting held at McLaughlin Reilly Hall, Boston, October 1, 1956.

E. UNPUBLISHED MATERIALS

61. Kostick, Julius Mitchell. "Instrumental Music in the Boston Public Schools." Unpublished Master's thesis, Boston University, Boston, Massachusetts, 1934.
62. Scheuerle, Paul Norman. "A Study and Evaluation of Instrumental Programs in the Public Schools of the United States." Unpublished Doctor's dissertation, Boston University, Boston, Massachusetts, 1959.
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F. NEWSPAPERS

64. Boston Globe, March 19, 1930.
65. Boston Globe, April 28, 1957.
66. Boston Globe, February 19, 1958.
67. Boston Pilot, April 20, 1959.
68. Boston Sunday Post, June 27, 1915.
68. Brighton Republic, July 30, 1908.
70. Haverhill Gazette, December 28, 1938.
71. Haverhill Gazette, May 14, 1939.
72. Haverhill Gazette, August 28, 1959.

G. ORAL CITATION

73. Interview of Right Reverend Timothy F. O'Leary by Right Reverend Walter Flaherty on the Television Program, "Our Believing World," April 2, 1960.
74. Opinion Stated by Right Reverend Timothy F. O'Leary at an address given on the Television Program, "Our Believing World," May 10, 1960. From notes afforded by the Archdiocesan Department of Education.
75. Statement by Sister M. Blanche, C.S.J., personal interview.
76. Statement by Sister M. Glarona, C.S.J., personal interview.
77. Statement by Sister M. Constance, C.S.J., personal interview.
78. Statement by Sister Michael Marie, C.S.J., personal interview.

79. Statement by Sister M. Xaverine, C.S.J., personal interview.

H. PROGRAMS

80. Programs of Mount St. Joseph Academy, Vol. I, 1886 - 1912.
81. Programs of Mount St. Joseph Academy, Vol. II, 1912 - 1923.
82. Programs of St. James, Haverhill, Vol. I, 1913 - 1928.
83. Programs of St. James, Haverhill, Vol. III, 1935 - 1945.
84. String Development Program Extension and Field Work presented by the Boston University School of Fine and Applied Arts at the Music Educators National Conference, Atlantic City, New Jersey, Eastern Division, March 1-5, 1957.

I. TERM PAPER

85. Cornelius, Sister Mary, "Planning a Spring Concert," 1 - 25. Paper written at the Boston University Summer Session, 1946.

A P P E N D I X E S

- A. Questionnaires
- B. Letters
- C. Programs
- D. Seating Plans
- E. Heterogeneous Lesson Plan
- F. Bibliography of Materials Used in the
Five-Year Plan
- G. Photographs

APPENDIX A

QUESTIONNAIRES

11. How was the program financed?
Children's fee () Home and School Association ()
12. Any other method _____

Please return the questionnaire to this office on or before
December 9, 1960.

STRING PROGRAM

QUESTIONNAIRE

Name _____ Community _____

School _____ City or Town _____

Teacher of: CLASSROOM? _____ MUSIC? _____ WHAT INSTRUMENT? _____

A. Musical Background:

Did you study with Dr. Bornoff last year? _____

Have you had any previous experience with the violin? _____

Have you ever taught violin? _____ Are you teaching violin now? _____

B. Teaching program for String Classes

I would like to organize my own violin class. _____

I am willing to conduct a center. _____ (More than one if needed)

I would like to bring my group of children to a center and will supervise one hour of ensemble practice with my own group each week. _____

C. Program for schools without a violin teacher:

I have not studied violin, but am interested in the program, and will recruit a group of students, conduct them to a nearby center, observe the lesson, and conduct an hour of ensemble practice each week. _____

I hope to form a class of about _____ students.

The purpose of this questionnaire is to help us to help you to organize your violin classes and to establish classes in areas that have no trained personnel but do have enough students interested to warrant a teacher.

APPENDIX B

LETTERS

DEPARTMENT OF EDUCATION
468 Beacon St., Boston 15, Mass.
KENmore 6-5417

September 16, 1955

To Supervisors and Principals of Elementary and
Secondary Schools in the Archdiocese:

A course in methods of instruction of instrumental music will be given by Professor George Bornoff of Boston University for the teachers of the Archdiocese of Boston, beginning Saturday, October, 1:00 - 3:00 p.m. at the McLaughlin and Reilly Company Hall, 252 Huntington Avenue, Boston, across from Symphony Hall. The class will be conducted weekly thereafter throughout the school year.

This course will continue for about 5 years and is intended to prepare teachers for the development of an Archdiocesan school orchestral program not only in the secondary schools but also in the elementary grades. Professor Bornoff will present this year a string development program to introduce class violin procedure.

One credit per semester will be given to those who fulfill the requirements of the course by Harvard-Boston University Extension. Tuition will be \$12.00. Will Principals kindly send me before September 26 the names of the Sisters in their respective schools who plan to take the course.

I am hoping that a representative number of religious teachers of your community will avail themselves of the opportunities offered in this course.

With personal best wishes, I am

Sincerely yours,

(Rt. Rev.) Timothy F. O'Leary
Superintendent of Schools

DEPARTMENT OF EDUCATION
468 Beacon St., Boston 15, Mass.
KENmore 6-5417

September 16, 1955

To Reverend Mothers and Sister Provincials of Teaching
Communities in the Archdiocese of Boston:

I am enclosing a copy of a letter sent to all supervisors and principals of elementary schools and secondary schools in the Archdiocese of Boston concerning a course in methods of teaching instrumental music. As the letter explains, the course is designed to prepare teachers on both the elementary and the secondary level for the development of an Archdiocesan school orchestral program.

I sincerely hope that the course will be well attended by representatives of all religious communities and would appreciate it if you would encourage your Sisters to take advantage of this course.

Asking God to bless you and your Community in all undertakings, I am,

Sincerely yours,

(Rt. Rev.) Timothy F. O'Leary
Superintendent of Schools

ARCHDIOCESE OF BOSTON
Department of Education
468 Beacon St., Boston 15, Mass.
KENmore 6-5417

OFFICE OF THE SUPERINTENDENT

June 19, 1956

To members of Dr. Bornoff's Class:

As announced at the last violin session, the Sisters who have been studying with Dr. Bornoff will perform at the annual Diocesan Teachers Institute. The program which was presented at the N.C.M.E.A. Convention will be repeated at this time. We ask that each Sister student review the material needed for this occasion during the days preparatory to performance. There will be a rehearsal for the Ensemble during the noon hour of the day on which the demonstration will be given. All are asked to be on hand for this preliminary practice.

The string program for next year has been definitely established. Advanced violin students will be offered the opportunity of cello study and advanced violin work with Dr. Bornoff. This class will meet at Boston University College of Fine Arts where there will be cellos for use. Sisters who would like to take advantage of this opportunity are asked to fill in the form below as soon as possible so that plans may be completed. This class, as now indicated, will meet from one o'clock to three each Saturday at Boston University College of Fine Arts, with an hour devoted to each instrument.

The regular violin class will continue to meet at McLaughlin & Reilly Hall from three to five each Saturday.

The division in the large class will provide opportunity for individual help. Sisters who have had some limited experience with strings and who wish to join the group may be accommodated.

Name: _____

Address: _____

How many years of violin study (including last year) have you had? _____

Are you prepared to teach violin next fall? _____

Are you at present:

1. A music teacher? _____
2. A classroom teacher in charge of school singing? _____
3. A classroom teacher? _____

Sincerely yours,

(Mt. Rev.) Timothy F. O'Leary
Superintendent of Schools

ARCHDIOCESE OF BOSTON
Department of Education
468 Beacon Street., Boston 15, Mass.
KENmore 6-5417

OFFICE OF THE SUPERINTENDENT

September 5, 1956

To the Principals of Schools in the Archdiocese of Boston:

Now is the time for each school in the Archdiocese to rally to the task of helping in the formation of an instrumental program. To see this program effectively launched, it is urged that each school principal be interested in providing pupils for the beginning class. Please consider fourth, fifth, and sixth grade students the best material for our early start. This year we should be a little selective. Children with keen interest, good scholarship and a sense of pitch will prove to be apt material for our instrumental program.

Sisters who have been studying during the past year are ready to teach a group of ten or twelve children. Schools without a teacher may be cared for at a regional center. These centers will be established according to the needs of the area. When groups are being sent to a neighboring center, one or two Sisters with musical aptitude and interest should accompany the children and learn the instrument so that they will carry on supervised practice periods. A minimum of two hours should be devoted to ensemble playing each week.

It has been decided that the uniform fee of \$15.00 will be charged for each semester.

The question of instruments is a vital one. There are many ways and means of providing instruments for the children. These will be discussed at a meeting on Saturday, September 15, 1956, at 2:00 p.m., at McLaughlin and Reilly Hall. All Sisters who will participate in this program are asked to attend this meeting.

The interest and enthusiasm with which the string program was greeted this past week is augury for the success of this endeavor to form a large Archdiocesan Violin Class.

Sincerely yours,

(Rt. Rev.) Timothy F. O'Leary
Superintendent of Schools

ARCHDIOCESE OF BOSTON
Department of Education
468 Beacon St., Boston, 15, Mass.

OFFICE OF THE SUPERINTENDENT

September 18, 1956

Dear Sister:

It has come to my attention that there are many Sisters who have had some experience with wind instruments. I am conducting a poll which I hope will help me to make arrangements for these Sisters to have the opportunity to meet periodically at a central location and further develop their skill on their respective instruments. These weekly meetings will be under the direction of a competent lay-teacher and all the work will be aimed at the possibility of augmenting the group of stringed instruments with wind instruments. Thus, we will have, at the end of the school year, a Sisters' Orchestra.

One need not be an expert to take advantage of this opportunity. It is more important to have an appreciation for the wind instrument with which you have had some experience even though limited. I feel that with regular rehearsals the Sisters will develop into a group which will compare favorably with the progress made by the other Sisters who are studying strings.

I am heartily in accord with this project and I hope that it will inspire the Archdiocese to intensify the entire music program.

I have already set a date (to be announced later) for the demonstration of our instrumental music, and hope that the wind instrument group will develop into an integral and interesting part of this performance.

With every good wish and God's blessing for your generous cooperation, I am,

Sincerely yours in Christ,

(Rt. Rev.) Timothy F. O'Leary
Superintendent of Schools

DEPARTMENT OF EDUCATION
468 Beacon Street, Boston, Mass.
KE-6-4647

OFFICE OF THE SUPERINTENDENT

January 10, 1957

Dear Sister:

I understand that some children in your school are studying the violin in conjunction with the Archdiocesan instrumental music program which is under the general direction of Dr. George Bornoff.

Dr. Bornoff has very generously offered to meet with these children and their teachers in a series of group consultations. This is, of course, a wonderful opportunity for all concerned, and I am listing below the schedule which has been set up to make it possible for everyone to take advantage of Dr. Bornoff's great teaching skills and experience. The meetings will take place from 3:00 to 5:00 P. M., and Dr. Bornoff will allow part of that time solely for discussion with the teachers.

PLACE: SACRED HEART SCHOOL, ROSLINDALE
DATES: TUESDAY--JANUARY 15 AND MARCH 5

Sacred Heart School, Roslindale
St. Patrick School, Roxbury
St. Therese School, West Roxbury
St. Raphael School, Hyde Park
St. Dominic School Brookline
St. Mary School, Brookline
Mt. Alvernia Academy, Chustnut Hill
Sacred Heart School, Weymouth

PLACE: MARIAN HALL, ARCHBISHOP CUSHING HIGH SCHOOL
SOUTH BOSTON (CORNER OF A STREET AND WEST BROADWAY)
DATES: TUESDAY--JANUARY 29 AND MARCH 26

Monsignor Patterson School, South Boston
St. Peter School, South Boston
Nazareth School, South Boston
St. Gregory School, Dorchester

- 2 -

PLACE: ST. MARY SCHOOL, CAMBRIDGE
 DATES: TUESDAY--JANUARY 29 AND MARCH 26

Our Lady of Pity School, Cambridge
 St. John School, Cambridge
 St. Mary School, Cambridge
 St. Paul School, Cambridge
 St. Clement School, West Somerville
 St. Polycarp School, Somerville

PLACE: ST. JEAN BAPTISTE SCHOOL, LYNN
 DATES: TUESDAY--FEBRUARY 19 AND APRIL 16

St. Jean Baptiste School, Lynn
 St. Mary School, Lynn
 St. John School, Peabody
 St. James School, Salem

PLACE: ST. JOSEPH SCHOOL (St. Mary's Parish)
 WALTHAM
 DATES: TUESDAY, FEBRUARY 26 AND APRIL 23

Presentation School, Brighton
 Rose Hawthorne School, Concord
 St. John the Evangelist School, Newton
 St. Bernard School, West Newton
 St. Joseph School, Waltham
 St. Dominic School, Waverly

The Sisters who are instructing the pupils will please notify parents that their children will be receiving the special lessons from Dr. Bornoff on the above dates.

Sincerely yours,

(Rt. Rev.) Timothy F. O'Leary
 Superintendent of Schools

ARCHDIOCESE OF BOSTON
Department of Education
468 Beacon St., Boston 15, Mass.
KENmore 6-5417

OFFICE OF THE SUPERINTENDENT

August 20, 1957

Dear Sister:

As you know, the closing general session of our Forty-Eighth Annual Teachers Institute will be a Demonstration by the Archdiocesan Sisters' Orchestra in the Grand Hall of Mechanics Building on Friday, August 30, at 2:00 P. M. His Excellency the Archbishop has been invited and has graciously consented to attend.

In order that we may be assured that the program will be a success and a worthy example of the progress of our instrumental development program, Dr. George Bornoff will conduct an all-day rehearsal on Monday, August 26, beginning at 9:00 A. M. and continuing throughout the day until 5:00 P. M.

Will you kindly come to the entrance at 99 Huntington Avenue on Monday morning where you will be directed to the room where the rehearsal will be held. It is absolutely necessary that all members of the orchestra attend this rehearsal. You will also be expected to attend rehearsals on each subsequent day before the Friday program. A specific time of these rehearsals will be announced by Dr. Bornoff on Monday. I mention this now so that you will be able to plan ahead to attend these rehearsals each day.

Kindly bring your lunch on Monday. Beverages will be provided. You should also bring your music stands.

I should be grateful to you for your cooperation in preparing for this program.

Sincerely yours in Christ,

(Rt. Rev.) Timothy F. O'Leary
Superintendent of Schools

ARCHDIOCESE OF BOSTON
 Department of Education
 468 Beacon St., Boston 15, Mass.
 KEnmore 6-5417

OFFICE OF THE SUPERINTENDENT

December 1, 1959

Dr. George Bornoff
 27 Trinity Terrace
 Newton, Massachusetts

Dear Dr. Bornoff:

This is to confirm the telephone conversation you had yesterday with Miss Tomei regarding rehearsal dates to be held on Sunday afternoons at the Cathedral Center, Boston.

December 6, 1959 and December 13, 1959

1960

January 10	February 21
January 17	February 28
January 24	March 6
January 31	March 13
February 14	March 20

Also, rehearsals covering the final program for the Music Demonstration will be held at the Donnelly Memorial Theatre, Massachusetts Avenue, on:

Tuesday, March 22, 1960
 Wednesday, March 23, 1960
 Thursday, March 24, 1960

I am glad to hear that rehearsals are progressing so well.

With every good wish, I am,

Sincerely yours,

(Rt. Rev.) Timothy F. O'Leary
 Superintendent of Schools

APPENDIX C

PROGRAMS

NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION
BOSTON ARCHDIOCESAN UNIT

Meeting of the Instrumental Department
at the Sacred Heart School, Roslindale

PROGRAM
April 27, 1957

10:00 Address of Welcome:
Rt. Rev. Edward G. Murray, D.D., Pastor, Sacred Heart
Church

Introductory Remarks:
Mr. Theodore N. Marier, President, NCMEA - Boston Unit

Sister M. Cornelius, C.S.J., Chairman - Instrumental
Department

10:10 Demonstration by the Archdiocesan Children's Violin
Class started last September and instructed by the
Sisters who participate in the Teacher Training
Course. This demonstration will be conducted by
Dr. George Bornoff.

Basic Skills - First Level of String Proficiency

1. Detache
2. Spiccato
3. Staccato
4. Slurs
5. Finger Patterns
 - a. Detache
 - b. Spiccato
 - c. Staccato
 - d. Slurs

Basic Skills - Applied to Melody

1. I Am a Young Musician
2. Merrily We Roll Along
3. Au Clair de la Lune
4. To Paree
5. Flowing River
6. Twinkle, Twinkle, Little Star

- 2 -

2:00 Part I String Instrument Demonstration by the Sisters in the Teacher Training Group conducted by Dr. George Bornoff.

1. Demonstration of Violin Skills - Second Level of String Proficiency.
2. Cello Unison Group - First Level of String Proficiency
 - a. Cradle Song - Hauser
 - b. Le Secret - Gauthier
3. Violin Unison Group - Second Level of String Proficiency
 - a. Air Varie No. 5 - Dancla
4. String Quartet Demonstration
 - a. Angel Gabriel - Negro Spiritual

Part II Wind Instrument Demonstration presenting the newly formed Sisters' Wind Ensemble. Conducted by Mr. Joseph A. Trongoni

1. Tuning Up
2. Ave Maria - Arcadelt
3. Loch Lomond - Scotch Air
4. Medley:
 - Daisy Bell - Daire
 - Band Played On - Ward
5. Sailing - Marks

Part III Archdiocesan Sisters' Orchestra

1. Waltz of the Flowers - Tschaikowsky
2. Cossack Revels - Tschaikowsky

4:00 Benediction of the Most Blessed Sacrament in the School Auditorium

Celebrant - Rt. Rev. Edward G. Murray, D.D.

Adoro Te
Regina Caeli
Tantum Ergo (Spanish)
God, Father, Praise and Glory

Organist - Mr. Gerald Phillips

"What a divine calling is music! It carries us away so far from all worldly things, that it is truly a blessed gift of God!" - Mendelssohn

PROGRAM*

PART TWO

- IV. ARCHDIOCESAN SISTERS' ORCHESTRA
 Holy God, We Praise Thy Name.....Traditional
 Sister M. Cornelius, C.S.J., Conducting

Allegro Moderato from "Organ
 Concerto in A Minor"..... J. S. Bach
 George Bornoff, Conducting

- V. SELECTED STUDENTS IN ARCHDIOCESAN STRING PROGRAM:
 FIRST AND SECOND YEAR STUDENTS

OPEN STRING CYCLE

I'm a Young Musician.....Anonymous
 Flowing River..... English Folk Tune
 Twinkle, Twinkle..... Folk Tune
 Lullaby..... Folk Tune
 Red River Valley..... Cowboy Tune
 Amaryllis..... French Folk Tune
 Kerry Dance..... James L. Molloy
 Skip To My Lou..... Southern Mountain Air
 Daisy Bell..... Harry Dacre
 Soldier's Joy..... Traditional American
 White Cockade..... Folk Tune

Dr. Bornoff, Conducting
 (Accompaniment by Sisters' Orchestra)

ADDRESS

His Excellency
 The Most Reverend Richard J. Gushing, D.D.
 Archbishop of Boston

- VI. THE STAR-SPANGLED BANNER John S. Smith
 Sister M. Cornelius, C.S.J., Conducting

* Program of Demonstration February 17 and 22, 1958,
 Symphony Hall. Note: Only the instrumental portion of the
 program is recorded here.

NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION
Boston Archdiocesan Unit

MEETING OF THE INSTRUMENTAL DEPARTMENT - Saturday, March 21, 1959
2:30 P. M.
Boston University School of Fine and Applied Arts

PROGRAM

1. Introductory Remarks
Sister M. Cornelius, C.S.J.
Chairman of Instrumental Department
2. The Woodwind and Brass Ensemble
Dr. Jack Lemons, Conductor

The Glory of God in NatureL. Van Beethoven
Merry Rondo.....Francois Couperin
Nocturne.....Felix Mendelssohn
Gay Vienna.....Franz Schubert
Rienzi.....Richard Wagner
3. "Some Observations Regarding Training the Students for
Wind Instruments"
Mr. Joseph Trongone
Chairman of Woodwinds and Brasses
4. Remarks - Dr. George Bornoff
5. Unison Strings

Air Varie No. 5 (Violins)..... Dancla
Andante from Sonata in B-Flat Major..... Romberg
6. The String Ensemble

Bouree Handel
Sarabande from Suite VI Bach
Piano Quartet in G Minor..... W.A. Mozart
Andante
Allegro

Final Chorus from St. Matthew Passion J.S. Bach
Sister M. Cornelius, C.S.J., Conductor
7. Closing Remarks

Rt. Rev. Monsignor Timothy F. O'Leary
Superintendent of Archdiocesan Schools

PROGRAM*

PART TWO

II. ELEMENTARY AND SECONDARY SCHOOLS STUDENTS ORCHESTRA

Let Freedom Ring - Overture Herfurth
Orchestra
Two Guitars Folk Tune Arr. Budesheim
Carnival of Venice Folk Tune Arr. Budesheim
String Orchestra
Marche Pontificale Gounod-Herfurth
Orchestra

Sister Cecilia, S.N.D., Conductor

III. SISTERS' STRING AND CHORAL ENSEMBLES

Bouree Handel-Steg
Here Yet Awhile from St. Matthew Passion. Bach-Bodge

Sister M. Cornelius, C.S.J., Conductor

O Sacrum Convivium Remondi
Mother Cecilia, O.S.U., Conductor

Alleluia - Oportebat Chant
Sister Achille, S.S.CH., Conductor

Prayer of Saint Patrick Woollen
Sister Ste. Marie Victoria, S.S.CH., Conductor

Oh, Dear, What Can the Matter Be . . . Folk Song-Kubik
Sister M. Juliana, S.S.A., Conductor

Blest Be the Lord Haydn-Marier

Choral and String Ensemble

Theodore Marier, Conductor

J. Gerald Phillips, Organist

* Program of Demonstration April 16 - 18, 1959, Symphony Hall
Note: Only the instrumental portion of the program is
recorded here.

PROGRAM *

PART ONE

Melody	Alard
Come Back to Sorrento	DeCurtis
Dance and Air	Potpourri
Boston Archdiocesan Children's String Orchestra Doctor George Bornoff, Conductor	
The Blue Bells of Scotland	Scottish
Old Black Joe	Foster
Auld Lyne Syne	Scottish
Florian's Song	Goddard

Violin Solo Groups accompanied by the
Boston Archdiocesan Children's Chamber Orchestra
Doctor George Bornoff, Conductor

PART TWO

Concerto Grosso in D Minor	Vivaldi
Allegro - Adagio Spiccato e Tutti	
Allegro - Largo e Spiccato - Allegro	
Concerto Grosso for String Orchestra	Bloch
Andante Moderato (dirge)	
Allegro Energico e Pesant (Prelude)	
Sister Saint Rita, S.N.D., Pianist	
Brandenburg Concerto No. 3	Bach
Boston Archdiocesan Sisters' String Orchestra Doctor George Bornoff, Conductor	

* Program of Demonstration March 25 and 26, 1960, Donnelly Memorial Theatre; Note: Only the instrumental portion of the program is recorded here.

PROGRAM*

PART TWO

PIANO CONCERTO WITH STUDENT STRING ORCHESTRA AND WOODWINDS:

Sonatina in G Major Opus 20 No. 1 F. Kuhlau

Bruce Ryan, Conductor
Edward Conrad, Patricia Quinn, Pianists

ARCHDIOCESAN YOUTH ORCHESTRA:

Finlandia Sibelius

Symphony No. 1 - March Brahms

Hallelujah Chorus Handel - arr. Sterrett

Mr. Harry Ellis Dickson, Conductor

HARP DUO

Automme Grandjany

Prudence Anderson Marybelle Corder

SISTERS' ORCHESTRA:

Toccata Frescobaldi

Adagio - Allegro Corelli

Mr. Harry Ellis Dickson, Conductor

SISTERS' STRING ORCHESTRA AND CHORUSES:

Lord, Who Hast Made Us for Thine Own Holst

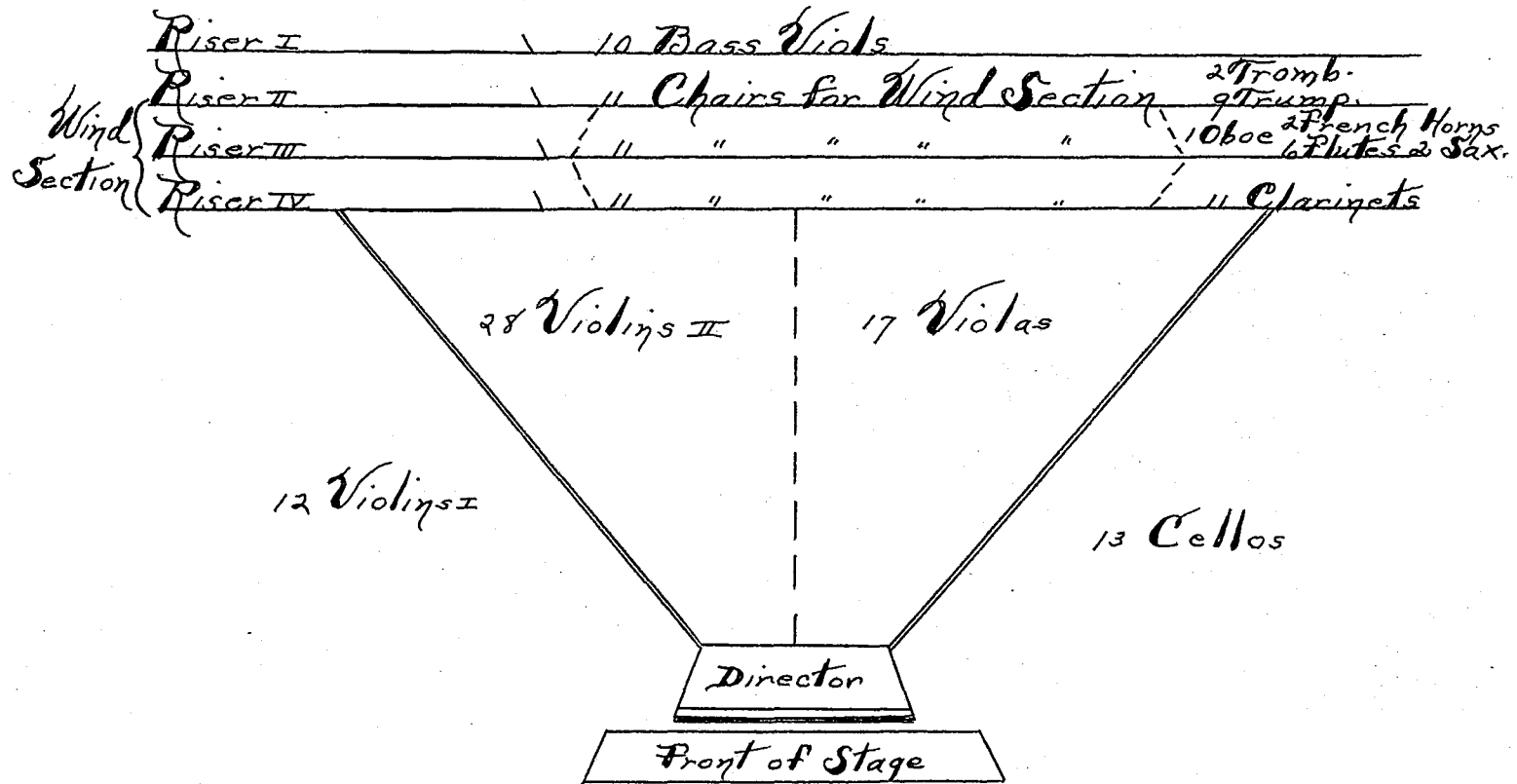
Mr. Harry Ellis Dickson, Conductor

Mr. Theodore Marier, Accompanist

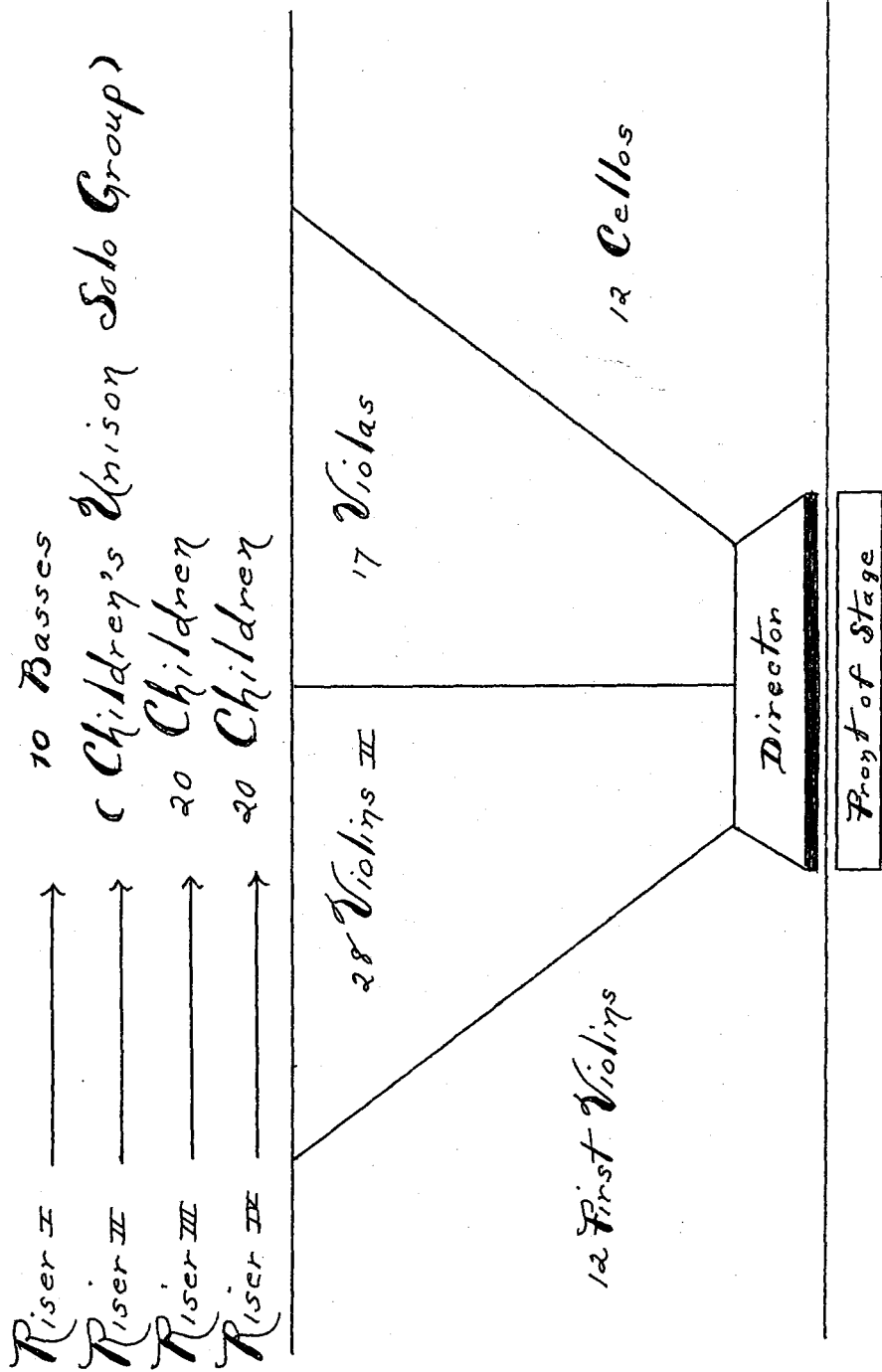
* Program of Demonstration April 7 and 8, 1961, Symphony Hall. Note: Only the instrumental portion of the program is recorded here.

APPENDIX D

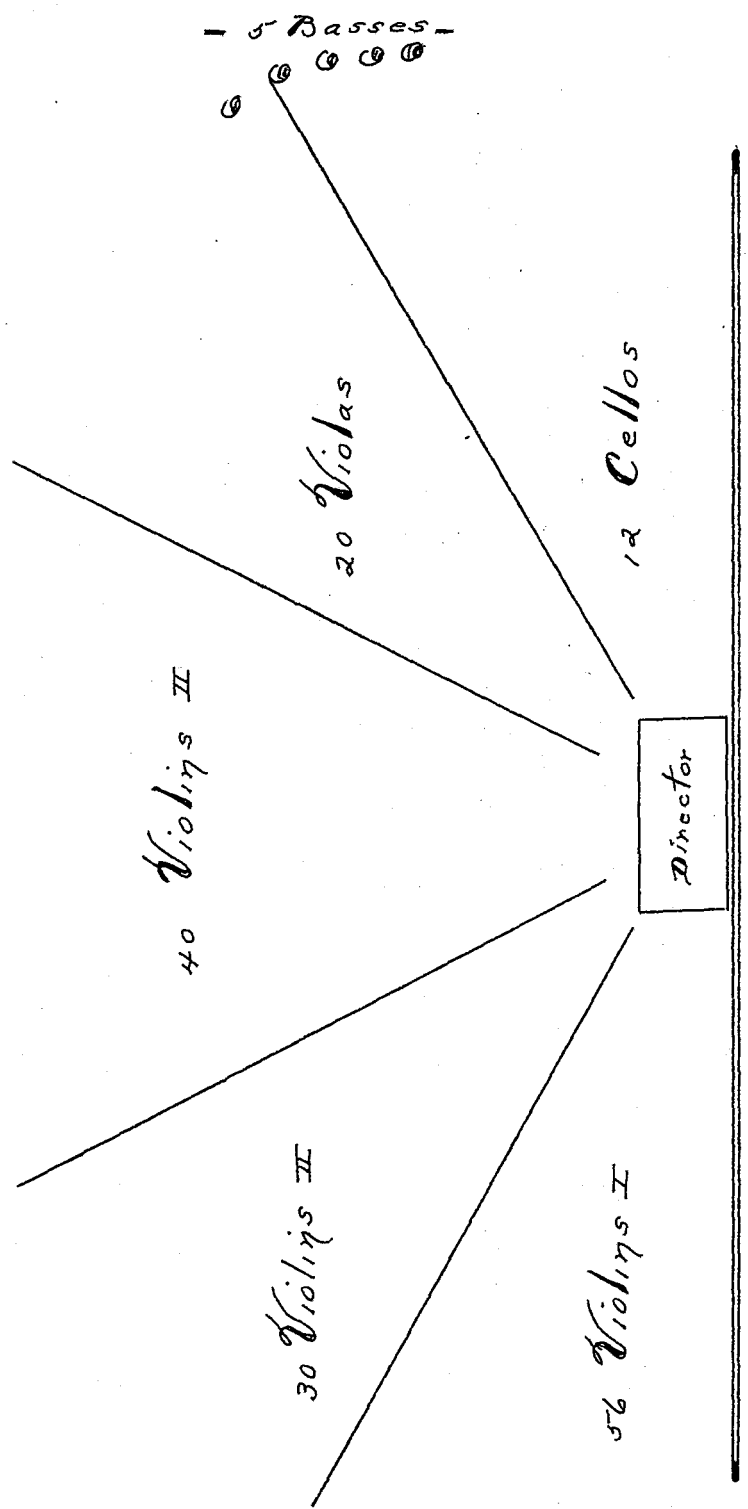
SEATING PLANS



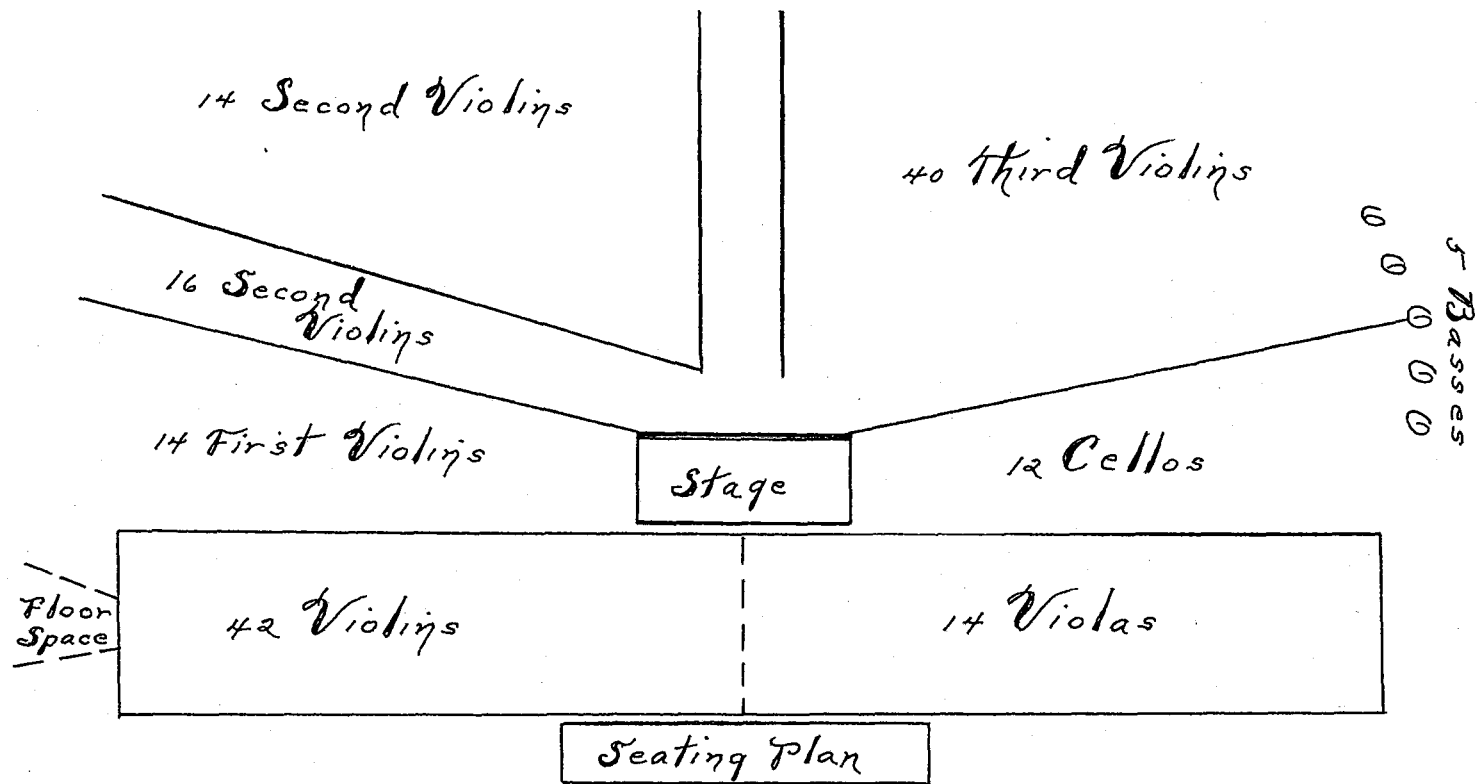
Seating Plan for Sisters' Orchestra
 Symphony Hall ~ February 16, 1958
 ~ Premiere Demonstration ~



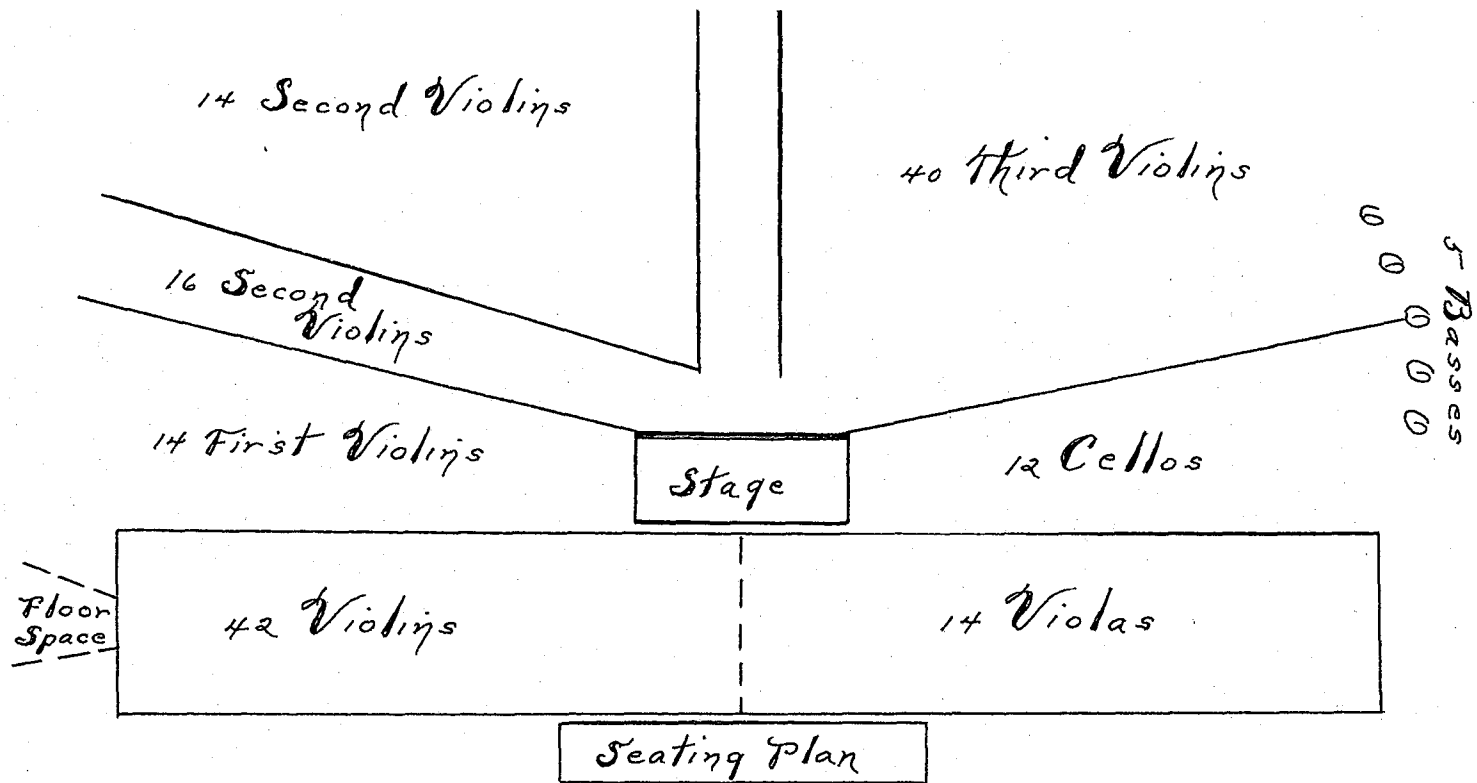
Seating Plan for Sisters' String Orchestra
 Symphony Hall February 16, 1958



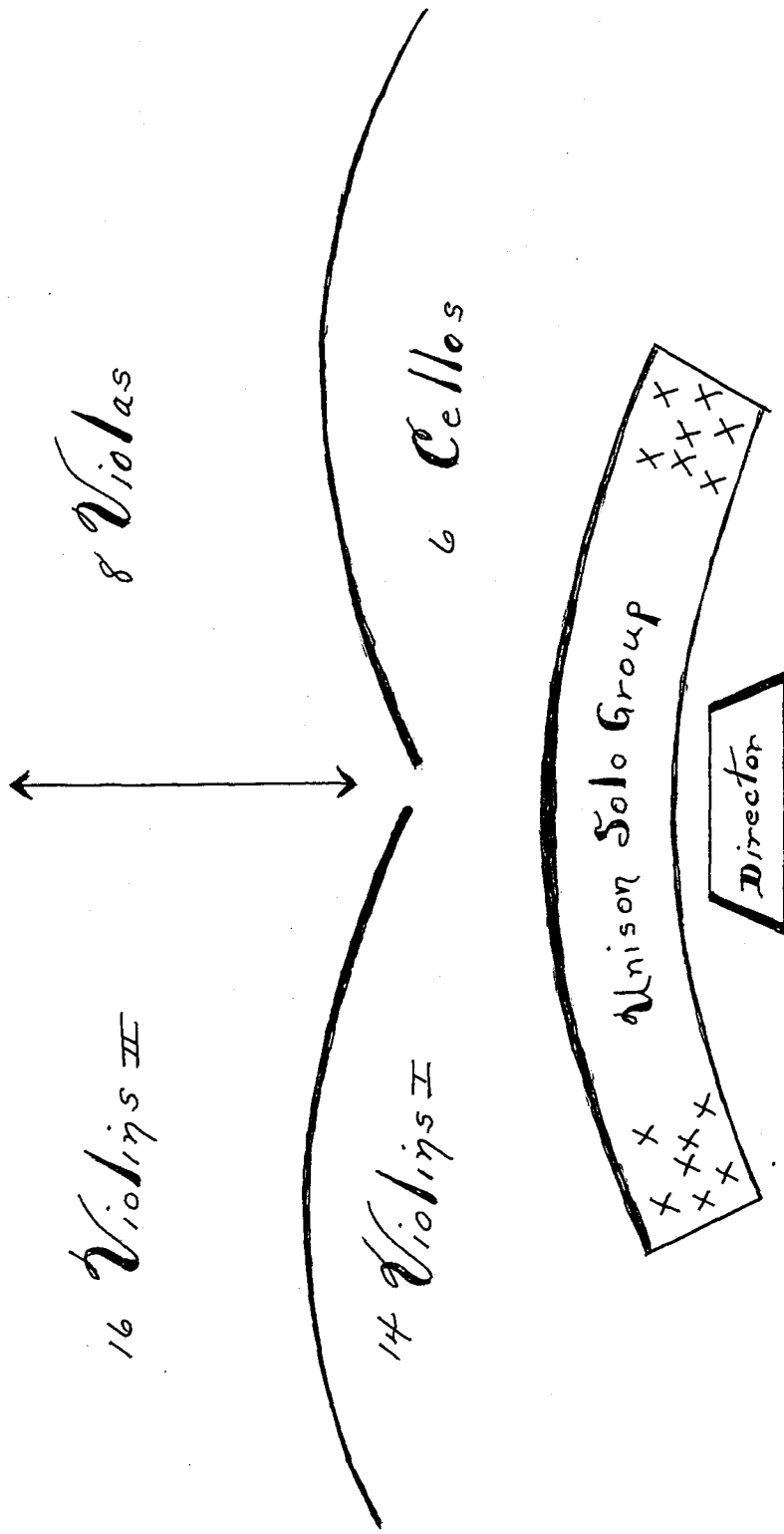
Seating Plan
Rehearsal of the Archdiocesan
Children's Orchestra
Cathedral Center



Archdiocesan Children's String Orchestra
 Third Annual Demonstration March 25-26, 1960
 Donnelly Memorial Theater



Archdiocesan Children's String Orchestra
 Third Annual Demonstration March 25-26, 1960
 Donnelly Memorial Theater



Seating Plan
 Archdiocesan Children's Chamber Orchestra
 Third Annual Demonstration - March 25, 26 - 1960
 Donnelly Memorial Theater

APPENDIX E

HETEROGENEOUS LESSON PLAN

AN APPROACH TO HETEROGENEOUS STRING CLASS INSTRUCTION

Key to terms used:

o.s.c. open string cycle
 s. single strings
 d. double strings

Methods used:

<u>Finger Patterns for Violin</u>	Bornoff
<u>Finger Patterns for Cello</u>	Bornoff
<u>Finger Patterns for Viola</u>	Bornoff
<u>Finger Patterns for Bass</u>	Bornoff
<u>Fun for Fiddle Fingers Violin</u>	Bornoff
<u>Fun for Fiddle Fingers Viola</u>	Bornoff
<u>Fun for Fiddle Fingers Cello</u>	Bornoff
<u>Fun for Fiddle Fingers Bass</u>	Bornoff

1. Bowing development for all strings

o.s.c. - single strings, double strings Pattern book p.
 o.s.c. - spiccato with quadruplets s.d. Pattern book p.
 o.s.c. - staccato with quadruplets s.d. Pattern book p.

Note: The pattern book reference is for the teacher;
 the student does not use the book for first
 developments

2. Finger Pattern Book with children

p. 10, 11
 p. 12a, 13 (first three lines), then apply to the o.s.c.
 p. 15 double notes
 p. 13 (last three lines), then apply to o.s.c. in s.
 and d.

3. Finger Patterns simultaneously for all instrumentsFirst - drill the first finger with all instruments0 1 0 across the four strings and back, 4 times
eachSecond - second pattern(0 1 2 1 0 fingering for violin) across all the
strings

(0 1 2 1 0 fingering for viola) and back

(0 1 3 1 0 fingering for cello)

(0 1 4 1 0 fingering for bass)

Third - second pattern(0 1 2 3 2 1 0 violin and viola) across all the
(0 1 3 4 3 1 0 cello) strings and back;
(0 1 4 1 4 1 0 bass) show basses how
to make shift
firstFourth - second pattern(0 1 2 3 4 3 2 1 0 violin and viola) across all
(0 1 1 2 4 2 3 1 0 cello) the strings
(0 1 4 1 4 1 4 1 0 bass) and back;
cello shift
explained slide
with string down4. Slurring

Open pattern book to p. 31 (1st four lines)

Bowing variants

Play detache - first going from bar to bar

then slur 2, 3, 4 in a bow

also play bouncing singly, in couplets,
triplets, quadruplets, spiccato

5. Second finger pattern

Open pattern book to :

Page 36 - 2nd pattern spacial point of view

2nd pattern easiest slurring (couplets)

Page 41 - slur quadruplets with added half note

Page 38 - slur triplets

Page 48 - slur quadruplets

Page 46 - slur triplets

6. Third finger pattern

Open pattern book to:

Page 23 - change fingering for the descending passages
for cellos to the following: 0 1 1 3 4 3 3 1 0

7. Fourth finger pattern

Open book to:

Page 24 - show cello extension and change cello finger-
ing to 0 1 2 4 2 1 0

8. First finger pattern

Open book to:

Page 20 - explain extension to cellos with the explan-
ation of half and whole steps

9. Fifth finger pattern

Open pattern book to:

Page 26 - change cello fingering to 0 1 1 3 4 3 3 1 0

Note: Number 6, 7, 8, 9 are introduced and developed
in the same manner as Number 5, that is, finger
pattern 2

10. Simultaneously with the introduction of the finger pat-
terns, various bowings are introduced on the o.s.c.
which bring about a consolidation of bowing and tene
production. Procedure in the following manner is

offered:

Page 13 - staccato exercises are gradually completed on the s. and d. strings on the o.s.c.

Pages 31 and 32 are also completed with all the bowing variants

Pages 32 and 33 (double notes on the o.s.c.) is deferred until greater control is acquired; then these exercises are played with all the bowings; and assignments are very gradual, line by line; play first line separate bows, then bouncing; do not rush through slurring in double notes. This completes everything to p. 50.

11. Tunes

With the completion of No. 3 Finger Patterns, Second section, the following tune can be taught by rote:

Hot Cross Buns

(2 1 0 2 1 0	violins and violas
(3 1 0 3 1 0	cello
(4 1 0 4 1 0	bass

Use different bowings; detache, spiccato, slurring.

This is achieved at the second meeting of the class.

Fun for Fiddle Fingers

The following order is a suggested procedure:

- | | |
|---------------|-------------------------------|
| 1. Number 1 | 12. Number 15 - j,k,l,m |
| 2. Number 3 | 13. Number 16 - a,b,c,d |
| 3. Number 4 | 14. Number 17 - a,b,c,d,j,k,l |
| 4. Number 2 | 15. Number 19 - a,b,c,d |
| 5. Number 5 | 16. Number 21 - l,m |
| 6. Number 9 | 17. Number 25 - h,i,j |
| 7. Number 7 | 18. Number 28 - b,c |
| 8. Number 6 | 19. Number 44 |
| 9. Number 8 | 20. Number 10 - a,b,c |
| 10. Number 13 | 21. Number 11 |
| 11. Number 14 | 22. Number 12 |
- a, b, c, m, n, o

APPENDIX F

BIBLIOGRAPHY OF MATERIALS USED

IN THE FIVE-YEAR PLAN

BIBLIOGRAPHY OF MATERIALS USED IN THE FIVE-YEAR PLAN

PART I. VIOLIN MATERIAL

Methods

1. Bornoff, George. Finger Patterns for Violin.
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2. Bornoff, George. Patterns in Position for Violin.
Niagara Falls: Gordon V. Thompson Inc., 1952.
3. Bornoff, George. Fun for Fiddle Fingers. Niagara
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4. Flesch, Karl. Scale Manual. Boston: Carl Fisher,
Inc., 1930.
5. Hurfeurth, Paul. Our Famous Favorites. New York:
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6. Kayser, H. E. Elementary and Progressive Studies.
Opus 20, New York: G. Schirmer, Inc., 1915
7. Levenson, S. Violin Studies. Pennsylvania:
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Solos

1. Beethoven, Ludwig Van. "Minuet in G," Violin Pieces
the Whole World Plays. New York: Broadcast
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2. Bohm, Carl. "Moto Perpetuo from the 'Third Suite',"
Boston: The Boston Music Company, 1918.
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Fischer, Inc., 1949.
4. Bornoff, George. Violin Sings. New York: Carl
Fischer, Inc., 1948
5. Borowski, Felix. "Adoration," Pennsylvania:
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6. Dancla, Charles. *Airs Varies*. New York: G. Schirmer, Inc., 1921.
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8. Gounod, Charles. "Ave Maria," Violin Pieces the Whole World Plays. New York: Broadcast Music Company, 1944.
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10. Keler-Bela. "The Sons of the Plains," Opus 134, No. 2, New York: Carl Fischer, Inc., 1901.
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16. Massenet, J. "Thais Meditation," New York: Carl Fischer, Inc., 1950.
17. Monti, V., "Csardas," New York: Carl Fischer, Inc., 1922.
18. Severn, Edmund. "Polish Dance," New York: Carl Fischer, Inc., 1918.
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Recommended Violin Solos

1. Accolay. *Concerto in A Minor*. New York: G. Schirmer, 1919.

2. Bond, Carrie Jacob. "Perfect Day," Boston: The Boston Music Company, 1912.
3. Lemare, F. "Andantino," Boston: The Boston Music Company, 1925.
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5. Schubert, Franz. Three Sonatinas. New York: G. Schirmer, 1921.
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PART II. VIOLA MATERIAL

Methods

1. Bornoff, George. Finger Patterns for Viola. Niagara Falls: Gordon Thompson Inc., 1949.
2. Bornoff, George. Fun for Fiddle Fingers for Viola. Niagara Falls: Gordon Thompson Inc., 1949.
3. Bornoff, George. Patterns for Viola in Positions. Niagara Falls: Gordon Thompson Inc., 1949.

Solos

1. Bornoff, George. "Violin Sings," arr.
2. Bornoff, George, "Fiddler's Holiday," arr.
3. _____, "Londonderry Air," arr.

PART III. MATERIAL FOR CELLO

Methods

1. Bornoff, George. Finger Patterns for Cello Fingers. Niagara Falls: Gordon Thompson Inc., 1949.
2. Bornoff, George. Fun for Fiddle Fingers for Cello. Niagara Falls: Gordon Thompson Inc., 1949.

3. Bornoff, George. Patterns in Position for Cello.
Niagara Falls: Gordon Thompson Inc., 1953.
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York: Carl Fischer, Inc., 1925.

Solos

1. Arnold, Jay. (ed.) Everybody's Cello Solos.
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2. Braga. "Angel's Serenade," arr.
3. Bach. "Minuet in G," arr.
4. Gauthier. "Le Secret," arr.
5. Handel. "Rigadoon Almire," arr.
6. Hauser. "Cradle Song," arr.
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PART IV. BASS MATERIAL

Methods

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Viol. Niagara Falls: Gordon Thompson Inc.,
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Viol. Niagara Falls: Gordon Thompson Inc.,
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Solos

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the Animals," France: Durand and Company.

PART V. ORCHESTRA MATERIAL

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10. Tschalkowsky, Peter. "Waltz of the Flowers from the Nutcracker Suite," arr.
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12. Vivaldi, Antonio. "Concerto in D Minor," France: Durand and Company.
13. _____ "Te Deum," arr. Christian

PART VI. STRING QUARTETS AND TRIOS

1. Beethoven, Ludwig, String Quartet Opus 18 No. 1.,
revised by Joachim Moser. Kalmus Chamber
Music Series. Scarsdale, New York: Edwin F.
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2. Clark, Irma. Bach for Strings. New York:
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3. Clark, Irma. Introduction to String Quartets.
Boston: The Boston Music Company, 1956.
4. _____ Trio Repertoire. Philadelphia:
Theodore Presser, 1930.

APPENDIX G

PHOTOGRAPHS



PLATE I.

THE FIRST ORCHESTRA OF THE SISTERS OF ST. JOSEPH 1913 SECOND ROW SECOND LEFT
SISTER M. DOMITILLA WHO AS REVEREND MOTHER 1923
INSTIGATED THE "PLATOON SYSTEM"

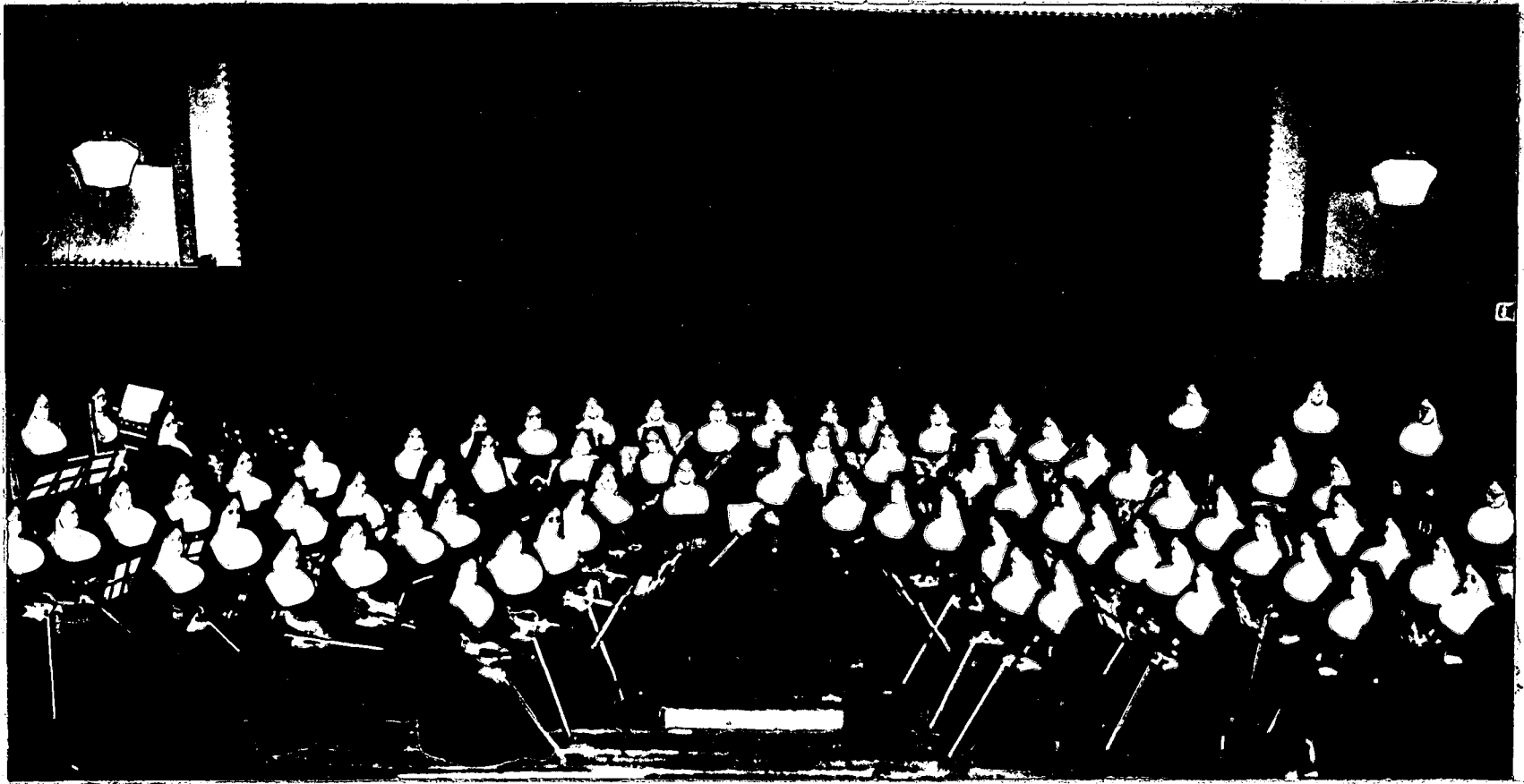


PLATE II.

SEVENTY-FIVE PIECE SYMPHONIC ORCHESTRA OF THE SISTERS OF ST. JOSEPH 1948
PERFORMANCE FOR THE SEVENTY-FIFTH ANNIVERSARY OF THE
SISTERS OF ST. JOSEPH IN BOSTON



PLATE III.

SAINT JAMES ORCHESTRA HAVERHILL MASSACHUSETTS
INTEGRATED MUSIC PROGRAM
IN A PARISH SCHOOL



PLATE IV.

REGIONAL REHEARSAL DR. BORNOFF DIRECTING



PLATE V

THE FIRST REHEARSAL OF THE ARCHDIOCESAN SISTERS' ORCHESTRA
SACRED HEART AUDITORIUM ROSLINDALE APRIL, 1957
JOSEPH TRONGONE CONDUCTING



PLATE VI.

THE FIRST APPEARANCE OF THE ARCHDIOCESAN SISTERS' ORCHESTRA
TEACHERS' INSTITUTE MECHANICS BUILDING AUGUST 1958



PLATE VII.

REHEARSAL FOR THE PREMIERE DEMONSTRATION SYMPHONY HALL 1958
ARCHDIOCESAN SISTERS' STRING ORCHESTRA AND A
GROUP OF FORTY STUDENT UNISON SOLOISTS



PLATE VIII.

STRING SECTION DEVELOPED THROUGH THE FIVE-YEAR PLAN
SACRED HEART SCHOOL ROSLINDALE 1958
THIRD YEAR OF PARTICIPATION



PLATE IX

FURTHER DEVELOPMENT IN SACRED HEART SCHOOL ROSLINDALE 1959
FOURTH YEAR OF PARTICIPATION IN THE FIVE-YEAR PLAN