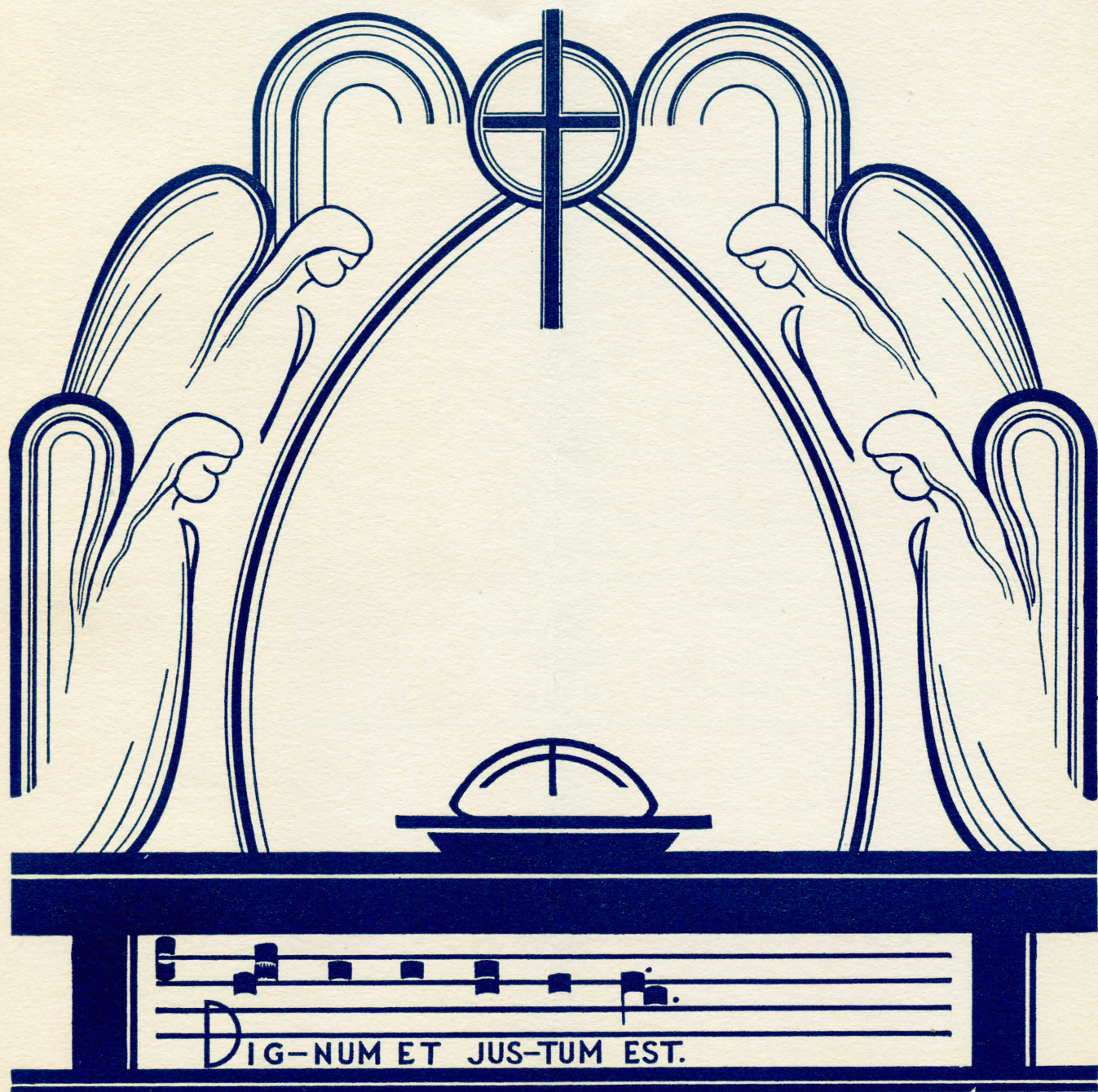


# CAECILIA



A REVIEW OF LITURGICAL MUSIC Vol. 71. No. 6  
JUNE, 1944

Of all our sins of omission,  
the neglect of the chanted Mass is the  
greatest

Of all the works of catholic action  
the restoration of the chanted Mass is  
the most pressing

The chanted Mass will be the obvious proof  
that we desire to praise God  
that we participate in the Eucharist  
that we are one in Christ

The St. Caecilia's Guild calls all choirs  
to unite six times a year  
in this great work of promoting  
THE CHANTED MASS

Join at once

# CAECILIA A REVIEW OF + LITURGICAL MUSIC

Issued at 3401 Arsenal St., Saint Louis 18, Missouri, by the McLaughlin & Reilly Co., 100 Boylston St., Boston 16, Mass., 8 times a year on the following dates: February 1, March 15, May 1, June 15, August 1, September 15, November 1, December 15 • Entered as second class matter, October 30, 1931, at the Post Office at St. Louis, Missouri, under the act of March 3, 1879 • Established 1873 by John Singenberger at St. Francis, Wisconsin • Consulting Editor: Dom Gregory Hogle, O. S. B., St. Francis Hospital, Maryville, Missouri • Editor: Dom Ermin Vitry, O. S. B., St. Mary's Institute, O'Fallon, Missouri • Yearly Subscription at \$2.50, payable in advance; single copies at \$0.35

## TABLE OF CONTENTS.

Sacred Texts—Sacred Songs . . . . .	202
<i>Dom Patrick Cummins, O. S. B.</i>	
Singing With the Church . . . . .	205
<i>C. J. McNaspy, S. J.</i>	
The Editor Writes . . . . .	209
The Seminary and the Chant . . . . .	212
<i>Dom Edmund Kerstel, O. S. B.</i>	
The First National Meeting of the NCMEA . . . . .	214
<i>Sister Anne Catherine, C. S. J.</i>	
A Frank Indictment . . . . .	225
<i>Blanche Dansby</i>	
Here - There - Everywhere . . . . .	227
Names - Peoples - Doings . . . . .	232
Music in the Schools . . . . .	234
The Christian Conspiracy . . . . .	236

Printed in the U. S. A.

## CONTRIBUTORS TO THIS ISSUE

DOM PATRICK CUMMINS, O. S. B., in a masterful treatment of both the delicate poetry and the rhythmic symmetry of the most christian poem of all.

C. J. McNaspy, S. J., who will receive the priestly unction during this month, and to whom *Caecilia* expresses the most fraternal congratulations.

DOM EDMUND KERSTEL, O. S. B., the young and promising organist at Conception Abbey, Mo., where his talents are being given an opportunity to set up an example of true and uncompromising liturgical music.

SISTER ANNE CATHERINE, C. S. J., one of the few whose literary excellence has found in liturgical ideals its expression.

BLANCHE DANSBY, known for the unalloyed sincerity of her allegiance to the ideals of Mother Church. She is now devoting herself to sacred music in the armed camps.

All the jottings of this issue are excerpted from the sermon of His Excellency, Archbishop Beckman, of Dubuque, at the opening session of the State Convention of the NCMEA.

# SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.



The riches contained in the treasures of liturgical praise are baffling in their inexhaustible variety. No choir can ever hope to comprehend their greatness and the full significance of these texts. It would appear that the Church was very conscious of the human inadequacy to master the

words of God, when she included at the ends of the daily cycle of prayer three canticles: the *Benedictus* at Lauds, the *Magnificat* at Vespers, the *Nunc Dimittis* at Compline. These Canticles are the brilliant beacon-lights which illuminate the whole field of daily praise; and each one has a particular shade. To know each of them, to appreciate their spiritual meaning, to sing them at appointed times, is the surest way to the true spirit of prayer. The *Magnificat* has the right to our first consideration, because of its eminent dignity and its being closer to a cherished christian tradition.

1. The liturgy uses the *Magnificat* as the concluding praise at the Office of Vespers. Though seemingly unimportant, this has in fact a portentous meaning; for it projects a magnificent spiritual light on a liturgical service which is understood to be the office of the Light; or as the ancients used to call it, the sacrifice of Light, "Lucernarium." The *Magnificat* is, as it were, the living symbolism of the Light-Offering made every evening by the universal Church. No symbolism of this offering could be more living than Mary herself who bore the Light from her bosom unto this world, who accompanied this Light on the way of Redemption, and who first greeted Christ risen on Easter-morn. Mary not only bore the Light, but she offered It with a song of her own. This song gushed out from her heart, even before the Light was born. And when she had sung her poem for the first time, it continued thereafter in echoes which her soul alone overheard. In this song, with accents never surpassed, she praises the redemption which Christ, Himself the

Light, brought to mankind; to her first, in a wonderful anticipation; to all then who would fix their eyes upon the Light of her beloved Son. The *Magnificat* is not the song of a witness; it is the hymn of a mother. It is then a true offering; for mothers give more than they sing.

2. The *Magnificat* is to us the summary of christian mysticism; the mysticism which is the privilege of every Christian soul. Mysticism we say, is the profound experience which, through the grace of redemption, is expected to happen in the christian soul: the doings of the penetrating Light, the radiations of the penetrated soul. Mary has them all figured out from her own experience, the most complete christian experience ever achieved. The *Magnificat* praises three great "things" that the Light, born from her, did to her soul: Mercy, Love, Glory. In her, God's Mercy reached so deeply, that it precluded sin's origin; in us, God's Mercy is able to uproot all sin's perversion. In her, God's Love gave a mother to God Himself; in us, God's Love gives new sons to the Father. In her, God's Glory achieved the first covenant and inaugurated the second covenant; in us, God's Glory prepares the elect of the final consummation. Thus, Mary's Canticle is ours as well; and its radiant poetry supplements the stutterings of our wicked hearts. After the Eucharist, we are indebted to Mary for the most gratifying "Offering of the Light" which through Christ shines in our souls.

3. Therefore let us sing the *Magnificat*. Who, among the faithful, are more designated for this office than the choir of the parish-church or the convent-chapel? It has been recalled so often in these columns how the Choir is above all the appointed voice of the whole faithful; and the Choir it is who should again resume the privilege of singing the "Offering of the Light." Of course, it primarily belongs to the solemn Office of Vespers. But we should not wait until the singing of Vespers is restored on Sundays to join Mary in her canticle. The latter is so much a part of fundamental Christian devotion, that its absence is a great loss in the catholic life of our day. It is the privilege of the choir to reintroduce it occasionally through-

out the year. Furthermore, we would advise the choir to make a special study of the Magnificat, and to consider it as a most important part of the musical repertoire. It contains indeed most precious hints in regard to the true spirit of a liturgical choir; there is no doubt that a choir imbued with the spirit of the Magnificat will be equal to its spiritual function. The pure sentiment of praise which overflows in all the verses of this canticle leaves no place to vain musical considerations, and imperatively reminds the choir that its only aim is to praise God. This Mary teaches to the singers not in the way of a lesson but with all the suggestive power of a song. The praise of God has, to all practical ends, a single theme, the redemption of all men. Mary's canticle contains the unexcelled lyrics of the mystery of life in Christ. And if the choir is to bring in a song the assurance of salvation to an eagerly listening christian community, their singing should but reecho Mary's accents. Moreover, the canticle of the

Mother of God was supremely sincere; for the *Magnificat* is not a literary production but the unfolding of an inner experience. Thus, Catholic singers inspired by the spirit of the *Magnificat* will gradually find in the singing of the praise of God a source of personal sanctification. Sentimental vanity or routine-like indifference will give way to a profound devotion and to a contagious spiritual enthusiasm. Lastly, as the canticle of Mary outlived her and is presumably that one which she sings in the glory of the Father, we may hope that the members of a catholic choir singing in the same spirit are daily anticipating in their parish-church the immortal song which they will sing in heaven.

Let us hope and pray that the *Magnificat* may become among all our choirs the pledge-song. We shall know by this song that the true spirit of sacred music is truly reviving.

## The Canticle Magnificat

Magnificat  
 anima mea  
 Dominum.  
 Et exsultavit  
 spiritus meus  
 in Deo  
 salutari meo.

Quia respexit  
 humilitatem  
 ancillae suae,  
 ecce enim ex hoc  
 beatam me dicent  
 omnes generationes.  
 Quia fecit mihi magna  
 qui potens est  
 et sanctum  
 nomen ejus.

Et miseridordia ejus  
 a progenie  
 in progenies,

How great and good,  
 cries inmost soul,  
 how great and good the Lord:  
 how leaps in joy  
 my heart within  
 o'er God who came  
 to save me.

Since He from Heaven  
 turned eyes on me,  
 His lowest handmaid,  
 behold from henceforth  
 all ages, all races,  
 shall call me Blessed:  
 Blessed, for those wondrous deeds  
 done unto me,  
 by Father Almighty  
 whose name is All-holy.

Truly, His mercy  
 in ages past, in ages to come,  
 rests upon all

timentibus eum.  
Fecit potentiam  
in brachio suo,  
dispersit superbos  
mente cordis sui.

Deposuit  
potentes de sede  
et exaltavit  
humiles.  
Esurientes  
implevit bonis  
et divites  
dimisit inanes.

Suscepit Israel  
puerum suum,  
recordatus  
misericordiae suae  
Sicut locutus est  
ad patres nostros,  
Abraham,  
et semini ejus  
in Saecula.

who fear and love Him:  
truly, the might  
of His outstretched arm  
scatters those who rebel,  
when their pride stands highest.

See how He puts down  
mighty kings from their thrones,  
and lifts up on high  
the lowliest souls:  
how He fills to o'erflowing  
the cup of the hungry,  
and sends away empty  
the rich from their feasts.

How today He has poured  
blessings on Israel,  
His child for ever:  
for He cannot forget  
His age-old mercies,  
His ancient promise,  
made to our fathers:  
mercies to Abraham,  
and Abraham's children  
for ever and ever. Amen.

## ORATE FRATRES...

Orate Fratres and Caecilia are the leading reviews of the liturgical and the musical revival in the country. While their Staffs have no other relation than a brotherly understanding, they reach naturally a complete harmony in the service of a unique ideal "the restoration of all things in Christ." Caecilia is particularly grateful to Orate Fratres for having opened the path which lies now widely open to our musical efforts. Caecilia can only recommend Orate Fratres as a "must" to all readers. By all means, subscribe to

### ORATE FRATES

Published every four weeks, beginning with Advent, twelve issues the year. Forty-eight pages. Two dollars the year in the United States. Write for sample copy and descriptive leaflet.

LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

## SINGING WITH THE CHURCH

By Clement J. McNaspy, S. J.

*Caecilia is privileged to reprint the following article first written in a Review for Religious. This challenge is primarily addressed to those who profess religious life, and it hardly permits them to pass by any longer the question of sacred music. Meanwhile, its wider implications are but emphasizing the program of our Review; and our readers will see thereby that sacred music is gradually reimposing itself in the life of the Church as a most actual problem. Our correspondent vigorously shows how it is imperative to all. To this problem, one solution only is possible: singing with the Church. For in the Church, we have a master-cantor, Christ the Lord, and there is an ineffable cycle of mysteries for us to sing. In the Church and through the Church alone, voices are mingled into a single one, as it were the voice of Christ. Lastly, singing with the Church, we are assured that our song rings out the true accents which make it acceptable to the Father.*

The Editor.

"WHAT HAS HAPPENED TO ALL THE good music we used to hear in church? Does it have to be ugly before it can be liturgical? How can they expect us to like this chant, anyway?" Every earnest choir member or director, facing such taunts, has groaned fervently to see his efforts so little understood or prized. Could it be that these criticisms, more modestly worded, have at times even troubled the calm of the cloister? Of course, today this would be quite the exception. For now that almost all communities give their members some basic training in chant, there is among religious a rather widespread esteem of liturgical music. But from time to time it is helpful to freshen one's ideas on the subject and disentangle them for ready use. In our contacts with the laity we religious, if we have our notions handy, can answer objections, clear up obscurities, and even excite interest. In the classroom we can do a yet more valuable work. Whether we teach music or not, it is our place to give our charges an insight into the Church's mind, and by showing interest to help implant lasting appreciations in their young minds.

This month it is especially fitting to review the "what and why" of the Church's attitude. Forty years ago, on November 22, the feast of St. Cecilia, Pope Pius X issued his celebrated *Motu Proprio* on church music. While the Council of Trent and several recent pontiffs had repeatedly called for reform, this great document gave at last a vigorous, official, and orderly handling of the whole matter. Twenty-five years later Pope Pius XI upheld his predecessor's laws and developed them in his own Apostolic Constitution. And now, in the *quadragesimo anno* of the *Motu Proprio*,

church musicians are keeping the anniversary with gratitude and renewed zest. Religious and clerics, being dedicated in a particular way to God's service in His Church, make it a point of honor not merely to obey all laws but to "think with the Church." The mind of the Church patterns their minds. Hence in the present problem a religious need not be told what he is obliged to do; he is eager rather to know what the Church thinks and prefers. That the popes imposed their words as law and not simply as advice does not have to be stressed; it is enough that Christ's Vicars have spoken. However, when discussing liturgical music with other Catholics, it is well now and then to insist on the legal and binding force of these documents. As a matter of fact, their substance is included in the Code of Canon Law, where it is also strictly enjoined that "the liturgical laws concerning sacred music shall be observed." Their tone is decidedly emphatic. "We will with the fulness of Our Apostolic Authority that the force of law be given [to this decree], and we do by our present handwriting impose its scrupulous observance on all," are the words of Pius X. Surprising as it may be, the *Motu Proprio* was not taken seriously in certain parts of the world. Unfortunately, in the United States the condition of church music remained so miserable that Pius XI sent preliminary drafts of his Apostolic Constitution to this country for study. Speaking of the *Motu Proprio*, he deplores the fact that "these most wise laws in some places have not been fully observed," and that "some have declared that these laws, though so solemnly promulgated, were not binding upon their obedience." Finally, he closes his Apostolic Constitution with these forceful words:

"These things we command, declare and sanction. . . . Let no man therefore infringe this Constitution by us promulgated or dare to contravene it."

WHILE THESE PAPAL LETTERS ARE easily available in the *Aeta Apostolicae Sedis* or, among English references, in Bouscaren's *Canon Law Digest*, the average religious will hardly find time to take them up in detail. For that reason we shall sum up their more practical points and leave the theory of church music to be briefly touched upon later in this article.

"Sacred music," states Pius X, "should possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality." Thus any hint of theatrical or operatic effects must be banished. In general the human voice should replace instrumental music. Still, the organ is allowed if used only at prescribed times and without "that mixture of the profane with the sacred" which reminds one of movie music rather than prayer. Here too we see the Church's attitude toward certain old style Masses, with their pointless repetitions, flowery solos, and dashing rhythms. "Goodness of form" means that music should be "true art," without which its very purpose in the liturgy would be thwarted. Here it is plain that the Holy Father wishes altogether to oust cheap, over-sweet hymns that have no true musical appeal or worth. And by "universality" he intends church music to possess that catholicity which fits all peoples in an international Church. But Pius X is not content with these generalities. Nor does he leave any loophole for private interpretation or distortion of his meaning. He tells us immediately and quite explicitly where to find everything that sacred music should be. "These qualities," he asserts, "are to be found, in the highest degree, in Gregorian Chant, . . . the supreme model for sacred music." Does this imply that all other music is to be barred from divine worship? No, says the Pope, for "the Church has always recognized and favored the progress of the arts. . . . Consequently modern music is also admitted to the Church." But he goes on to warn of the dangers of abuse that can so easily steal into modern music, even at its best. Moreover, as a guide to what is acceptable the Holy Father emphatically sets down this rule: "The more closely a composition for church approaches in its movement, inspiration and savor the

Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple." This formula is given great prominence in the *Motu Proprio* and is further stressed by being printed in italics. Can anything more clear-cut be possibly said? Can the mind of the Church on sacred music be any longer doubted? Though the supreme model, Gregorian Chant is not the only musical style to be officially favored by the Church. "The above-mentioned qualities are also possessed in an excellent degree by Classic Polyphony. . . . Classic Polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with Gregorian Chant, in the more solemn functions of the Church." The "classic polyphony" referred to is that type of music best represented by Palestrina and other great Renaissance composers. The word "polyphony" means not, music written for one voice or unison singing, but for several parts, each of which moves independently of the others, but so that a pleasing harmony results. Naturally, polyphony will be more difficult than chant (which is always in one voice) and will call for a skilled choir. But because of its greater complexity it must not be thought more churchworthy than Gregorian. The Pope leaves no room for doubt here. "The fact must be accepted by all," he declares, "that an ecclesiastical function loses none of its solemnity when accompanied by this music [Gregorian] alone." Another case of the Church's mind clearly stated.

We are here for a purpose, and that purpose is not primarily musical; but the glory of God is its ultimate end. There can be no real music unless the first great chords are struck upon the harp of the soul attuned to God. All authentic harmony and truly inspiring song begins in heaven, where the angels praise in tones sublime, the majesty of God Almighty. The musical outpourings of our great earthly geniuses have been nothing less than subconscious, sympathetic vibrations of that angelic, heavenly song.



THE *MOTU PROPRIO* IS A LONG DOCUMENT; it has scarcely been sketched here. But from even these few paragraphs it ought to be plain that the objections quoted at the beginning of this article are altogether out of place in a loyal Catholic. True, we do not have to proclaim a personal taste or liking for any type of liturgical music. No one may say he likes what he really dislikes. However, it would hardly be "thinking with the Church" or a sign of humble prudence to attack openly a movement backed by the Church's highest authority. Religious, as men and women aspiring to be perfect Catholics, will not be deliberately guilty of this disloyalty. However, to be intellectually satisfied we should examine the reasons for this legislation. Thus we can better defend the Church's stand and make our allegiance reasonable as well as loyal. Most of the arguments against chant are based upon a misunderstanding. People commonly assume that music has the same purpose in church as in the concert or dance hall. Yet the Church has always insisted (and a little thought will show how rightly) that music's part in divine worship is not entertainment. It is meant rather as a support for prayer, as prayer set to music. St. Augustine was afraid of being distracted by the music from his true purpose of adoring God. He writes in his *Confessions* that sometimes he would exclude from church "the melodies of the sweet chants which we use in the Psalter, lest our ears seduce us." He long debated whether the dangers in allowing music at all were equal to its spiritual benefits, and finally hit upon this principle, which may well guide us: "Whenever I happen to pay more attention to the singing than to what is sung, I confess myself in fault, and I would prefer we had no such singing." When people get together to toast a hero, honor their country, or worship God, a certain social instinct moves them to sing. Now, as there are different songs appropriate for different occasions, so especially should there be a way of singing set aside for God's praise. And who is better qualified to determine what is suitable here than the Church? Who can better judge what is likely to help the devotion of all her children than the Church, with her ages of experience and wisdom? Granted that the Church ought to know best, what are the reasons governing her choice? We suggest only a few.

GREGORIAN CHANT HAS, AS IT WERE, grown up with the Church. It is, in the words of Pius X, "the chant proper to the Roman Church, the

only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy." It would hardly be an exaggeration to say that Gregorian is as typically Catholic as our Roman liturgy; the two are inseparable. The Gregorian collections are among the Church's official liturgical books. In a word, the great treasury of Gregorian has been left us by the early Church as an authentic creation of its spirit and faith. Do we argue for Gregorian only because it is a part of Catholic tradition? Is this intimate union a mere accident of history? Not at all. The fact is rather that Gregorian has become traditional because it perfectly fits the part destined for music in worship. Its melody, without the intricacy of part singing, expresses the prayer-text simply, directly, reverently. Its very rhythm has grown out of the Latin words. There is no jarring or twisting of these words, no muddling of phrases. Its rise and fall are a perfect interpretation and adornment of the Church's prayer. It is, in a word, sung prayer. Another trait of Gregorian that makes it highly desirable as worship music is its comparative simplicity. Designed for unison, and not part singing, the Gregorian Ordinary of the Mass and hymns are usually easy enough for congregational singing. Pius XI, in his Apostolic Constitution, insisted that the faithful, moved by a deep appreciation of the liturgy, should once more sing the parts assigned to them in the sacred ceremonies. This refers primarily to high Mass. Yet,

There is another kind of "music" — so-called music — which has a dish-pan for a soul! a loud and boisterous bedlam, appealing to the lower instincts, stirring the passions, perverting the taste. This pagan hodge-podge of wailing clarinets, slithering saxophones and brutal, savage rhythms is the logical result of that false and vicious philosophy subtly proclaiming "art for art's sake."

if congregations are to sing at all in high Masses, Gregorian is almost the only type of music possible, since non-Gregorian Masses are as a rule written for part singing and demand specialized training. Even apart from these features, Gregorian Chant has a natural aptness for God's service. It suggests nothing of the world, for we associate it entirely with God's house. It is noble yet quick, light yet solemn, otherworldly yet deeply human. As an eminent non-Catholic musician has expressed it, Gregorian "is of thrilling beauty as an expression of pure worship;" and it embodies "certain principles which have proved to be perennially valid. To these principles, as to standards, contemporary Church music needs from time to time to be compared: and rectified when it departs from them." This sounds like a passage from the *Motu Proprio*.

Indeed, an article much longer than this could be compiled out of quotations from non-Catholic historians and critics of music lavish in their praise of Gregorian. Gregorian ugly? Certainly non-Catholic musicians are not likely to be biased in favor of anything so distinctively Catholic. If they judge it beautiful and artistic, it can hardly be because the Pope says so. We Catholics certainly should not be the last to examine fairly our own Catholic music. Fortunately there is within the Church a growing appreciation of Gregorian. It is being widely taught in our parochial schools, and anyone who has instructed children in the chant has noticed how quickly they respond to it. Catholic professional musicians have taken up the study and are enthusiastic in its favor. One opinion will illustrate. "Thanks to its rich and varied tonality," writes a Catholic authority, "thanks to its rhythm so simple and so majestic, to its neums so manifold in their endless diversity, the official chant of the Church is capable of rendering every shade of Christian dogma, and of giving expression to the breadth as well as the tenderness of Catholic piety." All this being so, if we have no personal taste for Gregorian may not the trouble be with us? May it not be that we have made up our minds once and for all against it? Of course, we may have been repeatedly exposed to shoddy, bedraggled performances and have concluded that this was the way the chant was supposed to sound. But after the Church's emphatic stand, after the assurances of reliable experts, at least humility should urge us to reconsider.

IN SUMMARIZING THE CHURCH'S ideas on sacred music, we have largely dwelt on Gregorian Chant for reasons that must be clear. If we understand why the popes have so singled out Gregorian, if we sense its peculiar fitness for use in worship, we shall be able to appraise other church music by Catholic standards. By this same norm we are also led to admire classic polyphony; the Church herself is proud of this further treasure. And rightly so, for the same Palestrina whom Pius X proposed as the model composer in this style is universally considered one of the world's master musicians. Again it is comforting to see non-Catholics rival Catholics in his praise, and for purely artistic reasons thinking with the Church. What then should be our attitude toward the present-day reform of sacred music? The mind of the Church is sharply defined; our minds too should be settled. We have a glimpse of the Church's wisdom in taking her stand. This ought to confirm our loyalty. The added agreement of musical experts (in and out of the Church) should instill a reasonable pride in our rich musical inheritance. Surely, we Catholics need be anything but apologetic. And what can we religious actually do about the Pope's program? If we are music teachers or directors we know what is expected of us. If not musicians, we can at least have a consistently sympathetic word for all efforts to make community singing what the Church desires.

# WICKS

fine

# ORGANS

**Success story...**  
 A newly printed booklet, "The Genealogy of Wicks," is yours for the asking.

Member, Associated Organ Builders of America

★ HIGHLAND ★  
 ILLINOIS ★  
 Dept. CA

# THE EDITOR WRITES



It was the merit of *Caecilia*, in August 1942, to have coined the expression "Catholic outlook in musical Education"; since it has often been used by those concerned with the place of music in education. That sharply defined ideas still command a hearing in the midst of universal heedlessness is

an encouraging fact. The observation of events, however, does not give the assurance that the idea itself is well understood even by those who sincerely try to aid in its diffusion. It would clearly appear that some prominent leaders themselves do not fully grasp its radical implications. For a truly Catholic outlook will demand nothing less than a radical reorientation in the relation of music to christian education. Lest the expression for which *Caecilia* was first responsible, should become an empty catch-word as it too often happens, we devote these lines to make it clearer to all our readers; for all are, in some or other capacity, engaged in the field of musical education.

WE ALL REMEMBER THE POWERFUL christian novel "*Quo vadis?*" which made classical the question supposedly asked by the Angel of an Apostle overcome by cowardice. This question is the question of finality; and some time or other, it imposes itself to all human endeavors. Music in America today is at the crossroads. There is no country in the world where so much has been undertaken in recent years in order to foster music. Part of this effort has been religious; some is disturbingly commercialized; another part is definitely corrupted and even lower than barbaric. Late as usual, even late enough to be too late, we have become conscious of this countrywide movement. At the same time we have failed to rise to the full appreciation of our artistic past and of our musical treasures. We have embarked on the stream with all our countrymen; and musically, the Church in America is

somewhat bewildered to find herself in the unavoidable company of the radio, and the phonograph, the symphony hall, and the nightclub, the movie-theater and the opera. As far as our living memory can go, music had almost disappeared from our church-services; and a musical solidarity is not existing in our midst. Suddenly, we see music invading and even absorbing all phases of social and civic life. In the bewilderment, we hopped on the band wagon. This is the time to repeat the famous question: "*Quo vadis?*" Where are we heading? For the symptoms of the national musical life are none too reassuring; and dissatisfaction as well as worry have been expressed in many quarters. The city of St. Louis was recently witness to this state of uneasiness when the National Music Educators Conference held its biennial convention at the Jefferson Hotel in March. The much advertised symposium of the whole convention was the "*Widening of the horizons of music.*" A priest friend of ours, not deformed by any kind of so-called musical education, but a profound observer and an experienced minister of Christ, and by all means a man who enjoys daily the delights of real music, curiously read in the daily press the glorious accounts of the various sessions. Having no opportunity of being prejudiced from attending the meetings, he expressed himself in these terms: "One gathers from the accounts two definite impressions, namely, that educators are trying to find an apology for having music in education at all; and that music being allowed to exist the horizons should be widened, that is, cheapened." The writer conscientiously listened to some of the sessions (to listen to them all would have been too boresome); and he can attest that, in the memory of the meetings he has attended since 1928, the convention of 1944 is a sure warning that musical education is at the crossroads. Thus, we make bold to ask Catholic educators the question of the Angel to Peter: "Whither goest thou?" For us it is not only the question of knowing if we are going to stand at the crossing of the roads with a national nomadic group; it is the question of knowing if we are going at all. And we cannot possibly embark on any band wagon, without having

gained the clear consciousness of our goal. Any form of cowardice today would be fatal. We must accept the challenge and take up our responsibility. The very fact that the Catholic Conference decided to hold its own session in close connection with the National Conference demands of us all an answer devoid of all ambiguity.

FUNDAMENTALLY, A CATHOLIC OUTLOOK is a philosophy. We can formulate it rightly, only if we think of it as completely abstracted from all the contingencies which are met with in the actual problem of education. Thus reduced to its fundamental aspect, the question is rather simple: What is the function of music in christian life? In turn, these seemingly abstract words of function, of music, of christian life can be translated in the terms of real and actual experience. You and I are christians, which means that our way of living is completely transformed through the redemptive powers of Christ. The latter absorb all our human activity and give incessantly to it, as it were, a profound bend. To that powerful bend, nothing should escape, not even music; for it would be death. You and I may like to sing in church or at home; we may like to dial our radio on all kinds of music, even the popular; we may have a particular inclination to this or that sort of music. Like and dislike, singing and playing, listening and enjoying, among true christians, should be both guided and regulated by what we have called the christian bend. This is a simple way to describe the christian view; for a catholic outlook is primarily a catholic view. We do not say catholic sentiment which, by itself, is exposed to the most alarming distortions; but we say catholic view which is the way of thinking about music as the christian life itself demands. What musical view christian life proposes will be up to Christ to say. And once we mould our view on His own artistic ideals, music will find in our life its rightful place, a place adequate to music's supreme beauty.

WE SHOULD NOW DETERMINE WHAT it is that makes up a catholic outlook in music. What is music? Considered as an experience, music, in our life, is an emotion. As all emotions, musical emotion is prompted by an inspiration and it tends to embrace its object. There is in musical emotion, therefore, a double movement, receptive and active. Music acts on us, and we react to it. The impact of music on us is more or less vital. Music is low or high; our response

is accordingly congenial or irresistible. Hence, of all human emotions, musical experience is one of the most impelling and often definitely moulds the human character. Moreover, a musical outlook depends upon the inspirational value of the music to which we respond. In this respect, composers and educators have an immeasurable responsibility; for they determine, though in two different ways, musical inspiration, and thereby musical response or active emotion. What is christian life? It is also a two-way movement, in the center of which we unmistakably find Christ. Through Him indeed, the unspeakable privileges of life coming from the very bosom of the Blessed Trinity are bestowed upon us; through Him again "we go" with all our human miseries and human abilities to our immortal happiness. It is easy to see that in the great motion of christian life, there is an outlook, a living view, provided by Christ in His teachings, His example, His sacrifice. He taught a philosophy, He practiced it to perfection, He consecrated it for ever.

WHAT IS MEANT BY A CHRISTIAN outlook in music? The two-way movement of christian life has a center, Christ; the two-way movement of musical experience has none by itself. It is exposed to all the deformations to which all human experience has been exposed since original sin befell us; and recent history of music (not to go further back) amply proves that musical experience has been oftener a gloomy fall than a luminous rising. For the catholic, there is no other center, even in art, than the one appointed by the Father, Jesus Christ. Thus we are to find our musical outlook in Christ, even as we find our salvation in Him. There is no need to ask Christ the troubling question "Whither goest Thou?" because He has given to it an undeniable answer, when He claims that He came from the Father, and when He greets His disciples with the reassuring farewell "I go

**The enemies of God have discovered in the arts both a great stumbling block and a great opportunity. If they could explain God away and show that music is just another merely human instinct, there would be a program!**

to the Father." We know what both His inspiration and His dedication are: God in the blessed immortality. Indirectly, His was not only a symposium of christian living, but as well a synthesis of our musical outlook. The writer is not attempting to assimilate religion with art, but only to impart to music the only vitality which lasts; a christian view. We are now close to the musical view of the christian; it is nothing else than (and nothing less than) looking at it as Christ would, and enjoying it as Christ would enjoy it Himself. If this is true, the catholic musical outlook is as simple as it is all-embracing. It means that musical experience is to find in God its all-pervading inspiration and to dedicate itself not partly but wholly to God. Such an outlook needs not to be exclusively or even mainly religious in its actual expression; but it needs to be derived, under all conditions and through all forms of expression, from the infinite musical Beauty which is in God Himself, and of which Christ is the most exact human replica. Whether music is sacred or profane (a bad word indeed!) in character or in object matters little; but all music is acceptable to the christian and reflects a catholic outlook, in the measure and in the manner in which it flows from the inspiration offered by Christ's outlook on everything, from the radiance of the Divinity to the overflowing reflections of all creatures. Outlook in music is partly independent of epochs, and styles, of equipment and realizations. It is essentially a viewpoint and an attitude resulting from a clearly accepted vision. For the catholic, that musical emotion alone is acceptable which is, in some or other way, inspired by the creative flow of God; for the catholic, that musical dedication alone is justified which brings our soul ultimately to God. In this, the catholic is not only at the crossroads with others; he is at the parting of the roads. No amount of cowardice or compromise will succeed in promoting a reconciliation with the secular outlook.

THE CATHOLIC OUTLOOK IN MUSIC IS sacred in itself. Not because it justifies the existence and the prerogatives of music as used in religious services, but because it sanctifies all musical emotion in the life of the christian. Musical emotion is, for the christian, another form of his total dedication to God through the Lord Jesus Christ. For him, the distinction between sacred music and profane music exists only in the object, no longer in the emotion itself, except in a different degree. Musical experience be-

comes, as it were, a liturgy, that is a ritual of life. While the secular outlook infallibly has fallen and still falls into false dilettantism, into unhealthy and dissatisfied introversion, into vain futility or brutal ugliness, the catholic outlook possesses the security of its center, Christ, wherein both inspiration and dedication meet. Inspiration from the inexhaustible variety of God, dedication to the immortal stability of the Redeemed. These are the things, the real things by which a catholic judges a folk-song, a symphony, a ballet, an opera; these are the things for the possession of which he shall study music, play or sing, teach a glee-club, organize a concert. The outlines of his studies, the program of his concerts, the choice of his selections, the formation of the singers, the development of the talents entrusted to his care, the spirit of his interpretation, even the methods of his approach will be determined and guided by the outlook which catholicism has delineated for music. It is important that we have on this point a clear conviction, for we are constantly falling into the deception that musical culture is, in certain fields, indifferent to a religious outlook, or that it depends on an accumulation of opportunities. Musical culture is, in a great measure, independent from the historical or national developments to which it is alas! too subservient. We have got to put into our heads that musical culture itself can be achieved independently from the evolution of music. The latter may or may not be an opportunity to complete our culture; it has been more than once an occasion to suffer a setback in the purity of our outlook. We can give no better example of this than the experience made recently by one of the Editors of a nationally recognized magazine of recorded music. Here was a man who for quite a number of years had heard and reviewed practically the whole field of music. The war called him to service; and needless to say, the life in

*(Continued on page 213)*

**In this nation the cycle of musical and artistic degeneracy has begun. The ears of misguided millions, stopped to heaven's harmonies, have been opened to the cacophonies of hell; the jungle drums are growing louder and louder, beating out a cruel and barbarous rhythm.**

## THE SEMINARY AND THE CHANT

By Edmund Kerstel, O. S. B.

*One of the collaborators in a remarkable enterprise gives an unpretentious account of an initiative which may some day deeply transform the life of all seminaries. The seminary of Conception Abbey, Missouri, is now gradually shaping a program of seminary life which, to some, may appear both too idealistic and definitely radical. It does not attempt to revamp theological studies, but to put them in closer relationship with the very life of the candidate to the priesthood. Liturgical prayer and the celebration of the Eucharist are the supreme balancers of this spiritual pendulum. The program is positively Roman: roman insofar as it returns with one single sweep to the early tradition of the roman Church; roman because it is inspired by the spirit of early roman centuries. Its benedictine initiators, loyal followers of roman tradition, are hoping that their initiative will promote in the life of the priests formed in this schooling a close union between prayer and pastoral ministry. May other seminaries emulate in time this daring example and may we hear in the near future of further experiments at Conception Seminary.*

The Editor.

"THAT IN ALL THINGS GOD MAY BE glorified." These words of the Father of Western monasticism apply today as they did some fourteen centuries ago. Inspired by this ideal, Benedictine monasteries have throughout the ages been the oasis in the desert. Within their walls a true Christian spirit has been preserved with a proper balance between prayer and work. Many have sought renewal of their Christian spirit in the practical life of monks. The Benedictines of Conception Abbey still desirous of holding the light of the Christian spirit aloft to seminarians have arranged a program of prayer and work from which the latter may receive enlightenment for their own lives and for the lives of those with whom they come in contact.

Conception Seminary begins its day in a normal way, namely, with the singing of the Sacred Mysteries in the Abbey Basilica. I have said "singing" because the celebration is at least a *Missa Cantata*. The seminarians are joined in the sublime action by all the members of the Benedictine family—the Abbot, its father; the priests, clerics, and brothers. The propers of the Mass are chanted by the *schola cantorum*; and for the ordinary parts (namely, the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) the monastic choir alternates with the seminary group and any others who are in the body of the church. The communal participation reaches its fulness when clerics, brothers, and seminarians unite at the Communion table. This latter action is accompanied, at least on feast-days, by the singing of verses from the Communion Psalm. After the Mass, the seminarians remain in the Basilica for

Prime (a special adaptation of Prime in English). The antiphon and Psalms are given an eighth mode setting, while the versicles and orations are chanted in the regular tones designated for the Little Hours.

After Prime and breakfast, Terce according to the Roman breviary is recited by the major seminarians in their oratory in St. Michael's hall. Towards noon they gather here again to celebrate Sext; and at 3:20 for None. Vespers is celebrated at 7:00 in the monastic choir stalls. (For the Little Hours and also for Vespers, the Psalms are recited on a clear recitation tone; but from the Chapter on, everything is sung.) At 9:30 in the evening, the seminary day closes with the singing of Compline, after a meditation on the Mass for the following day. It might be added here that those in the Preparatory Seminary also pause at the various times to chant the hymn for the Little Hours and the proper Oration of the day. They likewise sing Compline before retiring.

THE CURRICULUM OF STUDIES IS WELL adapted to the prayer life. Special graduated courses in Sacred Liturgy integrate and act as a leaven for the various branches of study. The sacred chant is quite naturally given due prominence. The *Motu Proprio* of Pius X, and the *Divini Cultus Sanctitatem* of Pius XI, an historical view of the chant, rhythm, and the modes: these and various problems regarding the sacred music in parish life are studied in the Gregorian chant classes. The chant is studied—it is also sung. Regular rehearsals prepare the seminarians for their participation in the Mass and Office. Seven-

teen of the eighteen Masses given in the *Liber Usualis* are sung during the course of a school year, varying according to the nature of the feast or season. To encourage active and general participation in the Mass, the melodies and words of the ordinaries are flashed on the screen each morning. The screen, erected near a side pillar, rather than being a distraction, has proven quite conducive to whole-hearted song. Thus the seminarians are frequently, if not always, joined in their singing by lay people from the Abbey parish. Now if some sensitive soul should ask me, do the seminarians of Conception "do justice" to the seventeen Masses and the Hours of Office they attempt to sing, I would answer: most certainly. They do not and could not sing a-la-Solesmes chant, but I'm sure my readers will agree that if such perfection were required for the worship of God "in spirit and in truth," not much participation could be expected anywhere. On the contrary, it has been our policy never to silence any voice completely, even the poorest and roughest. It is God, after all, Who is the "Giver of all good gifts" including the human voice, and when He gives a voice of only "one talent" to some, He does not expect them to "go and bury it," as it were, in a sterile silence, but rather in the rich unison of more talented voices. A motto that might well express this true spirit of Christian song is this: "Always give to God the best we have—but never more." Which is to say, the supernatural builds on the natural—but never on the un-natural.

## The Editor Writes

(Continued from page 211)

the armed forces took on for him a very different aspect. One of the recent issues of the magazine contains a confession of his, wherein he is no longer so confident in the names of the immortals, whether we call them Brahms or Wagner. He was painfully surprised that much of their glowing had vanished in the contact with the atrocious tragedy which imposed upon him the idea of God. We take here no exception with the masters; but we say that they have no business to guide our musical emotion unless they be themselves imbued with the catholic outlook. In the measure they are, in that measure they have a title to inform our musical culture. One might not miss completely a symphony of Brahms or an opera of Verdi in his musical culture; but a simple gregorian melody will never fade out, wartime or peacetime.

THE CATHOLIC PHILOSOPHY OF MUSIC is clear. It remains for the educators to grasp it and to live it in their labors. Obviously, catholic musical education has no other reason of existence than to form the young according to a catholic outlook. It is not primarily a question of piano-departments, of glee-clubs, of bands and orchestras; it is not especially a question of duplicating secular institutions in the elaborate variety of musical activities. One might learn to play piano or to sing anywhere; but one can form a catholic outlook only under truly catholic guidance. As strange as it may appear, we are not in the field so much to teach music than to give the catholic view on music. Whatever activities teachers are to select in order to reach this goal, their primary aim is to permeate them wholly and deeply with the catholic view. Our mission is a mission of guidance, to lead both in height and in depth. We therefore plead with all teachers of music in catholic schools, with all choir-directors in churches and convents to meditate at length on this subject, and to form for themselves a clear vision. Our newly-born consciousness of musical education makes such a vision the more imperative. Let everyone stop at the beginning of the road and repeat to his own heart the perennial question "Whither goest thou?"

IN THE EDITORIAL NOTES OF AUGUST 1, we shall attempt to show how both our musical activities and our musical organization should be planned according to the catholic outlook. We promise to be frank; for frankness is necessary to awaken us from our illusions. Meanwhile, dear reader, read over very often this declaration on the catholic view of musical art. As all declarations of principles, it may invite a second reading.

D. E. V.

**There is a hopeful note; for Holy Mother Church has brought the arts, including music, through times as bad as then. We find her working today as we find her in the days of Gregory and Palestrina alike—working to stimulate and encourage the God-given talents of all her many children.**

# THE FIRST NATIONAL MEETING OF THE NCMEA

By Sister Anne Catherine, C. S. J.

*The following account will be better understood if it is remembered that the city of Saint Louis was twice host within three months to the convention of both the State Unit of Catholic Music Educators and the first National Conference. It is but natural that members of the Missouri Conference should have felt more vividly the difference of their own reactions between a local reunion which obviously was marked by a very definite catholic consciousness and the first attempt to a national convention. Consequent with its avowed policy, Caecilia gives the hospitality of its columns to the expression of these reactions. The writer of the article was objective and prudent enough not to trust exclusively her own sentiments but to voice the opinions of music educators known for their probity and their knowledge, even though their statements remain anonymous. We have no doubt that the National Committee will not interpret the present review as an unfavorable criticism, but will listen with a broad mind to its suggestions. Caecilia hardly needs to reiterate its allegiance to the National Conference. Since the first day, it has been sincere and loyal, complete and active. It is also the expression of an absolute conviction, namely that no Conference is to survive today which does not actuate a thoroughly Catholic outlook. We are perfectly aware of the devotion of the National Committee to the cause and also of the innumerable difficulties attending the beginnings of a large organization. We are also conscious of its immense responsibility; and this article wants to be nothing else than a charitable information.*

The Editor.

THAT THE MUSIC EDUCATORS OF St. Louis and vicinity who attended the national meeting of the National Catholic Music Educators' Association March 2-8, 1944, should make a comparison between these sessions and those of their own state meeting in November is inevitable. They came away from the experiences of the two days provided for them by their state officers with a fine feeling of faith in music education and in the new Catholic organization which was inspiring them to band together for its advancement. Their reactions after the national convention of the NCMEA were quite different. Before many days, expressions of their sentiments began to reach the desk of the Reverend Editor of *Caecilia*, and at length he conferred on me the rather doubtful honor of assembling and classifying these statements. The role approaches dangerously near that of the devil's advocate, and lest it appear in the course of this summarizing that I may be finding enjoyment in the role, let me hasten to adduce that when in the first instance I came to the editor with my opinion of the meeting, I prefaced it with my keen appreciation of the fact that the whole tone of the convention would have been other than what it proved to be if the Reverend Bernard Laukemper, pastor of St. Aloysius Church, Chicago, had given the address which according to the printed program he was scheduled to present. I have no means of knowing the reason for the

non-appearance on the program of this great protagonist of the liturgical revival and of the place that music holds in it, on which behalf he has written in *Caecilia*, the last time in the issue for March of this year, "A Pastor Speaks from Experience." I call attention, then, to the fact that in justice to the officers who planned the meeting it must be taken into account that they allowed for this presentation of Father Laukemper's, which, had it been given, might have nullified many of the points brought out in the quotations herein.

THE COMMENTS OF THE CATHOLIC music educators of St. Louis fall under two general heads: they deplore the lack of Catholic orientation in the national meeting of the NCMEA, and they hesitate to approve the holding of such a meeting in connection with the national conference of the MENC.

As to the failure to announce or formulate a Catholic philosophy of music education, a member of the NCMEA, a supervisor, inquires: "Since this was the first national meeting of the association, would we not have gone away somewhat better satisfied if we had been told a little more of the purpose and future designs of this new association and been permitted at least an opportunity to express ourselves?" Another religious teacher was likewise left inquiring. She writes: "What distinguishes a Catholic Outlook on music from



# Tota Pulchra Es

Sister M. CORDULA, C. S. C.

Andantino M.M. about  $\text{♩} = 112$

ORGAN *mp*

*mp rit.*

SOP. I  
*a tempo mp*  
To - ta pul - chra es, Ma - ri - a.

SOP. II *mp*  
To - ta pul - chra es, Ma -

ALTO

*a tempo p mp*

ri - a.

*mf*  
Et ma - cu - la o - ri - gi -

**TUTTI**  
*mf*

Tu glo - ri - a Je -  
Tu glo - ri - a Je -  
na - lis non est in te. Tu glo - ri - a Je -

*mf*

ru - sa - lem. Tu - lae - ti - ti - a Is - ra - el.  
ru - sa - lem. Tu - lae - ti - ti - a Is - ra - el.  
ru - sa - lem. Tu - lae - ti - ti - a Is - ra - el.

**Più mosso**  $\text{♩} = \text{about } 72$

Tu ho - no - ri - fi - cen - ti - a  
Tu ho - no - ri - fi - cen - ti - a  
Tu ho - no - ri - fi - cen - ti - a  
**Più mosso**  $\text{♩} = \text{about } 72$

po - pu - li no - stri. *rit.* **Tempo I**

po - pu - li. no - stri. *rit.*

po - pu - li no - stri. *rit.* *mp* Tu ad - vo - **Tempo I**

*mp* **Meno mosso**  
O Ma - ri -

ca - ta pec - ca - to - rum. **Meno mosso**

*mp* **Tempo I**  
a! *mp* Vir - go

O Ma - ri - a! *mp*

O Ma - ri - a! **Tempo I**

pru-den-tis - si - ma *mp* O - ra pro  
*mp*  
Ma - ter cle-men - tis - si - ma.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'pru-den-tis - si - ma' and 'O - ra pro'. The middle staff is another vocal line in treble clef with lyrics 'Ma - ter cle-men - tis - si - ma.' and a dynamic marking of *mp*. The bottom staff is a piano accompaniment in treble and bass clefs with a dynamic marking of *mp*. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

no - bis *mp* ad Do - mi - num Je - sum  
*mf* *mp*  
O - ra pro no - bis ad Do - mi - num Je - sum  
*mp* *mp*  
O - ra pro no - bis ad Do - mi - num Je - sum

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'no - bis' and 'ad Do - mi - num Je - sum', and a dynamic marking of *mp*. The second staff is another vocal line in treble clef with lyrics 'O - ra pro no - bis ad Do - mi - num Je - sum', a dynamic marking of *mf*, and a *mp* marking. The third staff is a vocal line in treble clef with lyrics 'O - ra pro no - bis ad Do - mi - num Je - sum', a *mp* marking, and a *mp* marking. The bottom staff is a piano accompaniment in treble and bass clefs with a *mp* marking. The key signature has three sharps and the time signature is 4/4.

Chris - tum. *mp* A - men, *rit.* a - men.  
*mp* *rit.*  
Chris - tum. A - men, a *mp* *rit.* men.  
*mp* *rit.*  
Chris - tum. A - men.

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'Chris - tum.', 'A - men,', and 'a - men.', and dynamic markings of *mp* and *rit.*. The second staff is another vocal line in treble clef with lyrics 'Chris - tum.', 'A - men, a', and 'men.', and dynamic markings of *mp* and *rit.*. The third staff is a vocal line in treble clef with lyrics 'Chris - tum.', 'A - men.', and a *mp* marking. The bottom staff is a piano accompaniment in treble and bass clefs with a *rit.* marking. The key signature has three sharps and the time signature is 4/4.

# CAECILIA

## GENERAL INDEX FOR THE YEAR 1942 - 1943

*This Index follows approximately the plan adopted last year, namely a comprehensive survey of all subjects rather than an alphabetical listing of unrelated information. Caecilia is the mouthpiece of a movement: movement of ideas, movement of action. The trends and the example manifested in the articles and by the events are the real interest of the Review. The yearly classification of the Index emphasizes the actuality of the restoration. If the reader takes time out to look it over, he will be amazed at the amount of material contained in the eight issues of the past year: exposition of principles, inspirational directives, studies on texts, plans and projects, informative references, reviews of music and books. All this presented in a dynamic atmosphere which spurs on all church musicians to work for the sacred cause.*

*The Editor.*

### *Generalities*

- Official Documents
- Editorials
- Sacred Music in various seasons
- Gregorian Chant
- Historical Sketches
- The Restoration of Sacred Music
- Miscellaneous
- Questions and Answers

### *Texts*

- Translations
- Comments

### *Musical Events*

- Liturgical programs
- Demonstrations
- Concerts
- Miscellaneous

### *Organizations of Sacred Music and Personalities*

- Choirs
- Names and Peoples
- Readers' Comments
- Jottings
- Propaganda

### *Musical Education*

- Principles
- Organization
- Institutions
- Programs: Liturgical and Musical
- Courses
- Books Reviewed

### *Music Reviewed*

NOTE: The first numeral indicates the number of the issue, the following numerals indicate the page of the issue.

# GENERALITIES

## OFFICIAL DOCUMENTS

Letter of the Most Reverend John J. Cantwell, Archbishop of Los Angeles.....	8.243
---	-------

## EDITORIALS

Looking towards the future.....	1.11
A Vision of Light into Darkness.....	2.41
Sacred Music and Catholic people.....	3.81
The Plight and the opportunities of wartime.....	4.118
The priesthood and sacred music in wartime.....	5.161
Musical Leadership of the priesthood.....	6.193
Impressions on the basic plan of music in the school.....	7.227
Dedication to the Archdiocese of Los Angeles.....	8.244

## SACRED MUSIC IN VARIOUS SEASONS

In Advent: Sternness of expectation; confidence in the coming mystery.....	1.4
At Christmas: Strength and flexibility.....	2.37
In Septuagesime and Lent: Music of labor and certitude.....	3.76
For Passion and Easter: Peaceful Assurance of Christ's Triumph.....	4.113
For the Paschal Ending: Ardent lyricism and innerness.....	5.154
On Sundays: Spirit of consecration and joyful renewal.....	6.189

## GREGORIAN CHANT

Impressions of the Chant.....	2.47
By a Poor Clare	
Did Rome impose those rhythmic signs?.....	5.179
By Gregory Hugle, O. S. B.	

## HISTORICAL SKETCHES

Looking back over 76 years By Dom Gregory Hugle, O. S. B.	
I In Germany.....	1.23
II .....	2.57
III .....	3.97
IV In America.....	6.214

## THE RESTORATION OF SACRED MUSIC

Catholic Action in the Choir.....	3.86
By B. R. Dansby	
Musical formation of the Clergy	.
1. Sacred music and the priesthood.....	4.121
By Joseph Kush	
2. A plan for the study of music.....	4.124
By Clarence A. Corcoran, C. M.	
3. Workable Method.....	4.134
By R. J. Stahl, S. M.	
Time of war, time of sowing.....	5.158
By Paul Callens, S. J.	
Two fronts of sacred music.....	5.171
The National Campaign of 1943.....	5.173
A. Testimonials	
B. List of Pledges	
C. Evaluation.....	6.202
Commission of sacred music. Archdiocese of San Antonio, Texas.....	6.233

## MISCELLANEOUS

Good Reading, foundation of good singing.....	1.21
By Paul Callens, S. J.	
Copying copyrighted music.....	2.45
By R. J. Stahl, S. M.	
Music for the Mathematical Class.....	5.178
By C. Bates, C. M. F.	
Better Than Ramblings	
1. Greek music and gregorian by J. J. Devlin.....	6.196
2. Speech and song by Sr. M. Lawrence.....	6.197
3. Palestrina by A. W. Pianfetti.....	6.198
4. A plea for a cappella singing—Anonymous.....	6.200
5. The Role of the organ by P. Langlois.....	6.201

## QUESTIONS AND ANSWERS

A series of questions answered by Gregory Hugle, O. S. B.	
1.31, 2.68, 3.101, 5.182	

# SACRED TEXTS

## TEXT TRANSLATIONS

### *Advent:*

Communion Psalm: "Benedixisti Domine terram tuam" .....	1.3
Selected Antiphons .....	1.3
The King from Heaven	
The Bride on Earth	

### *Christmas:*

Communion Psalm: 97 "Cantate Domino Canticum Novum" .....	2.35
Selected Antiphons .....	2.35

### *Septuagesima and Lent:*

Selected Antiphons:	
Sexagesima Magnificat .....	3.75
Ash Wednesday (Sprinkling with ashes) .....	3.75
First Sunday Magnificat .....	3.75
Second Sunday Magnificat .....	3.75
Third Sunday Magnificat .....	3.76
Fourth Sunday Magnificat .....	3.76

### *Passion and Easter:*

Communion Psalm: 117 "Thank the Lord, He is Good" .....	4.111
Selected Antiphons: Palm Sunday:	
Procession .....	4.111
Magnificat .....	4.111
Tenebrae .....	4.111
Easter Sunday (Vespers) .....	4.112
Low Sunday (Magnificat) .....	4.112
Second Sunday .....	4.112
Third Sunday (Magnificat) .....	4.112
Fourth Sunday (Magnificat) .....	4.112
Fifth Sunday (Magnificat) .....	4.112

### *Paschal Ending:*

Selected Antiphons:	
Ascension .....	5.152
Pentecost .....	5.152
Sequence: "Come O Spirit, Thou of Love" .....	5.153
General: Communion Psalm: 33 "I Bless the Lord at all times" .....	6.188
Morning Song (Office of Prime) .....	7.221
Evening Song (Office of Compline) .....	7.221
O Lux, Beata Trinitas (Vespers on Saturday) .....	7.221

## COMMENTS ON TEXTS

### A new series of Communion Psalms

and selected Antiphons .....	1.2
The journey of God into man .....	2.34
The mystery of the Kingdom of God .....	3.74
The oblation and the victory .....	4.110
Christ ascends into His glory and the Spirit fills the world .....	5.150
The Eucharist Procession .....	6.186
Liturgical hymnody in School .....	7.218

***Caecilia* today is an outstanding witness to the fact that sacred music deserves a prominent place in the field of catholic action. If you believe this to be true, *Caecilia* is a must on your reading list.**

# MUSICAL EVENTS

## 1. LITURGICAL PROGRAMS

Boston, Mass., Church of St. Clement, St. John's Seminary Choir in Holy Week program.....	6.206
Chicago, Ill., Easter-programs.....	6.204
Chicago, Ill., Lady of Victory Church, Boy-choir in Lenten services.....	6.206
Cincinnati, Ohio, National Campaign Mass at St. Monica Cathedral, Franklin Bens, Dir.....	7.232
Great Lakes, Ill., Naval Training Station, Easter Mass of Pusateri.....	6.205
Guadalcanal, Armed Forces, Christmas Mass.....	4.141
Hawaii (Paia District), Holy Week services in charge of Srs. of St. Joseph.....	7.232
Indianapolis, Ind., Cathedral, Easter-program, E. Steffen, Dir.....	6.204
Los Angeles, Calif., All Saints' Church, Easter-program, V. Barkume, Dir.....	6.205
Mexico City, Seminary Schola, for Holy Week and Easter.....	4.136
New York City, St. Ignatius of Loyola, Easter-program, M. Silby, Dir.....	6.204
Oswego, New York, Church of St. Paul, Feast of St. Joseph.....	7.232
Phoenix, Arizona, first-Mass celebration, Father Owen da Silva, Dir.....	6.209
St. Meinrad, Ind., St. Meinrad's Abbey choir in Holy Saturday Broadcast.....	6.205
St. Meinrad, Ind., St. Meinrad's Abbey choir in dedication program of new chapter-room.....	6.206
San Quentin, Calif., State Prison Easter-program, J. Green, Dir.....	6.205
Sharpsburg, Penna., St. Mary's Church, at Christmas.....	4.136
Various Easter-programs in gregorian Chant.....	6.205

## 2. DEMONSTRATIONS

Cincinnati, Ohio, annual Girls' Week Mass.....	6.207
Cincinnati, Ohio, Ascension Day Mass.....	7.231
San Francisco, Calif., liturgical conference.....	4.137
San Francisco, Calif., Three Hours Devotion for Peace, Rev. E. Boyle, Dir.....	6.206
Toledo, Ohio, 40th Anniversary of Motu Proprio.....	8.271

## 3. CONCERTS

Brooklyn, New York, St. Brigid's Church annual Spring Concert, J. W. Koprisek, Dir.....	8.272
Camp Beale, Calif., Paul Bentley in organ recital.....	6.209
Fort Hays, Kansas, Kansas State College, May festival of American music.....	7.234
Indianapolis, Ind., Symphonic Choir in Verdi Requiem, E. Steffen, Dir.....	6.209
Kansas City, Missouri, Catholic Chorus in Berlioz Requiem.....	4.140
Kenosha, Wisconsin, St. Mary's Church, varied program.....	4.141
Mexico, Guadalupe Seminary Choir, Anniversary of Bishop.....	2.63
Philadelphia, Penna., Premiere of Leopold Syre new Mass in D.....	6.210
Phoenix, Arizona, sacred concert directed by Father Owen da Silva.....	6.208
Rensselaer, New York, St. Anthony-on-Hudson, P. Kreckel in organ recital.....	6.209
Trapp Family at State Teachers College of Northwest Missouri.....	2.61

## 4. MISCELLANEOUS

NBC inter-American University of the air.....	4.140
Chant manuscripts library to be loaned, V. J. Barkume, Los Angeles.....	8.269

Who should read *Caecilia*? The pastor of a church, the superior of a convent, the organist or the choirmaster, the teacher of music, the director of a catholic school, the student of a college, the candidates in a religious novitiate.



# ORGANIZATIONS OF SACRED MUSIC

## 1. CHOIRS

Boy-Choirs, Various.....	4.142
Helena, Montana, Cathedral-Choir, <i>Caecilia's</i> Guild of Honor.....	5.170
Red Cross Choir-Service.....	6.207
Philadelphia, Penna., Gesu liturgical choir, Paul Goelzer, Dir.	8.273

## 2. NAMES AND PEOPLES

Becker, Arthur (Dr.) in silver jubilee.....	6.212
Bentley, Paul, war-activities.....	2.63
Biggs, Richard Keys, Los Angeles, Member of Guild of Honor.....	8.265
Bienbar, Arthur Michael, recollections about.....	6.211
Boyle, Edgar Rev., lecture at Kenrick Seminary.....	1.75
Boyle, Edgar Rev., St. <i>Caecilia's</i> Guild of Honor.....	5.164
Brennan, Robert (Dr.), Los Angeles, Member of Guild of Honor.....	8.264
Celestine, Sr. C. S. J., Los Angeles, Member of Guild of Honor.....	8.266
Dansby, Blanche Roush, Midland, Texas, <i>Caecilia's</i> Guild of Honor.....	5.169
De Meulemeester, Arthur, Ireland, passed away.....	2.62
Donovan, Vincent C. Rev., O. P., New York City, Silver Jubilee.....	1.75
Doyle, Ursula Mary, New York City, passed away.....	3.100
Gannon (Bishop), Erie, Penna., his musical achievements.....	6.211
Goelzer, Paul, Philadelphia, Penna., in his apostolate.....	1.27
McCarthy, Mary Margaret, Carlsbad Springs, Ontario, passed away.....	3.100
Miller, Bernard Prof., Belleville, Ill., <i>Caecilia's</i> Guild of Honor.....	5.169
Schehl, Alfred, Cincinnati, Ohio, thirty years jubilee.....	2.61
Sunol, Gregory (Dom) O. S. B., titular Abbott.....	2.62
Tatton, J. Meredith, Texas, works performed.....	2.63
Tremblay, Amedee, Los Angeles, Member of Guild of Honor	8.264

## 3. READERS' COMMENTS

Rev. E. J. K., Spokane, Wash.....	1.28
Corpus Christi Friary, Chicago, Ill.....	1.28
J. M. T. (Letter from a convert musician).....	1.29
Mary Hyacinthe, O. S. B. (Sister), Bismarck, N. D.....	1.30
Jottings.....	2.67
A letter (anonymous) about sacred music conditions.....	2.67
Sharp criticism (extreme and opposite tendencies).....	3.103
Encouraging thoughts.....	3.105
Appreciations (for <i>Caecilia's</i> inspiring work).....	5.184
Complimentary letters from subscribers.....	7.238

## 4. JOTTINGS

Sacred Music Restoration	1.25
	2.46, 60, 69
	3.77
	4.132, 124, 137, 139
	5.157, 159, 164, 170, 181, 184
	6.192, 194, 199, 201, 210, 213
Characteristics of sacred music	3.74, 101
	4.120
Spirit of sacred music	2.35
	3.100
	4.136, 148
Study of sacred music	2.38
	3.105
Musical Education	7.219, 223, 229, 232, 234, 239, 240
The Proper of the Mass	3.96, 103
Hymns	1.7
Funerals	1.21
Music in the Missions of early California	8.245, 247, 249, 255, 261, 263, 265, 267, 271, 273, 275, 276

## 5. PROPAGANDA

Important for all to read and to think over (the new schedule of publication) by the Editor.....	2.59
Confidential about the supplement.....	5.160
The National Campaign	
Testimonials.....	5.173
List of Pledges.....	5.174
Jottings About.....	5.184
Appreciations.....	5.184
The National Campaign (Facts from the Editor).....	6.203

Subscribing to *Caecilia* is a good thing; reading exhaustively each issue is a better one; but reading over again its best pages is the best of all. The Index helps you to do this.

# MUSICAL EDUCATION

## 1. PRINCIPLES

Sacred Music in School.....	7.222
Sacred Texts-Sacred Songs in School.....	7.218
Calendar of Sacred Music in School.....	7.224
Why are we failing?.....	7.239
By Sister Anne Catherine, C. S. J.	

## 2. ORGANIZATION

The National Conference of Catholic Music Educators.....	7.225
By a Member	
Basic Plan recalled and improved upon.....	7.227
Music in the Grammar Schools (Los Angeles).....	8.254

## 3. EDUCATIONAL INSTITUTIONS

Brazil, Conservatorio Brasileiro de Musica, Fr. Pedro Sinzig, O. F. M., Director.....	8.269
Mission San Jose, California, College of the Queen of the Rosary, Program of study of sacred music.....	8.268
St. Louis, Mo., Organist's Guild in tenth anniversary.....	6.208
St. Louis, Mo., election of officers for National Catholic Conference of Music Educators.....	7.230
Sinsinawa, Wisconsin, St. Clara Academy, Program of study of sacred music.....	8.269

## 4. PROGRAMS

### *Liturgical*

Baltimore, Maryland, Loyola College Students in National Campaign Mass.....	6.208
Hawaii, Holy Rosary School, Holy Week Program.....	7.232
Honolulu, Maryknoll Sisters in gregorian activities.....	8.270
Honolulu, school children choir in charge of the Sisters of St. Joseph.....	6.207
Milwaukee, Mount Mary College, national campaign mass.....	4.139
Quincy, Ill., Notre Dame High School seventy-fifth anniversary program.....	1.25
San Francisco, Calif., Schools of nursing seventh annual council.....	1.26
San Francisco, Calif., catholic lawyers annual Red Mass..	1.26
Villanova, Pa., College of Villanova Centennial celebration.....	1.25

### *Musical*

Boston College Music Club varied program.....	4.139
Cincinnati, Ohio, participation of catholic schools to Music Institute of North Central Conference.....	7.230
Davenport, Iowa, St. Ambrose College, summer concert..	1.25
Indianapolis, Ind., School of Nursing of St. Vincent in graduation program.....	6.207
Milwaukee, Wisconsin, Marian College, Christmas Mystery.....	4.138
Notre Dame University, Indiana, choral department in dramatic performances.....	4.139
Philadelphia, Pa., high school chorus and orchestra at the Academy of Music.....	7.231
St. Louis, Mo., Alumnae of the Sacred Heart sixth annual choral festival for high schools.....	7.231
St. Louis, Mo., Archdiocesan Children-Chorus in Requiem of Gabriel Faure.....	7.231
Toledo, Ohio, Ursuline Sisters Children pageant commemorative Pius X.....	8.271

## 5. COURSES

Antigonish, N. S., Sisters of St. Martha summer course.....	1.26
CCCC Course, additions to faculty.....	2.62
	8.273
CCCC Course, registration.....	4.142

## 6. BOOKS REVIEWED

School-Series (General Survey).....	7.235
-------------------------------------	-------

When you want to make a choice of true liturgical music, read the reviews and criticisms of *Caecilia*. When you want to purchase liturgical music, avail yourself of the excellent service of McLaughlin and Reilly.

# MUSIC SUGGESTED FOR THE SEASONS

## Advent:

Calendar of the Season (Gregorian).....	1.7
Ordinary of the Mass: Kyrie 11 (App.)	
Sanctus and Agnus 12.....	1.8
Polyphonic Masses:	
Singenberger, J., Easy Mass in D, 2 or 3 parts.....	1.9
Singenberger, J., Mass of St. Anthony in C, 2 or 3 parts.....	1.9
Dore, M., Easy Mass in G, 2 equal voices.....	1.9
Schehl, J. A., "Quotiescumque" in Honor Ss. Sacramenti, Op. 39.....	1.9
Bragers, A., Missa in Honorem Reginae Pacis.....	1.9

## Motets:

to Mary	
Witt, Dr. F., Aima Redemptoris Mater, 2 equal voices.....	1.9
Sedlacek, L., Ave Maria, 3 equal.....	1.9
Caecilia Clare, Sr. S. P., Ave Maria, 3 equal voices.....	1.9
Cherubim, Sr. M., O. S. F., Ave Maria, 2 equal voices, Op. 43.....	1.9
Witt, Dr. F., Ave Maria, S. S. A.....	1.10
Biggs, R. K., Ave Maria, 3 equal in A.....	1.10
Biggs, R. K., Ave Maria, 3 equal No. 3 in F.....	1.10
Mauro-Cottone, M., Ave Maria, 3 equal.....	1.10
Perosi, D. L., Ave Maria, 2 equal.....	1.10
Piel, P., Ave Maria, 3 equal.....	1.10
to the Blessed Sacrament	
Botazzo, L., O Salutaris in F, 2 equal, Op. 161, No. 21.....	1.10
McGrath, J. J., Tantum Ergo, Unison in G, Op. 21, No. 6A.....	1.10
Kuntz, E., M. S. C., Tantum Ergo in A, S. S. A.....	1.10

## Christmas:

Calendar of the Season (Gregorian).....	2.39
Ordinary of the Mass:	
a. Kyrie 2, Gloria 3, Sanctus 3, Agnus 4.....	2.39
b. Kyrie 12, Gloria 10, Sanctus 13, Agnus 10.....	2.40
Polyphonic Masses:	
Series 1, for more advanced choirs:	
O. Ravello, Op. 34—No. 1086.....	2.40
Cyr de Brant—No. 1105.....	2.40
Series 2, for choirs of lesser experience:	
R. K. Biggs—No. 1070.....	2.40
A. de Meulemeester—No. 1207.....	2.40

## Septuagesime and Lent:

Calendar of the Season (Gregorian).....	3.78
Ordinary of the Mass: Kyrie 11 (App.), Sanctus and Agnus 12.....	3.79
Polyphonic Masses:	
Dore, M., Easy Mass in G, S. A.....	3.79
Singenberger, J., Missa in Honorem St. Antonii, S. A.....	3.79
Singenberger, J., Mass of St. Francis of Assisi, S. A.....	3.79
Bloom, C. G. L., Mass in Honor of St. Michael, Unison.....	3.79

## Motets:

Allegri, Manzetti, Ps. 50 "Miserere Mei Deus," T. T. B.....	3.80
Ett, C., Ps. 50 "Miserere Mei Deus," T. T. B.....	3.80
Piel, P., O Bone Jesu, S. S. A.....	3.80
McGrath, J. J., "Confitebor tibi," S. A. T. B.....	3.80

## Passion and Easter:

Calendar of the Season (Gregorian).....	4.115
Ordinary of the Mass: No. 1.....	4.117
Polyphonic Masses:	
Zuniga, J., Mass in honor of BVM of Guadalupe, S. A.....	4.117
McGrath, J. J., Missa Spes Mea, S. S. A.....	4.117
Marie Antoinette, Sr. O. P., Mass in honor of St. Thomas Aquinas, S. A. A.....	4.117

## Motets:

Cherubim, Sr., O. S. F., Hosanna to the Son of David, S. S. A.....	4.117
Stahl, R., S. M., Parce Domine, S. S. A.....	4.117
Piel, P., O Bone Jesu, S. S. A.....	4.117
Becker, R. L., O Bone Jesu, S. S. A.....	4.117
Henried, R., Tenebrae Factae sune, S. S. A.....	4.117
Cherubim, Sr., O. S. F., Adoramus te, Christe, S. A.....	4.117
Mauro-Cottone, Adoramus te, Christe, S. S. A.....	4.117
Roselli, F., Adoramus te, Christe, S. S. A.....	4.117
Lassus, O., Adoramus te, Christe, S. S. A.....	4.117
Florentine, P. H. J. C., Sr., Proper for Easter, S. S. A.....	4.117
Singenberger, J., Haec Dies, S. S. A. A.....	4.117
Singenberger, J., Terra Tremuit, S. S. A.....	4.117
Ravello, O., Pascha Nostrum, S. S. A.....	4.117

## Hymns and Canticles:

Singenberger, J., The Seven Last Words, S. S. A....	4.147
Hugle, O. S. B., Dom Gregory, Regnavit Dominus, equal voices.....	4.147
Hymns for Easter, Our Lady in Eastertide, Unison.....	4.147
Mitterer, J., Christ the Lord is Risen, S. S. A.....	4.147
Nibelle, H., Christus Vincit, S. S. A.....	4.147
Burke, Francis T., Jubilate Deo, S. S. A.....	4.147

## Ascension and Pentecost:

Calendar of the Season (Gregorian).....	5.156
Ordinary of the Mass:	
a. No. 1.....	5.157
b. Kyrie 13, Gloria 13, Sanctus 4, Agnus 4.....	5.157
Motet:	
Henried, Robert, Jesu benigne, 3 equal voices.....	5.165

## Sundays:

Calendar for a Sunday-sequence (Gregorian).....	6.191
(From July to October)	
Ordinary of the Mass:	
a. Kyrie (App.) Gloria 11, Sanctus and Agnus 12....	6.191
b. Kyrie 12, Gloria 10, Sanctus and Agnus 16.....	6.191

# MUSIC REVIEWED

## SUPPLEMENT PUBLISHED

Allegrì-Manzetti, Miserere Mei, Deus, Uno Trium Aequalium Vocum Choro Accomodatum.....	3.86
Biggs, R. K., Adoro Te, 2 or 3 equal voices.....	5.168
Dubois, Theodore, Adoremus Te, Christe, 2 voices (Arr. Nino Borucchia).....	4.125
Henried, Robert, Jesu Benigne, 3 voices.....	5.165
Italian Hymn, When Christ Came Down from Heaven, S. A. T. B. (Arr. by P. Tonner).....	2.49
McGrath, J. J., Tantum Ergo, Unison.....	8.257
McGrath, J. J., Laudate, Unison.....	8.260
Singenberger, J., Offertory: Terra Tremuit, 3 or 4 equal voices.....	4.129
Singenberger, J., O Salutaris Hostia, 2 voices.....	8.257
Stahl, Robert J., S. M., Parce Domine, 3 voices.....	4.127
Twelfth Century Melody, Regnavit Dominus, 4 equal voices.....	4.131
Witt, Dr. F., Ave Maria, S. S. A.....	1.13
Witt, Dr. F., Alma Redemptoris Mater, 2 voices.....	1.17
Yon, Pietro, Veni, Domine, Soprano and Tenor Solo and 4 mixed voices.....	2.49

## COMPOSITIONS REVIEWED

Becker, R. L., O Bone Jesu, S. S. A.....	4.147
Biggs, R. K., Mass in honor of St. Anthony, S. A.....	2.64
Burke, Francis T., Jubilate Deo, S. S. A.....	4.148
Cherubim, Sr., O. S. F., Hosanna to the Son of David, S. S. A.....	4.146
Cherubim, Sr., O. S. F., Op. 57, Exulta filia Sion, S. S. A.....	2.66
Cherubim, Sr., O. S. F., Adoramus te, Christe, S. S. A.....	4.147
Cyr de Brant, Mass in honor of St. Anthony of Padua, S. A. A.....	2.64
De Meulemeester, A., Op. 63, Mass in honor of B. V. M., S. A. A.....	2.65
Di Lasso, Orlando, Hodie Apparuit, S. A. A.....	2.65
Dubois, Theodore, Adoramus te, Christe, S. A.....	4.147
Florentine, Sr., P. H. J. C., Proper of the Mass of Easter, S. A.....	4.147
Haller, M., Parvulus Filius, S. S. A.....	2.65
Henried, R., Tenebrae Factae Sunt, S. S. A.....	4.147
Hugle, Dom Gregory, O. S. B., Regnavit Dominus, 4 equal.....	4.148
Hymns for Easter, Our Lady in Eastertide, Unison.....	4.148

McGrath, J., Missa Spes Mea, S. A. A.....	4.145
Maenner, J. B., Op. 22, Viderunt Omne, S. A.....	2.66
Marie Antoinette, Sr., O. P., Mass in Honor of St. Thomas Aquinas, S. S. A.....	4.146
Mauro-Cottone, Melchoire, Adoramus te, Christe, S. S. A.....	4.147
Mitterer, J., Christ the Lord is Risen, S. S. A.....	4.148
Nibelle, H., Christus Vincit, S. S. A.....	4.148
Piel, P., O Bone Jesu, S. S. A.....	4.147
Stahl, Robert, S. M., Parce Domine, S. S. A.....	4.147
Singenberger, J., Haec Dies, S. S. A. A.....	4.148
Singenberger, J., Terra Tremuit, S. S. A.....	4.148
Singenberger, J., The Seven Last Words, S. S. A.....	4.148
Ravanello, O., Pascha Nostrum, S. S. A.....	4.148
Ravanello, O., Op. 34, Mass in honor of St. Peter, T. T. B.....	2.64
Rousseau, Samuel, Hodie Christus Natus est, S. S. A.....	2.66
Zuniga, Julian, Mass in honor of the B. V. M. of Guadalupe, S. A.....	4.145

## BOOKS REVIEWED

Apel, Willi, "The Notation of Polyphonic Music 900- 1600," 1942 the Medieval Academy of America, Cambridge, Massachusetts.....	4.144
Biron, Fernand, "Le Chant Gregorien dans l'enseigne- ment et les oeuvres musicales de Vincent d'Indy," 1941, Les editions de l'Universitè d'Ottawa (Canada).....	4.143
Dreisoeerner, C., S. M., Ph. D., "Psychology of Liturgical Music".....	4.144

As you grow into a deeper understanding of sacred music through the reading of *Caecilia*, so you broaden your appreciation by a direct contact with the best music. Through the services of McLaughlin and Reilly, gradually increase your musical library.

## O Salutaris

Rev. PAUL L. CALLENS, S.J.

O Sa - lu - ta - ris Ho - sti - a,  
U - ni tri - no - que Do - mi - no

Quae coe - li pan - dis o - sti - um:  
Sit sem - pi - ter - na glo - ri - a,

Bel - la pre - munt ho - sti - li - a,  
Qui vi - tam si - ne ter - mi - no

Da ro - bur, fer au - xi - li - um.  
No - bis do - net in pa - tri - a. A - men.

# Tantum Ergo

Rev. PAUL L. CALLENS, S. J.

Andante

Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur cer - nu - i:  
Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi - la - ti - o,

Et an - ti - quum do - cu - men - tum No - vo ce - dat ri - tu - i:  
Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - di - cti - o:

Prae - stet fi - des sup - ple - men - tum Sen - su - um de - fec - tu - i,  
Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti - o,

Prae - stet fi - des sup - ple - men - tum Sen - su - um de - fec - tu - i.  
Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti - o. A - men.

## Panis Angelicus

Rev. PAUL L. CALLENS, S. J.

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num: Dat  
Te tri - na De - i - tas u - na - que po - sci - mus: Sic

pa - nis coe - li - cus fi - gu - ris ter - mi - num:  
nos tu vi - si - ta, sic - it te co - li - mus:

O res mi - ra - bi - lis! man - du - cat Do - mi - num  
Per tu - as se - mi - tas duc nos quo ten - di - mus,

Pau - per, ser - vus, et hu' - mi - lis.  
Ad - lu - cem quam in - ha - bi - tas.

# Tantum Ergo

Rev. PAUL L. CALLENS, S.J.

Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur  
Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum  
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Prae - stet fi - des sup - ple - men - tum  
Sit et be - ne - di - cti - o: Pro - ce - den - ti ab u - tro - que

Sen - su - um de - fe - ctu - i.  
Com - par sit lau - da - ti - o. A - men.



any other outlook, and how does this difference in outlook influence our Catholic school music program? We profess, as Catholic Music Educators, to refer all to God as our ultimate end, whether we chant His praises directly or whether we sing of His reflected beauty in the world about us, while secular music educators are more or less content to teach music for music's sake. Since we approach the study of music with a different end in view, it is not folly for us to adopt a public school music program, to add to it a certain amount of training in religious music, and to conclude that we have a Catholic Outlook? Is it *what* we teach or the *philosophy* behind our teaching that characterizes our *outlook* as being Catholic? Still another expression along this line comes from a prominent lay organist: "Musicians are human and like to get together to talk things over. From such get-togethers much good comes, taking for granted that ideas are reviewed and exchanged on a basis of Christian charity. A large family of Catholic music educators met for the first time nationally in St. Louis. At once this young organization blossomed into national prominence. There was a tremendous desire to grow individually and collectively. But to this member of the group came a feeling of general uneasiness as to how this growth is to proceed. Is it to be patterned after those whose concept of music is so different from ours? It is to border on the ideas that through music we develop just ourselves? We hope not. There is still too much patterning after public school ideas even though this general patterning is camouflaged by addresses on liturgy and philosophy. We must get down to our own way, the Catholic way of music. This our leaders must direct fearlessly so that from the very start this organization will be marked by a total absence of anything that is foreign to Catholic education. In St. Louis this 'infant conference' took its first step. With pride and certainty we call it a good step. But let us all pray that as we as an organization grow older, we grow also in Catholic wisdom."

SO MUCH FOR THE LACK OF DECLARATION of Catholic principles of music education at the March meeting. Now for the second consideration. A preoccupation with the thought that close dependence on the MENC will defeat the aims of the two-year-old Catholic association is found in several communications. Another teacher explains further: "A careful consideration of the difference between a Catholic and

a public school outlook in music might be the best argument against our Alliance with the Music Educators National Conference. Perhaps we are not sufficiently aware that the difference between the two associations is primarily a question of outlook. A survey of the program of the convention, held March 2-8, is ample proof that once we are outside the limits of strictly Catholic religious music, we, the National Catholic Music Educators, are satisfied with whatever the Music Educators National Conference has to offer, be it of sterling or questionable quality. Why, then, if we are content with their standards in secular music, do we form such a highly organized association "to provide a standard whereby Catholic schools may be enabled to evaluate their progress in both liturgical and secular music?" (Constitutions of NCMEA, Art. 2). What Catholic standards of secular music were exhibited at the Convention?" In her misgivings about the quality of some of the secular music featured at the March convention, this teacher is joined by several others. Thus writes a teacher of grade-school music: "As for the slogan 'widening horizons,' I wonder if while listening to some of the music of the conference many of us did not feel that the 'horizons had widened' so far that the uplift and exaltation which one would expect to find in a program of this kind had been lost. I, for one, consider that if we do not return to our work with higher ideals in music and renewed enthusiasm to attain these ideals, the purpose of our attending such a music conference has been defeated."

"Monday, after the piano classes, we stepped over to the Gold Room for the Folk Songs. It was a disappointment to me. Rather common and vulgar. I think you will agree when you see the copy from which we sang." Also definite is this assertion of a man for many years a professional musician! "The Bach festival was inspirational in promoting sizable group spirit, but one wonders whether the dignity of Bach's music did not suffer from the careless way in which this deeply religious music was treated."

ON ANOTHER SCORE MANY CATHOLIC educators found it a disadvantage to have the meeting of the new association held in connection with that of the MENC. They were aware of a feeling of uneasiness consequent on meeting as part of a larger group, and a group not particularly sympathetic to Catholics. This accounted, they judge, for a lack of fraternal contacts that they otherwise might have

enjoyed. Not only that, but it was responsible for the lack of freedom in discussing and also in making the policies of the new association. One teacher put it thus: "I believe that many of us went to this first meeting with the hope that here we Catholic music educators would no longer be mere onlookers in this our own music association, but actual participants. At the close of the sessions I think at least some of us left not only with the feeling that we still were just spectators but also with a feeling of bewilderment. Probably our heads became a little confused when we heard of the vastness of our new association and of the tremendous strides that had already been made. Perhaps we had looked for an 'infant association' still having childlike simplicity, and here we were confronted with what seemed like a full fledged association bearing all the ear marks of our venerable predecessor, the MENC." Many other music instructors commented upon this atmosphere, among them one who protested in this way: "Because of our anxiety to meet with worldly standards, we often exhibit in the presence of the public school organizations an inferiority complex. We give the impression that we have not much faith in our ability to demonstrate a standard of Catholic achievement in the various fields of music. Such an attitude is unfair to the gifted Catholic music educators working humbly in our schools to establish a worthy Catholic standard. It is also unfair to our children, for it neither recognizes nor encourages the musical talents that some of Our Catholic children surely do possess.

Another lay conventionist gives as his opinion: "I regret seeming to be critical. I intend no harshness, I assure you. But I must declare that I cannot conceive how Catholic music educators could carry on a vital program in the atmosphere created by their being part of a larger meeting which is strictly secular. If their work is directed toward making of Catholic musical education a living whole, their organization should be a spiritual union, deliberating in the spirit of freedom."

WHEN THE PROPOSAL IS MADE THAT the Catholic music educators commence at once to hold their national meetings independently of the older organizations, three objections are heard. One of these objections is to the effect that Catholic music educators need contact with the MENC so as to know the field of music education. That objection can be met with the answer that the MENC has no monopoly

of the field. It is actually incumbent on Catholics to develop a field of their own. One music educator who has some thirty years experience in large centers and who holds a long-time membership in the MENC, views the matter thus: "As Catholic music educators we are now slowly coming into our own. We are moving, probably not so fast as we should like to go, but we are moving. We are serious. We dig. We develop. There is an abundance of most promising material among the teachers in our religious communities. I am in favor of holding our meetings independently of those of the MENC. Let those of us who care to, attend their meetings. In no sense are we unwilling to recognize in the modern field, music that is worthy or music education that is sound. Let those of the MENC attend our meetings, if they wish. Eventually we should have much to attract them. But let the MENC have no influence over us. Our music education must be different from that of the public schools, because our attitude is different. Ours is a religious attitude. In music education we have to be Catholic from the ground up." In this regard, another teacher gives a challenge to the NCMEA: "Some contend that in order to know what is going on in the field of music, we must attend some such convention as that of the MENC. It is sad to think that after all the Catholic Church has contributed to music, we have to admit in our day, with much truth, that music has to a great extent drifted into the hands of secular organizations. What is worse, we are not independent enough to care! The NCMEA will be a sorry disappointment if it has no intention to improve these conditions."

A SECOND IN THIS SERIES OF OBJECTIONS to leaving off their meeting nationally with the MENC is that by withdrawing from the MENC,

*(Continued on page 233)*

**The future of art does not reside in the large cities, but in the all-out encouragement and development of the local talent in your own homes and schools and communities. All things being equal, the local musical organizations, locally financed, locally sponsored is the only answer to the cultural problems of this nation.**

# A FRANK INDICTMENT

By Blanche Dansby

*Obviously these lines are sharp; but Caecilia has no fear in welcoming them. They are the sincere outburst of a very sincere convert; one who has the right to speak openly, because she has shown for a long time a very unselfish devotion to the cause of sacred music. The main implications of this sketch are a challenge to the clergy as expressed by the laity. Some priests might at first resent the bluntness of our correspondent. Let them remember that her reactions are a sample of many others which remain unwritten. The silence of the laity will not always help the musical conversion of the clergy. The patriotic views of the writer are quite virulent; and the readers should be judges in this delicate matter. At any rate, it is good reminder that true patriotism can never cease to be christian.*

The Editor.

More and more frequently the vexing question of hymns for Low Mass is discussed; the problem grows ever more urgent. Correlative with it Fr. Laukemper remarks in the November *Caecilia* where "Mother dear O' pray for me" is acceptable anything at all is possible; out of experience one adds "and probable." We must admit that very many hymns to the Blessed Virgin are saccharine to say the least. Is it not equally true that among Catholics devotion to the Blessed Mother is likely to be over-sentimental? Are we not prone to invoke her help in ways and words which are not well-suited to the Maid whom the poet estimates as "our tainted Nature's solitary boast"? We appeal to Mary under so many guises that we become over-familiar in our approach, and this is reflected in many syrupy hymns that are thus unfitted for public expression of our devotion. We need to cultivate an amusedly intolerant attitude toward such songs and put far to one side tactfully and determinedly those which do not measure up to our standards of suitability. Obviously, piety need not be sentimental even though it voices beautiful sentiments. Hymns for children should be selected carefully with an aim to developing their taste. Good hymns are difficult to write. Restricted as to length and too repetitious, they lack the elasticity of the art-form. The harmonization seems most uninspired because the limited form forbids excursions beyond the most closely related keys. Then too, hymns must be designed for the man-in-the-pew and his all-too meagre equipment. Search the whole literature of hymns; if we except those that are Gregorian we find that we Catholics have few English hymns with musical or literary merit. Certain Protestant hymnals are better equipped than ours, notably the Episcopalian and Lutheran. However, many of the so-called Sunday school songs and "Gospel hymns" used by the

various denominations are inconceivably bad music and in the worst possible taste. We share the Crusader's Hymn ("O God of Loveliness") with the Lutherans who entitle it "Beautiful Saviour"; we share Newman's "Lead, Kindly Light" with Protestants in general; another of Newman's, "Praise to the Holiest in the Height" should please all those who like a good poem set to music, and both Somervell's and Montani's settings are satisfying. Not many consider the words of a hymn apart from its melody, and still fewer have a taste for rhythm of Latin verses. Can one find a prayer more comprehensive than "Veni Sancte Spiritu," the Sequence for Pentecost? The traditional setting was written by Webbe over a century ago and appeals more quickly than the one in Mode I, Gregorian. The man-in-the-pew has scant understanding of the hymns used for Benediction, to say nothing of "Pange Lingua," "Victimae Paschali," or even the Lenten "Stabat Mater" or "Parce Domine." The writer suggests that in these dignified hymns of Mother Church there is a wealth of material available for discussion which is not controversial and should prove very enlightening. Shall we then, to improve music in our churches, discard ruthlessly and at once all hymns that are too sweet, too hackneyed, too impoverished in quality? Rather, why not let the man-in-the-pew hear semi-occasionally those which recall his childhood, his rearing in the Church? This would retain a number that are time-honored although time-worn, without offending good taste too severely, and yet consign to merited oblivion "Goodnight, Sweet Jesus" and other sticky-sweet confections. Let us remember that the average taste considers "Let me build a house by the side of the road" a great poem and has probably never become acquainted with the "Dream of Gerontius," for example. Why not use fewer threadbare hymns,

and less frequently, and gradually build up the choir's repertoire from Motets? Country choirs for various good reasons sing High Mass only at stated intervals, and have need of good numbers to be sung at Low Mass; if these are Latin, they may also serve as Offertory Motets at High Mass, following the Proper. There are dozens of texts from Psalms and Propers set to acceptable polyphony in two, three and four voices. That Catholic Hymnal conceded to be our best offers a great number of such motets; in it can be found also many old hymns in a new setting but these are largely disappointing. The writer thinks it better not to meddle with the old traditional songs; leave them as they are; we are not obliged to like them nor to sing them. How much better to build a choir's repertoire from simple things of Lassus, Vittoria, Praetorius, Perosi, Ravenello, etc., adding frequent Gregorian numbers for leavening.

When we discuss Church music our thoughts are rooted in the Liturgy because it was in its development over centuries that gave us as its by-products, Church music, art and literature. Fine writers and musicians have ever found in it their greatest inspiration. The discerning mind knows Catholic culture to be the true flower of the Liturgy, and that of all arts, music is its darling because it is so closely interwoven into its very fabric.

Church music is just another means of expressing and enhancing the Good, the True, the Beautiful, drawn from the Liturgy, true sustenance of the interior life. However, it would seem that these simple truths have eluded many whose background and habits of living and thinking should have sharpened their perceptions of cultural things, and supplied a basis for comparative values. If not,—how account for a recent flagrant abuse, which, seeking refuge behind the clear colors of the national emblem, has forced its way into our churches, not only into remote chapels but into proud cathedrals, and even sometimes serves (we are informed) as antiphon to the "Asperges Me," incredible as that may seem? We refer to the growing custom in these days of singing "God Bless America" as the recessional hymn after High Mass. What a descent from the sublime to the absurd, from the sublimity of the Preface, music envied by the truly great, to the utter banality of Irving Berlin (Isadore Baline) of Tin Pan Alley! Shall we go completely Hollywood? It is argued that we suffer in comparison to Protestants if we omit this gesture in war-time. We have added the

national flag to our sanctuaries (surely there must be a later ruling than No. 3679—Sacred Congregation of Rites on this subject, or else why—?) logically pairing it with the Papal flag; we display star-spangled service flags to witness our parishes' contributions to the armed forces. Do these symbols stand for naught? This year is the fortieth anniversary of *Motu Proprio* and commemorative Masses are being sung honoring this superlative encyclical of Pope Pius X. Is it then fitting that we strut this blatant outburst suitable at best for the weekly Rotarian luncheon, following the ineffable miracle of Transubstantiation? The tune has been used as musical sob-stuff on many radio programs along with other hokum. Manifestly, anything of a quality to achieve radio popularity has no place in a Catholic church. Read the words aloud:

Land that I love,  
Stand beside her, and guide her,  
Through the night, with the light from above,  
From the mountains and the prairies,  
To the oceans white with foam,  
God bless America, my HOME SWEET  
HOME.

Love, above, beside, guide, night, light, foam, home! The arresting thought of the lines is excelled only by the profound tumpy-TUM-tum of the rhythm. Is this a fitting conclusion to Holy Mass? But, it is argued, it is sung AFTER Mass is finished; may we point out that Mendelssohn's Wedding March is banned even though the Nuptial Mass is ended. If this near-doggerel is a measure of our patriotism, then our country's foundations are rocking; if it be the Catholic church expressed through its people then *Motu Proprio* is overboard and sinking rapidly. If we must make a patriotic gesture to impress our Protestant neighbors, let us recite the Salute to the Flag. But why attach it to Sunday High Mass? If we are good Catholics it follows that we are good Americans and our patriotism needs no demonstration, no defense. If we must strike an attitude in concession to public opinion, let us acknowledge honestly that we are relaxing in some measure the laws of Mother Church, and that to this extent we go along with those who seek to pull from her lofty eminence the Church which has ever stood steadfast against the cheap, meretricious, modern moral trend. One wonders indeed if the time is approaching when Catholics may bow in deference to non-Catholic opinion, and be permitted one small, very thin, ham sandwich on Fridays.

# HERE THERE EVERYWHERE



Much informative material has been crowding the editorial desk in recent weeks; and the space given to each item must per force be short. The best we can do is to preserve the essentials of all communications, always bearing in mind the benefits which the reader may gather from an information. For events which come to pass deserve attention either as exemplifications of the ideals after which we strive or as definite trends in the musical movement. There is plenty of both to be gleaned in the following communications.

## Easter Programs

We would hardly expect our request for programs to meet with a general response. Such a thing does not readily happen. However, we were gratified with the programs sent to the Editorial office. Their quality is a compensation for their limited quantity.

TWO CONVENTS ARE WORTHY OF A particular salutation: The Motherhouse and Hospital of the Sisters of St. Francis at Springfield, Illinois, and the Motherhouse and St. Scholastica College at Duluth, Minnesota. Their Holy Week and Easter programs are almost identical, for the simple reason that they were gregorian. When we say gregorian, we mean that sacred Chant, sung in its authentic and full garb, was the musical substance of the divine services. Here and there, a melody reduced to a psalmodied form for obvious reasons, and very sparingly an incidental motet. This is indeed great news, because it is only in such programs that the Chant is fully coming into its own. Both convents are watch-towers in their own way: AT THE HOSPITAL OF SPRINGFIELD, the Chant will gradually be the inspirational source from which the charity of the Sisters will flow; and no one can estimate the blessings which their sacred singing will bring upon their patients.

Their musical organism is well balanced: a schola of forty assuming the more difficult parts, the entire religious congregation sharing in the more simple melodies. Thus, the whole musical setting can be presented for the benefit of both performers and listeners. AT THE COLLEGE OF DULUTH, the Chant will become an essential factor in the education of young women; for teachers who share in a musical way the liturgical life are bound to be more understanding of an integral catholicism: The Choir of St. Scholastica has also a very active schola; and the antiphonal system is used in community singing. If this procedure is animated by a corporate spirit, it becomes a dynamic factor in the spiritual life of the Nuns. The Benedictine Sisters of Duluth perform the Chant always without accompaniment. It is an achievement, not necessarily an ideal as far as all melodies are concerned. If many other Convents will emulate the two communities mentioned, a great benediction is hovering upon us.

TWO CATHEDRALS HAVE SIMULTANEOUSLY sent in their programs: IMMACULATE CONCEPTION AT PORTLAND, MAINE, takes rank among the elect with Father Henry A. Boltz, organist and director. Not only are resources adequate, but the leader appears very able in his planning. The program deserves to be fully mentioned, for it may help others; and it is a joy to know that such good music begins to assert itself among us.

The full choir of 50 men and boys sang the Office of Tenebrae.

Responses in 4 voices (arranged)	Cosciolini
Third Lamentation (arranged for mixed voices)	Stehle
Miserere	Manzoni-Allegri
Benedictus	Ronan
Christus Factus est	Schroeder

## HOLY THURSDAY

Processional: All Glory Laud and Honor  
 Proper of the Mass.....Gregorian  
 Kyrie and Gloria from Mass in Honor of the Blessed Virgin based on Gregorian Theme  
 "Concordi Laetitiae"

Credo No. 3  
Sanctus, Benedictus and Agnus Dei from  
Missa Cum Jubilo

(700 school children)

Offertory: Adoro Te, O Panis Caelice  
(Choir and school children)

Procession: Pange Lingua

GOOD FRIDAY AND HOLY SATURDAY

All Gregorian

EASTER SUNDAY

Processional: Alleluia! Ye Sons and Daughters of the Lord

Proper of Mass.....Gregorian

Sequence: Victimae Paschali.....Yon

Ordinary: Missa Papae Marcelli.....Palestrina  
(Arranged for 4 voices by Mitterer)

Offertory: Christus Victor.....Rossini

Recessional: Christ the Lord Is Risen Today

SOLEMN VESPERS

Processional and Recessional same as in the morning

Antiphons and Psalms.....Gregorian

Magnificat.....Gregorian and Faux Bourdon

Regina Coeli.....Oberhoffer

Completing his information, Father Boltz mentions that "the solemn High Mass is sung every Sunday and Holy day from October to mid-June. The Proper of the Mass is always sung by the full choir. Every man and boy has a copy of deluxe editions of the Liber Usualis." May we say that in addition to its variety and balance, the program gives a very welcome place to the assembly of the children. Thus, the high standard of the choir proper, far from developing a superiority complex, rather prompted a sympathetic attitude towards the children. This we call just beautifully catholic.

The other cathedral is ST. HELENA'S, HELENA, MONTANA. The remarkable activity of the choir of Father Weber won the privilege of membership in the Guild of Honor. The program of the pontifical Mass of Easter is interesting for its intensity. We thereby mean the great variety of selections. Someone might take exception perhaps with the excess of variety which impairs unity; but it is an attestation of the great vitality of this choir. We give it in full, as it was performed by a body of 74 boys and men:

Organ Prelude: O Filii.....Guilmant

Processional: Ecce Sacerdos.....M. L. Nemmers

Introit:

Resurrexi.....A. Edmonds Tozer

Alleluias.....Rev. William Finn

Kyrie: Missa Melodica.....Pietro A. Yon

Gloria: Regina Pacis Mass.....Pietro A. Yon

Gradual: Haec Dies\*.....Rev. Alphonse Dress

Sequence: Victimae paschali laudes.....Gregorian

Credo: Regina Pacis Mass.....Pietro A. Yon

Offertory: Terra Tremuit.....Rev. Alphonse Dress

Supplementary Offertory: Jubilate Deo.....Aiblinger

Sanctus: Te Deum Laudamus Mass.....Pietro A. Yon

Benedictus: Missa Secunda Pontificalis—

Rev. Lorenzo Perosi

Agnus Dei: Te Deum Laudamus Mass—

Pietro A. Yon

Communion:

Pascha nostrum.....A. Edmonds Tozer

Alleluias.....Rev. William Finn

Supplementary Communion:

Panis Angelicus.....Cesar Franck

Recessional: Emitte Spiritum.....Schuetky

Organ Postlude: Paschal Themes.....Kreckel

When the good example is given by the choir of a cathedral, we know that the diocese which surrounds the mother church is given the surest impulse in the restoration of sacred music.

OTHER PROGRAMS ARE COMMENDED by their own modesty; and their spiritual value may be as great. ALL SOULS CHURCH AT ALHAMBRA, CALIF., under the leadership of its pastor, Father Peter T. Hanrahan and its organist, Dr. Robert Heger-Goetzl, had the following on Easter Sunday:

Processional: O Filii et Filiae.....Palestrina

Proper of the Mass entirely sung.....Liber Usualis

Mass in Honor of St. Anthony.....Rene Becker

Sequence: Victimae Paschali.....Pietro Yon

Offertorium: Victoria, Victoria—

Vienna Diocesan Hymnal

Postlude: Hosanna.....Alfred Sittard

We commend here particularly the simple balance between a full gregorian proper and a lighter polyphony for the ordinary. There was no compromise, but practical agreement between the two forms of sacred music, in the midst of an ordinary parish.

ST. JOHN'S CHURCH, MONTELLO, WISCONSIN, had a program covering the whole Holy Week. Here it is:

PALM SUNDAY

Processional: Antiphon Hosanna.....Chanted

Responsory: In monte oliveti.....Psalmodied

Antiphon: Pueri Haebreorum.....Chanted  
 Procession: Cum Angelis and Gloria laus alter-  
 nating with the 5 verses by the Cantors  
 inside of the Church.....Chanted  
 Ingrediente Domino.....Psalmodyed  
 Mass: Proper of the Mass.....Rossini  
 Ordinary for Lent  
 While the Passion is read, the 4 voiced "Stabat  
 Mater" is sung

HOLY THURSDAY

Proper of the Mass.....Psalmodyed  
 Ordinary: Mass of the Angels  
 Offertory: Ave Verum.....Chanted  
 Procession: Pange lingua, Ecce Panis Angelo-  
 rum, Adoro Te.....Chanted

GOOD FRIDAY

Tracts: Domine audivi and  
 Eripe me.....Psalmodyed  
 Venite Adoremus (Unveiling of the Cross).....Chanted  
 Reproaches: Popule meus, etc., two part  
 Procession: Vexilla Regis.....Chanted

HOLY SATURDAY

Tracts during the Prophecies.....Psalmodyed  
 All Saints Litany.....Chanted  
 Ordinary: Mass of the Angels.....Chanted  
 Alleluias.....Chanted  
 Psalms: Confitemini and  
 Laudate Dominum.....Psalmodyed  
 Vespers, Alleluias and Vespere autem.....Chanted  
 Psalm and Canticle.....Psalmodyed

EASTER

Processional: Toccata.....G. Zoller, Op. 65  
 Christ is Risen.....O. Singenberger  
 Vidi Aquam.....J. Singenberger  
 Proper of the Mass:  
 Introit and Communio.....Chanted  
 Gradual.....Psalmodyed  
 Offertory: Terra Tremuit.....J. Singenberger  
 Mass in Honor of the Sacred Heart  
 of Jesus.....Rev. L. A. Dobbelsteen, O. Pr.

This program deserves study for the effort made  
 by the choir-director in order to integrate music to all  
 the phases of the liturgical service. A few details  
 might be criticised; but the whole is a testimony to  
 intelligent liturgical devotion.

A NUN OF THE MOST PRECIOUS  
 Blood working under the ordinary conditions of a pro-  
 vincial city has succeeded to form a truly liturgical

choir at ST. MARY'S CHURCH, QUINCY, ILLINOIS.  
 The program of Holy Week is of great simplicity. It  
 does not attempt too much, but it neglects no essen-  
 tial. Moreover, the formation of small groups with  
 their own mission is an initiative to be remembered. It  
 will be the best way to recovery everywhere. Here is  
 the program:

PALM SUNDAY

Blessing of the Palms: Hosanna Filio David  
 and Pueri Hebraeorum.....Men  
 Procession: Occurrunt turbae and  
 Cum Angelis.....Men  
 Gloria Laus.....Men and Chanters  
 Ingrediente.....Men  
 Holy Mass: Proper of the Mass  
 on psalm tones.....Chanters  
 Ordinary No. 17.....Choir  
 Attende Domine.....Choir

HOLY THURSDAY

(All sung by Chanters)

Introit, Gradual, Communio.....Chanted  
 Offertory.....Psalmodyed  
 Ordinary: Mass No. IX, Credo III  
 Procession: Pange Lingua

GOOD FRIDAY

(All sung by Chanters)

Crucem Tuam during the people's veneration  
 of the Cross  
 Vexilla Regis during procession

HOLY SATURDAY

(All sung by Chanters)

The Tracts psalmodyed on 8th tone, all the rest  
 as in the Liber  
 Ordinary: Mass No. I

EASTER SUNDAY

Proper.....Chanters  
 Ordinary.....Mixed Choir  
 Christ the Victor.....Rossini  
 Vidi Aquam.....Fiesal  
 Kyrie, Sanctus, Agnus Dei, Mass in honor  
 Mary Immaculate.....R. K. Biggs  
 Gloria and Credo, Mass of  
 the Immaculate Virgin.....Harrington  
 Offertory, Terra Tremuit.....J. Tresch

AT THE CHURCH OF ST. AGATHA IN ST. LOUIS,  
 MISSOURI, the boys and the girls of the upper grades  
 assume the total responsibility of the singing. We give  
 their Holy Week program as a testimony of their  
 courage and a commendation for their good example.

That already deserves a remembrance. Almost the entire program was authentically gregorian, now and then simplified by an incidental psalmody.

## PALM SUNDAY

Introductory Antiphon: Hosanna	
Filio David.....	Boys' Choir
Responsory: In Monte Oliveti.....	Gregorian
Distribution of Palms: Pueri Haebraeorum	
with alternate psalmody of Laudate Pueri	
Procession: Antiphons Occurrunt turbae and	
Cum Angelis.....	Sung Alternately
Acclamation: Gloria laus sung alternately—	
Boys' Choir and 4 Cantors in Church	
Ingrediente sung as procession re-entered	
the church.....	8 boys
Mass: The Proper.....	Rossini
The Ordinary, Mass XVII and Credo III.....	Sung

## HOLY THURSDAY

Introit-Processional sung—	
Boys' Choir and Girls of Grade 6	
Gradual-Responsory.....	Sung
Verse.....	Recited on Dominant
Offertory and Communio.....	Sung
Ordinary of the Mass IX, Credo III	
Pange Lingua sung alternately—	
Boys' Choir and Congregation	

## GOOD FRIDAY

Both Tracts.....	Psalmodied, 2nd mode
The Reproaches.....	Sung
The Antiphon: Crucem tuam.....	Sung
Crux Fidelis.....	Sung
Vexilla Regis.....	Sung

## HOLY SATURDAY

Tract: Sicut cervus.....	Psalmodied, 8th mode
Litany sung alternately—	
Two Choirs of Boys vs. Girls	

Ordinary of the Mass I  
Everything else as found in the Liber Usualis

## EASTER SUNDAY

Ye Sons and Daughters, 2 voices.....	Palestrina
Introit: Resurrexi.....	Sung
Kyrie, Gloria, Mass I	
Gradual: Haec dies.....	Sung
Verse.....	Recited
Alleluia.....	Sung
Verse.....	Recited
Sequence.....	Sung
Credo III	
Offertory: Terra Tremuit, 2 voiced.....	McDonough

Sanctus: Agnus Dei, 2 part Missa Brevis—

Nicola Montani

Communio: Pascha nostrum..... Sung

Christ is Risen, 2 part..... Otto Singenberger

WE GLANCED AT THE EASTER PROGRAM of many city-churches as published by the catholic press; and we were again under the same impression as in former years. In many places, (not in all by any means) there is evidence of a trend to have good music, to comply with the desire of the Church, and even to plan more accurately the selections which make up the program. However, many choirs work under two handicaps: a definite neglect of the Chant, and a choice of polyphony which is keeping the choirs in a rut. Choir-directors have an exaggerated fear of the dislike of their singers for the Chant. When we renounce to present at least some of the gems of gregorian art on a day like Easter, no rendering of the Proper on a psalm-tone of any arrangement will ever get us out of the inferiority complex which forbids us to appreciate the Chant. As will be seen by our rapid survey, the quality of polyphony is not to par. Much nice work has been recently accomplished by composers; however, our unwarranted worship of some old venerated memories, does not show much appreciation from our part for a simpler and purer liturgical polyphony. The reading of many programs brings out the following observation: a. The proper chants of the Mass are seldom performed in their authentic gregorian setting, either in part or entirely. b. The usual procedure is to recur to the various psalmodic settings published by Rossini and Laboure, and to the over-advertised Tozer's harmonic simplifications. The following part-Masses obtained popular favor: *Exsultet* by F. Witt, *Stella Matutina* and *Ave Verum* by Carnevali, *Missa Choralis* by Refice, *St. Lawrence and the Child Jesus* by Alfred Schehl, *St. Aloysius* by W. Marsh, *St. Joan of Arc* by J. Gruber, *Our Lady* by Mentzel, *Holy Name* by Mitterer, *Mater Dei* by R. C. Smith, *St. Benedict* by Mueller, *Salve Regina* by Stehle, *Mass in F* by Marzo, *Sacred Heart* by Turton, *Lady of Perpetual Help* by Sayre, *Missa Liturgica* by Gruender, S. J., *Regina Pacis and the Shepherds* by P. Yon, *Mass in C* of Gounod. After reading such a list, one wonders if that is all there ever will be to our musical horizon. We are still lingering on the outskirts of our musical fairyland; and some among much cherished compositions are considerably retarding our



journey. We would have no regret if names as Gruber, Smith, Mueller, Mentzel and Gounod were met with less frequently to the advantage of others more truly musically gifted. Witt, Mitterer, Stehle (to a certain extent) remain solid ground; and we are happy to see Schehl, McGrath, and Steffen rising up in the horizon. Looking at the Motets brings out the same observation. The Motet "Terra tremuit" is found on almost every program, as a consequence of our bad habit of always inserting an Offertory Motet. Many beautiful aspects of the Liturgy of Easter are thereby absent from our services. Thus, one meets with the *Terra Tremuit* of Singenberger, Wiegand, and Dress, and Kreckel (a strange company if there ever was one), the *Regina coeli* of Webb, Mauro-Cottone, Werner, Praetorius, Hamma (another promiscuous array). Lotti timidly appears in a few places, even though he is so direct and simple. We even met on the way the sugary Lambilotte (expurgated no doubt, as if you could ever change sugar into granite). As we were glancing at these numerous programs we could not escape from comparing them with the other programs mentioned above. It may at first appear that an elaborate polyphonic program is a sign of greater musical efficiency; but in the last analysis, a refined performance of a gregorian melody may be a sign of greater progress. May more choirs remember this in planning their next year's program.

## Miscellaneous Concerts

THE UNIVERSITY OF SCRANTON, in charge of the Jesuit Fathers, sponsored a broadcast hour of gregorian melodies for the Holy Week. The cathedral choir directed by Mr. Frank Daniel presented the performance with Father Maher, S. J., Assistant Dean of the University as commentator. The latter announced this new and excellent initiative as "appropriate from both a devotional and educational point of view." It is indeed appropriate; so appropriate that one hopes for more broadcasting of this type of program. In the one referred to, delicate antiphons from the liturgy of Palm Sunday and Good Friday were sung. AT SHEBOYGAN, WISCONSIN, the choir of Holy Name Church made a golden jubilee offering to Msgr. Philip Dreis with a musical program of doubtful quality. Concerts given by local talents in our parishes cannot be recommended enough as one of the indirect means to reestablish in catholic life a

real interest in sacred music. Without, however, aiming at unnecessary "highbrowism" programs should be made up, partly at least, of solid musical substance. Just the names of Gounod, Hummel, or Mendelssohn do not justify a program, but only what they wrote. This program remained too much on the line of hackneyed melodious compositions. It is pleasant, not so educational. THE ST. FRANCIS DE SALES CHORAL SOCIETY at Cincinnati, directed by John Meretta and Mrs. Mabel Drexelius, presented on April 21 the *Red Mill* of Victor Herbert. We prefer such avowed popular performances to the preceding program, because their objective value is more obvious. Of course, we hope that the mentioned choral society does not neglect its catholic mission and is as well versed in sacred music. A PARISH-CHOIR presented in April its annual concert under the leadership of two Nuns of the Order of St. Francis. Would not the Poverello be delighted to see that some of his daughters of the twentieth century are simple enough to affront the public podium and lead people in song as himself lead the birds? Congratulations to Sister Huberta the director and to Sister Franciella the accompanist for their welcome initiative in musical apostolate. THE PAULIST CHORISTERS of Chicago, the old jewel of Father Finn of fame, celebrated on May 7 at the Orchestra Hall the fortieth anniversary of their foundation with a program made up principally of sixteenth century music and early madrigals. In his reclining but still very active years, Father Finn should feel very happy that the choir which made his name was also the one who was born in the year of the promulgation of the *Motu Proprio*, and thus was the first authentic organization of the musical reform in America. THE MEDFORD CATHOLIC WOMEN'S CLUB, at Boston, Massachusetts, complemented their regular meeting in April with a

(Continued on page 236)

**Sisters and teachers, no matter what the difficulties, work to build your local choirs, your local orchestras, to unite your groups with others in building the larger community organizations which may be further developed under the direction of those most qualified.**

# NAMES PEOPLE DOINGS



We are happy to present to our readers Mr. Elmer Steffen, the director of music in the Diocese of Indianapolis, Indiana, who was recently honored by *Caecilia* with membership in the Guild of Honor. It is a belated testimony of our friendly esteem and a new expression of our best wishes for

his continued success in the sacred apostolate which he has assumed.

THE COMMISSION OF SACRED MUSIC in the Diocese of Scranton is hardly born that it went to work. We learn that "regional meetings have been arranged under the direction of His Excellency Bishop Hafey so that priests, religious and the laity may have a deeper and more active participation in the liturgy through its music. His Excellency feels that with the cooperation of the pastors of all parishes as well as that of their organists and choirmasters much can be accomplished." Two points are evident in this official statement. The Commission of Scranton is thoroughly aware that the success of the restoration of sacred music largely depends of its liturgical orientation. Moreover, the regional meetings regularly held throughout the Diocese have no other aim than to promote understanding and strength through active union of all who are working in the restoration, from the altar to the choir-loft, not forgetting the pew. This is clear vision and intelligent action.

PRIESTS AND SISTERS IN MUSICAL apostolate. The clergy and the religious orders have been so often reminded of their musical apathy, that it is a pleasure not to be missed to mention any kind of initiative taken by them. We read in the Michigan Catholic that Father John C. Vismara, dean of the Eastern deanery, addressed the Archdiocesan Guild of Organists with a paper on "The Priest and the Organ-

ist." This is vital subject, because from the active and close collaboration of both depends the ultimate success of music in the parish. Sister M. Agnetis dean of St. Rose College of Music, organized the La Crosse Chapter of the American Guild of Organists. The latter is known to be a non-sectarian organization, inspired by a very broad spirit, and very friendly to catholic music and musicians. Sister Agnetis made another proof of this fact; and we hope that her influence may bring the American Guild gradually closer to us.

HERE ARE DOINGS AT RANDOM: FATHER THOMAS F. DENEHY, President of the Society of St. Gregory of America, was the guest speaker to a Communion-Breakfast for Catholic Women; and he emphasized the fact that sacred music is a part of the social program of the Church. We thank him for having knocked at the very door of Catholic Action, and for having presented the claims of Sacred Music. SISTER MARY LUKE, supervisor of music in the schools conducted by the Sisters of Charity in the Pittsburgh Diocese, was elected a member of the Board of Directors of the National Catholic Music Educators Association at the meeting held in March in St. Louis. MISS FAITH DONOVAN, an orchestra-conductor, has been placed in charge of the Retail Department of the McLaughlin and Reilly Company. We rejoice to see these nationally known headquarters of Sacred Music are increasingly including in their regular staff persons of a recognized ability. The growing prestige of the firm is a promise that music-publishing business is turning in an upward direction. ORGANISTS are easily forgotten people, whether they serve or they die. A more pressing reason to mention the loyalty in service of MARIE ZIMMERMAN, the organist of St. John's Church at Erie, Pa., who has never been late in 47 years, and missed only 5 times since 1897. Two other organists have gone to their reward: MRS. ROSE RECHTIN, for 25 years the organist of St. Vincent de Paul's Church, at St. Louis, Mo., and JOSEPH PAULEY, organist of St. Martin's Church, at Pittsburgh, Pa., who held this post for 57 years. May Christ bring

to eternal joy such faithful servants, whose unworthy and often negligent successors we are. FATHER THEODORE LABOURE, superior general of the Oblate Fathers of Mary Immaculate, died in France on February 28. He will be kindly remembered as a pioneer who honestly tried to solve the difficult problem of the Proper of the Mass for the large number of uninitiated choirs at a time when it looked hopeless. Distinction was given to JOSEPH McGRATH, whose Mass "Amor Dei" was performed at St. Patrick's Cathedral on March 17 under the direction of Charles Courboin, organist and choirmaster. And we are glad to say that the composer is well deserving public recognition for the solid musicianship and the christian loveliness of his writing.

## 1st National Meeting of NCMEA

*(Continued from page 224)*

Catholic educators evade an obligation of gratitude. One Sister-teacher gives food for thought on this subject: "We learned at the Convention that many Sisters vigorously oppose a separation from the MENC. Undoubtedly, the Sisters feel that such a separation would be an act of ingratitude to the MENC for all the advantages received through this association in the past. Another reason for opposition is the fear that the Catholic association, alone, could not afford to engage the services of many celebrated musicians, nor afford the expense of a big demonstration. The first of these reasons fails to consider that our separation is not a matter of ungrateful antipathy but of sincerity to our convictions. Both arguments are more concerned with the material advantages at stake, than with the principles." A third objection is that the NCMEA requires the support of the older organization. To this, a teacher of music who is a veteran of many MENC conventions, has furnished one significant answer: "We are fewer in numbers. We are poorer in equipment and financial backing. In a material sense, therefore, we may seem to need the MENC. But in a spiritual sense, we have everything plus, and we should capitalize on that. Unless we do, we shall always be borrowing. We will never develop."

HERE, BEFORE CONCLUDING, LET IT be emphasized that this little symposium of the opinions of these sincere Catholic workers in music education is presented in the spirit of the most profound fraternal charity. Neither the correspondents nor the compiler of their comments harbors any slightest unwillingness

to co-operate with the Catholic association. Moreover, the reactions set down here are open to debate. In fact, the prime purpose of their presentation will be achieved if they arouse discussion. One excerpt from this correspondence has been saved for the last for the reason that the writer, the same who in a foregoing paragraph appealed for consideration of a Catholic outlook in music education, has thrown sharp light on her question and the Catholic answer to it: "The demonstration on Gregorian Chant was carried on with evident enthusiasm, but we regretted that the teaching of Chant was considered from the standpoint of information instead of inspiration. Most of us, I am convinced, are not at all interested in methods of teaching the signs and symbols of Gregorian Chant to our children, but we would like to know how others succeed in imparting to their children a lovely feeling for the Chant as sung prayer and an ever increasing understanding of its function in liturgical worship. The technical approach may indeed integrate the Chant in the teaching program, but the approach through inspiration will integrate the sacred melodies into the very lives of our children. If the Sacred Chant had been the chief concern of the demonstration, as we logically expected, our comments would perhaps be less critical. But Gregorian melodies had no part in the actual singing which took place during this part of the session. We felt in all this a disheartening lack of congruity and a want of proper evaluation. The interest shown toward the Chant impressed us as being more theoretical than vital and spiritual."

How far in the future is the convention of the Catholic music educators which will satisfy the desires of this earnest teacher for help in her work of integrating music and Catholic life?

The six posters promised to members of St. Caecilia's Guild are just off press. They are beautiful settings of liturgical texts in two colors; their size 17 in. x 22 in. and their type makes them very readable for use in the choirloft. They are now sent to all who are enrolled in the Guild; and we feel satisfied that they will like them.

## MUSIC IN THE SCHOOLS

THE IOWA UNIT OF THE NATIONAL Catholic Music Educators Conference met on April 21 and 22 under the auspices of the Most Reverend Francis J. L. Beckman, Archbishop of Dubuque. If it should be difficult to give to this convention the palm of excellence among all those held in other States, it seems fair to recognize that Iowans manifested an unexcelled enthusiasm thanks to the very active support given for quite a time to all musical efforts by His Excellency the Archbishop. Dubuque is rapidly growing as a catholic hub of music, unhampered by the sophisticated individualism which retards so many larger cities. The registration reached around 800 members which in itself is a proof of widespread cooperation. At the opening Mass of the Convention, the Archbishop pronounced a vivacious sermon, excerpts of which are found here and there in this issue. His stand in the matter of music is frank, even aggressive; at any rate, it is most catholic. His conviction spurred on all congressists, and above all the immediate participants in the sessions. Unable to reproduce at length the entire program, we single out the main musical manifestations. They were: Two solemn Masses, one sung by a choir of 500 students from Colleges and High Schools of the city, the other by a choir of 1000 voices. The combined Clarke College Glee Club and the Loras Institute Vested Choir united into a mixed chorus for the presentation of two major works, the Requiem of Gabriel Fauré and the Easter Miracle of St. Anne of Harvey Gaul. We do not say that the juxtaposition of these two works was good planning; for Gaul is but a shadow before the ecstatic peace and the uncanny refinements of Fauré. The presentation itself is a fact which prompts us to a rejuvenated faith in the musical future of our young people. The CYO Symphony and String Choir also are a most remarkable factor in the musical experience of the catholic schools of Dubuque. Father Finn commented enthusiastically upon the achievements of the players in a program not pretentious but musically sound. This junior orchestra, established in 1937 is now a solid organism including all the schools with regular group-teaching and unified supervision. Its membership has now reached over the eighty-figure. The director is professor Edward J. Schroeder. The program of the

various sessions, similar to the usual type now becoming obsolete, included demonstrations and discussions about three main topics, namely: sight-singing, appreciation-classes, and piano-technic. The two clinics of Father Finn were a redeeming feature. A song contest (an excellent thing by the way) was won by Sister Mary Lois, O. S. F. of Our Lady of Lourdes Conservatory of Music, at Dubuque. The choice of a song-subject could really have been less mythology-minded and more realistically catholic than "Let Music be a Plane of Joy." If the plane was the symbol of an airplane, we see too many bombers nowadays to have any taste for the poetry of airplanes. But our minor criticisms detract nothing from the outstanding merits of a convention which is a milestone in the realization of national unity.

### Programs

It is a pleasure to give at least a sympathetic mention to the various efforts made in many schools to awaken the musical consciousness of the young in recent months. We list at random: THE MONTEZUMA SEMINARY CHOIR was heard by a national hook-up on April 9, in a program of Easter Music well selected. Their intonation and their phrasing is at times too impulsive for the radiance of liturgical music; but their unadulterated enthusiasm is an impressive lesson for all seminaries. THE TRAPP FAMILY in their unabated apostolate, were invading the school-precincts at Belarmine Academy, Boston, Mass., April 2. The field of the schools is perhaps the one which these sympathetic singers should cater to today, because their genuine spirit is the most direct lesson needed by our youth about the social value of music. MARYWOOD COLLEGE presented its organ-pupils in a joint recital on April 20. If the young artists play well (as we hope), then their program attests an unusual growth in organ-playing for a College. And we sorely need good organists for the Church in America, provided that this form of catholic action is much encouraged among our students. FONTBONNE COLLEGE AT ST. LOUIS, MISSOURI, is plowing ahead to establish both musical interest and musical pride in the dormant city. The competitive festival held this year evidenced both

qualities with another more precious quality, musical progress. THE MUSICAL SOCIETY OF EMMANUEL COLLEGE AT BOSTON sponsored a Spring Concert composed of symphonic selections and ballet music. Judging from the detailed program, this musical Society has no scientific pretense, but rather a social inclination, although there were some sixteenth century music lost in the bewilderment of the rest of the program. Light music is very good indeed, provided our musical taste does not become flighty. MARYLHURST COLLEGE gave a Music Week Concert in May in which both a choral group and a chamber orchestra participated both individually and corporately. An ambitious program included a Concert Grosso of Vivaldi, a piano quintet of Schumann and America of Ernest Bloch. Such music is about what one would think College Students should be able to listen to and to appreciate. They seem to have reached that level at Marylhurst; but that is rather unusual. HONESDALE HIGH SCHOOL held its annual Spring Concert on April 16. This year's program was in two parts, secular and sacred choruses. Although most of the selections remained on the lighter side, they were very judiciously chosen; and the ensemble was a work of fine taste. And of course, the contrast between secular and sacred music is always to be recommended, for it gives to each field its proper relief. AT WILLIAMSPORT, the Sodality of St. Boniface's Church has a group of Marian Choristers. Charming indeed to hear that the young ladies, under the alert leadership of Father Frank P. Mikus, are interested in cultural expression. Their operetta "Jeanie" was the presentation of a lovely romance of the post-Civil War days in the old South. OUR LADY OF MERCY HIGH SCHOOL at Cincinnati, Ohio, had also its operetta "Briar Rose." Whatever its musical merits, it brought together a chorus of 75 voices, the students of an art class, and a volunteer stage crew under the combined direction of John J. Fehring, Mrs. Hubert Hamburg and Brother Joseph Kirr. This mutual cooperation of various artistic groups is essential to the conquest of our students through music. AT ST. VINCENT'S PREPARATORY SCHOOL, Latrobe, Penna., the combined glee-clubs of St. Vincent and of St. Joseph on Seton Hill, gave in April their annual operetta. This coeducational experience in music is as commendable as it is overlooked. A few schools have attempted it with success; and we should presume that music is a much better field of

mutual acquaintance for young people than many other activities which continue to win the exclusive favor of our institutions. AT MOUNT ST. MARY'S COLLEGE, Los Angeles, Calif., the students-choir inaugurated the singing of Vespers as their contribution to the program launched by the Archdiocesan Director, Father Robert Brennan. The latter trained the choir for this occasion and graciously lent his services as chanter. This is no surprise to us; for we have known for long that this College is always ready to collaborate with the Church, having well understood that a College without liturgical life is not thoroughly catholic.

SUCH ARE THE MONTHLY GLEANINGS coming from various catholic institutions. It is useful at this time to interpret the trends which musical events manifest. There is no doubt that the musical activities of our schools are in general on the upward grade; there is more music performed and there is more attention given to good music. There is, however, much progress to be done in the making of the programs. The latter often lack unity of some sort, and there is seldom a group of selections strong enough to bring a dynamic peak. Accounts sent in lack too much of basic criticism. Indeed, if one should take school-comments to the letter, our schools would look as houses of prodigies. The schools themselves should be their own critics, if they want to make real progress. In the communications which have reached us, there is an evident prominence of recitals and of operettas, a few contest-festivals, and one or two programs of high standard. We take no exception with light music, and we know that even the lightest music finely presented is a part of the global musical experience. But we are afraid that too many schools are retarding their advance by their apologetic attitude in regard to good music. It will not help us to presume that young people are definitely incapable of a direct approach to the finest art. While we use so extensively a more popular type as a bait, we seldom catch the fish. Profound music, either sacred or secular, are their own defense; and they need not the poor introduction which we give it. Musical experience in school is educational only if it is well-balanced; that is, if sacred music holds a sacred and undisputed place, and if secular music is a natural overflow of liturgical activity.

# THE CHRISTIAN CONSPIRACY

*Although the publication of Caecilia deals with one of the fundamental phases of catholic action, Sacred Music is not as yet regarded as an indispensable part of catholic life. But we could hardly resist to the pleasure of recommending the coming series of courses organized throughout the country by the Ladies of the Grail. Their concept of catholic leadership is so intimately connected with the Chant of the Church, that it deserves our full support. If any reader wants to experience once in his life how, even with a congregation of unprepared worshippers, the sacred melodies can create an irresistible eucharistic atmosphere, let him go to the Grail just once. The demonstration will hold for life.*

*The Editor.*

## THE CHRISTIAN CONSPIRACY. THE

Grail Schools of Apostolate for 1944 will be open to all young women under twenty-four years of age who are seriously interested in the Conversion of the World. Each school will be a period of intensive study and practical application of the principles and methods of the lay apostolate. Lectures by leading men and women will form an important part of the program of integrated Christian living. Among the subjects to be discussed are: the crisis of the modern world; the universal scope of the lay apostolate; the cross as the foundation of christian life; the liturgy as the well-spring of catholic action; the psychology of women, with special application to the apostolate; world problems: the decline of agriculture; racism; industrialism and labor, etc.; catholic culture as a force in the world conversion; mediums of the world influence: music, art, drama, motion pictures, radio, etc.; methods and techniques for apostolic action; the development of individual talents for leadership.

The program is meant to give the young women who participate, a general introduction and background for the lay apostolate. Every effort will be made to encourage individual responsibility, initiative and independent thinking. The schools will *not*, however, function as *automats*—where one drops a fee, passes through the specified period, and emerges a full-fledged apostle! The formation of an apostolic character and unwavering conviction depends on personal sacrifice, wholehearted endeavor, and steady perseverance through which the Holy Spirit will work with His Light and Inspiration.

FULL DAYS. DURING THE COURSES WE will live together as a family of young Christians in a healthy rhythm of prayer, work, study and feasting.

## GRAIL SCHOOLS OF APOSTOLATE

June 9 to June 22—"The New Leaven." Villa Maria Academy, Frontenac, Minnesota.

June 29 to July 6—"Sparks Among the Reeds." Rugby, North Dakota.

July 18 to July 28—"The Inheritance." Grailville, Loveland, Ohio.

August 11 to August 25—"The Day Is at Hand." Xavier University, New Orleans, Louisiana.

August 1 to August 8—"The Myrrh-Bearers." Grailville, Loveland, Ohio.

A week of serious spiritual preparation for those who have completed a period of lay apostolate training.

August 21 to September 1—"With Burning Lamps." Holy Child Academy, Suffern, New York.

September 9 to September 27—"The New Wine." Grailville, Loveland, Ohio.

## Here - There - Everywhere

*(Continued from page 231)*

violin-recital and even some ballet-dancing. Whatever the actual musical merits of this initiative were, the latter is a welcome sign of our social broadening. Good music among us might some day help us more than excessive gossiping on catholic action. THE FRIENDS OF BELGIUM, a widespread league of American relief for the suffering people of the twice invaded blessed land, recently sponsored a concert under very original conditions. The admission price was a child's new garment, to be shipped as soon as the country is liberated. We wish that many a catholic action group would take heed of this extremely clever idea. It would be a painless way for catholic leaders to swallow more music than they did heretofore; and catholic action would thus include among its activities the art of music that it has so far neglected even to consider.

# CATHOLIC CHURCH MUSIC

1354 COMPLETE CONFIRMATION SERVICE . . . . . Bragers & Wert  
\$0.75  
Singer's Edition .25

(Required in Diocese of Harrisburg, Pa.)

## New Publications or Reprints in Preparation

(Ready in the Fall)

### HYMN COLLECTIONS

- 1391 ST. ANDREWS HYMNAL . . . . . For TTBB Vcs. . . . . Philip Kreckel  
1393 HOLY CROSS HYMNAL . . . . . Unison . . . . . Cardinal O'Connell  
1367 TWENTY OLD IRISH HYMN TUNES . . . . . Unison . . . . . Arr. by E. C. Currie

### MASSES

- 1370 MISSA "ET IN TERRA PAX" . . . . . SATB . . . . . A. Gretchaninoff  
(First American Mass)  
1371 MISSA PRO PACE . . . . . 2 Vcs. . . . . Jos. J. McGrath  
1385 MASS . . . . . STB . . . . . Byrd-Manzetti

### MOTET COLLECTIONS

- 1188 SECUNDA ANTHOLOGIA VOCALIS . . . 3 Equal Vcs. . . . . Ravanello  
1366 LITURGICAL THREE-PART MOTET COLL. . . . . Reilly

### GREGORIAN CHANT

- 780 LIBER USUALIS (new printing)  
GREGORIAN CHANT RECORDINGS (Benedictine Monks of St. Benoit-du-Lac)  
ACCOMPANIMENTS TO THE PROPER OF THE TIME . . . . . Achille Bragers  
(two volumes)  
RULES FOR THE INTERPRETATION OF GREGORIAN CHANT . . . . . Desroquettes

## McLAUGHLIN & REILLY CO.

NOTE NEW ADDRESS . . . 45 FRANKLIN STREET, BOSTON, MASS.

On and after June 1, McLaughlin & Reilly Company will be located at their new and larger quarters at

**45 Franklin Street, Boston 10, Mass.**

After 40 years at our present location (100 Boylston St.) the requirements for additional space to accommodate our catalog of 1500 publications has brought about this change.

Our new address is next door to St. Thomas More's Chapel and the Archdiocesan Headquarters Offices, in the heart of the Retail Shopping district. We shall occupy two floors with improved facilities for Retail and Mail Order Sales.

**PLEASE MAKE A NOTE OF THIS CHANGE**

