

# CAECILIA



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# MEMBERSHIP OF DIOCESAN CHURCH MUSIC COMMISSIONS OF THE U. S. A.

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(Continued on inside back cover)

# CAECILIA A CATHOLIC REVIEW + + MUSICAL ART

DOM ERMIN VITRY, O.S.B., Consulting Editor

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## Our 78th Year Begins

The survey of German Christmas programs has permanent value for future comparative purposes, and its revelations may well be duplicated in every country.

The report of the International Congress in Rome reviews one of the outstanding events of our time.



## COMING

The January-February issue is ready for the press. Subscribers will receive it about two weeks after the November-December issue arrives. Features include articles on the season of Lent and its music; Reminiscences of 50 Years in Church Music by Caspar Koch. On Choir Training, by Dom Shebbeare, Revolution in a Country Parish by Dom Lucian Duesing, and a section of music pages of practical value.

Established in 1873, with Ecclesiastical approbation, by John B. Singenberger, K.C.S.G.; K.C.S.S.; (1849-1924). Now issued six times a year (bi-monthly) by McLaughlin & Reilly Company, 45 Franklin Street, Boston 10, Massachusetts. Each volume begins with the November-December (Advent) issue. Prior to 1941 volumes began with the January issue each year.

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Material submitted for publication in the CAECILIA is welcome, but no responsibility is assumed for loss of, or failure to return safely, any unsolicited manuscripts.

Theodore N. Marier, reviewer of musical supplement. Maureen O'Shea, coordinator of the youth column. Francis A. Brunner, C.Ss.R., reviewer of liturgical and musical questions.

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# THE EDITOR WRITES

*Due to illness Father Vitry was unable to prepare the September-October CAECILIA. William Arthur Reilly continues as "ad interim" editor.*

You are receiving the September-October issue along with the November-December issue in the same envelope. The January-February number will come along on schedule, as will the remainder of the 1951 issues, now that we are caught up on our publication dates again. Father Vitry, Father Brunner, and your other favorite contributors to past issues will again be found with items of interest in succeeding numbers.

Thus we enter our 78th year of publication. Who is the subscriber who has been longest on our rolls? Is it perhaps Theodore Torborg? How do things compare now in the field of Catholic church music as we look back a few years and attempt to assess the situation?

THERE IS NOW SCARCELY A DIOCESE IN the U. S. A., in which some attention is not being paid to the improvement of church music. Gregorian Chant is in the Seminaries and Convents to stay, it is getting into the schools and during the next ten years will gradually find its way into the adult parish choirs. High school students of today, will be Priests, Bishops, Sisters and Supervisors tomorrow. Thus liturgical music will not be then such an unknown subject at the top administrative levels. The children will have graduated into the choirs, and their youthful associations will be just as tender through recollection of chant Masses, as they are now in the memory of hymns from the old hymn books. The measure of fitness of certain types of music will have become established more generally and we shall have as a frequent occurrence congregational participation in our services. Where it is now a novelty accomplished only by patience, skill and continued efforts of a few Pastors, it will be a readily accepted form of worship for hundreds of congregations. Its effect on vocations in the future will be beneficial and qualities of personal sanctity among the

laity will be strengthened immeasurably. Up to now Catholic college graduates have acquired a fine education, but almost completely lacking in any understanding of the liturgy or its importance. That defect is already in the process of being remedied in many schools today.

CONCERNING THE LITURGICAL REVIVAL itself, Father Gerald Ellard, S.J., in a talk preliminary to the National Liturgical Week at Saint Louis declared:

"The Papal encyclical of 1947, "Mediator Dei," marked a turning point in the modern liturgical revival within the Church, and liturgists speak now of "A. M." and "P. M." with reference to the periods before and after that document was issued."

"Since the closing years of the past century there has been a widespread revival of liturgical study spreading around the globe. The official teaching body of the Church has been watching this liturgical movement, as it is called, develop; has been rejoicing in its sound aspects, rendered anxious, too, by its not-so-sound features. The recent World War II brought more accentuated crises, particularly in Germany and in France, and these, in turn, evoked the great Encyclical," Father Ellard said:

"By 1942 it was clear that Rome was in a measure troubled by serious debates in the German-speaking countries, Father Ellard explained. The Holy See sent inquiries to all German and Austrian Bishops. Subjects under investigation included friction dividing the clergy over matters of disputed doctrine, radical criticism of modern worship forms, confusion of priesthood of the laity with Holy Orders, widespread agitation for the use of the vernacular in the Mass, and excessive archaism.

*But there was, in the meanwhile," he continued, "a still graver crisis in the war-torn areas of France, where it became known that some 'worker-priests' were celebrating Mass, by special permission, with everything save the Canon in French. Some other*

*clerics had also received permission to offer Mass in similar fashion. At this, other French priests, very old men for the most part, were taking it upon themselves to anticipate the mind of the Church, and (without further ado) to begin celebrating Mass in French."*

"These crises, together," Father Ellard recounted, "resulted in 'Mediator Dei,' a document over 15,000 words in length, magnificently meeting the crisis, stating the Catholic doctrines in such fashion as "to-advance the knowledge of revealed truth" and to promote the more intensive practice of all the interior and exterior practices of Catholic public worship."

"Mediator has four main sections; the first studies worship in its truest sense, that of the whole Mystical Body of Christ; the second sets out in the most detailed and comprehensive instruction how the laity collaborate in offering the Holy Mass; the third section of the great letter describes the layman's stake in the Divine Office and the Church Year; and the fourth lists papal proposals for improving corporate worship in our churches and chapels."

Pointing out that the section on the layman's part in the offering of the Holy Sacrifice is almost one-third of the whole letter in length, Father Ellard stressed the great emphasis this section of Mediator is receiving in Catholic circles.

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## ADULT PARISH CHOIRS

IF MORE CHOIRS KNEW WHAT THEY were singing, the results musically would quickly improve. Therefore, it is the responsibility of the pastor and the choirmaster to explain the place of music in the service, and the true office of the musician. Then, in addition to singing Chant, choirs may perform music of appropriate character in keeping with the admonitions of the Motu Proprio. This, of course, where the school children (and gradually the adults) have not taken up congregational singing of the Ordinary to the extent that they now sing a Benediction service for example.

Is there any connection between this and the coming 50th anniversary of the Motu Proprio of Pius X? Could there be any more fitting memorial to the reign of the saintly Pontiff, at the time of

his Beatification, than a growing participation of the faithful in sung Masses?

AT THE TURN OF THE PRESENT CENTURY, our grandparents enjoyed the social advantages of membership in the choir. Individuals exercised their talents as singers or instrumentalists in the choir gallery, and basked in the respective praise or criticism of their individual efforts after each service. The Viennese Masses held sway (they are still used in Austria) and bombast attended every church festival as far as music was concerned. Only in the German parishes did liturgical music prevail, and that condition was a result of the influence of John Singenberger, his compositions and the early issues of CAECILIA.

The obedient tried to do chant. There was no one to teach it and some dreadful performances of it emptied the choir galleries, and in instances, ended High Mass in many parishes. Soon afterwards the pendulum swung slowly back and the Masses of Wiegand, Marzo, Leonard, RoSewig, La Hache, et al., took their place as "repertoire" among the new singers and choirmasters. So it went up to about 1925. Then composers such as Pietro Yon and Wm. J. Marsh composed some popular compositions to "Bridge the gap" from the old style to the "new." Then compositions by musicians like McGrath, Schehl, Bragers, Mauro-Cottone, etc., came on to the American scene to supplement the old standby works of Haller, Singenberger, Stehle, Witt, and other such German Caecilians, or the music of the Perosi, Ravanello school from Italy.

ABOUT 1940 THE CHANT MOVEMENT began to grow. The efforts of the Pius X School of Liturgical Music in New York and the Ward School at Catholic University in Washington, did for Chant in the last decade what John Singenberger did for modern music in the midwest in the early 1900's. Each developed some teachers and some disciples of better music. The work of these disciples multiplied until today it now appears that we are on the threshold of a complete change for the better in church music repertoire.

Performances of the Masses by Millard, Weber, Gounod, Guilmant, Battmann, Concone, Loesch, etc., will decline. Thousands of children in the dioceses of our country are learning at least one

Gregorian Mass. In modern music names such as Peeters, Rubbra, Nieland, Andriessen, Potiron, and van Nuffel have crept in already from Europe.

THUS, IN A PERIOD OF FIFTY YEARS A change has been taking place. Perhaps the classic polyphony of the 16th and 17th centuries will be heard more frequently in the next fifty years to round out the accomplishment of the desires expressed in the Motu Proprio of Pius X. Certainly Gregorian Chant performances, will not be uncommon, and High Mass will be a part of Parish life once again. Whether the use of the vernacular at Vespers or Compline will come along remains to be seen. The one thing we do know, however, is that there is a big change taking place — and a change for the better — throughout this country and Europe, in the music of the Catholic Church.

### MORE ON ADEQUATE SALARIES

ORGANISTS AND CHOIRMASTERS ARE going to be needed always for the proper conduct of musical programs by adult choirs in parish churches.

While Sisters and Priests are best equipped from the standpoint of a spiritual approach to the subject (and often in technical musical equipment) the part of the lay organist and choirmaster still remains important in the majority of parishes. What kind of lay people then should we seek?

If we are to require that the organist or choirmaster "know something" about church music, specialized training must be assumed or must be provided. That is where a Sister or Priest can assist a choirmaster effectively — in the teaching office of the church. The actual playing of the organ and conducting of the choir may be safely left in the hands of a layman after the meaning of the season or feast has been explained, the texts translated, and the rubrics outlined for the choir by a Priest or Sister moderator.

TO TEACH IN A PAROCHIAL SCHOOL certain standards are required — certain academic degrees are necessary. A choirmaster-organist should be properly trained in organ playing, and should be able to teach people how to read music. He *must* be able to teach, yet if he is a trained

teacher there is not much inducement today for him to teach music in our parishes. At least not in comparison with the inducements offered to teachers of other subjects.

Why is this? It is believed that the organist-choirmaster has developed his own talent merely because he wanted to do so, and therefore should donate it to the church without regard for his responsibilities for self support or the support of a family? Is it because music is considered by non musicians as merely "entertainment" — a sort of cultural accomplishment? Is it because musicians are considered by some to be "odd" and therefore not to be taken seriously as professional persons? [The shoe of "oddness" in such instances seems to be on the other foot.]

Is it because there is always someone in the parish who "loves to play" and will "gladly help out the Pastor" by so doing at services, even though only a few dollars in payment is forthcoming? Is it because the educated musician who makes his living in secular music, or in a secular school, teaching others how to read music is "non co-operative" in not giving his services except at an "exorbitant" fee to the church?

More probably the reason is because the church in this country has been in the "bricks and mortar" stage up to now. The cultural or refining influences have not had attention equal to the "campaigns for building funds." A campaign to endow a choir has never been held as far as we know, but campaigns to buy an organ are not uncommon. After an organ is bought, sometimes it is never thereafter tuned or repaired, and perhaps no competent player ever uses it. We could do without organs if we had to do so. An a cappella choir is not undesirable.

WHO IS GOING TO TEACH THE SINGERS liturgical music? Some old drone, or some "teen age" pianist. If such a person entered the work with a spark of personality, that quality may have been, or soon may be, stamped out by requirements for performances "upon a moment's notice" at various services whether it be the reception of a Bishop, or a Requiem at 5 A. M.

A talented teacher is hard to find. He must be developed, — encouraged. Some Pastors have done well in this respect. Converted movie organists are now handling choirs, bands, orchestras and classroom music teaching are present in most large

cities. They are often the backbone of intelligent church music activity in a diocese, and some of them do remarkably fine work with church choirs.

If the Pastor of an average sized city parish wants to have parish music which is at least inoffensive he should be willing to pay as much to a competent music teacher as he would expect himself if he were to teach and support himself from that work. Music is an integral part of the parish life which requires the services of a specialist in the music profession, — a trained organist-choirmaster.

Now, to get to and from church at various hours of the day, summer and winter, the organist usually needs an automobile. He has to pay the going rental for a home in the community, he and his family want to be able to uphold their self respect by fulfilling normal community obligations. Food and clothing must be bought, and usually there is no Blue Cross to pay for hospital or surgical fees so that such expenses must be borne out of income. From where is the income going to come?

The parish books will reveal how much was paid for an organist 25 years ago. How much is being paid today? Is there anything else that has risen so little as the fees to organists and singers at Funerals and Weddings? Yet Papal Encyclicals advocate a "living wage," and the Church favors unions for working men and women.

**DIOCESAN MUSIC COMMISSIONS MIGHT** well recommend that a budget for music be established in each parish according to a scale based on the resources of the parish. This would prevent too much being spent for music by an enthusiast, or too little by others as is usually the case.

A parish with an annual income of X dollars should allocate so much for music, and require good music. A parish with an income of less than X dollars should pay less, but still require good music.

Organists should be rated as approved for "Class A" churches — or "Class B" churches in the same sense that Class A or Class B might be applied to the financial status of the parish.

There would be no question thereafter of "justice" for the organist-choirmaster. Qualified organists and choirmasters would be eligible according to their rating for positions of known income.

The Pastor would not have to depend upon his own judgment of musicianship, but could depend upon the general classification established by the Diocesan Commission. He could select anyone on the list, who had been examined by the Commission and approved.

Such a plan would be helpful to the Pastor and to the qualified organists and choirmasters. School departments have teachers who have been tested, churches should have choirmasters and organists who have been tested. The musician would at last be found "worthy of his hire." Underpayments and overpayments for services rendered would be eliminated.

There are probably some Pastors who actually do not know what is a fair rate of pay for a church musician. They have no means of knowing "what organists are getting these days" so they set a salary based on what was paid in the past and then go along on that basis. If they knew that the diocesan scale was established they would not hesitate to pay the stipulated amount, and perhaps a bonus for good measure in many instances.

Instead of being bitter about the situation, let us give the subject a little thought. A Church Music Commission is the proper vehicle to be used in setting standards for music, then why is it not the proper sponsor for proper salaries for church choir directors and organists?

We want Gregorian Chant. Who is going to teach it? Someone has to learn it and then teach it, and they have to be paid according to their skill and knowledge of the subject. We want classic polyphony of the middle ages. Where are we going to get it except from the educated musician? We want a good show, or a good concert in the hall. Someone gets paid for putting the show on (or the concert); — probably about five hundred dollars. That is as much as some organists get for a whole year.

Shall we wait for the CIO or the AF of L to form a union? Or shall we voluntarily practice what we preach — **A LIVING WAGE FOR THE LABORER.**

W. A. R.

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As a *leit-motif* to introduce all radio broadcasts during this Bach memorial year the radio stations of the Western zone have been using the famous "b-a-c-h" signature (that is, according to German usage, the tones B-flat, A, C and B-natural).

THE STATUS OF THE HAMMOND ORGAN in Catholic churches has been somewhat clarified in recent months, by the decree of the Sacred Congregation of Rites issued December 22nd, 1949, a translation of which follows:

*Sacred Congregation of Rites Communication*

The war, unfortunately, having caused so much disaster and destruction, did not spare the sacred buildings, of which many were destroyed and quite a few seriously damaged, so that, in addition to the works of art, many organs were also destroyed or rendered useless.

It is superfluous to remark that the organ plays an important part in the Sacred liturgy and that to supply even one of small size, a large expenditure is required. In recent times, accordingly, manufacturers of musical instruments have invented electric organs, which, while they entirely defer to pipe organs, nevertheless in their manufacture and use offer notable advantages.

Considering all these things, the Sacred Congregation of Rites, although it confirms that the pipe organ is to be preferred for liturgical requirements, nevertheless does not prohibit the use of the electric organ. For this reason, this Sacred Congregation, although it recognizes that an organ of this type, in order to be a worthy substitute for the pipe organ, must continue to be perfected — which it strongly encourages the manufacturers to do — leaves nevertheless to the judgment of the Bishop and other Ordinaries, after having heard the opinion of the Diocesan Committee on Sacred music, in individual cases, when a comparable pipe organ cannot easily be provided, to permit the use of electric organs in churches, adding the variations suggested by said Diocesan Committee.

Dated Rome, July 13th, 1949.

† C. Cardinal Micara, Prefect.

† A. Carinci, Secretary.

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DR. ERIC WERNER, AN EMINENT MUSICOLOGIST has traced Liturgical music to Jewish sources.

The Hebrew Union College-Jewish Institute of Religion of New York, announced that Dr. Eric Werner, a musicologist, has substantiated the common source of Jewish and Christian liturgical music in the ancient Jewish Temple in Jerusalem.

According to the announcement, Dr. Werner's research has resolved a subject about which there has been controversy for almost 2000 years.

The Jewish seminary said that Dr. Werner, in recognition of this research, was invited by the Vatican to deliver an address on "The Interdependence of Synagogue, Byzantine and Gregorian Chant" before the International Congress of Catholic Church Music held at the Pontifical Institute of Sacred Music in Rome at a special Holy Year convocation beginning May 25th.

Dr. Werner's work was said to have substantiated the following:

1. Two Jewish Levitical singers from Jerusalem, Christian proselytes who had been brought to Rome by Pope Damasus I in the 4th century, transmitted the Jewish music and liturgical tradition directly to the Roman Catholic Church. They are identified on burial markers in the Roman Catacombs.

2. The origin of eight church tones can be traced to Jewish and ancient Hittite inspiration.

3. Almost all the psalm tones of the Roman and Armenian Churches can be found in chants of the Yemenite and Babylonian Jews who have not had any contact with the church or the rest of world Jewry during the historical period.

4. All the archaic strata of the Gregorian Chant are based on Jewish sources and modes.

5. The text of the famous hymn "Dies Irae" had its origin in Palestine under Byzantine domination.

6. Hebraisms occur in early Christian liturgies, especially in the liturgy of the Armenian Church.

Dr. Werner, professor of Jewish Music at the Hebrew Union College-Jewish Institute of Religion and chairman of the executive committee of the Hebrew Union School of Sacred Music here, has presented the evidence supporting his findings in a book called "The Sacred Bridge: Studies on the Liturgical and Musical Interdependence of Church and Synagogue During the First Millennium." It will be published in London next year.

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AN ACCOUNT OF THE FIRST NATIONAL German Liturgical Conference held in Frankfurt, resulted in a resolution petitioning the German Hierarchy to intercede with the Holy See to make certain changes in the Church liturgy.

The changes sought include the following: to have the liturgy of Holy Saturday celebrated on Saturday evening preceding Easter; that evening Masses be permitted generally wherever there is



need for them; that indulgences valid with regard to Eucharistic fasting be extended, and that the Gospel and the Epistle may be read at parish Masses in the language of the country. The Sunday Mass also was one of the main topics of discussion.

The Liturgical Week was conducted under the auspices of Bishops Albert Stohr of Mainz, Simon Konrad Landersdorfer, O.S.B., of Passau, and Wilhelm Kempt of Limburg.

The keynote speech was delivered by the Rev. Romano Guardini, distinguished theologian and a member of the faculty of Munich University. There were 750 delegates from all parts of Germany, some 600 of them priests and members of religious Orders. The United States and several other countries were represented. Pontifical Masses were sung at St. Boniface Church.

Other prominent spokesmen of the liturgical movement also addressed the meetings, among them Msgr. Ludwig Wolker and the Revs. Pius Parsch of Vienna, Josef Guelden, Clemens Tillmann and Josef A. Jungmann, S.J.

The comment of *Deutsche Tagespost* of Augsburg, that "The liturgical movement in Germany has come of age and is no longer a private affair since it has now become the official concern of the Bishops," is typical of the reaction in the German Catholic press, which afforded considerable space to the proceedings.

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The *Grand Prix* for music in the city of Paris was won this year by Edmund Malherbe.

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**ORGANIST-CHOIRMASTER WANTED  
IN MICHIGAN**

*Duties:* Direct parish choir; teach children's choir; play the organ at all services. Salary \$40.00 per week plus \$1.00 for each High Mass, or straight salary \$50.00 per week.

*Apply:* St. Francis Xavier Church, Petoskey, Michigan.

## REGARDING THE LIBER USUALIS

Faced with a world-wide demand for copies after the close of World War I it was impossible to produce books fast enough to meet the simultaneous demand from all parts of the world. Whether the cost can be kept down remains a question with binding prices and paper costs in Europe and the United States again rising, but at least the availability of copies of this necessary book is established. The present price for the latest edition is \$6.50.

The Monks of Solesmes are working on revisions of this volume and within ten years it is expected that additions are to be made (and some corrections), of a substantial character. Scholarship did not end with the publication of the first edition and it is recognized that some errors still exist in printed editions. However, with painstaking research still in progress it is hoped that gradual changes will be possible so that present books will not become obsolete. The new translations of the Psalms for example involve melodic changes which must some day be made. With the doors of chant composition closed for the present at least, the Solesmes scholars must set the new texts to existing melodies in a scientific manner. It is not just a question of adapting the texts to tunes. For just as the Propers to new Feasts are set to fragments of various melodies, so too must new texts be set to conform to historically authentic forms. The additions of new feasts to the Liber have been going on for some time, but the many other changes which must be made will ultimately bring about a real problem, to the publishers and to the users of the Liber. Fortunately this difficulty is at least ten years away. The need of the hour was copies for present day singers. That has now been answered for the present. With war threatening the matter of supply and demand may again be emphasized of course during the coming year.

Not everyone realizes that there are certain restrictions placed on the publication of this book over which American publishers have no control, and therefore, long delays have resulted in providing copies in this country during recent years.

W. A. R.

## INTERNATIONAL CONGRESS OF SACRED MUSIC IN ROME

(Report based on an article by P. H. Servaes, O.F.M., in *Musica Sacra*, Belgium)

Among the numerous and eminent delegates to the International Congress of Sacred Music held in Rome, from May 25th to 30th of this year, were composers, organists and others interested in all parts of the world and especially from western Europe.

The Congress was organized by the Pontifical Institute of Sacred Music and by the Commission on Sacred Music appointed for the Holy Year. General Chairman of the Congress was Monsignor Igino Angles, renowned Spanish musicologist and Director of the Pontifical Institute. His Eminence, Cardinal Micara, Prefect of the Sacred Congregation of Rites, took part in the opening and closing exercises.

In spite of the fact that the Congress was official and of great moment, it was disappointing in some respects. The main reasons for this were the lack of organization, the reading of too many papers on unrelated subjects so that no exchange of ideas was possible, and the lack of practical decisions of real interest.

Three different sections met at the same time making it impossible to attend all the meetings. What went on at many of the sessions is therefore unknown to the writer. In addition the meetings were all too long precluding any discussions which might have proved of interest.

The section on Gregorian Chant was conducted by Professor Franz Kosch of Vienna, Dom Joseph Gajard of Solesmes, and Professor Joseph Smits van Waesberghe of Amsterdam. At this meeting many papers were read several of which had to do with Eastern and Byzantine Chants. Fully aware that there is no subject which develops a greater division of opinion among specialists than Gregorian Chant, the chairman attempted to avoid as carefully as possible any discussion that would tend to point up existing points of difference. Nevertheless, many Gregorian musicians, openly declared themselves to be in opposition to the Solesmes rhythmic principles.

The section on musicology was conducted by Professor Albert Smijers of Utrecht, Professor Paul Lang of New York, and Professor Fausto Torrefranca of Florence. Professor Valentin Denis of Louvain, spoke on music and musicology in the Catholic universities. Professor René Lenaerts of Louvain, spoke on Sacred Music in Belgium in the 18th Century. Mr. William Maurice of Chatelet-Charleroi, talked on the Bach choral "Vater Unser in Himmelreich."

Organists and musicologists were unanimous in recognizing the serious danger inherent in the possible replacement of the liturgical pipe organs by various electronic instruments. Four American companies displayed their electronic organ at the Congress. The new French instrument, "Constant Martin" according to some, is capable of producing new tonal resources for use in the Church. In Germany, England, Holland, and Belgium the pipe organ seems to have lost less ground than in other countries.

The section on contemporary sacred music was conducted by Monsignor J. van Nuffel, whose paper aroused considerable interest. The title of his talk was "The Evolution of Contemporary Music and its Effects on the Sacred Music of Our Time." A goodly number of practical questions were discussed at this session.

In all there were hundreds of papers read which Monsignor Igino Angles promised would be printed without delay.

At the end of the Congress a number of proposals were submitted to the chairman. There was not sufficient time to examine them all and so it was decided to send them to the various commissions on sacred music. The commissions in turn could return the proposals with comments to the President of the Pontifical Institute. The final decisions in these matters belongs properly to the Sacred Congregations of Rites. The proposals, in general, had to do with: the universal character of sacred music and the necessity that this be

made known and understood; the necessity of combining the various Saint Cecilia Societies and Societies of Saint Gregory all the while permitting them to retain their own autonomy and their national character; the use of Gregorian Chant as the basis of all musical instruction in the conservatories; the preservation of old organs; musical instruction in the seminaries; the establishment of a department of musicology in all universities; the publication of an international periodical on sacred music, and other questions of importance.

The delegates visited the display of contemporary sacred music from all countries. This display was carefully organized by the Italian Society of Saint Cecilia. In memory of Guido d'Arezzo, who according to tradition died in May 1050, the delegates also visited the Vatican Library in order to view mediaeval manuscripts and the Guidonian hand.

Organ recitals and concerts of choral polyphony afforded a pleasant diversion. On the fine organs

so well suited to the requirements of modern music, recitals were heard by Ferrucia Vignanelli, Professor at the Pontifical Institute, Joseph Ahrens, Organist of the Cathedral of Berlin, Fernando Germani, Organist of St. Peter's, Rome, and Anton Nowakowsky of Prague, actual organist at Stuttgart. The first mentioned played music by the ancient masters; the second played only liturgical organ music; the third played a full recital of music by Max Reger; and the fourth gave an all-Bach program.

The concerts of choral polyphony "a cappella" were given by three pontifical choirs, namely, the Choir of the Basilica of St. John Lateran under the direction of Monsignor Lavinio Virgili, the Sistine Choir directed by Monsignor Lorenzo Perosi, and the Liberian Choir directed by Dominico Bartolucci. The performance of a six-voice setting of the psalm Miserere composed by the young Bartolucci was enormously successful. It is regrettable that the polyphonic programs were lacking in international character.

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## THE CESAR FRANCK SCHOOL IN FRANCE

(Part II\*)

*by Guy Lioncourt, Director*

IN DECEMBER OF 1931 DEATH DEPRIVED us of our strong spiritual and artistic guide, our source of strength and confidence. It was necessary then to continue the teaching of Vincent d'Indy without d'Indy. He himself wished it to be so. Would this teaching continue to be effective without the personal magnetism of its author? The answer to this offered such little doubt that we did not even ask ourselves the question. We would have betrayed our teacher had we permitted that to die which could and ought to continue to live. In reality, the inspiration which d'Indy gave us was not due solely to a kind of personal magnetism nor even to his fine music, (which, according to Rousset, did not have to run back to the Institutes of Beauty to find the secret of an eternal youth.) This inspiration which he gave us flowed also from the intrinsic strength of his ideas. He brought us a message. We believed in this message when we

received it, for if it were a message of truth it would not change and we have not the right to permit it to fall into oblivion.

When d'Indy died, Louis de Serres and I were commissioned in our teacher's artistic testament, to assume the heavy burden of continuing his work. Marcel Labey joined us, thereby forming a trio which recalled the first directors: d'Indy and Guilmant. For my part I received the commission to continue the course in composition as d'Indy had asked on his death bed.

Everything went well for two years and we had the satisfaction of proving to ourselves that the work instead of declining was lasting and even taking on a new youthful energy. But at the end of 1933 an incredible upheaval occurred instigated by two people whose true intent will always remain to me an enigma. These men secretly bought the majority of the shares of the society (for the

\* (Part I appeared in the July-August Issue, Page 195)

Schola was constituted as an anonymous Society) and they came like lords-over all to the general meeting much to the bewilderment of those who were completely innocent of what was taking place. These men dismissed the Administration Council, the Director of the school and simply put themselves in their places. No one had expected this. Faithful to the memory of d'Indy, the students and professors vigorously showed that they intended to remain loyal to rightful authority. As in the Jarnac incident, which, even though morally unjust, was legal, we had in this instance no other course open to us but to leave the premises followed by our loyal assistants and disciples and to set ourselves up somewhere else while the poor Schola remained empty. And it is curious that at this time when we might have felt depressed we were to the contrary comforted by the display of affection which all of our people had for us as well as the sympathy of musicians, the authorities and the press, all without exception. In the upheaval we lost our name, our house, our great organs, our library, much of our material, but we saved that which was essential; namely, the spirit. The new school, which except in locale conformed to the old school, received the name "Cesar Franck", whose student d'Indy himself had been and who was the father of all modern French music, either directly or indirectly. Today, Louis de Serres is also dead and I divide the work of directing the school with my friend, Marcel Labey. He takes charge exclusively of the concerts and I of the studies.

WE CAME THROUGH THE GREAT DIFFICULTIES of the war and what has followed, much more terrible in every way than 1914-1918. We

are still "hanging on" and will continue, I believe, to do our good work. We teach music above all else. We wish to serve music and not have it serve us. We regard virtuosity only in so far as it is a condition for a good performance and in so far as it permits freedom of interpretation which its absence hinders. Furthermore, we abhor so-called musicians who seem always to say "admire me" and so make fun of that which they are playing. We do not think of music as a sport but as an art. For us it is not a "number" which one listens to as one would watch a boxing match or a football game, but a means of enriching and inspiring life and of elevating the human plight.

The English historian Norman Demuth has just issued a book on Cesar Franck in which he expressed astonishment to see the tradition of Cesar Franck, as transmitted by d'Indy, still alive today at our school. "For, he says, "when the musicians of all time whose influences have rapidly faded out. But here we see an opposite phenomenon, unique in the history of music, namely, that of teachers whose doctrines continue after their death and a good long while after their death until such time as the force of their personality no longer sustains them." This seemed to me particularly interesting. In reflecting on it, I permitted myself to conclude that the work with which we have been associated has without doubt in itself reasons for remaining alive.

As for the spirit, (of the music) do your best to perceive it clearly; as for the heart, (of the music) love it and make others love it." This is our motto.

This is why, supported by the past and confident in the future, we shall persevere with faith that has not changed and will not change.

#### FOREIGN CHOIRS TOURING AMERICA

Noted in various cities have been programs rendered by two European choral groups now on tour in the United States. The Coro Hispanico de Majorca which since its inception 18 years ago has been under the direction of Maestro Juan Marie Thomas is one of the groups. This choir performs early music of the Hispanic world, with liturgical compositions and secular choral masterworks of the classical, romantic, and modern eras.

"Les Petites Chanteurs de la Cote d'Azur", organized in France in 1941 under the direction of

Cure Abbe Lefebre, come from Nice. Their programs present both the folklore of the provinces, and the late 12th century music which inspired the works of Ravel, Debussy and Faure.

"The Little Singers from the Church of the Wooden Cross" are also on tour here, repeating their visit of a few years ago, under the direction of Father Maillet. Famous composers such as Francis Poulenc, and Darius Milhaud have written compositions especially for this fine choir whose repertoire regularly features Gregorian chant, and music of the middle ages.

## A SURVEY OF GERMAN CHRISTMAS PROGRAM

*Francis A. Brunner, C.Ss.R.*



IT IS ALWAYS VERY GRATIFYING to review a liturgical program that is up to standard artistically and rubrically, to find a plan of performance that meets every requirement of law and musicianship. It is equally disappointing, on the other hand, to see a program that presents compositions which should be barred from the church, compositions unworthy of God's house because they go counter to the clearly defined principles enunciated in the *Motu proprio* of saintly Pius X and the encyclical "Mediator Dei" of his successor, the present Supreme Pontiff. The musical wealth of the church is so inexhaustible that there is no excuse for including works inferior or unfit.

IT WAS THEREFORE, WITH MINGLED SATISFACTION and disappointment that I looked through the Christmas programs of German and Swiss Cathedral choirs. For I found programs that were simply admirable. And programs that were highly unsatisfactory. Perhaps it was because I had expected to find excellence, perhaps it was because I thought European churches had long since discarded the unsuitable works of the eighteenth and nineteenth centuries which had so aroused the just indignation of Pope Pius X, perhaps it was that I had regarded European choirs as the pacemakers. Whatever the reason, I certainly felt balked when I scanned through the pages of CVO (the magazine issued by the General Caecilian Societies of Germany, Austria and Switzerland) and discovered such names as Haydn, Mozart and Beethoven looming large in the programs.

Of course we in the United States should not note all this in a spirit of self-satisfaction. By no means. Many of our own church choirs are doubtless doing the same — or even worse! How often we find not Mozart or Haydn (who after all were competent musicians even if they misunderstood the function of music in the liturgy), but Ashmall and Farmer and Giorza and Leonard and Rosewig and their ilk — men who little deserve the title of musicians. And on the other hand, few

churches here can at present equal the fine repertoires of such choirs as those of Aachen or Cologne cathedrals, and few of our choirmasters display the breadth and inclusiveness that Professor Rehmann (of Aachen) or Msgr. Wendel (of Cologne) show.

The repertory of the German and Swiss cathedral choirs is indeed enormous. A hasty survey of the Christmas programs of the past year must certainly give us pause. To sketch only the Masses sung during the holidays, we get this informative view:

*Aachen*: Lemacher, Missa Jesu Splendor Patris; Bruckner, Missa solemnis in B-flat; Lassus, Missa "Puisque jay perdu".

*Bamberg*: Palestrina, Massa Brevis; Palestrina, Missa Papae Marcelli; Refice, Missa Regina Martyrum.

*Bautzen*: K. Kempfer, Pastoral Mass in G; Rheinberger, Mass in A.

*Berlin*: Bruckner, Mass in E minor.

*Chur (Coire)*: H. Huber, Missa Festiva in E-flat; F. Schubert, Mass in E-flat.

*Eichstaat*: Brosig, Mass in F; Liszt, Missa choralis.

*Freiburg*: Mozart, Coronation Mass; Kraft, Missa Maestas Domini.

*Hildesheim*: Mozart, Missa solemnis in C.

*Köln (Cologne)*: H. Weber, Festmesse in D; Fr. Philipp, Missa Pax vobis; De Monte, Missa Quaternis vocibus.

*Linz*: Bruckner, Missa in B-flat; Mozart, Missa Brevis in D; Neuhofer, Deo Gratias Mass; J. Kronsteiner, Christkind-Messe.

*Passau*: L. Kagerer, Christmas Mass, op. 51; K. Koch, Festal Mass, op. 7; Rheinberger, Mass in F.

*Regensburg*: Victoria, Missa Vidi Speciosam; Palestrina, Missa Hodie Christus Natus Est.

*Rottenburg*: Rheinberger, Mass in A; Refice, Mass in honor of St. Therese; Mozart, Missa Brevis in C.

*Salzburg*: F. Schubert, Mass in G; Diabelli, Grand Pastoral Mass; A. Faist, Pastoral Mass.

(Continued on Page 29)

## OUR MUSIC THIS MONTH

PIUS X SCHOOL HYMN PAMPHLET — Benediction Hymns — Latin: *O Salutaris, Sacris Solemnis, Panis Angelicus, Tantum Ergo* (2 settings), *Antiphons — Laudate, O Domine Deus*; arranged for unison, two equal or four mixed voices; Edition No. 1755; 25¢.

With these seven titles (published separately as a 12-page pamphlet) we are introducing to the readers of CAECILIA a new Hymnal which the Pius X School of Liturgical Music in New York City is now preparing for publication. The Benediction Hymns — Latin, printed in the present Supplement, comprise one of the pamphlets of selected hymns which are currently being issued prior to the publication of the complete book. Pamphlets such as this one of selected hymns are taken from the principal divisions of the book, including Christmas, Lent-Eastertide-Pentecost-Trinity, Our Lord, Our Lady, Sacred Heart, Benediction Hymns — Latin, and Blessed Sacrament Hymns — English. To date, three pamphlets of selected hymns are in print, namely: Christmas Hymns and Carols, Hymns to Our Lady and the Benediction Hymns — Latin. The remainder will be issued by spring of 1951.

The pamphlet printed herein will give the reader an idea of the style of this music to be featured in the Hymnal, together with the book's typographical appearance. Regarding the style of the music, it is especially noteworthy that a large number of the hymn tunes and texts are making their first appearance in print in this book. In many instances new tunes have been composed to traditional texts and in others new texts have been written for traditional tunes.

An attempt has been made to present an entirely new and much needed repertory of hymns in both the Latin and English languages. French, Gaelic, German, Polish, Lithuanian, and American poets and composers are among those represented. All of the hymns, with some few exceptions, have been given arrangements especially designed for unison, two equal or four mixed voices.

There will be more to say later about the Pius Tenth Hymnal. For the present suffice it to say that the book, already several years in the making, has been prepared by a group of highly trained

experts in the field of church music. Their combined talents and experience have qualified them to prepare a book that Catholic choirmasters everywhere eagerly await, a book that is musically sound, liturgically correct and functional for religious services in the parish church, the convent or the school.

J. ALFRED SCHEHL — *The Lord's Prayer. SSA voices and organ, Edition No. 1729, 16¢.*

Here at long last is a setting of the Catholic "version" of the Our Father. Using the first few notes of the Chant Pater Noster as a point of departure, the composer has carefully constructed choral lines that are firm and interesting. The stirring climax in the closing few measures gives the entire composition a satisfying sense of finality. Available also are arrangements of this composition for TTBB, SATB and Medium High solo voices.

J. J. McGRATH — *Ave Maria, SAB voices and organ, Edition No. 1738, 16¢.*

A prayerful setting for SAB voices and organ of the angelical Salutation by an excellent musical craftsman and well-known Catholic composer. It will be noted that Mr. McGrath has added an optional *divisi* part here and there for the Bass to strengthen the choral texture of the composition. While this extra line is not necessary to the harmonic structure, if sung it will add to the richness of the sound.

CHANTS FOR BEGINNING AND CLOSING CHOIR REHEARSALS — *English. Edition No. 1726-A, 12¢. English texts adapted by Theodore Marier.*

Catholic choirmasters have been at a loss for specific opening and closing prayers for their rehearsals. The English translation and adaptation of the *Repleator Os Meum*, as well as the seasonal Antiphons of the Blessed Virgin Mary are here offered as a solution to the problem. The Gregorian Antiphon melodies have been preserved intact. It was felt that the choice of English instead of the traditional Latin for these Chant tunes would enhance their immediate appeal.

# O Salutaris

St. Thomas Aquinas +1274

Cologne, 1572  
(A. B.)

O sa - lu - ta - ris Hó - sti - a,  
U ni tri - nó - que Dó - mi - no

Quae cae - li pan - dis ó - sti - um, Bel - la pre -  
Sit sem - pi - tér - na gló - ri - a, Qui vi - tam

munt ho - sti - li - a, Da ro - bur,  
si - ne tér - mi - no No - bis do -

fer au - xí - li - um.  
net in pá - tri - a. A - men.

## Sacris Solemnis

St. Thomas Aquinas +1274

Kalman Antos

1. Sa - cris sol - é - mni - is\_ jun - cta sint gau - di - a,  
 2. No - ctis re - có - li - tur coe - na no - vi - si - ma,  
 3. Pa - nis An - gé - li - cus fit pa - nis hó - mi - num:  
 4. Te - tri - na Dé - i - tas ú - na - que pó - sci - mus,

1. Et ex prae - cór - di - is so - nent prae - có - ni - a:  
 2. Qua Chri - stus cré - di - tur a - gnum et á - zy - ma  
 3. Dat pa - nis caé - li - cus fi - gú - ris tér - mi - num:  
 4. Sic nos tu ví - si - ta, sic - ut te có - li - mus:

1. Ré - ce - dant ve - te - ra, no - va sint ó - mni - a,  
 2. De - dí - se frá - tri - bus, jux - ta le - gí - ti - ma  
 3. O res mi - rá - bi - lis! man - dú - cat Dó - mi - num  
 4. Per tu - as sé - mi - tas duc nos quo tén - di - mus,

1. Cor - da, vo - ces et ó - pe - ra.  
 2. Pri - scis in - dúl - ta pá - tri - bus.  
 3. Pau - per ser - vus, et hú - mi - lis.  
 4. Ad - lú - cem quam in - há - bi - tas.

(C. 1-50)

M&amp;R Co. 1755-8

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# Panis Angelicus

St. Thomas Aquinas +1274

Hungarian, 1695  
(A.H.)

Pa - nis an - gé - li - cus fit pa - nis hó - mi - num,  
Te tri - na Dé - i - tas ú - na - que pó - sci - mus,

Dat pa - nis cae - li - cus fi - gú - ris tér - mi - num:  
Sic nos tu ví - si - ta, si - cut te có - li - mus;

O res mi - rá - bi - lis! man - dú - cat Dó - mi - num  
Per tu - as sé - mi - tas duc - nos quo tén - di - mus,

Pau - per, - ser - vus, et hú - mi - lis.  
Ad lu - cem quam in - há - bi - tas. A - - - men.

## Tantum Ergo

St. Thomas Aquinas +1274

Columba Marlan

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

cér - nu - i: Et an - tí - quum do - cu - mén - tum  
lá - ti - o: Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Prae - stet fi - des  
Sit et be - ne - dí - cti - o: Pro - ce - dén - ti

sup - ple - mén - tum Sén - su - um de - fé - ctu - i.  
ab u - tró - que Com - par sit lau - dá - ti - o. A - men.

(0.1-50)

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# Tantum Ergo

St. Thomas Aquinas +1274

German: *Meinem Jesum Lass Ich Nicht*

Play in key of C for congregational singing.

(J. S. B.)\*

Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur  
Ge - ni - tó - ri, Ge - ni - tó - que, Laus et ju - bi -

cé - nu - i: Et an - tí - quum do - cu - mén - tum No - vo  
lá - ti - o: Sa - lus, ho - nor, vir - tus quo - que Sit et

ce - dat ri - tu - i: Prae - stet fi - des  
be - ne - dí - cti - o: Pro - ce - dén - ti

sup - ple - mén - tum Sén - su - um de - fé - ctu - i.  
ab u - tró - que Com - par sit lau - dá - ti - o. A - men.

\*Slight adjustment in harmony for two-part singing.

## Antiphons - Laudate

Gregorian Chant  
(A.B.)

## Rorate Caeli - Mode 1

Ro - rá - te cae-li dé - su - per, — et nu-bes plu-ant ju - stum.

*Laudate 1*

## Atténde Dómine - Mode 5

At-tén-de Dó-mi-ne, et mi-se-ré-re, qui-a pec-cá-vi-mus ti - bi.

*Laudate 5*

## Cor Jesu - Mode 1

Cor Jé - su sa - cra - tís - si - mum, mi - se - ré - re nó - bis.

*Laudate 1*

## Adorémus in Aetérnum - Mode 5

A - do - ré - mus in ae - tér - num san - ctís - si - mum Sa - cra - mén - tum.

*Laudate 5*

## Christus Vincit - Mode 6

Chri-stus vin - cit Chri-stus re - gnat, Chri - stus ím - pe - rat.

*Laudate 1*

(C. 1-50)

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### Mode 1

1. Lau-dá - te Dóminum . . . . . ó - mnes gén - tes: \*

2. Quóniam confirmáta est super nos miseri - cór - di - a é - jus: \*

3. Glória. . . . . Pá - tri et Fí - li - o, \*

4. Sicut erat in princípío, et . . . . . nunc, et sém - per, \*

1. laudáte éum . . . . . ó - mnes pó - pu - li. —

2. et véritas Dómini manet. . . . . in ae - tér - num. —

3. et Spírí - tu - i Sán - cto. —

4. et in saécula saecu - ló - rum. A - men. —

*Repeat Antiphon*

### Mode 5

1. Lau-dá - te Dóminum . . . . . ó - mnes gén - tes:

2. Quóniam confirmáta et super nos misericórdi - a é - jus:

3. Glória Pátri, . . . . . et Fí - li - o,

4. Sicut érat in princípío, et nunc . . . . . et sém - per,

1. laudáte éum . . . . . ó - mnes pó - pu - li.

2. et véritas Dómini mánet . . . . . in ae - tér - num.

3. et Spi - rí - tu - i Sán - cto.

4. et in saécula saecu - ló - rum. A - men.

*Repeat Antiphon*

## O Domine Deus

*Traditionally ascribed to*  
Mary Queen of Scots + 1587

German, 1669  
(T. M.)

O Dó-mi - ne De - us! Spe - rá - vi in te; O ca - re mi Je - su! Nunc

lí - be - ra me: In du - ra ca - té - na, In mí - se - ra pae - na De -

sí - de - ro te; Lan - guén - do, ge - mén - do, Et ge - nu - fle - ctén - do, A -

dó - ro, im - plo - ro, Ut lí - be - res me! O Dó - mi - ne De - us! Spe -

rá - vi in te; O ca - re mi Je - su! Nunc lí - be - ra me.

To the Rt. Rev. Msgr. Bernard J. Beckmeyer, Pastor of St. Mary Church, Dayton, Ohio  
On the occasion of his sacerdotal Golden Jubilee, 1900-50

# THE LORD'S PRAYER

For SSA voices and Organ

J. ALFRED SCHEHL  
Op. 44, No. 2

Motiv  
  
Pa-ter no-ster qui es in coe-lis


**Moderato e con devozione** *p*

SOPRANO I & II

ALTO

PIANO or ORGAN

Our Fa - ther Who art in



heav - en, hal-low-ed be Thy Name; Thy king-dom come;



\* Notes in small type are optional.

Thy will be done on earth as it is in heav -

*f* *poco rit.*

en. Give us this day our dai - ly bread; and for -

*mf a tempo* *mf\** *a tempo*

give us  
give us our tres-pass-es as we for - give those

\* Sing either one, or both notes.



— who tres-pass a - gainst us. — And lead us not — in - to temp-

*f*

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *f* (forte) and *f* (forte).

*poco accel.* *mf* But de - liv - er us, *Meno mosso*  
ta - tion. — But de - liv - er us, — de - liv - er us, — de -

*f*

*poco accel.* *mf* *Meno mosso* *f*

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *mf* (mezzo-forte), *f* (forte), and *Meno mosso*. Performance directions include *poco accel.* and *Meno mosso*.

liv - er us — from — e - vil. A - men. —

*rit.* *Lento* *p* *rall.*

*rit.* *Lento* *p* *rall.*

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *p* (piano). Performance directions include *rit.* (ritardando), *Lento*, and *rall.* (ritardando).

To my friend Mr. George H. Fischer  
Organist—Director, Church of the Assumption, Syracuse, N.Y.

# AVE MARIA

For SAB Voices and Organ

JOSEPH J. McGRATH

*Published with ecclesiastical approval.*

M.M. ♩ = 66

*p*

SOPRANO

A - ve Ma - ri - a, grá - ti - a

ALTO

A - ve Ma - ri - a, grá - ti - a

BASS

*p*

ORGAN

M.M. ♩ = 66

*p*

*Translation: Hail Mary,*

*mf*

ple - na, Dó - mi - nus te - cum, be - ne - dí - cta

*mf*

ple - na, Dó - mi - nus te - cum, be - ne - dí - cta

*mf*

*mf*

*full of grace, the Lord is with thee,*

tu in mu - li - é - ri - bus, et be - ne -

*cresc.*

tu in mu - li - é - ri - bus, et be - ne -

*cresc.*

tu in mu - li - é - ri - bus, et be - ne -

*cresc.*

*blessed art thou among women*

di - ctus fru - ctus ven - tris tu - i

*f*

di - ctus fru - ctus ven - tris tu - i

*f*

di - ctus fru - ctus ven - tris tu - i

*f*

*and blessed is the fruit of thy womb, Jesus.*

Je - sus. San - cta Ma - ri - a,

*Espressivo*  
*p*

Je - sus. San - cta Ma - ri - a,

*p*

Je - sus. San - cta Ma - ri - a,

*p*

*Espressivo*  
*p*

*p*

*Holy Mary,*

*mf* Ma - ter De - i, *p* o - ra pro no - bis  
*mf* Ma - ter De - i, *p* o - ra pro no - bis  
*mf* Mother of God, *p* pray for us

*p* pec - ca - tó - ri - bus, nunc et in ho - ra  
*p* pec - ca - tó - ri - bus, nunc et in ho - ra  
*p* sinners *p* now and at the hour

*Più lento* mor - - tis no - strae. A - - men.  
*Più lento* mor - - tis no - strae. A - - men.  
*Più lento* of our death. *Più lento* So be it.

# Chants for Opening and Closing Choir Rehearsals

(In English)

English texts adapted by  
Theodore Marier

## I. Beginning of Rehearsal - Chant invocation and prayer.

Let my mouth, O Lord, be filled with Thy praise that I may be a - ble to sing; \_\_\_\_\_  
My lips shall re - joice when I shall sing \_\_\_\_\_ to \_\_\_\_\_ Thee.

*℣.* I will praise the Lord in my life. *℞.* I will sing to my God as long as I shall live.

*Let us pray.* Accept, O Lord, we beseech Thee, the praise of our lips and through the intercession of Thy saints, Gregory and Caecilia, grant us in Thy mercy that the praises we offer Thee during our pilgrimage here on earth, we may be found worthy to sing to Thee forever in heaven. Through Christ our Lord. Amen.

## II. End of rehearsal - Seasonal Antiphons of the Blessed Virgin Mary.

### Loving Mother of Our Savior (Alma Redemptoris Mater)

(From Advent to the Feast of the Purification - Feb. 2.)

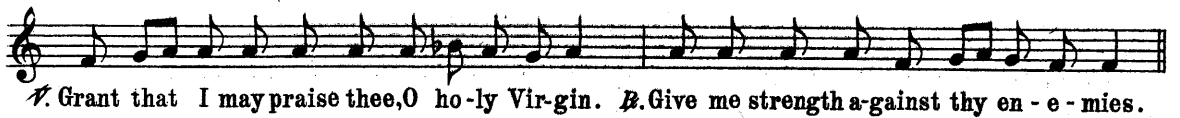
Lov - ing Moth-er of our Sav-ior, thou o-pengate lead-ing us to heav-en, and Star  
of the Sea, help thy fal-len peo-ple, help all those who seek to rise a-gain. Maid-en who didst give birth,  
all na-ture won-der-ing, to thy ho-ly Lord Cre-a - tor: vir-gin be-fore and vir-gin al-ways  
who re-ceived from Ga-bri-el's mouth this mes-sage from heav-en, take pi - ty on us poor sin-ners.

*Advent: ℣.* The an-gel of the Lord de-clared un-to Ma-ry. *℞.* And she was conceived of the Ho-ly Ghost.  
*From Christmas to Purification: ℣.* Af-ter child-birth thou didst re-main a vir-gin. *℞.* Mother of God pray for me.

### Hail Mary, Queen of Heaven (Ave Regina Caelorum)

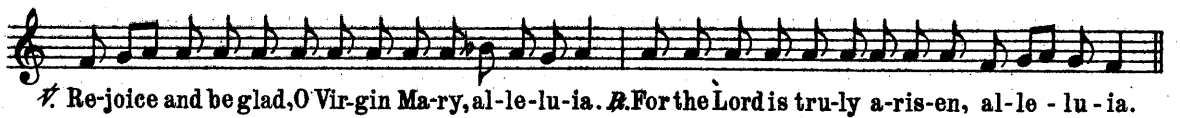
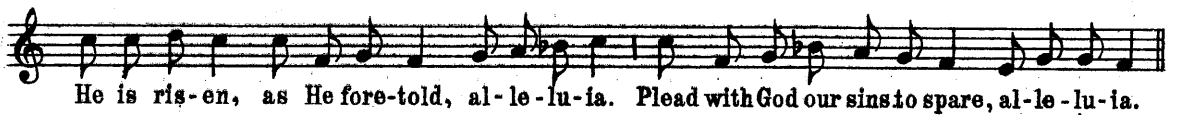
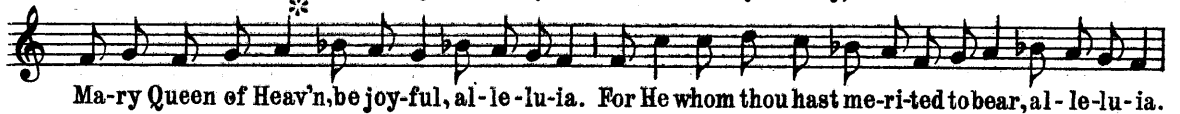
(From Feast of the Purification to Wednesday in Holy Week)

Hail Ma-ry, Queen of Heav'n en-throned! Hail, by all the an-gels mis-tress owned! Hail, root of Jes-se,  
Gate of Morn! through whom the world's true light was born! O glo-rious Vir-gin, joy to thee, Love-liest



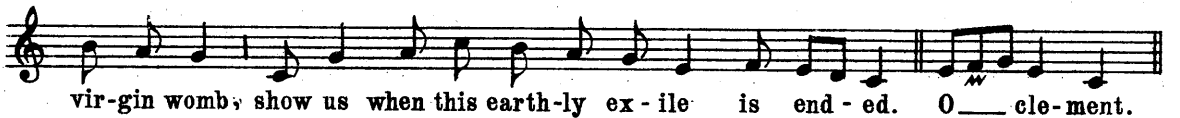
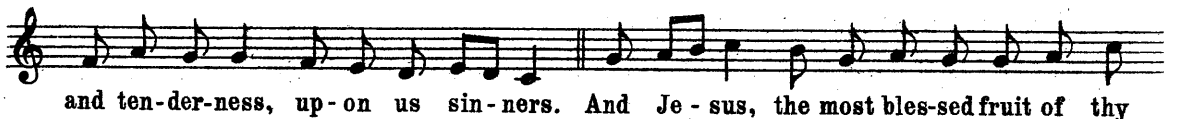
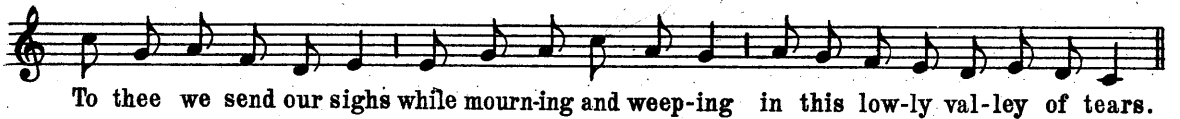
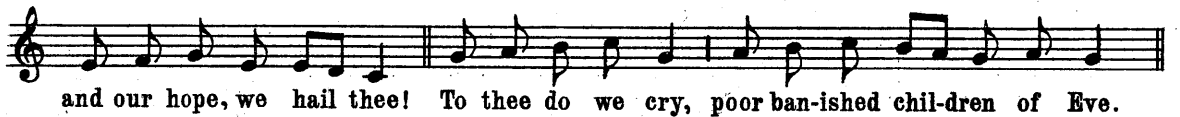
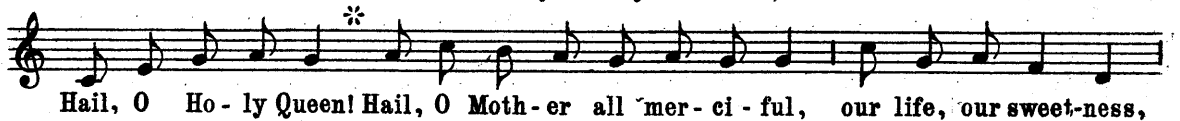
### Mary, Queen of Heaven, Be Joyful (Regina Caeli)

(From Holy Saturday to Eve of Trinity Sunday)



### Hail, O Holy Queen

(From Trinity Sunday to Advent)



**A SURVEY**

(Continued from Page 11)

*Sitten* (in Switzerland): Lassus, Missa Laudate; G. Haenni, Messe de N. D. de la Confiance.

*Speyer*: F. Bucher, Missa Gregoriana; Palestrina, Missa Aeterna Christi Munera; V. Goller, Loretto Mass.

*Trier*: H. K. Schmidt, Missa Dona Pacem; Rheinberger, Mass in E-flat; Victoria, Missa Vidi Speciosam; Koenen, Missa Trium Regum.

*Würzburg*: G. Kafka, Mass in C.

THE MOTETS AND OTHER INCIDENTAL pieces sung show the same variety. The programs from which this material was digested were printed in the official organ of the General Cäcilian-Verein (CVO, December, 1949), without comment. Nor is comment needed. Compare the admirable selections of such churches as Aachen and Bamberg and Cologne and Regensburg with the works performed at Freiburg and Linz. In Germany as in the United States there are to be found cathedrals where the values are still falsely assessed, where emphasis is still put on orchestral Masses and romantic bombast.

A SIMILAR PATTERN RUNS THROUGH the music chosen for parish church performance. Dr. Paul Mies, professor at the Musical College in Cologne, made a survey of the programs for Christmas (cf. CVO, March-April, 1950). Out of 263 performances he counted 121 different Masses by 73 composers. These he tabulated according to chronological groups: (1) Composers of classical polyphony like Lasso, Palestrina, Lotti; (2) The classicists, Mozart, Haydn and Beethoven, to whom he added the one Mass of J. S. Bach; (3) The Caecilianists like Haller, Mitterer, Nekes and Koenen; (4) The Romantics, with Schubert, Liszt and Bruckner; (5) Later Romanticists up to the present, including Faist, Filke, Goller, Griesbacher, Kromolocki, Rheinberger, Veith, Wiltberger and von Wöss; (6) Modern composers like Hilber, Jochum, Kraft, Kurten, Lemacher, van Nuffel, Phillip, Roeseling, Schröder; and (7) a miscellaneous assemblage of lesser known contemporaries, mostly local choirmasters and other struggling composers. This division is not only chronological but also significant from the viewpoint of stylistics and fitness for liturgical purposes. Broken down into these components, the statistics read as follows (the first column is the composers, the second the Masses):

1. Classic polyphony	8	15
2. Classicists	4	11
3. Caecilian writers	5	10
4. Romantics	4	7
5. Later Romantics	23	42
6. Moderns	18	25
7. Choir conductors, et al	11	11

The table is startling — or at least frightening. The last group we can dismiss for the nonce; it is of local and temporary significance only. Group 1, in comparison with its historical and liturgical importance, is represented rather poorly. There were 38 different performances, four of Palestrina's Masses looming large with 18 performances in all. This can probably be accounted for by the fact that many churches preferred grand orchestral Masses to the cappella work of the masters. Of the Masses enumerated in the list above 19 were orchestral — and these received 66 performances!

The classical composers, too, received greater attention than they deserved. Mozart takes first place, with 12 performances of his Mass in D. On the other hand the Caecilian group seems to be losing ground — in part, no doubt, because of the slighting of a cappella Masses. Haller had 5 Masses performed 9 times, Koenen's Trium Regum and Stehle's Salve Regina each 5 presentations. Among the Romantics Bruckner had 3 Masses and 11 presentations, Schubert 2 Masses and 17 presentations. Schubert's little G-major Mass had no fewer than 16 performances. The largest group represented in the table is the one styled "Later Romantics." This is understandable; the musicians are almost contemporary, their Masses written with the liturgy in view, the style is pleasant, melodic and rather conventional (this is said with no thought of being condemnatory). Griesbacher's Missa Stella Maris was performed at 11 different churches, Goller's Loretto Mass and Huber's Missa Regina Pacis each at 6. Gratifying is the large count in group 6, the Moderns, 18 composers whose works were performed in 40 different locales. J. B. Hilber's Mass in D had 5 performances, and 6 different Masses of H. Lemacher were presented. (In line with this we might note the fine example shown by the great Cathedral choir of Cologne. At the Caecilian convention held in Cologne in September 1949 that choir sang Franz Philipp's Missa "Pax vobis" at the

(Continued on Page 32)

# NAMES PEOPLE DOINGS

*William Arthur Reilly*

A DIOCESAN EUCHARISTIC RALLY TOOK place in Pittsburgh on the night of September 10th, with 100,000 men in attendance. Congregational singing of the hymns Jesus My Lord My God My All; Pange Lingua; To Jesus Heart All Burning; Come Holy Ghost and O Mary My Mother; took place.

Paul Koch, Cathedral organist, son of the famed Caspar Koch, and grandson of the late John Singenberger, accompanied on the organ.

For Benediction, the O Salutaris, Tantum Ergo and Holy God We Praise Thy Name were sung.

The problem of conducting 100,000 voices was met in the best way circumstances would permit. 5000 choir singers from various parishes formed a dependable nucleus for the singing. The organ used was the Aeolian Skinner of the Carnegie Music Hall, Oakland, and the music was carried in by a special wire and broadcast through loud speakers.

FAMOUS CHOIRS OF ROME ARE SINGING in various churches during the Holy Year. For September it is noted that on the 3rd, the Choir of the Liberian Basilica rendered Salus Infirmorum Mass by Somma and Anerio's O Jesu Dulcissime in the Basilica of St. Mary Major. On the 10th the Julian Chapel Choir sang the Missa Jubilaris by Virgili and Bonum Est Confiteri, by Palestрина at St. Peter's Basilica. On the 17th Sistine Chapel Choir sang Palestina's Lauda Sion Mass in Santo Nome de Maria (Foro Traino). The Julian Chapel Choir sang the Jubilee Mass "Gloria Tibi Domine" by Caudana and Benevoli's Laudate Coeli in St. Peter's Basilica. On the 24th The Julian Chapel Choir sang the Missa Jubilaei by Bartolucci, and di Lasso's Benedicam Dominum in St. Peter's Basilica. On the 30th the Sistine Chapel Choir sang the Vittoria Missa IV Toni, in St. Girolamo deglic Illiri.

SPANISH AND MEXICAN HYMNS CAN BE obtained from St. Jude Seminary, North Dixie Highway, Momence, Illinois, by persons in the

United States of America, wishing Spanish texts and tunes for congregational singing. Few foreign language hymns are printed in this country, and Father John O'Brien, C.M.F., of St. Jude Seminary, has issued these hymns as a supplement to a Spanish prayer folder which is being widely used in schools where Spanish is taught. Daily prayers are also published in French and two magazines for use in Spanish classes are likewise issued at this Claretian Seminary.

FLOR PEETERS, THE RENOWNED BELGIAN organist who is at present in the United States for a recital tour, was recently honored by the presentation of the Papal honor Chevalier de St. Sylvestre, in recognition of his long service to Catholic Church music, and the music of the organ. His Te Deum was recently selected for performance at a national Catholic Music Festival in Germany.

THE CHOIR OF ST. JOHN'S CHURCH, Philadelphia, under the direction of the Reverend William Sailer, supplied the music for the Catholic Hour broadcast from Convention Hall, in connection with the American Federation of Labor's fifth annual Union Industries Show on May 7th. This choir also furnished the music for the August programs of the Catholic Hour.

THE MUSIC EDUCATION LEAGUE OF NEW York Catholic School Music Finals, were held in May, and seventy-eight groups were registered, the largest number since the festival was established, fifteen years ago. On the required list for performance this year was noted Mauro-Cottone's 2-part setting of the Regina Coeli, and Vittoria's Judas Mercator for SSAA voices.

A GOLD COAST EUCHARISTIC CONGRESS is to be held in British West Africa, in February, 1951. Father Edward J. Datig, S.V.D., is in charge of the music and he has selected Father Gruender's Missa Liturgical for Congregation (or Schola) and TTBB voices for performance at the Congress.



This work originally appeared in the CAECILIA and has since been widely used throughout the United States. Father Datig of Mt. Mary College, Odumase-Krobo, Gold Coast, has now honored it by what promises to be an historical performance abroad. (One of the few cases where American compositions are chosen for such use).

THE PIUS X SCHOOL OF LITURGICAL Music, New York, is to have the benefit of the services of Rev. Frederic Tiller, PhD., MusD., distinguished musician and composer who will conduct a course in music at the school this year.

Father Teller is a former instructor of music in the University of Budapest. He studied in Rome at the Pontifical Institute of Sacred Music at the expense of the Hungarian government. He has been conductor of the choirs of the Sistine Chapel and the Basilicas off St. Mary Major and St. John Lateran. He has also been director of the Budapest broadcasting station.

Father Teller has just returned from South America where he organized a highly successful Negro choir. He plans to form a similar Negro choir in New York for sacred and secular music. He is located at St. Charles Church, West 141st Street, Harlem.

ONE OF THE BEST KNOWN NEGRO Catholic choirs is that of Xavier University, New Orleans, under the direction of Norman Bell. They sang at the principal meetings of the Catholic Students Mission Crusade, August 24th to 26th, at Notre Dame University. The choir was founded by Mother Katherine Drexel in 1925, founder of the Sisters of the Blessed Sacrament. Professor Bell was formerly a member of the Fred Waring staff.

LITURGICAL WEEK THIS YEAR WAS HELD at Conception Abbey, August 21st to 24th. Attendance was limited to Priests, and the Mediator Dei was one of the principal subjects discussed. The restoration of Sunday High Mass, (for which our Reverend Editor has so stoutly campaigned for years) was also a subject, as was congregational participation. Father Wilmes of St. Louis, gave a demonstration of the Dialogue Mass for an average parish. Special sessions were devoted to The Breviary, The Mystical Body, The Liturgy, Life of Christ and the Church. Each day High

Mass, Vespers and Complin were sung, and Tierce, Sext and None, recited.

DAVID WALSH, AN AMERICAN ORGANIST, has just returned from Rome where he played an impressive concert of religious and secular pieces for His Eminence Alessandro Cardinal Verde, and other dignitaries of the Vatican and of the Villa San Francesco.

Mr. Walsh, a former pupil of Dr. Charles M. Courboin, organist of St. Patrick's Cathedral, New York, played Bach's Prelude and Fugue in C Major, "The Little Fugue in G Minor" (by David Walsh), typical examples of organ music used in the accompaniment of Gregorian Chant, selections from "The Water Music Suite" from Handel, the Toccata from the 5th Organ Symphony of Charles Marie Widor, and extended improvisations demonstrating the tonal possibilities of the electronic organ.

The program was given on the occasion of ceremonies marking the acceptance by Their Eminences of the gift of a Baldwin electronic organ to the Tertiaries of the Franciscan Order of the Holy Cross. The fine instrument which was presented to His Eminence Luigi Cardinal Lavitrano, Prefect of the Sacred Congregation of Religious in the name of Tertiaries of the Franciscan Order of the Holy Cross, is installed in the lovely chapel of the Villa San Francisco on Rome's Via dei Monti Parioli, main house of the Order.

Among those in the audience besides His Eminence Cardinal Verde, were Fra Girolamo, secretary to Cardinal Lavitrano, Father Enrico Pitzki, Franciscan Brothers of the Holy Cross, G. Biondo, president of Cinet-Onda in Rome, many music students, and members of the Italian press.

THE ILLINOIS UNIT OF THE NATIONAL Catholic Music Educators, under the capable leadership of Sister Madonna, O.P., is reported as renewing its former energy. Rev. John Simones, O.P., Chicago, Sister Mary Cecilia, O.S.F., of Joliet, Reverend Richard Powers of Alleman High School, Peoria; Brother Joseph Drolet of Cathedral Boys High School, Springfield; Sister M. Leonette, O.S.F., of Rockford; and Sister Mary Fidelma, S.S.N.D., of Belleville; all have had organization meetings and special activities during the spring season.

REVEREND RAYMOND CARLIN, NEWLY appointed diocesan supervisor of music in Oklahoma City, has published an official Parish Mass which was used during the festivals which were organized to develop congregational singing throughout the diocese.

THE NEW YORK STATE FAIR CHORUS OF 1000 voices, performed McGrath's *O Sacrum Convivium*, and the number was so well performed that it was considered one of the highlights of the entire program held in June.

THE KILGEN ORGAN AT ST. PATRICK'S Cathedral, New York, has been in process of re-arrangement during the past two years, under the direction of the Organist Charles M. Courboin. Additions, redesign, and replacements have been completed to achieve greater clarity. Greater brilliance is now apparent on this fine instrument and the entire ensemble possesses a better balance between the foundation and upper work.

IMPORTANT CONFERENCES AND FESTIVALS of the NCMEA State Units held this year include those held at Wichita, Kansas, (to organize for the State Convention in December) the third biennial meeting of the Michigan unit at Immaculata High School, Detroit; the initial meeting of the Wisconsin Unit in Madison, under the direction of Sister Mary Justinia, O.P., — Diocesan Co-ordinator; the Pittsburgh School Music Demonstration in March; (and the Erie meeting held during the State Convention of the Pennsylvania Catholic Educational Association, October 20). Iowa held its eleventh choral festival at Clarke College and Loras College, Dubuque, while Davenport and Sioux City held festivals during April and May.

IN BOSTON THE ANNUAL PIUS X SUMMER School was conducted at the Newton College of the Sacred Heart, and plans were made for the continuance of the courses on every other Saturday during the winter months. The 41st Annual Teachers Institute was held August 22nd to 25th. Sister M. Scholastica, I.H.M., D.Mus. — spoke on "A Creative Approach to Music", Theodore Marier lectured on "Building a Choral Ensemble" and Miss Margaret Leddy, Mus.M., spoke on "The Role of Liturgical Music in Catholic Education."

THE AMERICAN GUILD OF ORGANISTS Choirmaster Examination Requirements for 1951, include for the Catholic section Sunol's Text Book of Gregorian Chant, as a suggested Text for preparation, along with the *Liber Usualis*, and *Nemmers Twenty Centuries of Catholic Church Music*. For practical conducting one of the pieces for the test will be McGrath's *Confitebor Tibi*. For organ accompaniment Flor Peeters *Te Deum* has been selected.

NOVEMBER MEETINGS OF THE NCMEA State Units were held in Indiana and Missouri. In Indiana under the direction and Chairmanship of Sister Mary Alphonsus, O.S.F., Diocesan Co-ordinator the Diocesan Conference was held in Lafayette, November 8-11. Robert Butz of Lafayette directed the children of four parishes in the singing of the opening Mass. Rev. Killian Drieling C.P.P.S.; Father Raban, O.S.B., Sister M. Clarilda, O.S.F., Sister Charles Louise, O.S.F., Loretta Martin, and Rev. Theophane Gonnely, O.S.B., contributed to the success of the Conference. Speakers were Father Aloysius Phillips, and Roscoe Dillman. Prof. Louis Peil, of Fort Wayne, presented an organ recital. Father Lawrence Heilmann, C.P.P.S., is State Executive Secretary of the Indiana Unit.

In Missouri, under the guidance of Walton Smith, State Executive Secretary, the State Convention was held in Kansas City, November 24-25.

AT MARYMOUNT COLLEGE, SALINA, KANSAS, the State NCMEA Unit held its biennial convention on December 28-29. Approximately three hundred music educators were in attendance.

(Continued on Page 40)

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## A SURVEY OF GERMAN CHRISTIAN MUSIC

(Continued from Page 29)

opening high Mass on Sunday and Hermann Schröder's *Pauliner Orgelmesse* at the pontifical service on Monday.) A remarkable showing for contemporary art, yet not at all as high as it ought to have been.

We might well echo Professor Mies' final remarks: a hope that in future surveys he would discover in the programs on the one had a greater number of polyphonic pieces of the classical era, and on the other a larger representation of contemporary compositions.

### PENNSYLVANIA NCMEA CONVENTION

On October 26th and 27th, the Pennsylvania Unit of the N.C.M.E.A. held its state convention. Reverend Thomas J. Quigley diocesan superintendent of schools served as General Chairman and groups from Mount Mercy College, Seton Hill College, St. Vincent's College, and Duquesne University were among the schools taking part.

#### Program

##### *Thursday Morning*

*Solemn High Mass* — St. Paul's Cathedral at 9 o'clock.

*Opening Session* — Carnegie Music Hall.

Speakers: Rev. Thomas J. Quigley, Ph.D., Supt. Pittsburgh Catholic Schools; Dr. Francis B. Crowley, Dean School of Education, Fordham University.

*State Luncheon* — Hotel Schenley.

Speakers: The Honorable David L. Lawrence, Mayor of Pittsburgh; Mr. Victor de Sabata, Guest Conductor Pittsburgh Symphony.

##### *Afternoon*

*Carnegie Music Hall:*

*Techniques of Choral Conducting:* Mr. Robert Hufstader, Second Vice-President N.C.M.E.A. Juilliard School of Music, New York City.

*Choir Boy Demonstration:* Sacred Heart Choir, Pittsburgh; Mr. Clayton Brenneman, Organist and Choir Director.

*Piano Demonstration:* Stephen Foster Memorial Building, Early Approach to Technique, Ear-Training and Sight-reading in Class Piano — Sister M. Angelino, S.C.

##### *Friday Morning*

*The Grade Teacher Work:* Sister M. Xaveria, O.S.F., Mt. Alverno College, Milwaukee.

*Piano: A Curriculum of Study for the Private Music Teacher,* Dr. Louis Blackmore, St. Louis University.

*Band Clinic:* Mr. Frank Maggio, Pittsburgh.

*Organ:* Sister M. Theophane, O.S.F., F.A.G.O. Milwaukee.

*Performing Musical Groups:* Mount Mercy College, Seton Hill College, St. Vincent's College.

##### *Afternoon*

*Carnegie Music Hall* — Address: His Excellency, The Most Reverend John F. Deardon, S.T.D., Coadjutor Bishop of Pittsburgh.

*Liturgical Music* — Lecture and Demonstration:

"The Spirit Giveth Life": Very Rev. Msgr. Martin B. Hellriegel, St. Louis, Missouri.

*Concert* — The Duquesne University Tamburit-zans.

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### Louis Imgrund (1874-1950)

Louis Imgrund, organist of St. Agnes Church, Cleveland, Ohio, died on July 31, at the age of 76.

Formerly organist at St. Augustine's Church, Pittsburgh, Pennsylvania, from 1903 to 1914, Professor Imgrund served 35 years as organist at St. Agnes Church in Cleveland.

Bishop Floyd L. Begin, Auxiliary of Cleveland, celebrated the Pontifical Requiem Mass, and speaking at the Mass the Bishop remarked that Professor Imgrund "Was never late and never absent" for any service and was always concerned to maintain the highest standards.

Professor Imgrund was born in Germany, near Cologne, and came to this country as a child with his parents, residing in St. Paul. At the age of 15 he returned to Germany for his musical studies, and came back in 1903 to take charge of the music at St. Augustine's in Pittsburgh.

### PORTUGUESE CHURCH MUSIC

"Church music in Portugal might almost be called a clerical reserve. Lay choir leaders and lay organists are few indeed. In the field of organ playing this is really not a great tragedy, since there are few organs in the land worthy of expert handling. (We should not, however, fail to mention several fine organists: Rosade Carvalho of the Conservatory at Lisbon, and José de Almeida and César de Moraes at Porto.) In the field of music composition, on the other hand, this state of things is a great misfortune. Secular musicians write few sacred pieces. The clergy are not too thoroughly trained in the work of composition and are consequently satisfied with tiny works of a merely decorative type, with no intrinsic esthetic worth whatever. But they hold the field, and the layman's work find's hardly a publisher or a buyer. (We can recall only one contemporary Portuguese composer of any worth, Luis Rodrigues of Porto.)"

## PHONOGRAPH RECORD REVIEWS

Well, did you ever . . .? Just as everyone was feeling good about having put down the hymn "Good Night Sweet Jesus" and was figuratively flexing their biceps as they set out to extinguish "Mother At Your Feet Is Kneeling" what happens? The country is "taken by storm" with a new tune "Our Lady of Fatima". Radio Disc programs timidly tried a recording by a Mr. Red Foley, a cowboy singer of note (singular) and by mail "the heavens fell in". More, more, more, MORE was the cry. Tin Pan Alley went into high speed, choral arrangements followed vocal, and Mrs. Gollohan's setting was on the "Hit Parade". Juke Boxes in restaurants feature it now, Radio Stations sign off with it and you can be watching for it to show up in church any day. Imprimatur or no Imprimatur, the people like it. More people than have shown any interest in buying liturgical music in the past five years have bought records and sheet music of "Our Lady of Fatima" during the last six months. The profits could finance church music in a dozen dioceses.

It looks as though we were going to have Sacred Songs in "Cowboy song style" or "Gospel song style" for a while to come. The success of this piece has been a lesson to the Tin Pan Alley publishers. There will be more promotions soon over net works of similar pieces.

All we can do is start "condemning." Pittsburgh has led the way in banning it from churches, and the following editorial taken from the Scranton "Catholic Light" deserves thoughtful study.

"A recent communication from a well-balanced, refined woman contains a question about a recording called 'Our Lady of Fatima', by an individual known as Red Foley. We know nothing about Mr. Foley, but we have heard this particular recording and four others besides. 'Our Lady of Fatima' really gets it from all directions. Some renditions have a choral background, some are in the hill-billy style, some have a cowboy, yippi-hi-yea tang, while others combine the worst features of all three. None of them does a thing for religion.

"The appearance of Our Lady at Fatima was an event of great dignity, enormous importance and transcendent implications. Such an event of a purely religious nature is certainly not enhanced by strains of music (?) that might sound very much at home in a barn or a corral but would be definitely out of place in even the smallest chapel. When applied to a religious subject the shrill falsettos of the hill-billy or the mournful last round-up moan of the cowboy reduces religion to the status of revival meetings. These, much as they stir the emotions, are not outstanding for the establishment of convictions which survive the present moment or sustain the spirits in time of trial.

"If, therefore, some individuals get a lift out of these recordings it is of a purely emotional character and will no doubt succumb to a new emotion when Harry James blasts away on the next record. It is unkind to say without proof that a desire to commercialize, to 'cash in' on a religious theme is behind the sudden appearance of so many 'Our Lady of Fatima' recordings. Let's say it's that or a new and unprecedented wave of religious conviction. Some radio stations, sensing the lack of fitness involved, have deliberately refrained from playing any of these recordings. A station that does play this number, thinking that religion is thereby benefited, is badly mistaken. Our Lady of Fatima has need for no such help."

### MORE HYMNS

HYMNS OF THE BLESSED VIRGIN MARY, sung by James Swittel, distributed by the Shrine Record Co., Milwaukee, Wisconsin. Three ten-inch records in an album.

The singer is from the National Shrine of Our Lady of the Rosary of Fatima, and the Gesu Church, Milwaukee, Wisconsin. The records include non liturgical hymns and songs such as Mother At Your Feet Is Kneeling; Mother Dear O Pray For Me; On This Day O Beautiful Mother; Mother Dearest Mother Fairest; Mary How Sweetly Falls That Word; and the solo

"Heart of Jesus Hear" changed to "Heart of Mary Hear." These are the hymns still being heard throughout the country at Novenas, and we therefore assume that if these albums are placed in Record Shops there will be a good sale result.

COLUMBIA OFFERS A SET OF HYMNS AND solos in a slightly better style, as sung by Jessica Dragonette and THE ROBERT SHAW CHORALE OFFERS on Victor the Lourdes Pilgrims Hymn, and O Lord I Am Not Worthy. These pieces are on either the standard 10-inch discs or the Victor "45's."

LONDON RECORDS HAS AN ALBUM OF four 10-inch records at \$5.00: presenting the Bach-Gounod Ave Maria, Mother Dearest Mother Fairest, To Jesus Heart All Burning, Dear Guardian of Mary, O Lord I Am Not Worthy, Come Holy Ghost and Holy God We Praise Thy Name. Sung by a mixed choir with organ accompaniment.

COLLECTORS GUIDE TO AMERICAN RECORDINGS (1895-1925), by Julian Morton Moses, with foreword by Guiseppe De Luca, 200 pp., paper cover, price \$3.75. Published by the American Record Collectors Exchange, 825 Seventh Avenue, New York 19, N. Y.

This volume contains a listing of the 1903, 1904, 1905 imported Victor Red Seal Records, from the Sistine Chapel. While the records themselves are no longer available it is interesting to have them identified and to note the titles recorded. The Sistine Choir and choral groups of the Augustinian, and French Seminaries are represented. Discourses by Dom Pothier, Msgr. Rella, Dom Mocquereau, De Santi, and Baron Kanzler would certainly be interesting to hear as presented on a group of these listed recordings, as would the renditions by the Benedictine Seminary directed by Father Janssens. One recording directed by Msgr. Rella was by 1200 voices in St. Peter's on the Centenary of St. Gregorious Magnus, April 11, 1904. Allowing for the deficiencies of early recordings, such works might well be preserved if they exist in any library or collection.

A catalog such as this reminds us of the value of such recordings and had they been preserved for occasional reference in teaching and illustrating

the subject of Catholic Church Music, we would have some useful examples of various chants, polyphonic choruses and what were then "modern" settings of various texts. These along with the aforementioned discourses by renowned authorities, are certainly "Collectors" items.

The remainder of the catalog lists various secular works recorded by various celebrities of interest to librarians and collectors who probably have difficulty in obtaining a listing of old recordings.

We recall that some years ago in the CAECILIA Dom Adelard Bouvilliers presented a list of Gregorian Chant recordings covering a period of about 25 years, and so great was the demand for copies of the listing that a reprint of 1000 copies of the catalog was quickly sold out, even though the recordings themselves were not available.

Accordingly this new Collectors Guide, featuring secular classics should have even greater success.

SISTINE CHOIR, DIRECTED BY MSGR. Perosi. Recorded in Rome, and manufactured by Sunset Records, Inc., Hollywood, California. Four 10" records, including the following titles — Velociter Exaudi Me, di Lasso; Haec Dies, Nanino; Tu Es Petrus, Palestrina; Justorum Animae, di Lasso; Exaltate Justi, Viadan; Christus, Asola; Silent Night and Adeste Fideles. Price \$6.95 plus tax.

Mention of the Sistine Choir in the Collectors Guide above suggests that these recordings will have historical interest in years to come, just as have the older recordings now unavailable.

CHRISTMAS CAROLS AND CHANTS. ST. Benedicts Convent Schola, St. Joseph, Minnesota. Two 10" records. No price given.

Contains the following Chants: Introit, Puer Natus Est; Introit, Dominus Dixit; Alleluia, Dies Sanctificatus; and in modern music Griesbacher's Verbum Caro Factum Est; Praetorius — While Shepherds Watched and Silent Night.

CHRISTMAS GOSPELS AS TOLD BY PEDRO de Cordoba, with Richard Keys Biggs at the organ. Single 10" record. Capitol.

A presentation of the first and second Gospels according to St. Luke, the third Gospel according

to St. John, The Lord's Prayer, Hail Mary and Gloria, in recitative form.

COMMENTARY ON THE SERMON ON THE Mount. Mary Dallas, The Gregorian Trio and Edward Rivetti (St. Patrick's Cathedral) at the organ. 33 1/3 long playing. Pyramid Records, Woodside, Long Island. No price given.

This composition has been widely publicized and heralded. As one would expect Stravinsky's setting of the Mass text contains a full measure of unexpected and shocking note-combination. Here is an extreme of modernism.

MASS BY STRAVINSKY FOR DOUBLE Wind Quintet and Choir.

Recorded by choir of men and boys directed by Warren Foley formerly choirmaster at Blessed Sacrament Church, New York. Victor \$4.75, or on 45 rpm. \$3.35.

This composition has been widely publicized and heralded. As one would expect Stravinsky's setting of the Mass text contains a full measure of unexpected and shocking note-combinations. Here is an extreme of modernism.

A CONCERT FOR ORGAN. RICHARD KEYS Biggs. Capitol Record, Long playing. Bach-Toccatina and Fugue in D minor; Fugue in E minor. Sibelius Chorale from Finlandia. Dandrieu — The Fifers. Boex — Marche Champetre, Schubert — Ave Maria.

Recorded on the Casavant Organ at Blessed Church, Hollywood, California. A program for classical adherents and the general public by one of our best Catholic organists.

CHRISTMAS CARILLON CHIMES. 3 10" records on Vinylite. \$3.25. 12 Christmas melodies for amplification from church towers.

CHRISTMAS ORGAN AND CHIMES. 3 10" Vinylite records. \$3.25. Nine Carols played by Charles Cronham on a pipe organ with chimes.

CHRISTMAS MUSIC BOX RECORDS. 3 10" Vinylite records. \$3.25. 12 Carols as produced on an old fashioned music box.

CHARLES COURBOIN HAS RECORDED AN album for Victor, comprising five 12" records,

presenting as organ solos O Lord I Am Not Worthy, Silent Night, Mozart Ave Verum, Hail Glorious Apostle, Jesus My Lord My God My All, Holy God We Praise Thy Name, Arcadelt Ave Maria, and an Adoration by Joseph J. McGrath.

THE HOLY YEAR OF JUBILEE IS MEMORIALIZED by an album of four 12" records (\$6.00) on Victor Records, as prepared and narrated by Rev. Father Thomas B. Liske, S.T.D., with musical portions interspersed.

CATHOLIC MUSIC FOR CHIMES IS AVAILABLE in an expensive album of six 12" unbreakable Victor records (\$34.00). This album is exclusively for amplification from towers, and contains 35 hymns for various seasons of the year, and for a change the hymns are in approved style. There is another album issued by Victor which has organ recordings and which can be used on a regular phonograph for indoor amplification as well as for outdoor tower broadcasts. The price is the same — \$34.00 for six 12" records, unbreakable. For a year-round outdoor broadcast program, however, the first mentioned album is the best. For the Christmas season alone there is an album costing only \$4.20, which can be used indoors or for tower broadcasts.

SOLESMEs RECORDS OF VARIOUS CHANTS in 2 albums are still available at \$18.00 for the set. If you haven't already put these in your library you should. Also, the Dijohn Cathedral Records offering examples of classic polyphony are basic material for any library. Both of these are Victor productions. Then the Processional and Ceremonial Music for Choir, Organ and Brass, by Gabrieli, as sung by the Harvard Glee Club, Radcliffe College Choral Society, E. Power Biggs, organist, and Boston Symphony Brass Choir, is a good investment in music of permanent worth. Price \$6.00 for four 12" records in an album. Victor. For Chant recordings those of the Monks of St. Benoit du Lac excel for uniformity of excellence. At \$9.00 an album you can thus get their performance of the Mass of the Angels, Missa cum júbilo, or Cantus Mariales.

Any of the above recordings may be procured through McLaughlin and Reilly's record department.

## SOME NEW PUBLICATIONS AND REPRINTS

A few years ago Father Leo Rowlands, O.F.M. Cap., wrote a series of articles for the CAECILIA, and they were published in booklet form under the title CATHOLIC CHOIRMASTERS GUIDE BOOK. Written in a straightforward style for beginners and those who would like a little guidance or confirmation of their own ideas of procedure in serving as choirmasters, this booklet was sold out quickly and a reprinting has been made. It is now available for one dollar.

Likewise Father Predmore's useful book SACRED MUSIC AND THE CATHOLIC CHURCH, has been reprinted. This is a comprehensive book in question and answer form which deals with the subject in the light of the Motu Proprio. It has been adopted by the American Guild of Organists for its Catholic Choirmasters examinations, and by various diocesan church music commissions. It is a cloth bound volume of 248 pages, selling at \$4.00.

These two books contain about everything a choirmaster needs, (outside of Sunol's Text Book of Gregorian Chant) for his personal library. Weinman's History of Catholic Church Music should be added for those who have an academic interest in the subject.

THE PIUS X SCHOOL OF LITURGICAL MUSIC in New York City is issuing a set of hymn pamphlets, and the first, for Christmas, is already in print. The second containing Benediction Music is reviewed and presented in this issue. Others in the series of pamphlets are in process of publication. The repertoire is edited so that it can be sung by choirs in unison, two voices, or SATB harmony. The compositions are carefully selected from approved sources, and are not in print elsewhere. Textual excellence and new tunes are certainly welcome sights to serious minded Catholic musicians. The school while concentrating on Chant has had innumerable calls for information as to what hymns in English (non chant) can be recommended as substitutes for the weak and sentimental tunes found in most books. At the International Congress of Sacred Music in Rome,

during May, official recommendations were received from authorities urging that hymns in the vernacular be not forgotten completely in the considerations of the Congress. There will always be a place for such material and the Pius X School faculty is now presenting through the McLaughlin & Reilly Company, some contributions which should be helpful in providing improved hymn material. In making arrangements for 1, 2, or 4 voices, harmonic problems arise and naturally these problems cannot be resolved easily without sacrificing some effective harmonizations that would be available if the hymns were for just two voices, or for four voice singing only. However, this test is being met by the Pius X School, and if anyone wants to learn what the problems are he need only try to harmonize a hymn for unison, 2 voices and SATB in the same arrangement. It must be kept reasonably low for unison singing, it must be grammatical in its harmony for the various voice combinations and it must sound interesting. And try to find some good hymn texts in English, which are not already well known. You will then agree that the new pamphlet series is to be commended. Each pamphlet will contain 7 or 8 hymns and will sell for 25¢. Ultimately a large repertoire of new material will thus be available to those who seek a fresh variety of hymns with English texts.

THE ALVERNO HYMNALS ANOTHER STEP towards improved hymnody is being made by the renowned Sister M. Cherubim, O.S.F., of Milwaukee. This new series is being published in book form. Volume I, for Advent and Christmas has already appeared. The Accompaniment book bound in cloth, in sheet music size has preludes and interludes for use between verses, and a postlude for each hymn. The singers edition at 60¢ supplements the Accompaniment book which is priced at \$3.00. Volume II is now ready. This is a larger collection covering the season from Epiphany to Advent, with liturgical material for Ash Wednesday, Candlemas, Holy Week morning services, etc. The Accompaniment book, like Volume I, has organ preludes, interludes and postludes written out for the convenience of the or-

ganist in a 248 page cloth bound sheet music size book at \$6.00. The Singers Edition is \$1.25. Volume III will cover hymns for Benediction, the Blessed Virgin Mary, Blessed Sacrament and Sacred Heart. A large collection of new material such as this takes years to assemble and edit. When finally published it will mark the largest collection presented during the last 25 years. All of the music is for two-part singing, and is of approved character.

The use of seasonal books has its benefits because a larger variety can be provided for each season, and the wear and tear that would come upon a single volume is divided among several volumes. Choirs adopting the series likewise can buy the books on what amounts to an installment plan by purchasing for each section of the year as it comes along. A complete library of excellent material is thus ultimately acquired for permanent usage. Latin and English texts are contained in the volumes so there is no problem of getting appropriate material for school and church use. It is all together in these books.

Just as the Mount Mary Hymnal, the Saint Rose Hymnal and the Laudate Hymnal, marked a step forward for Catholic hymnody in this country, the new Alverno Hymnals, and the Pius X pamphlets will be regarded as still further steps of progress in making available good new hymn material for our schools and church choirs.

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### WHEN THE PEOPLE SANG

by Marie Pierik

This is a succinct and thoroughly documented booklet (price 50¢) presenting the history of the Mass in the early centuries of the Church, describing the role of the *people* in the sung rendition of the Proper and the Ordinary. The publishers of CAECILIA offer a quantity of these to Pastors for display in pamphlet racks. Copies unsold after three months display, may be returned and remittance then made for copies sold during the period the booklets have been on display. Returned copies of course must be in good condition suitable for resale. A special discount is accorded to the Pastors, scaled according to the quantity sold.

Among the many testimonials and comments which have been offered concerning this booklet are the following: —

"I am glad to welcome to a useful and honorable place in literature, Miss Pierik's small volume nostalgically titled 'When the People Sang' which is a simple treatise on the Gregorian Chant, its history and its use . . ." MOST REVEREND RICHARD J. CUSHING, D.D., ARCHBISHOP OF BOSTON.

"It deserves the widest circulation" . . . RIGHT REVEREND MSGR. MARTIN B. HELLRIEGEL, ST. LOUIS, MISSOURI.

"If this pamphlet serves its purpose and reawakens general interest in the original unaccompanied chants, it will have accomplished far more than the various scholarly volumes which miss the readers for which this one is intended. The author has managed to cover the history and use of Gregorian Chant, from its earliest beginnings to the present day, remarkably well in so tiny a compass" . . . CROZIER QUARTERLY, April 1950.

CYR DE BRANT, PROPRIA DOMINICALIA: Propers for Sunday and the principal Feasts of the Church year, for Unison, 2 Equal or SAB voices. McLaughlin and Reilly, Boston, 1950.

A great deal of the difficulty in carrying out the Missa solemnis or Missa cantata according to the rubrics centers on the proper of the Mass: the Introit, Gradual (and Tract or Alleluia), Offertory and Communion. Here is a part of the ceremonial which, in the official books, has undoubtedly reached a stage of elaboration unsuited to all but the very best trained groups (monastic choirs, seminary choirs and the like). The result is that the proper is often sung poorly, if at all. If at all, because experience has shown that the specific instructions of the rubrics are frequently ignored and the proper is omitted entirely. True, few choirs can sing the music presented in the Vatican Graduale. It is really unfortunate that the official music of the Church should be music that developed not in parish churches but in collegiate and monastic churches. Doubtless, the evolution would have been quite different if the line of development had followed the practice of churches where choirs were hard to get and harder still to train. But the fact is that what we now have in the official music is beyond the reach of the average singing group.

To carry out the instructions of the Congregation of Sacred Rites regarding the rendering of the Proper, the minimum requirement is a simple reci-



tation. This is, beyond doubt, a rather sorry expedient from the viewpoint of solemnity, beauty, fitness. Various publishers have issued books in which the proper texts are set to psalm tones. This is better, but tends to monotony. The third expedient is to set the words to simple harmonies — the well-known Tozer is an example of this. Cyr de Brant here combines the various expedients in such a way as to avoid monotony and yet remain within the realm of the less difficult.

Cyr de Brant's PROPRIA DOMINICALIA supplies a pleasing variety of easy melodies for all the proper texts of Sunday and greater festivals, alternating a harmonized recitation with simple psalm tones (the Introit forms). The music is so arranged that the recitation can be sung either in unison or by SA (TB) or SAB voices. In fact, by a simple adjustment it is suitable also for three equal voices.

The particular merit of Cyr de Brant's work is that it achieves variety without burdening the singers with a multitude of tunes. The music is so arranged that certain melodic motifs are used for an entire season or part of it. The choir that masters the tunes for the first Sunday of Lent is prepared to do all of the Lenten propers. The melodies employed on Whit-Sunday recur on Trinity, Corpus Christi, Sacred Heart, et al., cleverly adapted to each new text. So, too, Advent, pre-Lent and the Easter cycle. The post-Pentecost period is broken up into segments, with new tunes forthcoming every sixth Sunday or so.

Another fine feature is the inclusion of the English translation of all the texts, either in the body of the work or in a special appendix. This facilitates the work of preparation and helps the singers to give the necessary expression to the music.

The work is obviously aimed especially at the adult choir, or at a choir of boys and men. For such it should have an especial appeal. This reviewer devoutly echoes the words of Father Selner's introduction: "May this practical book . . . find its way into a choir loft and inspire the singers with a love of giving God the full measure of worship decreed by Holy Church."

F. A. B.

### TO A MUSIC TEACHER

(*Litany of Thanks from a pupil of Fr. Vitry*)  
Almighty Father, our hearts pour forth a good theme.

For gratitude is the song of the heart. —  
With grateful song our youthful hearts teem.  
For Thy great glory

WE THANK THEE

For the mystery of the Trinity

WE THANK THEE

For baptism, light and life

For the Spirit, armed against strife.

For giving us Food to eat

Taste and see that the Lord is sweet.

For sharing the priesthood of Thy Son

For spreading the Redemption He has won.

For letting us serve You

For Your goodness and mercy, too.

For parents, sisters, brother,

For friends, enemies, others.

For air to breathe

For birds and bees. —

For sunsets that glow

For rivers that flow.

WE THANK THEE

Dear teacher.

WE THANK YOU

When every phrase we sing.

For opening a treasure

The Chant, a privilege or pleasure

For instilling it deep into our hearts

So we can play our great big parts

For your enthusiasm in sun or rain

We your grateful amateurs sing

Just a plain

WE THANK YOU.

-IN HIGHLAND, ILLINOIS

**WICKS  
ORGANS**

... set the pace!

Here is satisfying performance,  
artistically, and materially.

A Great PIPE ORGAN for  
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## NAMES PEOPLE DOINGS (Continued)

CHARLES M. COURBOIN, ORGANIST OF St. Patrick's Cathedral, New York, N. Y., was among the recitalists who played special programs at the Eighth Annual Conclave of Deans and Regents, American Guild of Organists, December 27, 28 and 29th. A special noon day program was arranged by the Very Reverend William T. Greene, National Chaplain of the American Guild and Archdiocesan Director of Music, for Dr. Courboin's performance on December 29th.

SAINT JOSEPH'S NORMAL INSTITUTE, Barrytown, N. Y., in its program for the Feast of the Junior Novitiate, on November 21, 1950, indicated good taste and modern high standards of music at the various ceremonies of the day. At the Missa Cantata Reverend Brother Aelred James played Boellmann's Suite Gothique, for the Processional. The Proper was in Gregorian Chant and the Ordinary was Flor Peeters Missa Regina Pacis. For the Making of Vows, the Gregorian Veni Creator, Te Deum and Tantum Ergo were sung. The Second Vespers of the Most Blessed Virgin was followed by Benediction of the Most Blessed Sacrament. American Folk Songs were featured by the La Sallian Choristers at the Feast Day Banquet. Here we find a variety of good music all of which is well within the grasp of choirs and choirmasters who have average resources, a sense of fitness, and support of their good judgment.

RALPH JUSKO DIRECTED THE MUSIC AT the Fifty Year Jubilee Mass honoring the Rev. James L. McGovern, S.J., one of Boston's noted Jesuits. Archbishop Cushing presided. Singenberger's *Ecce Sacerdos*, Schehl's new *Jubilate Deo*, and McDonough's *Cantate Domino*, were the festive motets sung by the men's choir. The Ordinary of the Mass was Carnevali's new *Missa Redemisti Nos*, and the Proper was sung to Psalm tones, Kreckel's *Te Deum Laudamus* Postlude was played for the Recessional.

THE LA CROSSE WISCONSIN CHAPTER OF the American Guild of Organists marked its first Sunday afternoon meeting in October by making plans for the coming year. In preparation for the

coming choirmaster's examination of the Guild, Sister M. Pierre, director of St. Rose Convent choir gave a demonstration of the church modes. Sister M. Leota gave a short drill on fundamentals while Sister M. Lucilda began a course on the harmonization of hymn tunes. Studies in other subjects were planned and teachers assigned.

FRANK CAMPBELL-WATSON, NEW YORK City, gave the dedicatory recital on the new Allen electronic organ at Eymard Seminary, Suffern, New York in October. Selections included: — Psalm 18 — Marcello; At The Elevation — DeLamar-ter; Two Choral Preludes — Campbell-Watson; and Toccata on Deo Gratias — Biggs.

DR. MARIO SALVADOR HAS BEEN PLACED in charge of the musical programs of the Sacred Heart Program which originates in St. Louis from Station WEW and extends through 700 stations. An entirely new repertoire has been chosen for performance by an octet of men's voices under Dr. Salvador's direction.

JOHN LEE, NOTED ENGLISH ORGANIST now located in Los Angeles, played his first recital in that city on November 28th at St. Vincent's Church. He is a Fellow of the Royal College of Organists, London, and during World War II was a Royal Air Force flight Lieutenant.

THE TWELFTH ANNUAL CATHOLIC School Teachers' Institute, in Providence, Rhode Island, was held October 26th and 27th. Sister Mary Ignatia, R.S.M., was Chairman of the Music Clinic, and the speakers were Sister Mary John Bosco, Diocesan Supervisor of Music, Hartford, Connecticut, Rev. Norman Leboeuf, Director of the Gregorian School, Providence, and William Arthur Reilly, Publisher.

FOR THE IOWA CATHOLIC MUSIC CONFERENCE to be held in 1951, Father Rowland's arrangement of the "Wayside Shrine", a Breton Folk Song; and Father Stahl's composition "Sing Joyfully To God" are among the musical numbers selected for performance.

W. A. R.

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## MOTETS FOR LENT AND GOOD FRIDAY

x at end of number indicates piece is part of a double number or collection.

L before a number indicates Liturgically Approved.

<b>Adoramus Te Christe</b>	
—L 694x	Bischoff, J. C. SSA & TBB .... .15
—L1109x	Cherubim, Sr. M. .... 2 voices .15
—L 553x	Constantine, George .. SATB .15
—L1238	Dubois, Theo. .... SATB .15
—L1266	Dubois, Theo. .... 2 voices .15
—L1181	Lassus-Marier ..... SSA .15
—L1006x	Marsh, W. J. (No. 1) TTBB .15
—L1248x	Marsh, W. J. (No. 2) SATB .15
—L 683x	Mauro-Cottone 3 equal vcs. .15
—L1013x	Mettenleiter ..... TTBB .15
—L1560x	Mettenleiter ..... SATB .16
—L 52	Palestrina-Rotoli ..... SATB .15
—L 398x	Palestrina-Reilly ..... TTBB .15
—L1252x	Palestrina-Borucchia .. SATB .15
—L1043x	Palestrina (Roselli) .. 3 equal voices .15
—L1170	Pitoni-Marier ..... TTBB .15
—L1192	Stahl, Robert 3 equal voices .15
<b>Attende Domino</b>	
—L1248x	Marsh, W. J. .... SATB .15
<b>Benedictus (Cant. Zachariae) (Tenebrae)</b>	
—L 628	Neubauer ..... TTBB .15
<b>Christus Factus Est (Tenebrae)</b>	
—L1252x	Handl-Borucchia ..... SATB .15
—L 935x	Witt, F. X. .... TTBB .15
<b>Crux Ave Benedicta (Good Friday)</b>	
—L 830	Endres, O. P. .... SSA .15
<b>Crux Fidelis (Good Friday)</b>	
—L 940x	Cherubim, Sr. M. .... SSA .15
<b>Adoramus Te Christe</b>	
—L 882	Mauro-Cottone, M. .... SATB .15
—L1118	Tonner, P. .... SATB .15
<b>Ecce Quomodo Moritur (Tenebrae)</b>	
—L 732	Handl (Gallus) ..... SATB .15
<b>In Manus Tuas (Tenebrae)</b>	
—L 102x	Novello ..... SATB .15
<b>Improperia (See "Popule Meus")</b>	
<b>Jerusalem (Tenebrae)</b>	
—L1252x	Chant ..... SATB .15
<b>Jesu Salvator Mundi (Good Friday)</b>	
—L1252x	Cordans-Borucchia .... SATB .15
<b>Lamentations (Tenebrae)</b>	
—L 619	Gruender, H. .... TTBB .50
<b>Laudes Crucis (Good Friday)</b>	
—L 842x	Mohr, J. .... SATB .15
<b>Memento Mei Domine</b>	
—L1189x	Herzog-Borucchia ..... SATB .15
—L1265x	Herzog-Borucchia .... 2 voices .15
<b>Miseremini Mei</b>	
— 333	Stoecklin ..... 2 or 4 voices .25
<b>Miserere Mei (Tenebrae)</b>	
—L 697	Allegr-Manzetti ..... TTBB .20
—L1139	Allegr-Strickling (Abridged) .. SSATB .20
—L1129	Ett, K. .... TTBB .20
<b>Miserere Nostri Domine</b>	
— 1242	Yon, Piero (from Te Deum) .. SATB .15
<b>O Bone Jesu</b>	
—L 736	Becker, R. L. .... SATB .15
—L1228x	Becker, R. L. 3 equal voices .15
—L.284	McDonough, F. J. .... SATB .15
—L 398x	McDonough, F. J. .... TTBB .15
—L 76	Palestrina, G. .... SATB .15
—L 398x	Palestrina, G. .... TTBB .15
—L1337x	Palestrina, G. .... SAB .15
—L1250	Tatton, J. M. 3 equal voices .15
<b>O Cor Amoris Victima</b>	
— 1113	Marsh, W. J. .... SATB .15
<b>O Crux Ave (Good Friday)</b>	
—L 936x	Palestrina ..... SATB .15
<b>O Domine Deus</b>	
—L1386	Goldsworthy, W. A. .... .15
<b>O Domine Jesu</b>	
—L1006	Palestrina ..... TTBB .15
<b>O Jesu Christe</b>	
—L1049	van Berchem ..... TTBB .15
—L1116	van Berchem ..... SATB .15
<b>O Vos Omnes (Tenebrae)</b>	
—L 940x	Cherubim, Sr. (No. 1) .. SSA .15
—L1119x	Cherubim, Sr. (No. 2) 2 vcs. .15
—L 575x	Singenberger, J. 2 or 4 voices .25
—L1189	Topfer-Borucchia .... SATB .15
—L1265x	Topfer-Borucchia .... 2 voices .15
—L 828	Vittoria ..... SATB .15
—L 935x	Witt, F. X. .... TTBB .15
<b>Parce Domine</b>	
—L1192x	Stahl, Robert 3 equal voices .15
<b>Pange Lingua</b>	
—L 26x	Gregorian ..... .15
—L 578x	Gregorian-Singenberger ..... .20
—L 116	Gregorian (on card) 2 voices .12
—L1374x	Mohr, J. .... 2 voices .15
<b>Popule Meus (Improperia — Good Friday)</b>	
—L 935x	Bernabei, G. A. .... TTBB .15
—L 936x	Palestrina ..... SATB .15
—L1056	Vittoria ..... SATB .15
<b>Respice Me</b>	
—L 879	Gahagan, T. J. .... TTBB .15
<b>Seniores Populi (Tenebrae)</b>	
—L 856	Walter, Rev. F. T. .... TTBB .15
<b>Seven Last Words (Good Friday)</b>	
—L 911	Johnston, J. Philip ..... Unison or TTBB .12
<b>Silentio et Devotione (Tenebrae)</b>	
—L 737	Becker, R. L. .... SATB .15
—L1374x	Braun ..... 2 voices .15
<b>Stabat Mater</b>	
—L 26x	Srs. of Mercy .... Arr. Unison .20
—L 116	The same (on card) ..... .12
—L1013x	Nanini ..... TTBB .15
—L1560x	Nanini ..... SATB .15
—L 628x	Singenberger ..... Arr. TTBB .15
—L 833	Singenberger ..... Arr. SATB .15

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