

COECILIA

THE PASCHALTIDE MASS AND ALLELUIA
Gregory Hugle, O.S.B.

EDITORIAL: AN ERA CLOSES
*Gregory Hugle, O.S.B., — Most Rev. Hugh C. Boyle —
Sister M. Agnesine, S.S.N.D.*

REVOLUTION IN A COUNTRY PARISH
Lucien Duessing, O.S.B.

A CREATIVE APPROACH TO MUSIC LEARNING
Sister M. Scholastica, I.H.M.

THE JUNIOR HIGH SCHOOL CHORAL PROBLEM
Irvin Cooper

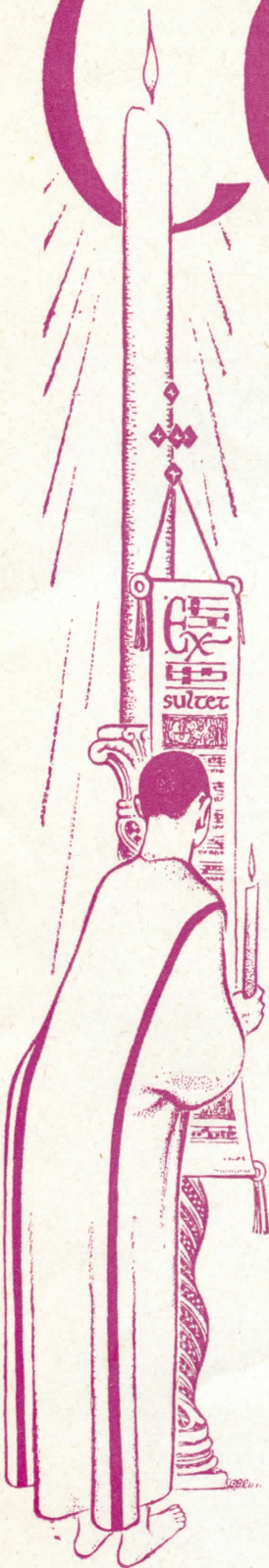
MUSIC SUPPLEMENT

NAMES - PEOPLE - DOINGS
Gregory Ellwood

NEW MUSIC SUGGESTIONS
For Church Choirs — For Choral Ensembles

SACRED SONGS — SACRED TEXTS

OUR MUSIC THIS MONTH



MARCH - APRIL, 1951
Vol. 78 — No. 3

a catholic review of musical art

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

(Compiled from *The Official Catholic Directory* — 1950)

ARCHDIOCESES

BOSTON, MASS.
Rev. Francis S. Shea, Director

DETROIT, MICH.
Rev. Frank J. B. Flynn, Director
Rev. Edward J. Majeske, Asst. Director

DUBUQUE, IOWA
Rt. Rev. William H. Schulte, Chairman
Very Rev. Emmett G. Kelly

INDIANAPOLIS, IND.
Rt. Rev. Msgr. Raymond R. Noll, Moderator
Rev. Edwin Sahn
Mr. Elmer A. Steffen, Director
Rev. Richard Mueller

LOS ANGELES, CALIF.
Very Rev. Msgr. Robert Brennan, Director
Very Rev. Msgr. John J. Devlin
Very Rev. Msgr. Patrick J. Dignan
Rev. Louis V. Buechner
Rev. Peter T. Hanrahan
Rev. James Hourihan

NEWARK, N. J.
Rev. John E. Kiernan, Chairman
Rt. Rev. Msgr. James A. Hughes
Rev. Adrian Maine
Rev. Harold Dilger
Rev. Joseph Jaremczuk

NEW ORLEANS, LA.
Very Rev. Joseph J. Boudreaux
Rev. Robert Stahl
Rt. Rev. Msgr. Paul Lohmann
Rev. Paul Gauci

NEW YORK, N. Y.
Rev. William T. Greene, Director
Rev. Richard B. Curtin
Rev. John W. Ziemak

OMAHA, NEB.
Rt. Rev. Edward M. Gleason
Rev. Patrick W. Burke
Very Rev. Clement J. Nacke

PHILADELPHIA, PA.
Rev. William J. Sailer
Rev. James A. Boylan
Rev. John A. Murray

PORTLAND, ORE.
(Liturgical Commission)
Rev. Austin Johnson, Director
Rev. George O'Keefe

ST. LOUIS, MO.
Rt. Rev. Nicholas W. Brinkman, Chairman
Very Rev. Daniel J. Daly
Rev. Ernest J. Blankemeier
Rev. Alphonse E. Westhoff
Rev. William F. Mullally
Rev. Aloysius F. Wilmes

ST. PAUL, MINN.
Most Rev. John G. Murray, Chairman
Rev. Francis A. Missia
Rev. Edward Gleason
Rev. Leonard Cowley
Rev. John C. Abbott
Rev. Marion Casey
Rev. Joseph Kuncel
Rev. Richard Schuler

SAN ANTONIO, TEX.
Rt. Rev. F. O. Beck, Chairman
Rt. Rev. F. X. Wolf
Very Rev. Nicholas Tanaskovic
Rev. Lee Zimmermann

SAN FRANCISCO, CALIF.
Most Rev. John J. Mitty, Honorary Chairman
Rev. Joseph S. Martinelli, Chairman
Rev. Robert F. Hayburn, A.A.G.O.
Rev. John S. Duryea
Rev. Joseph T. Pritchard
Rev. Andrew Forster
Brother Columban
James J. Ward

DIOCESES

ALTOONA, PA.
Most Rev. Richard T. Guilfoyle, President
Rt. Rev. William E. Downes, Vice-Pres.
Very Rev. Joseph D. O'Leary, Secretary
Rev. Joseph Krishock, Chairman
Rev. John F. Cullinan
Rev. Thomas E. Madden
Rev. Alfred Schendel

BELLEVILLE, ILL.
Rt. Rev. Christopher Goelz
Very Rev. Msgr. Fred White
Rev. Joseph B. Stenger

BISMARCK, N. DAKOTA
Rev. Francis J. McKanna, Chairman
Rev. Bede Dahmus
Rev. Raymond Aydt

BROOKLYN, N. Y.
Rev. Cornelius C. Toomey, Chairman

CAMDEN, N. J.
Rev. Marco Martorelli,
Director of Diocesan Priests' Choir

CLEVELAND, OHIO
Very Rev. Msgr. Francis P. Johns

COLUMBUS, OHIO
Rev. F. Thomas Gallen, Director

CORPUS CHRISTI, TEX.
Rt. Rev. Daniel A. Laning, Director

CROOKSTON, MINN.
Rev. August L. Zellekens, Chairman
Rev. Wm. Francis Lemen
Very Rev. A. I. Merth

DES MOINES, IOWA
Rev. Byron O. Nail

EVANSVILLE, IND.
Rev. Roman Vollmer
Rev. Lawrence Moll
Rev. Sylvester Schroeder

FARGO, N. CAROLINA
Very Rev. Msgr. Howard Smith
Rev. Lawrence Strandenaes

GALVESTON, TEXAS
Rev. Victor A. Di Primeo, Chairman
Rev. George Beck
Rev. James Nelson
Rev. Homer E. Perkins

HARRISBURG, PA.
Rev. Leo J. Krichten, Chairman
Rev. F. L. Conrad
Rev. Joseph G. Gotwalt

HELENA, MONTANA
Rev. Matthias A. Weber, Chairman
Rt. Rev. D. P. Meade
Rt. Rev. F. X. O'Farrell
Rt. Rev. M. M. English
Rt. Rev. M. J. Halligan
Rev. Frank J. Burns
Rev. Joseph B. Oblinger

KANSAS CITY, MO.
(Liturgical Commission)
Most Rev. Joseph M. Marling
Rev. James A. Moffatt
Rev. V. A. Schroeger
Rev. Arthur M. Tighe
Rev. Thomas J. Crowell
Rev. R. J. Schumacher
Rev. J. W. Brophy

LA CROSSE, WIS.
Rt. Rev. Peter Pape

LINCOLN, NEB.
Rev. Frank L. Sherman

MOBILE, ALA.
Rev. George W. Keyes

NASHVILLE, TENN.
Very Rev. Joseph E. Leppert
Rev. Francis R. Shea
Rev. William B. Grannis

(Continued on inside back cover)

CAECILIA A CATHOLIC REVIEW + + MUSICAL ART

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

Vol. 78 — No. 3

MARCH — APRIL 1951

TABLE OF CONTENTS

Editorial: An Era Closes	82
<i>Gregory Hugle, O.S.B. — Most Rev. Hugh C. Boyle — Sister M. Agnesine, S.S.N.D.</i>	
Sacred Songs — Sacred Texts	86
<i>The Paschaltide Mass and Alleluia Gregory Hugle, O.S.B.</i>	
Revolution in a Country Parish	88
<i>Lucien Duessing, O.S.B.</i>	
The Junior High School Choral Problem	93
<i>Irvin Cooper</i>	
Our Music This Month	96
Music Supplement	97 - 112
A Creative Approach to Music Learning	113
<i>Sister M. Scholastica, I.H.M.</i>	
Names - People - Doings	121
<i>Gregory Ellwood</i>	
Highlights of the 1951 NCMEA Convention in Cleveland — From Illinois — From Louisiana Re Boy Choirs — Tercentenary at Tipton — The Awful Truth (Boys Town) — Lay Participation in Chicago — Music Workshop in Meriden, Connecticut — Pope Marcellus Mass in California — Young Virtuoso on Tour — RCA Album by Polish Seminarians — Catholic Art Association in St. Louis — Organists Guild in St. Louis — New NCMEA Secretaries — San Francisco School Music Institute.	
New Music Suggestions	126
<i>For Church Choirs — For Choral Ensembles</i>	

THIS ISSUE

The passing of Dom Gregory Hugle, former Editor of CAECILIA, of Bishop Boyle of Pittsburgh, and of Sister Agnesine of Catholic University, marks the loss in this country of three missionaries in church music who accomplished much in the reform of church music during the last 50 years. Each left a lasting impression on hundreds of church musicians through zealous teaching and leadership. One as a Priest, one as a Bishop, and one as a Nun. An editorial reviews their achievements.

The articles by Dr. Cooper and Sister Scholastica are of special interest in anticipation of the National NCMEA Convention in Cleveland, while Father Duessing continues his interesting article about congregational singing in a country parish.

The May-June issue of CAECILIA will list Summer Schools in church music that are being given this year throughout the country.

OUR NEW COVER

Gerard Rooney has drawn a new cover for us that describes in simple terms a human phase of the Easter Story. Barefooted and wearing his baptismal robe, the newly-baptized catechumen stands before the Paschal Candle as if to read again and again the incredibly beautiful words of the Exultet suspended thereon.

Editorial Staff: Dom Ermin Vitry, O.S.B., Francis Brunner, C.Ss.R., Wm. A. Reilly, Theodore Marier, and Maureen O'Shea; **Advertising,** Ralph Jusko; **Circulation,** James Ring.

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.

Entered as second class matter at the Post Office at Boston, Massachusetts.

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.

Editorial, Subscription and Business Office: — 45 Franklin Street, Boston 10, Massachusetts. Advertising rates on request. Subscription rates: — \$2.50 per year in the U. S. A. \$3.00 — Canada and all other countries. Remit by Money Order or check, payable at par in U. S. funds. Single copies 50¢.

When reporting change of address, give old and new address in full, and allow one month for change to become effective in our mailings.

THE EDITOR WRITES

AN ERA CLOSES

DOM GREGORY HUGLE, O.S.B., (Jan. 14, 1951)

MOST REV. HUGH C. BOYLE, BISHOP OF PITTSBURGH, PA., (Dec. 22, 1950)

SISTER AGNESINE, S.S.N.D., (Nov. 30, 1950)

IN RECENT MONTHS THREE LABORERS IN the Lord's vineyard completed their work in behalf of church music in this country. One was a monk of the Order of St. Benedict, the second a member of the American hierarchy, and the third a School Sister of Notre Dame. Many years of courageous and devoted service to the cause of liturgical music are represented in these three combined careers, and if the Church music renaissance in this portion of the vineyard is at last beginning to bear fruit, the harvest is in no small measure due to the efforts of these loyal servants of God. Their work as pioneers was difficult, breaking ground, as they did, at a time when the ground was hard and covered with many obstacles. In spite of opposition and resistance, however, and through the force of their leadership and conviction, they were able to inspire a large portion of a whole generation of musicians who came after them. They possessed in common a profound love for Gregorian Chant and a deep-rooted enthusiasm for bettering the standards of music in the Church.

As a reminder of the nature and scope of their work, CAECILIA reviews each of the careers.

I

DOM GREGORY HUGLE, O.S.B., OF CONCEPTION Abbey, Missouri, and Editor of CAECILIA from 1936 to 1941, was one of the outstanding pioneers in the restoration of sacred music in America. Few church musicians possess an ensemble of qualities comparable to the gifts bestowed on him by a loving Providence: a general culture well-balanced and matured through a fine sense of values; a broad and sound musical knowledge; a genuine but well-disciplined inspiration; a great love for the songs of the Church. These gifts Dom Gregory inserted wisely into the humble frame of the monastic life and of his talents he gave freely to those who would but seek

him out. Throughout his life music was just a daily share of his devotion to Christ. May his example remain with us as a beacon light in our work.

Dom Gregory's last hours at Conception Abbey are described in the following communication from a seminarian eye-witness.

On Saturday night I entered the Infirmary just as he apparently began to sink, and I joined those in the room in the prayers for the dying. The priest read them entirely in English; we answered the psalms and the litany. They are tremendous words, and even greater is the power of the Church which they summon to the aid of a soul about to complete its earthly pilgrimage. "Depart, O Christian soul, in the name of God the Father who made you, of God the Son who redeemed you, of God the Holy Spirit who sanctified you, in the name of Cherubim and Seraphim" and so on, until all the realm of Heaven seems disposed and waiting to receive one. It must be a great consolation, a final grace, to be sufficiently conscious to comprehend their meaning. There are short, simple prayers, too, whose words can hardly fail to awake the soul. It was a beautiful sound to hear the words "Jesus, Mary, Joseph" from the lips of a priest about to see them, no longer with the eyes of faith, but face to face.

It was a week later when he actually died, and several of the boys went in to sing for him the evening before (Chant, of course, but an Irish number, too!). And that Sunday morning Father Edmund remarked to him that this would be the last Sunday (since Septuagesima was upon us) that he could play "Shepherds at the Crib" on the organ, between Vesper and Benediction. Gregory nodded and said, "I hope to hear it in Heaven soon." He died just before Vespers began, and Father Edmund played, in competition with the heavenly choirs!

Dom Gregory's literary activity included articles on Catholic Church Music that were published in CAECILIA, The Catholic Choirmaster, Sponsa Regis, and other noted periodicals. He conducted the Question Box in CAECILIA for a number of years and acted as Editor of CAECILIA from 1936 - 1941. He wrote two books which proved valuable to Catholic Choirmasters. One was Catechism of Gregorian Chant (J. Fischer & Bro.), and the second was Spotlight on Catholic Church Music (McLaughlin & Reilly Co.) Many of his choral arrangements and organ transcriptions have appeared among the McLaughlin & Reilly Editions.

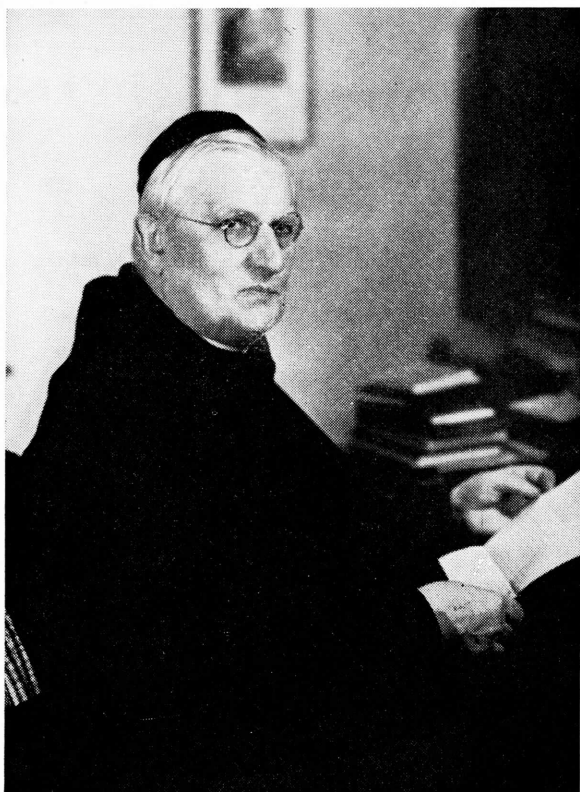
Biographical Data:

1866 - 1878 — in Lellwangen, Archduchy of Baden, near the borders of the Lake of Constance (Bodensee).

1878 - 1880 — in Mehrerau, Royal College connected with the Cistercian Abbey, near the City of Bregenz, Vorarlberg.

1880 - 1885 — in Engelberg, Canton Unterwalden, Switzerland, in the college connected with the Benedictine Abbey.

1885 - 1951 — in Conception Abbey, in the northwest corner of Missouri, founded by Engelberg Abbey in 1873. Away from Conception Abbey: 1905 - 1931 — on teaching assignments in summer schools, convents and seminaries throughout the United States. 1938 - 1945 — at St. Francis Hospital in Maryville, Missouri, as chaplain.



Dom Gregory at his desk

II

The death of MOST REV. HUGH C. BOYLE, Bishop of Pittsburgh, December 22, 1950, brought to an end the career of one of the outstanding champions of sacred music in America. He was a man of many achievements during his 29 years as Bishop of Pittsburgh. And one that will keep his name alive for many years to come is his work in the reform of Church Music.

To the reform of Church Music in his diocese he gave his sustained personal interest and the authority of his episcopal office. In doing so he not only guaranteed the success of the reform, a work inaugurated by his predecessors, but presented a challenge to the rest of America.

In the early days of his priesthood, Bishop Boyle was a friend and champion of Joseph Otten, who at the time was the Cathedral director of music. It was Mr. Otten who originally instilled into Bishop Boyle an appreciation of the true principles of sacred music.

Bishop Boyle reorganized the Music Commission in the year 1930 as the first practical step in bringing about an effective music reform. His interest in this cause was a direct, personal and vigorous interest. He knew the Motu Proprio thoroughly, and more than that, had a clear idea of the real mind of the Church as expressed through that famous document.

He always dealt directly with the priests whom he delegated for the work. It was his custom to receive them after each important trip and discuss the happening of the meetings which they held in various parts of the diocese. He took liberal time out from his busy schedule as Bishop to attend the special meetings and the conventions of the Organists Guild, always with a positive view of lending personal support to the fostering of sacred music.

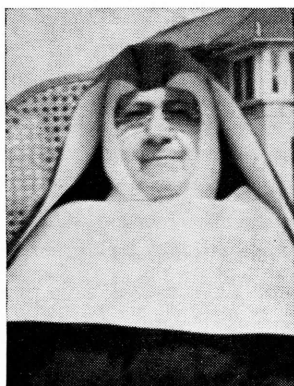
He accepted, both publicly and privately, all responsibility for the reform of sacred music in his diocese, a reform always fraught with difficulty. His many letters to the clergy and the organists of the diocese are a monument to his interest. These, studied with the forewords which he wrote for a number of musical publications, reveal his unmis-

*From the Pittsburgh Catholic, January 11, 1951.

takable style and his extraordinary appreciation of the Church's music legislation.

III

SISTER MARY AGNESINE, FOR FIFTY YEARS a member of the Congregation of School Sisters of Notre Dame, twenty-two of which were devoted to teaching music at the Catholic Sisters College and Catholic University, Washington, D. C., died after three months retirement at Notre Dame Villa Marie in Glenarm, Maryland, on November 30, 1950.



Sister Mary Agnesine, S.S.N.D.

Countless students, Religious and lay, who studied under Sister Agnesine, have high regard and deep appreciation for the knowledge and inspiration they received under her tutelage. Imbued with a love for the sacred liturgical music of the Church, Sister Agnesine, with dynamic energy and untiring zeal, created in her students the same appreciation. Even though confined to a wheelchair for several years her enthusiasm never failed.

In the early pioneering days, Sister Agnesine was associated with other renowned veterans — Monsignor Leo P. Manzetti, Rev. Dr. John Peter and Mr. Nicola A. Montani of whom she remained a life-long friend.

Sister Agnesine came to the Sisters College in 1928 at the request of the Dean, now the present Rector of the Catholic University, Right Rev. Patrick J. McCormick, D.D. Among her teaching assignments were classes in Gregorian Chant, Principles and Methods of Teaching Music in the

Elementary Grades according to the Justine Ward System, Music Appreciation, History of Music, and Form and Analysis. Particularly noteworthy to Priests, Sisters, and Brothers, were her classes in Gregorian Chant, for there, by her own love and enthusiasm, she endeavored to inspire others to go out and spread the work in churches, schools, and seminaries. Truly may Sister Agnesine be called a great apostle and champion of Liturgical Music.

After her retirement from the University last August, Sister Agnesine anticipated many happy years at the Notre Dame Villa in Maryland, but He to Whom she had given so many years of fruitful service, considered her work finished and well-done. Thus it was that her death was marked with the same joy and simplicity and strength as her life had been. May God give Sister Agnesine a rich reward for her years of devoted service in the field of Liturgical Music.

Unto Thy faithful, O Lord, life is changed, not taken away: and the abode of this earthly sojourn being dissolved, an eternal dwelling is prepared in heaven.

Requiem Preface.

The Willis Music Co.

**SUPPLIERS OF MUSIC
TO ALL THE WORLD**

Visit our exhibit at booth No. 708 at the
N. C. E. A. Convention in Cleveland
week of March 26th.

OPERETTAS

CANTATAS

BOOKS ON MUSIC

PIANO MUSIC

INSTRUMENTAL MUSIC

ORGAN MUSIC

CHORAL MUSIC

VIOLIN MUSIC

VOCAL MUSIC

MUSICAL ACCESSORIES

RHYTHM BAND INSTRUMENTS

TEACHING NECESSITIES

Write for catalogues

124 East Fourth Street, Cincinnati 1, Ohio

Remick Music Corporation

Announces the publication of an unusually important work on Voice Training

THE GRANVILLE VOCAL STUDY PLAN

BY CHARLES NORMAN GRANVILLE

A new and practical method for individual or classroom use. Five unbreakable double-faced records, comprising voice exercises and accompaniments, are employed as an integral part of the system.

The Granville Vocal Study Plan is the embodiment of a profound desire on the part of the author to present the basic facts of proper singing in a more simple and effective manner than has heretofore been possible.

The Plan demonstrates itself through the coordinated use of records and texts. The salient superiority of the course is that the student may practice advantageously whenever and as often as he wishes, by following the precepts in the text and playing the unbreakable records on which artists illustrate the written exercises. Piano accompaniments are recorded for practice purposes. If he does not grasp a point fully the first time, he has merely to repeat the exercise until each step is clearly understood, and, providing instructions are followed faithfully, he will soon acquire a sound working knowledge of those fundamental principles requisite for success as a singer.

Dr. Granville possesses a thorough knowledge of the human voice, gained through more than 35 years of experience as both concert singer and teacher. His appreciation and understanding of the student's viewpoint is of inestimable value in the Study Plan.

Schedule of Prices

The Granville Vocal Study Plan Work Book.....\$2.50 net

The Granville Vocal Study Plan Album of Records.....\$7.50 net

REMICK MUSIC CORPORATION
619 West 54th Street • New York 19, N. Y.

SACRED TEXTS SACRED SONGS

THE PASCHALTIDE MASS AND THE ALLELUIA

Commentaries by the late Dom Gregory Hügle, O.S.B.



THE EASTER MASS "LUX ET ORIGO", is No. 1 of the Vatican Kyriale. The title "Light and Origin" bespeaks the venerable age of this Mass, which is taken from the manuscripts of the tenth century. There was a time when Christian piety resorted to the peculiar device of adding words of prayer to the *Kyrie* melodies. These interpolations were called *TROPES*; their general plan was to formulate suitable petitions to be presented in turn to the Heavenly Father, to Christ the Redeemer, and to the Holy Ghost, the Sanctifier. The first invocation of the present *Kyrie* runs thus: "Light and source of light, O most high God: have mercy on us". The music to go with these invocations had to do justice to the liturgical setting, and what was that setting? It was the grandest climax imaginable. It was the transition from Lent to Easter: the procession of white-robed neophytes comes from the Baptistery; clergy and people chant the Litany of the Saints; the celebrating priests lie prostrate before the High Altar; the Church Militant calls upon the Church Triumphant for spiritual assistance to celebrate worthily the glorious mystery of our Lord's Resurrection. Rising from the dust the sacred ministers disappear for a moment, but behold, presently they re-enter in golden vestments of joy and triumph, surrounded by brilliant lights. What melody can do justice to the situation? By an ingenious transformation, those very motifs that reverberated from the vaults of the Dome during the chanting of the Litany reappear dressed up in a melodic garb of festive proportions. The first *Kyrie* remains in the Phrygian mode; the *Christe* establishes itself in the plagal form of the Mixed Lydian (8th) mode; the following *Kyrie* with strong upward pressure seems to revel in the authentic regions of the Mixed Lydian (7th) mode. The strains of the last *Kyrie* furnish the thematic outline for the *Gloria*, *Sanctus*, and *Agnus Dei*. With unique power of adaptation the melody illumines every

phase and sentence; it contracts and expands itself to form gorgeous climaxes; with unwonted tenderness it caresses the *Agnus Dei*, embracing as it were the lamb that taketh away the sins of the world. — The Vatican Kyriale has recorded the *Gloria*, *Sanctus* and *Agnus* as transposed fourth mode. The ambitus theory is often confronted with problems hard to solve. We consider the present solution a happy one since the fourth mode is peculiarly adapted to represent transcendent spiritual values. Being the plagal arrangement of the Phrygian scale it is meditative, introspective, unearthly; yea, in the Introit of Easter Sunday it functions as a mouthpiece of mysterious other-worldiness, our Lord speaking to us from beyond the grave.

ALLELUIA. THIS SONG IS FORBIDDEN when we celebrate annually the story of our sad fall, but is given back to us on Easter Eve when our Lord by His Resurrection has made full atonement for our fall. Everything points to the conclusion that the Alleluia as a divinely authorized doxology, belonged to the Hebrew liturgy from the beginning. It seems to be man's most ancient formula of monotheistic faith — the true believer's primitive Credo, primitive doxology, primitive acclamation. That the Alleluia forms part of the heavenly liturgy we infer from the Revelation of St. John (Apocalypse, 19); "And the four and twenty ancients, and the four living creatures fell down and adored God that sitteth upon the throne, saying: Amen; Alleluia. And a voice came out from the throne, saying: Give praise to our God, all ye his servants, and you that fear him, little and great. And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of great thunders, saying, Alleluia: for the Lord, our God the Almighty, now reigns" . . . It is a grandiose picture of heavenly liturgy: Angels and Saints who have no existence of their own, sing praise to Him Who exists from eternity, for Alleluia means in our language:

ALL HAIL TO HIM WHO IS. This one word expresses the immense difference between creature and Creator; this one word has become the acknowledged WORSHIP-WORD OF CREATION during Divine service in heaven. This word, too, is used during Divine services on earth; it is not translated because it is a heavenly loan granted to the poor pilgrims in the the valley of tears. It is a drop of "heavenly honey", says St. Isidore. "Praise me by the Alleluia", our Lord said to St. Gertrude, "in union with the praises of the heavenly citizens who without ceasing extol Me thereby in heaven. Praise Me therefore in unison with that most excellent praise by which all the Saints extol the surpassing delight of the Divinie influx upon my glorified human nature, which has been (on Easter Sunday) raised to the glory of immortality for the manifold bitterness of passion and death which It had suffered for the salvation of man." (*Messenger of Divine Love, Book IV, Chapter 27.*)

(Reprinted from CAECILIA, March 1932.)

ADVERTISERS IN THIS ISSUE INCLUDE

Remick Music Company
Belwin, Inc.
Edward B. Marks Music Corporation
Pius Tenth School of Liturgical Music
The Cundy-Bettoney Co.
Wicks Organ Company
The Arthur P. Schmidt Co., Inc.
Shawnee Press, Inc.
Alverno College
J. Fischer & Bro.
Sesac, Inc.
Carl Fischer
Lyon & Healy
Saint Gregory Guild
Schroeder & Gunther, Inc.
The Willis Music Co.
Handy Folio Music Company



our outstanding

BAND and CHORAL music
perfect for Junior and Senior High School Students

BAND

arranged for elementary students by WALTER BEELER

- MALAGUENA — Simplified Band (C-D)
Full Band \$2.50 Symph. Band \$3.50
- ANTE EL ESCORIAL — Piano Solo, Band Acc.
Full Band \$2.50 Symph. Band \$3.50
- PARADE OF THE WOODEN SOLDIERS — Band D
March Size \$2.00
- THE LITTLE RED SCHOOLHOUSE — Band D March Size \$1.50

CHORUS

THE ARTHUR JORDAN CHORAL SERIES

A distinguished collection of classical and contemporary masterpieces comprising nearly 50 important choral works

Send For Free Thematic Catalogs

EDWARD B. MARKS MUSIC CORPORATION RCA Building Radio City New York, N. Y.

REVOLUTION IN A COUNTRY PARISH

With Apologies to Abbe Michoneau

(Part 2)

by Lucien Duessing, O.S.B.



THEY TELL US THAT IN THE early period of Europe's christianization, the monks stabilized the migratory nations by teaching them first how by concerted effort to effect a produce from the land, adequate to their living needs. In other words, the early monastic missionaries prepared the roving bands of pagans for the message of the Gospel not with a Catechism containing a thousand questions and answers, but by their own living example of a community ideal, effectively demonstrating a social consciousness that is so necessary in human society. Nature, which Grace supposes, must adequately be developed before the super-nature of life in Christ can come to fruition.

The disintegration of society, that is our lot today, is merely the above procedure in reverse. Hundreds of years ago when Christian Europe perverted itself with a pagan humanism, the de-humanization process began. And now we are faced with this startling anomaly: man is no longer a social being. So the Christian regeneration today must again begin at the beginning.

The fact that man is an *ens sociale* can hardly be overestimated in the matter of participation in the Mysteries of the Church. Our creation after the image and likeness of God, wonderful though it be, is but the prelude to that great solidarity effected in us by our re-creation in Christ, whereby we are the extension of His life on earth as members of the Mystical Body. The realization of this truth, so far from the consciousness of many Christians today, is a *sine qua non* of corporate participation.

Because most people (and especially hard working farmers) do not read theological treatises, we felt the urgent need for a series of palpable demonstrations which would effect the desired end. So it was decided to arrange a social evening for the parish family during which community consciousness could gradually be awakened. Thanksgiving Day presented itself as the earliest opportunity, and the help of the Ladies of the Grail from Loveland, Ohio, was immediately solicited.

It must be said here that the publication from Grailville offered us a wealth of constructive ideas in this restoration. But the work of the two lay apostles who spent two days in the parish was such that no publication could begin to compare with it. With the help of a young doctor in the locality who likewise has a great influence because the Charity of Christ urges him forward, they prepared the youth for an impressive program of folk dancing and song in the best Christian tradition.

Needless to say the first parish family gathering on that Thanksgiving Day was a memorable one for the vast majority of those who attended. The only regrettable feature of the whole affair was that the pastor as head of the family, did not reap the fruits of the occasion for the people by bringing the effect of the community effort to the people's consciousness with a few well chosen words.

Meanwhile participation at the Sunday High Mass was encouraged in the singing of the Asperges, the responses and Credo III. It was thought that the people were sufficiently familiar with these melodies to sing them without much technical preparation. But the capability means nothing if the people don't want to sing. And they didn't want to sing because they didn't realize why they should sing. Besides the children, who formed a good choir in the first pews of the church, only a few here and there responded at all.

Parish Kyriales from St. John's Abbey, Collegeville, Minnesota, were procured, and their handy little format was admirably suited to easy distribution. However, with a booklet containing a number of Masses, there is always the probability that most people will be looking at the wrong one. The type of Mass book used at the St. Louis Liturgical Week with but one Mass, and English translation below the Latin words, seems to be the better approach to the problem.

Various methods of Kyriale distribution were tried. Most people didn't pick them up from the benches, so they were passed out to each individual at the entrance, or were placed on tables at the church door. But if people don't want to sing, they won't respond to any method.

THE SEASON OF ADVENT, REplete AS IT is with a very distinctive atmosphere, was admirably suited for arousing real interest in the sacred Liturgy. Because attendance at the Wednesday sessions had fallen off so miserably, we transferred the practice to Saturday evening, hoping to capitalize on those who came for confession and the regular devotions. An Advent wreath was placed where the Crib would be erected for Christmas, and after the explanation of the following Sunday's Mass, appropriate ceremonies in connection with the lighting of the additional candle were held.

Meanwhile suitable Advent wreaths were placed in the class rooms, and the lighting plus the praying of the Sunday collect provided a ceremony before the weekly class with the children. All were encouraged to introduce the custom at home, but due to our lack of contact with the people, the amount of success in this venture was never adequately determined.

Mass XVIII of the Kyriale "in Feriis Adventus et Quadragesimae" was the simplest to use in Church for both Sundays and week days. The Sanctus and Agnus are the same as for the Requiem, which is the most familiar of all to any Catholic church-goer these days.

The Advent Hymn, par excellence, "Rorate Coeli," was enthusiastically seized upon by the children. All in the nave of the church were supplied with the words, and with the help of the children sang the words "Rorate coeli de super et nubes pluant justum," so easily understood from the standpoint of both words and melody, while the choir in the gallery sang the verses.

The children associate the Advent season also with the superb melody for "Conditor Alme Siderum," having memorized (as children do so readily) the English version, "Bright Builder of the Starry Poles" from the excellent Caecilia publication "Hymns of the Church." Incidentally the grade-schoolers have been supplied with these books for the purpose of singing the seasonal songs of the church during their dialogue Mass, celebrated several times each week. The contribution that this hymn book has made to the liturgical revival in this parish is most noteworthy, because it is a fusion of the chant melody with an excellent English translation and as such has an immediate contact and appeal for the American laity who find the Latin so cumbersome.

(Continued on Page 91)

PIUS X SCHOOL OF LITURGICAL MUSIC

**Manhattanville College
of the Sacred Heart**

133rd St. & Convent Ave., New York 27

SUMMER SESSION

JULY 2 - AUGUST 10

FALL TERM BEGINS SEPT. 19

Courses Open to Both Men and Women

**Veterans Accepted Under the
G. I. Bill of Rights**

Gregorian Chant — Gregorian Accompaniment —
Choir Conducting — Liturgical Singing — Poly-
phony — School Music — Theory — Harmony —
Counterpoint and correlative subjects.

Organ — Piano — Voice

WRITE FOR **BOOKLET C**
TELEPHONE: AUdubon 6-9300

As Essential As The Instrument

BELWIN

NOTE SPELLERS

present a systematized series of lessons to be used in supplementing any Band, Orchestra, or Private Instrumental method. They provide a means for giving each student a thorough knowledge and understanding of the problems encountered in reading band or orchestra music, and at the same time save valuable time for the teacher.

Most teachers recognize the fact that many playing difficulties of the young student can be traced directly to a lack of knowledge and understanding of Notation, Rhythm, or some other phase of music reading. The lesson sheets are interesting and fun for the student and with the aid of proven "write to remember" technics he will be able to master these fundamentals with a minimum of assistance.

The material may serve as a check on the progress of the individual students or the class as a whole. The papers may be prepared outside of class and checked in class either by the teacher or other pupils. They need take only a few minutes of time at the beginning of each lesson.

SCHAUM NOTE SPELLER

.....*Book I — 70¢

.....*Book II — 70¢

VIOLIN NOTE SPELLER	by Edward Janowsky	60¢
VIOLA NOTE SPELLER	by Edward Janowsky	60¢
CELLO NOTE SPELLER	by Edward Janowsky	60¢
STRING BASS NOTE SPELLER	by Edward Janowsky	60¢
FLUTE AND PICCOLO NOTE SPELLER	by Fred Weber	75¢
OBOE NOTE SPELLER	by Fred Weber	75¢
CLARINET NOTE SPELLER	by Fred Weber	75¢
BASSOON NOTE SPELLER	by Fred Weber	75¢
SAXOPHONE NOTE SPELLER	by Fred Weber	75¢
CORNET AND TRUMPET NOTE SPELLER	by Fred Weber	75¢
(BARITONE T. C.)		
FRENCH HORN NOTE SPELLER	by Fred Weber	75¢
E♭ ALTO NOTE SPELLER	by Fred Weber	75¢
TROMBONE NOTE SPELLER	by Fred Weber	75¢
BARITONE (B. C.) NOTE SPELLER	by Fred Weber	75¢
TUBA (E♭ and B♭) NOTE SPELLER	by Fred Weber	75¢
PIANO ACCORDION NOTE SPELLER	by Earl Hazelle	60¢
SPANISH GUITAR NOTE SPELLER	by Elliot Sweetland	60¢
HAWAIIAN GUITAR (E. 7th Tuning)	by Alfred L. Greathouse	60¢

Tell us the INSTRUMENT you Teach and we will be glad to send a
COMPLIMENTARY COPY

Mail your request to

BELWIN, Inc., Rockville Centre, Long Island, New York

It was thought that the Advent program was complete enough for a start, and the principle of *ne quid nimis* was prudently observed. Such possibilities as Mass XVII in "Dominicis Adventus et Quadragesimae" and the hymn "O Come, O Come, Emmanuel" with a possible "O" Antiphon or two, were left to succeeding years. The seasonal repertoire can always be expanded with a reasonable amount of new material each year. Since the season is so short and the repertoire so excellent, why attempt to have the laity absorb a full concert program? Hail to the day when all Christians will associate the words and melodies of these few hymns and Masses with the four weeks preceding Christmas!

All the while these programs with the children and adults were pursued with varying success, the teen-agers (from fourteen to thirty years of age be it recalled) posed a problem. It was all we could do to keep this group from sponsoring another parish party, this time commemorative of Christmas and on "Gaudete" Sunday, so much had the idea of the urban communities and their commercialized pre-Christmas season infiltrated into the back woods.

AFTER THE ORGANIZATION OF THE youth had been accomplished, a project to augment their interests along our lines had to be fostered. So we began preparing for an evening of carolling during the holidays, a new experience in this section of the country. This plan offered us the double opportunity of bringing out their singing capabilities with a few familiar carols, and it also provided an excellent evening's recreational program.

The organization development was calculated to foster some initiative among the certain members who had potentialities. And it was interesting to observe their mentality as demonstrated in the making of plans for the evening of carolling. We ventured the suggestion that the youngsters burnish the old surreys in the barn, decorate them and then dress themselves up appropriately for the occasion. However, they decided to ride together *en masse* in a tractor-drawn hay wagon. At last the community spirit was taking root!

Preparations for Christmas singing were made in the shortest possible time, i.e., they began as close as possible to the season to be celebrated. It

is very true that after an extended period of practice, compositions lose their seasonal relish, and we did not want "Ecce Nomen Domini," and "Puer nobis Nascitur" to be associated with an Advent "grind." It is always better to preserve the seasonal taste by perfecting the technical rendition through orientation, explanation and practice during the season itself. Of course this procedure is tenable only in a small parish where it is possible for a few confident and good singers to carry the whole congregation.

Adhering to a local tradition, "Silent Night" was sung before the beginning of the First Mass on Christmas by the men's choir, securely stowed away in the bell tower for the purpose. The effect actually conveyed was polytonal for the obvious reason that they could not hear the organ's melodic and tempo indications. The congregation responded generously on the second verse. "Ecce Nomen Domini" was rendered with typical simplicity and directness by the grade school children at the Offertory, and "Adeste Fideles" was sung as a recessional by all.

The men's choir did quite well with the Gregorian Introit and Communio from the recently

*Recommend with Confidence . . .
Play with Pride . . .*

Cundy - Bettoney
Clarinet
Flutes
Piccolos

America's finest woodwinds since 1855!

Write today for new catalog
THE CUNDY-BETTONEY CO., Inc.
Hyde Park 36, Boston, Mass.

acquired Libers (\$5.50 each.*) The Liturgical movement could do well with a few oil gushers) and the other propers from the Rossini book. The Libers are now known as the *hard* books in contradistinction to the *easy* Rossini Propers. But after several years on the Psalm tones, and these were sung quite well, the introduction of the Liber presented the choir with a challenge which was graciously accepted. Since then on every Sunday with very few exceptions, they have used the Gregorian setting for one or the other part (Introit or Communion) and we hope that they will continue to increase their repertoire to all the other propers as years go on. *Ne quid nimis*.

It must be confessed that the Common of the Mass for the congregation during this season posed the major problem and led to another major error on our part. The choir for the past number of years had been singing sporadically and with varied elegance the "cum Jubilo" Mass IX. And so at the insistence of the pastor that the congregation could sing this without practice, we launched forth — on an ill-fated musical expedition. It wasn't a question of a large part of the congregation not wanting to sing after the enthusiasm of the Advent season was noticeably stirred. They couldn't sing this Mass then, and we doubt if they ever will be able. In the first place the Kyrie is not repetitive as nearly all the others are; the Gloria has a range that only the best trained religious communities can sing tolerably well; the Sanctus and Agnus are scarcely less difficult. But we staggered through with this error until an early Septuagesima relieved us of the burden. As was previously mentioned, a small community can be carried through by a few voices, and that is precisely what happened.

EPIPHANY WAS MARKED ONLY BY THE introduction of the hymn "To Greet His Birth the Wise Men Went," also found in "Hymns of the Church." Every Sunday at the second parish Mass, which was dialogue, the congregation being led by either of us, the seasonal English hymn was sung by the children, and the result was that a definite seasonal atmosphere was established. During the week one of the boys from the upper grades led the congregation in the dialogue Mass, reading the various proper parts in the vernacular as the Mass went on.

*(Now \$7.00 in best binding).

Before the Lenten season is discussed it might be well to consider the over-all picture of what was actually happening to the liturgical consciousness and the resultant participation on the part of the people as a whole. During Advent each Sunday seemed progressively more wonderful. Enthusiasm among the pastor, Sisters and ourselves ran high as we listened to a wire recording of the fourth Sunday of Advent. It sounded like something from the ages of the catacombs, when all were gathered about the altar of Sacrifice of one mind and heart and voice.

But besides the men's choir and ourselves very few men's voices, if any, were heard. True there was generous response from a good percentage of the women, especially the ex-choir members, but where were the men?

Sermons were almost exclusively devoted to an explanation of the current mystery, and how the Eucharist actually effects these mysteries in ourselves, the extension of Christ's life on earth. We say "almost exclusively" advisedly for every once in awhile, the people were told to "appreciate the Mass, and what these young men are doing for you; sing and do what the Pope wants you to do, or get out of church." Such admonitions did not improve the situation. In fact we noticed a decided retrogression after each sermon of this type. Contact of all kinds with the people from the pulpit, in the confessional, class room or recreation hall must consistently be a means of heightening their realization of the life of the Church. The strongest motives must be of necessity an enlight-

(Continued on Page 127)

-IN HIGHLAND, ILLINOIS

**WICKS
ORGANS**

. . . bring to great artists everywhere, the ultimate in magnificent tone, design, and numerous features exclusive with WICKS.

JUNIOR HIGH SCHOOL CHORAL PROGRAM*

by Irvin Cooper

Irvin Cooper, formerly director of music in the public schools of Montreal, Canada, more recently head of the Music Education Department of McGill University, Montreal, and now at Florida State University, Tallahassee, as professor of music education, has appeared frequently in the United States as lecturer and adjudicator.



IF THERE BE A JUNIOR HIGH School choral problem it is not generated by limited musical attributes and interest of the youngsters. The so-called problem is due to a pedagogical misunderstanding of Junior High School vocal resources coupled with a distinct negative philosophy toward the teaching of singing in these grades.

How has this situation arisen? The evolution of school music has been a gradual process throughout the years, and in many localities its growth has been stimulated by a favorable public opinion subsequent to public performances by well-trained school music groups. In many areas where a school music program has been introduced on an experimental basis, the school music director has often been required to "justify" his program by group performances at strategic dates during the school year; thus a major part of his time, thought and physical energy must be directed to training for open performance those groups which he knew from tradition and experience would make a commendable showing. Senior girls' chorus, senior mixed chorus and senior band were accepted as the safest media for such work.

As educational administrators and the general public became indoctrinated with the need for music in schools, more generous budgets appeared and a more adequate staffing gradually brought a complete music coverage of all the school grades. Junior High School grades benefited along with the rest and here *the problem* raised its ugly head.

Naturally enough, singing was the first item on the new course — it costs least. The singing of girls groups was capably handled, but the moment mixed classes or boys' classes where the boys' voices were passing through the chanting phase

were tried, conditions were chaotic. Even unison singing of traditional tunes was an unmusical farce. Poor, poor boys. It appeared that music experience must be denied to them until someone hit the bright idea that boys who could not sing might be able to play an instrument, and thus the Junior High School band was born, and quickly grew into a very healthy, robust infant. Furthermore, in a surprisingly short time it was capable of implementing other publicity groups in open performance and was immediately accepted as a "must" in school music.

What of the problem? It was by-passed, but not solved and the great majority of Junior High boys for whom band instruments were not available were left high and dry so far as music was concerned.

Quickly the Junior High band established itself as a potential concert or festival group; not so the Junior High chorus which resolved itself into SSA, or SAB formation (with a gaping hole where the tenor ought to be). The changing voice was treated almost as a sickness and the unfortunate owners were often labeled "non singers."

Strange as it might seem, singing was no *problem* to these boys. Out of school they sang the latest popular hit tunes of the day, automatically selecting a suitable key within their own peculiar vocal range.

It is suggested, therefore, at this juncture that the *problem* is not of the boy, but of the teacher who is unfamiliar with varying vocal attributes of Junior High boys.

Traditional Fallacies. In order to understand thoroughly this most interesting of all school vocal phenomena, it is first of all necessary to dis-

* (Reprinted from *Music Educators Journal* November-December 1950 by permission.)

card some traditional theories on the subject such as:

- (1) That the boy's voice "breaks" during adolescence, and from thereon must be treated as though it were sick.
- (2) That the misnamed 'break' is heralded by the boy singing in his boots an octave lower than the rest.
- (3) That when the break has healed the boy should sing softly an octave below the girls' melody.
- (4) That soprano, alto and baritone ranges of Junior High students are equivalent to those of Senior High, and consequently any music published for SAB is suitable for Junior High singers.
- (5) That any normal range unison song may be sung by Junior High mixed classes, boys in the lower octave.

It might be advisable here to implement the foregoing paragraphs by explaining why they are in error.

- (1) The first indications of a boy's voice changing are: (a) the quality of his lower tones becomes richer and thicker, and (b) his lower range has extended downward considerably, and (c) he is unable comfortably to sing the higher tones.

In other words, an entirely new range and quality have appeared. This range extends from F below middle C upwards an octave plus a fifth, and herein lies the problem — to identify every boy in the group who is singing in this

range, then to integrate its use with other known vocal types. Kept within its own new range there is no break in the voice, but force it outside even by a tone and a break will be effected just as surely as one might break Melchior's voice if it were pressed beyond its maximum range into a falsetto.

(2) The illusion about the changing voice is that at first hearing it appears to be articulating an octave lower than it really is, frequently drawing exhortations from the teacher, "Don't be lazy Johnny. Sing up — up — higher in your voice." All the time he is singing up but the quality has changed into a thicker, richer tone. This illusion probably explains why the *cambiata* (changing voice) has escaped the attention of composers and church choir directors through the centuries. In scores of instances, even when this phenomenon has been explained, its incidence has to be demonstrated by using a singing group producing the actual tone quality before the teacher can understand what happens.

(3) By insisting that every boy in this age area shall sing unison songs an octave below the soprano, every boy is forced into a premature baritone, and yet there is a prevailing mystery concerning the scarcity of tenors in Senior High School and in adult choirs.

(4) Following the *cambiata* period the subsequent progress towards the boy's vocal maturity is either to tenor or light baritone, which rests between B flat (second line bass staff) and F an octave plus a fifth above. This again is rarely understood thoroughly, because tradition insists that top F is too high for the average baritone. Junior High School girls can sing comfortably in a range one octave higher than the Junior High School baritone, consequently, for mixed chorus work their part should not exceed B flat below middle C upwards an octave plus a fifth.

(5) Assemble all these various ranges and determine a common range for unison singing, the result is from B flat upwards a ninth, and this interval of a ninth contains the absolute limit for Junior High unison singing. This factor might possibly explain frequent tragic experiences in Junior High assembly singing. Hymns, patriotic songs, folk songs, all must be brought within this limited range or they will get "fogged-up."

The author prefers to refer to the boy's changing voice as *Cambiata* (*nota cambiata* — changing note) rather than "alto-tenor." There is a very definite reason for this identification mark. Many textbooks have acknowledged the incidence of the changing voice in Junior High School, and "alto-tenor" has become associated with a vocal range extending from F below middle C upwards an interval of a sixth or seventh, whereas, the *cambiata* extends upwards to octave middle C. Admittedly the upper fifth of this range frequently holds some soprano quality, but it is still part of the voice and is available for us. The clarinet has three distinctive tone qualities within its total compass, but no one would consider limiting its utility to the *chalumeau*, except to preserve a uniform tone for a specific effect.

Solution of the problem. The solution of the Junior High School choral problem lies in the ability of the teacher: (a) to identify each boy's voice according to quality and range, classifying it

FREE TO TEACHERS A PIANO RECITAL GUIDE

16 pages of helps and suggestions for
recital programs

Solos are grouped by character and style, with key and time signatures indicated. Lists of suites, story suites, classical albums and ensemble music are also given.

*Many interesting and unusual recital
programs can be compiled from
this material*

THE ARTHUR P. SCHMIDT CO., Inc.
120 Boylston Street, Boston 16, Mass.

Please send FREE the catalogues checked below:

- A PIANO RECITAL GUIDE Vocal Solos
 Violin Music Choruses for girls' voices
 Organ Music

Name

Street

City Zone State

accurately as soprano, *cambiata* or baritone; (b) to organize the boys into part groups; (c) to integrate these groups with girls' voices; (d) to select singing material with the vocal ranges of these various parts.

Here is a classification procedure which invariably reaches its objective. It must be operated very quickly or interest will fade and disciplinary problems may arise. Three minutes should be sufficient for a class of forty-five.

(1) Ask the boys to sing **Carry Me Back to Old Virginia** — in unison, using the key of E flat major. It must be sung in this key. They will automatically sing in that part of their voices where it is most comfortable, and it will be noticed that some boys sing above middle C while the remainder sing an octave lower. The teacher should move around the group quickly and efficiently silencing the lower voices until none but the upper voices can be heard. Those who have been silenced are baritones.

(2) Using the same melody, instruct the upper voices only to sing, **this time using the key of B flat major**. If there are any soprano voices in the group they may quickly be identified singing an octave higher than the rest. Silence the soprano boys one by one and the **residuum is cambiata**.

(3) Reorganize your group according to parts, bringing in the girls as first and second soprano, then test the choral balance by having the group sing "Ah" on the chord of B flat major. Baritones should sing the top B flat (space above the bass staff), *cambiata* should sing F (first space treble staff), second soprano B flat (third line treble staff) and first soprano D (fourth line treble staff). A crescendo and a diminuendo will provide the first real thrill to students and teacher alike.

Here is another traditional concept which will have to be discarded mentally in dealing with these groups. The adult tenor reads from either bass or treble clef. When reading from the bass clef he sings at actual pitch of the printed note, but when he sings from the treble clef his voice is producing sounds one octave lower than the printed note.

Cambiata parts are usually printed or written in the treble clef, and are sung at actual pitch of the printed note.

Selection of Workable Material. A good deal of careful thought should be expended in selecting suitable songs for Junior High School grades, because if it does not comply with the following specifications, no matter how beautifully it is arranged, the song is incapable of performance in these grades.

Unison Songs. Any song whose over-all range is within an interval of a major ninth is acceptable. In pitching the key for the class, however, the key selected must be such that the lowest note of the song is not lower than B flat, and the highest note is not higher than the octave above middle C.

A stirring choral work, extremely useful as a closing number for Festival or Concert use.

VICTORY TIDE

by WILLIAM GRANT STILL

*MIXED VOICES18
 BAND ACCMPT. 1.00
 ORCH. ACCMPT. rental only

Used as the grand finale on the program of the New Jersey All-State Orchestra and Chorus Concert.

J. FISCHER & BRO.

119 West 40th Street,
 New York 18, N. Y.

*Directors may request Complimentary Copy

Boys in Unison, Girls Singing Independent Parts. The boys' part must remain within the unison range indicated above. Girls' parts may extend this range upwards to F (fifth line treble staff). This is a much more desirable experience than unison work, because it gives the girls opportunities to use the upper register of their voices otherwise denied to them when singing in unison with the boys.

Full Part Singing. This is the most enjoyable and exciting experience in Junior High School choral work, because no matter how few baritones and *cambiata* are present they hold their own part without difficulty and **keep the entire group on pitch**. The latter is one of the amazing phenomena associated with this work. (1) The range for girls' voices should keep within B flat below middle C extending upwards to F, an octave plus a fifth. (2) The range for *cambiata* should keep within F below middle C extending upwards to C (third space in the treble staff). (3) The range for baritones should keep within B flat (second line bass staff) extending upwards to F, an octave plus a fifth. Occasionally, if a mature baritone appears, he may be "exploited" in *divisi* cadences.

A parallel comparison between the above ranges and those of the traditional adult singing group will reveal the utter futility of Junior High classes attempting to perform adult music; further, music written for adult choirs makes no use of the very inspiring high registers of *cambiata* and baritone.

Another factor must be considered in selecting music for Junior High choirs or classes, namely, the relatively, sluggish articulation of these newly acquired voices in the boys' section.

If choral interest is to be developed and maintained the music selected should be completely polyphonic, and the boys should not be relegated to providing a vertical harmonic background for the girls' melodies.

OUR MUSIC THIS MONTH

The *cambiata* part should be filled with interest and used often as the melody part, for it has a beautiful tone quality, full of vigor yet capable of exquisite *pianissimo* singing. Quickly moving melodies are not advocated.

Baritone parts should be slow-moving, using interval leaps of fourths and fifths with intervening short scale figures.

All Male Voice Singing. One of the more thrilling experiences awaits the Junior High choral teacher when he realizes that he has in his grasp a powerful, completely-balanced male chorus; two-part *cambiata* plus two-part baritone with a phenomenal vocal range. Here again, music written for adult male choirs will not work for Junior High boys, and the aforementioned vocal ranges must be respected in selecting music.

It is suggested that the teachers have created their own **problem** by trying to fit Junior High vocal skills into an adult pattern by using adult music.

Entirely apart from the thorough exploitation of these peculiar vocal resources during Junior High School life, the undeniable fact remains that if a *cambiata* has future adult tenor potential, the *cambiata* interlude will hold him there, whereas, careless or thoughtless handling will force him prematurely into a baritone or bass. This is a serious responsibility which should be accepted by the teacher.

If the Junior High School choral teacher is to have any school interest beyond merely filling in as an interim chore for the Senior High School music teacher, he must campaign for public performance for his group; and the Junior High School choral unit must be accepted as a valuable asset to local, State, Division and even National Conferences. The time is not so far distant when a massed choir of six or seven hundred boys will truly thrill the National Conference with its dynamic full four- and six-part singing.

Editor's Note: Mr. Cooper's theory of the cambiata voice as applied to music-arranging will be found exemplified in this month's Music Supplement. See "Panis Angelicus," by C. Franck.

"I will sing to the Lord as long as I live: I will sing praise to my God while I have my being. Because in Him I am without end, I shall sing to my God as long as I exist. Do not let us think that when we have begun to praise God in that city, we shall perhaps do something else: our whole life will be to sing to God . . . If He is always loved, He is always praised by us: I will sing to my God as long as I have my being."

*From Fourth Sermon on Psalm CIII
—Saint Augustine.*

PALESTRINA, G. P. da: "Gloria Patri" for Three Equal Voices; arranged by T. Marier; price 16 cents. Edition Number 1781.

Taken from the Third Mode Magnificat setting by the master of the Golden Age of Polyphony, this *Gloria Patri* was extended to include the *Sicut erat in principio*. As it now stands, the Doxology is complete, thus making the composition available for the performance of the complete Canticle of Our Lady, for any psalm contained in the Office sung in the Third Mode, or for concert purposes. The original voice lines were preserved wherever possible. This composition is also published in an SATB adaptation.

CAMPBELL-WATSON, F.: "Lady of Fatima" for Unison, Two Equal or Four Mixed Voices; selected from the Pius X Hymnal; copies are free; Edition Number 1772.

Readers will doubtless think that there is a misprint in the above lines. Such is not the case. A copy of this hymn will be given to anyone asking for it. Our only hope is that the hymn be used. Copies of the words alone for distribution to congregations may be obtained from either McLaughlin & Reilly Company or the Pius X School of Liturgical Music in New York.

FLORENTINE, SR. M., P.H.J.C.: "Rosary Collection — First Decade" (Hymns to Our Lady), price 30 cents; for Unison Voices and Organ; Edition Number 1725.

Four hymns from Sister Florentine's collection of ten hymns are printed in this Supplement. This new set of hymns to the Blessed Virgin Mary by a gifted melodist will be found refreshing and useful, especially for the many services in and out of the Church that are held during the month of May.

BRETON FOLK SONG: "The Wayside Shrine"; arranged for Men's Voices by Leo Rowlands, O.F.M., Cap.; Edition Number 1779; price 16 cents.

An excellent program number for Catholic School choral groups, this composition is also published for SSA and SATB Voices. It is to be included on the program given at Iowa Unit of the NCMEA this coming April.

FRANCK, C.: "Panis Angelicus". Arranged by Irvin Cooper for four-part school groups that make use of the cambiata voice; Edition Number 1669; price 16 cents.

In order to show exactly what he means about the range and use of the *cambiata* voice in Junior High School choral groups, Dr. Cooper used one of the best known motets in the Catholic Church repertoire. Further details about Dr. Cooper's theory will be found elsewhere in these pages.

PIUS X BEATIFICATION SET FOR JUNE 3. His Holiness, Pope Pius XII, announced on March 5, that the beatification of the saintly Pius X would take place in Rome on June 3, of this year. This date was selected because on this day in the year 1935, the Pontiff was baptized.

The complete Lesser Doxology

GLORIA PATRI

For Three Equal Voices Unaccompanied

From Magnifican on Tone III by

G. P. da PALESTRINA

Adapted and arranged by Theodore Marier

Moderato

I
Gloria Patri, et Filio, gloria Patri,

II
Gloria Patri, et Filio, gloria Patri,

III
Gloria Patri, et Filio, gloria Patri,

Voice reduction

Translation: *Glory be to the Father, and to the Son,*

et Filio, et Spiritu Sancto

et Filio, et Spiritu Sancto, et Spiritu Sancto

et Filio, et Spiritu Sancto, et Spiritu Sancto

and to the Holy Ghost.

Also available in S.A.T.B. setting.

Made in U.S.A.

eto, — et Spi - ri - tu - i San - eto. Sic - ut e - rat in prin -

- eto, et Spi - ri - tu - i San - eto. Sic - ut e - rat in prin -

- eto, et Spi - ri - tu - i San - eto. Sic - ut e - rat in prin -

As it was in the beginning,

ci - pi - o, — et nunc, et sem - per, sic - ut e - rat in prin -

ci - pi - o, — et nunc, et sem - per, sic - ut e - rat in prin -

ci - pi - o, — et nunc, et sem - per, sic - ut e - rat in prin -

is now, and ever shall be,

ROSARY COLLECTION

First Decade

1. O Heart Of Mary

Words and Music by
Sr. M. Florentine, P.H.J.C.

1. O Heart of Ma - ry, pure and fair, No glo - ry can with
2. Be - hold thy chil - dren here be - low, A Moth - er's love on

thine com - pare! Thou faith - ful Moth - er of God's Son,
us be - stow. Be thou our ref - uge in the fight

Grant that to Him our hearts be won. That from His love we
A - gainst the wiles of Sa - tan's might! Queen of the Ho - ly

ne'er will part, Lead us to Je - sus' Sa - cred Heart.
Ro - sa - ry, We con - se - crate our - selves to thee.

Made in U.S.A.

The Memorare

CAECILIA

Rev. J. W. Baechle, C.P.P.S.

Sr. M. Florentine, P.H.J.C.

1. Re - mem - ber, Ma - ry, Vir - gin blest, That nev - er was it said, That
2. In - spired with this con - sol - ing thought, I now un - to thee fly; Be -

an - y one who to thy side For ref - uge hav - ing fled, Or
fore thee I kneel pen - i - tent, Sweet Moth - er, hear my cry. De -

who up - on thy good - ness called, To help or in - ter - cede, Was
spise not my pe - ti - tions now, But in thy mer - cy hear, And

left with - out thy pow'r - ful aid, His prayer thou didst not heed.
ask thy Son to grant them all, Sweet Vir - gin, Moth - er dear.

Hail Mary, A Greeting

Frances McMahon O'Donnell

Sr. M. Florentine, P.H.J.C.

1. Hail Ma - ry, a greet - ing, an an - gel's sa -
2. God's Hand - maid, His Queen, — you grace heav - en's

lute, Hail Ma - ry, Im - mac - u - late, fair
court; Hail, beau - ti - ful La - dy in blue

Like un - to a li - ly, a mys - ti - cal
Hail, Vir - gin of Vir - gins, the Moth - er of

rit.
Rose, We whis - per "Hail Ma - ry," a prayer.
God, His Moth - er, but our Moth - er too.

rit.

Let All Sing Of Mary

Traditional

Sr. M. Florentine, P.H.J.C.

1. Let all sing of Ma - ry, the mys - ti - cal
 2. Thy name is a pow - er, thy love is a

Rod, The Mir - ror of Jus - tice, the Hand - maid of
 light; We praise thee at morn - ing, at noon, and at

God! Let val - ley and moun - tain u - nite in her
 night. We thank thee, we bless thee when hap - py and

praise, The sea with its wat - ers, the sun with its rays.
 free; When temp - ted by Sa - tan, we call up - on thee.

(C. 51-8)

M. & R. Co. 1725-10

The Wayside Shrine

For TTBB Voices Unaccompanied

Breton Folk Song

Arr. by Leo Rowlands, O.F.M. Cap.

Non troppo lento, ma molto legato

pp

TENOR I
Kneel - ing pray we, the Ro - sa - ry hum - bly re - cit - ing; ("A - ve, Ma -

TENOR II
(Melody)
p
Kneel - ing pray we, the Ro - sa - ry hum - bly re - cit - ing;

BASS I
pp
Kneel - ing pray _____ we, re - cit - ing; ("A - ve, Ma -

BASS II
pp
Kneel - ing pray _____ we, _____

ACCOMP.
for
rehearsal
only

p *pp*
ri - a") Je - sus cru - ci - fied turns to us sweet - ly in - vit - ing.

p
Je - sus cru - ci - fied turns to us sweet - ly in - vit - ing. _____

p *pp*
ri - a") Je - sus _____ turns to us ("gra - ti - a ple - na")

p
("A - ve, Ma - ri - a")

Also available for SATB and SSA.

(C. 51-8)
M. & R. Co. 1779-4

Copyright MCMXXXVIII and
Copyright MCMLI by McLaughlin & Reilly Co., Boston, Mass.
International Copyright Secured

Made in U.S.A.

cresc. *f* *dim. molto p*
 Mor - tals share in noth-ing but sor - row: ("A - ve, Ma - ri - a,
cresc. *f* *dim. molto mf*
 Mor-tals such as we share in noth-ing but sor-row: On-ly turn-ing to Him can we
cresc. *f* *dim. molto p*
 Mor - tals share in noth-ing but sor - row: ("A - ve, Ma-
cresc. *f* *dim. molto p*
 Mor - tals share in noth-ing but sor - row: ("A -

pp
 A - - ve, A-ve, Ma-ri-a") ("A - - ve, Ma-
p
 hope for the mor-row. By Him are con - se-cra-ted our un-ceas-ing
pp
 ri - - a. A-ve. Ma-ri-a") ("A - - ve. Ma-
pp
 - ve. Ma - ri - - a") ("A - - ve. Ma - -

ri - a, gra-ti-a ple - na, be - ne - di - cta tu et, be - ne -
 cross-es, In Him we shall find gain all we looked on as
 ri - a, gra-ti-a ple - na, be - ne - di - cta tu et
 ri - a. gra - ti - a

dim. *f* *cresc.* **Allargando**
 di - ctus Je - sus") Thoul of grace the un-fail-ing foun -
dim. *f* *cresc.*
 loss-es. Je-sus! Thou who of grace art the un-fail-ing foun-tain,
dim. *f* *cresc.*
 be - ne - di - ctus Je - sus") Thoul of grace the un-fail-ing foun -
dim. *f* *cresc.*
 ple - na") Thoul of grace the un-fail-ing foun -

Atempo
meno f

tain! ("Or - a pro no-bis. no - - bis pec - ca - to - ri - bus.")

meno f

Keep us faith-ful with Ma-ry on Cal-va-ry's moun-tain.

meno f

tain! ("O - - ra pro no - - bis pec - ca - to - ri - bus.")

meno f

tain! ("O - - ra pro no - bis pec - ca - to - ri - bus.")

French Words (*by Francois Coppée*)

Disons le chapelet à genoux sur la terre;
 Jésus nous tend les bras du haut de son calvaire
 Ici nous avons tous la misère en partage:
 Jésus, souffrant pour nous, donne nous le courage

Qui donc aurait le droit de haïr sa misère
 Devant le fils de Dieu navré sur le Calvaire?
 Au sein de la douleur il n'a que patience:
 Jesus, mets nous au coeur l'amour de la souffrance.

Original Breton (*Only one verse extant*)

Drindet sautel prosternet di ra zoc'h d'an daoulin
 Me o ped da rei zicour d'o jerviger indign
 Va speret a zo fragil a va studi izel
 Sclerigen a oulenan ouzoc'h drindet santel

A CREATIVE APPROACH TO MUSIC LEARNING*

by Sister M. Scholastica, I.H.M.



LIKE TO COMPARE THE TEACHING-learning situation to travel. The essential outcome of travel is that we arrive at our destination. So, too, music learning has its destination. For most normal persons this destination or point of arrival extends at least to the use of the human voice as a means of sharing musical beauty in social communication, and of corporate prayer in song; thus promoting richer human living and the praise and glory of God.

There have always been various modes of travel, and in our day these have increased considerably. So, too, there have been various modes of teaching, and modern invention has greatly increased the variety of paths by which we may reach our destination, learning outcomes. These different ways of approach we call *method*. Method is defined as "an orderly, systematic procedure established to develop some purpose or plan." The term, method, is frequently used to specify any procedure or manner of doing a thing. This interpretation is inadequate, because it lacks precision of meaning. Method, in its true meaning, implies that the procedure is systematic and orderly. Educational method, has been defined as "a systematic way in which a teacher puts educative agents to work on human beings in order to produce certain desirable results." (Redden & Ryan) Principles of a Christian philosophy of education set the *goal*; method provides the means toward its attainment. As vehicles used in travel toward a given destination may differ, so, too, may methods differ according to the needs of the situation.

TYPES OF INSTRUCTUAL ORGANIZATION

Bossing distinguishes three types of instructional organization: the logical, the psychological, and the pedagogical. 1) The *logical* form of organization stresses a logical sequence form "simple to complex." Applied to music learning, this plan follows a sequence of building up a scale, beginning with single tones, then proceeding from smaller to larger intervals, and so on. The propo-

nents of the "scale method" usually adhere to this organization and the emphasis upon "simple to complex" is all too often followed without consideration of the remoteness of the course-content from the interests and experimental background of the learner. The joy inherent in musical experience is, in this process, often postponed until such a time as the disciplines of theory: note reading and drill, have been somewhat mastered. A rich and broad experience with great music, through listening, or through other means of participation, is not often a part of this type of plan. There is currently, increasingly accumulative evidence that students seldom achieve deep interest, functional facility, or value of any sort, from music so organized and taught.

2) The *psychological* form of organization centralizes the doctrine of interest, exclusively. Bossing exemplifies the manner in which such a doctrine might be carried to ridiculous extremes, in the story of an "activity school" teacher, who, according to her usual morning custom, asked the children what they wished to do for the day. It happened that on the way to school some of the children had been interested in observing a funeral procession. This brought forth a suggestion that the class play funeral. The idea interested the rest of the children, so the teacher consented, and a most exciting day was spent in the activities imitative of a funeral. In fact, the day succeeded so well, that the children urged continuance of the activity on the second day. According to the story, this intensely fascinating so-called "educational activity" furnished educational diet for these children during an entire week!

Advocates of the psychological basis for the organization of music learning stress *rote* singing. Their pet aversions are solfeggio, scales, and sight reading. They seem to have a horror of the mere mention of musical theory in the elementary school. In practice, they frequently extend the period devoted to a rote singing type of learning, far beyond the limits of its appropriateness or educational utility. In this type of procedure, music is too often considered almost exclusively in its

(*From an address delivered at the Teachers' Institute, Boston, Mass., August 23, 1950.)

When Deep Faith Gains Voice!



Thanks to AM — FM — TV stations across the nation, the Voice of Faith continues to grow. This voice — the rich and comforting music of old hymns, great sacred chorals and anthems, inspiring organ interludes — echoes o'er our land. It is amplified in the hearts of millions of faithful folk who, each day, eagerly await Religious Programs.

The SESAC Transcribed Library is proud to serve Broadcasters with A LARGER COLLECTION AND VARIETY OF RECORDED RELIGIOUS MUSICAL SELECTIONS THAN ANY TRANSCRIPTION SERVICE IN THE WORLD!

Included in the SESAC Transcribed Library is a wealth of fine CATHOLIC MUSIC from the catalogs of

McLAUGHLIN & REILLY COMPANY

11 Organ Interludes

Adoro Te — de Brant
A Hymn Of Praise — Rinck
At Church — Tchaikowsky
Communion — Lefebure-Wely
Introit Suite — de Brant
Marcia Solenne — Botazzo
Melodie — Capocci
Offertoire — Boely
Offertory — de Brant
Prayer — Gladstone
Postlude E Flat — Merkel
Processional — Brosig
Processional — Franck
Processional — Volckmar
Two Versets — Boellman

16 Catholic Hymns by the noted Metropolitan Opera Contralto

ANNA KASKAS

Including:

Sacred Heart In Accents Burning
Jesus My Lord My God My All
O Lord I Am Not Worthy
O Holy Name
Mother Of Christ
Sweet Sacrament Divine
Goodnight Sweet Jesus
Palm Branches

Ask your favorite radio station to play these outstanding sacred selections and the many other McLAUGHLIN & REILLY publications which are recorded in the Religious Section of the SESAC Transcription Service.

The SESAC Transcribed Library is also of invaluable aid to churches, colleges and organizations with 16" turntables which require AUTHENTIC CATHOLIC MUSIC discs.

SESAC, INC.

475 Fifth Avenue, New York 17, New York

recreational aspects, to the neglect of its higher and formative values.

3) The third type of organization is known as *pedagogical*, and emphasizes an eclectic approach toward promoting learning. Bossing makes a clear distinction between the pedagogical and psychological points of view, stating that the pedagogical organization gives due emphasis to the natural sequence or logical development type of learning, as well as to the psychological elements inherent in certain fields or subjects. It combines the best aspects of each.

In music education this type of organization combines some elements of both "scale" and "song" methods of approach. Many music educators now follow this eclectic type of course organization with excellent results. Interest is aroused and musical facility is secured by organizing on the psychological basis, while at the same time advantage is taken of opportunities that arise, to direct attention to points of musical structure and elements of fundamental theory as they contribute to the understanding and effective interpretation of the music itself. This plan provides for the emotional development of the learner, as

well as for knowledge and skills outcomes; in it, interest, ideals, and appreciation form an essential part.

If music education is to reach its goal and result in values of intrinsic worth, the learner must be informed upon more important points than the mere knowledge of note values, key signatures, and tonal tendencies. The teacher should plan in such a way as to permit the pupil's contact with the broadest and richest possible range of musical experiences in the fields of both secular and liturgical music, through the channels of contemplative listening as well as of actual performance. Deliberate and intelligent planning will so influence learners that the knowledge, skills, attitudes, and appreciations generated through the school music program will bear fruit in life situations beyond the boundaries of the school. Accordingly, the wise teacher will encourage and stimulate young people to take advantage of out-of-school musical opportunities and activities such as those relating to the Church, the home and society.

CREATIVE LEARNING. IN OUR PRESENT use of the term, to "create" is "to produce as a

Share in the benefits gained in using these publications

AGHIEVEMENT CHORAL COLLECTION For S.A.B.

(Soprano, Alto & Baritone)
Compiled and Arranged by
MERLE J. ISAAC

A new Choral collection that meets school needs. In well-made SAB arr's. it gives Eerie Canal, Li'l Liza Jane, Billy Boy, Polly Wolly Doodle, Czech Dance, Spanish Guitar, Joshua Fit, Listen to the Lambs, Little David, Old Man Noah, Rig-a-Jig-Jig, All Thro' the Night, Clementine, and There's Music in the Air.

03722

Price .40

A single sample copy of above will be sent on request.

Greatly Favored Choruses

Title - Composer or arr.	Published Arrangements - Price
America, Ornstein	SA SSA TTBB SAB SATB .12
Army Air Force, Crawford	SA SSA TTBB SAB SATB .20
Bayou Serenade, Lester	SA SSA TTBB SATB .15
Bless Ye The Lord, Ippolitof - Ivanof arr. Wilhousky	SSA SATB .15
Glory To God In Heaven, Borliansky-Tchaikowsky arr. Wilhousky	SSA SATB .20
Heavenly Light, Kopylow arr. Wilhousky	SSA TTBB SATB .20
Hills of Home, Fox	SSA TTBB SAB SATB .20
Ifca's Castle, arr. Harley-Aschenbrenner	SSA SATB .20
In Solemn Silence, Ippolitof-Iranof arr. Wilhousky	SSA SATB .15
Madame Jeanette, Murray	SSA TTBB SATB .15
Messenger, Lester	SA SSA TTBB SATB .15
My Heart Is a Silent Violin, Fox	SSA TTBB SATB .20
Old Glory, Bartlett	SSAA SA SSA TTB TTBB SAB Unison .12
Old Refrain, Kreisler	SA SSA TTBB SAB SATB .20
Pines of Home, Luvaas	SSA SAB SATB .15
Red Rosey Bush, Young	SSA TTBB .16
When Johnny Comes Marching Home, Wilhousky	SSA TTBB SATB .20

Send a Postal Request for Your FREE Copy of Carl Fischer's CHORAL PROGRAM PLANNING GUIDE

A valuable help in finding selections of the type desired. Here are "tried and tested" choruses covering a wide variety of styles, various seasons, and a number of classifications. Graded.

OUR OWN ORCHESTRA FOLIO

Selected and Arranged by
Lorrain E. Watters

An ideal book for grade or Jr. high orchestras. Contains March of Crusaders; All Thro' the Night; Blue Danube (Strauss); Skaters (Waldteufel); Nocturne (Schumann); Prelude (Chopin); March Symph. No. 1 (Brahms); Volga Boatmen Song; Sonatina in G (Beethoven); Marche Slave Excerpts (Tchaikowsky); Serenade, from Str. Qt. (Haydn); Evening Prayer (Humperdinck); Largo, New World Symph. (Dvorak). Excerpts from 2nd Mvt., 7th Symphony (Beethoven); Excerpts from Finlandia (Sibelius).

Piano Conductor — Price .75
Other Parts — Price .50 each

A sample copy of the Violin Part of the above sent on request.

CARL FISCHER, Inc. • 62 Cooper Square, New York 3, N. Y.

BOSTON

CHICAGO

DALLAS

LOS ANGELES

work of art or of dramatic interpretation along new or unconventional lines." In this particular, it is in contrast to effort that *merely reproduces*, and that frequently results in products that are "uniform, standardized, stereotyped." To "create" requires exercise of the imaginative powers and, in this process, the imagination utilizes materials which have reached it through the external senses. Thus the creative process in music learning must utilize visual, auditory, and tactile images.

Here, we must make a distinction between imagination and memory. The specific function of memory is to reproduce perceptions experienced in the past; while the imagination not only reproduces contents of former experiences, but combines them, or parts of them, into new units, to produce something new and unconventional; that is, something distinctive and original.

ASSUMPTIONS UNDERLYNG CREATIVITY.

Originality, or individual distinction in musical expression, implies mental action that involves reflection or creative thought. This thought is *productive* rather than *reproductive*, the type of learning acquired through rote memorization.



Announces its New Catalog of CATHOLIC CHURCH MUSIC

True to Lyon & Healy's tradition of "Everything Known In Music," this listing is the most comprehensive of its kind ever gathered in one book. More than 2500 titles are listed (approved titles marked with an asterick *), including Masses, Motets, Propers, Vespers, Chant Collections, Hymns and Hymnals, Musical Text Books.

Mail coupon today for your free copy!

LYON & HEALY
243 S. Wabash, Chicago 4, Illinois

Name

Address

The musical creations of children should be individual and original though not necessarily equal in worth to the products of mature and highly gifted composers. The educational value of this activity is conceived in terms of "depth and pervasiveness of mental function," not in terms of an accumulation of facts and skills. Memory is important, but it need not in all its forms entail conceptual thought; while conceptual thought must draw upon the memory of past experiences and learnings, and thereby presupposes adequate memorization.

Creative work should arouse and energize thought processes. Thought, in turn, assimilates and exercises mental processes in a purposive way, until new forms are reached through relating the old to the new. In musical content, thought processes are exercised in terms of tones, rhythms, dynamic quantities of many forms, combinations, and moods; and these are assembled into a coherent and expressive pattern that takes on the form of what might be termed musical architecture. Hence, this activity integrates musical knowledge, imagination, feeling, and purpose. Effort exerted in musical form should promote growth in a personality which combines a high sense of values, with its concomitants of good taste and intelligent discrimination in all that relates to the Good, the True, and the Beautiful.

Furthermore, creative activity in music includes mastery of the tools necessary to record musical creations on the staff. This requires a degree of musical literacy, for here a knowledge of musical facts and ability to read and write music are prerequisites. Such knowledge and ability are *means* to ends, and comprise essential objectives in any constructive plan of musical education; therefore, they have the same importance in relation to music learning as reading and writing possess in relation to language learning.

CREATIVE VERSUS MECHANICAL LEARNING. It is quite generally conceded that all mental processes are in some aspects, creative. The fact of individual reaction to percepts underlies all that has been stated with regard to perception and to self-activity, and this implies that a percept properly so-called is not only registered upon the brain, but is, in its acceptance, affected or colored according to the background, interests, and preferences of the recipient. It is therefore a matter of fact,

that forms of expression which are the result of reaction to a given percept will be individual, and will vary in the degree and according to the manner in which individuals vary; therefore, objective perception does not produce uniform or predictable results.

MECHANICAL LEARNING. CERTAIN aspects of purely mechanical learning have place in music education. The objectionable phase of this type of learning lies in the danger it involves of placing complete reliance upon reproductive memory acquired through a process of countless repetitions and sterile mechanical drill. Uniformity of answers to sets of questions, or the stereotyped performance of a musical composition according to a rigid pattern based upon the teacher's interpretation, are objectives in the extreme application of this type of organization. One error in this theory is that learning is considered to have reached its objective when a certain body of facts, patterns, or skills have been so memorized. A consideration of interest-attitudes created in the learner, and the discrimination that should result from a choice of directives toward which the facts learned or the skills acquired may be utilized intelligently are values that are lost to the followers of this theory. Fact learning or acquired skills that have no functional application to real life are almost worthless.

CREATIVE LEARNING. THE MAIN CHARACTERISTIC of what is known as "creative education" is that it centers around the learner, and is highly concerned about the outcomes of the educative process in terms of value to the learner. This type of education emphasizes mental activity and the means most likely to arouse the processes of growth in the learner rather than the storing up of an accumulation of knowledge of facts and mastery of technical skills. It places value upon the processes of doing, as well as on the outcome. The danger here is in the possibility of over-emphasizing action as an end in itself and not as merely a means to an end, and also of too extreme a disregard for the value of symbols necessary as recording tools for preserving and communicating intelligible musical ideas and feeling. The extremes of this practice would necessarily lead to musical illiteracy, which is as objectionable as the undue emphasis

upon mechanical learning that would lead to lack of consideration of the individual and of free development of the mind and personality. It amounts to unintelligent development versus lack of freedom in development. Dr. Mursell likens the advocates of extremes in these theories, to the procedures of a gardener who either permits his plants to grow wild and fend for themselves, or digs them up every day to try to shape them according to his preconceived ideas.

Creative education encourages self-directed activity of the mind, as distinguished from fact storing. It means permitting, encouraging and developing expression, according to the child's innate aptitudes and abilities. A well balanced organization of creative learning through meaningful activity will take into account the importance of acquiring a knowledge of material or a body of matter essential to intelligent activity, and the importance of skills as means toward an adequate communication of the individual's reaction to beauty. It means the setting up of a plan that will induce interest and cooperation from the learner in such activity with its objective to create beauty toward the mastery of whatever problems of learning are encountered.

A primary educational value of music is found in the opportunity it furnishes for joyous participation. Whether one enjoys music as a listener or performer, one actively participates in musical beauty. Enjoyment is essential to an aesthetic experience and is, therefore, a vital element in musical development. This fundamental consideration may not be left to chance. It must be deliberately and critically planned, and all procedures must be formulated toward its achievement. Nothing can be more impractical or futile than teaching music merely as a science or discipline, or, as mere routine, in the vague hope that a stimulating aesthetic experience or any educational value will result.

Specific plans designed and discussed before programs of music are to be heard provide for the intelligent enjoyment of music. If a teacher succeeds in inspiring a love for good music in her pupils, she has done them a valuable service. If she succeeds only in cramming their little heads with a quantity of theory without permitting them any real enjoyment during the process, the result is an empty accomplishment, indeed.

THE SCOPE OF CREATIVITY IN SCHOOL music. Creativeness is an integral part of all learning. Creative effort energizes the processes of musical learning and combines training in tonal thinking and in the power to give expression to musical thought, while at the same time promoting mastery in the use of such tools as theory, staff notation, written dictation; all tending toward intelligent discrimination and musicianship. In fine, it functions as a stimulant and supplement to all musical activity.

Song improvisation should be used as much as possible. It is the most effective means for reinforcing old knowledge and skill, through application; and is also a means for stimulating further learning by showing the need for it. It is a splendid substitute for drill, because it clinches points of theory, which become familiar through actual use. In the improvisation of melodies, attention should be called to the importance of form or design. For instance, a melody suitable to a lullaby, will not be appropriate to a march, even though both might be written in 6/8 metre. The tonal direction and rhythmic flow of the melody of each of these forms should contrast with the other to as great an extent as night clothes contrast with military uniforms in form or design and texture. In other words, the pattern must fit the musical idea. It need not be descriptive, and preferably should *not* be so, but the "inner" form must be appropriately clothed with an outer form of definitely designed musical structure. Words that suggest a mood and provide a form upon which a melody may be constructed may be chosen from subjects that interest the child. Familiar rhymes provide a practical starting point. The use of rhythmic prose in song is an excellent preparation for an appreciation of the free rhythm of the chant and also for much of the best contemporary music.

Many musical activities which seem to the superficial observer as imitation or mere routine, may, in fact, have creative value. We are told that Bach made numerous transcriptions from the works of Vivaldi and copied out the works of De-Grigny in order to master their styles. Beethoven copied the Preludes and Fugues of Bach for the same reason. This practice is an effective means of enlarging one's tonal vocabulary and of developing a mastery of style.

Creative listening is possible when one finds in the music heard a broadening and aesthetic experience. When listening reveals one's own musical spirit it becomes a source of personal musical initiative.

Creative writing instils in one an appreciation and deeper understanding of the works of others; it gives a deeper insight into the meaning of the great musical masterpieces than could be attained otherwise.

Musical performance is also considered as a creative act, since it involves certain personal choices, insight, and initiatives as found in the personal interpretations of the performer. Creative experiences in music are not the prerogative of the specially talented, but an effective means whereby one may identify himself in a measure with a wide variety of works of musical art, whether modern or medieval.

A primary educational problem of our day is to find ways and means of releasing creative power; for that power exists in our schools to a much greater extent than many educators seem ready to recognize. The fact that we have neglected to evoke it does not mean that it is lacking. Obviously, promoting the release of creative activity in the democratic manner does not mean that the results must be of equal value, or that much of the product will be of any measurable material value. Nevertheless, where many children of God make such attempts, where there is concerted action toward idealistic endeavor, then those sparks of beauty and intelligence that otherwise would remain latent will be brought to life, and the outcome will be vastly richer and higher, even though the proportion of poor or mediocre exceeds that of superior products. Great art has usually evolved from some form of folk art. Why not promote the cultivation of a universally Christian musical art? Were the medieval Christians who created the sublime art of Gregorian chant, so superior to the many gifted and zealous Christians of our day? A more universal zeal for beauty in God's service, united with the facilities that modern science today provides, should eventually bring forth a new and vital musical expression that will fittingly supplement the supreme models of liturgical music, sacred chant and polyphony, which are our rich heritage.

(Continued on Page 127)

ST. GREGORY HYMNAL AND CATHOLIC CHOIR BOOK

Compiled by Nicola A. Montani
Knight Commander of the Order of Saint Sylvester
Hymnal is available in Three Editions

Organ Score for the use of the Organist or four-part Chorus:

SATB	3.00 Net
<i>Melody (Hand) Book</i> Edition containing Melodies for Soprano and Alto, two line music may be used for TB	2.00 Net
<i>Word Edition</i> — Text Complete, cardboard strengthened Binding. Revised 195075 Net

Postage Extra
— Also —

O Gloriosa Virginum Hymnal 1.00 Net
Revised, renamed and arranged by Nicola A. Montani including twenty devotional hymns in honor of the Blessed Virgin Mary, for Unison, Two-part and Three-part Chorus. Simplified accompaniment.

Among the additions are the following three unusual new hymns:

Our Lady of the Rosary of Fatima

Lauda Alla Madonna "Praises to the Madonna" adapted and arranged from an Italian hymn of the 12th Century.

Ave Maria. Copied down by Mr. Montani from memory as sung by his mother when he was a child. A touch of modality gives the composition a quaint charm.

OTHER SAINT GREGORY PUBLICATIONS

Assumpta Est Maria by G. Aichinger. A timely motet to our Lady in view of the new dogma concerning her Assumption.

Ave Maria by Palestrina arranged by N. Montani.

Complete Vespers of The Blessed Virgin Mary.

Ave Maria — Palestrina — Montani — An unusual ending the Regina Coeli.

Complete Vespers to The Blessed Virgin Mary.

Missa Brevis in "E" Voice-Score. Original Mass in Ab accompaniment simplified form.

Mass in Honor of St. Nicholas — celebrated for his miracles has received the name "Thaumaturgus" (miracle worker) one of the six Saints classed with St. Gregory. SAB or STB (except the Gloria) which is to be sung in Unison or Four-part.

Mass in Bb (Flat) an easy Two-part Mass by G. Fabrizi.

Motets No. 1 to No. 7. Guild Series No. 100 to No. 119.

Gloria Patri No. 116 Palestrina is especially fine for Festive occasions.

Liturgical Wedding Song — "O Perfect Love".

Chant Masses. Ave Maris Stella.

Correct Pronunciation of Latin.

Gregorian Chant Mass in Honor of The Blessed Virgin.

Mass in Honor of St. Mary Bernard.

ST. GREGORY GUILD, Inc.

1705 Rittenhouse Square, Philadelphia 3, Pennsylvania

Prices subject to change

NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION HIGHLIGHTS OF THE FIFTH NATIONAL CONVENTION

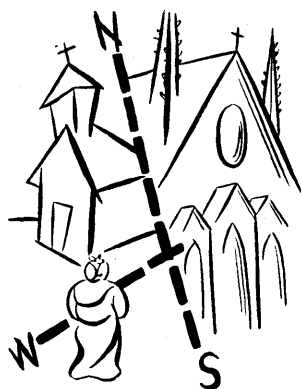
MARCH 26 - 30, 1951 — CLEVELAND, OHIO

CONVENTION HEADQUARTERS: HOTEL ALLERTON, EAST 13th St. & CHESTER AVE.

- PONTIFICAL MASS** Opening NCEA and NCMEA Conventions, Public Auditorium.
 Most Rev. Bishop Hoban, S.T.D. Officiating.
 Music: Ordinary – Mass I, Lux et Origo, sung by NCMEA Delegates.
 Proper – Choir of St. Joseph Seminary, Cleveland, Ohio.
 Processional, Recessional, Offertory Motet by Liturgical Choir of 60 Voices, St. Ann Church, Cleveland, Mr. Frank Parisi, Directing.
 Chant Director: Rev. John Archibald, Cleveland.
 Organist: Mr. Charles Kissling, Cleveland.
- CIVIC RECEPTION**, Public Auditorium. Organ Recital: Sister Theophane, O.S.F., Milwaukee, Wisconsin.
- WORKSHOPS:**
- LITURGICAL MUSIC:** Chairman: Rev. Cletus Madsen, Davenport, Iowa.
- ORGAN:** Sister Theophane, O.S.F., Chairman.
- NATIONAL CATHOLIC HIGH SCHOOL CHORUS**, Boys and Girls from every State. Open Rehearsals – Hotel Allerton. Mr. Robert Hufstader, Juilliard School of Music, New York.
- ELEMENTARY CLASSROOM TEACHERS' WORKSHOP IN MUSIC** – Grades 1-8.
 Co-Chairmen: Sister Letitia, SBS, New Orleans, Louisiana, and Sister M. Constance, OSU, Cleveland, Ohio.
- RHYTHMS AND FOLK DANCING.** Demonstrations by Cleveland children. Miss Mary Louise Curtiss, Director.
- GENERAL LOCAL CHAIRMAN:** Sister Alice Marie, OSU, St. John College.
- MEMBERSHIP** (\$2.00) NCMEA — payable to: Sister M. Luke, SC, 6225 Walnut Street, Pittsburgh. Admits to all sessions of convention.
- SISTERS' HOUSING:** Mrs. Fred Gardner, 3032 Meadowbrook, Cleveland 18, Ohio.
- STUDENT HOUSING:** Rev. Andrew Seebold, SM, 2056 East 107th Street, Cleveland, Ohio.
- LUNCHEON RESERVATIONS:** Mrs. C. O. Gneuchs, 1299 Hathaway Avenue, Cleveland, Ohio.
- INSTRUMENTAL:**
- a. **PIANO:** Chairman – Sister Rose Mary, RSM, Pittsburgh, Pennsylvania.
 1. Social Piano: For Teachers, Adult-Beginners, and Teen-Agers. Edward McGinley (Fred Waring).
 2. Class piano for Young Children: Sister Xaveria, OSF, Milwaukee, Chairman.
 3. Class Piano Demonstrations: Sister Angeline, SC, Pittsburgh, Pennsylvania, Chairman. Six-Piano Ensemble.
- b. **STRINGS:** Chairman: Sister Noraleen, SSND, Milwaukee.
- c. **WOODWINDS, BRASS, PERCUSSION:** Chairman; Alois Hruby, assisted by Teachers of Hruby Conservatory.
- NATIONAL CATHOLIC HIGH SCHOOL CONCERT**, Public Auditorium. Thursday Evening, March 29, 8:15 P.M. Delegates admitted by membership badge. Mr. Robert Hufstader – Director.
- TEACHER-TRAINING CONSULTANT GROUPS.** Round Table Discussions.
- UNIVERSITY OF NOTRE DAME CONCERT**, Wednesday Evening, St. John College. Special Concert for Sister-Delegates on Wednesday Afternoon, courtesy of Notre Dame Club, Cleveland, Ohio.
- VIENNA CHOIR BOYS CONCERT**, Monday Evening, March 26, in Music Hall of Public Auditorium. Sister-delegate 90 cents.
- CONVENTION LUNCHEON:** Hotel Allerton, Thursday Noon, March 29.
- TICKETS** \$2.75. Tables arranged by States.
- ALL-CLEVELAND HIGH SCHOOL CHORUS:** Mr. Charles Kissling, Director.
- NOTRE DAME GLEE CLUB CONCERT:** Jack Elder, 2249 Harcourt Drive, Cleveland, Ohio.
- VIENNA BOYS' CONCERT:** Sister Alice Marie, OSU, St. John College.
- NATIONAL CATHOLIC HIGH SCHOOL CHORUS:**
National Chairman – Rev. Lawrence Heiman, C.P.P.S., St. Joseph College, Collegeville, Indiana.
Local Chairman: Sister M. DeChantal, CSA, 14808 Lake Avenue, Lakewood 7, Ohio.
- EXHIBITS:** Sister Alice Marie, OSU, St. John College, Cleveland, Ohio.

NAMES PEOPLE DOINGS

by Gregory Ellwood



IF AN INCIDENTAL idea, hint, program or demonstration mentioned in this column should be an inspiration to a teacher (anywhere) to do likewise in his own field of activity, the writer of this column will feel more than justified.

NCMEA — Toward the Future

Once again the NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION will hold a bi-ennial National Convention in conjunction with the National Catholic Educators Association. Delegates from all parts of the country will convene in CLEVELAND, OHIO, this year during the Easter recess to take part in a program that promises to be both interesting and profitable. Highlights of the week and the names of the persons in charge of the various meetings will be found on the opposite page.

From Illinois

FROM SISTER M. LEONETTE, STATE EXECUTIVE SECRETARY OF ILLINOIS, we hear that this Unit is in the process of reactivation. "Springfield, Joliet, and Rockford Dioceses are organized and Peoria, Belleville, and Chicago are organizing at the present time. The point I would like to make is that this reactivation program is proceeding with marked emphasis on the restoration of the music of the Church. Special efforts are being made to provide opportunities for the students in our schools to sing the Mass together and perhaps we will be helping to hasten the day when congregations will again actively participate in worship."

From the BULLETIN OF THE ROCKFORD DIOCESE which Sister enclosed, we wish to quote the following: "The purpose of the organization is not merely to provide an opportunity for music educators to get together at endless meetings which result in little more than a lot of talk; nor is it an organization whose principle function is to run contests and festivals. We are organized for the one great purpose of helping each other to better understand the Catholic philosophy of education and our wonderful Catholic musical heritage and to permeate all of our teaching with this spirit. The NCMEA can only define the principles which represent the mind of the Church in the use of music in worship and in the schools.

"Music is not only 'Queen of the Arts' but also bows in humble service as the 'Handmaid of the Liturgy.' We, as Catholic educators, cannot treat music in any other way than with emphasis on the official music of the Church without upsetting our hierarchy of values."

"We compete so well with the secular institutions and we often wear ourselves out physically with our choruses and bands and what not; but, what in all of this makes it CATHOLIC music education? These avenues of musical expression are the victims of no educational prejudice — they are good and necessary — but superimposed upon all of these things must be our Catholic heritage. Our children can sing and play the works of the masters; they know all the popular songs; they can win instrumental honors; but they remain ignorant of the simple chant melodies which have been the inspiration of all the great music ever written. Today emphasis is on education for more complete living. No one of us will deny the fact that to help others to worship more fully is education for life here and hereafter. This is our job; and, if we have failed to do it in the past, let's unite our best efforts now toward the restoration of the beauty of music for worship." This quotation, with the spirit it evidences, needs no further explanation.

(Continued on Page 122)

NAMES - PEOPLE - DOINGS

(Continued from page 121)

From Louisiana Re: Boy Choirs

Each month we firmly state that we'll "skip" events of the LOUISIANA UNIT, lest our readers think us biased — and yet — there's always something in their bulletin which captures our attention and forces us to pass it on to you! For instance, the following "hints" for those working with boys' choirs: "Three Commandments for the Boys' Choir could probably be listed as follows:

"1. *Daily Work.* The boys' choir needs daily caring for the boys' choir is very much like making fudge — look at it occasionally, or you have trouble on your hands; the secret is to keep stirring. Hence, DAILY WORK."

"2. *Boys are Flutes, not Cellos.* It is of the greatest importance to understand that the boy's voice is fundamentally of soprano quality. Just as the instruments of the orchestra range from the flutes all the way down to the double basses, so too are human voices of varying timbres from high sopranos down to low basses. The boy soprano must be permitted to sing only in his correct register. Boys are capable of the A below middle C, up to high C. The register from the low A up to F (the F above middle C) will be found 'thick'; from F (the F above middle C) to the F an octave higher is called 'thin'; from that F to high C, 'small.' The point is this, keep them, for the most part, in the 'thin' register; gradually carry them into the 'small'; avoid the 'thick'. For practical purposes pitch vocal exercises and all music so that it lies in the 'thin' register. Just as the flute works 'upstairs', so the boy soprano must not be made to groan down to the depths of middle C and its neighbors."

"3. *Beautiful Tones.* Just a suggestion — do considerable humming, letting them change the hum into vowel sounds, especially ah, o, oo. Humming is not an end in itself, but simply a means to make the child aware of how good tone is easily and naturally produced. All vocal exercises should begin high and work down, not the reverse."

Tercentenary at Tipton

We add our congratulations to those already received by ST. JOSEPH SISTERS OF TIPTON, INDIANA, a diocesan institute of the Lafayette diocese, who celebrated their tercentenary some time ago. "The full Gregorian propers for the feast of the day were sung. The common consisted of Kyrie and Gloria of Mass II (Fons Bonitatis), and Sanctus and Agnus of Mass V (Magnae Deus Potentiae). For an Offertory motet the choir sang 'In Pace,' by Lassus. The Solemn Mass 'Coram Episcopo' was the very heart of the community celebration in that both sisters and students of the St. Joseph's Academy assisted actively by their fervent rendition of the sung parts of the Mass. This is not an innovation at the convent since the sisters and students join in the community celebration of the daily Mass by singing together both the common and propers — the latter being taken in a psalm tone arrangement. This makes for a living solidarity in their whole school, being the most effective means of developing their student body along ideal educational lines."

The Awful Truth

The work of the BOYS TOWN CHOIR (Nebraska) has become a project dear to our heart, and we are always happy to take note of one of their appearances. "Father Flanagan's Boys Town Choir was heard recently in Milwaukee, under the auspices of the CAPUCHIN FATHERS for their Mt. Calvary building fund. The choir, in its fourth annual concert tour, is under the direction of FR. FRANCIS P. SCHMITT, who was assigned to Boys Town after ordination as an assistant to the late Msgr. Edward Flanagan. Father Schmitt recently returned from a period of study at the Pontifical Academy of Music in Rome. The 55 voice choir, composed of boys ranging in age from 12 to 18 years, presented a program of sacred, classical, and popular American selections." The fact that a choir exists and represents an essential part of the "spirit" of boys town has no small consequence. Some hearty fathers and concerned mothers still discourage their growing son's possible interest in a choir, lest it make him, in even the slightest degree, a sissy. If the patient insistence of your pastor or choir director has been unable to dispell this thought from your mind, and you are in need of proof positive, drop in on Boys Town sometime. You won't find a sissy on the grounds.

ALVERNO

A CATHOLIC COLLEGE FOR WOMEN

DEGREES OFFERED:

Bachelor of Arts

Bachelor of Science in Education

Bachelor of Science in Nursing

Bachelor of Music

Majors: Applied Music - Theory - Composition

Liturgical Music - Music Education

Music Therapy

Conducted by

THE SCHOOL SISTERS OF ST. FRANCIS

1413 South Layton Boulevard

Milwaukee 15, Wisconsin

Lay Participation in Chicago

THE VERNACULAR SOCIETY OF 506 SOUTH WABASH AVENUE IN CHICAGO, under the direction of the Rt. Rev. Joseph P. Morrison, President and Col. Ross-Duggan, Secretary, has been releasing a series of Bulletins indicating the vitality of this newly formed organization. The purpose of the Society is to develop opportunities for congregational participation in worship. Lay members are asked to back up the efforts of their priests by attending and responding at dialogue and sung Masses, helping in the choir, attending liturgy classes, Benediction and evening devotions. Annual dues of \$1.00 are solicited to support this worthwhile activity, and \$10.00 brings a life membership.

Music Workshop in Meriden, Connecticut

THE CHURCH MUSIC WORKSHOP held at St. Rose School last May proved so successful that this summer a three weeks course to aid the church musicians of the Diocese will be offered.

The purpose of the session is to continue the ground work laid in the music workshop of last May and to assist organists, choir directors, and choir members in the practical aspects of church music.

The course will again be held at St. ROSE SCHOOL, 25 CENTER STREET, MERIDEN, CONNECTICUT, from July 9th to 30th, ending with a High Mass sung by the summer session group July 31st. Classes will be held three days a week (Monday, Wednesday, Friday) in Choral Music, Gregorian Chant, and Modern Compositions.

The correct Masses, hymns, motets, responses, the Requiem and the simple Gregorian chants will be emphasized. Each organist and choir director is urged to bring as many choir members as possible — free of charge. The fee for the organist and choir director is \$18.00 each.

MISS CATHERINE DOWER is Music Director at St. Rose School, and the course is sponsored by the RIGHT REVEREND MSGR. JOSEPH M. GRIFFIN, PASTOR, with the approbation of the MOST REVEREND HENRY J. O'BRIEN, D.D., BISHOP OF HARTFORD.

Pope Marcellus Mass Performed in California

THE ROGER WAGNER CHORALE of Los Angeles, California, gave a performance of the often mentioned but seldom heard PALESTRINA "MISSA PAPAE MARCELLI" at the Wilshire Ebel Theatre Roof Concert on December 11th, 1950. Last year

this choral group of 70 voices presented the West Coast premiere of Stravinsky's "Mass" at St. Joseph Church.

Young Organ Virtuoso On Tour

BRUCE PRINCE JOSEPH, also of California, protege of the late Pietro Yon, has begun a recital tour of the United States and Canada, featuring organ music and music for the harpsichord. A leader among the present young generation of American Catholic organists, Mr. Joseph is rapidly gaining eminence as an organ recitalist. Thus the tradition established by Yon, Mauro-Cottone, Courboin, R. K. Biggs, Salvador, Piche, and other such master recitalists of our day is being perpetuated.

RCA Issues Album by Polish Seminarians

THE SCHOLA CANTORUM OF SS. CYRIL AND METHODIUS SEMINARY, Orchard Lake, Michigan, presented their 13th annual program of Polish Christmas Carols on the Columbia Broadcasting System national network on December 23, 1950. Composed of 24 young men studying for the priesthood, the students are from 14 States, Canada and Poland, trained and directed by the Rev. Henry A. Waraksa, professor of Gregorian Chant and Polish Hymnology at Orchard Lake. Beside their radio broadcasts, this choral group also records Polish selections for RCA Victor.

The "Kolendy", or Polish Christmas Carols, sung by the Schola Cantorum, have their origin in early Polish folksong dating to the 14th and 15th centuries. The broadcast opened with a Gregorian Chant.

Catholic Art Association in St. Louis

Under the patronage of the MOST REV. JOSEPH E. RITTER, ARCHBISHOP OF ST. LOUIS, the CATHOLIC ART ASSOCIATION held its thirteenth annual convention at FONTBONNE COLLEGE, ST. LOUIS, MISSOURI, during November 1950. While its immediate objectives are not the primary scope of a Musical Review, CAECILIA would not readily forego the opportunity to point out the real merits of an association which is a real example of solidarity. The Catholic Art Association is profoundly conscious of the bond which incorporates all arts to one another. Consequently, its meetings are

permeated with music. Without pretense, the Holy Mass is sung by all members in the morning as well as the Office of Compline at night; and, discussions about art are adorned with folk-pageantry or simple rounds. Is it perhaps because of the union which participation in music promotes that, in spite of the growing pains and the human infirmities through which all organizations are bound to pass, the Association shows the earmarks of a sincere spirit of unity. Its syllabus, setting forth the general principles which should animate the members, is to be preferred to the usual by-laws which may sound the death-knoll of any group before it gets a chance to live. Thus, the Catholic Art Association tends to develop artists in doing things from an inner inspiration guided by the Church; and it admits even the younger generation to show forth its artistic impulses. CAECILIA sincerely congratulates the Association for its spiritual growth. While we cannot give the program in extenso, we like to sketch its outline:

The liturgical services were sung in the morning and in the evening; the demonstrations in "doing" were concluded by panel-discussions, and a large exhibit of 900 items was visited by more than a thousand persons.

Organists' Guild of St. Louis, Missouri

There is a vital CATHOLIC ORGANIST'S GUILD IN ST. LOUIS — one which does more than merely hold meetings. An account of the activities, aims, recommendations and hints is published regularly for its members in its "Bulletin." You might procure a copy of it as an example of what might be done in your own group. Write to: Rev. Francis A. Brunner, C.S.S.R., St. Joseph's College, Kirkwood, Missouri. A significant quotation from a recent copy will appear in the next issue of CAECILIA.

New NCMEA State Secretaries

IOWA: Sister Mary de Lourdes, R.S.M., Cedar Rapids.
 KANSAS: Sister M. Celine, O.S.B., Atchinson.
 MICHIGAN: Sister M. Angus, S.S.J., Kalamazoo.
 MISSOURI: Mr. Walton Smith, St. Joseph.
 OHIO: Rev. Robert Harmick, Columbus.

(Continued on Page 127)

PIANO CONCERTI

BY AMERICAN COMPOSERS

*Each written in the traditional Three Movements
and published with Second Piano Part*

CONCERTO AMERICANA Howard Kasschau

Based on American Folk Songs inviting Audience Participation
Band Accompaniment Available

Piano Solo with 2nd Po. Pt. (Score) \$1.50
Band Instrumentation 9.00
Extra Band Parts Each .40

CONCERTO in F Major Helen Boykin

Intermediate — Orchestra and Organ Parts Available

Piano Solo with 2nd Po. Pt. (Score) \$1.50
Orchestra Parts Each .25
Organ Parts50

CONCERTO in C Major Howard Kasschau

Early Intermediate — Orchestra Parts Available

Piano Solo with 2nd Po. Pt. (Score) \$1.50
Orchestra Parts Each .25

CONCERTO in C Major Jean Williams

CONCERTO in A Minor Jean Williams

CONCERTO in F Major Jean Williams

Intermediate — Orchestra and Organ Parts Available

Piano Solo with 2nd Po. Pt. (Score) \$1.50
Orchestra Parts Each .25
Organ Parts Each .50

FOURTH CONCERTO in C Major Jean Williams

Advanced Intermediate

Piano Solo with 2nd Po. Pt. (Score) \$2.00

Published by

Schroeder & Gunther, Inc.

Leading Publishers of Piano Teaching Material

RHINEBECK, NEW YORK

NEW MUSIC SUGGESTIONS

For Church Choirs



INSTEAD OF CONSTANTLY looking for teaching aids, we might do well to experiment with some of our own devising. One reader told us of hers, and we pass it on to you. "In our choral groups here and also at my piano lessons, from the first day we open each lesson with chant prayer. I began with recto tone — gradually brought in little 'turns' — and that is as far as I have come. I do hope to get as far as simple melodies of hymns, however." (Editor suggests choirs investigate *Chants for Opening and Closing Choir Rehearsals* mentioned in November-December CAECILIA, 1950.)

The Music Education League of New York, sponsors of the Annual Archdiocesan Music Contest for New York, Brooklyn, Newark, and Philadelphia, for so many years, has listed among its required numbers for the 1951 Festival Finals, the Gloria from *Albin McDermott's MISSA PER OMNIA SAECULA* which has just come from the press. It is written from *Three Equal Voices and Organ*.

In recent years, choirs directed by *G. Marston Haddock*, have won most of the contests sponsored by the Music Education League. His new *MASS IN HONOR OF THE HOLY CHILD for SSA Voices Unaccompanied* will therefore interest many who have equal-voice choirs under their direction.

Father Leo Rowlands, author of the popular Guide Book for Catholic Church Choirmasters, has just published a concert setting of *PSALM 125 IN CONVERTENDO DOMINUS for SATB Voices and Organ*. This rather lengthy but extremely effective number is ideally suited for use at choral festivals and concerts.

As soon as the text and chants for the new Mass designated for the Feast of the Assumption are

available, *Achille Bragers* will prepare an organ accompaniment to replace the Mass which is at present assigned to this feast. The new Mass will also appear in the forthcoming volume of the Proper of the Saints.

The popularity of the *LAUDATE HYMNAL* for *Unison Voices*, during the past year has been extraordinary. The cloth-bound hymnal must be exactly what parishes and schools have been needing for a long time, judging from the many adoptions that have taken place throughout the country.

For School Choral Ensembles

In addition to the semi-sacred choral music for concert and graduation programs printed in this month's supplement, there are new publications which choral directors might like to know about when preparing their programs for the closing days of the school year. Of these new items, four deserve to be mentioned.

BE STRONG, OH HEART by *Allanson G. Y. Brown*, for *SSA Voices and Piano or Organ Accompaniment*. Chorally effective lines point up the climax lines of the text. The words, written by *A. A. Procter*, begin:

Be strong, oh Heart, the day is bright.
The stars can only shine in the dark of night.
Be strong, oh Heart of mine, look towards the light.

Be strong to bear, oh Heart, nothing is in vain.
Strive not, for life is care and God ends pain.
Heaven is above and there rest will remain,

Be strong to love, oh Heart, love knows no wrong.
Didst thou love creatures, even life were not long.
Didst thou love God in Heaven, thou wouldst be strong.

For more than 45 years the *Sisters of Mercy of Providence, Rhode Island*, have been writing practical music that is stylistically and emotionally suited to the needs of their students. One of their more successful compositions is *THE DAY IS DONE for SSA Voices and Piano*. This composition, recently re-issued in a revised edition, is 12 pages long with bright tuneful lines generously distributed among the three parts.

A HYMN OF THANKS FOR THE GRACE OF GOD by *Esther Shaw May*, for *SSA Voices and Piano or Organ Accompaniment*, is constructed along direct and simple lines making teaching

and learning easy. The text of the composition is suitable for various occasions throughout the year.

For priests' jubilees, receptions or celebrations, there is *VIVAT PASTOR BONUS* by Paul Tonner for Two Equal Voice and Accompaniment. Both Latin and English texts are provided. Also useful for such occasions is the composition for Two Equal Voices, *OH BLESS OUR PASTOR* by Charles Renard.

Revolution in a Country Parish

(Continued from page 92)

ening of the mind and movement of the will effected by conscious contact with the means of grace. The days when people were "trained" to do certain things and just because the pastor said so in a blistering sermon are gone forever.

AFTER THE CELEBRATION OF CHRISTMAS itself, the singing on the succeeding Sundays was very discouraging. Because those interested in singing were scattered about the church in their own family pews, we thought it would stimulate them if they were all together, in front near the children. But the plan was never attempted because of the pastor's objections. However, it must be added that he was quite probably correct that the people just wouldn't move out of their hereditary pews. One young lady told us she wouldn't move anywhere else because "it wouldn't be 'church' from any other pew." This system has very bad consequences and should be abolished as soon as possible, as it has been done successfully in these parts during the past decade.

The teen-agers were mainly interested in dancing during this period and our main effort was in directing this propensity to those charming folk and square dances that have such a different effect on the youth from that produced by the waltz and other modern dances. At least these folk dances, learned from the Ladies of the Grail, had a definitely civilizing and refining effect on them.

Attendance at our adult group meetings on Saturday evenings had fallen pitifully low, Sunday Mass was discouraging to hear, and the children provided the only brightness in the picture. However, with the coming of Septuagesima, progress on all fronts was again abundantly evident.

(This is the second article in a series of three by Father Duessing.)

A Creative Approach to Music Learning

(Continued from Page 118)

Too much so-called "music" education is dead as a doornail. In a vitalized music education, problems must be related to life situations and cannot be solved by any fossilized system of theories. Music and all the arts neglect to their own peril the transient situations of the present, or the fixed point of eternal truth. The music educator must try to be familiar with, and receptive to the thought that expresses contemporary problems, hopes and sufferings. Music must be integrated with Christian social living. From all sides we hear of the probability that a new, vital learning is on its way. How truly Christian it will be depends on us.

NAMES - PEOPLE - DOINGS

(Continued from Page 124)

San Francisco School Music Institute

The third annual School Music Institute, sponsored by the Department of Education, Archdiocese of San Francisco, held in October, was a notable one.

Rev. Wm. A. Kitchen of St. Mary's Cathedral delivered the sermon at the Solemn Mass, and Sr. Marina, S.H.N., directed the Children's Choir of St. Cecilia's School. Mr. Wm. Richardson was organist.

Discussions of the function of Music in Catholic Education, Rehearsal Technique for High School Choruses, Music Functioning in the Daily Lives of Kindergarten Children, Church Music in the School Music Program and in the Course of Study, Music Appreciation, and a panel on related subjects made up the program.

Speakers included: Rt. Rev. Harold E. Collins, Ph.D., Rev. Mark J. Hurley, Ph.D., Mr. Anthony Rovano, Miss Lorraine Walsh, Sister Rita Dolores, S.N.D., M. Mus., Sister Mary Casimir, S.M., Sister Mary Theodore, S.M., Sister Mary Annette, S.M., Miss Marjorie McFarland, Rev. John T. Foudy, Ph.D., Rev. Robert Hayburn, A.A.G.O., Rev. John Olivier, S.M., Brother Columban, F.S.C., Brother Anthony Beyer, S.M., Sister Mary Matthew, B.V.M., Sister Mary Georgina, C.S.J., Sister Mary Annunciata, P.B.V.M.

Reverend Joseph S. Martinelli served as General Chairman.

★ ★ THE SONG OF ★ ★
A M E R I C A

**IT'S SPRING! LET'S SING OF OUR COUNTRY'S GREATNESS
 ... HER BEAUTY ... HER POWER ... HER GLORY!**

An inspiring musical saga by Roy Ringwald of our nation's founding and growth from the voyages of Columbus to the death of Lincoln. Freedom — the ideal of our Founding Fathers — is the theme. Freedom of conscience, the worth and value of the individual person, and freedom of democratic action.

The text is taken from poems of America's greatest writers — Whitman . . . Longfellow . . . Emerson . . . Lowell and others. Combined with Roy Ringwald's thrilling music, their inspired words speak to America with a new fervor and significance in this ringing, singing affirmation of faith in our country.

For mixed chorus, narrator and 4-hand piano accompaniment: \$1.75.
 Performance time: 32 minutes.

NOTE TO CATHOLIC EDUCATORS: Ed McGinley's **PIANORANGING SERIES "Chords and Melodies"** is also published by **SHAWNEE PRESS**. At the present time Ed McGinley Pianoranging Workshops, a division of the Fred Waring Music Workshop, are being conducted in many mid-western cities.

Shawnee  **Press inc.**

EAST STROUDSBURG

PENNSYLVANIA

GOOD MUSIC FOR BETTER PERFORMANCE

MEMBERSHIP OF DIOCESAN CHURCH MUSIC COMMISSIONS (Cont'd)

- OGDENSBURG, N. Y.
 Rt. Rev. John L. Plunkett
 Rev. Arthur M. Gilbert
 Rev. Patrick O. Thompson
- PATERSON, N. J.
 Rev. Emil R. Suchon,
 Moderator and Director of Priests' Choir, St.
 Cecilia Guild and Diocesan Choir Guild
 Professor John Hemmerling
- PITTSBURGH, PA.
 Rev. Charles Rossini
 Very Rev. Clarence A. Sanderbeck
 Rev. Leo A. McCrory
 Rev. Richard Hamilton
 Very Rev. John J. McDonough
 Rev. Joseph L. Lonergan
 Rev. Thomas F. Henninger
- PITTSBURGH, PA. — Greek Rite
 Rev. Michael Staurovsky
 Rev. Silas Tretiak
 Rev. Michael J. Miyu
- PORTLAND, ME.
 Rev. Henry A. Boltz, Chairman
- RALEIGH, N. CAROLINA
 Rt. Rev. Michael A. Irwin
 Rev. Charles J. O'Connor
 Rev. Arthur J. Racette
 Rev. Edward T. Gilbert
- RICHMOND, VA.
 Rev. Francis J. Blakely
- ROCHESTER, N. Y.
 Most Rev. James E. Kearney, Chairman
 Rt. Rev. J. F. Goggin
 Rev. George V. Predmore
 Rev. Leo C. Mooney
 Rev. Francis B. Burns
 Rev. John M. Duffy
 Rev. Benedict Ehman
 Professor Philip Kreckel
- SACRAMENTO, CALIF.
 Most Rev. Robert J. Armstrong, Chairman
 Rt. Rev. P. J. O'Sullivan
 Rev. A. Gavin
- SALINA, KANSAS
 Rev. Emmett J. Coler, Director
- SAN DIEGO, CALIF.
 Rt. Rev. Francis Ott
 Rev. Patrick H. Linneman
 Rev. John F. Purcell
- SCRANTON, PA.
 Rev. James P. McAnarew,
 Chairman and Secretary to Priests' Choir
 Rev. Edward S. Manikowski
 Rev. Edmund F. Byrne
 Rev. John J. Gorman
 Rev. Joseph J. Ferrara
- SEATTLE, WASH.
 Most Rev. Thomas A. Connolly, President
- SIOUX CITY, IOWA
 Rev. N. Flanagan
 Rev. L. J. LaVelle
 Rev. H. Karhoff
- SIOUX FALLS, S. DAKOTA
 Rt. Rev. B. Weber
- SPOKANE, WASH.
 Rev. Armand LaVerdiere
 Rev. Joseph Knecht
 Rev. John E. Prince
- SYRACUSE, N. Y.
 Rt. Rev. James P. McPeak
 Rt. Rev. Charles F. McEvoy
 Rt. Rev. Howard C. McDowell
 Rev. Alexis L. Hopkins
 Rev. James E. Callaghan
 Professor Joseph J. McGrath
- TOLEDO, OHIO
 Rt. Rev. M. J. Walz, Chairman
 Rev. I. T. Kelly
 Rev. T. F. Marlborough
 Rev. M. C. Herman
 Rev. C. C. Heringhaus
- WHEELING, W. VA.
 Most Rev. John J. Swint, Chairman
 Rt. Rev. Msgr. James F. Newcomb, Vice-chairman
 Very Rev. Leopold Hermann
 Rev. M. O'Reilly
 Rev. Frederick J. Schwertz, Secretary
- WICHITA, KANSAS
 Rev. Quinton J. Malone
- DIOCESE OF THE BYZANTINE RITE**
 (Ukrainian Greek Catholic)
- Rev. Wladimir Lotowycz
 Rev. Anthony Borsa
 Rev. Dimiter Gulyan

1950 — OFFICERS AND STATE SECRETARIES OF THE NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION

OFFICERS

- Rt. Rev. Msgr. Edmund J. Goebel, Ph.D., President, Milwaukee, Wisc.
 Mr. Harry W. Seitz, Ph.D., First Vice-President, Detroit, Mich.
 Mr. Robert Hufstader, Second Vice-President, New York, N. Y.
 Sister Alice Marie, O.S.U., Secretary, Cleveland, Ohio
 Sister Mary Luke, S.C., Treasurer, Pittsburgh, Pa.

STATE SECRETARIES

- CALIFORNIA — Rev. Joseph Martinelli, San Francisco
 COLORADO — Rev. William Kelly, Colorado Springs
 CONNECTICUT — Sister Mary Helena, R.S.M., Milford
 INDIANA — Rev. Lawrence Heiman, C.P.P.S., Collegeville
 IOWA — Sister Annunciata, B.V.M., Des Moines
 KANSAS — Sister Dorothy, S.C.L., Xavier
 ILLINOIS — Sister Madonna, O.P., Springfield
 LOUISIANA — Sister M. Letitia, S.B.S., New Orleans
 MICHIGAN — Sister Agnes Regina, I.H.M., Detroit
 MISSOURI — Sister De La Salle, C.S.J., Kansas City
- MONTANA — Sr. Mildred Dolores, F.C.S.P. Great Falls
 NEBRASKA — Mother M. Virginia, O.S.F., Alliance
 NEW YORK — Sister Miriam Therese, I.H.M., Syracuse
 OHIO — Sister Frances Borgia, O.P., Columbus
 OKLAHOMA — Sister M. Regina, O.S.B., Tulsa
 PENNSYLVANIA — Sr. Mary St. Clare, I.H.M. Pittsburgh
 TENNESSEE — Rev. William B. Grannis, Memphis
 TEXAS — Sister Mary Laurence, C.C.V.I., Amarillo
 WASHINGTON — Sister Mary Joseph, Seattle
 WISCONSIN — The Rev. Francis Rose, Shiocton



The Book You've Waited For

The HARRY SEITZ "THREEFOLD VOCAL METHOD"

VOICE TRAINING

The clear, concise instructions, plus the many interesting vocal exercises presented in this book make it possible for any teacher to quickly train her students to sing with that ease and richness so characteristic of the accomplished singer.

SIGHT SINGING

(Distance)

Students are surprised at the ease in which they are able to read notes after they have mastered the many melodic "sight-reading songs" written especially for this book. They make note-reading a pleasure.

RHYTHMIC TRAINING

(Duration)

The rhythmic problems which so often confuse the average singer cease to be a problem once the student has learned the system of oral counting so clearly presented by the author. Teachers throughout the country have been amazed at the quick results which have been achieved through the use of this method.

PRICE: 60c each — (10% discount on 30 or more copies)

WE PAY THE POSTAGE

It's Excellent for Class or Private Instructions

We'll See You at the Cleveland Convention

Booth No. 1405: Auditorium

HANDY FOLIO MUSIC COMPANY

2821 N. 9th STREET

MILWAUKEE 6, WISCONSIN

(Please mention The CAECILIA)