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The Gaecilia

MAGAZINE of
CATHOLIC CHURCH
and
SCHOOL MUSIC



JULY - AUGUST 1932

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Scandicus and Climacus



JAMES A. REILLY

A Brief Biography

“James Alfred Reilly was born in Stalybridge, England, on Dec. 25, 1854. He came to America with his parents at the age of four, settling in Lowell, Massachusetts. He was married to Katherine Elizabeth Murphy of Wakefield, Massachusetts, in 1883. Received degrees of A.B. and A.M., in course at Boston College, and D.M.D. from Harvard University. At various times has served as President of the Harvard Dental Alumni Association, Boston Music Publishers Association, Vice President Catholic Union of Boston, and Society of St. Gregory of America.”

In Dentistry, he had among his patients, Archbishop Williams of Boston, also the mother of Bishop Harkins of Providence, R. I., and the mother of Bishop Walsh of Portland, Maine. He was attendant Dentist at the Carmelite Convent in Roxbury for 16 years, serving this and several other communities without charge. The late A. Shuman, F. P. O'Connor, and Earnest Manahan, Boston Merchants, Dr. Thomas Dwight, Professor at Harvard Medical School, and others regularly frequented Dr. Reilly's office.

His first teachers in music were, Miss Phelan of Lowell, in Piano, Solon Stevens in Organ and Harmony, and John O'Neil (first teacher of Lillian Nordica) in Voice, at the New England Conservatory of Music. He was a member of The Caecilia Choral Society, under B. J. Lang, for 16 years, giving performances in collaboration with the Boston Symphony Orchestra then directed by Nikish. He was also prominent in the choir of the Arlington Club, and the Amphion Society of Lowell.

In Catholic church music he has been identified with almost every phase of performance and publishing. Choirs actually under his direction were: St. Joseph's, Boston; Gate of Heaven Church, South Boston; St. Joseph's Church, Malden; Immaculate Conception Church, Lowell and others. He continues as co-founder of the McLaughlin & Reilly Co., in the administration of a business that serves as a national supply house for Catholic church music. He has edited or selected for issuance over 1000 compositions, all of which are now in print, and most of which are in general use. The review following describes in more detail his lifetime of activity.

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JAMES ALFRED REILLY

Biography of a Singer—Organist—Choirmaster and Publisher

In 1873, as a tenor singer, James A. Reilly joined the choir of the Immaculate Conception Church, Lowell, Mass., then directed by John F. McEvoy, prominent lawyer and organist. Miss Baxter assisted at the organ, and Philip Haggerty conducted the rehearsals of the choir, during those days. The Oblate Fathers were in charge of the church, and the Ordo was followed completely. Proper Vespers with Hymns for the Day, were rendered regularly in chant, and other services observed gave the young singer his first insight into choir practice. He noticed certain incongruities as he went along, most notably the first service at which he sang, when Dumont's Mass of the 2nd Tone was done by the choir, with *brass band accompaniment*. Becoming familiar with The Ordo, he felt the absence of the Proper of the Mass which was not sung in many of the churches of his city and he began to cast about for information on the liturgy.

In 1875 he was given charge of the Requiem Masses at this church. By this time he was familiar with the Dumont Masses, the Chant Vesper Services, the Tenebrae Service, and he now added the Chant Requiem, with its allied motets, to his repertoire. Daily rendition of the music for the Requiems gave to him the opportunity of daily practice at the organ. It was not long before he had the Requiem music at this church on a high plane, providing the music through singers who gradually had grasped the spirit of the chant so well that the service was done almost entirely unaccompanied. The organ was frequently heard before the service and long after the service as the young musician spent many hours alone in the church, practicing, improvising and improving his playing. During these hours of service and recreation, little did he realize he was to play such an important part in church music affairs of the country during years to come.

In 1876 he entered Boston College, and there learned his Latin, Philosophy, and classical subjects in a formal course. During his years there, he assisted in the musical programs during Holy Week and other special services sponsored by the Jesuit Fathers.

A fellow student at the college in those days was William H. O'Connell, now Cardinal Arch-

bishop of Boston. Most of the class became Priests, and later Pastors, although a few took up medicine and law.

Medicine attracted Reilly, and he enrolled at Harvard. Among his teachers there was Oliver Wendell Holmes, father of the present Supreme Court Justice. Unexpected reverses at home prevented him from completing the long medical course, and he transferred to the shorter Dental course and he received the degree of D.M.D., in 1881.

All this time he had still kept his hand in church music, having become organist of St. Joseph's Church, Wakefield, where he played until 1879. Then he assumed charge of the music at St. Patrick's Church in Lowell, his home town. Having a well rounded training in both organ playing, and choir work now, he had qualified for full responsibility as an Organist-Choirmaster. His academic training, his experience in assisting at special services, and his musical bent, made him a most desirable person for church music work. Few had academic degrees and musical training both, in those days.

He did splendid work during his term at St. Patrick's if we may judge by the newspaper clippings and programs now yellowed with age.

In 1883, professional work required his taking up residence in Boston, but did not prevent his devotion to church music, from receiving expression. He opened an office in the West End, Boston, (being associated with one of the city's most famous Catholic Doctor's of the day, Dr. William A. Dunn, a fellow graduate of Boston College), and he was given charge of the choir in St. Joseph's Church, nearby.

The music of that church under Dr. Reilly's direction became famous throughout the city. While there he found John O'Shea, then a boy, recognized his talent, and gave him his first church position, as organist. John O'Shea, now Director of Music in the Boston Public Schools, and Organist at St. Cecilia's (The Cardinal's Succursal) Church for many years, himself, has a most impressive record of accomplishment, and is but one of those associated with Dr. Reilly in the early days.

Dr. Reilly remained in charge of music here for four years.

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In 1885 he was placed in charge of the music at the Immaculate Conception Church in Malden, where he organized a choir and directed it for several years.

During these years he assisted his classmates who had become Priests, in forming choirs and presenting suitable music programs, while he continued at his regular church position.

About 1889 he took charge of the choir at the Gate of Heaven Church in South Boston, and among his singers was Michael J. Dwyer, Assistant District Attorney, a fine tenor soloist. Dwyer later became a Priest and is now a Pastor in a New York state Diocese. The music in this church attracted the best singers and Dr. Reilly looks back upon it as being the best choir he ever developed, for church work.

During all these years in addition to his church music activities, he had directed outside quartets, and choruses. He sang at the Dedication of the Holy Cross Cathedral Boston, had charge of the quartet for the Royal Arcanum in Boston, Directed the music at the dedication of the Harvard Dental School, preceded James M. McLaughlin and John O'Shea, as Director of the Clover Glee Club. Directed the music for the Tremont Council Knights of Columbus, and put on Cantatas and Oratorio's for churches with the assistance of local choirs. At a Memorial Mass in the Immaculate Conception back in the early eighties, Dr. Reilly directed the entire chorus, of combined choirs from the city churches.

The multiplicity of activities in music, added to his Professional responsibility, were so great that he was obliged to retire from the active direction of choir work, and assume an advisory capacity.

In 1904 he was appointed to the Church Music Commission, then formed, by His Eminence William Cardinal O'Connell, and he assisted many choirmasters in their attempts to conform to the Motu Proprio . . . serving as Cantor at a model service held that year, to exhibit the proper music desired by the Pope.

He had become President of the Harvard Dental Alumni Association, Vice President of the Catholic Union of Boston, Charter Member of the Guild of St. Appollonia, and Boston College Alumni, one of the earliest members of the Catholic Alumni Sodality of Boston, and active in the Charitable Irish Society, Clover Club, Knights of Columbus, and Caecilia Choral Society of Boston. In Professional life he was honored by being elected to Honorary membership in the Harvard Odontological Society, after his service as President of the Alumni Association.

His love for church music never dwindled in spite of his professional activities. After the Motu Proprio, of 1904, when it became so hard to procure liturgical music, and interpretation was so uncertain among the musicians of the day as to just what was liturgical, he served on the Boston Church Music Commission, with James M. McLaughlin, Aloys Bartschmidt, John O'Shea, and James Whalen.

He became counsel for so many choirmasters and organists desiring information about the Motu Proprio, and its application that he and James M. McLaughlin, then Director of Music in the Boston Public Schools, incorporated under the name of McLaughlin & Reilly Company, and became almost at once the centre for church music material in New England.

Since that time, upon the completion of more than forty years practice in Dentistry, he retired from that Profession, giving all of his time to Catholic Church Music.

We include here a list of the music he has approved for publication during the past twenty years, which music is still available, and still in use, among church choirs.

He is today consulted from all parts of the world, on appropriate and available church music. He has observed the development of the liturgical movement, he has assisted in it, he has had a lifetime of experience under a variety of conditions, and terms.

Today he stands unique among the church music authorities in the country because of his extensive experience, his varied experience, and his understanding of the problems and needs of average parish choirs. It is among the libraries of the average parish churches and the small country choirs that you will find most of Dr. Reilly's music publications. But during the past five years, metropolitan cathedrals have taken up compositions from McLaughlin & Reilly Co. Edition. This fact tends to demonstrate the suitability of the library of classics and modern compositions Dr. Reilly has made permanently available, in modern inexpensive editions.

He looks back upon fifty years intimate knowledge of developments in America. He has seen the extremists come and go. He has seen church music commissions come into power whose rules were unreasonable and fail. He has seen them form and set rules that were too loose. He has seen the racial preferences of those who think no music is good but that of their fatherland. He has seen clergy and laity alike take up church music with a vengeance and lose ardor after a few years. Cycles of all sorts have been observed by him, and studied by him, so that today he remembers more than some people

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write about concerning what can and what can't be done in church music.

There are musicians galore with more talent and skill than he pretends to possess. There are publishers with more keenness perhaps, but there are none among the clergy and laity who can belittle his record of experience and all round helpfulness to choirmasters of Catholic churches.

His letter file, records the names and correspondence of some of the world's most famous church musicians, from this country and Europe. Singenberger, Montani, Griesbacher, Refice, Gounod, Dom Gajard, Dom Mocquereau, Rev. Norman Holly, Ludwig Bonvin S.J., and the hundreds of composers in the McLaughlin & Reilly catalog.

His works will remain in use for centuries, in all parts of the world, from Alaska, to the isolated Islands of the Pacific. From New York City to the blessed colony that harbors lepers. In Germany, Scotland, France, England, Ireland, Spain, Italy, Belgium, Hawaiian Islands, East Africa, British West Indies, Canada, Argentina, the mission fields of Japan and China, and in years gone by, Russia and Mexico, have all sent their messages to Dr. Reilly's office, at one time or another, for material, for information or for favor.

CONTEMPORARIES

Among those in Boston who were contemporaries of Dr. Reilly between 1875 and 1900 were the following:

J. Frank Donahue, Signor Rotoli, John Falkenstein at the Cathedral, Moses Carpenter at St. Mary's, George Whiting and John Willcox at the Immaculate Conception Church, James M. McLaughlin and Charles Murphy in Charlestown, Mlle de La Motte in charge of the Sanctuary Choir at the Cathedral, Edward MacGoldrick and Frank Fassnacht at the Mission Church, Roxbury, John O'Shea succeeding Dr. Reilly at St. Joseph's in the West End, Joseph Ecker at the German Church, Patrick McDermott, Frederick Archer, Joseph Lennon, Charles Dolan, E. H. Bailey, etc.

Others later were John Hession, James Whelan, A. Werner, Aloysius Bartschmidt, Pio Di Luca, Virgino Cappeloni, James La Fleur, Mrs. F. F. Driscoll, Jennie Ball, James Burgoyne, Michael Griffin, Lynn, Miss Donovan, Andover, Mrs. Sheehan, Hyde Park, Rose Hand, West Roxbury, C. C. Stearns, Charles Lewis, etc.

In other cities outside of Massachusetts were: Harrison Millard, William Berge, Eduardo Marzo, Paolo Giorza, Joseph Pozananski, John Wiegand, A. H. Rosewig, Bruno Oscar Klein, and Cecil Klein, B. Hamma, H. J. Stewart, J. Lewis Browne, Jennie Glennan, Edward MacGonnigle, Annie C. Wise, Thomas Leonard, F. J. McDonough, F. J. O'Brien, M. A. Horen, M. A. Gilsenn, etc.

Performing and promoting liturgical music were: John Singenberger, Ludwig Bonvin, Msgr. Henry Tappert, Albert Lohmann, Nicola Montani, Charles Becker, Gaston Dethier, Ignatius M. Wilkens, O.F.M., M. L.

Nemmers, Rev. J. E. Sorin, Rev. J. B. Young S.J., Aloysius Rhode, George H. Wells, and others whose works and records still survive.

Music was obtained in those days from Ditson's, Balmer & Weber, Lee & Walker, Schirmer, Fischer, H. S. Gordon's, John Church, W. A. Pond, Thiebes Music Co., P. J. Lammers, Pustet, Breitkopf & Hartel, Becker Bros., etc.

Singers prominent in the church choirs of Boston fifty years ago, when James A. Reilly was Director of Music at St. Joseph's Church in the West End.

Giuseppe Campinari, Baritone St. Peter's, Cellist Boston Symphony, and later Baritone, Metropolitan Opera Co.; Mrs. Lewis, Soprano, wife of Director at Cathedral; John Farley, Tenor; Ida Welsh, Sister of Mrs. Dr. Bullard, St. James Church; P. H. Powers, Bass; John McCluskey, Bass; Samuel Tuckerman, fifty years at the Cathedral; Miss McLaughlin, Soprano; Miss Galbraith, Alto; Thomas Hollohan, Tenor, Archie Turner, John Gilman, Ella McHugh (Mrs. Fitzpatrick), Lon Brine, Baritone; Thomas Clifford, Baritone; Michael Dwyer, James Herrick, Mrs. Herrick, John B. Donovan, John Shaughnessy, William O'Brien, John B. Whoriskey, Dr. George L. Dwyer, Fred. Depner, T. J. Hurley, Aug. Willhauck, etc.

ASSOCIATIONS OF

His Eminence

WILLIAM CARDINAL O'CONNELL

and

JAMES A. REILLY

Both were born in Lowell, in the same vicinity, about the same time.

Both attended Boston College about the same time.

William H. O'Connell succeeded James A. Reilly as Organist at St. Joseph's Church in Wakefield, Mass.

Rev. William H. O'Connell, served as curate in St. Joseph's Church, Boston, where Dr. Reilly had charge of the music.

Bishop O'Connell receives James A. Reilly at Portland, Maine, 1904.

James A. Reilly on Music Committee at Reception to Bishop O'Connell on his return from Japan, Symphony Hall.

Archbishop O'Connell, appoints James A. Reilly to Archdiocesan Church Music Commission.

James A. Reilly on Reception Committee to Cardinal O'Connell, 1923, N. Y. City.

William Cardinal O'Connell approved Standard Catholic Hymnal, compiled by James A. Reilly A.M. and permits his own composition "Hymn to the Holy Name" to be used in the book.

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HOW McLAUGHLIN & REILLY CO., BEGAN

When the Motu Proprio appeared in 1904, James M. McLaughlin, Editor of the School Music Department at Ginn & Company, and later Director of Music in the Boston Public Schools, joined with James A. Reilly, then a well known choirmaster in Boston, in presenting a model service for the choirmasters of Boston. The purpose of this service was to show a liturgical service in actual operation, as far as the music was concerned. A large male choir had been formed from various churches, and taught the Missa de Angelis, the Proper of the Mass, and some liturgical motets.

After the service, the two talked together comparing opinions and criticisms of the performance which they had sponsored, and the thought developed that choirmasters might be aided in Boston, if they had a headquarters wherein liturgical material could be procured.

Later they visited Bishop O'Connell, of Portland. (the present William Cardinal O'Connell) and discussed the situation with him. He was most encouraging, and gave many valuable suggestions.

When the McLaughlin & Reilly Company was started some of the big publishers belittled the attempt to concentrate and specialize in Catholic Church music. These publishers had small catalogs of Catholic church music and while they had enjoyed a good profit, it was their feeling that no concern could last specializing in this field alone.

Gradually the issues of the New England Music Conservatory Store, those of the Berge Music Company in New York City, the Gilbert Music Company in Chicago, Ashmall & Co. of New Jersey, and most recently the Singenberger catalog with THE CAECILIA came to Boston, to be submitted for addition and combination with the McLaughlin & Reilly Company catalog. The publications formerly issued under the name of the Catholic Music Company, and The Liturgical Music Company, had since been listed in McLaughlin & Reilly Edition. The catalog thus included about 1000 compositions, taking rank with the largest in existence in this field. Coupled with the stock of foreign issues, and samples of all publishers Catholic Church issues the concern came to occupy a place of reference for music dealers throughout the country. Today dealers write to McLaughlin & Reilly Company, concerning their orders for Catholic Church music in great numbers because their

local demand does not warrant supporting a department or clerk acquainted with this field.

SERVICE

Today the McLaughlin & Reilly Company still maintains its personal service on all orders, and does business in its convenient, cozy, inexpensive offices at 100 Boylston Street, Boston, the original address of the concern. Customers are not paying for expensive floor space, multi-colored printings, high salaried executives, editorial offices, vast clerical organizations, and salesmen.

Eighty per cent of all the business done by this company is done by mail, and 98% of the orders are filled the same day received, by someone who knows what you ordered the last time, and one who knows the style of music you prefer if you have ordered before, and made known your preferences.

An order is filled promptly, and by an expert. A card file of all Catholic church music published in America helps. The best known of foreign catalogs appears on records also, as well as many privately published compositions not known to most publishers. Samples of almost ten thousand publications are classified in the files of the M & R office.

It took over 25 years to gather the information, and records available only in the McLaughlin & Reilly files. Correspondence from composers, and choirmasters from all over America, would delight the autograph seeker. 28 years of filling orders for masses, offertories, motets, Antiphons, Vespers, Requiems, Propers, Chant books, Accompaniments, Solos, Duets, Trios, Hymns, Choruses, Christmas music, Easter music and music for special services and celebrations have developed card files of all sorts, to facilitate order filling. There are only two known lists of the Catholic choirmasters of the entire country, one is in New York, and the other is here. It would cost many thousands of dollars to replace this asset alone.

A recently installed machine bookkeeping system makes possible, clearly itemized bills the first of the month, delivered on the first of the month except during the last minute Christmas or Easter rush which may delay the mails a day or two.

Bulletins of new issues are presented regularly, in addition to those listed in THE CAECILIA and new publications are prepared to fill needs not completely filled by existing publications.

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Seventy Years of Changing Conditions and Their Effect on Catholic Church Choirs

BY JAMES A. REILLY

During the past ten years a distinct change has taken place in the church music conditions of at least ten dioceses of our country.

For many years previously, the writer had observed the old era, the flourishing days when church music was boisterous, and showy, and a main interest in the parish.

In 1904 those who could, tried to conform to the *Motu Proprio*, when it was pronounced, but most failed, having no place to go to learn how to change over. Choirs dropped out wherever it was introduced, and in others the old music continued encouraged by the Pastors and Directors who had been brought up and fed on Haydn, Mozart, Lambillotte, etc. Many thought the edict was chiefly for Rome, due to the scandalous conditions in some of the church choirs there around 1900. Many others found excuses of one sort or another to justify continuance of the music they had learned to love so well.

Historians tell us however, that every great movement of the church has taken about twenty five years to take definite form and assume evident proportions. The time is remarkably coincidental with the change in this country since 1904.

Most of the old generation died off. Those who found social recreation in the choir rehearsals, and Sunday Vespers, were replaced by younger singers who had to be coaxed to join choirs. The age of electricity with its luxury-furnishing appointments began to take its toll. The auto, the telephone, the motion picture, the theatre, and more recently the radio, changed over the old customs. Families no longer sat around the fireplace and talked among themselves, or with neighbors. Relatives were phoned not visited. Each member of the family tended to go in separate directions, for recreation.

By 1910 good church music was at a low ebb in our churches. Cranks had tried to make the change from theatrical music to chant overnight. Others had disregarded altogether, the reform movement. The result was low mass, with no music or perhaps a soloist and piano-organist.

The war came along, and took the men away. The war ended and the men didn't come back to the choirs at once. The period of extravagance and jubilation was on, in earnest.

Parishes found their income increased and turned to the choir gallery as an appointment to be improved. It was found that the choirs in most cases were non-descript groups doing the best they could according to their lights, and without appreciation or encouragement. Organists were getting high salaries in the motion picture theatres, and had to be induced to take church work in addition to their "seven-day-week" jobs in the theatre. Music study was developing if school music programs, might be declared suitable criteria, and Conservatory enrollments increased. Opera flourished with high salaried stars. The motion pictures tried out vocalists. Symphony orchestras extended their efforts under augmented patronage from the new rich. The stock market attracted stenographers, bell boys, and people who never before were investment minded. Luxury was rampant and church choirs had a harder time than ever to get singers.

However, they did get singers and it is a distinct recollection that there was more music bought during the year 1926 (The year of Chicago Eucharistic Congress) than in any previous year). Paid quartets and singers appeared in the gallery. The chorus began to show the benefit of the last twenty years of music instruction in public and parochial schools. They had a better appreciation of the fit music, and had not experienced such an intimate association with the music of their parent's day.

The cycle appeared to be reforming. The choir galleries in many places had been cleared. They were later refilled with the new generation, who supplied short programs. The Priests and People demanded short programs. Thus repetition of text was prevented, because choirs and organists would not select long works. The revised masses of Haydn, Mozart, Gounod, etc., were found ideal. Texts were liturgically complete, with distortion eliminated. The music was the work of classic masters. Choirs of 20 and 25, came into being, where 50 had been before, and revised masterpieces were sung, providing interest to the singers and fond memories to the old generation still scattered through the congregation. In Chicago during the Eucharistic Congress these revised masses appeared on a majority of parish programs. Christmas and Easter Programs throughout the country used.

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these works for the celebration of the feasts. At the Eucharistic Congress in Australia, Gounod's St. Cecelia Mass was sung as a part of the official program.

Now we face the depression era. The jubilant period is over, the extravagant days are passed. The stenographer no longer invests in stocks, but looks for work, at one third her former salary. Factories are closed, church revenue is cut on all sides. People are beginning to think more of their church, they are beginning to get back home again. They stay around their fire-sides more now, they are interesting themselves in local things, and church things. Choir memberships can be increased. Movie organists are out of work. Radio singers have found they cannot get support in this field alone. Symphonies and Operas are without the Patrons of five years ago, church choirs, have libraries of music and a plentitude of singers obtainable now. It is a golden opportunity to proceed with better church music.

Chant schools exist in many dioceses. Diocesan Commissions have taken up the field left by John Singenberger, who all through this fifty years provided the most constant and extensive influence in this country for proper church music. Encouraged by Archbishop Messmer of revered memory, he provided music and advice to all who sought it. No less than 1000 choirmasters followed Singenberger during the flourishing days, the war period and after war exuberance, without changing one whit from the true Caecilian style of music.

Those choirs stand out today as models of the stability of proper church music. The Diocesan Commissions supported by the authorities have checked the music programs and policies of various churches and provided enforcement to what was previously but an advice.

Convents have Sisters in charge of music who hold music degrees, and skill in pedagogy. High Mass is again becoming a regular part of the church week, due to the increasing liturgical consciousness noticeable everywhere.

Perhaps we are better educated, now. Perhaps we have come to seek a refinement in ritual as well as in the comforts of life. Art and propriety have come into our daily life, and the new generation of Priests and Sisters will have an easier time getting liturgical music, from now on.

The next twenty years will find Catholic Church Choral music improved over the present conditions. In the opinion of this writer, this period will find a higher class of music rendered, with finer skill, and more fitness than has been

present during the century. Taste and ability have developed and improved. The radio has developed a consciousness of what is required in a good chorus. It photographed so accurately, weaknesses in what were formerly considered good choirs, that now all realize the importance of tune, pitch, phrasing, expression, prompt attack, clean and clear release, pronunciation, and the other features of good choral singing.

Twenty-eight years after the Motu Proprio we predict the highest development and excellence in choral music that this century has seen. It is possible, desirable and needs only the interest and appreciation of diocesan authorities.

Not only will the improved choral program appear in our churches, but in those of Non-Catholic churches, and College Choruses, as well. Leaders in the choir activities of Protestant churches, have adopted classical motets of the 16th century for rendition to replace the old Simper and Woodward music formerly rendered. Both men's and women's colleges are presenting choruses at concerts and chapel services which show the new style of choral music in their programs. Chant and polyphonic music is the fashion. Folk songs, and other pieces of historic interest supplement the modern American numbers heard in the Radio broadcasts of Professional Glee Clubs and Choruses.

American colleges will recognize music, and enable students to major in music in conjunction with their classical studies to receive an A.B. Bucknell is the latest to do this, and the College Entrance Board is largely in favor of this movement. That development will mean more, intelligent, and cultured musicians, who will direct and demand better music. Choral music being the most inexpensive, and the one which can be most generally participated in, will be a prominent indication of the advancement of our American culture and civilization in the next generation.

That this prediction may come true, with Catholic church choirs in the lead of the movement, is my most earnest prayer. My contact with choirs and choral music during the past seventy years, and my observances serve as the background upon which my prediction is based.

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Many of these compositions have received notable performances, at Congresses, Dedications, Enthronement of Bishops, Anniversaries, Memorial Exercises, etc. A list of such performances would be impossible to include in this space, but if presented would be amazing because of the wide variety of performances and places of rendition.

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	Voice Part20
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.... 339	Gross, Mass of St. Joseph60
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.... 11	*Mandl, J., Mass Op. 1660
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.... 362	*Predmore, Mass of Good Shepherd (without Credo)40
.... 622	Smith, R. C., Missa Maria Mater Dei..	.60
	Voice Part20
.... 448	*Singenberger, Mass of St. Anthony.....	.35
.... 449	*Singenberger, Easy Mass in D35
.... 451	*Singenberger, Mass of the Holy Ghost..	.35

MOTETS

.... 464	*Panis Angelicus	J. L. Browne \$.12
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.... 572	* { Ecce Sacerdos....Rev. Charles Becker	
	{ Responses at High Mass, Vatican	
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.... 574	Proper of Mass—Pentecost Sunday—	
	Harmonized by Rev. Charles Becker	.20
.... 578	*Litany of All Saints (Gregorian)	
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	(Psalm 69. Pange Lingua and Veni Creator also.)	
.... 579	The Four Antiphons (Gregorian)	
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.... 629	Two Hymns to the Sacred Heart	
	T. Francis Burke	.25
.... 664	Proper of Mass for Feast of Sacred	
	Heart (New)35
	(Gregorian and harmonized setting)	
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...449	*Singenberger, Mass in D.....	.35
...450	*Singenberger, Mass of St. Rita.....	.60
...451	*Singenberger, Mass of the Holy Ghost..	.35
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...669	Witt, F. X., Missa Exultet.....	.80
	Voice Part.....	.40

MOTETS

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...571	Benediction Collection (5 pcs.) Fr. Koenen	.25
...576	Gradual in Feast of All Saints J. Singenberger	.15
	Offertory.....P. Kornmueller, O.S.B. (Gradual T.T.B.B.....Mitterer) (Offertory T.T.B.B.....Perosi)	
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...581	Hymns to Blessed Virgin (Gruss) P. Griesbacher	.15
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...594	Verbum Caro Factum Est (Xmas) P. Griesbacher	.12
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...583	*Terra Tremuit.....J. Singenberger	.15
...583	*O Salutaris.....F. Liszt	.15
...637	*Tantum Ergo.....F. Liszt	.15
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...490	*Ecce Sacerdos (T.T.B.B.) J. Singenberger	.12
...496X	*Jubilate Deo (T.T.B.B.)...J. Singenberger	.15
...493	*Oremus pro Pontifice...J. Singenberger	.15
...410X	*Terra Tremuit.....V. Engel	.15
...533	Te Deum.....Rev. C. Becker (O Salutaris and Tantum Ergo.)	.30
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...613	Panis Angelicus.....French Chorale	.12
...617	Panis Angelicus...César Franck-Reilly	.15
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....669	Witt, F. X., Missa Exultet	.80
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....58	*Ecce Sacerdos.....	Fr. I. M. Wilkens	.12
....94X	*Gaudeamus.....	G. Capocci	.20
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....59X	*Ingrediente.....	Fr. I. M. Wilkens	.20
....258	*Jesu dulcis Memoria.....	W. J. Marsh	.12
....495	*Jubilate Deo.....	J. Singenberger	.15
....284X	*O Bone Jesu.....	F. J. McDonough	.15
....52	*O Bone Jesu.....	G. P. daPalestrina	.12
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....492	*Oremus pro Pontifice.....	J. Singenberger	.15
....306X	*O Salutaris.....	Malcolm Marks	.15
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....638	Laudate Dominum Ps. 116	P. H. Thielen	.15
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....659	Regina Coeli.....	Lotti	.20
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....661	Ave Verum.....	Herbert J. Wrightson	.15
....662	Ave Maria.....	Walter Keller	.15

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....668	To Jesus Heart Thy Praises...Mitterer Ave Maria.....Ludwig Bonvin, S. J. Performed at 100th Anniversary of Buffalo, New York, by 250 voices, June, 1932.	.15

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OUR MUSIC THIS MONTH

Dr. Reilly Selects for Publication

New Mass

By Sister Mary Gisela S.S.N.D.

Among the contributors to the old Church Music Review, predecessor of THE CAECILIA, founded by John Singenberger, was "M. G.," or "A. M. D. G." During the entire existence of this paper, readers have been familiar with the contributions made under this name. Translations from German documents and periodicals, and occasional motets appeared under one of the initial identifications above.

This contributor was Sister Mary Gisela, S. S. N. D., and upon her, Professor Singenberger depended for much material.

On succeeding pages the reader will find the voice part of a new mass, which is written by Sister Gisela, for convent choirs of average ability. It is liturgical, of course, but is not displayed as a sample of her skill in polyphony and counterpoint. It is a sample of an easy, singable, practical, and attractive composition for everyday choirs. The organ accompaniment published in a separate edition, embellishes the work and makes it very effective.

This work has the approval of competent and independent critics, because it is correct in technique, ecclesiastical in character, fluent, and proper in its interpretation of the text thoughts.

Many readers of this paper have asked for women's voice music. Here is an easy work for average choirs, which Dr. Reilly recommends for use in convents, and academies . . . by a composer well known to readers as "M. G." . . . or sometimes "A. M. D. G." It is one of the few masses by a Sister, published in a standard catalog of church music, and deserving of performance in church.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

MASS In honor of Our Lady

For Three Equal Voices

Kyrie

Sister MARY GISELA, S.S.N.D.

Andante con moto

I
II *p* Ky - ri - e e - le - i - son,
III

mf Ky - ri - e e - le - i - son, *cresc.*

Ky - ri - e e - le - i - son.

più mosso *mp* Chri - ste e - le - i - son. *mf* Chri - ste e - le - i - son.

rit. - i - son, Chri - ste e - le - i - son. *Tempo I* Ky - ri -
le - i - son, e - le - i - son.

e e - le - i - son, *mf* Ky - ri - e e ..

le - i - son, Ky - ri - e e - le - i - son.

Allegro moderato

Gloria

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

ta - tis. Lau - da - mus te. Be - ne - di - ci - mus - te. A - do - ra - mus

te. Glo - ri - fi - ca - mus te. Gra - ti - as

pro - pter ma - gnam a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne

Do - mi - ne De - us, Rex coe - le - stis, De - us
De - us, Rex

Pa - ter o - mni - po - tens. Do - mi - ne Fi - li -

u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De - us, A - gnus

p *mf*

De - i Fi - li - us Pa - tris.

dim. *Andante*

mp

Qui tol - lis pec -

mi - se - re - re no -

ca - ta mu - ndi,

bis. Qui tol - lis pec - ca - ta

mp

mu - ndi,

mf

sup - ci - pe, de - pre - ca - ti - o - nem

Qui se - des ad de - xte - ram Pa - tris,

mf

no - stram.

mi - se - re - re no - bis. Quo - ni - am tu so - lus sa

Tempo I

ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus,

p *f*

rit. *p* Je - su Chri - ste. *A tempo* *f* Cum Sa-ncto Spi - ri - tu, in glo - ri - a

p De - i Pa - tris. *ff* A - men.

Credo

Allegro moderato *mf* Pa-trem o-mni po-te - ntem, fa - cto-rem coe-li et ter - rae, vi - si - bi - li-um

mp o - mni - um, et in - vi - si - bi - li - um. Et in u - num Do - mi - num

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

mp Et ex Pa-tre na - tum a - nte o-mni-a sae - cu - la.

De - um de De - o, lu - men

lu - men de lu - mi - ne, De - um

ve - rum de De-o ve - ro. *mf* con - sub - stan - ti -

a - lem Pa - tri: per quem omni-a fa - cta sunt. Qui

stan-ti - a-lem Pa - tri: sa - lu - - tem
pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - - tem de -

sce - ndit de coe - lis. Et in - car -

rit. *Andante* *p*

na - tus est de Spi - ri - tu Sa - ncto ex Ma - ri - a

Vir - gi - ne: Et ho - mo fa - ctus est. Cru - ci - fi -

p *pp*

xus *mp* Cru - ci -
fi - xus e - ti - am pro no - bis: sub Po - nti - o Pi - la - to

pas - sus, et se - pu - litus est. Et re - sur - rex - it ter - ti - a di - e, se -

dim. *Tempo I* *f*

cu - ndum Scri - ptu - ras. Et a - scen - dit in coe - lum; se - det ad

mf

de - xte - ram Pa - tris. Et i - te - rum ve - ntu - rus est cum glo - ria, ju - di -

ca - re vi - vos et mor - tu - os: cu - jus re - gni non e - rit

dim.

mp

fi - nis. Et in Spi - ri - tum Sa - nctum, Do - mi - num, et vi - vi - fi - ca -

ntem: qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum

Pa - tre et Fi - li - o si - mul a - do - ra - tur, et co - nglo - ri - fi -

ca - tur: qui lo - cu - tus est per Pro - phe - tas.

mf *mp*

Et u - nam sa - nctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

spe - cto re-sur-rec-ti - o - nem mo-rtu - o - rum. Et
vi - tam ve - ntu - ri sae - cu - ti. A - - men.

Sanctus

Andante

Sa - nctus,
Sa - nctus Do - mi - nus
De - us Sa - ba - oth. Ple - ni - sunt coe - li et
De - us Sa - ba - oth. Ple - ni - sunt coe - li et
Ho - san - na in e - ce - Isis.
ter - ra glo - ri - a tu - a, Ho - san - na in ex - ce - Isis.

Benedictus

Moderato

Be - ne - di - ctus qui ve - nit in
no - mi - ne Do - mi - ni. Ho - san - na in ex - ce - Isis,
Ho - san - na in ex - ce - Isis. Ho - san - na in ex - ce - Isis.

Isis,

Ho - san - na in ex - ce

Isis.

Isis, Ho - san - na in ex - ce Isis.

f *ff*

Andante

Agnus Dei

A - gnus De - i, qui tol - lis pec - ca - ta mu -

mf A - gnus De - i, qui tol - lis pec - ca - ta mu -

ndi: mi - se - re - re no - bis.

pp

A - gnus De - i, qui tol - lis pec - ca - ta mu - ndi:

mp mi - se - re - re no - bis.

mp

A - gnus De - i qui, tol - lis pec - ca - ta mu - ndi:

mf A - gnus De - i qui, tol - lis pec - ca - ta mu - ndi:

mf

do - na no - bis pa - cem, do - na no - bis pa - cem.

p do - na no - bis pa - cem, do - na no - bis pa - cem.

p *pp*

R. I. P.

Coincidental with the preparation of this issue came the news of the passing of three old and intimate friends of Dr. Reilly. Monsignor Curry of New York, Father McNamara and Walter Kugler of Boston. Each of them gave to Catholic Church Music, many hours of service, and support in their respective locations.

"FATHER CURRY" New York, N. Y.

Rt. Rev. Msgr. James B. Curry, Rector of the Holy Name Church, New York City, and composer of the famous hymn "Good Night Sweet Jesus" was buried on June 30th following a Solemn Mass of Requiem. He was a classmate of William Cardinal O'Connell, at the American College in Rome, and became a famous and popular Priest in New York City as a curate in old St. James Church, and as Chaplain at "The Tombs".

An intimate friendship with ex-Governor Alfred E. Smith, began in the early days at St. James, and continued until Monsignor Curry's death. As Pastor of the Holy Name Church he organized many activities including the Holy Name A. C. which was represented prominently at various National Amateur Athletic Carnivals.

"Good Night Sweet Jesus" was written during his chaplain days, at "The Tombs". It was sung by his school children for some time, and gradually requests from adjoining parishes began to come in for copies of the piece. The popularity spread by word of mouth. Philadelphia and Boston soon took up the wave, and it extended throughout the country with thousands of copies being distributed. Cardinal Hayes, and Bishop Dunn, of New York paid special tribute to this hymn and missions everywhere have deemed it the most effective and impressive closing hymn for evening services ever written. Its popularity was amazing, and its effect tangible. The 1932 White List condemns this hymn, probably on the grounds that it is too sentimental in its appeal. Father Coughlin's Hour, and Father Finn's Catholic Truth Period, have proven that there are still many effective uses for this piece, by the response to their rendition of the hymn. It has no Secular associations in the sense of "O Promise Me" or Protestant associations as has "Lead Kindly Light". It was written by this Catholic Monsignor and used only in Catholic Churches. Its simplicity is its chief charm, and also the cause of most of the criticism of the hymn. Its appeal is unques-

tioned, however, and in spite of excoriating attacks on this composition, it will remain popular and useful in the mission churches of our country, in the children's choirs, and in those parishes where the masses of people live according to simple rules of faith. These were the flocks "Father Curry" knew best. These were the people he served and loved. These are the people who will remember him by this song, the sentiments of which are indellible in their hearts as an evening elevation to their Creator.

By this song they will reflect the love of its composer, a highly educated, but simple, devoted, sincere, unselfish and charming person whose whole life was surrounded by an atmosphere of leadership and influence for good.

REV. WM. P. MCNAMARA

The archdiocese of Boston lost one of its patrons of Catholic Church Music, by the death of Rev. Wm. P. McNamara of the Holy Name Church, West Roxbury, Mass.

Himself, a musician of talent, in every location as Curate or Pastor, he afforded a stimulus to church music. He encouraged singers by contributing scholarships and music teachers for their development. During his pastorate he employed several quartets at one time and supported several choirs in his church. He had a childrens band and orchestra, and held many Sacred Concerts in his parish. Children's choirs, adult women's choirs, men's choirs, and mixed choirs were formed with paid quartets, and fine organists, in every church with which he was connected. Many of his singers, later studied for the Priesthood, and various Religious Orders.

His loss will be keenly felt by Parishioners, Associate Clergymen, and the attendance of State and City officials at his funeral indicated the high esteem with which he was held, by dignitaries of all races and religions.

The many musicians who owe their advancement to his encouragement will ever remember Father McNamara and give testimony to his influence by their participation in church music services.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

WALTER KUGLER

Late in May, Walter Kugler, one of the best known organists in Catholic Church Services, during the past generation died at his home in Boston. He was for many years organist at the St. James Church in Boston, when music at that church was a prominent feature of the church music services in the city. He was possessed of a skill and thoroughness, which was never fully recognized because of his extreme modesty. He prepared his organ programs long in advance, and had a library of thousands of compositions cataloged by grade, use and style, for his own information and use. He never repeated an organ composition at a church service in the same year, so extensive and well planned were his programs. He would practice for hours on the pieces he was to play before and after the service no matter how well he felt he knew the works. His greatest interest was in developing contrast in various phrases, through natural and graceful methods. He would criticize and listen to programs with sincerity, but would never reflect on the ability or skill of the performer.

His loss in the advanced years of his life, mark the passing of another of Boston's famous Catholic church musicians of the last generation. He was of the time of Bullard, Rotoli, Whiting, Falkenstein, MacGoldrick, etc., mentioned in the Reminiscences of Dr. James A. Reilly in another column.

REVIEWS

Missa Eucharistica by Steffen

J. Fischer & Bro., New York, have announced the issuance of a new mass by the Diocesan Director of Church Music in Indianapolis, Ind. It is the "Missa Eucharistica" and is arranged for four male voices with organ accompaniment. On the press is an arrangement for four mixed voices.

This work is presented in this year of the 28th International Eucharistic Congress, and is based on familiar melodies of Eucharistic Hymns, (Adoro Te, Pange Lingua, Tantum Ergo). Two settings of the Credo are given, first the familiar chant (III) with occasional phrases harmonized for three and four part chorus by Nicola Montani; and second, the rarely used V chant setting with an organ accompaniment by Rev. Carlo Rossini, of Pittsburgh.

The character of the musicians identified with this work, is sufficient testimony for the musical merit of the work.

TIMES CHANGE

When Dr. Reilly was a young man, he composed a piece for Catholic church use, and submitted it to one of the world's largest music publishers. It was rejected, very promptly.

Later that piece was issued in the McLaughlin & Reilly catalog, unchanged, and has ranked as one of the most popular sacred songs in New England, for many years. Incidentally, since that time, the one time world famous publishing house, has been dissolved after having operated at a loss for several years.

Also during the intervening years, a famous editor of that same company, challenged the copyright of one of Dr. Reilly's editions, and after discussion it was found that the Reilly Edition was legal, and clear, while the large publisher's edition was a direct infringement on a foreign copyright piece. As a result the publisher had to withdraw the publication, and pay for all copies sold up to that time.

**Plain Chant Manual
By a Dominican Father**

Father James Harrison, O.P. has prepared a manual, chiefly for the use of Dominican Choirs, printed and published at S. Domininc's Press, in Sussex, England. It is entitled "How To Sing Plain Chant" and sells for two dollars.

In content it covers the Notation, The Modes, Rhythm, Pronunciation of the Latin, Psalmody Varia, and Accompaniment, all concisely presented within its 85 pages. Short paragraphs and appropriate illustrations demonstrating parts of the text make the book very practical. The author follows Dom Mocquereau in his interpretation of the Rhythm. The edition is very small, and limited to the one printing, thus the two dollar price.

**Missa Festiva
By H. Gruender S. J.**

This 24 page mass, is one of the best masses published in this country during the past ten years. It is for four mixed voices, thoroughly liturgical, of unquestioned musical excellence, and in every sense practical for choirs capable of doing music in which each part does not have to move and start together. It is clearly printed, is dignified and is respected as a suitable addition to the repertoire of the better church choirs. It has the unqualified endorsement of THE CAECILIA and various church music commissions, and should be featured as one of the very best of the modern American compositions, by use in every city.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

LATEST MASSES SELECTED

FOR PUBLICATION

by JAMES A. REILLY

Missa Pontificalis by McGrath

Professor Joseph J. McGrath of Syracuse, N. Y., who for some years has been organist at the Cathedral of the Immaculate Conception, and who has many published compositions to his credit in the catalog of H. W. Gray & Co., J. Fischer & Bro., and others, has presented his latest work, a Mass, for publication by McLaughlin & Reilly Co., Boston.

It was first performed last Christmas at the Cathedral, with organ and strings.

The following review is part of the special article given to the composer and this work, in the Syracuse American after the Christmas performance:

"The Kyrie is based on somewhat austere theme which expresses with powerful and appropriate eloquence the dominating sentiment, but the austerity of the theme is suitably relieved by a lyrical tendency which gives contrast without impairing impressiveness.

"The Gloria is a noble movement, varying rhythmically in its emotional and thematic development, and reaching a grand climax in 'Cum Sancto', ends with great brilliance and an appropriate allusion to the main theme.

"In the Sanctus a capella, the composer introduces a new theme, which he treats contrapuntally until near the end of the movement, when the dominating theme again appears in orchestral dress.

"The Benedictus is based on an entirely new theme, beautifully lyrical in melodic line, sung by the basses, accompanied by muted violas and concluding with a brilliant Hosanna, which serves again to introduce the original theme."

"The Mass while unpretentious in plan or musical treatment, reaches a high plane of musical dignity and emotional impressiveness, and may confidently be expected to meet with enthusiastic approval."

Among others who have commented favorably upon this work are Father Bonvin S.J., of THE CAECILIA Board of Review, and Rt. Rev. Msgr. Leo P. Manzetti, eminent church musician of Baltimore.

Mass in Honor of the Holy Ghost

by Schaefer

Father Schaefer, Director of Music for Bishop Schrembs at the Cleveland Cathedral, has presented a four-part arrangement of his Mass of the Holy Ghost. It is short, churchly, and yet musical enough to be of interest to a choir. The old discussion as to whether each part should repeat the Kyrie three times, will be renewed by this work. The Soprano part sings the Kyrie three times, but the Alto sings it only twice, and the Tenors and Basses only once. This is perfectly liturgical for we might view it as a choral work, with the Alto Tenor and Bass parts merely harmonizing the second and third ejaculation, or furnishing a counter theme to enrich and embellish the Soprano part. It makes for brevity and is supported by similar occurrences in masses by some of our finest writers of Catholic Church Music.

Missa Maria Mater Dei by Smith

The number of Masses by women in Religious Orders is increasing. This Unison Mass, is described by Nicola Montani, as follows:

"This mass is unquestionably liturgical in spirit and creates an atmosphere of devotion in the melodies that accompany the entire text. All choir directors should receive it with satisfaction, if they desire an easy liturgical mass for unison chorus."

MISSA "CANTATE PUERI"

By Martin G. Dumler, M.M.

One of the best writers of classical church music in this country is Dr. Martin Dumler, of Cincinnati. He and Rev. Hubert Gruender S. J., have made some fine contributions to the music material of the day.

This new work is for Unison choirs, and while simple and devotional shows fine musicianship. It is just off the press.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

News In Brief

Third Annual Field Mass in Baltimore

A Field Mass, under the supervision of the Rev. Louis C. Vaeth, archdiocesan director of the Propagation of the Faith, Baltimore, was held at the stadium of the Catholic University, Washington, as part of the bi-centennial celebration in honor of George Washington, on Decoration Day, May 30th.

His Excellency, the Most Rev. Michael J. Curley, Archbishop of Baltimore, was the celebrant.

A chorus of over two thousand school children rendered the music of the Mass under the directorship of the Rev. J. Leo Barley, archdiocesan director of music. The program included "Ecce Sacerdos" by Ludwig Bonvin, S.J., "Proper" by A. E. Tozer, the Gregorian "Missa de Angelis", and "Jesus, My Lord".

This was the third Field Mass sung by the parochial school children of Baltimore and Washington within the past three years. On two of these occasions they used the "Missa de Angelis". The "Mass I. H. St. Joseph", by Joseph Groiss was rendered last year.

The chorus was particularly responsive to the baton of Father Barley, and showed the fine training which the various groups had received, during the year. The cumulative benefit of previous years training also was manifest, as some of the singers were performing at this ceremony for the second or third time.

2500 Children in St. Francis, Wisc., Sing at Field Mass Memorial Day

MSGR. TRAUDT PREACHES

OTTO SINGENBERGER DIRECTS MUSIC

A hush fell over the vast concourse of people gathered on the campus of Pio Nono College, St. Francis, Wisconsin, as the neo-presbyter, Rev. Hafford, his assistants, and the clergy, approached the altar to celebrate the holy sacrifice of the Mass on Memorial Day, Monday, May 30.

At the same instant Mr. Otto A. Singenberger lifted his baton, and 2,500 children from the Catholic schools of Milwaukee raised their voices to God in a paean of adoration, praise, thanksgiving and petition.

In a setting that did much to create an illusion that the heavens had opened, the spectators

listened spell-bound, as to the choirs of angels, while Mr. Singenberger guided the children through the Proper of the Mass "de Beata" and the Ordinary of the Mass "de Angelis", his own setting of the Graduale "Benedicta," and the Vittoria "Ave Maria," the latter two for three-part chorus.

Two hours later this vast audience knew that history had been written. They heard the venerable chant restored to its rightful place in the liturgy, a satisfying proof that our youngest children hold in their hearts the seed of appreciation for a truly Catholic Church Music. Their interpretation—rather, spiritual exposition of the Mass in Gregorian Chant was one of the most exquisitely beautiful experiences which could befall anyone. They produced a purity of tone, flexibility of rhythm, nuances of crescendo and decrescendo which were astonishing.

This was exactly what the late John Singenberger had come to America to establish. In addition to teaching modern music in all its phases—vocal and instrumental, it was his belief that the only chance of forming choirs capable of carrying on the Gregorian tradition would be to begin with the rising generation.

If Professor Singenberger, pioneer and founder of singing in Catholic schools, could have looked a little deeper into the American scene, he would have been gratified to see his own son carrying on his high ideals at the seminary in Mundelein, the schools of Milwaukee, and in many other singing organizations, and he would have felt amply rewarded for his labors.

Everyone attending this field Mass was aware that no one person could possibly have undertaken the training of these children unaided. Mr. Singenberger expressed his sincere appreciation for the whole-hearted and united helpfulness extended him by the Sisters teaching in the Milwaukee Parochial schools. And Mr. Singenberger is right in saying that the fine showing made by the children could never have come about without the splendid training they receive from their regular teachers under his supervision.

John Singenberger is dead, but the inspiration he found for his life's work has taken root in the Catholic schools of the Milwaukee Archdiocese, and from them will go forth singers filled with enthusiasm and appreciation for Gregorian Chant, the ancient music that is ever new.

M. G.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

The Program

under the direction of Otto A. Singenberger, Supervisor of Music in the schools of the Archdiocese of Milwaukee.

Introit:

"Salve sancta parens."Gregorian Chant
Kyrie from the

Missa de AngelisGregorian Chant
Graduale: "Benedicta"

For 3-part chorusO. A. Singenberger
Offertorium: "Ave Maria"Vittoria, 16th cent.
(Arr. for 3-part chorus by O. A. Singenberger)
Communio: "Beata viscera"Gregorian Chant
Benediction

O Esca ViatorumC. Breitenstein
(3-part chorus)18th cent.

Tantum ergo (3-part chorus)C. Breitenstein

His Excellency, the Most Rev. S. A. Stritch, Archbishop of Milwaukee, intended to preach the sermon on the occasion of the field Mass, but owing to the funeral of Rev. Van Treeck, of St. Mary's Church, Burlington, Wis., which was held the same day, His Excellency was unable to attend. The sermon was delivered by Rt. Rev. Msgr. B. J. Traudt, V. G., Chaplain of Mount Mary College.

Excerpt from Sermon by

Rt. Rev. Msgr. B. J. Traudt, V. G.

"The celebration of the Holy Eucharist has ever been accompanied by venerable forms of prayer and august ceremonial. A certain part of the Church's Liturgy is associated with music. Other arts have been called upon to enhance the piety and solemnity of the liturgical office, but music has her part very near the altar; for it is music which is the setting and adornment of some of the most beautiful and solemn prayers that precede or accompany the great Act of Sacrifice. Music of the great Christian Liturgy must be worthy of the act of worship. If the Mass admits music, it must be music of its own, not mundane; but Vocal music of the Church, known as Plain Chant, or the Ecclesiastical Chant, or Gregorian Chant,—the Church's own song. Gregorian Chant is music of an age gone by, there is history in every phase of it, its progressions, its rises and falls, its intonations and endings are not heard in the modern world—not heard in the theatre or the concert room or the street. He would use it must seek it apart, where the feet of men do not tread—as if he sought some old fashioned flower, neglected and rare, to place on the steps of the altar. When he becomes familiar with it, he finds that it is a true art; that it has form, unity, symmetry, variety and beauty. You, my dear children,

have under the able guidance of Mr. Otto Singenberger, sung the Plain Chant Mass de Beata, and you have sung it well. It was inspirational to listen to you. My congratulations to Mr. Singenberger, and God bless him for the splendid work so well accomplished."

R. I. P.

Organists Urged To Use Plain Song

CONVENTION ADDRESSED ON OBJECTIVE OF MUSIC

Boston, Mass, June 21

The church organist and the priest are striving for the same goal, the Rev. Benjamin L. Harrison told 300 members of the American Guild of Organists at their annual convention service last night at the Church of the Advent on Brimmer street.

The objective of church music is the worship of God, and it is at its best, not when it excites the admiration of the audience, but when it induces reverential contemplation, declared Fr. Harrison, who told the organists not to "compete with the opera, the radio and the hurdy-gurdy, and not to debase their art as to play an operatic transcription for the postlude."

By that, he explained, he did not mean that the organists were not to avoid contemporary music, but should turn to ancient Catholic music. More and more, in Protestant and Catholic churches, is this being done, he declared, in the use of the plainsong. Parishioners who do not like the plainsong have not been educated to its beauty, or have not heard it properly rendered or are deficient in religious and Christian devotion.

FIELD MASS IN BUFFALO, N. Y.

Observing the 100th Anniversary of the city of Buffalo, combined choirs of the Catholic Churches, assembled and rendered Witt's Missa Exultet. An Ave Maria by Father Bonvin, just published, was also rendered by the massed choirs with good effect. These compositions were sung in four part harmony. Neither of these would be considered easy for a large chorus to learn, thus the performance was all the more interesting to musicians.

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MUSIC FEATURES INTERNATIONAL EUCHARISTIC CONGRESS IN DUBLIN

The great Congress is finished, and the influence of its occurrence will extend throughout the world during the coming year, as strongly as it has in the past. This annual event is indeed an inspiration, and tribute to Catholicity, and in each program we find appropriate church music demonstrated and performed in its best light.

His Holiness Pope Pius XI, and dozens of Cardinals, were heard during the ceremonies. In brief we present the musical highlights which may be of interest to our readers. Note the general adoption of a uniform program, so that Mother, Father, Brother and Sister, each participated in their own and in the general service, in the same way. Think how many in Ireland today are ready to sing liturgical music in their churches as a result of the music learned for this Congress, and the beauty of the demonstration.

Would that every diocese, had a similar Congress once a year in its own confines, to supplement this International tribute to the Eucharistic King.

MEN'S MEETING

On Thursday, the Mass Meeting of the Men was held, in Pheonix Park, which followed sectional meetings in various churches of Dublin. Masses from 6 until 11 A.M. had been attended by these men, and now they came at night to this general meeting.

The choir of 400 men sang the "Ecce Sacerdos", followed by the Gaelic Version of "Come O Creator". The choir and congregation sang the hymn "Jesus My Lord, My God, My All". Most Rev. John J. Glennon, Archbishop of St. Louis, preached. "Soul of My Saviour" was sung by the choir and congregation, after the sermon.

Then the congregation, on its knees lit the candles and held them over their right shoulder, during the Procession.

After the Benediction service, Cardinal Lauri walked through each section extending his blessing as he went, among the men. During this time, the men sang hymns, including, "God Bless Our Pope", Hail Glorious St. Patrick", "Holy God" and in a grand finale sang, "Faith Of Our Fathers" in the ancient Gaelic.

WOMEN'S MEETING

Friday, June 30, saw a repetition of the Men's Day, except that it was attended by women. Masses were held in the morning, and sectional meetings in the afternoon.

The evening assembly at Pheonix Park, was larger in attendance numbers than even the men's meeting the night before.

The Special Ladies Choir sang the "Ecce Sacerdos", on the arrival of the Cardinal Legate. Choir and congregation sang the opening hymn—the Irish version of "Soul of My Saviour". One Sermon was in Gaelic and another was given in English.

"Hail Queen of Heaven" was then sung, and "Sweet Sacrament Divine". The congregation then lighted their candles, and sang in unison the O Salutaris and Tantum Ergo, and the closing hymn. The music was carried by amplifiers and was heard for miles around.

CHILDREN'S MEETING

70,000 children celebrated their day, by attendance at the Solemn Pontifical High Mass on Saturday.

Having been tagged with identification cards, and escorted by teachers and parents, the girls on one side and the boys on the other, arrived at the Park. On signal they sang the Gaelic version of "Soul of My Saviour" before the Mass. Directed by Edward O'Brien, a choir of 700 sang the "Ecce Sacerdos", and led the singing of the mass. They were joined by a general choir of 2000 parochial school children in the singing of this service. The entire 2700 joined also in singing the Proper of the Mass, and the five hymns sung after mass.

CLOSING SERVICES OF THE MUSIC AT THE CONGRESS IN DUBLIN

Vincent O'Brien, Directs Men's Choir

The great mass in Pheonix Park on Sunday, June 26, brought to a conclusion the XXXI International Eucharistic Congress. A special enclosure around the Altar provided accomodotons for 16,000 persons and it was occupied mainly by members of clergy. In front of this enclosure was the Guard of Honor in full dress uniforms.

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Then came the choir of 500 men and boys conducted by Vincent O'Brien, then still closer to the Altar, the section for Bishops, Prelates, and Distinguished Clergy.

With the entrance of the Cardinal Legate, the choir commenced the "Ecce Sacerdos", which was carried to the vast throng of 80,000 in attendance, in a finely controlled amplifying system. The choir rendered Palestrina's "Missa Brevis, and the Gregorian Proper. After the offertory, John McCormack was heard singing César Franck's "Panis Angelicus". At the conclusion of the mass the choir sang Palestrina's "Exultate Deo".

At the end of the mass, trumpets announced the voice of the Sovereign Pontiff, who spoke for five minutes in Latin over the Radio from the Vatican.

After a half hour interval, three separate but unified Processions, commenced with the singing of the "O Salutaris". Through a splendid executive skill, the entire congregation took part in the Procession. 80,000 marchers, all orderly and prearranged in their routes and courses. The Cavalry, Brothers in Religious Orders, Men Clergy, Hierarchy, Government Officials, Choirs, and all took part in this huge spectacle.

The broadcasting facilities were so arranged that singing in the Procession was synchronized, with the voices of those taking part wherever their location and the effect was marvelous. Each Procession moving at the same time toward their place of assembly, sang in unison with the other Procession by this electrical system which enabled them to hear whether they were in time or not. The music was led by a Main Choir which remained in the Park. When the Procession reached the Altar on O'Connell bridge the Main Choir stopped and the Processional Choir was substituted, as a basis of synchronization.

It took four hours to move the 80,000 people in Procession for Benediction, at O'Connell Bridge.

The combined choirs sang the "Magnificat", "Lauda Jerusalem", and "Lauda Sion" during the Exposition. The "Pange Lingua" and "Tantum Ergo" immediately followed.

Blind Singers Form Choir

Watertown, Mass., Institution Has Chorus

Perkins Institute for the Blind, has a full choir singing masses of medium difficulty. The Braille system of reading is used at rehearsal and at performance.

The words and music are indicated by a series of pin points raised on paper. The singer follows the course of the raised impressions by

tracing them along, with a finger. The reaction of the singer to these perforations is the same as that of a person reading print. The impression is photographed in the mind through the sense of touch, instead of through sight. The student acquires great rapidity and facility, for reading in this manner, so that time values in singing may be strictly observed. Counterpoint and Harmony are not hindered in the least by the seeming obstacle of not having sight.

Grand Organ of Notre Dame Is Inaugurated

PARIS, July 7—After a 64-year interval, the same musician, Charles Marie Widor, perpetual secretary of the Academie des Beaux-Arts, has inaugurated the grand organ of Notre Dame de Paris for the second time. The original inauguration of this magnificent instrument was on March 8, 1868.

The organ of 1868 was not first in the famous basilica. There were many previous to that date, but in 1863, the Government, wishing to give to the Cathedral a powerful instrument, commissioned the celebrated manufacturer, Cavaille-Coll, to construct an organ of 119 registers, 86 stops and 6,000 pipes, with five manual keyboards and one treadle. For its solemn inauguration all the most renowned organists of the epoch were invited and it was thus that young Charles Marie Widor, an organist of Lyons, was invited. Two years later he became organist at St. Sulpice at Paris and has remained there for 62 years.

The renovation of the Notre Dame organ was commenced 10 months ago. Louis Vierne, the great composer who has been titular organist of Notre Dame for 32 years, took part also in the ceremony.

MUSIC FUNDAMENTALS

For Choir Singers and Others

Sections of the treatise on MUSIC FUNDAMENTALS, by Rev. Remy Zadra, D.D., will be resumed in the September issue, by request of subscribers.

Articles on Voice, Gregorian Music and Liturgy will be presented.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

INTERESTING PROGRAMS

LOS ANGELES, CAL.

Amadee Tremblay, organist of St. Vincent's Catholic Church, played a dedicatory program May 1 on the organ recently installed by George Kilgen & Son in Marymount School at Bel-Air, Cal. The audience filled the chapel to listen to the new instrument. The program included: Toccata and Fugue in D minor, Bach; Arabesque, Schumann; Gavotta, Martini; Andante Cantabile, Widor; Allegretto in B minor, Guilmant; "Noel Ecossais," Guilmant; "Fanfare," Lemmens; "Menuet Francais," Tremblay; Toccata, Tremblay; "Ave Maria," Marchetti.

SEATTLE, WASH.

John McDonald Lyon was guest organist at St. James' Cathedral, May 15. He played the following numbers at the 12:15 mass: "L'Orgue Mystique" ("Festum Ornium Sanctorum"), Tournemire; "Cortege et Litanie," Dupre; "Earl of Salisbury" (Pavane from "Parthenia"), Byrd-Farnum; Fifth Symphony (Allegro Vivace), Widor. Mulet's "Nef" from the "Esquisses Byzantines" was played by Mr. Lyon as the offertory for the high mass at 10 a.m.

MILWAUKEE, WISC.

Mme. Colburn-Apfelbeck, a New York organist, played a recital April 24 at St. John's Cathedral. The numbers used were: Prelude, Chopin; Concerto, Friedemann Bach; "Eventide," Fairclough; Largo from "New World" Symphony, Dvorak; Grave, Allegro and Adagio from "Sonata Pathetique," Beethoven; "Kamennoi Ostrow," Rubinstein; Introduction to Act 3, "Lohengrin," Wagner; "Lamentation," Guilmant; Paraphrase, Schubert-Liszt; "The Bells of Moscow," Rachmaninoff; "Finlandia," Sibelius; "Chanson Triste," Tschaiakowsky; Hungarian Fantasie, Liszt. Mme. Colburn-Apfelbeck was assisted by the cathedral choir under the direction of W. J. L. Meyer, which sang Pietro Yon's "Victimae Paschali" and "O Bone Jesu," by Palestrina. The large church was filled to capacity on this occasion.

NEW YORK, N. Y.

FERNANDO GERMANI, The Waldorf-Astoria, New York City, April 24. Allegro from G minor Concerto, Handel; Sarabande, Badinerie, Corelli; Prelude and Fugue in E minor, Bach; Chorale in B minor, Franck; Cooology with the Swallows, Gigue, Bossi; Etude, Manari; The Nymph of the Lake, Fugue, Canzone and Epilogue, Karg-Elert; Variations de Concert, Bonnet.

CHICAGO, ILL.

ARTHUR C. BECKER, St. Vincents Church, Chicago, Ill., April 10. Heroic Piece, Cole; Gavotte with Intermezzo, Browne; Cradle Song, Becker; Scherzo in G, Gingrich; Allegro Vivace from Sonata in B minor, Becker; In a Cloister Garden, Lester; Toccata from Sonata No. 1, Moline.

SEATTLE, WASH.

Richard Keys Biggs, inspired artist, of Hollywood, California, gave a recital in St. Joseph's New Church, last fall, in the presence of Rt. Rev. J. R. Crimont, S.J., D.D., Bishop of Alaska. It was so popular, we reprint it here:

Part I.—March in B flat, Liszt; Andante, Borowski; Scherzo, Rogers; Ave Maria, Arcadelt; Two Preludes, Bach; Piece Heroique, Franck.

Part II.—Sunset, Biggs; Veni Jesu, Cherubini; Ave Maria, Bossi; Marche Champetre, Boex; Carillon, Vierne; Chant Pastorale, Dubois; Prelude and Fugue on the name Bach, Liszt.

Premiere of Steffen's "Missa Eucharistica" at Indianapolis Cathedral

New Work by Choirmaster of M.S. Peter and Paul's has solemn and splendorous setting with large chorus choir and orchestra assisting.

Preceded by solemn processional, with His Excellency, the Most Reverend Joseph Chartrand, Bishop of Indianapolis and assisting clergy participating, Solemn Exposition High Mass was celebrated May 29th, at the Cathedral, in observance of the Sunday within the Octave of the Feast of Corpus Christi.

The appearance of Mr. Steffen's latest work and the evident enthusiasm with which it has been received by church music authorities, comes as a deserved and fitting tribute to the composer, whose endeavors and various accomplishments in the field of church music, choral conducting and composition, has won him a place of distinction among contemporaneous church musicians and musical leaders.

Among Mr. Steffen's many musical activities are numbered such important posts as the Directorship of Music for the Diocese of Indianapolis; for the Cathedral of S.S. Peter and Paul—and the Oratory of St. Philip Neri. Other musical groups under his direction are the Mendelssohn Choir and Matinee Musicale Chorale, both outstanding among local choral groups. Mr. Steffen also enjoys representation on the boards of the Society of St. Gregory of America and the Auxiliary Committee to the Pontifical Institute of Sacred Music in Rome.

Marywood College Commencement Mass in Scranton, Pa.

The culmination of Catholic Action this year at Marywood College and Seminary was the singing of the Commencement Mass by the entire Student Body at St. Peter's Cathedral, Sunday, May 29 at 11:00 A.M.

Competition for the Montani Medal, donated by Dr. Nicola Montani of Philadelphia for the best Essay on Church Music, was open to the entire Student Body, all of which participated in the promotion of good Church Music, either by their personal endeavors or by their moral support, as the chief feature of their Catholic Action program. The subject of this year's essay was "Sacred and Secular Music". The Medal was awarded to Miss Mary Walsh, Scranton, Pa.

The following program was sung at Commencement Mass by 450 students, in the Cathedral:

Program for Commencement Mass

Organ—First Sonata	Guilmant
Largo e maestoso—Allegro	
Sacerdos et Pontifex	Gregorian Chant
Introit—Cibavit eos	Gregorian Chant
Kyrie (Clemens Rector)	Gregorian Chant
Gloria (Orbis Factor)	Gregorian Chant
Gradual and Alleluia (False Bordone)	
Sequence—Lauda Sion	Gregorian Chant
Credo No. IV	Gregorian Chant
Offertory—Sacerdotes Domini (a capella)	Ravenello
Sanctus, Benedictus and Agnus Dei	
(Orbis Factor)	Gregorian Chant
Benedictus Sit Deus (a capella)	Ravenello
Organ—Finale Sonata in D Minor	Guilmant

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

PROGRAMS (Continued)

Corpus Christi at St. Nazianz, Wisc.

The touching ceremonies of Corpus Christi were attended by the Salvatorians: Fathers—Brothers—Novices—Students of the Seminary. The Salvatorian Sisters, School Sisters of St. Francis, altar boys, flower girls, various sodalities, the faithful from far and near—to pay due homage, to our Divine Savior.

Through the refreshing spring verdure of the Seminary grounds the impressive procession moved slowly homeward to St. Gregory's Church. There St. Gregory's choir sang one of John Singenberger's first ranked compositions.

Tantum Ergo—a moment of deep silence—the golden monsternace flashed on high—Jesus the lover of mankind blessed His own lambs and sheep. The hymn of the old and always new: "Grosser Got" sung with divine height filled the heart and soul of all with renewed fervor and love to Jesus dear in the Blessed Sacrament.

Solemn High Mass 9 o'clock
 Officiating: The Salvatorian Fathers
 Asperges Me John Singenberger
 St. Gregory's Choir

Propers of the Mass Strict Gregorian
 The Schola Cantorum of the Salvatorian Seminary
 This liturgical music was sung with great ease and remarkable skill.

Missa De Angeles Mathias
 Kyrie, Sanctus, Benedictus,
 Agnus Dei St. Gregory's Choir
 Gloria and Credo III
 Schola Cantorum and St. Gregory's Choir combined,
 well executed.

Procession

Introduction: Pange lingua Gregorian
 Schola Cantorum and St. Gregory's Choir—65 voices
 The Schola Cantorum an outstanding factor directed by Rev. Solanus, a Salvatorian and Prof. A. Meyer rendered appropriate Eucharistic hymns well listed, as a true type of Roman Catholic Church music at two altars.
 St. Gregory's Choir added a second division of the best selections arranged with characteristic taste by our famous Church musicians John Singenberger, Piel, Tappert and Haller. Sr. M. Immaculata, O.S.F., accompanied this true liturgical continued music, the echo of eternal music in heaven with satisfactory results. The beautiful "Schaefer Organ" played an additional factor deservedly. The Salvatorian band, thirty singers, played and sang delicate, inspiring melodies in honor of our Eucharistic King.

**Corpus Christi Program at
 St. Joseph Convent
 Milwaukee, Wisc.**

Solemn High Mass and Procession with the Blessed Sacrament. Program of music rendered by the St. Joseph Convent Choir:

The Mass
 Introit "Cibavit eos" Gregorian
 Kyrie and Gloria—
 Missa Mater Admirabilis P. Griesbacher, Op. 86-b

Gradual "Oculi omnium" P. Piel
 Sequence "Lauda Sion" Gregorian

Alternating with part-music by
 Sister Mary Cherubim, O.S.F., Op. 41

Credo—
 Missa Mater Admirabilis P. Griesbacher, Op. 86-b
 Offertory "Sacerdotes Domini" B. Stein

Sanctus, Benedictus, and Agnus Dei—
 Missa Mater Admirabilis P. Griesbacher, Op. 86-b
 Communio "Quotiescumque" Gregorian

The Procession

Pange Lingua Sister Mary Cherubim, O.S.F.
 Op. 36, No. 1
 Sacris Solemniis Sister Mary Cherubim, O.S.F.
 Op. 36, No. 2
 O Cor Amoris Victima Fr. Koenen

At First Repository Altar

O Salutaris Hostia Sister Mary Cherubim, O.S.F.
 Op. 20, No. 1
 Tantum Ergo Sacramentum
 Sister Mary Cherubim, O.S.F.
 Op. 20, No. 2

Verbum Supernum Sister Mary Cherubim, O.S.F.
 Op. 36, No. 3
 Salutis Humanae Sator Sister Mary Cherubim, O.S.F.
 Op. 36, No. 4

At Second Repository Altar

Jesu Dulcis Memoria
 Sister Mary Cherubim, O.S.F.
 Op. 20, No. 3
 Tantum Ergo Sacramentum
 Sister Mary Cherubim, O.S.F.
 Op. 20, No. 4

Aeternae Rex Altissime Sister Mary Cherubim, O.S.F.
 Op. 36, No. 5
 O Esca Viatorum V. Goller

At Third Repository Altar

Jesu, Rex Admirabilis
 Sister Mary Cherubim, O.S.F.
 Op. 20, No. 5
 Tantum Ergo Sacramentum
 Sister Mary Cherubim, O.S.F.
 Op. 20, No. 6

Cor Jesu, Cor Purissimum Fr. Koenen
 Ave Vivens Hostia Sister Mary Cherubim, O.S.F.
 Op. 36, No. 6
 O Deus, Ego Amo Te Sister Mary Cherubim, O.S.F.
 Op. 36, No. 7

At Final Benediction

Adoro Te Devote
 Sister Mary Cherubim, O.S.F.
 Op. 20, No. 7
 Tantum Ergo Sacramentum
 Sister Mary Cherubim, O.S.F.
 Op. 20, No. 8

Recessional:
 Holy God, We Praise Thy Name Traditional
 Community

(The eight numbers of Op. 20, by Sister Mary Cherubim, O.S.F., are written for three and four equal voices, and will be published by McLaughlin & Reilly Co., in the near future.)

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

CURRENT COMMENTS

ST. PAUL, MINN.

On June 5th, the annual rally of the Archdiocesan Holy Name Society took place on the State Fair Grounds. Mrs. Mabel Pelletier, directed the musical program, and Mrs. Lillian Bellair, presided at the organ.

WASHINGTON, D. C.

A gigantic military field mass was held in the stadium of the Catholic University on May 30th. 60,000 Catholics were present, and the program was heard over the Columbia Broadcasting system. Most Rev. Michael J. Curley, Archbishop, was the celebrant of the mass.

CHICAGO, ILLINOIS

Present plans for the opening week of the "Century of Progress" 1933, include three choruses of 600 each, drawn from the Senior, Junior High, and Elementary schools, respectively. In addition massed orchestras and bands, will participate.

McCOOK, NEBRASKA

Rev. Walter F. Mack, O.M.I., formerly choir director at the Mary Immaculate Scholasticate in Washington, D. C. is now in charge of the missions, in several Nebraska towns.

CHELSEA, MASS.

The new organ at St. Stanislaus Church, which was dedicated recently by Mrs. Ida McCarthy O'Shea, will be heard during the summer months. Father Adamski, O.M.C., has announced that High Mass and Benediction will be heard every Sunday during the summer months. Mrs. Frank Wisnioski is the organist.

MANCHESTER, N.H.

Rev. Casimir Mulloy, organist at St. Anselm's College, Manchester, N. H., and instructor of Gregorian Chant there, celebrated his first Solemn High Mass at St. Rose Church, Chelsea, Mass., May 31.

HOUSATONIC, MASS.

The Berkshire Evening Eagle, reports that an electrical apparatus was used on a recent Sunday at the Corpus Christi Church, to replace the choir and organ music for the service.

BOSTON, MASS.

The George W. Dwyer Choral Ensemble, of which George Sawyer Dunham is conductor completed their season with a concert in Jordan Hall. Pieces by Palestrina, Gretchaninoff, Puccini, Boito, etc., were on the program. Vera Keane, contralto, Rosemary Stanford, and Lawrence Jenkins, were heard in solo and duet numbers.

IRELAND

The centenary celebration of the Sodality of the Children of Mary of the Sacred Heart. Lower Leeson Street, opened in the Convent Chapel with Solemn High Mass, the sacred music being rendered by a choir of novices from Mount Anville owing to the absence of the pupils of the house at the Feis, where they won a cup.

PARIS, FRANCE

Studying composition with Vierne this summer is Rev. J. E. Ronan, Diocesan Director, of Toronto, Ontario.

KETCHICAN, ALASKA

Music in the Grade Schools includes both choral and orchestral here. An operetta was put on March 22 and 23, and both programs and audiences during the year compare favorably with those in the States. Miss Marjory Miller, is Supervisor of Music.

LONDON, ENGLAND

The St. Gregory Society held a Summer School Course in Plainsong and Polyphony at Oxford. Dom Desroquettes, O.S.B., Rev. D. F. Coffey, Rev. J. F. Turner, H. P. Allen, and H. B. Collins were the instructors. Music for the Polyphonic Classes was, Vittoria's O Quam Gloriosum, Palestrina's Tu es Petrus, and Handel's In Nomine Jesu. Gregorian Masses No. 3 and 7, Credo 3, and the motet Homo Quidem Fecit.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

COMMUNICATIONS

**"With Malice Towards None
but Justice for All"**

Dormont, Pa.

To the Editor:

Dear Sir:

I wish to voice my hearty approval of Wm. P. Mettel's communication to your valued magazine: "Why do the 'higher ups' who should give the good example of adhering to liturgical rules, so flagrantly violate them?"

For instance, in a recent issue of the "Fortnightly Review" attention is called to the work, laudable in objective, but misdirected in mode, musically speaking, of one of our leading religious priests in promoting greater interest in the sodalities of our Blessed Mother. In his article, "Parodies of Popular Song", Fr. Martin well says: "The assembled Student Spiritual Leaders will think rather of a crowd of inebriates, locked arm in arm as they go down the street, than of spiritual things, when singing: "We Won't Go Home Until Morning" couched in these words, "We Are All Working Together In Our Sodality!"

Again, in the current issue of the "Catholic Choirmaster", F. W. Goodrich of Portland, Oregon, one of the pioneers in Liturgical Music, relates how the Reverend Pastor of a San Francisco church, permitted "Good King Wenceslaus" to be broadcasted in ENGLISH during their Solemn Midnight Mass, last Christmas! "Oh the incongruity and the inconsistency of such a selection at such a time when we heard the SOLO tenor singing the lines:

'Bring me flesh and bring me wine,
Bring me pine logs hither;
Thou and I will see him dine
When we bear them thither.'" (!!)

Then too, one is somewhat surprised to read that the diocesan seminarians of "Cultured" Boston did not sing the Gregorian Proper of such a Solemn Feast as that of Easter, instead of using a melody that is at best a second-rate makeshift for little country churches.

In reading the program of another cathedral, p. 173, if one is not careful, one will get the mistaken notion that one is reading a theatre program with the names of the players noted therein.

As for poor little "Maine", p. 174, is it possible that they have never heard of Pope Pius X's "Motu Proprio" up there?

These are thoughts that ran thru the writer's mind as he read the programs, excellent for the most part, in your splendid May issue.

How refreshing, on the other hand, was it to read the letter of Everett Titcomb, Director of the Anglican Church of St. John the Evangelist, who wrote: "It may interest you to know that on the Greater Feasts, we sing all the Proper of the Mass to the proper Gregorian melodies."

Oh when will the day dawn that we Catholics to a man will observe the commands of Holy Mother Church by striving to sink our warped personal opinions, in the impersonality of the Liturgy.

Yours Sincerely,

FREDERICK ANDERSON.

"A Doctor Prescribes"

New York, N.Y.

I have noticed with alarm the childish, awkward and (many a times) the insipid, amateurish often faulty harmonization of uninspiring melodies, that parade under the cloak of simplicity. At the same time I am fully aware that a publisher is compelled by force of circumstances to meet the demands of the orders of the clientele. Please, do not misunderstand me; I know the law of demand and supply, which is and remains as an important item. I likewise recognize the source of these deplorable conditions. The organists' and choir leaders' remunerations for their services are so low and pitifully inadequate, that competent professionals remain shy of accepting positions of real responsibility such as the service of our holy church demands. Furthermore: Absolutely no interest is taken by the great majority of the clergy, whose activity does not in most cases encase care or examination of appropriate music, furnished by the organist and the singers. It is devoutly to be hoped that the praiseworthy efforts of Mrs. Ward will be introduced in all catholic schools, especially since it produces magnificent results by its successful manner of teaching sightsinging and furnishes a foundation for the education of singers, who in 99 cases lack the latter.

Yours very truly,

NICHOLAS J. ELSENHEIMER, L.L.D.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

A Breezy Letter from Indianapolis

Dear Sirs:

Now, whether or not the *quilisma* is always correctly interpreted; whether or not choir responses at high mass should be accompanied; or ladies be permitted to sing upstairs in rear of church—all these debateable points will be left to persons who like to argue. "But," I hear you say, "what about *Church Music in Indianapolis*?"

Church music in the diocese of Indianapolis has, of very recent years, improved one hundred per cent. This is owing chiefly to the appointment of Elmer A. Steffen as Diocesan director of music. Then, H. Meinrod, one of the fountain heads of Gregorian chant in this country, is located in our diocese. A number of young priests with good voices ordained within the last ten or fifteen years, are serving as assistants in the various parishes in the city, and have formed a priests' choir than which there is none better in this country. There are about ten Fathers in this choir. Mr. Steffen, who directs the Schola Cantorum at the Cathedral, has only twelve or thirteen men, yet one seems to hear double that number. When these two choirs unite (about 25 in all) and sing, say Arcadelt's Ave or the old O Sanctissima—well, you hear about the finest *a cappella* anywhere. I have often wished that my old Prof. Singenberger could listen in on them.

A Memorable Rehearsal

This reminds me that about two weeks ago I was invited to sit in and listen to a rehearsal at the Cathedral, of Elmer Steffen's New Mass. The Cathedral choir, Priests' choir and about 30 male singers from the different choirs of our city, formed the chorus. Mr. Schehl of Cincinnati (he'll get a paragraph all to himself shortly) was downstairs as critic, and we sat quietly in the rear of him to watch his nods of approval, or his mumblings of displeasure as the rehearsal progressed. We (Mr. Schehl and our innocent self) both agreed that Steffen has written a pleasing simple yet effective mass. Very short; themes beautifully worked out; so singable that, as soon as the edition for mixed voices is out, we'll get it here at Sacred Heart. There was a string orchestra of 8 pieces. Personally I should have preferred no orchestra at all.

Mr. J. Alfred Schehl

Here is a musician worth while meeting. Organist at one of the leading churches of Cincinnati for over 21 years; first violinist in the symphony orchestra there, for a decade; and com-

poser of a scholarly mass, published a few years ago, his opinions count. I'm not yes-yessing Mr. Schehl or any other musician; but wish you and others could have heard his opinions on this and that. And here are three cheers for him when he says, "Witt's St. Francis Xavier Mass is one of the very finest masses ever written; and another beautiful work is Singenberger's St. Gregory Mass."

But, where are these two masses ever heard? Always one hears a *modern* work; a *modern* mass! (which in my estimation can mean nothing more than that it is recently published.) Those very men who are continually talking and writing about modern masses, are the very ones who appear so absorbed in Gregorian chant. Just what *is* a modern mass?—To my humble way of thinking, nothing finer can be produced than either Witt's St. Lucy or his St. Xavier Mass. As to this very effective Gregory Mass of Prof. Singenberger, it has been produced by some of our ablest directors and best choirs. Then, there is that immortal Oremus by Singenberger!

Sincerely,

F. J. BOERGER.

TEACHER'S MANUAL

A PRACTICAL COURSE OF STUDY
IN

MUSIC FOR CATHOLIC SCHOOLS

BY SISTER MARY CONSTANCE, MUS. M.
OF THE SISTERS OF SAINT JOSEPH
BOSTON, MASS.

Teachers of all grades desiring a simple and helpful program will find this new manual to be exceptionally useful.

It is the result of many years of actual classroom experience.

In this Course many devices and projects are suggested which will sustain the interest.

The most important factor is the teaching of the Liturgical Music of the Church.

This will enable the children to contribute to the beauty of the liturgy by ably singing the music required for the sacred services of the Church.

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452	MASS in honor of ST. PETER <i>For 4 Male Voices</i>35
	With Veni Creator, O Salutaris and Tantum Ergo	
520	Gregorian Missa de Angelis (Credo III)60
	(<i>As sung at the International Eucharistic Congress,</i>	
	<i>Chicago, 1926, by 62,000 children</i>)	Voice Part .15
521	Gregorian Missa pro Defunctis (Vatican)60
	Voice Part	.15

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 1919—1. Asperges Me, S. A. T. B.G
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 1925—6. Blessed Be God, S. A. T. B....F
 (Divine Praises)
 1925—2. Christ is Risen, S. A. T. B....G
 1924—C. Blessed Be God, S. S. A. A....G
 (M&R No. 454)
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