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The Caecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

•
Annual Dedication Number

*The
Pius X School
of
Liturgical Music*

Mother Georgia Stevens, R.S.C.J.
Director

•

Vol. 63

AUGUST 1936

No. 7

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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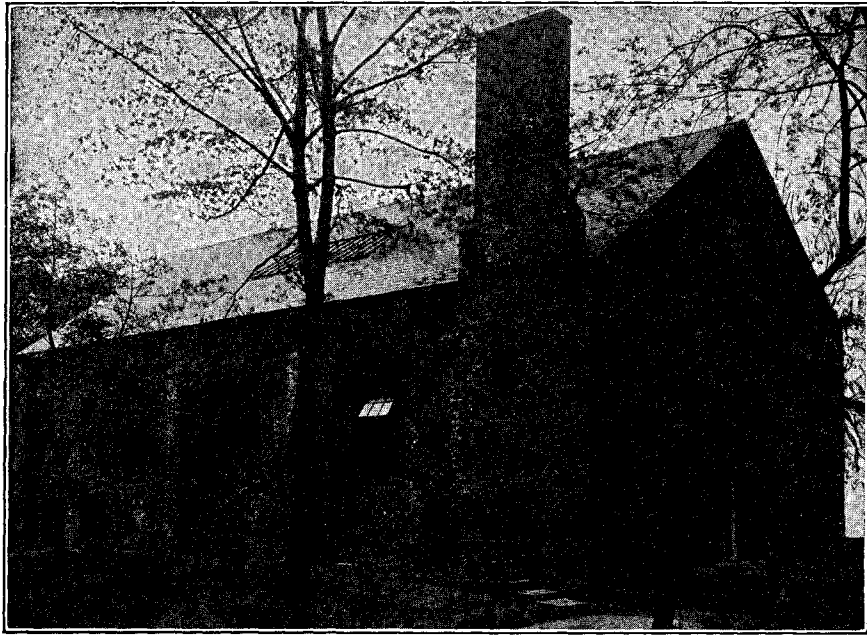
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Honorary Editor

OTTO A. SINGENBERGER

Managing Editor

WILLIAM ARTHUR REILLY

Business and Editorial Office

100 Boylston St., Boston, Mass.

Contributors

REV. LUDWIG BONVIN, S.J.
Buffalo, N. Y.

DOM ADELARD BOUVILLIERS, O.S.B., Belmont, N. C.

V. REV. GREGORY HUGLE, O.S.B., Conception, Mo.

REV. CARLO ROSSINI,
Pittsburgh, Pa.

REV. J. LEO BARLEY,
Baltimore, Md.

REV. JEAN RIBEYRON,
San Francisco, Calif.

REV. F. T. WALTER,
St. Francis, Wisc.

REV. JOSEPH VILLANI, S. C.,
San Francisco, Cal.

REV. P. H. SCHAEFERS,
Cleveland, Ohio.

REV. H. GRUENDER, S.J.,
St. Louis, Mo.

SR. M. CHERUBIM, O.S.F.
Milwaukee, Wisc.

SR. M. GISELA, S.S.N.D.,
Milwaukee, Wisc.

SR. M. RAFAEL, B.V.M.,
Chicago, Ill.

M. MAURO-COTTONE,
New York, N. Y.

ELMER A. STEFFEN,
Indianapolis, Ind.

RICHARD KEYS BIGGS,
Hollywood, Cal.

MARTIN G. DUMLER, M. M.,
Cincinnati, O.

JOSEPH J. McGRATH,
Syracuse, N. Y.

ROLAND BOISVERT,
Michigan City, Ind.

W. A. HAMMOND,
Fort Wayne, Ind.

ARTHUR C. BECKER,
Chicago, Ill.

FREDERICK T. SHORT,
Brooklyn, N. Y.

ACHILLE P. BRAGERS,
New York, N. Y.

Contents of each issue,
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The Caecilia

Monthly Magazine of Catholic Church and School Music

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SPECIAL ANNOUNCEMENT

THREE NEW EDITORS APPOINTED

McLaughlin & Reilly Company, take pleasure in announcing the appointment of three new members of its Editorial staff.

Henceforth, the **Very Reverend Gregory Hugle, O.S.B. Prior of Conception Abbey, Conception, Missouri**, will serve as Editor of THE CAECILIA.

Mr. Achille Bragers, of the Pius X School in New York, will present a new series of Gregorian Chant harmonizations of the Kyriale, in McLaughlin & Reilly Co. Edition. Various masses will be published separately and the entire Kyriale will be published in one volume, as soon as possible, — probably some time in 1937.

Rev. Leo Rowlands, O.S.F.C., of Providence, R. I., has been selected to choose and edit a series of polyphonic compositions by Masters of the 16th and 17th century. This series will embrace the standard, well known motets, and many lesser compositions of merit.

We are sure that this announcement will meet with widespread approval among church musicians in this country and abroad. It insures a series of publications in the near future which may possibly be placed at the front rank of American issues of liturgical music and literature.

Each of these Editors is active in church music today, with a background of education and experience which is sufficient to lend great distinction to McLaughlin & Reilly Co. We may confidently expect an improved CAECILIA; a commendable series of Gregorian Chant publications; and a valuable group of Polyphonic compositions; under the individual guidance of these competent, respected musicians.

The work of these men, will supplement the fine modern music, which has begun to appear in McLaughlin & Reilly Edition from the pen of such composers as Joseph J. McGrath and Melchiorre Mauro-Cottone, both renowned church musicians of our day. The compositions of their predecessors, John Singenberger, Msgr. Tappert, Rev. Hubert Gruender, S.J., Rev. Ludwig Bonvin, S.J., and F. J. McDonough, coupled with the many American editions of music from the German Caecilian School (Piel, Koenen, Witt, Haller, Stehle, Mitterer, Ett, etc.), should provide the groundwork for a library — worthy of a nation ascending the scale of culture in the Arts.

DOM GREGORY HUGLE

This beloved church musician needs no introduction to CAECILIA readers. His "Question and Answer Box" has long served as our most interesting and valuable department.

By his acceptance of the Editorial post, as a Censor and Contributor, he will bring to us the fruits of his long experience in doing and preaching liturgical music. He is respected by all Catholic church musicians as sound in his views of matters liturgical and musical.

"Questions and Answers" will be continued as usual, supplemented by an Editorial page by Dom Gregory, and other material. He will approve or reject articles to be presented in THE CAECILIA henceforth. Future music supplements will be subject to his approval. The selection of music to be published will be guided by the expressions from readers indicating their preferences, and from the large amount of MSS already on hand awaiting issuance.

Mr. Otto Singenberger will remain as Consulting Editor, heading a group to be announced in a future issue, which board we hope will include the names of Dom Adelard Bouvilliers, O.S.B., Sister M. Cherubim O.S.F., Sister M. Gisela, S.S.N.D., Sister M. Rafael, B.V.M., Rev. F. T. Walter, Rev. G. V. Predmore, and the many others whose names grace the "masthead" or frontispiece of this issue, and whose generous contributions have made improvement of THE CAECILIA rapid in recent years.

ACHILLE BRAGERS

Mr. Achille Bragers will edit all of our Gregorian Chant publications henceforth. He is an outstanding authority on Chant accompaniment, and as an Instructor at the Pius X School, in New York City, has taught many of the now most successful choirmasters in Catholic Church Music. Mr. Bragers is thoroughly grounded in the Solomes principles, the Ward Method, and the Tone and Rhythm Series, of Chant instruction.

FATHER ROWLANDS

Rev. Leo Rowlands, O.S.F.C., a newcomer to this country, is in charge of the Catholic Choral Society in Providence, R. I. and was formerly a teacher of music at Balliol College, Oxford University, England.

A complete biography was contained in the June CAECILIA Magazine, and already two choruses have been selected, edited and

issued by Father Rowlands. Many more will be forthcoming, published under the title "Providence Collection."

SPECIAL BRIEFS

In conformity with our usual practice—this issue has been given over to the recipient of the Annual Dedication.

We have borrowed two pages however, because we couldn't restrain ourselves from telling you of the good fortune we have had in getting the services of our Editor, Dom Gregory Hugle, OSB., Prior of Conception Abbey. Also the announcement of the new KYRIALE accompaniments in preparation by Achille Bragers, and the Polyphonic choruses edited by Fr. Rowlands, OSFC.

ALSO

The next issue, will be given over practically entirely to news of the summer months. Many items have been prepared already covering such activities as:

The St. Gregory Convention; the Pius X School Summer Courses; The International Music Festival at Barcelona; Announcement of the International Music Festival at Frankfurt, October 8-13; the National Eucharistic Congress In Ireland; The Wisconsin Centennial; The American Guild of Organists Convention; The Pittsburgh Sunday Recitals; Summer Schools of Chant in England and Ireland; First Concert of Providence Catholic Choral Club; 32 choirs singing Pontifical Mass at Buffalo.

Dom Adelard's article on Vierne will be concluded to be followed by a series from his pen, on Cesar Franck!

Announcement of new music, of interest to choirmasters and organists for the fall and winter will appear, and a new series of "One Minute Talks on Music" by Paul Bentley, of Duquesne University Prep. School, will begin.

JAMES P. DUNN

A beloved church musician of New Jersey, and a recent contributor to THE CAECILIA, Mr. James P. Dunn, of Jersey City, died at his home July 24th.

Mr. Dunn was an ardent advocate of American music, and he contributed much literature defending and acclaiming various eminent American composers. Among Catholic church musicians, he rated Montani and McGrath highest, in an article urging choirmasters to use their works instead of sending abroad for music by Perosi, Refice, etc.

His tone poem "We" done in honor of Lindbergh's flight was widely performed. John McCormack featured one of Mr. Dunn's songs for several years, in all his recitals.

He was on familiar terms with most of the famous orchestra conductors of America, due to contacts with them in regard to performance of his compositions, and he served as Associate Editor of the Magazine "Singing."

Catholic Church Music has lost a splendid representative and "missioner of good will" by the passing of Mr. Dunn.

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In Memoriam

| | |
|--|-----------------------------|
| JOHN B. SINGENBERGER (1848-1934) St. Francis, Wisconsin | <i>Teacher-Composer</i> |
| ALOYSIUS RHODE (1880-1922) St. Louis, Mo. | <i>Choirmaster</i> |
| JOSEPH OTTEN (1852-1926) Pittsburgh, Pennsylvania | <i>Choirmaster</i> |
| J. B. YOUNG S.J. (1854-1928) New York, N. Y. | <i>Choirmaster</i> |
| RT. REV. MSGR. H. TAPPERT (1855-1929) Covington, Kentucky | <i>Choirmaster-Composer</i> |
| FRANK J. McDONOUGH (1868-1931) Rensselaer, N. Y. | <i>Choirmaster-Composer</i> |
| REV. JOHN B. JUNG Cleveland, Ohio | <i>Choirmaster-Editor</i> |
| FRANCIS EUGENE BONN, (1848-1935) Rochester, N. Y. | <i>Choirmaster-Teacher</i> |
| FRANKLIN S. PALMER, (1866-1935) Seattle, Washington | <i>Organist-Choirmaster</i> |

1931

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| REV. LUDWIG BONVIN, S.J., (1850-) Buffalo, N. Y. | <i>Author-Composer</i> |
|---|------------------------|

1932

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| JAMES A. REILLY, (1854-) Boston, Mass | <i>Editor-Publisher</i> |
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1933

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| DOM GREGORY HUGLE, O.S.B. (1866-) Conception, Missouri | <i>Teacher-Author</i> |
|---|-----------------------|

1934

| | |
|--|--------------------|
| REV. WILLIAM J. FINN, C.S.P., (1881-) AND THE PAULIST CHORISTERS New York, N. Y. | <i>Choirmaster</i> |
|--|--------------------|

1935

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|--|------------------------------------|
| NICOLA A. MONTANI, (1880-) Philadelphia, Pennsylvania | <i>Choirmaster-Composer-Editor</i> |
|--|------------------------------------|

1936

| | |
|---|----------------|
| MOTHER GEORGIA STEVENS, R.S.C.J., AND THE PIUS X SCHOOL OF LITURGICAL MUSIC New York, N. Y. | <i>Teacher</i> |
|---|----------------|

THE PIUS X SCHOOL OF LITURGICAL MUSIC

Mother Georgia Stevens, R.S.C.J.,
Director

AN APPRECIATION

By William Arthur Reilly

WHEN historians begin to write of the progress of liturgical music in this country they will undoubtedly place the name of the Pius X School of Liturgical Music in the forefront; ranking its influence in the sponsoring of the improvement of Catholic Church Music as among the greatest of our day. The work of the school is already widely known and appreciated.

It is evident that, in the logical order of things, it is in the parochial schools acquaintanceship with Gregorian Chant, if nothing more, may be most effectively fostered. If the parochial school children learn to understand the Chant and to appreciate its fitness for church services, then the choirmasters and congregations of the future will not only offer no resistance to the official music of the Church, but in all probability they will demand at least some of it at all services.

Teacher Training

To become familiar with the Chant, the children must have qualified teachers, trained for the work, as teachers of other subjects are trained in their respective educational fields. There is a right way and a comparatively easy way of teaching any subject. To be able to teach the Chant properly and with facility, the teacher must be trained according to sound pedagogical principles. In the provision of such a course of training, the Pius X School functions best.

It is safe to say that the Sisters who have been trained at the Pius X School, are the best trained teachers of chant we have. It is likewise safe to say that more Sisters have taken the Pius X courses, than those of all other systems of instruction in the East. Therefore it is safe to conclude that the general improvement in the teaching of music in the Parochial schools of the East, has been due more to the influence of the Pius X School than to any other single factor.

With more teachers well trained in liturgical music, more parochial school children

will become well instructed in this subject. Then, more quickly choirmasters, choir members, and congregations will dispel resentment to good music, false apprehensions regarding its performance or character, and the general standard of church music will be elevated to a point consistent with American education and religious aspiration.

Complete Training in Music

We have spoken only of the Chant so far. But the Pius X graduate knows more than chant, and the best methods of teaching it. Music itself, in its structure and form is thoroughly appreciated. Hence, from the Chant to Palestrina and polyphony, to Bach, and down to the moderns, the field of music is covered in such a way that the graduate cannot ever go back to a former liking for the cheap amateurish compositions which have been popular in the past hundred years. Pius X School graduates, whether in the choir loft or in the school, sponsor only dignified, well written music. The training in good music becomes necessarily a training in good taste.

Many realize that several great secular music schools of this nation turn out annually, a large number of educated musicians. Many do not realize, however, that the Pius X School, stands as a school which in its field, is surpassed by none. . . . in equipment, zeal, personnel, efficiency, or experience.

By its public concerts the Pius X School regularly stands forth to be heard by critics who judge purely on musical merits. The brief extracts from Reviews in this issue, point out that this school consistently has stood this test with credit. By the work of its graduates, this school has spread Chant into the daily parish school life in hundreds of corners of the East. In process and product, the Pius X School everywhere is praised.

Why Women in Liturgical Chant?

In case there are some who wonder why women lead in this work, where men might be desired—be it remembered that it is from the pedagogical standpoint that these wo-

men, faculty members and students, excel. Women predominate as teachers in American schools. Therefore, women must be trained to teach music in such a way that the wishes of our Holy Father concerning church music may be best accomplished. It is not a question of the liturgical fitness of women for liturgical music singing; it is a question of pedagogical training for Music Teachers, which is first under process of development at the Pius X School. Its success in training teachers of music has not been limited to women. Many men, distinguished musicians, have taken the Pius X Courses, and by their own testimony they are better musicians as a result. Many instructors of Seminarians in the various diocesan institutions owe their skill in Gregorian Chant to the training received at the Pius X School. Likewise many men choir-masters freely give credit to the Pius X School for their understanding of the Solesmes interpretations of the Chant. Many a musician who thought himself well versed in music, learned much that opened his eyes about chant at the School.

Hence the Pius X School has become the most readily accessible centre of instruction in liturgical music in the East. Certainly it is the best organized and best known. It has a building of its own, a staff of teachers whose academic background lends credit to the school, and an experience which is unsurpassed.

Having dealt with the function of this school from the standpoint of its major course, and the benefit which accrues and is to increase, from its work there remains another point of interest.

Mother Stevens, R.S.C.J.

As any institution is "but the lengthened shadow of its head"—so too we may describe the Pius X School of Liturgical Music as the lengthened shadow of its Director, Mother Georgia Stevens, R.S.C.J.

By this "Appreciation" we do not depreciate the contributions to the Pius X School by the late Father Young, S.J., or by Mrs. Justine B. Ward, whose interest in liturgical music has been, and is of inestimable value in promoting interest in this subject. Both Father Young and Mrs. Ward, are freely acknowledged to have been moving spirits in the foundation and setting up of the School.

However, it is our purpose here, to record an appreciation of one who has remained at the head of the School, and one whose name is synonymous with the name of Pius X School, Mother Georgia Stevens.

Endowed with a strong and energetic nature, Mother Stevens has given of her strength and energy without stint. Organizing, planning, arranging, supervising, carrying on extensive correspondence, all the executive duties of a Dean are carried out by this great leader. For Mother Stevens is a leader in every sense of the word. A great gift of personality enables her to accomplish things quickly and well. She is a talented musician and an unusually effective teacher. She has a way of imparting in the classroom a maximum of knowledge with a minimum of objective or material helps. Her classes are lightened with a touch of contagious humor just at the right points, and her instructions are clearly expressed. Her directions are succinct, her explanations clear and timely, and her standards of measurement reasonable. She knows when a point has been absorbed by the pupils, and there is an evident bond between teacher and pupil, obvious once she begins a lesson. There are no unnecessary pauses in her classes, there is no undue rapidity in her progress through a given lesson. Although she accomplishes much in a short space of time there is nothing superficial in her teaching.

Her own teaching skill enables her to supervise well. Her own executive ability, and spontaneous enthusiasm have made a place on the Pius X Faculty a much desired place, a pleasant and honored situation.

Although surrounded by a splendid group of teachers trained to the Pius X standards, and imbued with the Pius X spirit, Mother Stevens stands as the guiding influence in all activities of the school. Pius X graduates go forth with the zeal of missionaries,—patient, tolerant, yet firm in the conviction that the Pius X way is the best.

Mother Stevens, and the Pius X School reflect the tenets of the Solesmes Fathers in Gregorian Chant, and in its interpretation and harmonization. In music they reflect the soundest structural understanding. In the Rudiments, in Harmony, in Voice Production, and in all the elements of music, the Pius X School is on solid ground. As mentioned before, its students annually subject themselves to public criticism at public concerts, a test few academies would invite. Whether in rendition of chant or of polyphony, there are few who do not envy the accomplishments of students of this school.

Is it not fitting therefore that The Caecilia should in its own small way help to intensify the light of prominence which so deservedly

(Continued on Page 313)

A Brief History of The Pius X School of Liturgical Music

THE name of the Pius X School well expresses its work and purpose. It is devoted to a systematic training in music, concentrating upon the music of the Liturgy, in order to develop and spread the principles of reform embodied in the *Motu Proprio* on Sacred Music of Pope Pius X. Toward this great end the school has constantly striven, and it is not too much to say that the results achieved have earned for it a unique place both in the educational world and in the world of music.

In the autumn of 1916, at the Parochial School of the Annunciation Church, New York City, the work of the Pius X School of Liturgical Music had its inception. The Annunciation Girls' School, situated on the grounds of the College of the Sacred Heart, Manhattanville, has been under the direction of the Religious of the Sacred Heart for many years. Here special daily classes in singing were begun for the children of the lower grades. The work progressed rapidly. Daily classes in singing were inaugurated also at the Academy of the Sacred Heart, Manhattanville, which was still attached to the college, and in 1918 Mrs. Justine B. Ward founded at the college, the Pius X School of Liturgical Music. Mrs. Ward severed her connection with the school in 1931.

In its early years the school owed much to the interest and assistance of the late Reverend J. B. Young, S.J. For more than seven years, until failing health made active assistance no longer possible, he supervised the work of teaching vocal production, which, according to the principles he inculcated, has since reached a high degree of excellence.

For a number of years Mrs. Ward herself taught at the school during the summer sessions and occasionally during the winter months. During these years she brought over from Europe noted authorities on Gregorian Chant for the purpose of conducting classes at the Pius X School. One of these, Dom André Mocquereau, celebrated alike in ecclesiastical and in musical circles for his life-long work of study and interpretation of the chant, gave summer courses at the school. Here he fascinated

young and old alike. His genial humor, his constant understanding and encouragement, as well as the charm of his saintly personality, reinforced the lessons he gave in the great art of which he was supreme master. An incident is told of a group of children, the nucleus of the present Pius X Choir, who having been dismissed after their modest demonstration of vocal work, wept inconsolably until they were allowed "to stay to hear Dom Mocquereau." Dom Desroquettes and Dom Sablyrolle also taught at the school, the latter during the winter session of 1930; and the Right Reverend Abbot Paul Ferretti of the Pontifical School of Music in Rome, spent three summers at the school conducting classes.

Through these authentic channels did the Pius X School receive a share in the great heritage of the monks of Solesmes, a knowledge of the Gregorian Chant, its correct interpretation and beautiful rendition. The spirit of this precious heritage seems to have remained with the school since the first visit of its representative *par excellence*, Dom Mocquereau. Fostered by labor and study, it has pervaded the work of teachers and pupils, finding adequate expression only before the sanctuary. That the prayer of the Liturgy may convey its full meaning, that its truths may be clothed in forms of beauty, such is the ideal aimed at, and for this no expenditure of time or trouble or attention to detail is thought too great a price to pay.

The Liturgical services are carried out in the college chapel throughout the year. Each Sunday a *Missa Cantata* is sung by a group of the Pius X Choir and college students, while on great feasts a Solemn Mass is celebrated. The Processions on the Feast of the Purification and on Palm Sunday and the ceremonies of Ash Wednesday owe much to the prayerful beauty of the chant. The singing also contributes much to the beauty and solemnity of the ceremonies of Holy Week, carried out in their entirety. This year the celebrant and his assistants were students at the music school. During this year's summer school a *Missa Cantata* will take place daily in the college chapel; the students who can do so will assist at it. Solemn High Mass and Vespers

will be sung at intervals during the session. Thus blessings will be called down upon the work, and in the very asking it will realize its end.

The work of the Pius X School is under the direction of Mother Georgia Stevens, R.S.C.J. It is spreading rapidly and constantly striking deeper roots. Extension Courses have been given in many dioceses at the request of their Bishops, Music Supervisors or Religious Communities. Courses are conducted in five or six cities each summer and their results recall the fruitfulness of the mustard-seed. The School also conducts normal courses during the scholastic year. These give opportunity for both musical training and practice teaching. To the parochial and private schools whose music classes are under its supervision the school also supplies teachers whose work is closely followed. The training of organists and choir directors and the supplying of organists and singers for a number of churches continues throughout the year. Among these churches are: The Annunciation Church, the Church of the Epiphany, St. Michael's, St. Mary Magdalen's, St. Francis de Sales' and the two Sacred Heart Convents in New York City, and the churches of St. Agnes and of St. Martin of Tours in Brooklyn, St. John's in Leonia, N. J.

The work which prepares for these larger activities and especially for the congregational singing of Gregorian Chant, is the teaching of music to children of the primary and secondary schools. To this the Pius X School devotes a large proportion of its time and energy. It is in the class room that the work is tested and its efficiency revealed. Here too, the children's delight and satisfaction in their work help much toward their progress. Careful training in voice production, graded ear-training and sight reading are given from the outset. The creation of original melodies by the children is one of the most important and convincing features of the work. This too is carefully graded, and it lays the foundations of correct musical form, ensures a reaction to the lesson and sometimes makes possible a synthesis of it. These are the salient points of the course, which results, by a steady progression in proportion to the children's development, in a good working knowledge of music and in a familiarity and ease in singing at least the simpler Liturgical chants. The study of these is begun in the lower grades.

Thus, from the beginning in the Grades of the Annunciation School there came great

expansions. The Pius X Choir was formed and a Schola Cantorum High School which is the Father Young Memorial High School registered under the Regents of the University of New York State; so that children who had begun at the age of six in the Grammar School might continue their musical training and study of the Chant through the years of their academic course.

The next step was the opening of a normal school where these same children as well as outside students were entered, either as practice teachers or as students of the great music of the Church, in the Pius X School of Liturgical Music.

At the request of the MacMillan Co., Mother Stevens is writing a series of books for class room use. They cover the work of the eight grades and promise to be eminently useful, embodying as they do the results of long experience in teaching children and students of all ages. The books of the series which have been completed are justifying the expectations placed in them. The demonstration of their use will form a feature of this year's summer school and it promises to be of great practical interest to teachers.

Thus the roots struck but twenty years ago have taken a firm hold and the highly specialized work of the Pius X School has progressed steadily. The choir sing the complete Gregorian Mass Proper and Common, as well as Vespers, every Sunday and Feast day in the Church of the Annunciation. The outside activities of the Choir are many and each is discussed in its proper place; yet diversified and far-reaching as these activities are, there is but a single kindling spark, struck from the inspired words of the great Pope of the Motu Proprio.

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A Tribute to The Pius X School of Liturgical Music

By Rev. Thomas F. Dennehy, St. Thomas Seminary, Bloomfield, Conn.

THE Pius X School of Liturgical Music located in New York City has now entered upon its twentieth year, and under the capable guidance of Mother Stevens it has merited the honor so kindly extended toward it by the Messrs. McLaughlin & Reilly, publishers of the CAECILIA, in thus dedicating their summer number to its achievements.

Allow me to enumerate a few of the outstanding achievements of this School. Mother Stevens is to be congratulated:

- For having successfully run a Summer School these twenty years whose liturgical and musical ideal has been the highest, and from which it has never declined;

- For having formed a Choir of young women and girls whose ability to portray vividly the sheer beauty of the Chant, and especially the limpid graceful flow of its rhythm, is unexcelled;

- For having perfected a method of teaching music to children which will captivate their interest while still teaching them fundamental principles;

- For having converted thousands to Liturgical standards in Church music by successful teaching methods employed in the Summer School, and by their own strict loyalty to the liturgical ideal;

- For having produced and gathered together a most capable and loyal body of teachers, all of whom are inspired by their leader, and determined to add what they can to fulfil the destiny of the School;

- For having constantly given the chief prominence to the teaching of the Chant, by means of the arrangement of hours, the classification of the students, the successive courses of study in this subject, and the using of it in weekly Liturgical services.

I should like to take up some of these headings in detail. The Pius X School gives courses during the entire year, but of course its largest influx of students is in the summer

time, when teachers and organists are more free from their regular duties and can settle down to six weeks of solid work in some of the several departments of musical learning. There are present every year representatives of many of the teaching Orders of Religious women; a fairly large group of priests find it possible to enroll; and members of the laity of both sexes who are engaged in school music or in Choir work, swell the ranks of the students. In the clerical group there is always a goodly percentage of seminarians who are either engaged in conducting the Chant classes in the Seminaries, or are preparing to do so. The women outnumber the men, of course, as might be expected, but there are always enough men to form a good polyphonic Choir, and to maintain the proper balance.

It is never lost sight of that this is a school of Liturgical Music. The principal hours of the morning are given to the different courses of the Chant, and everything must give way at ten o'clock in the morning to the Liturgical Singing Class. No other classes are scheduled at this hour in spite of any difficulty, and everyone is asked to attend this class. In this way a unity of spirit is attained, drawing together all the members of the student body and faculty; and it provides an excellent central point from which emanate all the other avenues of activity in the School. One sees better the reason for all the other courses after taking part in the Liturgical Singing Class. It is a General Rehearsal period for the Mass or Vespers that is to take place at the end of the week in the Convent Chapel. Students of Gregorian Accompaniment may sit back and profit by listening to the perfect accompaniment of Mr. Bragers, or that of Mr. Page, or of Miss Carroll. Those who are studying the managing and training of Choirs have in this period the opportunity of watching the methods of one who has successfully made all kinds of people coerce their voices into unity for the past twenty years. Watching Mother Stevens conduct-

ing and arousing, directing and giving directions, making a serious point and then brightening the situation by her inimitable and lively wit, is not merely a study in Choir Conducting but a most valuable lesson in Psychology. Students of Chironomy have the opportunity of watching the conducting of one of the teachers or of another student; or one may even have the opportunity of conducting the whole group himself, if he so desires. In a word, every department of the Schools activity is directed towards and epitomized in the Class of Liturgical Singing.

Because of the unity thereby attained, the various groups rapidly become acquainted with each other. The men have their place of gathering, under a specially erected tent, where they may exchange ideas and profit by their mutual experiences. The Sisters have their section of the spacious grounds where they may congregate in little groups under the shade of some friendly tree, and discuss the problems they meet, while preparing the next day's exercises. There is also another section of the grounds reserved especially for the little group of grammar school children who come in during the afternoon for the Model School; a separate section for the young boys who come from many of the parishes of the City for the Boy Choir Hour in the afternoon. The girls of the Pius X Choir and the young women who are members of the student body have their special part of the grounds for recreation. Everything is foreseen, and everyone is taken care of. In a word, not the least advantage of the School is conferred upon it through the generosity of the Religious of the Sacred Heart, whose spacious and beautifully developed tract of land in the midst of a hot and busy city is most refreshing. In fact it makes the Summer School a possibility for many of the Sisters, who otherwise could not think of continuing their work after the exhausting labors of the school year.

The Spirit of the saintly Pius X with his inspirational love for the Liturgy, the spirit of St. Gregory with his practical mindedness, the spirit of St. Benedict with his love for the praise of God, the great "Opus Dei," is the spirit that envelopes the place, and draws everyone together in charity to fulfil the purpose of their coming and to make the session a successful one. There is only one other place I know, where this spirit is more pronounced and almost tangible; and that is at the Monastery of Solesmes itself. I shall

certainly never forget the feeling I had when at the hour of Vespers the Abbot of Solesmes together with his band of eighty or ninety black-robed monks walked in slow and rhythmic procession up the long nave of their Church to perform the duty which brings them together in a Monastery. The spirit that lays hold of one at the sight of that solemn procession, is the same that alights on each of those monks and makes them sing with perfect attention and fervor during all the long hours of their duty in Choir. It is the Spirit of God, which "breathes where It will"; the Spirit of Charity, the Perfect Love of the Father and the Son, which brings us all together in perfect unity of heart and mind and voice. There are special graces of state being poured out upon Solesmes, I believe, which help the monks to maintain their fervor in spite of endless repetition, and to find daily new inspiration in the Liturgical cycle. This same spirit of love for the Liturgy and all embracing charity is to be found also to a remarkable degree at the Pius X School. I shall always remember one of the remarks made by a certain priest who used to come there year after year from a distant city for the summer courses.

"I like to return here every year," he said, "to be renewed in spirit. My work at home is very extensive and burdensome, and I become tired of teaching the Chant before the year is over, because of endless other duties and the lack of time to prepare properly; but by coming back each summer I may increase my knowledge, and return with new determination, with newly awakened enthusiasm, and with stronger spirit for the tasks of the year."

It is also an excellent place for seminarians to spend six weeks of their summer vacation. The Bishop of Hartford thinks it a fine idea to send a few of his seminarians, who have talent, to study there for three or four summers until they have become acquainted with the principal phases of the work. This is one means of educating the clergy, for these few trained ones in each class, will be as a specially lively form of leaven to spread proper liturgical standards in Church music among the clergy, and to show others by their own example how it should be done; — all this, of course, in the years to come. It is not a particularly quick form of getting results. Seminarians, too, have more opportunity than any other single group of those who attend the summer sessions, of putting what they learn into

practice; either by singing in the Choir, or by actually directing the Choir or the Community during the Liturgical Functions at their respective Seminaries. Of the six boys from the Hartford Diocese who have already had the chance to spend some time at the School, all are doing active work in their Seminaries: either at the organ console, or in the Director's stand, or among the Cantors.

Thousands of converts to Liturgical standards in Church Music have been made either directly among the students of Pius X School, or indirectly through the influence of these students in their own localities. Of course, not everyone who comes to the School goes away converted to Liturgical standards; nor does every one who comes, need conversion. But those who come with an earnest desire to learn what is right and what is helpful, leave at the end of the course not only with an intense desire to return the following summer to continue, but also greatly enriched in knowledge and technique for their year's work. If some of the students of the Pius X School have not begun to institute proper standards in their choirs at home, it was not always because of a lack of conviction, but because of lack of cooperation from the local clergy, or even steady opposition.

Two of the features which serve to distinguish this school most clearly from any other only aiming to teach music, are the weekly Liturgical service held in the Convent Chapel—either High Mass or Vespers; and the prominence of Gregorian Chant in these services. They give it its strongest basis in point of character. It is not the long hours of practice that bring men to see the beauty of the Chant. It is not the classroom analysis, nor the explanations, nor the repetitions that finally win men over. It is in the devout and prayerful use of it in regular Liturgical functions by the whole student body, that men can see for what use it was composed. Its beauty, its simplicity, and its grandeur are much more apparent when used by everyone present in the church, and it becomes more easy to see why the saintly Pope Pius X said that "an ecclesiastical function loses none of its solemnity when accompanied by this music alone."

I should like to add as a final word to this brief appreciation of the work of the Pius X School that in the teaching of the

Chant the rhythmic principles of the Monks of Solesmes as embodied in the work of Dom Mocquereau are most strictly and loyally followed. This comes of a conviction based upon constant study of his written word, especially in the second volume of his "Nombre Musical Gregorien"; secondly, because of his own teaching at the summer sessions of 1921 and 1922; and thirdly, through the experience of those who have had the opportunity of observing and listening at the Monastery of Solesmes itself on visits there; and finally, because of a deep spirit of loyalty to the decisions of the Holy See, which has many times over given official approval to the authoritative and scholarly research of the monks of Solesmes.

Because of these reasons, and because of many others, I earnestly hope that the Pius X School will flourish and branch out into every possible avenue of influence which will help it to fulfill its accepted duty; that God will bless the efforts and reward the sacrifices of Mother Stevens and her earnest band of teachers and co-workers; that the influence of their teaching will be extended throughout the Catholic body of clergy and laity in this country; that, as they enter upon this third decade of their existence they shall meet with less opposition and more of the willing acceptance and loyal cooperation which should be the reward of their labors; so that the Catholic Church in America some years hence may point with pride to its liturgical obedience as it now may to certain of its material achievements.

(Reverend) THOMAS F. DENNEHY,

St. Thomas Seminary,
Bloomfield, Connecticut

May 26, 1936

**Summer Schools Will Be Held Under The
Direction of Pius X School August 12th to
August 28th at:**

- Academy of the Sacred Heart, Detroit, Mich.
 - Academy of the Sacred Heart, Newton,
Boston, Mass.
 - Academy of the Sacred Heart, Rochester, N. Y.
 - Academy of the Sacred Heart, St. Louis, Mo.
 - Diocesan Summer School, Peoria, Ill.
 - June 29th—August 3rd.
-

Recent Communications from the Pius X Mail Box

From the director of the Society for Propagation of Faith.

Dear Mother Stevens:

The Society for the Propagation of the Faith will always be greatly indebted to you and the Choir of the Pius X School of Liturgical Music of the College of the Sacred Heart, New York, N. Y., for the services given to our mission efforts when we had the distinct privilege of having this Choir make a tour of the Archdiocese of New York in our program of Mission Vespers Services during the past year.

In our endeavor to carry out the wishes of His Holiness, Pope Pius XI, e.g., "There shall be established in every diocese of the universal Church, and in every parish of every diocese, a branch of the Society for the Propagation of the Faith, 2 we arranged for a series of six Vespers Services in the respective deaneries of the Archdiocese of New York, in preparation for the observance of our annual Mission Sunday. Your Choir cooperated most generously in this mission program, and we know how deep impressed were the faithful; the priests, the religious, and the laity, who crowded to capacity each of the churches on these occasions. His Eminence, our beloved Cardinal Archbishop, Patrick Cardinal Hayes, under whose direction this program was arranged, feels with us, I am sure, that we owe you and the Choir a very sincere expression of gratitude. These mission vespers services, sung with such inspiration and perfection, according to the Gregorian Chant of Holy Mother, the Church, inspired our friends and benefactors to give more generous prayers and make greater sacrifices for the cause of the missions, which is so dear to the Sacred Heart of our Blessed Lord.

May the Great Missioner Himself, Our Lord and Saviour, shower every possible blessing on the great work you are doing for His honor and glory, and the great motive of your school in rendering more perfect to Him the praises of His faithful.

Again, thanking you and the Choir in the names of our heroes of the Gospel laboring

in far and near mission fields, and with the assurance of my personal appreciation, I remain,

Sincerely yours in Christ,
(Signed)

(Rev.) Thomas J. McDonnell,
Diocesan Director.

Society For The Propagation of the Archdiocese of New York.

Diocesan House,
462 Madison Avenue
New York, N. Y.

May 15th, 1936.

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FROM FR. DONOVAN, O. P.

Dear Mother Stevens:

In answer to your letter regarding the work of Pius X School of Liturgical Music, I believe it is of fundamental importance to make clear the issue. Perhaps the following considerations will help to that end. For the good of the cause I sincerely hope so, because even some who ought to know better have missed if not beclouded the issue.

One of the greatest obstacles to the Gregorian restoration has been the wholly individualistic and nationalistic interpretations of the chant. The nationalistic attitude is at root individualistic, inasmuch as an individual or a group has attained prestige in a country or locality, and the resultant "school" has become an arbitrary criterion of chant interpretation. This individualism refuses to recognize as official the Catholic standard of the Church. This is despite the fact that the work of Gregorian restoration by the monks of Solesmes was officially recognized by the Church in confiding to them the revision of the liturgical chants. The repeated commendations by Pius X and Pius XI of the principles rediscovered by these monks have confirmed this official attitude. Further sanction has been put on their work by its acceptance at the Pontifical Institute of Music in Rome, which is meant to be the criterion for the church universal. Despite all this, there are still some who condemn without examination the Solesmes principles. Documents are quoted against

them without knowing the reasons for these documents, and without relating them to other documents, so that it is like taking a passage out of its context and distorting its meaning. Often too there has been only a partial and incorrect knowledge of the Solesmes principles. Those psychological obstacles Pius X took cognizance of in principle in the introduction to the MOTU PROPRIO, where he mentioned customs tenaciously held to despite legislation to the contrary. The answer, as far as interpretation of the chant is concerned, was given by Abbot Ferretti, head of the Pontifical Institute of Music in Rome, when the organ there given in memory of Dom Mocquereau by Mrs. Ward, was blessed: "The School of Rome and the School of Solesmes have always been and always will be identical." So that what the now Bishop Rousseau wrote years ago is true: "Solesmes is not a school, but THE school of Gregorian Chant."

Pius X School of Music carries on the Solesmes tradition in the United States. This it does despite the same sort of criticism, often based on prejudice, which most often rests on lack of sufficient knowledge of the facts. Being a human institution, the Pius X School naturally is liable to imperfection in some ways. The point at issue here is not the merits or demerits of the system of music taught, or a consideration of deficiencies. It is merely that as far as the chant is concerned the teachers and pupils there have been thoroughly disciplined in the Solesmes chant principles. They have sat at the feet of both Dom Mocquereau and Abbott Ferretti. Aside from this, as to the whole musical training given at Pius X School, if we apply the modern pragmatic principle, where else have the admirable results been attained? Even if we condemn the School with all its works and pomps, as Dean Inge did the Church, we must conclude as he did: "It is all wrong, but it works!"

One of the criticisms offered by way either of condemnation, or as an excuse for not profiting by its work, is that the choir is of girls. We grant it is not ideal. But that is not a comprehensive or honest view of the reality. The School was originally founded in the face of prejudiced opposition on all sides. A beginning had to be made somewhere, somehow. The girls were at hand. But the boys have by no means been neglected. The inspiration of the whole project was less to prepare choirs than con-

gregations to participate actively in liturgical services. Women from the largest part of our congregations. Some of them also become teaching Sisters who in parochial schools mould the taste of future priests and congregations. But the chief point is that they exemplify principles which in no other centre in this country are so perfectly applied. Truth, Beauty, and Goodness are sexless. Their principles apply to all without distinction. In the case of Pius X Choir and Gregorian Chant the choir simply says: "This is the way male choirs and congregations should interpret the Church's official music. Our singing of it is only an example, in feminine attire, of the proper application of principles inherent not only in the Latin texts, but in music and in nature." Truth is none the less truth because uttered by women. It is Eternal, and applicable to and by all.

It is to be hoped that as the influence of Pius X School extends throughout the country by reason not only of its students and graduates, but also because of extension courses in various centres, it may be the instrument of realizing the very practical means for thorough Church music reform recommended by Pius X and Pius XI—diocesan choir schools. It is obviously not practicable at the moment for each diocese to have its own diocesan choir school. But there seems no excuse for not having regional schools. In view of the sound, authentic principles inculcated at Pius X School, and of its undoubted artistic achievements, it seems logical that its branches become the nucleus of these regional choir schools. No matter then how justified individual differences might be in matter of detail, at least our common interest in liturgical worship would make us one in the application of principles about which Rome has not left us in any doubt. There have already been too many dissensions. As long as they continue we shall miss the fruit of liturgical prayer. For prayer we need external and internal quiet. Let the dialects, personal considerations have created give way to the standard usage of Rome itself.

Sincerely yours,

(Signed)

(Father) VINCENT C. DONOVAN, O.P.

St. Vincent Ferrer's Priory
869 Lexington Avenue, New York City,

June 9, 1936.

“GREGORIAN CHANT”

Some Thoughts on Revisiting Pius X School of Liturgical Music

By CHARLOTTE MITCHELL

While the world hurtles onward no one knows whither, and the youth of to-day scrambles over the wreckage of efficiency, the Church serene and unafraid finds time to explore by-paths of Catholic art. Driven upward and onward by infallible guidance, she is teaching our bewildered generation the cradle songs of Christianity. Catholics and even the world at large are rediscovering the beauty of Gregorian melodies. It is no longer true to say that love of the Chant is an acquired taste. The musical public is waking up to the truth that Gregorian music is a great art, an art Greek in mind, Catholic in heart.

Eight centuries ago—Chaucer tells us—the school boy sang Gregorian tunes as he sped home from school, and little maids craned them over their tapestry. Guildsmen sang them, taught in the only schools of those far-off days, the monasteries. Old monks perched on wooden stools bent over crumbling manuscripts, while younger monks poured out the freshness of their love of God in song. Those were the days when men and women spent some hours of every night in prayer, rose, and by torch-light chanted the psalms—the *Opus Dei*.

It was the golden age of Gregorian music. Then as now Latin was the language of the Church, but then it was also the language of poetry, and so it came to pass that Gregorian music developed its rhythm from the rhythm of the Latin word. Free, Gregorian rhythm alternates from twos to threes according to the need of the word. The musical tradition of those days—musical tradition of Greece—its eight modes or methods of using the scale bringing half tones in unexpected relation to whole tones, lent itself to Mediaeval prayer. Imperceptibly in Gregorian music the mode changes. In a melody three, perhaps four modes may glide from one to another as curves entwine and melt away when a light breeze touches the surface of a sunlit sea. A lovely development of the Greek tradition is Classic polyphony which weaves together three or more similar melodies on different intervals of the tonic chord. But to modern ears the Chant is strange and lifeless until it is understood. We wait for the breaking up of tonalities and for the rush and confusion of beautiful

sounds to which we are accustomed, for as Jacque Maritain says in *Art and Scholasticism*, music is the symbol of the emotions of the soul with power to rouse what it symbolizes, and it is therefore true to say that the music of a people and of an era is the reflection of its inner life.

When evil days came upon the Church in the sixteenth and seventeenth centuries the Chant hid itself in Cistercian and Trappist, in Carthusian and Benedictine monasteries, but the people forgot the art of Gregorian song, and to them it was all but lost. The New Learning of those centuries, their love of adventure, the development of a purely personal and individualistic outlook became the inspiration of Bach and Handel, of Mozart and Liszt, and finally as our modern civilization grew in complexity, of the moderns. The twentieth century has turned a corner. Many are looking back at far hills of history wondering what may not lie there for them just over the top. Up and down the country, here and in Europe there are today musical centers where the musical traditions of Solesmes are re-creating Gregorian music in all the artistic perfection and beauty of its golden age. From these centers priests and nuns and layfolk go out to teach the music of the Church to children in Catholic schools.

Great movements in the Church have sometimes had their beginning in very little things. Today the Pius X School of Liturgical Music is undoubtedly the best known center of Gregorian musical art in the United States. A department of Manhattanville College of the Sacred Heart and with the Annunciation School as a practicing school, and the Father Young High School as a *Schola Cantorum*, it is doing excellent work, work recognized by musical critics and by educators. The Pius X School has now recaptured with exquisite finish the art of Gregorian song. With what some one has called “unbelievable singlemindedness” very modern children in their teens, and their elders just out of their teens have achieved the delicate lift of the melodic accent and the perfect synthesis of rhythm, tone and mode which constitute the perfection of the traditional song of the Catholic Church.

GREGORIAN ACCOMPANIMENT

By Achille Bragers Piux X School Faculty

I. Importance of Knowing Gregorian Rhythm in Order to Write a Good Accompaniment.

"The essential principles forming free rhythm are found in Grecian-Latin art and in musical Gregorian art. The applications are different, but the principles are the same for both. However, the identity of the principles permits us to state definitely that free Gregorian rhythm finds its roots in the remotest times of the classic period."

Dom. A. Mocquereau.

The statement above by the greatest exponent of Gregorian art of the past century, brings before us the utmost necessity of a complete understanding of Gregorian rhythm before attempting harmonization of Gregorian melodies.

The study of the elementary principles of Gregorian rhythm, comprising a thorough knowledge of the time groups as found in the three types—syllabic, neumatic, melismatic—is of primary importance but does not suffice. A deeper knowledge of the greater rhythm of the phrase and a thorough understanding of the psychological effects of the various neums will undoubtedly help towards a more expressive accompaniment—united through the many possible melodic links, so as to create a phraseological accompaniment rather than group by group, which is so frequently found.

II. Importance of Detailed Study of the Melodic Line of Various Modes.

Each mode has definite characteristics, of which the most important ones would, of course, be the range, the Dominant and the Final.

A detailed study of the melodic line of each mode will help the Gregorian accompanist to recognize some of these characteristics, as found in the familiar cadences (semi and final): the so-called melodic types found in every mode: the general mood or expressive qualities found in each mode in vivifying the liturgical texts. The latter quality may frequently help the organist in the choice of the proper key, in order to bring out to the best advantage the mood expressed by the melodies and text.

III. Necessity of Good Harmonic and Contrapuntal Knowledge.

Although Gregorian accompaniment should be based on a harmonic structure

built "sui generis" entirely with the melodic elements of the mode itself, the choice of the proper chords will depend greatly on the melodic context and other characteristics of each mode, coupled with the tonality favoring each mode. The tonalities as found within the various modes could not very well be discussed to full satisfaction in a short article, but are of such vital importance that an accurate accompaniment would be almost impossible without a thorough knowledge of these tonalities.

A good foundation of contrapuntal art will help the Gregorian harmonist in weaving the chord-elements into an unbroken chain of support and will help very much in the harmonization of the phrase as a unit rather than by small fragments. To obtain this effect all the melodic ornaments used in modern music may be applied in the harmonization of Gregorian melodies, keeping in mind that all the elements used remain strictly modal and tonal.

IV. Importance of an Appreciation of the Meaning of the Text.

It is obvious that an intelligent accompaniment of Gregorian melodies should be based on a complete understanding of the principles underlying the structure of the post-classic or ecclesiastical Latin as used in the Gregorian repertoire.

The influence of modern languages, in which the word-accent is generally interpreted as a phenomena of stress or intensity; has caused many church-composers to err in their attempts to harmonize Gregorian melodies. There is a common misunderstanding as to the character of the Latin accent, with its light melodic lift as opposed to the heavy stressed accent of modern languages. These and other common errors were called to the attention of the readers of this magazine some time ago.

Apart from the necessary knowledge about the characteristics of the Ecclesiastical Latin—it will undoubtedly help the composer if the meaning of the text be understood, if not ad verbatim—at least in a general sense, so that the proper atmosphere of each melody—the proper melodies of each feast day, may be interpreted intelligently.

Pius X School Contributes to the . . . Progress of Liturgical Music in Rochester

By Sr. M. Florian, S.S.J., Rochester, N. Y.

The name, Rochester, New York, has become almost synonymous with the study of music. Rochesterians are quite generally music-lovers and enthusiasts, and since all this is true, it is pleasant to give an account of its reaction to a special branch in the field of music, namely, Liturgical Music and Catholic School Music.

Efforts to revive and stimulate interest in the Sacred Chant and all correct church music were begun many years ago. In compliance with the desires and commands of Pope Pius X, pioneer work in this field was begun, and nobly carried on, through the instrumentality and leadership of the Reverend John M. Petter, President and co-founder of the Society of St. Gregory in America. Father Petter's work was done not only with students in the Major Seminary of St. Bernard's but also with the teaching Diocesan Sisterhoods in their respective novitiates. Weekly lectures and instructions were given by Dr. Petter to these groups, the spirit of the chant and of sacred music inculcated, and a unique appreciation of the beauty of the chant instilled.

Into the hearts of a group of appreciative priests and Sisters, into a diocese whose bishops have successively given a wholehearted and enthusiastic support to Liturgical Music, the chant has worked its way and remained.

Fresh impetus has lately been given it by the coming to Rochester, at the invitation of Archbishop Mooney, of Mother G. Stevens and members of her competent faculty of the Pius X School of Liturgical Music. This group has assisted the work so early begun, by their earnest and zealous teaching in the summer schools conducted for the past three years at the Convent of the Sacred Heart in Rochester. Large, enthusiastic, open-minded and anxiously zealous groups of priests and seminarians, groups from the various Diocesan Teaching Sisterhoods, organists, choirmasters and students of the Eastman School of Music in Rochester have been in attendance. Enthusiasm and earnestness are the keynotes of the summer work which is carried over into practical application during the year which follows. This practical carrying over is done largely

through the parish church choirs, and especially through the teaching of the Sisters in the parish schools.

The school music courses in the Rochester Diocesan School System are revised in accordance with the principles followed at the Pius X School in New York City. The primary and intermediate grade children have become intimately acquainted with the charmingly delightful stories of "Do" and "La" and their friends, as given in Mother Steven's books, the "Tone and Rhythm Series." They are being taught to "become appreciative of all that is beautiful and ideal in realms of artistic music." In the upper grades, the chant is done by the children with an ever-increasing love, appreciation and facility.

The work has been steadily growing under the earnest and vigilant supervision of Music Supervisors who keep constant contact with the work done at the Model School in New York City. The annual celebration on the Feast of St. Joseph, of a congregationally sung Pontifical Mass is indicative of the work done by the Sisters of St. Joseph. The High Mass, sung on August 15th each year, by Sisters who pursue courses at Nazareth Convent Normal School is but an indication of the work which they carry into the classrooms and parish churches. During the past two years large groups of children have been trained by the various Sisterhoods to sing congregationally. On May 25, 1935 Mass IX, "Cum Jubilo", was sung in this manner by nearly six hundred children from the Rochester schools at St. Patrick's Cathedral. This year, on May 2, five hundred children sang Mass IV, "Cunctipotens Deus," in Auburn, and on May 9, five hundred children in Elmira sang the same. Auburn and Elmira are deanery centers in the Rochester diocese. The object of these undertakings was, as Reverend John M. Duffy, Superintendent of the Catholic Schools of Rochester, said, "Not primarily a demonstration of musical knowledge and ability, but rather a constructive project in which the children are made to realize the reason why they study music, and especially the chant, in their parish schools. They are made to feel the

experience of using their musical knowledge and ability in actual participation in the Holy Sacrifice of the Mass, as expressed by Pius X in the *Motu Proprio*. In a word, they are being trained to become truly official participants in the Liturgical life of the Church."

And all this has grown apace and out of the encouragement and inspiration received from the labors and teaching of the members of the Faculty of Pius X School. Like all apostles on fire for the spread of the Liturgical movement and the dissemination of the chant, those laboring in the Rochester area have met their obstacles and necessary blockades. But they feel that there is much for which and with which to push courageously onward. Whole-hearted support from the Rt. Reverend Edward A. Mooney, Archbishop, Bishop of Rochester lends continual impetus. The inspiring genius of Mother

Stevens and her Faculty, a competent Diocesan music commission, and teachers, sincerely imbued with the right spirit, and over and above all, the grace and assistance of Almighty God who has been pleased to bless their humble efforts;—all these, have aided the work and, we trust, must be a source of courage and consolation to those who so valiantly launched the movement and who are still so staunchly guiding its progress.

The work is moving forward, though it is far from the ideal as yet. Our hope lies in the children who are the recipients of the faithful endeavors of the teaching Sisters who are doing their bit to advance the cause. We trust that it will continue to grow, so that in years to come these children, older grown, will be the faithful who will again take "an active part in the Sacred mysteries and in the solemn public prayers of the Church."—*Motu Proprio*.

THE PIUS X SCHOOL OF LITURGICAL MUSIC

(Continued from page 302)

shines upon this unique school and upon its director?

Mother Stevens is a member of a cloistered order, the Religious of the Sacred Heart, whose work in the field of Catholic Education is well known in this country. No phase of that work has met with greater success than that achieved in the advancement of liturgical music. The graduates of the Pius X School function now in practically every State in the Union. With the encouragement of Diocesan authorities, graduates of this or of other schools of good standing can accomplish much to bring Catholic Church Music to a high degree of excellence.

But whether in full sympathy with the work or not, there are none who can deny that the Pius X School is contributing more to advancement in the field of Liturgical music than any other school yet established. It not only presents a considered, tested system of musical education, it offers a permanent center and a reliable standard for those seeking instruction.

It is a specialized national "Schola Cantorum," a normal school so to speak, approved and worthy of recognition for what it has done in the past and for what it will do in the future. What it can do in the future, depends to a great extent upon the cooperation of all interested in improved Catholic Church Music. The cause of Church

music is what counts, and no great breadth of view is required to realize that any agency which expends not only time and money but unremitting, self-sacrificing effort, as has the Pius X School, must achieve much in the interest of the common cause. As is inevitable in the case of all constructive effort, there may be found some to differ from the school's system or procedures. The open-minded attitude of the Pius X School toward any effort or system which tends to further the cause of good church music is in itself a convincing example of tolerance.

To the Pius X School therefore and to Mother Stevens, we express our sincere appreciation and our best wishes for many more years of fruitful labor.

THE CAECILIA attempts to do its bit, by making this record, for the information of all musicians, and future historians, that the progress of liturgical Catholic Church music in America, may be recognized and appreciated, and that the influence of the Pius X School and its Director, Mother Georgia Stevens R.S.C.J., may not be overlooked in any accounts to be given about Catholic music.

Thus for the year 1936, THE CAECILIA dedicates its Summer Issue to

THE PIUS X SCHOOL OF LITURGICAL MUSIC NEW YORK, N. Y.

Mother Georgia Stevens, R.S.C.J.
Director

A. M. D. G.



ACHILLE BRAGERS

OUR MUSIC THIS MONTH

It is fitting that in this "Summer Issue" of *Caecilia*, dedicated as it is to **The Pius X School of Liturgical Music, New York**,—that we should present something representative of the School's work.

Accordingly we have selected some examples of the harmonizations of Chant, as exemplified by Professor Achille Bragers a member of the Pius X Faculty.

Professor Bragers, stands out in this country as one of the leading authorities on Chant Accompaniment. As a teacher he is eminently successful in imparting the principles of the Solesmes Benedictines, and as an organist he is a genius for obtaining orthodox, yet interesting accompaniments. His accompaniments are more in the form of those of Dom Desrocquettes, and M. H. Potiron, than of those of Mathias, or Wagner. There are some who prefer Mr. Bragers' accompaniments to any others, and certainly it is admitted by all, that the Bragers accompaniments are eminently correct in form, and the work of a gifted and skilled scholar in Gregorian Chant.

The music presented herewith, has never been published before. It is the first of a series of Masses to be published during the next year, which finally will be bound into one Kyriale.

There is no question but that this music will be studied by chant scholars throughout the world. The composer did not rush into print with this music, he has been working on his manuscripts for many years, during his teaching duties at the Pius X School. His recent book, "A Treatise on the Accompaniment of Gregorian Chant" was widely distributed and highly commended. Naturally therefore, Bragers' "Kyriale" will be looked upon as one of the outstanding publications of Catholic Church Music of this day in America. Unless some other works, unforeseen, appear, it will be the only up-to-date "Kyriale" from the pen of an American composer, conforming to the principles of the Solesmes transcriptions from the Vatican Edition.

The composer completed his musical studies at the Conservatoire Royale, Brussels, and at the Institute Lemmens, Ecole de Musique, at Malines, Belgium. He studied for some time at Solesmes and Quarr Abbey, where under the personal guidance of Dom Mocquereau and Dom Desrocquettes he acquired the style which we find in his compositions.

THE CAELILIA is proud to have the honor of being the medium for presentation of the first harmonizations to appear in the new KYRIALE, namely the 9th and 10th Gregorian Masses respectively. As there are six Gregorian Credos, to appear in the complete Kyriale, no one is used in this issue, as choirmasters will vary in their selection of a Credo to go with either Mass.

IX In Festis B. Mariæ Virginis I.

(Cum júbilo)

Harmonized by
ACHILLE P. BRAGERSKýrie
I

Ký - ri - e * e - lé - i - son. Ký - ri - e

e - lé - i - son. Ký - ri - e e - lé - i - son.

Chri - ste e - lé - i - son. Chri - ste

e - lé - i - son. Chri - ste e - lé - i - son. Ký - ri -

e e - lé - i - son. Ký - ri - e

e - lé - i - son. Ký - ri - e _____ *

_____ ** e - lé - i - son. _____

Gloria
VII

Gló - ri - a in ex - cél - sis Dé - o. Et in tér - ra pax

ho - mí - ni - bus, bonae voluntá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te.

A - do - rá - mus te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi

pró-pter má-gnam gló-ri - am tu - am. Dó-mi-ne Dé-us Rex coe -

lé-stis. Dé - us Pá - ter o - mní-po-tens. Dó-mi-ne Fi - li u-ni -

gé-ni-te Je-su Chri-ste. Dó - mi-ne Dé-us, A - gnus Dé - i,

Fi-li - us Pá - tris. Qui tol - lis pec-cá-ta mún-di mi-se -

ré - re nó - bis. Qui tol - lis pec-cá-ta mun - di

sú - sci-pe de-pre-ca-ti-ó - nem no - stram. Qui se-des

ad déx-te-ram Pa-tris, mi-se - ré - re no - bis. Quo-ni-am tu

só-lus sán-ctus. Tu só-lus Dó-mi-nus. Tu só-lus Al - tis -

si-mus Je-su Chri - ste. Cum San - cto Spí-ri-tu in

gló-ri-a Dé-i Pá - tris. A - - - - men.

X In Festis B. Mariæ Virginis 2.

(Alme Pater)

Harmonized by
ACHILLE P. BRAGERS

Kýrie
I

Ký - ri - e e - lé-i-son. Ký-ri - e e - lé-i-son.

Ký - ri - e e - lé-i-son. Chri-ste e - lé-i-son.

Chri - ste e - lé-i-son. Chri-ste e - lé-i-son.

Ký-ri-e e - lé-i-son. Ký-ri-e e - lé-i-son.

Ký-ri-e * ** e - lé-i-son.

Gloria
VIII

Gló-ri - a in ex-cél-sis Dé - o. Et in tér-ra pax ho -

mí-ni-bus, bo-næ vo-lun-tá - tis. Lau-dá-mus te. Be-ne-dí - ci-mus te.

A - do-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti - as á-gi-mus ti - bi

pro-pter má-gnam gló-ri - am tú-am. Dó-mi - ne De - us, Rex coe-léstis

Dé-us Pá-ter o - mní - po - tens. Dó-mi - ne Fi-li u - ni-gé-ni - te

Je-su Chri-ste. Dó-mi - ne Dé-us, A - gnus Dé - i, Fí - li - us Pá-tris.

Qui tól-lis pec-cá-ta mún - di, mi-se-ré-re nó-bis. Qui tól-lis

pec-cá-ta mún - di sú - sci-pe de-pre-ca-ti-ó - nem no - stram.

Qui sé - des ad délix-te-ram Pa-tris, mi-se-ré-re no - bis. Quó -

ni - am tu so - lus san-ctus. Tu só-lus Dó - mi - nus.

Tu só-lus Al-tis-si-mus, Jé-su Chri-ste. Cum San-cto Spí-ri - tu

in gló - ri - a Dé-i Pá - tris. A - - - men.

Agnus Dei
IV

A - gnus Dé - i, *qui tól-lis pec - cá-ta mun-di:

mi - se - ré - re nó - bis. A-gnus Dé-i, *qui tól-lis pec - cá -

ta mun-di: mi - se - ré - re nó - bis. A - gnus Dé -

i, qui tól-lis pec - cá-ta mun-di: dó-na nó-bis pá-cem.

Response to V "Ite missa est" or "Benedicamus Domine"

I. Dé - - o - - - - - grá-ti - as. -

Important Public Concerts Given By Pius X Choir

IN April, 1932, the Choir made its first public appearance in New York at Town Hall. Its triumph at this concert was instant and overwhelming—thus preparing the way for the three which followed in 1933-1934 and 1936.

Each year the Choir has been received with evident enthusiasm and interest. Though it is impossible to quote in detail the homage so generously given by New York's musical critics, but someone has said that Mr. Olin Downes of the New York Times summed up musical opinion when he wrote: "This concert was a remarkable demonstration of the results attained by a school of Liturgical Music which has no rival in this country for the soundness of its training and the authority of its traditions of plain chant." Later in his review he said: "The phrasing, shading, articulation of the Latin text, the fine instinct for the curve and flow of a musical line, observed last night, was a model of what singing of this kind can and should be."

From the New York Sun came a gracious ovation which closed with the following tribute: "The Choir sang with effortless style a tonal quality of splendid purity and loveliness, with fine discrimination of dynamics and tempi. Some of the unison singing was incredibly single-minded; and their Latin diction is an experience."

In the New York Times, March 30th, 1933, we find the following:

The Concert given by the Choir of the Pius X School of Liturgical Music in the Town Hall last night was again a revelation of the beauty which great music and fine training can bring forth. . . . The Gregorian Chant so deceptively simple in sound, so subtle in actuality, was performed with a sincerity of utterance and a technical finesse which more pretentious choruses might well envy.

The program included numerous chants and antiphons which have preserved the seemingly artless cadences of a time when song and speech had not gone so far asun-



der; when the natural rise and fall of the Latin sentence had, indeed, transformed itself into a definite form of musical expression, yet retained the plasticity of spontaneous utterance. There were Kyrie, Gloria, Sanctus; a particularly lovely Alleluia in the Seventh Liturgical Mode. The purity of the choir's tone, its peculiar hue, white yet not colorless; the fine balance and the delicate pianissimi that arose almost imperceptibly out of silence—all these showed masterly training.

In the *New York Sun*, also in 1933:

The Choir's best achievements were in the plain song. In this, the well sustained legato and the excellent treatment of the dynamic shading were admirable features. The smoothness of the delivery, observing faithfully the injunctions of the Solesmes authorities, was very praiseworthy. The nature of the prose rhythm was well demonstrated and the enunciation of the texts was in harmony with the ancient teachings of the Church in regard to the communication of the words of liturgy.

1936 brought the same interest and a deepened understanding of the Music of the Church. The elements of surprise and discovery had disappeared from the comments of the press. Words of appreciation in the *Herald-Tribune* were particularly stimulating: "The Pius X Choir which specializes in music of the types urged for Catholic Church use by the Pope from whom it takes its name, has played an extremely valuable role in its concerts at Town Hall and elsewhere in the city in recent years, by an opportunity for acquaintance with Gregorian Chant. Its firm, full and fluent quality of tone and its clarity of Latin enunciation are particularly well suited for the best interpretation of this form of music, with its free rhythm and its curving, flowing melodic line. There was also a dynamic rise and fall which contributed to setting forth the essential nature of the chant as vivid musical speech. . . . A large audience showed intense interest in the concert, whose program, indeed merits several pages of comment."

In the *New York Sun*, February 19, 1936:

"The excellent qualities of the choir in Gregorian Chant have been remarked in the past, but there was again cause for admiration in the fine purity of tone, the intimate understanding of the style, the liquid clarity in the enunciation of the Latin texts. The splendid legato of the choir was particularly to be noted in the "Jubilare Deo" (Psalm

65) whose long expressive phrases were beautifully modeled by the group. A particularly interesting example of Gregorian Chant was the "Ecce Vidimus," which includes in its text "By His Stripes," also used by Handel in "The Messiah." How differently the phrases could be set by creators centuries apart, with both results indubitably expressive, was an illuminating contribution of the evening's program.

Julia Sampson was the conductor, with Achille Bragers as organist, also as conductor for a number of the works. Frank Crawford Page was the second organist."

The programmes were varied by two, three and four voiced motets from the great polyphonic works of Palestrina, Orlando di Lasso, Vittoria, Josquin des Pres, William Byrd. The concert of 1936 included the works of more recent composers in selections by Schubert and Bach.

At Carnegie Hall

In 1932 and 1934 the Choir was heard in Carnegie Hall with the Schola Cantorum and the Philharmonic Orchestra in the first appearance in America of Perotinus' "Sederunt Principes," arranged for seven part chorus and orchestra by Rudolph Ficker of Vienna. Hugh Ross conducted. The first performance in Europe took place in 1198.

At the Juillard School

In July 1933 the Choir sang at the Juillard School of Music in a concert-lecture, which had for its object the demonstration of the historical development of Church Music. The Choir gave illustrations in Gregorian Chant so arranged as to show the modes and the liturgy of the Mass in sequence.

Catholic University

The Catholic University invited the Choir to Washington in the summer of the same year where on July 16th they had the unique privilege of appearing three times in one day. The feast closed with a concert in the crypt of the national shrine.

Columbia University

The Music Festival of the Summer Session at Columbia University opened in 1933 with a concert by the Choir in which selections of Gregorian Chant and classic polyphony were received with such enthusiasm that the summer concert has become an annual occurrence.

(Continued on page 330)

Review by a Distinguished Music Critic of New York Times, 1932

OLIN DOWNES

The Pius X Choir of Liturgical Music of the College of the Sacred Heart, singing plain chant and compositions by Palestrina, De Lassus, and other composers of early centuries, made its first public appearance in New York last night in Town Hall. The practical purpose of the concert was for the endowment of a music scholarship fund. But aside from its special purposes, this concert was a remarkable demonstration of the results attained by a school of liturgical music which has no rival in this country for the soundness of its training and the authority of its traditions of plain chant. This was the school which Dom Mocquereau made his musical headquarters when he visited this country a few years preceding his death. The singers are trained from an early age in the practice of sight-reading and the style and interpretation of the liturgical chant, and they are given a musical equipment which the graduate of many a famous conservatory would envy.

The program last night was rich in admirable examples of Gregorian chant and, in the case of the "Christus Vincit," an acclamation of the eighth century, of the chant of St. Ambrose of the Milan school. Alternated with these examples of the pure and traditional chant were the compositions of great masters of old religious music, including the "O Esca Viatorum," of E. Isaaks; "Ecce Nomen Domini" and "Verbum Caro," De Lassus; "Our Lady Sings," from an unpublished cantata in the English Elizabethan Hymn; Marco Antonio Ingegneri's "Vere languores nostros"; Anerio's "Jesu dulcissime"; Praetorius's "Lo! How a Rose"; an ancient Irish melody, "Christ's Sacrifice," and the triumph of "Duo Scraphim" of Vittoria.

The beauty of this music, standing so far apart from that of the present period and its emotional and cultural currents, was presented with a remarkable technical finish, taste and assimilation of its spirit. Within the boundaries of the form of the plain chant and the technique and stylistic procedure of composers from the eighth to the sixteenth centuries there is achieved a wonderful richness and variety of expression.

The music was interpreted by white-robed young women with an earnestness and scruple for the strictest observance of its traditions which by its very meticulousness enhanced its effect. In this respect the interpretation of old liturgical music must proceed from a principle fundamentally opposed to the essentially subjective attitude of the musical interpreter of today. The singer of liturgical chant must eliminate self in performing the music. Individuality in interpretation is precisely what is not wanted. It is the noble line and the impersonality of the music which give it its immortal and enduringly expressive power.

The listeners last night were deeply impressed by this music and its presentation. Now and again there was strong evidence of the manner in which plain chant impressed itself upon the more secular style of the fifteenth and sixteenth centuries, of which there are examples extant. The Kyrie Orbis Factor from the Eleventh Mass and the Sanctus from Mass III are examples of particularly noble music in an antique mode.

With the comparative severity of style shown here the "Bonus et Dominus" of Palestrina made an especially happy contrast. Then came the ceremonial simplicity and antiphonal responses of the Ambrosian acclamation, "Christus Vincit," a fitting conclusion, in a special vein of the first part of the program, and one well balanced by the joyous and brilliant music of Vittoria, which came at the end.

The phrasing, shading, articulation of the Latin text, the fine instinct for the curve and flow of a musical line, observed last night, was a model of what singing of this kind can and should be. A choir of more mature voices and interpreters could be assembled, but it was the youth and the sensibility in the performance which gave it a special naïveté and charm. Organ accompaniments of an admirable simplicity and congruity of style were played by Achille Braegers. This, in turn, was demonstration of the entire propriety and appropriateness of the use of the organ when it is in the hands of a properly schooled musician as background of the chant.

OTHER REVIEWS

1932 CONCERT!

(The Commonweal, April 20, 1932)

THE PIUS X SCHOOL CONCERT

No such singing of Gregorian music has been heard in New York, and it proved that at last we have in America a school and a body of singers capable of giving practical demonstration of what liturgical music as set forth in the words of Pius X ought to be and so rarely is. It is the duty and the privilege of Catholics throughout the country to back this school to the uttermost. If they do, the music heard in our churches will in a short while begin to lift itself above the rather lamentable level which obtains in most churches at present, for graduates of the school will act as apostles throughout the parishes of the country and will form other such schools. It is surely an opportunity not to be neglected.

At the concert at Town Hall the choir gave besides many examples of strict Gregorian compositions of such masters of religious music as "Ecce Nomen Domini" and "Verbum Caro" of De Lassus, "Our Lady Sings," by Mrs. E. L. Voynich, a living composer now residing in New York, Anerio's "Jesu dulcissime," and the "Duo Seraphim" of Vittoria. Music so utterly alien to everything which is hailed as the spirit of the time is of course extraordinarily difficult to present, and can only be presented by singers trained deeply and reverently. And yet when sung as it was by the choir, it is music which proved itself "not of an age but for all time," music which transcends the bounds of nationality and the time-spirit because it is music informed with the eternal spirit of religion and the Church. The large audience which listened to it was deeply and sincerely moved, despite the fact that the singers sunk their personality completely into the spirit of the music, music which itself is impersonal as far as regards the things of this earth. And this is the only way such music can be sung. Selflessness is the essence of it, and it can be approached only through reverence and humbleness of spirit. It was so approached by the Pius X Choir and the result was at once electric and tenderly beautiful.

GRENVILLE VERNON.

(New York Times, Saturday, April 9, 1932)

1933 CONCERT

New York Times, March 30, 1933

The chants were accompanied by organ. They were, of course, written to be sung alone, and this listener would have so preferred them. Yet Achille Brager's obli-gato, discreet and minimal, showed that chant can be accompanied when necessary by simple chords implicit in the melodic line, instead of being outraged by the blundering banalities which too often destroy them.

The program was varied by two, three and four-voice works from the great age of polyphony—works by Orlando di Lasso, Palestrina, Vittoria and Josquin des Près and a fine English motet, "Our Lady Sings," by E. L. Voynich, so true to the seventeenth century style that one read with astonishment that the English composer was now living in New York. . . .

Why, one asks, are these works so seldom performed in the cathedral, in the church? They are its greatest musical heritage; they cry out for Gothic vaulting and far resounding vistas, for the mighty ritual that evolved them. They are difficult to perform, to be sure. They require patience, devotion, and—taste. . . . Last night's audience, which filled the auditorium almost to capacity, showed unmistakably that it was moved and appreciative. —H. H.

New York Herald Tribune, Mar. 30, 1933

The notable work done by this institution at Manhattanville was well illustrated last night by the white-clad ensemble of about sixty girls and young women; the concert was important both in presenting a type of music with a long and significant history which is rarely heard by the concert-going public—and, for that matter, all too seldom even by Catholic congregations—and in giving examples of the types of church music recommended by Pius X and his successors.

As in its first concert appearance last April, the choir gave an admirable performance, with full, smooth and even tones of a notably beautiful quality; the artistically phrased, unforcedly flowing combined voice of the ensemble told of long acquaintance with and knowledge and understanding of this music, with its long, curving, unabrupt vocal lines, its characteristic modal flavors. The demands of the Italian polyphonic numbers also were ably met, with notable clarity

of outline and detail; there was a consistent and laudable devotion to the pitch, and to the intelligibility of enunciation of the liturgical words.
—F. D. P.

The New York Sun, March 30, 1933

There were many interesting items in the singing, too many to receive comment. However, such features as the fullness of tone in the unison chants and the use of effective portamento, as on the first syllable of "Hosanna" in the "Sanctus" heard early in the evening, attracted special attention. The concert as a whole was of unusual value as an illustration of the ecclesiastic style created and cherished by the Catholic Church.

—W. J. Henderson

New York Evening Post, Mar. 30, 1933

. . . One of the important things about Catholic church music is that it is designed for specific occasions. Gregorian Chant in particular goes the round of the Christian year, and devoted churchgoers have a peculiar joy in Latin text and melody as it changes and recurs. . . . As was the case last year, the choir last night was uniformly sure of itself. In pitch, breath control, enunciation and a grave reverence singularly appealing in an assembly of young women, these students were altogether admirable. And again we must mention the peculiarly

cloistral tonality and the rhythmic serenity which are so exquisitely suited to the compositions presented.

— Henry Beckett

New York Evening Post, March 30, 1933

**PIUS X CHOIR GIVES PROGRAM
OF OLD LITURGICAL AIRS**

The concert-goer, fatigued with "the many inventions that are but folly," to so big a crop of which he is forced to listen in the course of a music season, could have had the assuaging and quiet beauty of the ancient world as an antidote if he had dropped into Town Hall last night. For there the Pius X Choir of the School of Liturgical Music of the College of the Sacred Heart gave its annual concert and presented scarcely anything newer than the seventeenth century.

To call this choir unique is to characterize it with only a minimum of enthusiasm. There is not only no other like it in this country, but there is no singing to be compared to that with which it delivers this ancient music which is its province. The tone of the ensemble is always of a lovely purity and in the matter of shading, of gradients, its training is such that the effect is practically faultless.

—Irving Weil

SAMPLE PROGRAMS

MARCH, 1934 CONCERT

PIUS X SCHOOL CHOIR

Town Hall, New York, N. Y.

Veni Creator Spiritus

Gregorian Verses—Mode VIII

Polyphonic Verses—Oreste Ravanello

Laetare Jerusalem Gregorian

Kyrie—Altissime—Mode V Gregorian

Rorate Coeli—Mode I Gregorian

Ave Regina Coelorum (3 voices)

G. Aichinger (1564-1628)

O Sacrum Convivium—Mode V Gregorian

Caro Mea—Mode VII Gregorian

Jesu Summa Benignitas (3 voices)

R. Giovanelli (1560-1620)

Tu Mentis Delectatio (3 voices)

R. Giovanelli (1560-1620)

Ego Sum—Mode I Gregorian

Sanctus—Mass V—Mode IV Gregorian

Gloriosi Principes Palestrina (1525-1594)

Aestimatus Sum Vittoria (1545-1611)

Jerusalem Surge—Mode V Gregorian

Omnes Amici Mei—Mode III Gregorian

Improperium—Mode VIII Gregorian

Convertere (4 voices)

O de Lassus (1520-1594)

Mysteria Dolorosa Gregorian

Ave Maria—Mode VI Gregorian

Unus Militum—Mode VII Gregorian

(Organ interludes composed by A.

Bragers for the occasion.)

Domine Non Sum Dignus (4 voices)

Vittoria (1545-1611)

Innocentes (4 voices)

Palestrina (1525-1594)

In Paradisum—Mode VII Gregorian

Alleluia—Virga Jesse—Mode VIII

Gregorian

Pueri Hebraeorum (4 voices)

Palestrina (1525-1594)

The Liturgy Chants the Praises of Its Women Saints

A very unusual programme was presented on Tuesday evening, June 21, at the Pius X Hall. The occasion was the commencement of the Father Young Memorial High School. There a group of young girls forming part of the Schola Cantorum of the Pius X School, receive their academic training while pursuing their work in Music.

The presentation consisted of a series of tableaux, each depicting one of the great women saints of the Church. Appropriate versus introduced each one, while during the tableaux, the Pius X Choir, divided into two sections, wearing the white tunic of the early Christian period and grouped on either side, sang Gregorian and Polyphonic motets chosen from the liturgy of the feasts of the saints represented.

There was St. Agnes holding her palm of victory, while the choir sang the Antiphon: "Beata" from the Mass for the day of her feast. There was St. Catherine of Sienna giving her cloak to a beggar, while the choir sang the hymn: Fortem virili, three voices. There was St. Teresa of Avila and the Little Flower, there was St. Elizabeth with her "roses in snow-time", there was Mary Magdalene and Joan of Arc, St. Madeleine Sophie and St. Anne, and to crown all, Our Lady of Lourdes. The audience had the words of the liturgical prayers and hymns in their hands during the singing. After the last tableau the "Duo Seraphim" of Vittoria, (four voices) was beautifully sung. The applause was enthusiastic; all during the drama, the silence showed how deeply the audience was in the atmosphere of what had been represented.

Father McDonnell of the Society for the Propagation of the Faith, addressed the graduates. He told them that he owed the pleasure of being there to the absence of Father Quinn, who was in retreat. He spoke of the deep impression the scenes just presented had made upon the audience, and commented upon the unique work done at the School. Father McDonnell recalled that several members of the graduating class have taken part in the now-famous Mission Vesper Tours, occasions on which the Pius X Choir has sung Solemn Vespers in each of the Deaneries of the Diocese.

The exercises closed with the giving of the graduation diplomas and prizes awarded for successful work during the school year.

SELECTIONS ACCOMPANYING VERSE TABLEAUX

Presented by Graduating Class
Father Young Memorial High School
N. Y. City, 1936

1. ST. AGNES—Antiphon, "Beata",
Mode VIII.....Gregorian Chant
The blessed Agnes stood in the midst of fire, and stretched forth her hands and prayed, saying: "O Father! Who alone art Almighty! Who alone art to adored! Who alone art to be worshipped! Who alone art to be feared! I thank Thee because that through Thy Holy Son Thou hast delivered me from the threatenings of the godless tyrant. And now, behold I come unto Thee, unto Thee Whom I have loved, Whom I have sought, Whom I have ever desired.
2. ST. CECILIA — Est Secretum.
(Motet, 3 voices).....O. Ravanello
There is a secret, O Valerian, which I wish to tell to you; I have a Guardian

Sacred Music And The Catholic Church



By REV. GEO. V. PREDMORE

Price, \$2.50 net

Directions on "How to Train a Choir," "What Music to Select," Gregorian, Polyphonic and Modern Music, etc.

McLAUGHLIN & REILLY CO.

100 Boylston St., Boston, Mass.

Angel who loves me, and who with supreme devotion watches over my life.

3. ST. LUCY — Alleluia.

Mode VIIIGregorian Chant
Alleluia V. Grace is poured abroad in thy lips:

Therefore hath God blessed thee forever.

4. ST. AGATHA—Antiphon "Stans"

Mode I.....Gregorian Chant
The blessed Agatha stood in the midst of the prison and stretched forth her hands and prayed unto the Lord saying: O Lord Jesus Christ, my good Master, I thank Thee because Thou hast made me overcome the cruelty of the executioners: and now, O Lord may it please Thee that I should happily attain unto Thy Glory, which fadeth not away.

5. ST. CATHERINE OF SIENNA—For-tem Virili Pectore

(Hymn, 3 voices)D. Thermignon

High let us all our voices raise
In that heroic woman's praise
Whose name with sanity glory bright,
Shines in the starry realms of light

With fasts her body she subdued
But filled her soul with prayer's sweet food

In other worlds she tastes the bliss
For which she left the joys of this.

To God the Father, and the Son,
And Holy Spirit, Three in One
Be glory while the ages flow,
From all above, and all below. Amen

7. ST. TERESA — Jesu Corona Virginum
(Hymn, 3 voices)D. Thermignon

Thou Crown of all the Virgin's Choir
That holy Mother's Virgin Son
Who is alone of womankind
Mother and Virgin born in one.

And still, wherever Thou doest bend
Thy lovely steps, O glorious King,
Virgins upon Thy steps attend
And hymns to Thy high glory sing.

To God the Father, and the Son
All honor, glory, praise be given
With Thee, O holy Paraclete
Henceforth by all in earth and heaven.

Amen.

8. ST. ELIZABETH OF HUNGARY—
Introit, Mode II..... Gregorian Chant
"Coqnoui" ...

I know, O Lord, that Thy judgments are equity, and in Thy truth Thou hast humbled me; pierce Thou my flesh with Thy fear, I am afraid of Thy judgments. P. Blessed are the undefiled in the way; who walk in the law of the Lord. V. Glory be to the Father, etc.

9. ST. MARY MAGDALENE—

Offertory,

Mode III.....Gregorian Chant
"Filliae Regum"

The daughters of king are in thine honour the queen stood on thy right hand in gilded clothing, surrounded with variety.

10. ST. JOAN OF ARC— Tu Exurgens,
(Motet, 3 voices) O. Lassus

"Rising up, Thou shalt have mercy on Sion,
Because the time has come."

11. ST. TERESA OF LESIEUX—Kyrie
"Altissime," Mode VGregorian Chant

Lord have mercy (3 times)
Christ have mercy (3 times)
Lord have mercy (3 times)

12. ST. MADELEINE SOPHIE—
Offertory

Mode III.....Gregorian Chant
After her shall virgins be brought to the King; her neighbors shall be brought to Thee with gladness and rejoicing; they shall be brought into the temple of the King, the Lord.

COMMUNION

Mode IV.....Gregorian Chant
He that shall receive one such little child in My name receiveth Me.

13. ST. ANNE— Introit, "Gaudeamus"
Mode I.....Gregorian Chant

Let us all rejoice in the Lord, celebrating a festival day in honor of blessed Anne; on whose solemnity the angels rejoice and give praise to the Son of God. Ps. My heart hath uttered a good word: I speak my words to the King. V. Glory be to the Father, etc.

14. OUR LADY OF LOURDES—

Ave Maria (3 voices)O. Ravanello
Hail Mary, full of grace, the Lord is with thee: blessed art thou amongst women.

Amen.

Duo Seraphim (4 voices) Vittoria

National And International Summer School Enrollments Radio Broadcasts

During the past few years the Pius X Choir has been heard in many notable radio broadcasts from various stations including WLWL, WABC and WEA. Undoubtedly, the most significant of these took place on Holy Saturday, 1935, on which memorable date—as will be remembered—five outstanding Prelates of the Church united their pleas on International Peace in a broadcast of paramount importance, sponsored by the Catholic University of America. The addresses from widely separated parts of the world were given by Joseph Cardinal McRory, Archbishop of Armagh; Francois Cardinal Verdi, Archbishop of Paris; Alexius Cardinal Ascalesi, Archbishop of Naples; Theodore Cardinal Innitzer; Archbishop of Vienna and William Cardinal O'Connell, Archbishop of Boston. The broadcast was correlated with an International hook-up through London and re-broadcasted in America over the nation-wide hook-up of WABC. The Pius X Choir rendered several Gregorian Chants and polyphonic numbers in keeping with the spirit of the season, at the beginning and end of the programme.

The Choir broadcasted at the Catholic Hour, as a guest Choir, and several times during the programmes of Station WLWL. The Victor recordings of Chants made by the Choir, are frequently used in several parts of the United States as part of religious programmes, from various radio stations.

PUBLIC CONCERTS

(Continued from page 324)

The Centre Club

The fall of 1933 brought the gratifying privilege of singing at the Centre Club where Catholic New York had assembled to greet our beloved Cardinal on his 66th birthday.

Hotel Commodore, New York City

January, 1934, opened with the Mission Exposition at the Hotel Commodore. Here, in the midst of a world-wide display of treasures from the farthest missions, the Choir was once again received with deep appreciation.

Rochester

The same month brought two important

In the Summer School of 1935 were represented the following states: New York, New Jersey, Massachusetts, Pennsylvania, Connecticut, Ohio, Indiana, Rhode Island, Illinois, Maine, Minnesota, , New Hampshire, Kansas, Missouri, Florida, Arkansas, Virginia, Wisconsin, Iowa, California, Maryland, and Michigan. Students came also from Washington, D. C. and various parts of Canada. The student-body represented thus were: members of twenty-one different religious communities of women, several communities of men, including seminarians; secular priests; and a large and representative number of lay people, comprising organists, choir directors, teachers, and young students from schools.

The future of the liturgical movement is assured when it is linked with the promise of childhood. Within twenty years, music has come into the lives of countless children, and with music, prayer. The child in learning to sing learns to pray, in the sublime chant of the ancient Church,—“the whole melody of the sweet music which is used to David's Psalter.” The desire of the Holy Father, Pius X was “to renew all things in Christ,” and to realize this hope, many a Priest has added another item to the parish budget, and thousands of Sisters have given up their summer vacation to attend normal courses in Gregorian Chant and in music. Laymen and women too, from all parts of the country, with edifying obedience to the Apostolic Constitutions of the Holy See, have sacrificed time and money in order to equip themselves as competent directors of sacred music as the Holy Father so strongly advised in his recent encyclical, “Divini Cultus.”

concerts in Rochester. The Eastman School of Music and Nazareth College welcomed the Choir warmly and listened with the greatest interest to their programmes of Church Music. “Only superlatives were found in the vocabulary of Dr. Howard Hanson of the Eastman School, to express his esteem for the noble art of the programme numbers and their hauntingly charming rendition.”

Concerts given for the American Guild of Organists and shortly after for Barnard College were of importance and showed evident growth in interest in the Music of the Church.

Phonograph Records Made By The Pius X Choir

IT was in 1929 in the Pius X Hall, that the Choir made its First records for Victor, Released to coincide with the twenty-fifth anniversary of the Motu Proprio, the two discs appeared as number 69 in the Musical Masterpiece Series and comprised the entire Ordinary of the Mass. In 1933, the entire Requiem Mass, necessitating five discs was recorded in the studios of RCA Victor and released as number 177 in the Musical Masterpiece Series. The great labor involved in this important work requiring many arduous repetitions—has been amply rewarded by the appreciative Comments from as distant countries as Korea, China and India, and the Choir's influence in this field is impossible to estimate.

The *Musical Digest* said, "No one who pretends to any completeness in his record collection can pass over these discs . . . for similar specimens of pure beauty one would have to seek very far afield and the floating loveliness of tone as reproduced by the choir is unbelievably ethereal."

From the *Ecclesiastical Review*, "These records render the most elegant nuances of the voice together with perfect rhythmical accuracy and should prove themselves a providentially helpful medium for the traditional musical modes of the Church."

Compton Packenham in the "New York Times," remarked, "The flawless expression achieved by this group is a ready excuse for their desirability. Regarding the inclusion of the organ in some of the chants we quote from the booklet accompanying the records which states that "since it is permitted by the Motu Proprio to sing the Requiem Mass with organ accompaniment, portions of the Mass have been recorded with a very light harmonic support, thus illustrating the proper functions of the organ merely to serve as a background to the melodic line."

Another reviewer wrote "Apart from its specifically ecclesiastical implications, or even its remarkable musical significance, the Gregorian Mass for the dead, as sung by the Pius X Choir, should be given first mention in the year's history of disc-making. The supreme value of such an undertaking at this particular moment in the world's history, lies in its strangely compelling power to illustrate the continuity of life's spiritual values and their persistence through every temporal upheaval. This is arrest-

ingly demonstrated in the very subject matter which has remained unchanged as to both text and melody since the earliest of the Christian Centuries. The actual discharge of the work in hand is accomplished with extraordinary beauty and restraint and the singers make it quite evident that they have learned through unremitting practice and sensitive perceptive powers the exact point at which the claims of the text and the claims of the music must be balanced. It is literally a reproduction not only of a contemporary choir's singing but of musical worship as it was practiced in the medieval church and in this fact alone lies tremendous dramatic and historical appeal. For there is no other animate means of re-creating the times with provable fidelity."

Thus have the records facilitated the carrying of the Chant to every part of the world. Although the Catholic Church has been the faithful custodian of these glorious melodies they have a universal appeal, for they constitute a universal musical heritage.

THE REQUIEM MASS

Victor Album—Musical Masterpiece Series Album M-177

Record No. 11528-A

1—Antiphon, "Sir Iniquitates"

2—Psalm, "De Profundis"

No. 11528-B

1—Antiphon, "Exultabunt"

2—Psalm, "Miserere"

Record No. 11529-A

1—Introit, "Requiem Aeternum" Mode VI

2—Kyrie, "Mode VI"

No. 11529-B

1—Gradual, "Requiem Aeternum"—
Mode II

2—Tract, "Absolve Domine," Mode VIII

Record No. 11530-A

1—Sequence, "Dies Irae," Mode I

No. 11530-B

1—Offertory, "Domine Jesu Christe,"
Mode II

Record No. 11531-A

1—The Preface (Sung by Priest)

2—Sanctus

3—Pater Noster (Sung by Priest)

No. 11531-B

1—Agnus Dei

2—Communion, "Lux Aeterna,"

Mode VIII
 Record No. 11532-A
 1—Responsory, "Libera Me," Mode I
 No. 11532-B
 1—Antiphon, "In Paradisum," Mode VII
 2—Antiphon, "Ego Sum"

Canticle, "Benedictus"
 Choir of Pius X School of Liturgical Music
 Conductor: Julia Sampson
 Organ: Achille Bragers
 Priests' Chants:
 Rev. Vincent Donovan, O.P.

TONE AND RHYTHM SERIES

NOTWITHSTANDING the many and varied activities of her busy life, Mother G. Stevens, Director of the Pius X School has found time during the past two years to write a unique series of books for use in teaching Music in the grades.

Based on her own truly vast field of experience extending over many years, and on the experience of the members of her staff who teach in many schools in greater New York, the series aims to present the Study of Music to the child in an interesting and stimulating way.

The first volume of this series, published by the Macmillan Company and known as the "Tone and Rhythm" series has already appeared and has received much favorable comment from leading educators.

Rev. W. R. Kelly, Superintendent of Schools, Archdiocese of New York says:

"Half an hour today 'In Music Land' has made me an enthusiast for your new method of introducing little ones to the Music World. I congratulate you upon the simplicity and the child-like appeal of the text. Here, at last, is a book that is really good for primary children. May its use become nation-wide!"

Rt. Rev. Ignatius Esser, OSB., Abbot of St. Meinrad's, Indiana, writes:

"The book arrived — What an excellent product! — You have surely made music interesting and easy for the children who will have the opportunity to use your book."

Rev. Thomas F. Dennehy of St. Thomas Seminary, Bloomfield, Conn., writes:

"Allow me to congratulate you on your new series. It is beautifully simple, yet it does not sacrifice the principle of teaching music to children for the more pleasant task of entertaining them. It will be found unnecessary to use a great deal of bulky and expensive equipment, and will therefore appeal from the economic side. The books will not be mere manuals, but interesting and inviting storylands for the children to enter.

It will be especially valuable to those teachers who have not much talent for the teaching of music, and for those who, though talented, have not been properly educated.

Your book will make teaching music a much more agreeable task; and therefore, will enlist the enthusiasm of the teachers."

In "The Catholic Standard and Times," Philadelphia, an unsigned article ran:

In "In Music Land," which is the first book of the "Tone and Rhythm Series," we find a solution of all our problems in presenting music as an art to our little ones. Only one with vast experience in educating, and with a deep understanding of the heart of a child, could concentrate in one volume such a wealth of exquisite melody and imagery, together with the very practical method of procedure."

Comments from other sources:

"The work of a genius with an inspired understanding of a child's mind."

"An excellent way to teach children the first steps; very simple, and yet they are learning so many important things about the notes of the scale and their tendencies."

"Full of interest, the designs are perfectly delightful."

"The attractive manner in which the material is presented should be a source of delight to both teacher and pupil. These pages are stamped with a tireless energy and devotion to the art of music."

A brief outline of the contents of each book
BOOK ONE. First Grade

Tone — based on the major scale line;
Rhythm, the simplest forms, based on time; creative use of tones.

BOOK TWO. Second Grade

A continuation of the major line; freer use of tone and rhythm; creative activity stressed — In Press.

BOOK THREE. Third Grade

The minor line — sight reading in the minor keys. — In Press

BOOK FOUR Fourth Grade

Minor line continued; compound rhythmic figures.

BOOK FIVE. Fifth Grade

Study of progressing from key to key.

BOOK SIX. Sixth Grade

Freer modulation; major, minor and chromatic lines.

BOOK SEVEN. Seventh Grade ..

Simple melodic lines — two and three parts.

BOOK EIGHT. Eighth Grade

Part work continued. Choral work along two and three lines.

Beginning with the fourth grade, Gregorian Chant is taught with this series.

Many music supervisors, too numerous to mention, have also praised Mother Stevens' work in a most gratifying manner, and the number of inquiries concerning the completion of the series augurs well for its adoption in many parts of the country.

A TYPICAL REVIEW

On page 1 "Do" is introduced as the pet name of the Note "G." Next "Re" is presented as the second member of the family of notes, and so on, till seven notes have been learned. Then, toward the end of the book, "Do" moves downstairs" to "E" and this arrangement permits the teacher to find an upper room for high "Do" without going above the ladder (the staff). Practice is given with the syllable names and the numbers of the notes and also with other sounds and the words of simple songs.

The attractive illustrations by George Vincent Deely are an integral part of the lessons. All teaching material is given in the book; no supplementary charts are necessary. An examination of the first-year book corroborates the author's claim that an ordinary teacher will experience no difficulty in using the books. And we feel sure that the children will love their music lessons as presented in the attractive series.

CATHOLIC SCHOOL JOURNAL

March 1936

TEXT BOOK FOR SCHOOLS

The Tone and Rhythm Series Now Used By Pius X Graduates

MOTHER STEVENS' approach to teaching music is utterly different from the usual appeal to the intellect or to the musical ear of the child through rote work. Her method is founded on the practical belief that tone must be heard and rhythm felt, and that both tone and rhythm must be understood as well as heard and felt. Time is the starting point of the teaching of rhythm, and the foundations for good and flowing movement are laid so surely, yet so ingenuously that this usually difficult side of music seems more like sport than work.

In Mother Stevens' first- and second-year books, the child's introduction to music is through symbols—the "family" of tones. As he follows the story of **Do**, he is charmed with the reality of musical notes. **Do** moves about, goes from line to line on the staff, plays with his neighbors, walks and runs from one member of his family to another, and greatly enjoys himself with his companions. Illustrations, imaginative and whimsical, fairly bring to life the character of the different notes of his musical "family."

The third- and fourth-year books continue in the language of the child. Beginning with the third year, the minor scale is introduced, and now, both major and minor scales come tripping blithely across the page in fun and frolic. In the fourth grade, the Gregorian Chant is introduced, and is given attention each year following. There are approximately 50 songs in each of the books for the first four years.

Keeping pace with the maturing of the child's interests and abilities, the books for the fifth to the eighth years change to a less frolicsome yet always simple and childlike presentation. Here the pupil learns modulation, the change of scale lines by accidentals, the chromatic scale, multiple time pulses, and different rhythms. In the seventh and eighth years, the book returns to simpler lines; here, however, several lines are combined, and thus part work is begun. Upper grade children are prepared easily for the singing of polyphony, choral, and part work in general.

LATEST ENDORSEMENTS OF FATHER PREDMORE'S NEW BOOK

“Sacred Music And The Catholic Church”

(219 pp.) Cloth Bound. Price \$2.50

In addition to the recommendations given by various Diocesan officials, soon after the publication of Father Predmore's Guide Book of Liturgical Music, and the favorable Reviews which appeared in such periodicals as "Extension Magazine" "Catholic Daily Tribune" "Pittsburgh Catholic" "Ave Maria", "Pax", "Catholic Choirmaster" "Catholic Union and Times" "The Salesianum" etc. the following have been noted:

Nicola A. Montani, Director of Diocesan Church Music in Newark, N. J.,
Editor of the "Catholic Choirmaster," and the "St. Gregory Hymnal".

"As a real indication of the regard I have for Father Predmore and his newest work "Sacred Music and The Catholic Church" you may enter my order for fifteen (15) copies which I desire to use for presentation purposes.

It is easily the most practical and dependable reference work obtainable."

(June 20, 1936)

Cardinal's Literature Committee, Book Survey, June 1936. New York Diocese.

"Priests choirmasters, organists and seminarians will be interested in this new manual which considers Church music in the light of the Motu Proprio. The present movement for correct liturgical observance calls for volumes of this nature.

Bookdealers Weekly, (June 17, 1936), London, England.

"The Rev. Predmore's great desire is to improve the music of his Church, and to eliminate all compositions which he terms "secular". His veneration for the Gregorian Chant ('the official music of the Roman Catholic Church') has made him rather severe with other devotional music."—

The Universe(May 15, 1936) London, England.

"—the section on Nuptial Sung Mass is particularly good—practical choir work, congregational singing, and the proper use of the organ are well treated—"

THE FAMOUS SUMMER SCHOOLS

EVER since the founding of the Pius X School a notable feature of its activities has been the yearly summer session. Beginning in 1917 on a small scale with a modest programme of two courses, the sessions have continued without interruption until now more than twenty courses are given. These include a complete series of courses in chant from the bare fundamentals to advanced analysis, Conducting, Choir training, Accompaniment, School Music and Correlated subjects.

In 1920, Dom Andre Mocquereau, O.S.B., came to America to conduct the Gregorian Congress which was held in St. Patrick's Cathedral under the patronage of Cardinal Hayes, then Archbishop. This great artist-monk made his headquarters at Manhattanville both in 1920 and 1922. In 1922 he brought with him Dom Desroquettes, the noted authority on Chant Accompaniment.

Dom Ferretti of the Pontifical School of Rome, Father Vincent Donovan, O.P., Father Gerald Ellard, S.J., Father Virgil Michel, O. S. B., and Mrs. E. L. Voynich, an authority on the history and interpretation of Polyphonic Music are also among the notable personages who with the regular faculty members of the School, have made the summer courses memorable.

The Pius X Choir is in constant attendance each day and the activities of the Model School with children of all grammar school grades—boys and girls—prove an invaluable source of inspiration to those who observe the expert pedagogy practiced there. After much experiment and consideration of the difficulties peculiar to teaching the large groups in the Elementary Schools, Mother Stevens is bringing out her method called "Tone and Rhythm Series"—published by MacMillan Company. Courses in Liturgy have been given for the last ten years in order that students may have an adequate background for their work in church music.

Each year, the student body has combined with the Pius X Choir in singing several high Masses and Vesper services during the session. This year, for the first time, a Missa Cantata will be sung each day to give the true meaning and aim of the school and to give the students a chance to take an active part in the Mass. There will also

be solemn functions at which the Polyphony Class will sing specially prepared motets.

The influence of these summer sessions is now wide-spread throughout the land. Priests seminarians, sisters, choir-conductors and organists from different centers carry back to their own choirs a zealous desire to carry out the idea promulgated by Pius X of blessed memory and thus has the seed of the Liturgical Movement borne fruit in the Pius X School.

During this, the 20th year of these summer sessions, at the New York school, courses will be given by Mother G. Stevens, R.S.C.J., Director; Reverend Virgil Michel, O.S.B., Reverend Benedict A. Ehmann, Reverend Casimir Mulloy, O.S.B., Mrs. E. L. Voynich and Members of the Faculty of the Pius X. School.

EXTENSION COURSES

During recent years the influence of the Pius X School has spread so rapidly that it has become necessary to establish Summer Sessions in other parts of the United States. Greater numbers can therefore receive advantages of courses under the School's direction, without the added expense of a sojourn in New York. As for many the trip to New York is impossible.

In 1932, the Extension Courses were initiated at the Convent of the Sacred Heart, Grosse Pointe, **Detroit, Michigan**, and each year another centre has been added. This year members of the faculty will go to:

Peoria, Illinois—June 29th to August 3rd, under the auspices of the Diocese.

At the Academy of the Sacred Heart, Newton, **Boston, Massachusetts**, under the patronage of His Eminence William Cardinal O'Connell.

At the Convent of the Sacred Heart, Wilson and Lawrence Avenues, **Detroit, Michigan**, under the patronage of His Excellency the Most Reverend Michael J. Gallagher, D.D.

At the Convent of the Sacred Heart, **Rochester, New York**, under the patronage of the Most Reverend Edward Mooney.

At the Academy of the Sacred Heart, 334 N. Taylor Avenue, **St. Louis, Missouri**, under the patronage of His Excellency the Most Reverend John Joseph Glennon.

Many of the students following the courses of Studies at the Pius X School as regular students, received their first courses at these summer sessions and are now working for diplomas.

Courses were given by members of the faculty of the Pius X School at the Catholic University of America, from 1933 to 1935.

Sample List of Courses Offered at Summer Schools

Liturgical Singing and Choir Training—This course is practical in content. The Masses and Vesper services most needed for the Liturgical year will be sung. Suggestions for meeting choirmasters' problems in initiating and perfecting choral groups will be given and applied. 15-hour course.

Gregorian Chant I—A study of the fundamentals of Gregorian rhythm, according to the principles of Solesmes; Gregorian tonality and notation; the phrasing of Liturgical melodies. Vocal exercises for flexibility, lightness and legato necessary for the proper rendition of the Chant; characteristics of the Latin accent. Special attention is given to correct pronunciation and enunciation of the text. This course is very valuable for priests and seminarians, as well as organists, choir conductors, and music students. 30-hour course.

Gregorian Chant II—This course will embrace a deeper study of the Modes, simple and transposed; of Gregorian forms; the Propers of the Masses; simple and elaborate Psalmody; the Antiphons; the arrangement of programmes for special services (Holy Week, Forty Hours, etc.). Prerequisite: Gregorian Chant I. 30-hour course.

Gregorian Accompaniment IA—Principles underlying correct rhythmic and modal accompaniment of the Chant. Prerequisites: Gregorian Chant I and some practical knowledge of Harmony. 15-hour course.

Gregorian Accompaniment IIA—This course will stress the finer points of accompaniment with special reference to Vespers and the Propers of the Masses. Prerequisite: Gregorian Accompaniment I. 15-hour course.

Conducting and Interpretation of Gregorian Chant—The chironomy needed for the various types of chant—syllabic neumatic and melismatic—will be analysed from the point of view of the conductor. Tempo, contact with choir, phraseological

interpretation and choir repertoire will be stressed. Opportunity to conduct will be given to students who desire the practice. 15-hour course.

Tone and Rhythm Series—Courses and demonstrations on this series of Mother Stevens' textbooks for "Music in the Grades" will be given for the first time this summer. In order to make the work practical for grade school teachers, it will be divided as follows:

Course I—Major scale, tonal basis—This course will demonstrate that tone and rhythm can be universally taught, that they are the heritage of everyone. The approach is creative and the rhythmic sense is developed from many angles. The presentation of the matter has been commended by many musicians and the illustrations will help the child to grasp through the eye and the imagination, the musical facts to be taught. The songs will embody these same musical facts. Textbooks: Tone and Rhythm series. 30-hour course.

Course II—This course will be developed along the minor line. Original work, using new rhythms, will be stressed. Textbook: Tone and Rhythm Series. 30-hour course.

Model School—The schedule of this course will be arranged so that the contents of the first three books (which Macmillan, the publisher, hopes to have ready for the summer school) may be taught. An outline of the other work will be given if the children coming to the Model School have sufficient musical grounding upon which to build more advanced work. The introduction of Gregorian Chant into the curriculum will be illustrated. 15-hour course.

This course is open without fee to all students taking one or more courses at the school.

BACK ISSUES WANTED

A Subscriber desires to procure a complete library of CAECILIAS. To complete this library copies are desired for all years previous to 1931. Or if there is a complete file of all copies up to the present time, purchase will be considered.

Address %CAECILIA, giving details and price desired.

DOM DESROQUETTES

writes:

"So few books—good books containing the Solesmes teaching, I mean—exist now in English, that I should like to see your book spread everywhere in English-speaking countries."

in acknowledging

The Gregorian Chant Manual
of
THE CATHOLIC MUSIC HOUR

by

The Most Rev. Joseph Schrembs Dom Gregory Huegle
Sister Alice Marie

If your problem is first to teach chant to average school children, and not primarily to picked choir groups, so that they will love it and eagerly take part in congregational singing, you will join hundreds of teachers in enthusiastically endorsing the results from the use of this series. **THE CATHOLIC MUSIC HOUR** is the only series which offers a coordinated program of both chant and modern music through teaching procedures that accord with the best educational thought.

The complete series now available: 5 books for pupils, grades 1-8; kindergarten and first grade book for the teacher; **THE GREGORIAN CHANT MANUAL** which covers the entire series.

Send for Complete Descriptive Literature

Silver Burdett Company

NEW YORK NEWARK BOSTON CHICAGO SAN FRANCISCO

Model School Maintained At Annunciation Parochial School In New York

The history of the advancement of the Pius X School of Liturgical Music is very closely related to the work done in the Annunciation Parochial School, on the College grounds, 130th Street and Convent Avenue. Here music is taught daily in each grade. It was in this girls' school, conducted by the Religious of the Sacred Heart, that the first seeds, of what is now recognized as an international work, were sown, when this grew into a Model School for the Pius X School.

Music classes were progressively graded, from the initial steps in Grade I, to the more advanced work in Grade VIII, so that pupils graduating from the school might have a very good foundation in modern music and Gregorian Chant.

In 1921, it was deemed advisable to establish a High School in order that children trained in the grammar school could continue their musical studies, while doing their academic work also. This was really the foundation of the Pius X Choir. The first group contained seven students. Now there are seventy-five in the Father Young Memorial High School, forming the Schola Cantorum High School.

Students who show promise along musical lines enter the Pius X Training School after completion of their High School course. Thus they enter the Model School again, this time in the role of student teachers.

This Model School is the laboratory of the Pius X Teachers' Training School, for in it classes are observed by potential teachers—and even teachers of many years' experience; supervision of method and classroom procedure is made as part of diploma requirements; and last but not least, groups of children demonstrate at other schools.

During the National Music Education Convention in New York, sixty children from the first and second grades demonstrated Book I of the Tone and Rhythm Series written by Mother G. Stevens and published by the MacMillan Company.

The long delayed appearance of this series of books has given new impetus to the daily study of music in the class-room, for while the child is allowed sufficient recreational material to enhance the study and deepen the impressions, the true value of

music as an educational force in the child's life is the ultimate objective of the method. During the summer children who so desire have the unique opportunity of continuing their musical work, for the Model School classes form one of the most important departments of the Summer School programme. It is evident then, that those who accept the opportunities offered have a very exceptional musical foundation on which to build the great study of music.

The zeal and love, with which Mother Stevens has devoted her life to this cause is the source from which her children—teachers and in turn their students who will go forth to teach, have drawn their inspiration and devotion to a great ideal.

It is again the parable of the mustard seed, for from the small beginning in the Model School has developed the far reaching influence of the Pius X School.

— — —

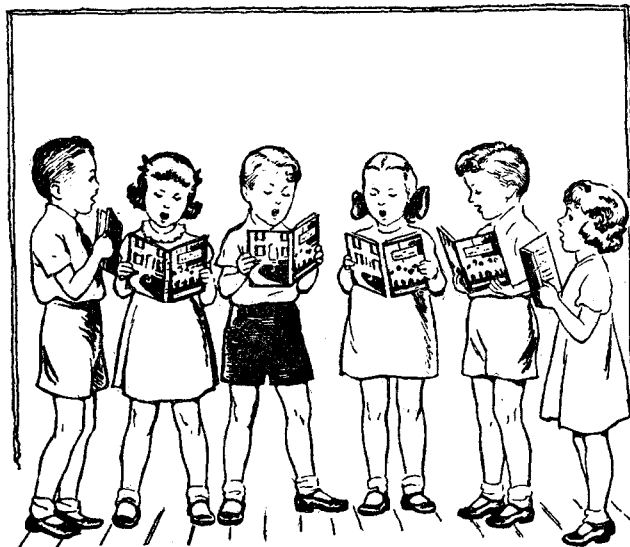
"Mother Stevens' approach is fundamentally melodic . . . It is very important to recognize the paramount value of the psychological quality is noted in leading to the understanding and retention of their position and function in the musical scale. This fits in with the latest discoveries in many countries on this subject."

—HUGH ROSS, Conductor
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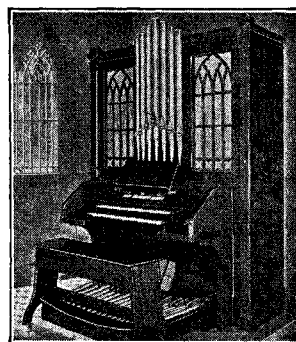
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FOR MEN'S VOICES

So few things are reserved for "men only," these days, that we have reserved this section, to list a few publications that are of interest to men's choirs. Of course the women can transpose the parts, in some cases, and use these copies, but primarily this music is for "Men Only."

Many think that material for Men's choirs is scarce, it is really the demand which is small. Make known your wants and the publishers will quickly provide appropriate material.

MOTETS FOR T.T.B.B.

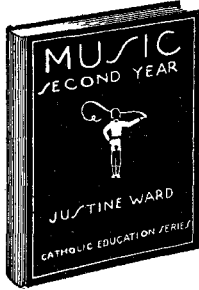
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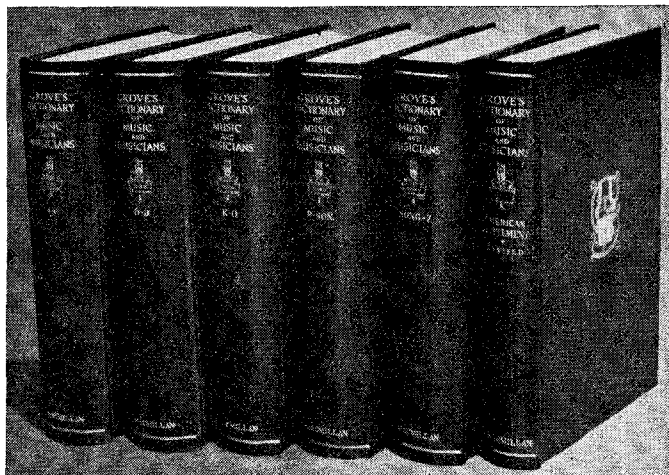
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