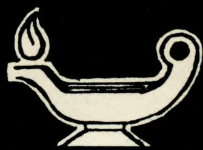


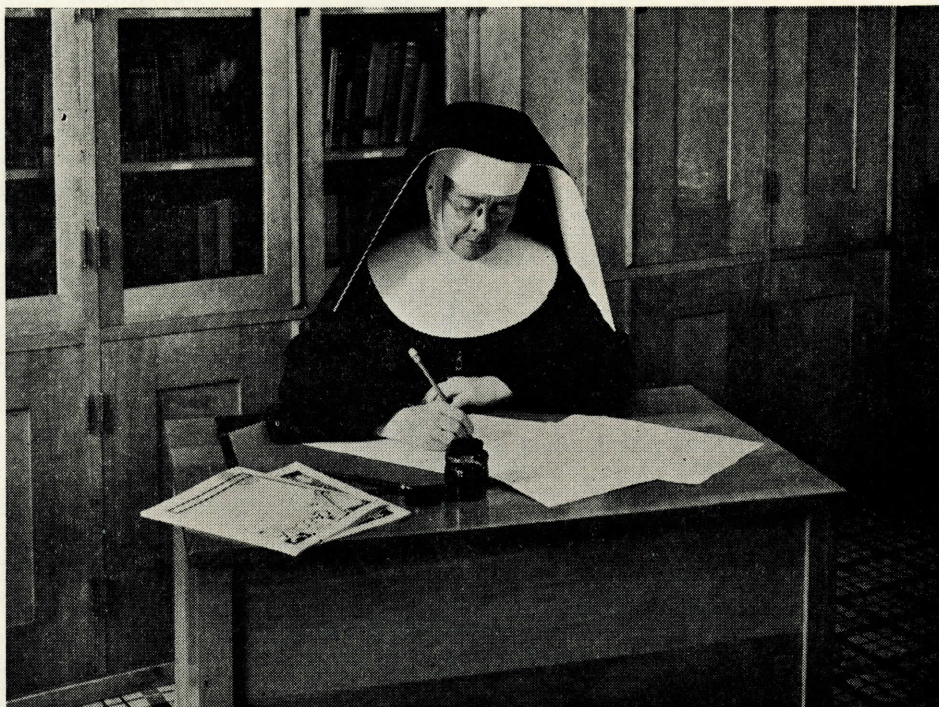
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# CAECILIA

MONTHLY MAGAZINE OF CATHOLIC

CHURCH & SCHOOL MUSIC



SISTER MARY CHERUBIM, O. S. F. — Milwaukee, Wisconsin



Vol. 65

AUGUST, 1938

No. 8



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## Past Annual Dedications

	1931	
REV. LUDWIG BONVIN, S. J. (1850-) Buffalo, N. Y.		<i>Author-Composer</i>
	1932	
JAMES A. REILLY, (1854-) Boston, Mass.		<i>Editor-Publisher</i>
	1933	
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	
NICOLA A. MONTANI, (1880-) AND THE SOCIETY OF ST. GREGORY 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>
	1937	
PIETRO A. YON (1886-) New York, N. Y.		<i>Organist-Composer</i>
	1938	
SISTER MARY CHERUBIM, O. S. F. Milwaukee, Wisconsin		<i>Teacher-Composer</i>



## *An Appreciation*

IT is an accepted fact that for many years the work of Catholic Sisters in church music was not up to the standard required by present day liturgical church music commissions.

In a recent dedication of our annual summer issue of the *Caecilia*, we pointed out the pioneer work done at the Sacred Heart College, New York City, through its Pius X School of Liturgical Music. Thus was pointed out the part played by religious women in fostering Gregorian Chant according to the latest and universally accepted theories of the Solesmes monks.

In this issue, we wish to memorialize the work done in a Mid-Western Convent which for years has fostered high artistic standard in church music by modern composers.

The moving spirit in the development of a comprehensive music program for the School Sisters of St. Francis has been for almost a quarter of a century Sister Mary Cherubim, O.S.F. As a pupil of the late John Singenberger, founder of the *Caecilia* magazine, Sister Cherubim absorbed the high ideals of her teacher. By her administrative skill and her musical talents, she developed a program which is now most comprehensive in scope. The best church music of modern writers has been adopted for use by members of the order of St. Francis and whenever material was needed for practical use and otherwise not readily available, Sister Cherubim herself wrote new music. Originally her music took the form of simple hymns which were liturgical in form and spirit. Then she composed some simple Motets for two or three part singing and these selections were widely accepted by other religious Orders, for either school or church use. A Mass combining phrases in Gregorian Chant alternating with phrases in modern harmony, likewise proved useful and popular. A new Mass for women's voices marks Sister Cherubim's contribution for this year. Sample pages of this work appear in this issue.

Sister Cherubim's music is primarily practical and devout. Her compositions are in good style from beginning to end and thus she has done much to remove the prejudice which existed in some minds against church music composed by Sisters.

She has more church music in print today than any other Sister, resident in the United States. Knowing the needs of the average Convent, the taste and ability of our present day singers and choirmasters, she has provided material attractive to them, but has ever maintained a standard conforming to the specifications of the "Motu Proprio."

In the following pages will be found a tribute to the talent of Sister Cherubim as a composer and as a teacher. We feel that those who nominated her to receive this year's dedication of the *Caecilia*, will be justified in their choice by the number of liturgical choirs using Sister Cherubim's music. Likewise, we feel sure that new music to be published in the next few years from the pen of Sister Cherubim will embellish the reputation which she has earned for herself and her Order.

Few Convents have ample music rooms, more than four organs for practice work, and the extensive facilities for music teaching which are found at St. Joseph's Convent, Milwaukee, Wisconsin. It is a compliment to the superiors of the Order who have encouraged Sister Cherubim in her work and who have made possible really great accomplishments in the field of church music in the dioceses of Milwaukee and Chicago.

When writing the history of Catholic church musicians of our day, historians will be able to find the names of only 15 or 20 whose music is in actual use. Most choirs depend upon the compositions of the ancient masters, the German-Caecilian composers, or the modern French and Italian authors for their best programs. Lately we have seen the music of such composers as Joseph McGrath, Mauro-Cottone, Father Gruender, S. J., Montani, and Yon assume the same rank enjoyed by the music of John Singenberger, and thus take their place among the foremost composers of Catholic church music in America.

To this list we may now add the name of Sister Mary Cherubim whose compositions in the field of liturgical music for women's voices and for children are both numerous and worthwhile. As the years go on, many of Sister Cherubim's compositions will be-

come standard favorites and music of other American composers, will reflect credit upon the taste and obedience to liturgical prescriptions by American Catholic church musicians of this generation.

The purpose of these annual dedications is to make available in one place a comprehensive record of the history and writings of present day composers of Catholic church music in this country and of those whose teaching or performance has done something worthwhile for the liturgical movement in this country. As a teacher and as a composer, Sister Cherubim qualifies for this tribute as does the Order of which she is a member for the encouragement they have given Sister Cherubim to devote her talents and time to music. There are very few women whose music has been published and has become popular either in this country or abroad, in the field of Catholic church music, and yet the part played by women in the teaching of music is tremendous, especially in this country. If this dedication helps to focus the attention of other Orders on to church music and if it helps in even a small way to break down the

prejudice against compositions by women, it will have served a purpose. We know that it will be construed as a recommendation of the work of a devout religious who has labored unceasingly to sponsor liturgical music in the Middle West and will make known the fact that liturgical music need not be difficult or polyphonic. It will honor the talents and compositions of an American nun and will win acclamation as providing an inspiration for others to give their talents to what almost was becoming a forgotten field of musical endeavor, namely, the field of Catholic church music for children and women's voices. Almost all writers have assumed that since women were barred from liturgical church choirs, that there was no place for women in the field of church music. Obviously there is a large place in institutions of learning and but for Sister Cherubim, such institutions might have difficulty obtaining part music in a liturgical style.

We look forward to future compositions of Sister Cherubim with eagerness and we look back upon her now published compositions with satisfaction and pride. —A. R.



SISTER CHERUBIM AND PART OF HER STAFF



**SISTER M. CHERUBIM, O. S. B.****BIOGRAPHICAL SKETCH GLEANED FROM VARIOUS SOURCES**

**S**ISTER M. Cherubim is a daughter of the late pipe-organ builder Bernard Schaefer, of Slinger, Wisconsin. Both of her parents, father and mother, were lovers and patrons of good music. The father played the organ and the mother could sing beautifully. While yet in their tender years of early childhood, the mother taught her little ones to sing and this devotedness to music exerted a beneficial influence in an especial manner on the education of their seventh daughter, who is now Sister M. Cherubim. The parents gave to this child the name of the great patron of Church Music, Cecilia; and at an early age, she showed marked musical talent.

Cecilia's first serious lessons at the keyboard were given her by her brother, John, followed by study with the best local teachers. Later she studied organ and choral music under the tutelage of her brother, Charles, the present organist at St. Michael Church, Milwaukee, who was then a young graduate from Pio Nono College, St. Francis, Wisconsin, where he had majored in music under the direction of John B. Singenberger. Beginning with the age of thirteen, up to her eighteenth year, Cecilia took charge of the organ and choir work in her home parish during the summer months.

In childhood and youth, the genius of J. B. Singenberger had indirectly influenced her. Upon her entrance into the convent, she came under the personal guidance of this great apostle of church music. Under him she studied Organ, Harmony, Gregorian Chant, Counterpoint, Composition, Musical Form, History of Church Music and Choral Conducting.

Sister Cherubim then matriculated at the Marquette University College of Music, where she pursued as major subjects

Counterpoint and Composition, and was graduated from that college in June, 1922, with high honors. The Examining Board, the members of which were musicians of note, gave her the highest credentials ever attained by any music student of the University.

From this time forward, the guiding motive of all her efforts was to raise the standard of her Community's music department, so that the Sister-organists and music teachers could obtain a thorough, and, at the same time, practical musical education in their own Convent-home.

Prior to her appointment to the directorship of the Community's Music Department, Sister Cherubim was for several years organist at St. Lawrence Parish, Milwaukee. Her first aim was to carry on the work done by her predecessor, who also was one of Professor Singenberger's outstanding students. Under the efficient leadership of Sister Cherubim, the choir, with a membership of sixty-six voices, rendered Palestrina's *Missa Aeterna Christi Munera*, and the renowned *Missa Papae Marcelli* (a cappella). On ordinary Sundays, were sung Masses by Witt, Haller, Ebner, Mitterer, Stehle, Griesbacher, Singenberger, Stein, Wiltberger, and by other writers of Caecilian music. At all services, whether on Sundays or weekdays, all the prescribed chants were rendered. The Proper, if not sung according to the Chant melody, was either sung in "recto tono" or in a psalm tone. During Advent and Lent the choir sang without the support of the organ. The choir of St. Lawrence Church was considered one of the best in Milwaukee, and probably at that time, it was the only local choir that rendered all the prescribed chants at all church services.

## SISTER M. CHERUBIM AS I KNOW HER

Tribute Prepared By A Former Teacher —

LIBORIUS SEMMANN, Mus. Doc., Milwaukee, Wisconsin

**W**HO is Sister Cherubim? Just a little Sister with a heart full of music, her face radiating joy that streams in music from her soul. Her entire being is electrified by an urge to give to the Catholic Church the best, the finest music that she is capable of. Dear reader, perceive here a humble Sister, not seeking the clamor and honors of the world, but in humility serving her Church in the capacity of a musician with untiring zeal and enthusiasm.

Sister Cherubim has very distinct thoughts about church music. Pure music, music that expresses holy thoughts and sentiments; sane music that tends to raise the hearts of men to God and has no appeal to purely human passion and emotion is the kind of music she staunchly advocates. "Only the best music is good enough for Church" is one of her frequent sayings. Inferior music annoys her; especially when its emotional content is sentimental.

While very critical as to the kind of music she sees fit for use in church, Sister Cherubim is not a fanatic, advocating that Plain Chant is the only music to be used. She does not approve of such extreme views. She regards Gregorian Chant as the supreme model for sacred music, but believes that classic polyphony agrees admirably with the ancient chant, and that its singing should be fostered. So also she wishes to find modern compositions that have true musical worth among the music selected for church services.

Sister Cherubim writes incessantly. Her brain seems to be a fountain of melody, from which a stream of beautiful, pure musical thoughts issues. It is immaterial in what form she writes, for she seems to be at home in all. She has written music for well trained choirs, choirs that can sing contrapuntally developed music; yet she never considered it beneath herself to write hymns and motets for the small parish choir less well qualified. Requests to write a hymn or offertory for occasion so and so

usually meet with a prompt reply and the finished product. Many of these more simple works have come under my observation and I find that no matter how simple she writes, her work always bears the stamp of solid musicianship.

Sister Cherubim is a prolific writer. I know of one instance when she composed all of ten beautiful hymns, including several Latin motets, in less than two days. The Lenten hymns, "See the Sun Its Light Withdrawing" and "From the Depths We Cry to Thee", for S. S. A. and Organ, that were published in *The Caecilia* some time ago, are two of them. There have come from her pen compositions for solo voices, duets, trios; choruses small and extended; compositions for piano, organ, violin and orchestra. The number of her compositions has reached the mark of well over two hundred. Quite a number of them have been published, and most all of them have been sung at one time or another from manuscript. Some of her hymns have never been listed, for at times, when requested to write for some occasion, she would turn out the music and not even keep a copy for herself. Whence this abundance of musical thought? She does not know; I do not know, except that it is a gift of God.

After the death of her esteemed teacher, she came under my tutelage at Marquette University College of Music. She seemed to revel and fairly bubble over with enthusiasm in her studies of the piano, voice, advanced harmony, counterpoint, fugue, analysis, composition, orchestration and school music. She completed her course with high honors, and received her degree in June, 1922.

I shall never forget when I first saw Sister Cherubim direct her chorus and orchestra. It was a picture of inspiring beauty! And what a splendid concert it was. The orchestra with its possibilities to represent the full symphony orchestra played Symphony No. 2 by Beethoven, masterfully



arranged by Sister Cherubim, so that the original instrumentation suffered little through the absence of actual woodwinds and brasses. Other numbers equally well performed and orchestrated in a similar manner were Overture "Der Freischuetz" by C. M. von Weber, "Adagio and Allegro" from Concerto No. 5 by Mozart, "Am Meer" by Schubert, and as final number the "Scherzo" from the Forellen Quintett by Schubert.

It is an established belief among musicians and music lovers of Milwaukee that the chorus and orchestra at St. Joseph's Convent are outstanding, and that what Sister Cherubim does along musical lines is always good and authoritative. The voices of the chorus are well trained. There is precision in attack, finely devel-

oped quality of tone, splendid interpretation. The orchestra is well schooled. Both chorus and orchestra when combined blend beautifully. A fine combination! A tribute to Sister Cherubim's musicianship! A marvel to many musicians, for, as a rule, no one expects to find such outstanding work in a Convent Music School.

The best and finest tribute to Sister Cherubim is not that musicians of note and critics of church music speak well of her work, but rather that her music is loved and enjoyed by many, and her work is carried on. For the good Sister's influence is spreading out into other parts of the world by her students who carry her message on and on, so that her spirit in music will be felt beyond her days, into times to come. What a blessed influence!



SISTER CHERUBIM AND HER ORCHESTRA

## ARCHBISHOP STRITCH

### Pays Tribute to Musical Tradition of the School Sisters of St. Francis

FROM the very beginning of the establishment of the School Sisters of St. Francis in Milwaukee, great care has been exercised by the Superiors to cultivate among the Sisters a deep appreciation of Music, particularly Sacred Music. The student of the history of these Sisters finds that with rare foresight the pioneer Sisters grasped the full meaning of the cultural value of the studies in Music and understood the religious importance of carrying on the best music traditions of the Church. Exceptional opportunities were afforded talented Sisters to perfect themselves in this Art, and all were encouraged to take up, both in Chapel and in recreational periods, musical expression, and, by familiarity with the best compositions in our musical heritage, to appreciate what is best among the masterpieces. This tradition aimed not only at a profound knowledge and love of the great music of the past, but ever more at progress in musical expression. New methods and inventions were eagerly studied, and while abuses were openly condemned, the Art was envisioned as a living, growing thing. So great has been the effort, that excellence in Music is the characteristic of the culture of these Sisters.

It is not strange, therefore, that a few years ago, these Sisters set up the Alverno College of Music, now under the able direction of Sister M. Cherubim. Its purpose is to train on the broad basis of general studies in Music in the light of our twenty centuries of Liturgical Music, teachers who in our schools will be prepared to teach well a planned course of music with particular emphasis on Church Music. From the days of St. Paul, who speaks of the "singing of psalms and spiritual canticles" in the early Christian gatherings, the Church has called on the Art of Music to lift men up to God. Contrasting mere secular with Sacred Music, our poet Dryden, making St. Caecilia the personification of Sacred Music, says: "He raised a mortal to the skies, She drew an angel down."

There is unanimity among modern educators on the place music should have in the School Curriculum. The trend today towards greater emphasis of the cultural, a wider understanding of the function of the School to teach above all the Art of Living, makes music a major school subject. In our Catholic Schools, in which Religion is the all-embracing, dominant, harmonizing idea, rightly strenuous efforts are being made to call to hand modern musical advances to express the constant themes of age-old Liturgical and Sacred Music. "The Alverno College of Music" is dedicated to this task, and under the direction of Sister M. Cherubim, is doing it outstandingly well. From it we hope for good things, ever mindful of the spiritual injunction to put "old wine in new bottles."

(Signed)

+ SAMUEL A. STRITCH  
Archbishop of Milwaukee

#### AN AMBITION REALIZED

To give Sister M. Cherubim the opportunity to devote her energies more exclusively to composition and because of a heart condition that makes strenuous work impossible, the Superior General, Mother M. Stanislaus, O. S. F., on July 24, 1938, relieved her from the burden involved in the supervision of the Alverno College of Music. Sister is now stationed at St. Joseph Convent, Campbellsport, Wisconsin, a beautiful country home, where in quiet and undisturbedly she can carry out her life's greatest ambition — the composing of church music. Her successor at the college is Sister M. Xaveria, O.S.F. (M.M.), who for the past twenty-six years was Sister Cherubim's co-worker in the institution.



# MUSIC, the Handmaid of the Liturgy

An Article By

SISTER M. CHERUBIM, O. S. F.

*"Some people to the church repair  
Not for the doctrine, but for the music  
there."* — Selected

THERE are still people who are of the opinion that music is employed in church to attract the faithful, and to afford them entertainment and pleasure. The present-day movement to educate Catholics to a better understanding of the sacred liturgy through the use of the Missal and the actual participation in the parish Mass has done much to eliminate this false notion; yet church music is still often looked upon as an external ornament, an accidental addition, not so much for the glorification of God, as for the adornment of the liturgy in a manner calculated to please the people.

"In the celebration of her sacred functions and in the solemn oblation of the Sacrifice of the Mass the Church has, from Apostolic times to our day, made use of musical modulations in order the more efficaciously to raise the hearts of men to God, and thereby to add greater glory to His worship. For, observes St. Chrysostom, 'nothing will so elevate the soul and keep it on a higher sphere freed from the earth and bodily ties, nothing will so fill it with love of heavenly wisdom and the contempt of mortal affairs, as melodious chant and the music of divine hymns.' Such happy results, however, can only be obtained by music which is a faithful handmaid of religion and a fit companion of holy mysteries." — (Third Plenary Council of Baltimore on Sacred Music.)

Music, therefore, is to serve religion; is to assist her in her sacred office, both in her worship of God, and in her mission to sanctify man. Liturgy and music are age-old companions. All people who had religious cult in any regulated degree introduced music in some form to honor and glorify their deity.

From the beginning of the Catholic Church, music formed so intimately a part of her liturgy that it is better said it grew out of the liturgy, rather than that it was taken into it. At the very birth of Christ in the stable of Bethlehem, angel choirs were sent from heaven to glorify the first

holy night with their song. (Luke 2, 13.)

The institution of the Sacrament of the Eucharist in the Upper Room was accompanied by the singing of hymns. "And the hymn having been sung, they went out unto Mount Olivet." (Matthew 26, 30). The first Christians assembled before day-break to celebrate the Holy Mysteries with the singing of hymns. (Acts 2, 47).

"The Psalms which had been a soul of divine worship in the temple of Jerusalem, passed as a sacred heritage into the hands of the Apostles and their neophytes, Greeks and Romans, and this treasure was then increased by the hymns of the saints and the fathers of the Church . . . The melodies which had come from the Holy Land were blended with the music of Greece and systematized under the laws of its art in Alexandria, Rome and Milan. In Gregory the Great, the last pope of the primitive and the first of the mediaeval Church, the Roman liturgy and chant were crystallized." — (Bishop Marty, in the Preface to the "Guide to Catholic Church Music," by J. B. Singenberger).

"My House is a House of Prayer", says the Lord. The Church assembles her faithful to pray, to lift their hearts to God, to offer to Him a solemn act of homage through the Holy Sacrifice of the Mass and other sacred functions. If, then, her liturgy is primarily a lifting of the heart to God, and music is to be her handmaid, then it is self-evident that her music must be a vehicle, an aid to lift the soul upward, and not an obstacle, a distraction to devotion. "Nothing should have place, therefore, in the temple calculated to disturb or merely even to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal, nothing, above all, which directly offends the decorum and the sanctity of the sacred functions and is thus unworthy of the House of Prayer and the Majesty of God." (Motu Proprio, Pius X).

We deplore that compositions, worldly, theatrical, or sentimental in character, hymns with disgustingly silly and sentimental words, are still being sung in some of our churches. Those in authority, who re-

quest or permit the use of such music, who compel children or adults to exercise through the singing of such songs the base emotions embodied in the music and text are greatly responsible for the wretched taste still prevailing among us. The singing of such pernicious hymns by children may, and undoubtedly will, effect their ideas, tastes, and sentiments all through life.

Again, it is almost incredible that at the present time we still find the employment of non-Catholics in our church choirs. Organists and singers, through the sacred office they perform, take actual part in the offering of the Holy Sacrifice. They, so to say, assist the priest in the sacred function of offering the Holy Oblation. And non-Catholics, yes, even non-believers are sometimes employed to discharge this sacred office. What an incongruity!

"Sacred Music must be holy, and must, therefore, exclude all profanity not only in itself, but also in the manner in which it is presented by those who execute it." (*Motu Proprio*). Amberger so beautifully states: "Whoever glorifies the sublime mysteries of the Church with song does not perform a human office; he should, therefore, endeavor to imitate the celestial strains with which the angels and the saints celebrate the mysteries of the heavenly Jerusalem." Music of an entertaining character and executed in a profane manner detracts from the divine service and may cause the faithful to forget that they are in the House of God. Organists and singers, therefore, who seek their own glorification, who perform to display their talents, or to entertain the congregation, violate the reverence due to God, and degrade His temple to the level of a theater. The choir singer is directly engaged in the service of the Church. He must feel with the Church, and her sentiments, as expressed in her sacred chants, "must, as it were, come from the very heart of the Church, pass through the heart and mouth of the chanter, and passing into the hearts of all enkindle in them the fire of a uniform love." (*Amberger*).

"The sound of the organ in preludes, interludes, and the like must be not only governed by the special nature of the instrument, but must participate in all the qualities proper to the sacred music of the Church." (*Motu Proprio*). An organist who is worldly, who during the week gives his time to the world and worldly pleas-

ures, and who has no sign of piety about him while at the organ in church, will hardly play music conducive to devotion. Not infrequently do we hear organists improvise on melodies reminiscent of theater, concert-hall, or of some popular street tune. Whatever comes to mind at the moment is played without thought as to appropriateness. "The Church has always cherished and protected art, because in it she recognizes a means of expressing spiritual beauty under sensible signs, so that it pleases and rejoices the heart of man." (*Meschler*). But the ecclesiastical regulations positively forbid any music that in itself or in the manner of execution tends to lead the attention of the worshippers away from their devotion.

The notion that sober, dignified, and thoughtful music is unfit for the uneducated mass of people, is wholly unfounded. Says Archbishop Messmer in his *Introduction to Singenberger's Guide to Catholic Church Music*: "No fear that 'the people' or the faithful flock will forsake its churches, because their music is 'sober, grave, and modest,' as the rubrics say. Wherever breathes the spirit of the Church, there the faithful soul will rejoice to dwell."

But why do we consult the likes and dislikes of the musically uneducated masses in questions of church music? We do not do so when altar books, pictures or statuary are purchased for the church. It is the task of art to clothe the abstract in sensible form and present it to man in the garb of beauty. "The purpose of art is to awaken pleasure in the sensibly-beautiful, and through it to call forth pleasure in the spiritually-beautiful, and, finally, to elicit pleasure in the good, in virtue." (*Reverend Weitzel*). Art in the service of the Church is to raise the sensual man to itself; this it can never achieve, if it stoops down to him.

"Sacred music must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it the efficacy which the Church aims at in admitting into her liturgy the art of musical sound." (*Motu Proprio*). Not all secular music is the expression of sinful passion. There are many beautiful and artistic compositions, instrumental as well as vocal; many with fine sacred text taken either from Holy Scripture or from elsewhere, yet they cannot be permitted to resound in Church. They may fulfill their purpose in the concert hall, but because they were not

liturgically conceived, they are out of place in church just as much as would many a painting, though of the highest art, be a scandal if found in the House of God. Aesthetically beautiful music is insufficient. Music that prays, that elevates the mind, that keeps the altar and choir in perfect accord; nay, more, music that tends to draw toward the August Sacrifice is true, worthy church music, — music that serves religion, — music that may justly be called **THE HANDMAID OF THE LITURGY.**

"Sing ye to the Lord a new canticle; let His praise be in the church of the saints." (Book of Psalms).

"Magnify His Name, and give glory to Him with the voice of your lips, and with the canticles of your hearts, and with harps." (Jesus Sirach).

Thus we find in the Old Testament exhortation upon exhortation to glorify God in anthems of praise and thanksgiving. How much more must we of the New Covenant deem it our sacred duty to glorify God through actual participation in the Divine Liturgy. To us, and most especially to choir masters and choir members, and to those of the congregation who can, and, therefore, should join in the singing of the Church, the words of the Apostle were spoken when he admonished: "Let us offer the sacrifice of praise always to God, that is to say, the fruit of lips confessing His Name." This sacrifice which God demands is prayer employed in the sacred liturgy of His Church — prayer that finds expression in divine melody — melody simple and spiritual — melody pure and holy — melody that, like the hymns of David, rises as incense before the altar.

"Be ye filled with the holy spirit, speaking to yourselves in psalms and hymns and spiritual canticles, singing and making melody in your hearts to the Lord." (St. Paul to the Ephesians). Sing, therefore, O Christian! Sing, all ye, who profess to be faithful members of the Catholic Church! Sing to God's honor and glory, and to the edification of the faithful!

*"Praise thy Shepherd and thy Leader!  
Hymns and strains that rend the ether  
Sing, O Sion, and adore;  
With intense melodious power  
Let thy songs to Heaven tower  
To His Honor evermore!"*

— (From the Lauda Sion)

## ALMOST A THOUSAND SINGERS

A chorus of 950 voices, trained and directed by Sister Cherubim, rendered the following program on the Feast of Corpus Christi, June 19, 1930.

Schola Cantorum — 120 Sisters

Populo — 830 Sisters of the Community

AT SOLEMN HIGH MASS:

PROPER OF THE MASS:

Introit: Cibavit eos (Schola Cantorum) .. Gregorian

Gradual: Oculi omnium (SSA) ..... P. Piel

Sequence: Lauda Sion ..... Gregorian

Offertory: Sacerdotes Domini ..... Recto tono

Insert: Confitebuntur Coeli

pro schola cantorum (SSAA)

et populo ..... Wiltberger - Sr. Cherubim

Communion: Quotiescumque ..... Gregorian

ORDINARY OF THE MASS:

Missa "Cum Jubilo"

pro schola cantorum (SSAA)

et populo ..... H. Gruender, S. J.

During the Solemn Procession on the convent grounds, the Schola Cantorum rendered:

Pange lingua (SSA) ..... Sister M. Cherubim

Sacris solemniis (SSA) ..... Sister M. Cherubim

Verbum supernum (SSA) ..... Sister M. Cherubim

Salutis humanae Sator (SSA) ... Sister M. Cherubim

Alternae Rex (SSA) ..... Sister M. Cherubim

AT BENEDICTION IN THE CHAPEL

Jesu, Rex admirabilis (SSAA) .... Sister M. Cherubim

Tantum ergo (SSAA) ..... Sister M. Cherubim

RECESSIONAL

Holy God (Congregational)

Organ acc. by ..... Sister M. Cherubim

## 540 RELIGIOUS RENDER A CHRISTMAS PROGRAM

Chorus of 110 Sisters, novices and postulants, and a congregation of 430 Sisters, under the direction of Sister M. Cherubim, at St. Joseph Convent, Milwaukee, December 25, 1929.

MIDNIGHT MASS

BEFORE MASS:

Die Heilige Nacht ..... arr. by Sister Cherubim

(Solo and chorus sing "Gloria in excelsis

Deo", interspersed with strains of

"Stille Nacht" (Gruber) by

the congregation, SA.)

PROPER OF THE MASS:

Introit: Dominus dixit (choir) ..... Gregorian

Gradual: Tecum principium (SSA)

Griesbacher - Sr. Cherubim

Offertory: Laetentur coeli (choir) ..... Recited

Insert: Tui sunt coeli for chorus SSA

and congregation ..... Haller - Sr. Cherubim

Communion: In splendoribus (choir) ..... Gregorian

ORDINARY OF THE MASS:

Missa "Cum Jubilo" pro schola cantorum

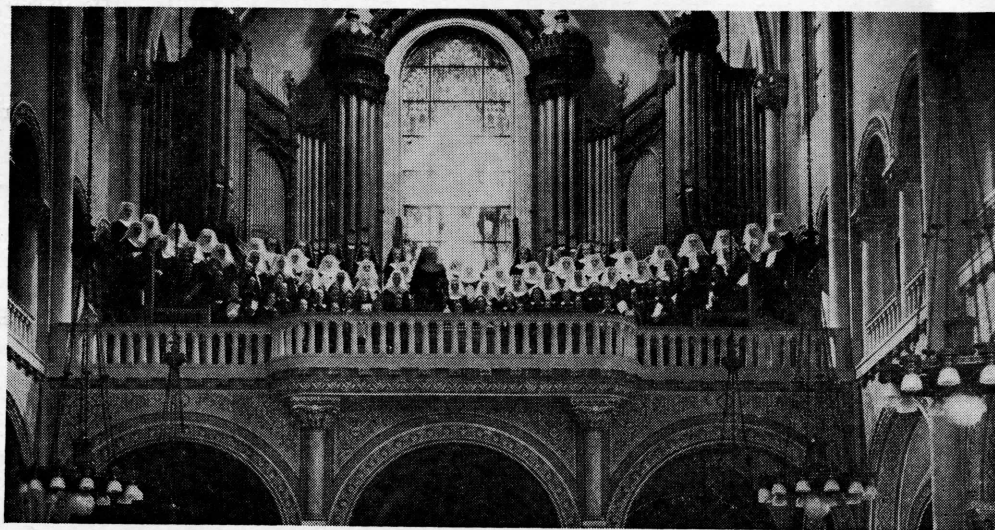
(SSAA) et populo ..... H. Gruender, S. J.

AFTER MASS:

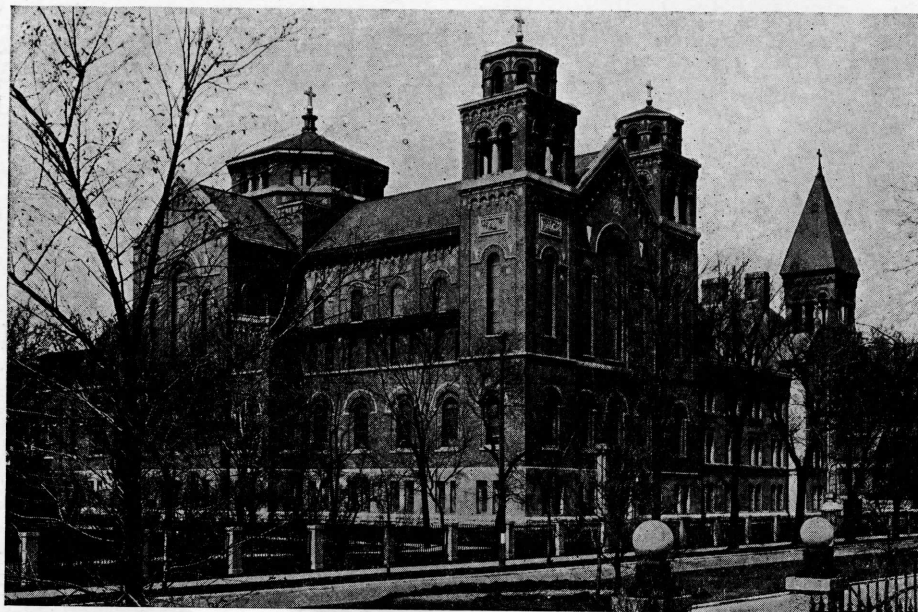
Adeste Fideles (choir and congregation) Traditional

This same program, excepting the first number and the Proper, which was then that of the third Mass, was repeated at 8.00 A. M.





SISTER CHERUBIM AND HER CHOIR



ST. JOSEPH'S CONVENT — MILWAUKEE, WISCONSIN  
Motherhouse, School Sisters of St. Francis

# MASS

## In honor of St. Gertrude

259

For S.S.A. and Organ

### Kyrie \*)

Sister M. CHERUBIM, O. S. F.  
Op. 68

Moderato

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

ORGAN *p* *mf* *f*

Man. Ped.

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

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

*più mosso* *p* *mf* *p* Chri -

Chri - - ste e - le - i - son, Chri - ste e - le - i - son, Chri -

*più mosso* *p* *mf* *p*

\*) NOTE: The second soprano section of the choir should be divided into upper and lower seconds. The upper seconds are to sing with the sopranos and the lower seconds with the altos in two-part passages, and both groups united are to sing the middle parts in three-part passages.

ste e - le - - - i - son.

*Moderato*

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

Ped.

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

*cresc. molto*

Ky - ri - e,

Ky - ri -

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

Ky - ri - e,

*cresc. molto*

Man. Ped.

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

Ky - ri - e,

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

*rit.*

*Lento*

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

*pp* *p*



# Sanctus

Moderato

*p* Sa - - - nctus, *mf* Sa -  
*p* Sa - nctus, *mf*  
Man.

*mf* Sa - - - nctus, *p* *f*  
- - nctus, Sa - nctus, Sa - - nctus. Do - mi-nus  
Sa - nctus, Sa - - nctus, *p* Do - mi-nus  
Ped. Man. Ped.

*ff*  
De - us Sa - ba - oth. Do - mi-nus De - us Sa - ba - oth.  
*ff*  
De - us, Do - mi-nus De - us, De - us Sa - ba - oth.

*piu mosso*

*f* Ple - ni - sunt coe - li et ter - ra glo - ri - a tu - a,

*f piu mosso*

Glo - ri - a, tu - - a. Ho - san - na

glo - ri - a tu - a, glo - ri - a tu - a. *f* Ho - san - na in ex - ce -

Ho - san - na in ex - ce - - lsis, ho -

in ex - ce - - lsis, ho - san - na in ex - ce - lsis, in ex -

lsis, ho - san - - na, ho - san - na in ex - ce - lsis, in ex - ce -

san - na in ex - ce - lsis, ho - san - na in ex - ce - lsis, in ex - ce -

lsis. *ff*

*rit.* *ff*

*f* *rit.* *ff*

*f* *rit.* *ff*

*f* *rit.* *ff*

lsis.

- lsis, ho - san - na in ex - ce - lsis.

- lsis, ho - san - na in ex - ce - lsis. ★

*mp* *pp*

Man.

★ *ad libitum*

# Benedictus

263

Adagio

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three systems of music. The first system shows the vocal line starting with the lyrics "Be - ne -" and the piano accompaniment. The second system continues the vocal line with "di - ctus, Be - ne - di - ctus" and the piano accompaniment. The third system continues with "nit, qui ve - nit in no - mi - ne Do - mi - ni," and "qui ve - nit in no - mi - ne Do - mi - ni, in ve - nit in no - mi - ne Do - mi - ni,". The piano accompaniment includes dynamic markings such as *pp*, *espressivo*, *p*, *mf*, and *f*. The tempo is marked as Adagio.

Be - ne -

di - ctus, Be - ne - di - ctus

nit, qui ve - nit in no - mi - ne Do - mi - ni,

qui ve - nit in no - mi - ne Do - mi - ni, in

ve - nit in no - mi - ne Do - mi - ni,



*animato* **f** Ho - san - na

no - mi - ne Do - mi - ni. Ho - san - na in ex - ce -

Ho - san - na in ex - ce - - - lsis, ho -

*mf animato*

Ped.

in ex - ce - - - lsis, ho - san - na in ex - ce - *cresc. molto*

lsis, ho - san - - - na, ho - san - na in ex - ce - lsis, *rit.*

san - na in ex - ce - lsis, **f** ho - san - na in ex - ce - lsis. *rit.*

*mf* **f** *cresc. molto*

lsis, in ex - ce - - lsis. *rit.*

in ex - ce - - lsis, ho - san - na in ex - ce - lsis. *rit.*

*broad* **ff** *rit.*

*broad* **ff** *rit.*

# Agnus Dei

Adagio

*mf* A - gnus

*mf*

Man.

De - i, qui tol-lis pec-ca - ta mu - ndi: mi - se - re - re no - bis.

*mf*

Ped.

*mf*

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

*mf*

Man.

*f* *mf*

mi - se - re - re, mi - se - re - re no - bis.

*f* *mf*

Ped.

*f*

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

Do - na no - bis pa - - - cem,

*piu mosso* *mf*

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

*piu mosso* *mf*

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

*f* *rit.* *ff*

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

*rit.* *ff*

*lento* *p* *p* *ppp*

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

*p* *morendo* *ppp*



## SISTER CHERUBIM'S Service To Chicago Schools

By SISTER MARYLINDA, O. S. F.

Music Teacher in Chicago Parochial Schools for the Past Twenty-Five Years

*"The soul of music slumbers in the shell,  
Till waked and kindled by the master's spell,  
And feeling hearts — touch them but rightly — pour  
A thousand melodies unheard before."*

**T**O trace the extent of Sr. Cherubim's influence in music one needs only to review the development of School Music in Chicago during the last twenty years. Untiringly she outlined the entire course, grade by grade, simplifying the work and making it intelligible to teachers not especially trained in music. The sol-fa system—then the bugbear for many grade teachers — became easier and a new era for school singing dawned in many schools of the diocese. The advantages of study under Dr. Liborius Semmann of Marquette University, years of experience, and practical experimentation coupled with natural resourcefulness made it possible for her to provide a guidance course in school singing invaluable in the hands of the teachers.

Sister Cherubim's versatile and creative genius best expresses itself in her songs. The subject matter is interesting, the melodies are attractive, and the voice compass is adapted for children's voices. The intrinsic beauty of her songs, with their abundance of spiritual and cultural values, testifies to her own love of and enthusiasm for the beautiful.

To meet the demands of this age of streamline activities in the classroom, Sister Cherubim gave lecture courses at various houses of our community. A specialist in the art of music pedagogy, she devoted her lectures to methods, training of the child voice, rhythmic training through action songs, singing games, metric drawing, and folk dancing. Her courses also included lectures on the fundamentals of music structure, simple harmony, history of music, and allied subjects.

When personal touch with the grade teachers was impossible, Sister Cherubim made available a comprehensive corres-

pondence course, "Four Book Course of Theory for School Music Teachers." With enthusiasm the grade teachers made use of this opportunity to glean sufficient knowledge of the subject of school music so as to creditably prepare the work assigned to the class by the music supervisor, or by the diocesan course of study. Now they felt that they also could do their share toward making our people a music-loving nation.

Individualism in musical perceptivity is as marked as individualism in any other phase of life. That which makes the large volume of Sister Cherubim's secular and liturgical music unique is the richness in substance of her writing technique.

It was as a teacher that she distinguished herself, making every lesson seem like an aesthetic conversation with an atmosphere of understanding and friendliness. Broad-minded, she was highly interested in whatever was new, original, and progressive, however, not letting every present-day fad influence her criteria. One could always feel the strong touch of a genius' spirit bringing to life the most simple as well as the most elaborate melody. With this sense of musical training was always coupled the religious spirit that uplifted the soul to a higher sphere. Her main objective was to combine music with religion in her moral and spiritual training of our boys and girls. That music should not only be a source of pleasure and joy during the child's school-life, but that its beneficial influence be potent through his entire life.

### COPY OF LETTER FROM SUPERINTENDENT OF CHICAGO PAROCHIAL SCHOOLS

September 12, 1933

Mother M. Stanislaus, O.S.F.  
St. Joseph Convent  
Layton Blvd. and Greenfield Ave.  
Milwaukee, Wis.

Dear Mother Stanislaus:

I wish to express my gratitude for the work that has been done in music by the sisters of your schools, here in Chicago, and in an especial manner I wish to give recognition to Sister Mary Cherubim, whose ef-

forts have been of tremendous value in assisting our sisters to successfully meet the demands of the Archdiocese of Chicago School Board, in developing musical culture in the schools.

It has been no small task to make workable our new Course of Study in Music, and Sister Cherubim, in issuing detailed outlines based on our new Course of Study, and in personally conducting meetings of our music teachers and discussing school music problems with them, has made a con-

tribution which is deeply appreciated by the members of the School Board. The detailed outlines which Sister Cherubim has placed in the hands of the teaching sisters are splendid, and they are most helpful in the carrying out of our Course of Study in Music.

With kindest personal regards, I remain  
Very sincerely yours,

(Signed) REV. D. F. CUNNINGHAM  
SUPERINTENDENT

## A Tribute to SR. MARY CHERUBIM SCHAEFER

By EDWIN G. KAPPELMANN

Musical Director of the Wisconsin Conservatory of Music, Milwaukee, and  
Member of the Curricula Commission of the National Association of Music

**I**F it is true that our good deeds live long after we are gone, then the memory of Sister Mary Cherubim will live for generations after her work on earth is finished. She has built a foundation, a tradition, a reputation for the music teachers of the School Sisters of St. Francis, the effects of which will be felt in their work for years and years to come.

She has always been admired and revered by all who came in contact with her. Her personality radiates sunshine and beaming happiness which the veil of the Order could not hide. A meeting with her in her rehearsal rooms was an inspiration not only to those of the Sisterhood, but also to any musician who can recognize true worth.

She was an extraordinary organist, and a pianist of superior skill. But as a musical director, Sister Cherubim excelled. In my experience with music schools, I have seldom met a director who could measure up to her ability. She was dynamic to a superlative degree, and spurred those who came under her direction to their best achievements.

Her ideals of life, of music, and of education are on the highest plane. The Mother General of her community placed implicit confidence in her organizing ability, and provided the Music Department with an equipment equal to some of the finest in the country. Her plans on the building of

registers in pipe organs was unique, but also authoritative. Well do I remember the pipe organ she designed for use with the orchestra of her school. It contained the registers of brass and woodwind instruments, which, together with the strings played by the Sisters themselves, afforded a most acceptable symphony orchestra, capable of performing the great works of the classical, romantic, and modern schools of composition, and which the Sisters could never have performed save for the inventive genius of Sister Cherubim.

The music school was at all times first in her mind. Through her influence, ample rooms were built with plenty of light and ventilation. These studios are equipped with excellent pianos, kept in good tune and repair. Four practice pipe organs are installed in the Music Department itself, one three-manual and three two-manual, a large four-manual organ in the chapel, and a concert organ in the auditorium, all built by the Schaefer Organ Company, of Slinger, Wisconsin. Numerous recitation and practice rooms make the equipment one of the best in the Middle West. Incorporated as St. Joseph Convent Conservatory of Music in 1924, the institution by 1933 was in a position to offer college courses, and its name was then changed to that of St. Joseph Convent College of Music. It is now known as Alverno College of Music.

Keen to recognize talents in the novices

and postulants, Sister Cherubim exerted her influence to have them afforded ample time for study and practice.

Many musical compositions had their first hearing because of her ability to recognize true worth of the written page, and her generous help to struggling composers. Whether it was a vocal or instrumental solo, a chorus or orchestral number, she was ever ready to perform music that was good. Music still in the manuscript intrigued her, and her bright eyes beamed when a beautiful new composition came into her hands.

Sister Mary Cherubim, I salute as one of the finest musicians I have ever met in any Sisterhood. Her achievements in the field of music and education will live long, and her memory should be cherished by the School Sisters of St. Francis for generations to come.

#### AN APPRECIATION

By Arthur C. Becker, Mus. D., A. A. G. O.  
Dean of DePaul University School of  
Music, Chicago, Illinois

I HAVE known Sister Mary Cherubim, O. S. F., for a number of years, and have watched with interest the tremendous influence she has exerted in the field of Catholic Church Music. In all sincerity, Sister Cherubim is one of the outstanding composers in the field of sacred music, and as times goes on her work will achieve even wider popularity than at the present time.

Not only in the field of composition does Sister Cherubim excel, but as a choir directress her work is well known. The writer has had the opportunity on several occasions to hear her choir of two hundred postulants, novices, and professed nuns at the Motherhouse in Milwaukee, sing the chant and examples of figured music in a most laudatory manner; the tone quality, dynamics, and pronunciation being all that one could desire from a choir devoted to the study of sacred music.

Knowing a little of the history of the music department of St. Joseph Convent in Milwaukee, of which Sister Cherubim has been the director for a number of years, the growth of this department, the standards, and the results, are directly attributable to her sincerity of purpose, and conscientiousness in her work.

Sister Cherubim is also an executive. This fact was vividly exemplified in a conference of Catholic Church musicians in which Sister Cherubim took an active part,

#### MISCELLANEOUS LETTERS FROM THE MAIL BAG

From: FATHER WALTER  
then Director of Music,  
Saint Francis Seminary  
Saint Francis, Wisconsin

In past years I often had the privilege of attending concerts arranged and conducted by Sister Cherubim. At the very first performance I was struck by the unusually fine and artistic rendition of ecclesiastical and secular music and I said to myself: Here is a true musician with a profound perception, high ideals and a perfect mastery of all musical forms.

The selections of choral and orchestral music were always of a high standard and their rendition gave evidence of painstaking preparation, original interpretation and artistic finish. Many of the choral and instrumental works were composed or arranged by Sister Cherubim and I cannot praise her work at St. Joseph's Convent too highly.

Sincerely,  
(Signed) F. T. WALTER  
Instructor of Music  
at St. Francis Seminary

September 11th, 1933

From: FATHER DOBBELSTEEN  
Noted Composer of Church Music  
Dear Sister Cherubim:

I must congratulate you with your splendid work in the art of music for the church. Your compositions, motets and hymns for 2 and 3 voices are masterpieces and will be appreciated by all good musicians and choir directors.

And the wonderful results you have obtained with your choir, as I witnessed a performance under your direction some time ago, are a test of your ability of conducting and training.

May God bless you in your work and give you strength and courage to continue your work for a long time.

Sincerely yours in Xto,  
(Signed) L. A. DOBBELSTEEN,  
Ord. Praem.

July 20, 1938 Luxenburg, Wisc.

and through her efforts a complete program was outlined and carried to a successful termination.

**From:**

**DOM GREGORY HUGLE, O. S. B.**

Ven. and dear Sr. M. Cherubim: —

This is but a hurried note at the end of the year to congratulate you on the splendid work — "Music Appreciation" — you are doing for Caecilia. I know that your contributions are greatly appreciated by Dr. Reilly and the readers.

May the Divine Infant bestow upon you and the dear Convent an abundance of heavenly blessings to abide throughout the coming New Year.

In the love of Jesus and Mary, I am

Yours sincerely,

(Signed) **DOM GREGORY HUGLE,**  
O. S. B.

Conception, Mo.

December 16th, 1933

**From: GERMANY**

The following is a copy of a note of appreciation written by Rev. H. Driessen, who visited America during the time of the Eucharistic Congress held in Chicago in 1926, and who, without Sister Cherubim's knowledge, was present at one of the High Masses sung in St. Joseph's Convent chapel under Sister Cherubim's direction:

Rev. Hermann Driessen

Pfarrer in Rott b/ Bonn a/ Rh.

Erzdiocese Kohn

Bezirkspraeses des Caecilienvereins,  
drueckt seine volle Annerkennung ueber die kirchenmusikalischen Leistungen aus, die er heute morgan gehoert. Es was das Beste, was ich waehrend meines mehr als 4-monatge Aufenthaltes in Amerika gehoert habe.

October 30, 1926

**From:**

**FRANK OLIN THOMPSON**

Dear Sister Cherubim:

It has been my privilege and pleasure to hear a number of your works under your own direction, and they stamped themselves indelibly on my thought as compositions of unusual merit, the creations of a splendid talent — expressions in masterly manner of clearly formed and convincing ideas. Not only was I interested in the musical content of your works, but also in the splendid manner in which you scored for the orchestra at your disposal. It certainly was a most enjoyable experience to hear your

works at first hand, and one which I am sure I shall never forget.

I am glad to be able to add that my own enthusiasm was shared by a man whose life work was in chorus and orchestra, and who stood high in the profession — the late William Boeppler. We attended one of your programs together, and on our way down town afterwards, he expressed himself most favorably regarding your ability both as composer and as conductor.

I wish you every success.

Most sincerely,

(Signed) **FRANK OLIN THOMPSON**  
Teacher of piano at Chicago  
Musical College, and teacher  
at Wisconsin College of Mu-  
sic, Milwaukee.

July, 1932

**From:**

**THE DIRECTOR OF THE  
ROBERT BRAUN SCHOOLS OF MUSIC  
Pottsville, Pennsylvania**

The superior performance of the orchestra under the leadership of Sister Cherubim was quite marked. In my own observation, it is most unusual to find an orchestra of the calibre such as exists at St. Joseph's Convent.

Although the work of Sister Cherubim has been more or less familiar to me through the columns of "The Caecilia", I had not had the opportunity up to that time of hearing her excellent orchestral arrangements actually performed.

I can but add my appreciation of her excellent work.

Very truly yours,

(Signed) **ROBERT BRAUN**

Robert Braun, Director,

Graduate School

January, 1934

**From:**

**THE HEAD OF PIANO DEPT.**

**DePaul University School of Music**

Dear Sister Cherubim:

I remember with great pleasure my visit at St. Joseph's Convent in Milwaukee some time ago, when I was granted the privilege of listening to one of your concerts, the program of which showed an exceptionally high standard of musical taste and artistic execution, all the result of your many-sided activities as a composer, as orchestra and chorus conductor, and organizer.



I have become acquainted with some of your compositions, notably your Piano Sonata, a Mass (Cantata), and other choral compositions and orchestra arrangements, and they all impress me as being founded upon solid musicianship, thorough technical knowledge, and imagination, and I sincerely hope that they will gradually gain for you wider publicity and the appreciation as a composer which you deserve.

With very best wishes for the future, I am

Cordially yours,  
(Signed) WALTER KNUPFER  
Head of the Piano Department of DePaul University School of Music, Chicago, Ill.

July 20, 1938

From :  
**THE HEAD OF VIOLIN DEPT.**  
Wisconsin Conservatory

For more than fifteen years, I have followed with interest and appreciation the accomplishments of Sister M. Cherubim, O. S. F., in the field of music. I attended a good number of chapel programs and concerts under her direction.

I consider Sister Cherubim unusually gifted in both composition and conducting. She possesses to a remarkable degree the ability to develop in the choirs with which she works exquisite beauty of tone and utmost finish made possible only by the most devoted and painstaking efforts.

(Signed) PEARL BRICE  
Head of Violin Department,  
Wisconsin Conservatory of  
Music

September 12, 1932

From:  
**THE HEAD OF VOICE DEPT.**  
Wisconsin Conservatory of Music

Dear Sister Cherubim:

May I express my sincere appreciation of your very excellent musical work demonstrated at the concert I attended at your Convent. As teacher of voice I was especially interested in the voice material of your chorus. The tone placement was very good, the voice quality beautiful, vowel constancy and enunciation well developed, the blending of the voices exceptional. The compositions rendered were so fine musically and I was impressed and uplifted with the deep religious quality of your work.

As composer and director you are outstanding in your conception of church music, and I received a lasting inspiration that was shared by the entire audience present.

Your genuine musical talent deserves wide publicity and your compositions are worthy of extensive use in all churches.

Very sincerely yours,

(Signed) KATHERINE M. CLARKE  
Head of Voice Department,  
Wisconsin Conservatory of  
Music

June 20, 1921

From:  
**AN INSTRUCTOR**  
at Marquette University

It is not often that I can say: "Here is a fine musician". But I can honestly state that in Sister M. Cherubim, "Here is a fine musician."

I have had the pleasure of examining many of Sister's own compositions. They show the marks of a genius. When I use the term genius, it is useless to go into detail as to the merits of her compositions. Again I have had the pleasure of being present when Sister Cherubim wielded the "Baton" as Conductor over a large orchestra and chorus. No one but a finished Conductor can do such work.

And last but not least it gives me great pleasure to know of a "School of Music" enjoying such high musical standards. Of course that seems natural and logical when that music school is governed and led under the high and fine musicianship of Sister M. Cherubim.

(Signed) ANTHONY BUMBALEK,  
Mus. B.

Concert Pianist, Composer,  
Writer, and Instructor of  
Philosophy of Musical Culture,  
Marquette University,  
Milwaukee.

September 6, 1933

### SAMPLE PROGRAM OF CHURCH MUSIC

Given at a meeting of The Wisconsin Chapter of the American Guild of Organists, in 1921, by The St. Joseph Convent Choir, under the direction of Sister M. Cherubim, O. S. F.; assisted by Sister M. Clarissima, O. S. F., organist — at St. Joseph Convent, Milwaukee.

An elaborate printed program was given out to the audience containing:

- (a) Excerpts from the Apostolic Letter on Church Music (1903).
- (b) Description and analysis of chant, polyphony and modern music as viewed by the church.
- (c) Latin and English text for all the compositions rendered.

That this program was helpful, and appreciated by the non-Catholics in the congregation is shown by the following letter:

WISCONSIN CONSERVATORY  
OF MUSIC

Milwaukee

Dear Sister Cherubim:

Permit me to express to you how much I enjoyed and appreciated the annotated pro-

gram of Catholic Church Music you prepared for the Wisconsin Chapter of the American Guild of Organists. It was of especial interest to us who are not of your faith and never fathomed the great spirituality and artistic value of the music of your church. The superior performance by your well trained choir and the uplifting, religious atmosphere created by your artistic interpretation of that utter unworldly music were experiences never to be forgotten. May you ever be successful in your sacred calling.

Sincerely yours,

(Signed) WINOGENE KIRCHNER,

A. A. G. O.

Teacher of Organ, Graduate  
under Wm. Middelschulte.  
Member, Wisconsin Chapter,  
American Guild of Organists.



RECITAL ROOM — ALVERNO COLLEGE OF MUSIC

## PUBLISHED MUSIC

Composed By **SISTER M. CHERUBIM, O. S. F.**

### MASS IN HONOR OF ST. GERTRUDE —

For three-part chorus (SSA) with organ.

### MASS IN HONOR OF ST. ALFONS —

For three-part chorus (SSA) with organ accompaniment. Three-part music alternating with Gregorian Chant. Especially written for use during Advent and Lent.

### MASS IN HONOR OF ST. ALFONS —

For four-part chorus (SATB) with organ accompaniment. The same Mass as the above, but arranged for SATB.

### TANTUM ERGO —

For four-part chorus (SSAA) with organ accompaniment. Written in polyphonic style throughout. A copy of this can be found in the library of the Vatican in Rome.

### JUBILATE DEO —

For two-part chorus with organ accompaniment.

### TU ES SACERDOS IN AETERNUM —

For two-part chorus and organ.

### O SALUTARIS HOSTIA, Op. 20, No. 1 —

For three-part chorus (SSA) with organ.

### TANTUM ERGO, Op. 20, No. 2 —

For three-part chorus (SSA) with organ.

### JESU DULCIS MEMORIA, Op. 20, No. 3 —

For three-part chorus (SSA) with organ.

### TANTUM ERGO, Op. 20, No. 4 —

For three-part chorus (SSA) with organ.

### ADORO TE DEVOTE, Op. 20, No. 5 —

For three- and four-part chorus (SSAA) with organ.

### TANTUM ERGO, Op. 20, No. 6 —

For three-part chorus (SSA) with organ.

### LAUDATE DOMINUM, Ps. 116 —

Falso bordone (SA) with organ.

### DIVINE PRAISES —

For three-part chorus (SSA) with organ.

### IMPROPERIUM, Op. 24, No. 5 —

Offertory for Palm Sunday — for three-part chorus (SSA).

### STABAT MATER, Op. 24, No. 6 —

For three-part chorus (SSA).

### CRUX FIDELIS, Op. 25, No. 2 —

For four-part chorus (SSAA).

### O DEUS, EGO AMO TE, Op. 36, No. 7 —

For three-part chorus (SSA) and organ.

### VENI, SPONSA CHRISTI, Op. 59 —

For three-part chorus (SSA) and organ.

### EXULTA FILIA SION, Op. 57 —

(Motet for Christmas) — Three-part chorus (SSA) and organ.

### TWELVE HYMNS IN HONOR OF THE B. V. M.

For SA or SAB with organ, or SATB.

- |       |                            |
|-------|----------------------------|
| No. 1 | O Mary, Heav'n's Delight   |
| 2     | I Love Thee, O Mary        |
| 3     | Mother Mary, Fount of Pity |

- |    |                                 |
|----|---------------------------------|
| 4  | O Heart of Mary!                |
| 5  | It is the Name of Mary          |
| 6  | Mother Dear, Oh! Pray for Me    |
| 7  | Hail Mary, Pure and Tender      |
| 8  | Daily, Daily, Sing to Mary      |
| 9  | Hail, Mother Merciful           |
| 10 | On This Day, O Beautiful Mother |
| 11 | Mary, Queen of May              |
| 12 | Hail, Virgin, Dearest Mary      |

### SIX HYMNS IN HONOR OF THE SACRED HEART AND THE BLESSED SACRAMENT, Op. 39 —

For SA or SAB with organ, or SATB.

- |       |                                  |
|-------|----------------------------------|
| No. 1 | Jesus, the Very Thought of Thee  |
| 2     | Jesus, for Thee I Live           |
| 3     | Jesus, My Lord, My God, My All   |
| 4     | Dearest Jesus, Friend and Father |
| 5     | To Praise the Heart of Jesus     |
| 6     | O Sacrament Most Holy            |

### FOUR CHRISTMAS HYMNS, Op. 40 —

For SA or SAB with organ, or SATB.

- |       |                                    |
|-------|------------------------------------|
| No. 1 | Ye Children, Come Hither           |
| 2     | O Holy Night                       |
| 3     | Sinners, Lost in Gloom and Sadness |
| 4     | O Glorious Night                   |

### SONGS FOR PRIMARY GRADES, Op. 46 —

With piano accompaniment.

- |       |                            |
|-------|----------------------------|
| No. 1 | O Dearest Jesus, Bless Me  |
| 2     | Dear Guardian Angel        |
| 3     | Thanksgiving Song          |
| 4     | Dear and Gentle Jesus      |
| 5     | Hymn to Mary               |
| 6     | Infant Jesus, Come to Me   |
| 7     | Little Herman              |
| 8     | When I Work or When I Play |
| 9     | Smiles and Kindness        |
| 10    | Give Me Jesus              |
| 11    | Stars So Brightly Shining  |
| 12    | Good Morning, Jesus        |
| 13    | Good Night, Jesus          |
| 14    | To St. Joseph              |
| 15    | Morning                    |

### SONGS FOR INTERMEDIATE GRADES, Op.

47 — For one-, two-, and three-part chorus with piano accompaniment.

- |       |  |
|-------|--|
| No. 1 | God Is Ever Near                         |
| 2     | God's Love                               |
| 3     | See the Pretty Starry Lamps              |
| 4     | Come, Join the Song of the Angels        |
| 5     | The Lord is Near (2-part)                |
| 6     | The Water Mill (2-part)                  |
| 7     | The Heavenly Father (2-part)             |
| 8     | Evening Rest (2-part)                    |
| 9     | Distant Bells (3-part)                   |
| 10    | Father in Heav'n, We Thank Thee (2-part) |
| 11    | Give (2-part)                            |
| 12    | Evening Prayer (3-part)                  |
| 13    | Trustful Obedience (2-part)              |
| 14    | God is Good (2-part)                     |

# Demonstration of Catholic Church Music

Directed By **SISTER M. CHERUBIM**  
for American Guild of Organists

## CHANT

1. SEQUENCE "VICTIMAE PASCHALI" — Mode I — Dorian (festive). (Chant taken from the Mass for Easter Sunday).
2. COMMUNIO "DOMINUS JESUS" — Mode II — Hypodorian (meditative). (Chant taken from the Mass for Maundy Thursday).
3. COMMUNIO "GUSTATE" — Mode III — Phrygian (joyous). (Chant taken from the Mass for the 8th Sunday after Pentecost).
4. INTROIT "REMINISCERE" — Mode IV — Hypophrygian (plaintive). (Chant taken from the Mass for the 2nd Sunday of Lent).
5. INTROIT "LOQUEBAR" — Mode V — Lydian (joyous). (Chant taken from the Mass in honor of Virgin Martyrs).
6. INTROIT "HODIE SCIETIS" — Mode VI — Hypolydian (meditative). (Chant taken from the Mass for the Vigil of Christmas).
7. INTROIT "PUER NATUS EST" — Mode VII Mixolydian (festive). (Chant taken from the Third Mass of Christmas).
8. COMMUNIO "PATER SI NON POTEST" — Mode VIII — Hypomixolydian (plaintive). (Chant taken from the Mass for Palm Sunday).
9. CHANT MELODIES TO THE RESPONSE "DEO GRATIAS" and EASTER "ALLELUIA"

### DEO GRATIAS

- Melody 1 Mode V — Lydian  
(On first-class feasts)
- 2 I — Dorian  
(On second-class feasts)
- 3 I — Dorian  
(On Blessed Virgin feasts)
- 4 VI — Hypolydian  
(On Sundays of Advent and Lent)
- 5 I — Dorian  
(On ordinary Sundays)

### EASTER ALLELUIA

Mode VIII — Hypomixolydian

## ORGAN SOLOS:

- Fughetta for Organ on Melody 5  
(given above) ..... J. Diebold
- Fughetta for Organ on Melody  
of Easter "Alleluia" ..... R. Hoff

(a) For our present purpose the choir will render one psalm in its entirety to illustrate the beauty of antiphonal singing, i. e., one choir responding to the other. However, as it may be of interest to hear each one of the melodies, the choir will sing several verses of the same psalm, "Dixit Dominus Domino meo", to each of the eight Psalm-tones.

- a) PS. 109 — TO ALL EIGHT PSALM TONES.
- b) ACCORDING TO TONUS PEREGRINUS. Ps. 113
- c) ACCORDING TO TONUS IN DIRECTUM. Ps. 69

## PLAIN CHANT INTERSPERSED WITH PART SINGING

1. "KYRIE", consisting of nine invocations in the Greek language, taken from the Chant Mass "MISSA DE ANGELIS", in the Lydian mode, with part music by Sister Mary. Cherubim, O. S. F.
2. "CREDO" of the Mass. Lydian mode, interspersed with part-singing by P. Piel.
3. The PSALM "DE PROFUNDIS" according to the Seventh Psalm-tone, with part-singing by Dr. Fr. Witt.

## ORGAN SOLO —

Prelude in D minor for Organ ..... P. Piel

## PART TWO

### CLASSIC POLYPHONY

1. "DUO SERAPHIM"—four-part chorus .. Vittoria
2. "O SACRUM CONVIVIUM"—three-part chorus ..... Tappert
3. "TANTUM ERGO SACRAMENTUM" — four-part chorus ..... Sr. M. Cherubim, O. S. F. Selected by Otto A. Singenberger to be presented, among other compositions, to Pope Pius XI.
4. "EXULTATE DEO"—five-part chorus (a cappella) ..... Palestrina

## ORGAN SOLO —

Toccata for Organ ..... Zoller

## PART THREE

### MODERN MUSIC

#### FREE FROM ALL PROFANITY

1. CHRISTUS FACTUS EST ..... P. Griesbacher
2. IMPROPERIUM EXPECTAVIT COR MEUM ..... Fr. Neckes
3. STABAT MATER ..... Fr. Koenen
4. TRAUERT IHR ENGLISCHEN CHOERE ..... J. B. Molitor
5. ORGAN SOLO —  
Fantasia for Organ ..... J. G. E. Stehle
6. "CREDO" from MISSA, OP. 19-b  
(Words as given above) ..... Dr. Fr. Witt
7. "BENEDICTUS" from MISSA, OP. 19-b  
..... Dr. Fr. Witt
8. INGREDIENTE DOMINO ... Otto Singenberger
9. EXULTAVIT COR MEUM ..... P. Griesbacher
10. OREMUS PRO PONTIFICE NOSTRO PIO ..... J. Singenberger
11. ORGAN SOLO —  
Postlude in C Minor for Organ A. Wiltberger

## A Few Church Music Programs

Rendered by St. Joseph Convent Choir during church services at various occasions.  
under the direction of Sister M. Cherubim, O. S. F.

### Ordinary Sunday — 1912 AT HIGH MASS

Asperges ..... Gregorian  
PROPER OF THE MASS  
Introit and Communion ..... Gregorian  
Gradual ..... Ps.-Tone VIII  
Offertory ..... Recited  
Insert: *Benedictus sit Deus* (SSA) .. Deigendesch  
ORDINARY OF THE MASS  
Mass XI (*Orbis factor*) ..... Gregorian  
Credo III ..... Gregorian

### Feast of All Saints — 1915 AT HIGH MASS

PROPER OF THE MASS  
Introit: *Gaudeamus* ..... Gregorian  
Gradual: *Timete Dominum* ..... Sister Cherubim  
(SSA)  
Offertory: *Iustorum animae* ..... Recited  
Insert: *Jubilate Deo* (SSAA) ... J. Singenberger  
Communion: *Beati mundo corde* ..... Gregorian  
ORDINARY OF THE MASS  
Mass in hon. of St. Othilia (SSA) ... M. Haller

### Feast of The Ascension — 1917 AT HIGH MASS

PROPER OF THE MASS  
Introit: *Viri Galilaei* ..... Gregorian  
Gradual: *Alleluia. Ascendit* (SSA) .. Griesbacher  
Offertory: *Ascendit Deus* (SA) .. J. Singenberger  
Communion: *Psallite Domino* ..... Gregorian  
ORDINARY OF THE MASS  
Missa in Mem. Concilii Oec. Vaticani  
(SSAA) ..... Fr. Witt

### Easter Sunday — 1919 AT HIGH MASS

*Vidi aquam* (SSAA) ..... J. Singenberger  
PROPER OF THE MASS  
Introit: *Resurrexi* ..... Gregorian  
Gradual: *Haec Dies* (SSA) ..... Griesbacher  
Sequence: *Victimae paschali* ..... Gregorian  
Offertory: *Terra Tremuit* (SA) .. J. Singenberger  
Communion: *Pascha nostrum* ..... Gregorian  
ORDINARY OF THE MASS  
Missa "So, fa, mi, re, ut." (SSAA  
polyphonic throughout) ..... J. Conze  
RECESSIONAL  
*Der Heiland ist Erstanden* (SSA) ... H. Tappert

### Christmas — 1922 III MASS

PROPER OF THE MASS  
Introit: *Puer natus est* ..... Gregorian  
Gradual: *Viderunt* (SSA) ..... Griesbacher  
Offertory: *Tui sunt coeli* ..... Recited  
Insert: *Exsulta filia Sion* ..... Sister M. Cherubim  
(SSA)  
Communion: *In splendoribus* ..... Gregorian  
ORDINARY OF THE MASS  
Missa in H. Sti. Willibaldi  
(SSA) ..... Griesbacher

### Christmas — 1923 MIDNIGHT MASS

BEFORE MASS  
*Stille Nacht* (Chorus, organ, and strings)  
Gruber - Sister Cherubim  
PROPER OF THE MASS  
Introit: *Dominus dixit* ..... Gregorian  
Gradual: *Tecum principium* ..... J. Singenberger  
(SSAA)  
Offertory: *Laetentur Coeli* ..... Recited  
Insert: *Verbum Caro factum est* ..... Griesbacher  
(SSA)  
Communion: *In splendoribus* ..... Gregorian  
ORDINARY OF THE MASS  
Mass in hon. of St. Crescentia  
(SSAA) ..... Max Springer  
RECESSIONAL  
*Ehre sei Gott in der Hoehe* (SSAA, with  
organ and strings) ..... Sister M. Cherubim

### Feast of St. Alfons — August 2, 1924 AT SOLEMN HIGH MASS

PROPER OF THE MASS  
Introit: *Spiritus Domini* ..... Gregorian  
Gradual: *Memor fui* (SSA)  
Griesbacher - Sister Cherubim  
Offertory: *Honora Dominum* ..... Recited  
Insert: *Exsultate Deo* ..... Palestrina  
(5 - part, a capella)  
Communion: *Sacerdos magnus* ..... Gregorian  
ORDINARY OF THE MASS  
Mass in hon. of B. Juliae Billiard  
(SSA) ..... J. G. E. Stehle

### First Sunday of Advent — 1925 AT HIGH MASS (Choir, a cappella)

Asperges ..... Gregorian  
PROPER OF THE MASS  
Introit: *Ad te levavi* (SA and chant)  
Arranged by Sister Cherubim  
Gradual: *Universi qui te* ..... Psalm tone  
*Alleluia verse: Ostende nobis*  
(SA) ..... Sister Cherubim  
Offertory: *Ad te Domine* (SSA) .. Sister Cherubim  
Communion: *Dominus dabit* (SA) .. Sister Cherubim  
ORDINARY OF THE MASS  
Mass in hon. of St. Alfons (SSA passages  
alternating with plain chant) .. Sister Cherubim

### Feast of The Immaculate Conception December 8, 1925 AT HIGH MASS

PROPER OF THE MASS  
Introit: *Gaudens gaudebo* ..... Gregorian  
Gradual: *Benedicta es tu* (SSA) ..... Griesbacher  
Offertory: *Ave Maria*  
(SSAA, a cappella) ..... Palestrina  
Communion: *Gloriosa dicta sunt* ..... Gregorian  
ORDINARY OF THE MASS  
Missa Nona (SSA) ..... B. Stein  
AFTER MASS  
*Immaculata, du Lilienbluete* (SSA) ..... Haller



**Feast of The Purification of The  
Blessed Virgin Mary — 1926**

**BLESSING OF THE CANDLES**

Ant. *Lumen ad revelationem* ..... Sister Cherubim  
(SSAA) — alternating with  
Canticle "Nunc dimittis" ..... Psalm-tone VIII  
Ant. *Exsurge Domine* ..... Gregorian

**PROCESSION**

Adorna thalamum tuum ..... Gregorian  
Responsum accepit Simeon ..... Psalm-tone VIII  
Inserts: *Senex puerum portabat* and  
*Hodie beatæ Virgo Maria* .. Sister Cherubim  
(SSA)  
Obtulerunt pro eo Domino ... Sister Cherubim  
(SSA)

**AT HIGH MASS**

**PROPER OF THE MASS**

Introit: *Suscepimus, Deus* ..... Gregorian  
Gradual: *Suscepimus* (SA) ..... J. Singenberger  
Tract: *Nunc dimittis* (Psalm-tone and  
falso bordone) ..... J. Singenberger  
Offertory: *Diffusa est* ..... Recited  
Insert: *Ave Maria* (SA) ..... Sister Cherubim

**ORDINARY OF THE MASS**

Missa "Regina Pacis" (SSA) ... A. Wiltberger

**Feast of St. Joseph — March 19, 1928  
AT SOLEMN HIGH MASS**

**PROPER OF THE MASS**

Introit: *Iustus ut palma* ..... Gregorian  
Gradual: *Domine, praevenisti* ... J. Singenberger  
(SSA)

Tract: *Beatus vir* (SSA) ..... J. Singenberger  
Offertory: *Veritas mea* (SSAA) .. Sister Cherubim

**ORDINARY OF THE MASS**

Missa in hon. S. Lamberti (SSA) .. Griesbacher

**Feast of Our Lady of Lourdes —  
February 11, 1930**

**PROPER OF THE MASS**

Introit and Communion ..... Gregorian  
Gradual: *Flores apparuerunt* (SSA)  
Arranged by Sister Cherubim

Offertory: *Ave gratia plena* ..... Recited  
Insert: *Tota pulchra es* (SSA) ..... Griesbacher

**ORDINARY OF THE MASS**

Mass in hon. of the Holy Family  
(SSA) ..... J. Singenberger

**Palm Sunday — 1933**

(Choir, a cappella)

Asperges ..... Gregorian

**BLESSING OF THE PALMS**

Hosanna Filio David ..... Gregorian  
In Monte Oliveti ..... Psalm-tone VIII  
Sanctus ..... Gregorian

**DISTRIBUTION OF PALMS**

*Pueri Hebraeorum* (first antiphon) .... Gregorian  
*Pueri Hebraeorum* (second antiphon) .. Gregorian  
alternating with these same antiphons  
in figured music (SA) by .... Sister Cherubim

**PROCESSION**

Ant. *Cum appropinquaret Domino*  
(SA) ..... Sister Cherubim  
Ant. *Occurrunt turbae* (SA) ... Sister Cherubim  
Ant. *Cum Angelis* (SA) ..... Sister Cherubim  
Ant. *Turba multa* (SA) ..... Sister Cherubim  
Gloria, laus, et honor — and verses .... Gregorian  
Ingrediente Domino (SA) ..... Sister Cherubim

**PROPER OF THE MASS**

Introit and Communion ..... Gregorian  
Gradual and Tract ..... J. Singenberger  
(SA and Psalm-tone II)

Offertory: *Improperium* (SSA) .. Sister Cherubim

**ORDINARY OF THE MASS**

Missa "Choralis" (SA passages  
alternating with plain chant) .. Sister Cherubim

**AFTER MASS**

Hosanna to the Son of David  
(SSA) ..... Sister Cherubim

**Profession Ceremonies — August, 1937  
AT THE CEREMONIES**

Jesu Corona Virginum (SSA) .. J. Singenberger  
Litany of All Saints ..... Gregorian  
Veni Creator (SSA) ..... Griesbacher  
Regnum Mundi (SSA)

Griesbacher - Sister Cherubim  
Veni Sponsa Christi (SSA) ... Sister Cherubim  
O Deus ego, amo te (SSA) .... Sister Cherubim  
Benedicite gentes (SA) ..... Sister Cherubim

**AT SOLEMN HIGH MASS**

Introit, Communion and Gradual ..... Gregorian  
Offertory ..... Recited  
Insert: *Quid retribuam* (SSA) ..... Griesbacher

**ORDINARY OF THE MASS**

Mass in honor of St. Gertrude  
(SSA) ..... Sister Cherubim

**AT SOLEMN BENEDICTION**

Adoro te Devote (SSAA) ..... Sister Cherubim  
Tantum ergo (SSAA) ..... Sister Cherubim

**RECESSIONAL**

Holy God (Congregational)  
Organ acc. by Sister Cherubim

**A FEW OF THE PROGRAMS  
RENDERED BY ST. JOSEPH  
CONVENT CHORUS AND  
ORCHESTRA**

under the direction of  
Sister M. Cherubim, O. S. F.,  
on various occasions

1. Program rendered at the dedication of the Ellen C. Sunny Memorial Organ, at Sacred Heart Chapel, Sacred Heart Sanitarium, Milwaukee — 1923.

**PART ONE**

**AD BENEDICTIONEM ORGANI IN ECCLESIA  
(Rituale Rom.)**

Psalm "Laudate Dominum" ..... J. Singenberger  
Choir

Solemn Blessing of the Organ .. by the Rev. A. Klink  
Cantantibus organis ..... Ravanello  
Choir

**PART TWO**

**SACRED CONCERT**

Prelude ..... S. M. Dethier

Organ Solo  
O Lift Thine Eyes from "Elijah" ..... Mendelssohn  
Choir

Fantasia from "Absolom" ..... J. G. E. Stehle  
Organ Solo

O Divine Redeemer ..... Gounod  
Vocal Trio and Organ

Toccatà, Op. 65 ..... Zoller  
Organ Solo

O Rest in the Lord from "Elijah" .....	Mendelssohn
Choir and Organ	
Cantilene Pastorale .....	Guilmant
Organ Solo	
Ave Maria .....	Schubert
Soprano Solo and Chorus with Violin obligato, String Quartet and Organ	
The Heavens are Telling from "The Creation" .....	Haydn
Choir with Organ and Violin	
Etude de Concert .....	H. R. Shelley
Organ Solo	

## PART THREE

BENEDICTION WITH THE  
BLESSED SACRAMENT

O Bone Jesu .....	Palestrina
Choir	
Tantum Ergo .....	J. Mohr, S. J.
Choir	
Oremus .....	J. Singenberger
Choir and Organ	
Postlude in C minor .....	A. Wiltberger
Organ Solo	
2. Program rendered to The Most Reverend Salvator Walleser, O. M. Cap., D. D. — 1916.	
Overture to "Joseph in Egypt" .....	Mehul
Orchestra	
Begrueßung .....	P. Griesbacher
Chorus with Piano	
Die Allmacht .....	Schubert
Chorus with Piano	
Romanza .....	P. E. Bach
Orchestra	
Das Singerlein .....	M. Haller
Chorus	
Hymne .....	Mozart
Chorus with Orchestra	
Adagio and Allegro from <i>Septett</i> , Op. 20 ..	Beethoven
Orchestra	
(All choral and orchestral arrangements made by <b>Sister M. Cherubim</b> )	
3. Program rendered to His Excellency, The Most Reverend Sebastian G. Messmer, D. D., D. C. L. — 1911.	
Jubel-Overture .....	Weber
Orchestra	
Begrueßung .....	P. Griesbacher
Chorus with Piano	
Adieux a l'Alhambra .....	Monasterio
Violin and Piano	
Pergolese (Cantata) .....	Fr. Witt, Op. 36
Four-part chorus with Piano	
O Bete .....	M. Haller
Chorus with Piano	
Andante aus der V. <i>Symphonie</i> .....	Beethoven
Violin, Piano and Organ	
Gott in der Natur .....	Schubert
Chorus with Piano	
Kroenungs-Marsch aus "Der Prophet" .....	Myerbeer
Orchestra	
Ein Scherz .....	Zoellner
Chorus	
(All choral and orchestral arrangements made by <b>Sister M. Cherubim, O. S. F.</b> )	
4. Program rendered to His Excellency, The Most Reverend Samuel G. Mess- mer, D. D., D. C. L. — 1923.	

Overture to "Lodoiska" .....	Cherubini
Orchestra	
O Rest in the Lord from "Elijah" .....	Mendelssohn
Chorus	
Adagio and Allegro from <i>Symphony in G</i> ...	Haydn
Orchestra	
The Swan .....	Saint - Saens
Chorus with Cello and Piano	
Andante from <i>Trio in D minor</i> .....	Mendelssohn
Orchestra	
Leis' sinkt der Daemmrung Schleier .....	Fr. Abt
Chorus	
Gavottes from <i>Suite for Orchestra</i> .....	Bach
Orchestra	
Die Teilung der Erde .....	Haydn
Chorus and Orchestra	
Adagio religioso from <i>Concerto No. 4</i> ...	Vieuxtemps
Violin solo with Orchestra	
The Heavens are Telling from "The Creation" .....	Haydn
Chorus and Orchestra	
Allegro con brio from <i>Septett, Op. 20</i> .....	Beethoven
Orchestra	
(All choral and orchestral arrangements made by <b>Sister M. Cherubim, O. S. F.</b> )	
5. Program rendered to His Eminence, Gustave Frederick Cardinal Piffel, Arch- bishop of Vienna, Austria — 1926.	
Overture to "Der Freischuetz" .....	Weber
Orchestra	
Hymne .....	P. Griesbacher
Chorus with Piano and Organ	
Larghetto from <i>Symphony No. 2</i> .....	Beethoven
Orchestra	
Meditation .....	Bach - Gounod
Violin Solo, Piano, and Organ with Chorus and Solos arranged by Victor Saar	
Andante con moto from <i>Symphony No. 5</i> ..	Beethoven
Orchestra	
Scherzo-Tarantelle .....	Wieniawski
Violin and Piano	
Oratorio — <i>Miriam's Song of Triumph</i> .....	Schubert
Solos, Chorus and Orchestra (Orchestral arrangements by <b>Sister M. Cherubim, O. S. F.</b> )	
6. Program rendered to His Excellency, The Most Reverend Samuel A. Stritch, D. D., on the occasion of his Silver Sacerdotal Jubilee — 1935.	
Hail, Our Jubilarian, Hail! ...Sr. M. Cherubim, O.S.F.	
Chorus with Orchestra	
Phantasia .....	Weber
Orchestra	
The Wind and the Moon ... Sr. M. Xaveria, O.S.F.	
Chorus with Organ and Piano	
Larghetto from <i>Symphony No. 2</i> .....	Beethoven
Orchestra	
Let All My Life be Music .....	Spross
Chorus with Organ and Piano	
Adagio and Allegro aperto from <i>Concerto No. 5</i> .....	Mozart
The Gypsy .....	Ellis Levy
Violin and Piano	
Praise be to Thee, O Lord .....	B. M. Feal
Chorus with Organ	
Waldandacht .....	Fr. Abt
Chorus a cappella	
Am Meer .....	Schubert
Orchestra	

## Address:

- The Most Rev. Samuel A. Stritch, D. D.  
 Scherzo from "Forellen Quintette" ..... Schubert  
 Orchestra  
 (Orchestral arrangements  
 made by Sister M. Cherubim, O. S. F.)
7. Program rendered for The Board of Examiners of Marquette University on the occasion of the Graduation of Sister M. Cherubim, O. S. F., when she received her degree from that university — 1922.
- Overture zu "Die Entführung aus dem Seraglio" ..... Mozart  
 Orchestra
- In His Hands Are All the Corners of the Earth ..... Mendelssohn  
 Chorus with Orchestra
- Adagio from Sonata Pathétique ..... Beethoven  
 Orchestra
- Tiefes Weh', Op. 29 ..... Sister M. Cherubim, O.S.F.  
 String Quintette
- Abendfeier in Venedig ..... Ph. Scharwenka  
 Chorus with Piano and Organ
- Fugue in D Major ..... Sister M. Cherubim, O.S.F.  
 Piano Solo
- Andante from Symphony No. 1 ..... Beethoven
- Air and Gavottes from Suite for Orchestra ..... Bach  
 Orchestra

- Joan of Arc, the Warrior Maiden, Op. 12  
 Sister M. Cherubim, O.S.F.  
 Soprano and Alto Solo, Chorus,  
 Organ, Piano and Tympani
- Adagio, Op. 26 ..... Sister M. Cherubim, O.S.F.  
 Piano Solo
- Sonata di Bravura, Op. 33 .. Sr. M. Cherubim, O.S.F.  
 Introduzione — Grave  
 Allegro moderato  
 Largo  
 Scherzo  
 Rondo (Finale)  
 Piano Solo
- Der Herr Regiert, Ps. 96, Op. 34  
 Sister M. Cherubim, O.S.F.  
 Soprano and Mezzo-Soprano Solos,  
 Chorus and Orchestra  
 (All orchestral arrangements  
 made by Sister M. Cherubim, O. S. F.)
- AT EUCHARISTIC CONGRESS, 1926**  
 Sister Cherubim's orchestration of J. Singenberger's "Oremus" — rendered by  
 Chicago Symphony Orchestra
- PROGRAMM**  
 für die Veranstaltungen  
 der deutschsprachigen Sektion des 28.  
 Internationalen Eucharistischen Kongresses  
 in Chicago vom 20. — 24. Juni 1926
- SONNTAG, 20. JUNI**

- 8.30 vormittags: Feierliches Pontifikalamt in der St. Benediktuskirche (Irving Park Boulevard und N. Leavitt Street)  
 Zelebrant: Seine Eminenz Friedrich A. Kardinal Piffl, Erzbischof von Wien  
 FESTPREDIGER: Dr. Wilhelm Berning, Bischof von Osnabruck  
 Gesang: durch den Chor der St. Benediktus-gemeinde unter Direktion von Father William Dettmer
- 3.00 nachmittags: Massenversammlung im Ashland Boulevard Auditorium (Ashland Boulevard und Van Buren Street)  
 Praludium von Max Springer ..  
 Eröffnung der Versammlung durch Msgr. Peter Biermann, Vorsitzender des vorbereitenden Komitees  
 VORSITZENDER: Der hochwste. Herr Bischof Dr. Joseph Schrembs von Cleveland, Ohio  
 Gemeinsamer Gesang: Gelobt sei Jesus Christus Nationalhymne, Star Spangled Banner  
 Texte zu den Gesängen siehe Seite 11  
 ERSTER FESTREDNER: Professor Dr. Karl Hilgenreiner, deutsches Mitglied des Senates der Republik Czecho-Slovakai  
 Gesang: Oremus. Von J. Singenberger  
 Orchestration von Schwester Cherubim, O.S.F.  
 ZWEITER FESTREDNER: Monsignor Dr. Ignatius Seipel, ehemals Bundeskanzler der Republik österreich  
 Festhymne, speziell für den eucharistischen Kongress komponiert von Kanonikus P. Griesbacher, Regensburg  
 DRITTER FESTREDNER: Michael Kardinal Faulhaber, Erzbischof von München  
 Gesang: Alleluia. Von Handel  
 Kurzere Ansprachen von Dr. Wilhelm Berning, Bischof von Osnabruck. Pralat Dr. Benedict Kreuz, Präsident des deutschen Caritasverbandes, Freiburg

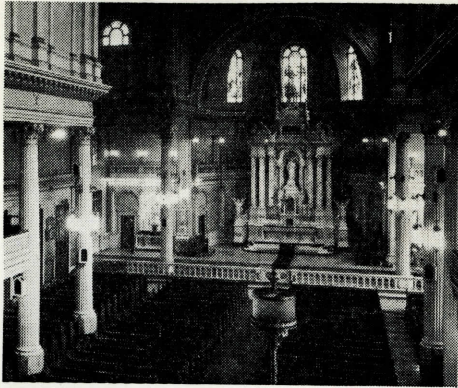
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- Missa in Festis Beatae Mariae...  
 Virginis (Cum Jubilo) ..... 2d.  
 12/6 per 100.
- Ditto. Organ acc. by R. R. Terry 1/6
- Missa Orbis Factor 2d. 12/6 per 100
- Ditto. Organ accompaniment by  
 Rev. Dom L. M. Zerr ..... 1/6
- Missa Regia, Missa Primi Tone,  
 H. du Mont ..... 2d.  
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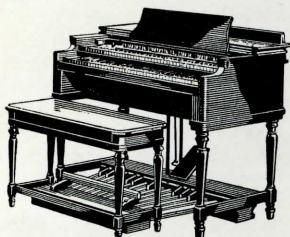
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