

CAECILIA



A MONTHLY REVIEW of LITURGICAL MUSIC VOL. 69 No. 8
AUGUST, 1942

"From the mouth of children Thou hast received praise."

The life of good children, whether at play
or at work, or just being children, is a praise
which sounds to God as the sweetest music.
At the end, it reaches the throne of Christ,
who is their loving King.

"For the kingdom of Heaven is theirs."

Symbolism of cover design

Caecilia, a monthly review of Liturgical Music



Administration, Information

Established 1873 by John Singenberger

Consulting Editor: Reverend Gregory Hugle, O. S. B., St. Francis Hospital, Maryville, Missouri

Editor: Dom Ermin Vitry, O. S. B., St. Mary's Institute, O'Fallon, Missouri

Publishers: McLaughlin & Reilly Co., 100 Boylston Street, Boston, Massachusetts

Editorial Office:

3401 Arsenal Street, St. Louis, Missouri

Business Office:

100 Boylston Street, Boston, Massachusetts

Entered as second-class matter, October 20, 1931, at the Post Office at Boston, Massachusetts, under the act of March 3, 1879.

Formerly published in St. Francis, Wisconsin, now issued at Boston monthly except during the month of July.

Subscription: \$2.50 per year, payable in advance. Single copies, \$0.35.

CONTRIBUTORS TO THIS ISSUE

DOM PATRICK CUMMINS, O. S. B., is completing the first series of his text-translations with a bouquet of rich flowers to the honor of Mary. It is strong in color as well as perfumed in scent.

PROFESSOR BERNARD MILLER is the outstanding organist and choirmaster of the Cathedral of Belleville, Ill. Thinking of him, it reminds one of the light hidden under the table. Mr. Miller is not only a musician of rich talent and solid formation, he is a man of wide culture. He has labored patiently, unassumingly, in the field allotted to his care. But one would wish that his experience could benefit many who do not know him.

SISTER ROSE-MARGARET, B. Mus. and M. Mus. in Music Education, is the Supervisor of Music in the province of St. Louis of the Sisters of St. Joseph of Carondelet. Her interest for music is vital, her knowledge is solid, her love for children motherly. All that combines to make of her a supervisor not only efficient but apostolic. Always alert for new discovery, always open to new suggestions, always willing to endure hardship, she is one of the most deserving pioneers of musical education in the archdiocese of St. Louis.

MARY ANN TICHACEK is a fourth-year student at the Harris Teachers' College of St. Louis, and is majoring in music. A spontaneous girl who has not lost in the twenties the sincere ingenuity of the teens. Her testimony is true and sincere; it has the value of a retrospective view of one who has grown enough to judge.

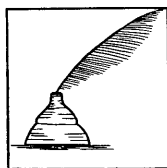
Contents

The Editor Writes	242
Three Spectators Look at Music in the Catholic School	247
<i>A Boy-Choir Director—Prof. Bernard Miller</i>	
<i>A Supervisor—Sister Rose-Margaret, C. S. J.</i>	
<i>A College Student—Mary Ann Tichacek</i>	
Here—There—Everywhere	253
<i>New York</i>	
<i>Chicago</i>	
<i>Cincinnati</i>	
We Suggest for the Academic Year 1942-1943	255
Names—Peoples—Doings	257
<i>Father Boyle's Silver Jubilee</i>	
<i>Elmer Steffen's Mass (Indianapolis)</i>	
<i>Sacred Music Commission (Montreal, Canada)</i>	
<i>Glee Club, St. Mary's High School (Pa.)</i>	
<i>Nurses' Graduation (San Francisco)</i>	
<i>Gregorian Classes (Portland, Oregon)</i>	
<i>Santa Maria in Ripa (St. Louis, Mo.)</i>	
Music Review	259
<i>Dom Ermin Vitry, O. S. B.</i>	
Sacred Texts for Sacred Songs	262
<i>Dom Patrick Cummins, O. S. B.</i>	

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Printed in the U. S. A.

The Editor Writes:



THE TERM "SCHOOL-music" is in itself an indication that there is something wrong with music in school. It was handed to us, alas! by the public schools. When we at last started to introduce music in the Catholic school, we just adopted the term without further reflection. Thus, we share in common with the schools of the State, all the evils which beset music in their midst. Not that one wants to take exception with the music-movement in education. To be fair, we recognize with unstinted admiration that it has grown to an imposing stature. It is somewhat a heavy structure, but it is booming with successful activities. First of all, it is an organization expanding into many branches; and it covers practically all the departments that a specialized school of music would open to professional students: from simple note-singing to a course of composition, and from elementary piano-classes to a national orchestra. It is also highly standardized in methods, equipment, and administration; and it cannot be doubted that, dealing with such an immense mass of students, it has shown forth results which at times are little short of amazing. We slept for a very long time on the roadside, until the band wagon gathered such a speed, that we could not help noticing it. And all of us went aboard, trying as best we could to find a place in the already crowded coach. It was a sad mistake, irreparable to a certain extent; the same error into which we fell in so many other educational fields. Not being conscious that everything that Catholicism comes into contact with is transformed even culturally, we just got school-music, a parrot without many of its feathers. We did not stop to consider with a true Catholic sense of discrimination, that the so-called "Public School Music" is indeed suffering from many deformations which are becoming daily more obvious to well-informed music educators in the Public Schools themselves. There is indeed a long distance between the intimate union which brought together, some thirty years ago, a group of pioneers and made their unity strong enough to introduce music in the school, and the colossus of school-music today which is living more on pride

than on artistic sincerity. There are many individual educators who are animated by a genuine spirit which we might well envy; but the system as a whole has in time become infected to an alarming degree. Its aims, because they are pagan, are ever so often watering into romanticism; its methods, even the best, are lacking in psychological strength; its rich equipment, paid from our taxes, takes now and then precedence over humble inspiration; its administration, with the universal hobby of standardization, kills constructive freedom. Of all this (if one should doubt of our being well-informed), Dr. Jacob Kwalwasser, of Syracuse University, recognized as one of the prominent heralds of musical education, gives an illuminating account in his recent book "Problems in Public School music." All Catholic teachers of music in school would do well to read it and to give serious thought to its statements.

SCHOOL-MUSIC IS A MISNOMER.

There is no more justification for school-music than for school-philosophy or school-English. For there is only music as such, that universal stimulus of our best emotions, to be taught *as it stands* to our young people. Music enters the school of its own right, and enriches the souls of our students by its own qualifications and its own power. When it became school-music, it was and still is submitted to the infantile tyranny which calls itself today by such fascinating names as aims, objectives, methods, equipment, tests, measurements, departments, contests, competition, administration. In all these things, there was something good and useful; but they had no business in absorbing music. Rather should they have been absorbed by music. And this reversal of evaluation is the fundamental trouble with school-music today. When we jumped too late on the band-wagon, we were unaware of all this; and having nothing of our own to offer, we were glad enough to adopt anything and everything which the riders urged us to accept. Of our aims we had no clear concept, and we even ignored them; methods we were unable to devise at once, while the advertised pedagogy appeared so alluring; equipment we could not buy for the lack of financial backing; administration we could not organ-

ize, lacking as we do the will to unite. Thus, those things which were temporarily the force of school music became our very weakness. We are working mostly in a house of veneer. The best illustration of such misfortune strikes us when we perchance attend the biennial national convention of music educators. Among the immense number of participants from all over the country, pass by a few (very few indeed if any) priests, some groups of devoted nuns who still believe; and all have an apologizing look as strangers intruding into a social midst higher than their own.

THIS ISSUE, AND THE NEXT ONE, ARE devoted to music in the Catholic School; and once for all, we refuse to call it again School-music, because there is no such thing. It is time that Catholic schools as a group, as a national group, do something about music; for we are late in sensing that music has a right in the school. Let us forget just now that some dioceses have already a music-course; let us forget that some religious orders of teaching nuns have been spending enormous sums of money to prepare music-teachers; let us forget for a moment even some of the achievements some of us have more or less accomplished. If this is what we are interested in, we could not even stand comparison with our confreres of the public schools; and our pride would be shattered only too soon. To speak of music in the Catholic school is not first to propose the problem of a curriculum, an equipment, a system of methods, or an administration. It is to ask whether or not music as it is today in the Catholic school, aside from all that systematic presentation, is motivated by principles and aims of Catholic art; that something which determines and qualifies artistic experience in the Church. To that question one can only answer negatively. In adopting music for our young people, we were not motivated from the outset by a Catholic outlook; we just borrowed a foreign philosophy of art. And since we have been working, that Catholic philosophy of music in education has neither been formulated nor did it find its way in the curriculum of music. If the reader wants a proof of evidence on this point, let him glance at the few courses of study published by some dioceses; and the error strikes him between the eyes.

In the first place, music contributes to moral betterment.

Aristoteles

SPEAKING OF CATHOLIC OUTLOOK in musical education, it should not be interpreted as belittling the value of secular music as a medium of culture for Catholic children, or replacing it more or less by sacred music. It is just not that. Catholic outlook applies both to secular and sacred music. It is essentially a motivation and a guidance which gives to music in general a sure directive, and makes it a healthy influence on our lives, and the more on the life of young folks. To be conscious of this fundamental aspect of musical education, we need only to learn the unheeded lesson furnished by the history of music. We know now what has happened to music since (not so long ago) it forfeited its obeisance to religious inspiration and influence. There is no questioning the value of secular music in the Catholic school; but there is suspicion as to our introducing it with the same motivation as the public school does. Catholic children should be fully trained in secular music, given with such motivation and in such a manner that it leads them indirectly but surely to God. This will not happen, this is impossible as long as we accept in bloc, as we still do, the aims and the organization of music from the public schools. It is an artistic forfeiture, an abdication unworthy of our philosophy of life.

CATHOLIC OUTLOOK MEANS MORE than giving a positive orientation to secular music; it demands for sacred music a place corresponding to its supreme value. Sacred music should not be in our educational system an appendix resented or even accepted as the result of our obligation to the Motu Proprio of Pius X. It is truly the ultimate, the highest artistic goal which musical education can propose to itself. There is no musical achievement comparable to the one which finds its final expression in the service of God and the eucharistic life. And if we educate properly our young people, singing Christ should be the natural outcome of their musical longings. One may go further without fear of exaggeration: sacred music is at the same time the motivating force and the goal of musical education. Instead of relegating sacred music to the background in our musical attempts, we should make it the artistic source from which our evaluation of secular music derives, from which even methods are drawn. Let us mention only one illustration of the latter point. The problem of rhythm, one of the fundamental problems of music, would receive a much wider treatment if solved through the marvel-

ous freedom of the Chant rather than viewed from the narrowed channel which music travels since the late 17th century. Are we not all aware that even public-school educators envy us the marvelous musical possibilities which are closed to them? Read their programs, hear their talk, and get again the painful feeling that the children of darkness are more enlightened than we are ourselves.

IN ALL FAIRNESS, WE LIKE TO SALUTE with respect the Pius X school of liturgical music for its unique realization of the Catholic outlook on music. We are not particularly interested to discuss the pedagogical methods of Mother Stevens; and the readers are at leisure to agree with them or to reject them. The point here is that here is a great woman who visioned as far as twenty years ago that sacred music should be the true foundation of musical education for Catholics at large. Whether she succeeded fully matters not; whether she drew fully the conclusions implied in her initial purpose matters not either. It remains to her permanent credit to have opened to Catholic education the only true path of musical approach. We do not mention this epoch-making fact only to acknowledge the contribution of the Pius X School to Catholic music; we would like to think that it was the omen of more general orientation to come among Catholic educators. Would God that we had not wasted so many years in futile attempts from which the restoration of sacred music received no impetus. Let us stop crying at the plight of music in the church, as long as we are having music in the school on the wrong footing.

THE PURPOSE OF THIS WRITING IS TO shake off our musical lethargy; or more exactly, to give to our awakening the proper orientation, the only one which will spell in time permanent success. In this issue of *Caecilia* mainly devoted to music in school, we call on all teachers responsible for the musical education of Catholic young people, not only to recognize the function of music but to give to it its

The function of art in life is to substitute for futile and painful concentration upon one's self the serene and selfless contemplation of beauty.

Audre Maurois

proper meaning. That implies a new turn of mind. Many of us have to discard not so much the Public-School Music system than the spirit which it reveals. And to be constructive, we should replace it with a Catholic view of what music stands for in life, an intelligent appreciation of what Catholic music is, and a Catholic pedagogy in the teaching of music. As long as we do not accomplish that real educational conversion, our musical life will remain the incoherent activity it has been until now. Of course, the Moonlight Sonata of Beethoven will always exist without the Introit *Puer Natus Est* of Christmas or the *Missa Brevis* of Palestrina. But we vouch that besides the advantages of discovering the incomparable Chant and the glory of polyphonic art, one will have a better vantage point to judge the Moonlight Sonata, who knows the charms of the *Puer Natus Est* and the translucent purity of the *Missa Brevis*. And this example is really the key to the transformation that our musical education must undergo.

WE FEAR (OR DO WE?) THAT THIS writing may offend or scandalize some Catholic educators who are sincerely satisfied that music in the Catholic school has marked a decisive progress. Progress, maybe; but it remains on the wrong road. Then, is it progressing, or going more and more away from its center? Having been ourselves actively engaged for many years in teaching music to Catholic young people, we have gained a full consciousness of the musical problem which confronts the Catholic school. So much is this consciousness imbedded in our experience, that once we are called to raise the formal voice of an Editor, we could not possibly condemn it to silence. And we know that many are those who share this sentiment. For them and for all who teach we make the plea that music in the Catholic school may have the courage to make the *volte-face* which will save it from utter wretchedness. D. E. V.



Have you read attentively in the June issue the program of the national campaign for the preparation of a

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on
LOW SUNDAY 1943

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THREE SPECTATORS LOOK AT MUSIC

More than anything the Editor might write, the findings of experience will enlighten the path of musical education. These findings come from persons looking at music from different angles. Whatever the post of observation was, the three of them were engaged in the actual work.

From the Gallery of a Prominent Choirmaster

By Bernard Miller

No one will deny that in the organization, teaching and performance of music the Catholic schools of America have made rapid strides in the last twenty-five years. To those interested in the development of music in American schools, it is a source of pride to point to the many Music Educators Conferences, both Catholic and non-Catholic, that are now being held annually in all parts of the country. Everywhere the interest and enthusiasm for music is evident, and this subject is now as definite a part of the school program as mathematics, or spelling. Large numbers of clergy and nuns are attending these various meetings, conducting Parochial programs of their own, with a result that must of necessity advance the study of music in the Catholic schools of America. Except in a few localities, however, such as Pittsburgh, St. Louis, Chicago, and several other points east and west, the results are as yet, in my humble opinion, too much of a "tuba mirum spargens sonum." And I cannot vouch for the qualifying adjective "Mirum." We have adopted the great American pastime of "brag and bluster." It is true, there have been isolated instances of magnificent performances of fine music by our parochial talent. And yet, from the majority of performances that I have heard and observed within recent years, the results are very mediocre, and cannot compare with those in the same field by the public school system.

For one thing we seem to think that the only worthwhile music in the world, as far as our school program is concerned, is Plain Chant and Catholic hymnology. Please, do not misunderstand me. I would be the last one to deny the beauty and greatness of Gregorian Chant, its significance and mission, the place of Church music in the development of culture. I am fully aware of the historical fact that the

Catholic Church has been the savior of all that is good and true in our spiritual heritage including music. The peak in choral music perfection achieved by Palestrina, Vittoria, Orlando di Lasso, etc., has been the beacon light that led the way for a Bach, a Mozart, a Beethoven.

There is more to life, however, than attending Church all day, ideal though that may be! President Butler, speaking of the possessions which the race holds in trust for each child says: "Those spiritual possessions may be variously classified, but they are certainly at least five-fold. The child is entitled to his scientific inheritance, to his literary inheritance, to his aesthetic inheritance, to his institutional inheritance, and to his religious inheritance. Without them all he cannot become a truly educated or a truly cultivated man." And Thomas Shields, one-time professor of psychology and education in the Catholic University of America, says: "Mental life, in common with all other forms of life grows by what it feeds upon." It has been the purpose of Christian education to give to each child an adequate food supply for his conscious life derived from nature and revelation, from ART and human speech.

We are here interested in the aesthetic inheritance as it pertains to the art of music. And the art of music includes secular as well as religious music. If this be so, it will not do to cultivate one phase of the art to the neglect, however apparent, of the other. In my opinion we have done just that. Perhaps the fault is not entirely our own. As in many other ways we have permitted the public school authorities to wrest the initiative from us in the field of music. The reply will without a doubt be: "We lack the finances and the qualified teachers." Is it not more true that our

school authorities lack the will, the drive, the cooperation, and may I say, the sincerity to actually evaluate music in its real importance in life? After all one only gets what one pays for. On the other hand I have, during thirty years of experience, observed thousands of dollars being poured into cold, lifeless, irresponsible marble, concrete and ornamental iron grill work that would have served a much better purpose in furnishing the equipment in the parish school's music rooms, and in paying the salary of a qualified music teacher, to serve as a great, vital and spiritual force in the education of the child.

The American boy and girl of the future will be influenced by music and musical training. It must be a well-rounded musical education. A mere technical training will not suffice. To be able to sing a song at sight, although a necessary part of the school music program, will not be enough. Children enjoy singing and playing music that appeals to them. Music must be employed through integration projects to enrich and express through emotional values, the deeper meaning and significance of ALL types of learning. Such an integration demands, of course, in the first place, a thorough knowledge, a musical intelligence and conception of the part of our school authorities. *Qualis rex, talis grex.* Such leaders are only now beginning to make their appearance known and felt in various parts of the country.

Secondly, we need a sufficient number of qualified teachers of music to carry out the program in its entirety. A mere attendance at a few lectures on Gregorian Chant does not make a music teacher. A mere reading of some one's stereotyped analysis of the Beethoven Fifth, and Tschaikevsky's "Nut-Cracker Suite" (Are there not other records on the market?) does not qualify one to teach the language of music.

Our school music teachers of the future must have a thorough knowledge of the Grammar of music; a knowledge of vibration, interpretation, both productive and reproductive, rhythm, form and analysis, tempo, melody, counterpoint, harmony, color, style. They must know solfeggio, appreciation of music, history of music, composition, invention, choral figuration, canon, fugue, vocal music, instrumental music and technique, orchestra and band arranging. And all this cannot be realized without at least a parallel study of psychology, physics, history, philosophy, literature, language, civics, sociology, religion, ethics, dramatic art, the natural sciences, mythology, etc. Heaven bless the mark! A large order, perhaps, but not an impossible one. Such a preparation on the part of our teachers is a necessary one, a must for the future. Given the opportunity, the means, and the whole-hearted co-operation from those responsible in authority, I believe we need offer no apology for our effort in musical education.



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From the Backyard of a Supervisor

By Sister Rose-Margaret, C. S. J.

SCHOOL MUSIC! And right in the beginning let me say that we are teaching "school music" and there is no reason in the world that I can see that it should be called "Public School Music." Of course it is not so very many years ago when it might have been called "Public School Music," for, outside of the weekly choir practice period, a few patriotic songs learned by rote, or the "entertainment" variety song, little else was taught in the majority of our Catholic schools. But happily, for at least many of our Catholic schools this day has passed. We have nothing against our public school friends who have their problems in school music just as we have, but let us be one on this, we are teaching "school music."

It has been my privilege and my joy, and I say this in all sincerity, to work in about thirty-five of the Catholic schools in our city in the capacity of music "supervisor." I believe that word is going out of style and I am glad. I think such persons are now called "teacher helpers" and that is a better name; for if one in this capacity is not a "teacher helper" she has no place in this kind of work. Our teachers deserve and need all the help and encouragement that can be given them. For this it is necessary to do more than merely go in a class room to see a lesson conducted.

Ten years ago I started out in this work confident that in a few years all our music problems in school would be solved and that our children would be able to do all the splendid things I had in mind for them. Alas! How blissfully unaware does our ignorance make us! I am still looking toward ideals I probably will never reach but then I may at least look forward to future generations, or, as some one has said, to those "yet unborn." Probably they will reach all I dream of accomplishing. But still I am happy in dreaming about it.

In looking over school music as I see it in our Catholic schools in general, I feel that on the whole something has been accomplished although we have only begun to "scratch the bottom." At least many of our teachers and those in charge of our schools are beginning to be conscious of the fact that there is such a thing as music and that our children have a right to know something about it. Surely that is

something. In spite of this there are still too many schools where only choir work is done, or a spasmodic music program is carried out. The singing of children in choirs where no regular work is done in the class room usually leaves much to be desired.

I think that the one big thing about which we as Catholic music educators should all be of one mind is that we want the children in our Catholic schools to have regular work in singing. Let us not be too intent on specific methods at the present time. Many roads lead to Rome. The important thing is that we have some kind of music course in our schools besides the choir practice period once or twice a week, and that we work at it consistently.

It seems to me that we Catholics are often too prone to sit back, excuse ourselves, and talk about the things we have not. To start with, in singing, we have for the most part good Catholic boys and girls. We, teachers and pupils, all belong to the Mystical Body of Christ, and what a privilege! If our teachers in our public schools have some material advantages, we have others far surpassing these.

Too often there is the attitude among our class teachers that the teacher of singing is made "automatically"; she either can teach singing or she cannot. Our teachers must be prepared for this work just as they are prepared to teach any other subject, and each teacher should prepare her singing lesson just as she prepares any other lesson. A teacher cannot get out of a class what she does not put into it. Edison once said that his genius was 1% inspiration and 99% perspiration. In music too many of us are inclined to think that it is 99% inspiration. A teacher cannot expect to be successful with her singing class if she does the work spasmodically, or if she gives the children the impression that singing it all right if all other subjects have been disposed of and some time remains. It should not simply be a purple patch tacked onto the ordinary program. No other subject could be taught successfully in this manner, and the same holds true of singing. I am convinced that our Catholic children can do outstanding work in singing if they are given the opportunity.

Music is an essential part of our act of worship

in our religion, and this is an added reason why we should give music its proper place in the school program. There is a practice which has been growing during the past few years which I feel is an injustice to the child, to the teacher, and to the school. This is expecting the children in the grade school to do all the singing for "Forty Hours," the Christmas Novena, the difficult Holy Week services, not to mention the time missed in some of our schools by the singing of the Requiem Mass during school hours. There was a time when all this was taken care of by the so-called "Big Choir." Most of these seem to be no more, for which many of us will say "Thank God."

Undoubtedly, the children in the grades should learn to sing High Mass and to participate in the services of the Church, but what is frequently required of our children is very often difficult for choirs of grown people. We should have our Boy choirs, where possible, and our Children's Choirs, but surely the whole burden should not be placed on them. I know that it will be said that if the children are taught correctly, or according to this method or that method

they will be able to do it. I still maintain that it is unreasonable to expect this from children, and we cannot blame the teachers for slighting the class room singing if all this must be done. We must remember that music is only one of seven or eight subjects to be taught daily by the class room teacher. Then she has her Diocesan tests twice a year, not to speak of the time which must often be given to parish bazaars, selling tickets, preparing entertainments, collecting money, and so on.

Our children have a right to be trained in music, and if music is the rightful heritage of every child the teacher in the Catholic school certainly has a duty to see that the child is given this right. The teacher has a great privilege and a great responsibility, namely, guiding the hearts and the minds of the young. If she keeps her ideals and her aims high she can leave an impress for good on her young charges which will never be effaced. Inspiration and high ideals are implanted in the heart of the child by coming in contact with the beautiful which may bear fruit throughout his life.

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From the Memories of a Student

By *Mary Ann Tichacek*

Having attended both an academy and a teacher's college, I feel free to express my opinions, in regard to the methods used in acquainting students, in both schools, with good music.

The Catholic High School which I attended was a refined institute, having a standard method of teaching, capable of producing fine young women. Therefore, it can justifiably be cited as an example.

At the commencement of the freshman year the pupils were not permitted to choose their own subjects, and, therefore, were all enrolled in the music class. The fundamentals of music were taught, which was a great aid in understanding the laws of music. This way everyone learned the reasons for the composers writing as they did, and could better enjoy their music.

Sight reading was taught so that the new songs could be learned readily, thus allowing more time for other problems that might occur.

The pupil was not permitted to "just sing." Corrections were made, as needed be, by the instructor.

That something, which is vital to all music classes, the keeping of time, was efficiently introduced.

In addition, they were given an adequate treatment of breath control, vowel formation, tone quality, resonance, phonetic spelling, diction, singing on syllables, and other functions of the voice.

The study of the song was an invigorating and inspiring form of exercise, and good voice production was based on the right idea of tone, and right conditions of the instrument.

All of the selections of the group were carefully chosen, and in accord with good music.

Now that I have stated the different activities of the music class, many of you probably wonder about the class reaction to this learning, particularly of those, not, as it is said, musically inclined. On a whole progress was rapidly achieved.

The actual practicing and rehearsing of the songs was an outstanding feature. The pupils were inspired by the presentation of the music, and the words were dwelt upon to produce the most natural responses.

Songs were uplifting in spirit particularly, and the voice was able to show its abilities. This choral group always seemed to be inspired with the lovelier things of life. Music freed them from the dull and uninteresting things of this world. Beauty of expression was an internal trait. One could not be harsh and still sing with such genuine sentiments of the heart. This was proven by the pupils. All in all, pleasure and enjoyment were derived from working on their songs. These earnest young aspirants needed but an opportunity to prove their true artistry. The songs remained full of flavor, and their significance was preserved.

The most important figure in the direction of music classes is the teacher. Much time can be wasted, and much inefficient work is done at the hands of an incapable teacher. The greatest problem in the majority of the musical programs of the schools is due to the instructor and not unwilling students. If the teacher does not have anything to offer the pupils how can they derive any benefits from the class. Every effort should be put forth to make the pupil musical minded. How is good music to last if it isn't taught to the listeners?

Teachers should well remember to choose such songs as are treasured which will reward any diligent seeker in the broad field of musical culture. Their selections should be offered for guidance and use.

Getting to the Public School Methods, we have about the same situations in regards to the teachers. They are the basic factors in furthering and developing classical music, and their training of such teachers is not efficient. The future teachers are taught the barest of musical knowledge, and given the book of music for the respective grades. The teacher goes out into the schools to teach, and although she is supposed to have music as often as the other subjects, she slights it because of her insufficient knowledge. She does not wish to be under the strain of teaching that which might put her in a predicament. How can anyone learn enough music in a few classes to be able to teach it in the correct manner. She cannot, and she will dread it. Naturally, the children will not be properly taught, and therefore, will most probably

not develop an interest in this art. Right here the child is being deprived unnecessarily of a culture which could be most beneficial, as there is always the highest enjoyment derived from good music.

Why should there not be departmental work so as to let the people who are musically inclined share their knowledge, and influence and stimulate others. It is an essential value. These people are capable of dispatching with their gained breadth of views and degree of versatility.

In the choral classes of this particular school such songs are done as can be done by anyone. There is no intricate work put in on them. The words are just sung, not interpreted. When one has gone over them a few times it becomes tedious. There is no longer any beauty in it, and nothing exists but fatigue. When the question was raised as to why such songs were chosen, and what was in the way of better music, an answer of this type was given; the class isn't good enough to sing good music. We must sing songs in

accordance with our ability. The selections sung are songs usually heard at all of the public high school concerts. Due to this the pupils would attend practices occasionally. The music never seemed inspiring, nor lifting. To prove it was unimpressive was to see their expressionless faces.

In concluding, I might say, the Catholic educators must continue and promote work along these lines. Having seen their superiority in the musical life, they should take advantage of the present situation and further it to the greatest extent. It is a means of educating the young people, and leading and guiding them through to a better adulthood.

We must not wait until the flame of the lamp has subsided but make the most of it while it kindles within. If the Creator has deemed it so to bestow talents upon us, then the Catholics can do their part by developing these God-given gifts. It is our duty to our religion. Let us all be able to voice our victory to God.

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Here . . . There . . . Everywhere

A rapid journey to the cities wherein Catholic schools are well-organized will give a bird's-eye view of the efforts which are being made towards a musical development. The haste of such a hurried trip does not permit making a comprehensive survey or to do real justice to all individual initiatives. Great cities have always the underserved advantage to shine in the sun at the expense of other smaller communities where more real work is being accomplished. Besides, the office of CAECILIA has not at present adequate means to even attempt a real survey. All it can do in this column is to point out a certain number of activities; they will eventually lead to a more comprehensive study of the general situation of the Catholic schools, in regard to music. Incomplete as such information remains, it shows however unmistakable trends which are an indication of the development to come.

HERE AND THERE

LET US START WITH NEW YORK, where a general course of study for the Catholic schools is presented in a well-dressed book of 535 pages. An outline of music, p. 455 to p. 470 follows an outline on health of 88 pages. One can hardly cast out of his mind the suspicion that the function of music in the Catholic school is not yet fully comprehended; though it is likely that musical activities and results are much more effective than the outline would indicate. From New York, it is quite natural to fly to Chicago, and to see what the rival metropolis is doing. If one is to judge again by the course of study, Chicago has it over New York in a booklet of 40 condensed pages, going further into the details of the plan and embracing more musical activities. While New York has in the Middle West a bad reputation in regard to musical education, Chicago sometimes provokes witty smiles for letting everyone know how strongly the musical work is organized there. The program of these two cities is typical of the one which is followed in other cities, although we do not have at hand sufficient information to single them out. A glance at the course of study shows at once little originality in conceiving the plan of musical education. It is inspired, nay borrowed from the plan followed in public schools, sometimes using word for word their

cherished formulas of psychology of education which do not mean a thing. There is no objection to learning from their experience; there is no gain either in finding nothing in our own tradition.

MOVING ON TO CINCINNATI AND then flying again to San Francisco, we come in contact with a very different tendency. In Cincinnati, the Ward Method has become the basic effort to organize music in the schools, and regular courses are offered to the teachers, in order that they may prepare themselves to do justice to what is demanded from them. San Francisco, under the clever guidance of Father Boyle, went quite informally for a number of years about the business, trying first to arouse interest and to give impetus to a movement of restoration of sacred music. The recent outcome is the general adoption of the Mother Stevens series in the schools of the Archdiocese. Despite their apparent branching apart, both Mother Stevens and Mrs. Justine Ward repose their plan on a similar foundation: the Catholic outlook in the planning of a course of music. But in this point, San Francisco went one step further, by first establishing a living experience of sacred music, which in turn created the need for a Catholic course of musical education. It may prove ultimately more successful than beginning in a block an immediate systematization.

TWO OTHER DIOCESES, DENVER AND Green Bay (Wis.), attack the problem in a very different way. Father Newell in Denver is an open and enthusiastic believer in the function of music in the school; and he at once made all forms of music a vital part of the school-life. His experience with the central school-orchestra is particularly interesting. Father

Our Lord perceived in children something that the adult did not perceive two thousand years ago and does not perceive today.

Children have a different personality from ours, and spiritual impulses are alive in them which may be atrophied in the grown man.

Maria Montessori

Westenberger in Green Bay is believed to have said that to teach music, you should "know the child and know your stuff." He is not supposed to be a firm believer in methods (how we admire him for that). In these two cases, you have younger men trying to free themselves from any preconceived idea, to escape the absolute tyranny of methods, and to emphasize at once the vital message of music. Maybe that their Catholic outlook of musical education is not yet precise or well-formulated. But we cannot help thinking that they are on the real road from which a Catholic plan of music can be much better contemplated.

In these three pairs of school-systems, one may see the lines of a definite movement towards the organization of music in Catholic schools. The first lingers still behind, on the highway opened by the public schools; the second adopts a Catholic outlook but submits it to definite and exclusive methods, as excellent as they may be; the third engages itself on a path of free exploration. These three very definite tendencies are a hopeful sign for Catholic education. When groups begin to disagree or at least to show very opposing trends, you may know that there begins to exist a struggle and an effort for truer achievements.

EVERYWHERE

Some very valuable lessons may be drawn which deserve to be considered by all Catholic schools, wherever they are and whatever their musical experience is at present. The more or less articulate courses of study for music have some qualities to their credit, and also weaknesses to their liability. Let us learn everywhere from both.

1. *The assets.* Notwithstanding the cloudiness of our musical past, despite all the obstacles which confront the Catholic school, a definite movement is on foot for the promotion of music as a regular subject of the ordinary curriculum. It is a confession, now becoming public, of the importance of music in education. Once it is admitted, it is only a matter of time that it will impose itself upon all schools and all groups. There will be still for some time members of the clergy, teachers of religious orders who are too prejudiced or too indifferent in order to give their allegiance to the message of music. But the day is approaching when their conversion will be for themselves a matter of necessity, and for their schools a salvation. There is every indication that their sincerity is a warrant of their changing to a truer outlook.

The planning of a course of study is also a great progress. The worst radical devoted to musical freedom realizes that a unified program is necessary to make our musical objectives practical and to secure results. Though one is only too aware that such courses of study are in danger of remaining a dead letter and of harming real education unless they be interpreted with intelligence. They should be welcome as the attempt to make the study of music articulate. It is up to the educators themselves, either in group or individually to vitalize such courses, either by making their teaching personalized, or by experimenting constantly beyond the limits imposed by the course.

At least do we possess now a basis to make music in the school a continuous activity. Organized as it is now in many systems of schools, we have the joy to think that Catholic children, after having being herded away from music, have now acquired the certainty that music is for them too, the children of God and the citizens of their beautiful land. And knowing that even until now, many teachers have had no opportunity to receive an adequate preparation for a beloved task which they desire to undertake, a helping hand is offered to them. Cheerful initiative thus guided by well-planned courses may compensate in an acceptable measure for the lack of personal power.

2. *The liabilities.* The marching is on; but do we march with assurance? Courses of study limp and it is to be expected that there will be many holes in the musical fabric of Catholic schools. A few are crying for repair; for if it is not done at the earliest convenience, the ultimate success of the whole undertaking might be compromised. Until now, it does not appear that the organization of music in the Catholic school is fully motivated. The importance of such Catholic motivation has been emphasized elsewhere in this issue. Of course, such motivation is in the mind of those responsible for the courses of music commented upon. Is it fully conscious? One is entitled to doubt it; for if it were, it would immediately tend to express itself. And is there any more immediate channel of this expression than the very course of study which is to make not only the law, but to enhance the spirit of music? Judging mainly by these courses, and observing musical activities in our schools, we cannot yet claim that there exists a dynamic view and an embracing consciousness of all that music stands for in education.

Generally, the courses of study examined fall completely into the pit of over-organizing. This is now recognized as one of the evils of present-day education. In such a dissection, such an excessive analytic process, music itself and what it should bring to the life of the youngsters suffers inevitably. Strange to say, over-organizing is becoming to public-schools themselves a boredom; and intelligent music educators are trying their best to escape this artistic doom. Why do we, of all people, persist in the stalemate of all too-detailed canvasses which confuse teachers about the fundamental objective of their work. If they succeed at all in making the mechanism work, it never reaches music itself. The greatest of all liabilities is that courses of study are organized without or before there is available a sufficient group of well-prepared teachers.

More than once, those who plan these courses have no real conception and still less experience of what it means to become a music-teacher. Music is one of the most arduous fields of study; a complex of flexible factors difficult to balance. Relatively few have promise of success; and no course of study will accomplish the miracle of making teachers overnight. If we are some day to be organized musically, we will have to quit rushing through superficial lessons, and give time, much time to our teachers, to prepare themselves thoroughly.

Balancing credit and debit brings the gratification that music has come in its own in the Catholic school; it makes us also conscious that it has not yet come of age.

WE SUGGEST FOR THE ACADEMIC YEAR 1942 - 1943

The requirements of Catholic Schools in regard to music are so varied that it would not be possible to suggest a program fitting the needs of all. Such suggestions as the reader will find here constitute a minimum that every Catholic school normally organized should endeavor to realize. If all schools would do so during the coming year, we would undoubtedly have a starting point, solid and real, towards a national organization. On the other hand, individual schools or systems of schools which have any just claim to having already organized themselves musically, may benefit as well from these suggestions. They may use them as a matter of examination, and perhaps as a directive for reorientation.

Placing ourselves not in an isolated tower, but right in the midst of so many unorganized schools, we venture to recommend three main points to the consideration of Catholic teachers and directors:

I. *The appreciation of Music*—No course of music will be successful which is not based above all on a genuine appreciation. Appreciation should not be a vain slogan. Everyone knows that music is a beautiful realm; and no school doubts that eventually it may be good for young people, at least in the form of entertainment. But this is not appreciation which we suggest as the first achievement to be aimed at by all schools. To be practical, we formulate three recommendations:

1. That there be developed among all members of the faculty of the school a sincere acceptance of a regular course of music as an important function of the school-life. No one who has ever taught music in the Catholic school will challenge the timeliness of this remark.

2. That a better quality of tone, light and fluent, so essential to musical education, be cultivated among our children under more competent guidance. Whoever has heard what the singing of our children is generally in church will see the fitness of this suggestion.

3. That a more enlightened love of music, higher and broader, will take precedence in our schools over exclusive adherence to recommended methods. Teachers

Let singing be a part of the whole life of the child: his prayer, his work, his play. The song of the Christian soul should be uninterrupted, because God, everywhere, looks over her.

Course of Music,
Archdiocese of Montreal, Canada

I have no patience with the idea that because children are very young they can be put off with the second best.

Maria Montessori

realize by now that methods, however well-founded they were, did not compensate in our schools for the lack of musical culture.

II. *The organization of the course of music*—Without sacrificing the necessary artistic freedom, the appreciation of music must be adjusted to the conditions of learning. It should therefore have definite procedures of work, provided that they invariably aim at developing a musical interest and at enriching musical experience. It is not only a problem of fostering order, but of making the learning of music effective. Let it be called, notwithstanding the pretense of the name, the course of music. What will it presuppose as a minimum for the coming year?

1. That no school, not even the smallest or the most remote will be left without music; it should be a regular activity of every week, or every day if possible. How many places are now still deprived of such elementary organization, even in large cities, we know only too well.

2. That a sufficient time, either weekly or daily, will be allotted to music to make it a worthwhile activity, interesting to the pupils and sufficiently developed to bring out definite results. Irregularity in the period devoted to music is a weakness too common in many schools, and inexcusable as well.

3. That a definite program of imitation be at least completed everywhere in the three primary grades. By imitation we mean the experience of a repertoire of beautiful songs performed with lovely expression by all younger Catholic children. Apparently, this is very little indeed. If it be a national achievement in the coming year, an immense step forward would have been made by Catholic schools.

III. *The necessary equipment*—There is a minimum of equipment the want of which makes it almost impossible to teach music properly. Many of our schools are poor, and hide their negligence behind their poverty. It remains to be proven that, in ordinary circumstances, pastors or directresses of schools cannot afford for music the minimum that they provide for any other subject, once it is imposed upon us by state-regimentation. If we believe that music is as important as anything recommended by the law, then we should use all ingenuity to possess that which is necessary to begin a course of music in the school. Aiming only at a temporary minimum, we limit our suggestions to:

1. One or two sets of books with a sufficient variety of good songs. There are today too many schools where this minimum is not to be found; and thereby any methodical teaching of music is made impossible. We recommend no particular books, letting the schools to adjust their choice to their needs.

2. The tuning of at least one piano. Pianos in the Catholic schools are generally in such a wretched state, that they can be of no help to illustrate music, and to make it more palatable to young people. At least one of the pianos abandoned in our class-rooms should be repaired, tuned, and kept in good shape. The musical spirit of the students will gain by this.

Some readers, belonging to a well-organized system of schools will hardly refrain from a condescending smile at some of our suggestions, perhaps at all of them. Suggesting such a minimum at this time would make us believe (so they imagine) that really many a Catholic school is backward. Let this question remain unanswered presently so that the teachers of musically-organized schools may reflect themselves upon this minimum of suggestions and see if really they are being materialized in their own schools. Without being acquainted with any of them personally, we vouch that even this minimum of suggestions is worthy of their serious consideration. It may prompt them to evaluate the achievements of their schools with deeper sincerity and a keener insight. Here is a questionnaire implicitly contained in the minimum of suggestions: (a) Is the musical organization of our school theoretical or real? Looking over courses of study, one wonders at their well-planned and comprehensive economy. Looking over the actual work done, one often is shocked to see how it falls appallingly short of the program. Because music is vital and dynamic, a symposium of the course is as good as it really lives. (b) Is our school provided with a staff of well prepared teachers to assume the direction of the course of music? Here is the weakness lamented by all supervisors. The talent is not missing among us; the lack of preparation is almost general. Smattering of rapid summer sessions entirely devoted to specialized methods often do not make musicians sufficiently grounded to reach even the minimum which we suggest. (c) Are our lessons of music notable for wasting of time and poor efficiency? When one looks closely at our classes, it would seem that little is done, sometimes very badly done; and at any rate, continuity

Names . . Peoples . . Doings

FATHER BOYLE CELEBRATED ON JUNE 21st his Silver Jubilee to the priesthood. *Caecilia* is very happy, even at this late date, to extend to this most deserving pioneer of sacred music in San Francisco, most sincere congratulations and hearty wishes for the continuation of his successful apostolate. Even the manner in which Father Boyle celebrated his anniversary is worth mentioning in this review; for it agrees fully with the ideals of sacred music he has been advocating these many years. The jubilarian of course began with a Solemn Mass of Thanksgiving at Saint Monica's Church which has witnessed so many of his musical experiences; and in a true liturgical style the guests ended the day with the Chanting of Compline. It is as beautiful as it must have been edifying.

IT IS NEVER TOO LATE TO ANNOUNCE something good; for the readers are more interested in the practical value of musical events than in their date. Information concerning the performance of the *Missa Eucharistica* of Elmer Steffen at Indianapolis reached the office too late for the June issue, but we are glad to present it at this time. This Mass is well known and needs no comment here. It is a conserva-

Continued from page 256

in the progress of the work is wanting. (d) Does our school possess a wide library of music-books? If so, it is a rare progress; for Catholic schools too often know only of one method, and therefore of one set of books, while music is so broad and so free. (e) Is our school outstanding for the quality of its work? That would be in itself a supreme achievement. But we are afraid that there is much to do about this point, whether in quality, of tone and phrasing, whether in loveliness of expression, whether in choice of beautiful music.

Thus, the minimum proposed to all schools was in itself a suggestion to other schools of a truer progress. May these suggestions, as insignificant as they may appear, be carried out in our schools at large. It will mark a definite step forward in the Catholic musical movement. We are still waiting to see it; but we have faith that it is already coming.

tive composition animated by a very pure spirit; and it has met everywhere with well-deserved appreciation. Particularly worth mentioning is the fact that this Mass, originally written in polyphony, has been adopted by the composer to unison singing. It was tried out at Indianapolis, the city where Mr. Steffen labors so well, on the occasion of the Regional Conference of Christian Doctrine. A group of 1,000 voices drawn from the various Catholic high schools performed it. This choir was indicated especially for a unison Mass; for the freshness of youth is unexcelled in ringing out a song in unison, their blending being natural. It was impressive to the utmost, as one would expect who looks over the score and its pure melodic designs. Mr. Steffen must have experienced a deep joy on this occasion; and no doubt that the collaboration of Rev. Edwin Sahn and the late Rev. Thomas Schaefer, O. S. B., of St. Meinrad, Indiana, must have brought the performance to the ensemble which he had desired. Let the readers take note of this Mass, especially when a score is needed for a massed celebration.

THE MOST REVEREND JOSEPH CHARBONNEAU, Archbishop of Montreal, last March named a commission of sacred music to make an immediate survey of parishes, religious communities, and educational institutions to assure full compliance with liturgical requirements. It is worth noticing that the movement initiated includes everyone, whether religious or lay; and that is the way it should be. Of course, a commission may fall into two undesirable extremes: remain a dead letter without effective action or turn into an over-judicial organism which promotes more the letter than the spirit of sacred music. *Caecilia* hopes that the commission of Montreal will be an inspired guidance to the many good wills it will deal with.

If the boy or girl is fortunate enough to come under the guidance of a teacher who loves music as a thing of beauty and a joy forever; then it may well be that in these school years there will be laid a foundation that will make life richer.

Karl W. Gehrkins

A SELECT GROUP OF THIRTY GIRLS from the Glee Club of St. Mary's High School, Pa., sang on June 6th a special program arranged for them by Rev. Carlo Rossini as a contribution to the radio series called "The Way of Life." Miss Claire A. Backmann, organist of St. Mary's, trained the girls for this performance. Here is the program in full:

1. Ave Maria.....Carlo Rossini
S. S. A. a cappella
2. To Praise the Heart of Jesus.....J. Singenberger
S. A. with organ
- Sermon.....by the Rev. Oliver D. Keefer
3. O Quam Suavis Est.....Gregorian Chant
(Unaccompanied)
4. Jubilate Deo.....T. Francis Burke
S. S. A. with organ

One likes to see this kind of lovely musical apostolate spreading among our schools. Not only does the public benefit by it, but the young singers progress through such occasional incentives.

MORE WORTHY OF NOTICE STILL IS the program sung by the Nurses of Mary's Help Hospital College of Nursing at the Cathedral of San Francisco, on the occasion of their graduation. Their life and training are extremely arduous and there is danger that their contact with medical science and human weakness may dry out in their young souls the will of artistic enthusiasm. Father Boyle helped them to prepare a program of liturgical music, with the following selections:

- Ecce Sacerdos Magnus.....Sir Richard Terry
Ave Verum.....Carissimi
Praise Be Thee O Lord.....Sr. Mary Rafael, B. V. M.
O Sacrum Convivium.....Remoldi
Tantum Ergo.....Singenberger
Long Live the Pope.....Gans
Star Spangled Banner.....Key

This initiative should be generalized and encouraged in all hospitals. Congratulations to the nurses for being even ahead, in this regard, of many schools where musical facilities are greater.

PAUL BENTLEY MANIFESTS HIS FAITH in the cause of sacred music by a youthful zeal which knows no fatigue or delay. Here is another proof:

"The highlight of the meeting of the Oregon Chapter of the nationally known American Guild of Organ-

ists held last Monday evening, June 8th, in Portland, was an illustrated lecture on "Plainchant," given by Mr. Paul Bentley, choirmaster of St. Mary's Cathedral. The members, being non-Catholics, showed great interest in the official music of the Catholic Church. They learned something of its notation, modality, rhythm and peculiar characteristics as well as of its history and use.

They were provided with copies of the Liber Usualis and they followed the ancient notation or neums while Mr. Bentley, at the piano, played the melodies and harmonized them in the modes. Some phonograph records illustrating chant compositions and made by the monks of St. Benoit's Priory were enjoyed.

It was suggested that Mr. Bentley give another such educational lecture on chant at some future meeting. This event merits special attention for it shows clearly that worthy musicians appreciate and value the music of Holy Mother, the Church. At this meeting, Mr. Bentley was elected the new Sub-Dean of the Oregon Chapter."

One only regrets that, too often, Catholic musicians have to devote their talents to and sow the good seed among our separated brethren, for the lack of a Catholic audience. Of course, one rejoices that the music of Mother Church may be appreciated everywhere; but one weeps over the lamentable fact that Catholics remain untouched by its supernatural beauty.

SANTA MARIA IN RIPA, THE MOTHER House of the Sisters of N. D., in St. Louis, Missouri, is working with modesty, but with devotion as well. The program sung on Pentecost Sunday by the entire student-body deserves mention for its liturgical purity. It must have made this feast a true experience of the Holy Spirit for the pupils. That is a definite step ahead.

- Processional: Veni Creator Spiritus, Gregorian Chant.
Proper: Introit, Alleluia Verses, and Sequence, Gregorian Chant, sung by entire student body.
Offertory and Communion, Gregorian, sung by schola.
Ordinary: Mass VII, Kyrie rex splendens, sung by entire student body.
Recessional: Te Deum Laudamus, Tonus simplex, sung by entire student body.

Music Review

By Ermin Vitry, O. S. B.

THERE WAS A TIME, IN THE PIONEER days of so-called school-music, when it was thought, and even openly claimed, that to become a teacher of music, it was much better for one to be no musician at all. Of course, they did not say that in such impolite terms, because after all it is quite an achievement to become a real musician. But if one had to choose for an appointment between a candidate who is a practical teacher and another one who is just a musician, the former should be selected without any hesitancy. To put it more positively, it meant this: that a teacher of music, even though he should know music (who could deny it theoretically?), must needs submit his musical training entirely to the gauge of standardized methods in order to be efficient and successful. The time is now coming when far-seeing music educators are revising such confusion of principles. According to the slogan of Father Westenberger of Green Bay, Wisconsin, "know your stuff," they reclaim the rights of the musician. Not the musician represented before public imagination as the fellow who never gets a hair cut, who lives in oddities, and whose activities rely on high-strung temper, but the gentleman who, through long and thorough painstaking, has penetrated a few of the mysteries of the realm of music. If music in school is first and last to arouse interest, to stimulate spiritual life, methods are never going to substitute adequately for the lack of real musicianship. A real musician can use on notice any method, he can even transform it according to actual needs; nay, he might make his own. Being a firm believer in musicianship for the preparation of teachers of music in our schools, we review a list of books which might be the initial fund of a teachers' library. We purposely omit in this class each and everyone of the books which specialized in any way in the subject of methods, of school-series, of plans and outlines. Let all teachers forget for this time about their recognized usefulness; let them read with one objective in mind; to become a musician, or to become a better one. What we look forward to when we learn musicianship is a vision of beauty, an inspiration of life, a stimulus of the soul, a general outlook on the works of art. This is the "stuff" which, while making a real musician, makes also a teacher. You can only

dish out well the things that you have. And as we all know how serious reading, studious reading, is capital in the maturing of the mind, we advise all music teachers to read the whole or a part of the list herewith presented. They will never regret the silent hours passed in the quiet meditation of their contents.

SUCH A LIST CAN ONLY BE TENTATIVE.

Books are as good as they write them, or rather think them. Do not expect a list wherein every item is a master book; but expect that some will, in comparison to others, throw rather a pale light. We no more subscribe to all views expressed therein than we subscribe to a creed of music. In music, very few things could be a matter of creed; most are a matter of logic and taste. But from the opposing presentations in regard to principles and appreciation, grows a keener judgment about what music really is. Our own criticism of each of these books is already a bias; take it as a friendly invitation to read, not as an imposition on your own ideas. Maybe you will find personally the right angle about their value; we will be satisfied if, on our advice, you read them at all.

HISTORY OF MUSIC

BAUER, MARION, AND PEYSER, ETHEL, *How Music Grew*, G. P. Putnam's Sons, New York, 1931. This is one of the many books written to introduce into the realm of music the layman who is eager to study music through its development in the course of time. The acquirement of an appreciation of music by becoming conscious of the fact that it did not grow artificially, but from the very experience of human life, is made, if not too vivid, at least clear in the somewhat academic presentation of the authors of this book. As it stands, it has not yet been displaced by a better one.

SCHOLES, PERCY A., *The Listener's History of Music, Vol. I, II, III*, Oxford University Press, New York, 1923.

SCHOLES, PERCY A., *The Oxford Companion of Music*, Oxford University Press, New York, 1938. These two books by the same author are similar in scope. The first, as can be noticed, is more elaborate; the second is more condensed, and more recent. It has benefitted from 15 years of experience. Mr.

Scholes is a very lucky writer, with a fine versatility. If it cannot be said that his views are very original and far-reaching, it should be admitted that his imagination is always serene. This musical message is thereby easily grasped by the beginner, who will like the style of Mr. Scholes.

PRATT, WALDO S., *A History of Music*, G. Schirmer, Inc., New York, 1935. This old manual (it antedates by a long time this last edition) is well known and found in most libraries. It needs little commendation, because it should be a general reference book in the hands of all. It possesses the qualities of a good manual well-dressed up, while it lacks any deep historical penetration. Even such particular sections could be mentioned which are a distortion, because the author never went himself into deep study of the currents of musical evolution.

GRAY, CECIL, *Survey of Contemporary Music*, Oxford University Press, New York, 1924. Here is a book at the extreme opposite end of the preceding one. No one today, among the music critics, is more stimulating than Cecil Gray. He will stimulate you to angry disagreement or to whole-hearted assentment. Whatever the results of your reading the present survey, you will be struck by some sharp views about modern music, and your whole outlook on any music will be transformed as a prehistoric tree which became petrified. Do not miss this reading.

Art education in the (public) school must be administered for the purpose of realizing art objectives, with art methods and with art materials.

Jacob Kwalwasser

Nowadays the importance of the School Song in our general schemes of education is a recognized fact. Song singing is a healthy exercise; a means of self-expression; a pleasant way of fostering the community spirit; a form of social enterprise; an opportunity for developing the vocal powers—thus helping also towards clear speech; a practical way of becoming acquainted with good verse; a link with other school subjects such as history (songs of various periods); literature (song settings of famous poems); and geography (folk songs of various nations); and above all it is a means of storing the mind with beautiful tunes and developing the musical understanding.

Mary Sarson

THE APPRECIATION OF MUSIC

SPAETH, SIGMUND E., *Common Sense in Music*, Bone and Liveright, New York, 1924.

SPAETH, SIGMUND E., *The Art of Enjoying Music*, McGraw, Hill Book Co., New York, 1933. Spaeth is perhaps the most popular of all the writers who tried to make the public understand that music is not for high-brows but for real people. He deserves the popularity of his books. Not because of the profundity of his views, but because of the way he brings music in close contact with the ordinary listener. Both books are commendable, *The Art of Enjoying Music* having gained in maturity over its predecessor, the much advertised *Common Sense in Music*. It is easy, enjoyable reading; and the benefit will be in proportion to the enjoyment.

HARRISON, SIDNEY, *Music for the Multitude*, Macmillan Co., New York, 1940. This is the late-comer among the writings which strive to popularize music. Having learned by the experience of others, it has improved the presentation; therefore, it may be classified as the best. And also the most up-to-date; for the author is very conscious of the complex which makes up the musical or would-be musical public today. He knows the facetias of the radio, the jazzing of the classics, the swing-and-sweep mentality. It is to this kind of people that he alludes when he challenges music before the multitude of men. Do not forget that even music-teachers, all of us in a hidden measure, belong to that multitude. The book will do you good.

MURSELL, JAMES L., *Human Values in Music Education*, Silver Burdett Co., New York, 1934. This book is on the border of Music Education, and on that account somewhat suspicious. But we list it here because of its consideration of human values in music; and this alone makes it worth the reading for its general implications. Mr. Mursell is, among music educators, one of the most provocative. His psychology is on the short end of all non-Catholic psychology today; and therefore his analysis of human values is by no means always fully human. Taking that into consideration while you read, you will find many factual analysis very interesting. At least, when you teach music, you will realize how human a business it really is.

The child should learn to sing as he learns to talk, and should learn to *read songs* as he learns to read his native language.

Mary Sarson

THE ACQUAINTANCE WITH MUSICAL FORM

DOWNES, OLIN, *Symphonic Masterpieces, Dial Press, New York, 1935*. The musical critic of the New York Times is too much known as a musical personality to need commendation. The balance of his views, his free introspection in all aspects of music, his extraordinary wide experience give him a not-to-be-discussed title to public confidence. For once, he is a critic worthy to be a guide. For this reason, one can recommend his comments on *Symphonic Masterpieces* as one of the best approaches with *Symphonic Music*. If at times these comments lack formal analytic power, this must be ascribed to the circumstances which inspired them. They are, as one knows, reprints of his broadcasts for the Sunday Concerts of the New York Philharmonic.

SPAETH, SIGMUND G., *Great Symphonies, How to Recognize and Remember Them, Garden City Pub. Co., New York, 1936*. The title of the book itself reminds us of the scope which Mr. Spaeth has in mind when he writes. He remains willingly the amiable doorman who gathers people around and invites them to enjoy fully their good time. As usual he does that very well, thinking that once we are able to recognize and remember the symphonies we could not help loving them. They are just as close to our life as the latest hit is close to the longing of our youngsters. But you must be able to catch the tune and to remember it.

O'CONNELL, CHARLES, *Victor Book of the Symphony, Simon and Schuster, Inc., New York, 1934*. All radio audiences know Charles O'Connell; and his position with the Victor Co. indicated him as the best-fitted writer of this book. Considering that a major part of their acquaintance with music comes to people through phonograph records, such a book is not only an advertising scheme, but an educational guide. It dispenses the reader from many a fruitless research and gives him an easy introduction to much which is great in music.

MASON, DANIEL E., *From Song to Symphony, Oliver Ditson Co., Boston, 1924*. This is a very different book. With it we are returning to the old school, but a good school. After you have read the others, and made the informal acquaintance of music, *From Song to Symphony* will show you in a condensed and logical exposition how musical forms evolved from small primitive cells. Your grasp of

music will become more intellectual, and you will react more powerfully to its beauty. Only do not take too strictly the conclusions of the author in regard to the development of form. It is a nice backward survey; but in reality, music outgrew itself much more freely.

A VIEW ON ALL ARTS

VAN LOON, HENDRICK WILLEM, *The Arts, Simon and Schuster, New York, 1937*. As a musician grows in his art the deeper grows his appreciation of other arts. We therefore recommend without reserve the masterpiece of Van Loon in presenting the inter-relationship of all arts. The vistas are bright and sunny, the style is clear and simple, the illustrations are witty and fascinating. It looks as a book for children; but many adults need it badly.

THE READER WILL NOTICE THAT OUR choice in compiling this list for the library of a teacher of music does not mention any truly scholarly book. We mean scholarly in the critical choice of material and the formal presentation of its subject. But we believe that, many a book we have commented upon is scholarly, even though it might make no claim to this distinction. Moreover, we had only one objective: to provide for handicapped teachers, whether this handicap be lack of a solid background or lack of musical connections, a refreshing reading by which music could vitalize their experience in teaching. We feel satisfied that these books will not frustrate such expectation.

It may be seen also that there is no reference to books dealing with the Catholic outlook on music and with sacred music in particular. We could not possibly include them in this review; it will come in due time. The literature on the subject does not permit that it be included in the present list; and the newness of the subject itself demands a special treatment. Meanwhile, the readers can cover the general library as presented and reserve for a little later the formation of a fuller musical judgment after a comprehensive study of what sacred music does to music in general. It will be worth discovering at last, or rediscovering, if you wish.

Continued on page 264

The grown man or woman who cannot read and mentally hear a song-melody has missed forever something which can only properly be acquired when young.

Mary Sarson

Sacred Texts for Sacred Songs

By Patrick Cummins, O. S. B.

Mary is the object of universal devotion; and Catholic young people should be familiar with the sacred words which the Church uses to salute her in the triumph of her Assumption. These words themselves are songs in their poetical images and the fervor of their loveliness.

ASSUMPTION

Introit

Gaudeamus
omnes in Domino,
diem festum celebrantes
sub honore beatae Mariae Virginis:
de cujus Assumptione
gaudent Angeli,
et collaudant Filium Dei.

Ps. Eructavit cor meum verbum bonum:
dico ego opera mea Regi.

Gradual

Propter veritatem,
et mansuetudinem,
et justitiam:
et deducet te
mirabiliter
dextera tua.
V. Audi filia,
et vide,
et inclina aurem tuam:
quia concupivit Rex
speciem tuam.

Alleluia

Assumpta est Maria in coelum:
gaudet exercitus Angelorum. Alleluia.

Communio

Optimam partem
elegit sibi Maria,
quae non auferetur
ab ea in aeternum.

Come let us sing unto the Lord,
make glad this festal day;
'tis Mary Virgin's glorious feast,
come honor her with song:
see where to Heaven high she soars,
while Angels round her sing;
hear how in her they glorify
Eternal Father's Son.
Forth from my heart break sweetest words:
royal songs unto my King.

For truth eternal,
and loving kindness,
and rule of right:
Be Thy right hand
Thy one sole guide
to wondrous deeds.
Listen, O Maid,
turn here thine eyes,
thine ear incline:
The royal Lord
thy beauty loves.

Taken is Mary to highest Heaven:
angelic hosts rejoice. Alleluia.

Best of all portions
did Mary choose:
it shall from her never
be taken away.

ON SATURDAYS

Introit

Salve, sancta parens,
enixa puerpera regem:
qui coelum, terramque regit
in saecula saeculorum.

Ps. Eructavit cor meum verbum bonum:
dico ego opera mea regi.

Hail, holiest of mothers,
whose labor brought forth the King:
the King of Heaven and earth
for ever and ever, Amen.
Forth from my heart break sweetest words:
royal songs unto my King.

Gradual

Benedicta,
et venerabilis, es,
Virgo Maria:
quae sine tactu pudoris
inventata es mater Salvatoris.

Benediction,
admiration and awe,
to thee, O Virgin Mary:
with womb inviolate
thou didst become
the Savior's mother.
O Virgin, Mother of God,
He whom no worlds contain,
hid still within Thy womb,
there was made man.

V. Virgo Dei Genitrix,
quem totus non capit orbis,
in tua se clausit viscera
factus homo.

Communio

Beata viscera Mariae Virginis,
quae portaverunt aeterni Patris Filium.

Blessed Mary's virgin body
bore Eternal Father's Son.

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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*From a Letter Signed by
His Eminence, Cardinal Gasparri*

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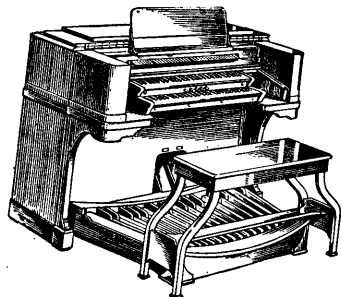
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(Continued from page 361)

OUR LIST INCLUDES 14 BOOKS. IT IS not excessive, if one wants to get a full vision of the field of music. It may be that every individual teacher will not be able to afford the expense involved, or will not have the advantage of possessing them; this is in particular the case of religious teachers. There are two ways out: for the individual teacher, to recur to the facilities of public libraries; for the others, to enjoy the benefits of the cooperative idea. We would recommend here two suggestions. Let all mother houses, colleges, and seminaries take a look at their musical library or the music section of their general library; and if these books are not to be found, that they be included in the annual budget as a *must*. Moreover, wherever teachers of the same religious group are in charge of a group of schools in the same city, why not establish for them a small central library, to which everyone could have access and thus, at a minimum of expense and organization, find the desired books for personal reading?

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JUST A LAST WORD ABOUT THE ORDER of reading. We have listed the books under four headings which we think constitute the all-around foundation of musicianship. The order in which we listed them does not imply the order of the actual reading. The latter will be much more illuminating, if we read simultaneously books referring to various aspects. Also, some of the books cover the same ground, and one may be substituted for the other according to personal taste. If we would be asked to make for ourselves a practical order of reading, our listing would be approximately as follows:

1. The Art of Enjoying Music.
2. How Music Grew.
3. Common Sense in Music.
4. Music for the Multitude.
5. The Listener's Guide to Music.
6. Symphonies, How to Recognize or Remember Them.
7. From Song to Symphony.
8. Survey of Contemporary Music.

For incidental reading and reference:

Pratt's History of Music.

O'Connell's Victor Book of the Symphony.

The Listener's History of Music or The Oxford Companion to Music.

For illuminating fun:

The Arts.

For supplementary study and introduction to teaching:

Human Values in Music Education.

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The Editor.

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