

# CAECILIA



A MONTHLY REVIEW of LITURGICAL MUSIC VOL. 69 No. 9  
SEPTEMBER, 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



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### CONTRIBUTORS TO THIS ISSUE

DOM PATRICK CUMMINS, O. S. B., in an essay of true  
Catholic and liturgical poetry for Catholic songs.

SISTER ANCILLA, O. S. U., an Ursuline nun, whose  
thorough musical training is but an expression of high  
artistic ideals. High, because their objective is Christ and  
His liturgical kingdom. She is now the directress of the  
music department at Mary Manse College, Toledo, Ohio.  
If she finds there a propitious ground, we know that the  
seed she will ground into it will bring some day a mag-  
nificent harvest.

CHARLES SMITH was graduated in June from the eighth  
grade of the parochial school of SS. Mary and Joseph in  
St. Louis; MARGARET SEIFFERT is entering the eighth grade  
of the school of St. Mary Magdalen. They are two lovely  
youngsters, sincere and ardent; they manifest a very special  
interest for music. Their testimony should be highly valued,  
for it is unimpaired by prejudice.

DOM GREGORY HUGLE, O. S. B., remains the fatherly  
consulting editor of *Caecilia*; his answers are always wel-  
come as the message of a prudent but keen adviser.

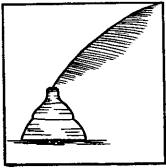
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# The Editor Writes:



MUSIC IN THE CATHOLIC school must have a Catholic outlook. What this outlook is was made clear in the preceding issue, even though such delicate spiritual matter may not be obvious at first. However spiritual it may be, however important it is claimed to be, a way to express it must be found. Looked at from the outside, music in the Catholic school is in no way different from music as taught in the public school; and yet there is a profound gap between the two, when a Catholic school is working with the Catholic outlook. It is indeed the same work, an identical activity; but it is animated and directed by an entirely new view of art. And this view is what counts to make musical education truly Catholic. It is not our intention, in this writing, to propose a definite plan for such transformation of the practice of music in the school. We mean to indicate the lines of a sound policy by which the working out of such a plan will be made possible.

1. *Let us take an independent course.* The initial misdirection of all our musical efforts in school was to have accepted without discrimination the whole program of the public schools, including their passing and ceaselessly changing fancies. No matter what amount of good will and effort we were to show at work, the result could not be Catholic. We lacked a definite orientation of our own, which was the worst evil. But we also developed an habit of changing almost at random the various procedures of teaching, according to the favor which publicity was bestowing upon them. We were at times playing the part of children who break a toy in the hope to get immediately another one. One should be fully aware of all progressive experiments; but one ought not to forget that all education, musical education included, is based on a certain number of unchangeable principles. We have been unable until now to formulate a summary of principles to guide music in our schools.

This is the primary task of today. Principles here do not mean the vain repetition of a few well-known slogans about musical education; we mean a plan of practical work by which music will be incorporated in our curriculum as a unit vitalized by Catholic ideals

of art. Such a plan includes art materials, art equipment, art methods, art activities. That such a plan is most desirable none will deny; then why not get a positive start? We never will unless we adopt a more independent attitude. This is no invitation to become conceited and to reject altogether the fruit of the experiences made by the public schools, no more than to underestimate the admirable example they have given to us for the past thirty years. This is a plea to abandon consciously and definitely their philosophy of music as the basis of our teaching and to replace it by the Catholic ideals. There always seems to be a suspicion among us that Catholic ideals is a confused term for narrow ethics of art or stern ecclesiasticism. That suspicion is unfair, for the policy which we advocate is just the embodiment of a Catholic orientation into the natural process of music in school.

2. *Let the teachers radiate music.* Since we have come to rely so much in all educational matters on methods, hoping that they should work with a mechanical efficiency, the teacher gives little attention to himself. His personality is hardly apparent, hidden behind the mechanism of method. This pedagogical error is deadly to musical education. Usually, things do not go actually so far, either because the teacher liberates himself unconsciously, or because the mechanism does not work well, and he is called upon to supplement. It remains true that music, as all arts, is learned only from a master. Art is such a living reality, so much a part of man himself, that we can visualize it and incorporate ourselves in it only through a living artist. There is ample evidence that music should be taught, through a personal contact which the teacher is to provide. Music educators understand this today much better than they did in the pioneer days of school music; and it is a good sign that some changes for the better are in the offing.

Catholic teachers should follow this trend in two ways. Let them realize that their personality is the main agent through which the message of music, the Catholic message of music, will come to the child. May we say with all due respect that there is some danger for religious teachers putting their personality too much in the background, and thus weakening the vividness of their teaching. While this unassuming

way may favor humility, the radiation of a high spiritual personality would do a greater good to the teaching of music to our pupils. In practice, there is no more vivid and striking exemplification of the Catholic outlook in music for a class than the teacher himself. In the teacher it needs no definition, no explanation, no recommendation. Because it lives, it radiates. We have been very timid to assert ourselves in this matter; maybe we were not fully enthusiastic about it. Let us shed for good that musical inferiority complex and entrust ourselves to our magnificent musical heritage.

Catholic teachers should do more. They should use all available means to put before the public eye (their normal public is the class of their pupils) the Catholic tradition of music. The impersonal teaching in which we have tramped more or less is already a mistake; it is another one not to display the titles to glory and to appreciation of the musical treasures which the Church has preserved for us. We have heard this particular reproach made against Catholic teachers more than once; and there is no doubt that our presentation of music is often dreary. If we want our young people to enjoy with pride the musical heritage transmitted to them, we must deliver it with all the glory it deserves.

To this task we invite all teachers in the classroom, in the hall, etc. Let them be more music-minded in general, let them profess a sincere enthusiasm for the unexcelled contribution that Catholicism made to the development of music, let them arouse in our Catholic schools, among our young people an enthusiastic appreciation of what Catholic music is. Let them lastly unite as an invincible group in the pursuit of an apostolate which is hardly begun and which others will harvest.

3. *Let music dictate our methods.* We take exception not so much with methods themselves but with the tyrannical importance they take over music. We have no quarrel with the necessity of devising for the average teacher a definite set of procedures by which he will have a better chance to reach his objectives. But we insist that they remain in their place. The first principle of a Catholic outlook on music is the recognition that spiritual factors prevail over technical applications. Music teaches itself; and methods are no better than the humble help they give to the music to make itself clearer and to reach quicker

the soul of the pupils. We need in the matter a much more radical change of attitude than we want to admit. Remember that our approach to musical education has been entirely "method-minded" when we borrowed from strange sources the set-up of our courses of music. We have to move to the other end. Let us close for a little while all, yes, all the books on methods, and get acquainted with music itself, especially the glorious music which is our own. After that, when we resume our little curricula of this and that, the vision will be so much broader that, if we use them at all, we will vitalize them anew and give them a sense which they just do not have. Still better, we will quit writing methods and erecting them into a necessary net for the catching of music; we will conceive *the* method, namely the unique way deduced from the knowledge of music itself.

We are practical enough to know that you cannot prepare the average teacher for the average class-room with a grand flying trip around the world of music. We sympathize with the pressing needs of the regular teacher who has to work at immediate objectives beyond his real musical ability. We acknowledge that those alluring methods which are such a delight to modern educators, offer at least the assurance that some music will be done in school. But if nothing else develops, it will stop right there. It is not up to the class-room teacher to rejuvenate the teaching of music; it is the leaders whom we beg to accept the challenge of a Catholic outlook in regard to methods. They are in a position where they can observe, study, make adequate research, attempt radical experiences. It is a difficult problem; the more reason to not delay any longer. That we may deceive ourselves temporarily and continue to borrow methods, and thus save our teachers is no excuse. The time has come (if we sincerely believe in the Catholic outlook) to recast our pedagogical ideas, to reform our psychology of education as far as music is implicated, to apply definitely to our teaching of music the fullness of Catholic psychology.

4. *Sacred music is our ultimate goal.* It is not the only one, for Catholic children have a right to their full share of acquaintance with the whole of music. But sacred music is the ultimate and the highest objective they ought to achieve. Everyone will subscribe in principle to that statement; but maybe a few among us will be less sympathetic if we insist on all implica-

tions contained in it. That sacred music is the ultimate objective of musical education in the Catholic school means (if it means anything at all) two very consequential results: our pupils must reach an appreciation of the Catholic treasures of music in a measure equal if not greater than in any other field of music; moreover, it is *the* music in which they should be the most proficient. Can we affirm that Catholic young people are outstanding for the interest they take in sacred music? Can we testify that they are very efficient in it? Do not retort by recalling the many demonstrations of liturgical music given occasionally through the land, here by 5,000, there by 10,000. Though the zeal of the organizers is to be highly commended, and though real spiritual benefits are derived from such experiences, no one believes that it gives the true measure of the interest of our children in sacred music. We would prefer to visit the classroom, and still more to ask Pastors about the loyalty of their Junior Choirs to get a truer view of their appreciation. Do not make loud claims either about the efficiently organized methods of sacred music. We want to know how far they are applied, and what permanent results they bring. Certainly, quite a few diocesan directors, well aware of the importance of this truly Catholic problem are trying to find their

way out of confusion; but they do not meet always with such willing and universal response to permit them to make sacred music a more vital experience in Catholic institutions. Hail to all individual efforts which are multiplying every day; shame on our lack of corporate action to make sacred music *the* musical experience of young people.

This will demand from Catholic teachers in general a more practical conviction of the importance of liturgical life among our students; for sacred music has no other motivation than to enhance the inner life of the liturgy.

We have presented with frankness (the one we learned in the class-room) the four directives of a Catholic outlook in music. Today, they still are as sore spots, which we would like perhaps to forget. Tomorrow, they may be our joy and glory, if without delay, all those who share the responsibility of Catholic education, are going to study seriously the problem which is theirs: have a Catholic orientation in the study of music in school, or not have music at all. The problem rests, in order of precedence, with the Diocesan Superintendents of Education, the Diocesan Directors of Music, the Presidents of Teachers' Colleges, and the Superiors of Teaching Orders.

D. E. V.

## ORATE FRATRES

### *A Review Devoted to the Liturgical Apostolate*

ITS first purpose is to foster an intelligent and whole-hearted participation in the liturgical life of the Church, which Pius X has called "the primary and indispensable source of the true Christian spirit." Secondly it also considers the liturgy in its literary, artistic, musical, social, educational and historical aspects.

### *From a Letter Signed by*

### *His Eminence, Cardinal Gasparri*

*"The Holy Father is greatly pleased that St. John's Abbey is continuing the glorious tradition, and that there is emanating from this abbey an inspiration that tends to elevate the piety of the faithful by leading them back to the pure fountain of the sacred liturgy."*

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## SACRED MUSIC OUR ULTIMATE OBJECTIVE

By Sister Ancilla, O. S. U.

*The plea of the writer is moving. Its accent of sincerity is so deep that it will compel many a teacher to an examination of conscience. We have tampered too long with our responsibility in regard to the sacred Chant; and no excuse will prevail against the fact that it is one of the urgent duties of our educational mission.—The Editor.*

Has Gregorian Chant an essential place in Catholic education? To such a question, no reader of the *Caecilia*, surely, would answer anything but an emphatic "yes." Our young people have a right to the Chant, and that for two reasons: (1) It is a part of their religion; (2) It is a part of Catholic culture.

The Chant is a part of religion because it is incorporated in the liturgy, and since the liturgy is "the prayer-life of the Church," and "the indispensable source of the true Christian spirit," instruction in that liturgy, coupled with an active participation in it, cannot, or at least should not, be separated from the teaching of religion as such. It is just because liturgical study and practice are sometimes neglected (or, on the other hand, emphasized in the wrong way) that numberless Catholics either fall away from the faith, or remain weak and tepid members, utterly ignorant of their dignity and responsibility as members of the Mystical Body. On the other hand, those who from early childhood have learned to love and pray and sing the Mass, which constitutes the very heart of liturgical worship, generally remain among the faithful. More than ever then, in these days of fearful stress, should our children be accorded the powerful aid to true spirituality which is inherent in the liturgical chant.

There is another aspect to the question, and it is this: If children have a right to music at all,—and who would deny them its inspiration, its solace, its joy—our Catholic children have a special right to that music which is the Church's very own. Beyond a doubt the Chant is one of the loveliest and most perfectly developed art-forms of civilization. Unfortunately non-Catholics sometimes realize this fact better than Catholics. It was that veteran music-master, Walter Damrosch, who some years ago remarked to Archbishop Schrembs of Cleveland, (veteran lover of the Chant!):

"You have the most wonderful music in the world, the Church's own music, 2000 years old.

And you have thrown it on the junk-heap and robbed your people of the privilege of community singing, which is the one thing that gives enthusiasm to the heart."

Thanks to the progress of the Liturgical Movement, so sweeping an indictment could hardly be made at the present time; nevertheless floods of water must still flow under the bridge before the majority of our people are rid of their horror of Gregorian Chant, and brought to an appreciation of its intrinsic beauty. Nothing will do this but education, and above all, the education of the young.

Since then, our children have a right, religiously and culturally to their heritage, the essential place of Gregorian Chant in our schools is clear; it belongs at the beginning, in the middle, and at the end, or in other words, it should be taught in the first grade, up through the high school, and in the college, not to mention the seminary and the novitiate.

How shall this be done? Rather, let us ask, how has it been done? For there is ample evidence that in many localities zealous, well-trained teachers are accomplishing much towards the restoration of Chant to its proper place in education. They have found by experience that the first grader is none too young to be initiated, nor are the high-school and the college student too old.

A query put recently to a group of teachers revealed the general conviction that the chant should be taught at every age-level, the approach being different, naturally, at each. If the teacher loves it, and knows how to teach it, the pupils too will love and appreciate it. Incidentally, this pre-supposes adequate training on the part of the teacher, who will not impose theory on the very young, but will emphasize the music itself, let the finer points be left for the Schola Cantorum, or if that is lacking, for a small group of picked singers, intelligent and musical, who can and must absorb much of the theory if they are to sing the *Propers* well. Really artistic singing takes

hours and hours of practice, with musicianship behind it; the talented ones can be brought to relish it all, and to begrudge not a bit of it "for the glory of God and the sanctification and edification of the faithful." However, to get the whole school to sing simply and devotionally, first the Responses, then the Ordinaries, with a correct reading of the Latin text (which is the surest foundation for a correct rhythmic rendition) is in itself a big order. And always the Chant should be presented as a part of the liturgy, the raiment of the prayer it adorns. If from their earliest Mass days, the little ones are allowed to sing the simple chant melodies, they will build up holy and tender associations with the Church's own song. First Communion Day, Commencement, Baccalaureate, wedding-day,—and not only funerals—all may well have their Gre-

gorian atmosphere, than which nothing on earth is more heavenly.

Oh, there are scores of obstacles, as what lover of plainsong does not know, to his sorrow? Crowded curricula, lack of co-operation, conflicting tastes, and a dozen others. But as the philosophers tell us, "When the object is good and the obstacles many, overcome the obstacles but do not give up the object."

In conclusion: Once well begun, in the lower grades, let the Chant be carried on. If it was neglected in the early stages, let it be begun in high school, or even in college. The important thing is that the seed be sown. If we plant and water faithfully, the Lord will give the increase. The essential place of the Chant in Catholic education is: at the beginning, in the middle, and at the end.

## A BOY AND A GIRL LOOK AT MUSIC

By Charles Smith

*We ventured to ask some children what they think of music in the school. Their unerring sense of fairness prompted this request for an essay from a boy, another from a girl. While reading those spontaneous pages, some of us will blush in shame to see that they precede us on the road on which we were supposed to lead them.*

—The Editor.

I am a recent graduate of an elementary parochial school. My age is fourteen. Since a very small boy I have always enjoyed good music. In school we had music classes that lasted about forty-five minutes, in which time we sang and were taught to read notes. At the age of nine I was chosen for the choir of our parish church. As soon as I had learned of the Archdiocesan Chorus I became very interested. I made the try-out and have always liked singing with the chorus. On one occasion I was selected to sing with a group of boys in a summer symphony at Washington University. Later I was chosen to sing with a group of boys and girls in an opera entitled, "Tarsicius." The following year I was selected to sing with a group of boys in the opera, "The Children at Bethlehem."

Music has always occupied a place in my heart but its meaning has changed as I have grown and learned more and more about it. When I think back to the days my mother held me close to her and sang soft lullabies to me, music meant nothing more than something pleasing to the ear that caused my eyes to close in gentle slumber. Then when I reached the

kindergarten age I thought it fun to sing of "Jack and Jill" and "Yankee Doodle." It always filled our little hearts with glee to sing and clap. Later, singing became a pastime. When in school I sang because it was a part of our daily routine, never fully realizing its value. Then came our parish choir and the Archdiocesan Chorus. My knowledge of good music was beginning to grow more rapidly and I began to appreciate the higher type of music.

At present music to me means an expression of joy and gaiety, of sorrow and grief, or of consolation depending on the mood of the music. Music is infested with a strange power. In these times when war is waging all over the world, a phrase of some patriotic song fills us with the desire to fight and to win for God and for country.

Our school music leaders have stressed the informational at the expense of the inspirational objectives.  
Jacob Kwalwasser



In conclusion I think the Catholic Schools should have the very finest type of music in their schools. The best teachers should be employed and the music carefully selected. Singing classes should be held daily and songs should vary in type. Children should frequently be called upon to sing alone. This helps one to overcome a certain amount of fear and self-consciousness which often overshadows a good voice. Frequently a very lovely voice is revealed by some shy little one.

*By Margaret Seiffert*

In the last two years I have made more contacts with music than any other time. I have become more interested in music in the classroom, and have strived to learn more about it. When I heard about the Archdiocesan Chorus, I decided to try out, because I knew I had much to learn and there was the best place to get it. I have been in the Chorus for two years, and getting ready for the third. Every Saturday I learn more and am very grateful for the training. Every piece of music I come in contact with, I want to learn about its background, for instance, who wrote it, why, and when. If you try to learn these things the music will seem like the people themselves speaking or answering according to the music.

By showing you are interested in music, there will always be someone who will try to help you and teach you more about it. The music sister at our school found out I was interested and she has done everything to help me, explaining and teaching through which I have become advanced. By making contacts with people I have learned a great deal. Dom Vitry, the director of the chorus, has helped me more than I can say. By just talking with him I have learned to love music more than ever.

Music means a great deal to me. It helps me in everything I do. Music gives me a better sense of humor, culture, character and pride, and I find it very soothing. When I hear music I think of something beautiful and refined. The most beautiful things are expressed in music, because they cannot be expressed in words. Music is beautiful because the composers had good thoughts. When they went to write music they thought of the birds, trees, flowers, sky, and other such works of nature. Because of these things music means just as much to me as it must have to the composers.

Music does wonderful things to me. It enchants and fascinates me in such a way I cannot explain. There is something in music which is thrilling, exciting and marvelous. It is sort of a mystery which cannot be understood. When I refer to it as a mystery, I mean that it is so deep that the minds of people do not always understand it. It is like the Blessed Trinity, a mystery which cannot be understood. When I say music I don't mean these trashy songs that people are singing and playing now, I mean classical symphonies, and light opera which I have learned to appreciate since I was accepted into the Archdiocesan Chorus. If everyone learned to love and appreciate music as I have, this world would be a happier place to live in.

REV. CARLO ROSSINI

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# Sacred Texts for Sacred Songs

By Patrick Cummins, O. S. B.

*A Catholic outlook in music demands Catholic songs, melodies and texts saturated with the sentiment of life which Mother Church breathes in her own art. There is no better choice than the delightful hymns of Prime and Compline as morning and evening songs in the Catholic school. How desirable it is that every Catholic child would learn to sing them with a pure Catholic heart.—The Editor.*

## M o r n i n g   S o n g

Jam lucis orto sidere,  
Deum precemur supplices,  
Ut in diurnis actibus  
Nos servet a nocentibus.

Linguam refrænans temperet,  
Ne litis horror insonet:  
Visum fovendo contegat,  
Ne vanitates hauriat.

Sint pura cordis intima,  
Absistat et vecordia:  
Carnis terat superbiam  
Potus cibique parcitas.

Ut cum dies abscesserit,  
Noctemque sors reducerit,  
Mundi per abstinentiam  
Ipsi canamus gloriam.

Warned by first rays of rising sun,  
Our God now let us supplicate:  
That He from all our daily toil  
Keep far all foes who devastate.

May He drive far from slipping tongue  
All quarreling and enmity:  
And hide from restless vagrant eyes  
All soul-enslaving vanity.

Quench may His grace within our hearts  
All levity and silliness:  
And in our daily food and drink  
Give self-control and comeliness.

Thus when the day has said farewell,  
And night returns by destiny:  
With soul and body clean and strong  
We'll sing God's praise in harmony.

## E v e n i n g   S o n g

Te lucis ante terminum,  
Rerum Creator, poscimus,  
Ut pro tua clementia  
Sis praesul et custodia.

Procul recedant somnia,  
Et noctium phantasmata;  
Hostemque nostrum comprime,  
Ne pollutantur corpora.

Warned by last rays of sunken sun,  
Creator, Thee we supplicate:  
By Thy all-watchful clemency  
Nocturnal ills we deprecate.

Far off recede all evil dreams,  
And night's phantastic ugliness:  
Let not the scheming foe defile  
Our templed body's cleanliness.

## H y m n T o M a r y

Ave, maris stella  
Dei Mater alma,  
Atque semper Virgo,  
Felix caeli porta.

Sumens illud Ave  
Gabrielis ore,  
Funda nos in pace,  
Mutans Hevae nomen.

Solve vincla reis,  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cuncta posce.

Monstra te esse matrem,  
Sumat per te preces,  
Qui pro nobis natus  
Tulit esse tuus.

Virgo singularis,  
Inter omnes mitis,  
Nos, culpae solutos,  
Mites fac et castos.

Vitam praesta puram,  
Iter para tutum,  
Ut, videntes Jesum,  
Semper collaetemur.

Sit laus Deo Patri,  
Summo Christo decus,  
Spiritui Sancto,  
Tribus honor unus. Amen.

Hail, thou star of ocean;  
Mother, high, immortal:  
Mother, ever Virgin;  
Heaven's blissful portal.

That eternal Ave  
Angels first concerted:  
Peace eternal bringeth  
Eva's name inverted.

Give to captives freedom,  
Give to blinded vision:  
Evils turn from children,  
Bring of goods provision.

Prove thyself a mother,  
Pray for us in token:  
Son Divine, of thee born,  
Son of thine was spoken.

Virgin solitary  
Shining in world-wildness:  
Give to Children shriven  
Chastity and mildness.

Road like thine all-holy  
Show amidst world-madness:  
Grant our eyes in Jesus  
Everlasting gladness.

Praise to God the Father,  
Praise and song and story:  
Praise to Christ and Spirit,  
Give to Three one glory.

It may be said without fear of contradiction that elementary school music is not concerned with art, but with the technic of art.

Jacob Kwalwasser

What educates the child musically is not so much the number of songs he has read through as the excellence with which he has performed them.

M. G.

# Here .. There .. Everywhere

To the Dioceses which were mentioned in the August issue others should be added. They also have begun to articulate more or less officially a course of music for the Catholic schools.

THE DIOCESE OF PITTSBURGH IS known for the zeal displayed by Father Carlo Rossini in organizing the reform of sacred music. The reverend Director did not stop at the door of the church or even in the gallery of the choir-loft. He realized that if his task was to show permanent fruits, the coming generations should be trained in the spirit of sacred music. Having this in mind, his leavings went to the plan fostered by Mother Stevens. Regularly, he has called teachers of Pius X School to demonstrate the method to the nuns of the various teaching orders in the Diocese. Meanwhile, a curriculum of music has been made obligatory throughout all schools. And though we do not have on the latter detailed information, we know that the work is pretty well under way.

CLEVELAND SHOULD BE MENTIONED as the city where Catholic schools were perhaps the first to become fully conscious of the dire need of the impetus of Bishop Schrembs. In justice we say that he was for a long time the most music-conscious member of the American hierarchy, and that he manifested a practical interest in music in the days when music still looked like a stranger in the field of Catholic study and Catholic action. The organization of the diocesan teachers' college was indirectly a great boom for the establishing of a musical curriculum; for it provided for regular normal courses in preparation of qualified music-teachers. That movement of music in school took on some vitality is shown in the fact that the Catholic Edition of the Music Hour had its origin there. It is an attempt to unite into one setting the

secular and liturgical aspects of musical education. Whatever one may think of the value of this series, it is a credit to the Diocese of Cleveland to have been interested in the problem, and to have had enough faith to embody its solution into an educational publication.

IN THE WEST, THE ARCHDIOCESE OF Los Angeles is also musically growing. The conquering zeal of His Excellency Archbishop Cantwell in everything pertaining to Catholic life is too well known to need commendation. In music as well as in other fields, he goes the whole way. He entrusted to Rev. Robert Brennan, Diocesan Director of Music, the full apostolate of securing music for the children of his Archdiocese. At present the syllabus of music is in the course of revision. Father Brennan furnished *Caecilia* recently with an informal account of the trends of his work through the schools. Owing to the conditions of a very large diocese recruiting its teachers mostly from other dioceses (as far as Motherhouses are concerned), he rather accepts the conditions of an experiment until time will indicate more surely the basis to be accepted in such situation. As it stands, the organization of Los Angeles has a few points of its own. The daily thirty-minute period devoted to music is somewhat longer than is usually granted, even in public schools. This alone is gratifying. But it is stated that it is supposed to provide also for regular work in sacred music, including the preparation of ordinary liturgical services. It is seemingly a restriction, a damper put on incidental rehearsals. Yet it shows a definite tendency to make the course of music more vital in the experience of the child, its culmination being to sing actually in church. And this is an original contribution in the making of a Catholic plan of music. The text adopted is the Catholic Edition of the Music Hour, with a thought of unification with the public schools where this series is also used. Though we would not be so particularly favorable to that motivation, we recognize that local circumstances may rightly dictate this compromise. On the other hand, Father Brennan is planning to improve on the Music Hour, by making the Gregorian repertoire more comprehensive and also more practical.

Prolonged practice is less effective than an equal amount of time divided into briefer periods. Never let work go to the point of lassitude. The effectiveness of practice can be completely destroyed by over-strain.

M. G.



THE DIOCESE OF NEWARK (N. J.) HAS been for quite a few years in the limelight, due again to the avowed interest evidenced by Bishop Thomas Walsh in matters of liturgical music. Accounts of the work accomplished in the diocese incline one to think that the immediate restoration of sacred music was foremost in his mind rather than the field of music education in general. Here again is another angle in the Catholic musical movement of our country; and it should be noted with interest. If one should give full credentials to the public demonstrations often repeated, certainly Newark is on the top. Mass-celebrations, conventions, summer-sessions, meetings, regulations; all go hand in hand to create in the diocese a movement truly extensive and powerful. We have been unable to secure at this time definite information in regard to the plan adopted for the teaching of music in schools. But it is interesting to point out the direction in which music is traveling there. Whatever the program of music in the schools may be; it certainly would not be the fault of the Bishop if it would not materialize; for he is providing ample incentive and prestige. And that is much indeed.

In the musical task assumed by these important dioceses, it is most interesting to discern the particular trend which it assumes. *Caecilia* has repeatedly said that the program of musical education in the Catholic School is still far from having attained a definite basis and a precise articulation. But the lasting structure will be built well only after we have learned the precious lessons of various experiments. Music in the Catholic school must be first an experiment with all its defects; for music, as an art, rebels against ready-to-work systems which at the end paralyze musical life. And then, the adaptation of musical education to its ultimate goal, participation in the liturgical services, is a complex problem to which no ready solution will be found; only after long experimentation will the adjustment be possible.

As they stand in the way of experiment, the dioceses mentioned in this column are following more or less the patterns which could be noticed in others (see August issue), with a few original aspects. On the side of a certain similarity of basis with the curriculum of the public schools are found Cleveland and Los Angeles; on the side of the definitely Catholic plan of study, is found Pittsburgh. The particular

contribution of Cleveland is in a repertoire of chant; the one of Los Angeles in the fusion of a plan of secular and religious music favorable to the latter. Newark seems to be interested in immediate results of sacred music, letting the educational program take care of itself.

#### EVERYWHERE

THERE ARE NO DOUBT MANY OTHER dioceses where music is coming to the front in the Catholic school. One could mention Peoria and Belleville (both in Illinois), where a curriculum of music is on its way up; and many others the efforts of which have not yet reached public knowledge. *Caecilia* had no means, in such a short time, to obtain proper information and to do justice to all. This column was not even intended as a general survey of the course of music in our educational system. Interesting as it might be to promote a national stirring up which we certainly need, it would take time and agencies of information which are lacking at present. The notice given about some of the more known dioceses on the line of music is no prejudice against others; it does not even pretend to present them as models to be followed. And it is likely that some day the liberating initiative will come from smaller places where experimentation has not to contend with the excess of centralized organization. Meanwhile, whatever the mentioned dioceses do is a not to be underrated sign that a movement is afoot and that it is a promise that some day we will have really musical education in the Catholic school. The musical leaders responsible in these dioceses are men who evidence in various ways a sincere faith in the cause of musical education; and it reflects on the quality of their work. We should follow with interest their experiences, learning from their struggles and their achievements, to form a true idea of what we would dream that it should be. To them go the congratulations and the hearty wishes of *Caecilia*, which knows that they are worthy of sympathy and encouragement.

It does not matter if the pupil makes mistakes at an early level, so long as he also makes progress. Keep him moving, keep him zealous to do better.

M. G.

WHILE THE MUSICAL LANDSCAPE IS brightened by these oasis of art for the young, there remains a barren land where music has little to offer. Many dioceses are still inarticulate, a few not even interested. Nothing comparable to the national Conference of Music Educators will be possible until all have embarked upon the task of placing music in the school. And if in the past there were local obstacles against any organization, these obstacles either have disappeared or have been reduced to a negligible influence. It is no more difficult today to secure musical education, than it is to organize a school-system in general. This we have done everywhere; why should we feel entitled to keep music under the weight of an unfair prejudice, to the loss of Catholic life and Catholic art. The time has come for all superintendents to feel that their particular school-system is incomplete unless it includes music; and moreover that it is an injustice to the Church and to our young people. All teachers are waiting eagerly to hear from them the word which will incorporate music into our curricula on an equal basis with all other subjects. They have waited long enough on the sideline, while the musical ideals of the Church are as old as she is.

IN THE GENERAL PICTURE OF MUSIC in Catholic schools, the high-school is the darkest spot. Honestly, there is nothing to brag about, but much to weep about. There, more than anywhere, the musical inferiority of our secondary education compared to that of the public schools is noticeable. And it is truly appalling, even embarrassing for our legitimate pride. When one ventures to mention it in some quarters, he gets the rebuff that after all public schools do not teach religion. As if religion should be an excuse at the expense of music. This column is not concerned with the superiority of the public schools; it takes it as granted by facts and as a reminder that our young people are deprived of a fundamental training which should be theirs. Certainly, individual schools are here and there making creditable attempts; some doing excellent work. Their foresight cannot be a satisfactory answer for the inexistent course of music in the Catholic high school. Glee clubs, destined to save the musical face of the school, may be merry; but surely they are not artistic. In schools for boys especially, their inability reaches proportions offensive to good taste. Obviously, the almost heroic efforts of many groups of teachers today to organize a well-grounded

course of music in the grammar school are in vain and will be lost, as long as the high-school neglects to continue the work. And anyone who has been connected with high-schools knows that there is always a group of students eager, with all the impulsiveness of youth, to follow up a leader on the road to music. But if such a group does not get the opportunity to progress, the whole student-body may develop in time an attitude of total indifference and even of ignorant antagonism towards music. Both symptoms are to be felt in many of our schools. How long will it prevail through our fault?

WHEN TALKING FROM THE HEART with teachers engaged in the field of school-music, one is impressed with a certain feeling of sadness which seems to weigh on them. The complaint is not pessimistic in nature; it is rather the fatigue of pioneers working under difficulties sometimes insuperable. It is the feeling that the dream is beautiful, that to approach it is in itself a happiness; and yet that no one seems to care, that those endowed with the authority of leadership side it, that so many petty obstacles are stretched on the narrow path allowed to music. Maybe it is the general condition of all educators today; but music teachers may feel it keenly because of the tremendous gap between their vision and their achievement. Drabness and dreariness have been until now a not-to-be-denied characteristic of musical activity in the Catholic school. It is well formulated by the saying (we heard in 1940 actually) of a Catholic teacher of dancing called for training a group of singers in song-interpretation on the stage. After observing for a while the children practice, she sat and said: "Wonderful talents, but repressed, not expressed." We do not at times even surmise to what extent the average Catholic school may lack of artistic atmosphere, artistic opportunities, artistic expression. And again, this is contrary to the spirit of the Church who either adopted the arts, or certainly recreated them from the well of her wonderful inspiration. As we begin again the cycle of the school-year, may music in our schools find a lighter air to breathe.

Much of the material of school music is uninspiring to both the teacher and the child alike.

J. K.

# Names . . Peoples . . Doings

The summer months bring very scarce information about musical doings. There is in fact very little doing; many choirs are disbanded, and musical life is at a low ebb. One hears about two divergent opinions: Some think that musical participation to worship should not be interrupted in any way, others claim that climate conditions make a cessation of activity imperative. This is an interesting and practical subject; and it deserves particular attention. It involves really more than climate or eucharistic considerations; and we would like to face the problem at some other time. Presently, we share with the readers the meagre fare that we have.

PAUL GOELZER DOES WELL WHAT HE does. Every incursion of his into the domain of sacred music is marked by the proper spirit. Once for all, he has set to himself definite ideals and a positive program. That is, he submitted his musical ideals to the life of the Church; and once this is done, everything becomes clear and soul-satisfying. The program which we insert here is another of those simple initiatives which should have spread long time ago: While men are in retreat to strengthen their Christian life, they learn by experience how sacred music is a part of it. So did believe Mr. Goelzer at the school of the great Pope Pius X; so did he propose for the Laymen's Retreat. And here is how things came to pass:

The Cure d'Arts Choir, under the direction of Paul M. Goelzer, sang again the music of the Mass at St. Joseph's-in-the-Hills, Malvern.

At the request of John J. Sullivan, Esq., president of the Laymen's Week-end Retreat League, the retreatants, who make their annual pilgrimage this week-end, had the opportunity to listen to one of the leading liturgical choirs whose efforts have been directed in an effort to completely enlighten their audience in the wishes of the Church as voiced by Pius X in his "Motu Proprio."

The celebrant of the Mass, the retreat-master, Rev. James W. Gibbons, D. D., was also an enthusiast,

as the liturgy and the importance of liturgical functions are always included in the instruction given during the week-end.

The entire Proper and Ordinary of the Mass was sung a cappella, the Proper taken from the Seventh Sunday after Pentecost and the Common of the Mass by Claudio Casiolini, the "Petite Messe Breve." Two motets also of the early seventeenth and eighteenth centuries were sung. "Ecce Panis Angelorum" by Antonio Lotti (1665-1740) and "Panis Angelicus" by Casciolini. The Gloria and Credo were Gregorian.

On August 2 the choir assisted at the Mass in the Church of the Gesu, in celebration of the Feast of St. Ignatius. The invitation was extended by the Very Reverend John P. Smith, S. J., Rector.

REVEREND PHILIP WELLER IS ANOTHER pioneer in liturgical music who cannot easily be led to compromise. When invited to direct Gregorian chant classes, he included them into a greater frame, namely the liturgical life of which sacred melodies are the supreme expression. The scope of these classes was nothing less than the living parish, in order to show that to live at all, the Chant must live as a vital contribution to the parish. It is bold and how fascinating. Congratulations to the reverend professor for its boldness; and best wishes for a successful session. Here is a part of the notice published by the Diocesan Press with details on the classes:

"The announcement that the annual Loras Institute of Liturgical Music will be held August 17 to 21 at Loras College this year brings to light the deep significance of liturgical music.

An innovation this year will be the emphasis on the general liturgical movement in parishes. "The Living Parish: One in Worship, Charity and Action," will be the liturgical theme of the guest conductor, the Rev. Philip T. Weller, who will lecture daily on this subject, as well as conducting the Gregorian chant classes. Father Weller received his musical training at the MacPhail School of Music in Minneapolis. His study of Catholic Church Music was begun with Msgr. Manzetti; later he studied at the Pius X School, and the liturgical schools in Germany and Belgium."

We have attempted to have children learn to read music before they have learned to love music.

J. K.

SISTER M. CLAUDE, C.S.A., DIRECTRESS of Music at Marian College, Fond du Lac, Wisconsin, whom *Caecilia* introduced a few months ago, gave a program for the benefit of summer students, which is worth mentioning briefly. The notice says that:

Two hundred students, sixteen instructors and the Sisters of St. Agnes convent formed an appreciative audience at a sacred concert of organ and choir music.

The new chapel organ was blessed by the Rev. Eugene Omlor, C. PP. S., convent chaplain, who also addressed the group on the history of sacred music from the earliest Biblical times through to the time of Palestrina. Both the ancient chant and modern hymns were heard on the program.

An historical journey of this kind can only bring to mind the consciousness of our musical treasures. And while we begin to rediscover them, we will gradually desire to enjoy them as a part of our living culture. The summer-students of Marian College went home refreshed; and their efforts during the next year will be directed through better channels of music.

PIETRO YON HAS JUST COMPLETED the composition of his thirtieth Mass, under the name "Thy Kingdom Come"; and its premiere was given recently at the 11 o'clock Mass at St. Patrick's Cathedral in New York. It is an achievement in itself to have possessed a musical inspiration sufficient to carry out 30 Masses. The fluidity of the pen of Mr. Yon is not to be emphasized; for this flowing quality (an attribute of his Italian artistic ancestry) has been the main cause for the continued popularity of his works. And yet, now and then, one hears doubts as to the power of Yon's Masses to stand against the inroads of time. It is likely that not all of the thirty Masses will stand this test; for some bear the marks of a rapid composition, wherein maturity did not follow the pace of fluidity. Maybe the eminent organist, having arrived to the zenith of his career, would do to the cause of liturgical music a service to be

In music learning, the attitude and interest of the learner is far more important in determining what he learns and fails to learn, than the number of times he goes over the ground. One zealous, interested repetition will mean more than almost any number of mechanical and thoughtless repetitions.

Mabelle Glenn

remembered, if he would revise a certain number of his Masses and submit them to a more severe test. They contain much which one likes to keep in Catholic tradition; they also contain parts which marr considerably the ultimate value of Yon's contribution.

A SACRED CONCERT GIVEN FOR THE dedication of a new organ came to our attention. It is such an exhibition of bad taste that it deserves to be denounced; for there is no excuse to offend to such an extent the Catholic ideals of music, even in a program which is not supposed to be strictly liturgical. Just look at it; either it is second-rate music, or it is good music in the wrong place. But because of respect for personalities, *Caecilia* withholds the names and places. The program itself we insert entirely, not for the interest it contains, but for the lesson it brings out to the readers:

- "Lovely Appear," from "The Redemption".....Gounod  
Choir
- "Ave Maria".....Schubert  
Mrs. Julia Burke, Soloist and Choir
- "Face to Face".....Herbert Johnson  
Henry Lavin, Soloist
- "Juravit".....Cardinal O'Connell  
Henry Lavin, Soloist, and Male Choristers
- "Ave Maria".....Luigi Luzzi  
Mrs. Julia Burke, Soloist
- "Pilgrim's Chorus," from "Tannhauser".....Wagner  
Organ Selection by Mrs. Stella Slemp
- "Sanctus" and "Benedictus," from  
"St. Cecilia's Mass".....Gounod  
Choir
- "O Salutaris".....Wiegand  
Duet: Henry Lavin and Mrs. Julia Burke
- "Gloria in Excelsis Deo," from  
"St. Theresa's Mass".....LaHache  
Choir
- "The Lord's Prayer".....Albert Hay Malotte  
Henry Lavin, Soloist
- Benediction of Most Blessed Sacrament
- "O Salutaris".....Gounod  
Choir
- "Tantum Ergo".....Bonner  
Lawrence D. Lavin, and Male Choristers
- "Good Night, Sweet Jesus".....Father Curry  
Choir



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

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# Music Review

By Ermin Vitry, O. S. B.

MOST OF THE LITERATURE CONCERNED with the problems of music in the school is written by non-Catholic authors connected with the public schools. This is mentioned no more as a compliment to them than as a drawback to Catholic teachers. It is a fact. If one excepts the manuals of the respective methods of Mother Stevens and Mrs. Justine Ward (which are more of a methodical content), there is hardly a single book by a Catholic writer in the field of musical education. This reviewer would repeat himself if he should warn again the readers that the literature of school music is in many respects alien to our own philosophy of music. This does not detract from the value of the books upon which we are to comment. They all come from the pen of sincere educators, who know their business. It is just a matter of regret to us that they could not possibly free themselves from a psychological bias which Catholic art does not and cannot admit. Therefore, this reviewer is sorry that he cannot recommend any book of the list herewith presented without restriction. He positively warns the readers against the distortion of views and conclusions which the books contain; he asks them to use, in reading them, a critical discrimination, guided by the light of Catholic principles. It may be a difficult thing to do; in fact it will be for many teachers. But as long as we ourselves are not enough interested in musical education to write authoritatively about its various phases, the second best thing that the reviewer can advise is to take with prudence the lessons which others have prepared for us, while we were asleep.

THIS REVIEW MUST HAVE A LIMITED scope. In the issue of August, we presented a list of books which might form the base of a library of music for the average teacher eager to provide himself with a solid background. In this issue, we will now give annotations on a series of books which are probably the most up-to-date literature dealing with music in school as it stands today. The teacher who reads them, who studies them, will begin to penetrate the problem of musical education. The view obtained from one book will be more general; the directive received from another will affect a particular aspect.

But all treat their subject with an attention to the whole of musical education. We have therefore excluded from this list, no matter what their merits be, all manuals for teachers digesting the practice of methods. It would be beyond our scope which is only to open to the teachers a view on school-music. And this view is necessary before one descends to the study of methodical teaching.

We make no pretense to offer a comprehensive list. Having to choose from a large number of works, we selected those few which either are more original in their views, or are observing witnesses of the actual scene of music in school. Of course, there are many other books worth reading; but the present list will make more effective the first vital contact between music in school and the teacher. When this contact has been thoroughly made, other books will be better understood, and their reading will be more beneficial. None of these books either is a masterpiece on music in school (these books are very rare as in any other field). Their authors are people not so much over-busy with actual teaching, than they are involved to excess with the passing phases of their subject. They have not as yet reached the heights (the road ascending there is long) where one can disentangle himself from his experience, and yet project the best of it into a synthesis more or less definitive. This is a weakness; but many teachers will not regret it; for they will receive from their reading a more immediate help.

KWALWASSER, JACOB, PH. D., *Tests and Measurements in Music*, C. C. Birchard and Co., Boston, 1927. Tests are the order of the day in music as in anything else; and very soon there will be attempts to measure the soul, or maybe these tests are already available. Their value is much discussed; and the undisputed faith which they demanded twenty years ago is not given any longer with complete docility. There is even among the protagonists of measurements a receding attitude which is noticeable in their writings: they become more prudent in their deductions. It is a welcome progress. Some objects can be measured, some escape totally from measurement; and some can be measured indirectly to a certain extent. Such, we believe, is musical talent and achievement. There is

no denying, however, that tests and measurements in music have attained enough precision to make a definite contribution to musical education. They help (nothing more) the teacher in his observation of the pupil, and trace a more probable course of teaching with success. Do not read so many books about measurements to test your own faith in them. Be rather careful; but get from them actual information to simplify your work. Many have written about this debated subject, many have devised various procedures and plans for testing. The book of Mr. Kwalwasser is probably the most trustworthy and the most useful. This author is one of the most perspicacious of musical educators. His philosophy is warped in many ways; but he redeems this by a sincerity which faces problems squarely. His penetration is sharp, and his expression is always frank; and in the special field of measurements, he has acquired a long and reliable experience. The book is a synthetic view of the field presented with precision and clarity. It is short and compact; therefore there is no waste of time around a subject in which endless wanderings are only too easy and too confusing. Read it slowly, not too much at a time. Have a pencil at hand; and as you read, make on paper the successive observations made by the author. You cannot afford in this matter to be indefinite; you must understand clearly. Otherwise, the testing that you might attempt will have a great chance to be out of focus; and your pupils might suffer from it. The set of tests proposed by the author and called usually K-D, seems to enjoy today priority on all others; at any rate, they are more practical for school-work.

GEHRKENS, KARL WILSON, *Music in the Grade Schools, Music in the Junior High School*, C. C. Birchard, Boston, 1934. After working hard to understand really what measurements and tests are all about, relax in the reading of these two books. As their titles indicate, they are at the same time a survey and a manual of music in school. Perhaps they are in this respect the books which the average teacher should prefer. Mr. Gehrrens is a teacher of music of long standing; his experience goes back to the pioneer days of public-school music. Meanwhile he has taught countless candidate-teachers and he has observed continuously the trends which school music followed for the past thirty years. There is a chance there for a calm vision and a well-grounded appreciation. That

is just what you will find in these books: a clear and simple outline of the teaching of music in school. There is nowhere a very original view, still less a bold or radical idea; but the mind of the author is fairly open to reckon with any experiment, and is alert to follow any progress. You are in good company to learn your trade; and Mr. Gehrrens thought of you, when he wrote, with a paternal sympathy, which is characteristic of his writing. You can trust him on your journey; and when the day comes that you want to fly with your own wings, he will have no objection whatsoever. The reading of these two books is easy and rapid.

DYKEMA, PETER W. AND CUNDIFF, HANNAH M., *New School Music Handbook*, C. C. Birchard and Co., Boston. You might call this the little encyclopedia of school-music, a rather recent book which covers all possible topics related to this subject. It is a free shopping in a department-store, with all the fascination of seeing so many goods displayed until the time comes to decide which to buy with one's purse. There

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is in this book a great wealth of information; and the author presents it with the clearness which he acquired in his actual connection with the work of music. It is well-ordered under fitting outlines, and offered with soberness. However, it lacks totally originality and power; and the reading is made gradually duller by the fact that one becomes conscious of reading again all the oft repeated ideas found elsewhere without any new contribution. The proper attitude towards this book is suggested by the book itself. Do not use it as a program or an outline, still less as a guide for a deep vision; but as your needs arise, pick up information that no other book would hand to you with such ease; then work on this material and fit it to your plans. The book of Mr. Dykema has in particular a large bibliography which is valuable; only the trouble with such bibliographies is that they do not fully serve their purpose, because they do not give to the reader any hint as to their real value.

KWALWASSER, JACOB, PH. D., *Problems in Public-School Music*, M. Witmark & Sons, New York, 1932.

With this book, you are at once in the midst of the musical laboratory, namely the school. There is hardly any reminder of plans, outlines, methods; you are going through the class-rooms in company of a teacher and an observer who has become impatient with the status of school-music. In his opinion, things are far from being prosperous; some are even visible failures; and he voices his observations in unmistakable terms of condemnation. He goes so far as to blame the failure of school-music on the overemphasis put on personalities rather than on music. The field being so large, Dr. Kwalwasser limits his investigation to a few problems which have a decided influence on the run of music in school. Even these limited chapters possess a vigor of illumination seldom found in the literature of school-music. The author takes positive sides about the problems which he formulates. You may agree; you may disagree. But when you close the book, you have questioned yourself. When we read it the first time, we confess to have revised our views on specific matters, even though we disagree still today with most of the philosophy of music of Dr. Kwalwasser. As the book is easy to read, even exciting, do not miss it. It will be a refreshing compensation to so much pedantic psychology which fills so many other books. And your own attitude will have gained in strength.

PITTS, LILLA BELLE, *Music Integration in the Junior High School*, C. C. Birchard & Co., 1935. We insert this book in our list not because we regard it as a fundamental contribution to musical education, but rather because it responds to an actual need for information. Of course you are more than aware (perhaps even bored; at any rate we are) of the latest discovery in the field of education, integration. It is really too bad that they can never let things in their proper place; otherwise integration would have been all right. Now, with their distortions and exaggerations, it has burst. It creates a danger for musical education; for if one is not careful, music becomes the universal dressing for various salads: literature, geography, history, science, social life, etc. We do not need to tell you to be wise, for we presume that you are. Make your contribution through music to the natural relationship of all things; but do not squeeze music out of music. If you are wise, you may read with profit the present book. It is so useful that we wish we could have written it ourselves. It is clearly planned, neatly presented; and it contains an abund-

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MUSIC ON TWO STAFFS  
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ance of material which the author graciously gathered for us at a great expense of research. Thanks to her, integration of music will be easier for you. But do not ask her for principles and directives; just be grateful for the riches that she exhibits to you. Make your pick, and go your way.

MURSELL, JAMES L. AND GLENN MABELLE, *The Psychology of School Music Teaching*, Silver, Burdette & Co., New York, 1931. This book is the most serious attempt so far to an analysis of school music based upon psychological facts and laws. It was written in collaboration by two authors who are known (and justly so) as prominent educators. Neither of them, especially Mabelle Glenn, wrote from the desk. The entire material of their book is the authentic digest of a thorough experience; and it has a profound accent of sincerity, even though it does not command conviction. Here, more than in other books, the appalling error of the psychology of education appears; for it is psychology remaining half-way. It conscientiously accumulates facts, classifies them and makes deductions which are out of the reach of the facts themselves. They forgot that at the other end is the spiritual: the soul and music which the soul is to express. Unless factual or progressive psychology bends to that second factor, it is a hopeless humbug. Thus, the authors of the book spoil lessons of their magnificent experience by the intrusion of a false

science. And yet, their experience is so marked by wonderful discoveries, that it makes up for their book a solid background which is without a doubt the most interesting feature of their writing. As it is, the plan is excellent and perfectly logical; and it embraces all the activities of the field of music into a living synthesis which is most remarkable. The authors have read extensively, perhaps too much of the same brand; they think vigorously, and they express their deductions with precision. The reading is difficult, and demands concentrated attention. Despite the deformation of some of the principles and laws enunciated, we would advise every teacher to make of it a serious study, slowly and with annotations, discussing every statement with sharp criticism. From this reading, one will get a view of school-music immeasurably greater than from any other book until now. And while some principles are rejected, a more vivid conviction of our own Catholic musical philosophy will grow. We like to mention a particular weakness of the book, which is the result of an incomplete psychology. It is really astonishing how many times the authors formulate principles which should lead to conclusions entirely different from those at which they arrive. And thus often, instead of regenerating the field of school music, they remain practically in the old rut. Nevertheless, the book remains an outstanding contribution which makes it the high mark of our list.

## WE SUGGEST FOR AN EFFICIENT MINIMUM

A MINIMUM PLAN OF MUSIC FOR ALL the schools was suggested in the issue of August. If it is generally adopted (*Caecilia* hopes that it will) there will be a promising advance among us. So little indeed was requested, that its neglect would seem almost incredible. However, this minimum plan, as simple as it appears to be, will be effective only under some definite conditions. A school might apply it conscientiously, and still not establish music on a solid base. The elements of this modest scheme are but the working parts of a well-regulated mechanism. It needs the test of an intelligent workmanship to be

successful. Under the circumstances, this is nothing else than constant observation and exact recording. It matters even little whether the program of a particular school or a particular group is already beyond this minimum, or whether a school is just at the starting point, the suggestion of a daily test remains a good advice to all.

No program of school music can be considered adequate which fails to provide ample and varied opportunities for musical experience. M. G.

1. IT IS CREDITABLE TO ACCEPT THE minimum plan for the year 1942-1943, and to endorse sincerely its objectives, but take an account of all that you actually do to realize these aims. In practice, ambitious teachers will question on all sides the modest period of music which they teach to their children. If it is done in a spirit of artistic honesty, it will bring out many unexpected discoveries; among them, the fact that even the minimum of a simple work in music is a comprehensive problem. It requires much preparation and earnest study if one is to collect any dividends. To this add positive advantages. The first will be a greater incentive in teaching music. Music, in elementary classes, contains much drudgery, unless it is made greater through the insight which the teacher gains into the ever-expanding horizon of even simple music. Any teacher, even the most spiritually zealous, will need more than once such encouragement to proceed further in his daily musical toil. Next will rise a solid consciousness of what really music is, a world of its own, immense and fascinating, worth exploring for all that it brings into our lives, and particularly into the life of the child. A real teacher does not want just to put into motion a mechanism of music provided for him; he wants music to be real; real to him, real to his pupils. Thus, he puts the mechanism of the lesson to a daily test of vitality; he asks while he teaches: does it live, does it not; if it does, how does it live? Lastly, no teacher of average ability and incomplete preparation (we all are) will obtain a full efficiency from the methodical means he uses, until he observes very closely their working out. He learns more in the class-room about them than he will ever do in the lecture-room.

2. TEACHERS SHOULD NOT BE LEFT isolated in their observation. Their burden is already so heavy with a curriculum which calls from hour to hour for the flexible knowledge of an encyclopedist, that they need an impulse and a directive outside of the narrow limits of the class-room. The great majority of Catholic teachers, at least in the elementary schools, belong to religious orders. To their Motherhouses is attached some form or other of normal school, where

In dealing with the difficulties encountered by the pupils in their music work, there is no substitute for living, personal insight on the part of the teacher.  
M. G.

the teachers receive their training according to the most exacting requirements. These normal schools should be as it were laboratories. Instead of having normal courses usually dissociated from the daily experiment made in school, let the working out of these courses be continuously directed and tested by this experiment. We say continuously, because demonstration-classes as are often organized demonstrate very little. On the other hand, teachers of ordinary musical ability and overburdened to the limit will find in the advice offered to them an opportunity to refresh these views and principles which they are supposed to apply in the daily lesson. Supervisors sent out by the Motherhouse are not to be a wrecking crew, but the intermediates between the laboratory and the class-room. So far, this has not been well understood; though we believe that it would be the most effective way to strengthen the musical organism of our school.

3. THERE IS EVEN A BETTER WAY TO make useful observation, namely the regular meeting (let us say once a month) of the music-teachers of a district or a group of schools, with the supervisor, to put in common their experience of the previous month. Such round-table discussions would have all the advantages of cooperation. The supervisor often gets the impression while visiting the classroom, of being an unwelcome critic; and the circumstances often prevent him from promoting in the teacher himself a greater effectiveness. The meeting of the teachers, while it puts them on a level of equality, forces them indirectly to grow more vitally interested if they want to take part in the discussion. Moreover, they will through the reactions of the other teachers, find a new turn in their conducting the class. It is here that the role of a supervisor or director of music is of great help. His background and his wide experience will be the orientation of the meeting. The discussion will remain within the limit of some particular point; experiences will be evaluated under the light of sound pedagogy; economy of action will be devised. And when the time of departing comes, all teachers will return to their respective locations brightened and encouraged. Then, and then only, will the regular visits of supervisors obtain the fullness of results which we expect from a standardized program.

4. AS THE YEAR PASSES ON, BE NOT satisfied with observing; but keep the record of your

observations. That which is formulated is always clearer to the mind. To have it expressed to ourselves in real words forces upon us exactitude; and to have it written makes the observation permanent. Therefore, each teacher should steal away the few minutes necessary in order to compile informally a sort of musical diary. Sincerity and seriousness of purpose will dictate the proper recording; and its contents could never be over-evaluated. Write down the results obtained: what did the pupils achieve, what do they really know, what progress did they make in the various musical activities of their program, what is the quality of their work in its various phases, what is the growth of their response to music, what influence did it have on their general attitude, what artistic expression did they reach? Write down as well and perhaps more accurately the obstacles and the difficulties arising daily to make those achievements harder to reach, and sometimes to destroy, partly at least, the fruit of very conscientious labor. What did the teacher do in the face of these problems; how did he try to overcome them and to protect the musical attitude of his pupils? Was a real harm done or did the obstacles become incentives to higher achievements? A teacher imbued with an artistic ambition should be loyal enough to himself to jot down even his own deficiencies. They will be many: partial failure not only in reaching the results hoped for, but lack of contact with the class, the difficulty to release one's genuine musical feeling, negligence in preparing daily lessons, timidity in leading the pupils through their own work, waste of time because of lack of planning. A teacher, conscious of what these failures do to his lessons, cannot but get a clearer idea of the improvement he himself ought to attain.

Such a diary is more useful to the continuous advancement of the teachers than many a normal course. It is the most effective practice of the slogan mentioned previously: "Know your child, and know your stuff." Let us hope that many diaries of this sort will be written in silence during the present school-year. From this secret recording an untold rejuvenation will spring forth; and as the academic year comes to an end, groups of livelier teachers of music will be able to sketch another minimum for the year 1943-1944, a much better one than that which was suggested for this year; indeed, it will be the result of a genuine experience.

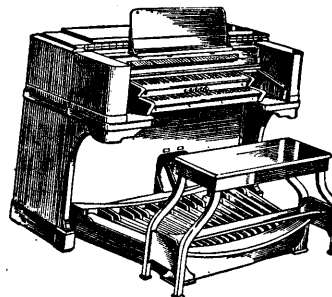
*Caecilia* presents these suggestions of a minimum program as a token of fraternal interest. When it was written, the writer was having continuously in mind those many humble teachers in the elementary school who, with the scanty musical preparation they possess, are willing to cooperate whole-heartedly in the promotion of music in the Catholic school. *Caecilia* extends to them for the coming year the expression of a most sincere esteem and best wishes for a successful attempt to the musical minimum of 1942-1943.

## READERS' COMMENTS

Last fall we voiced our joy at the rejuvenation of the musical monthly, *Caecilia*, under its new editor, Dom Ermin Vitry. Each succeeding issue gives added reason for rejoicing. Our associate editor is doing a first-rate job of combining vigorous propaganda with spiritual vitality. His programmatic editorials are brilliant, month after month.

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# Your Questions - - Our Answers

By Gregory Hugle, O. S. B.

*"If a choir can perform satisfactorily without organ accompaniment during High Mass in Advent, should it try to sing without accompaniment during Benediction and at Low Masses?"*

A. At Benediction the organ is always used in Advent and Lent; the penitential character of those seasons does not affect a purely Eucharistic Service. When during the week the Sunday Mass is repeated, or the special Lenten Mass is sung, the organ may accompany the chants, but is silent otherwise. But when a festive Mass is said (*in white or red color*), the organ plays in festive style, with preludes, interludes and postludes.

*"Should the Gloria Patri be sung with a greater degree of softness than the rest of the Psalm, either in Mass or at Benediction?"*

A. No; there is no reason for softening down at the *Gloria Patri* when Gregorian Chant is used. When part-music (*polyphony*) is employed, you have to follow the composer's directions. There have been composers who, for the sake of contrast, have insisted that the *Gloria Patri* be sung *pianissimo*. Of course,

they had a perfect right of doing so; the various degrees of shading form part of musical expression; the sacred chant, however, being spoken or modulated prayer, avoids both *fortissimo* and *pianissimo* strains and keeps to the golden medium of moderate voice.

*"How can a person's talent for music be discovered?"*

A. To have a great love for music is not necessarily a proof of musical talent. Real talent reveals itself by recognizing and remembering a tune (*a melody*), and by being able to reproduce it in one way or another, by humming, whistling or playing on some instrument.

*"Is it obligatory to introduce the revised chant of the Lamentations and Cantus Passionis contained in the Vatican edition of the Holy Week books?"*

A. The music provided by the Vatican Chant Commission, both for the Passion and the Lamentations, is to be considered as the official version. It must be taught in the seminaries, and gradually introduced in all churches.



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