

CAECILIA



A MONTHLY REVIEW of LITURGICAL MUSIC VOL. 69 No. 10
OCTOBER, 1942

Alpha

*Time has run its course;
Time is no more.*

Omega

*Christ appears again,
Now the end of all things.*

Alpha

*The sacred trumpets, sounding once more
The chant rising from the earth*

Omega

*Call at last to Him
Those whom He has redeemed.*

Alpha

*Angels who once hovered
The cradle of the Child*

Omega

*Now sing with the elect
The glory of the King.*

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.

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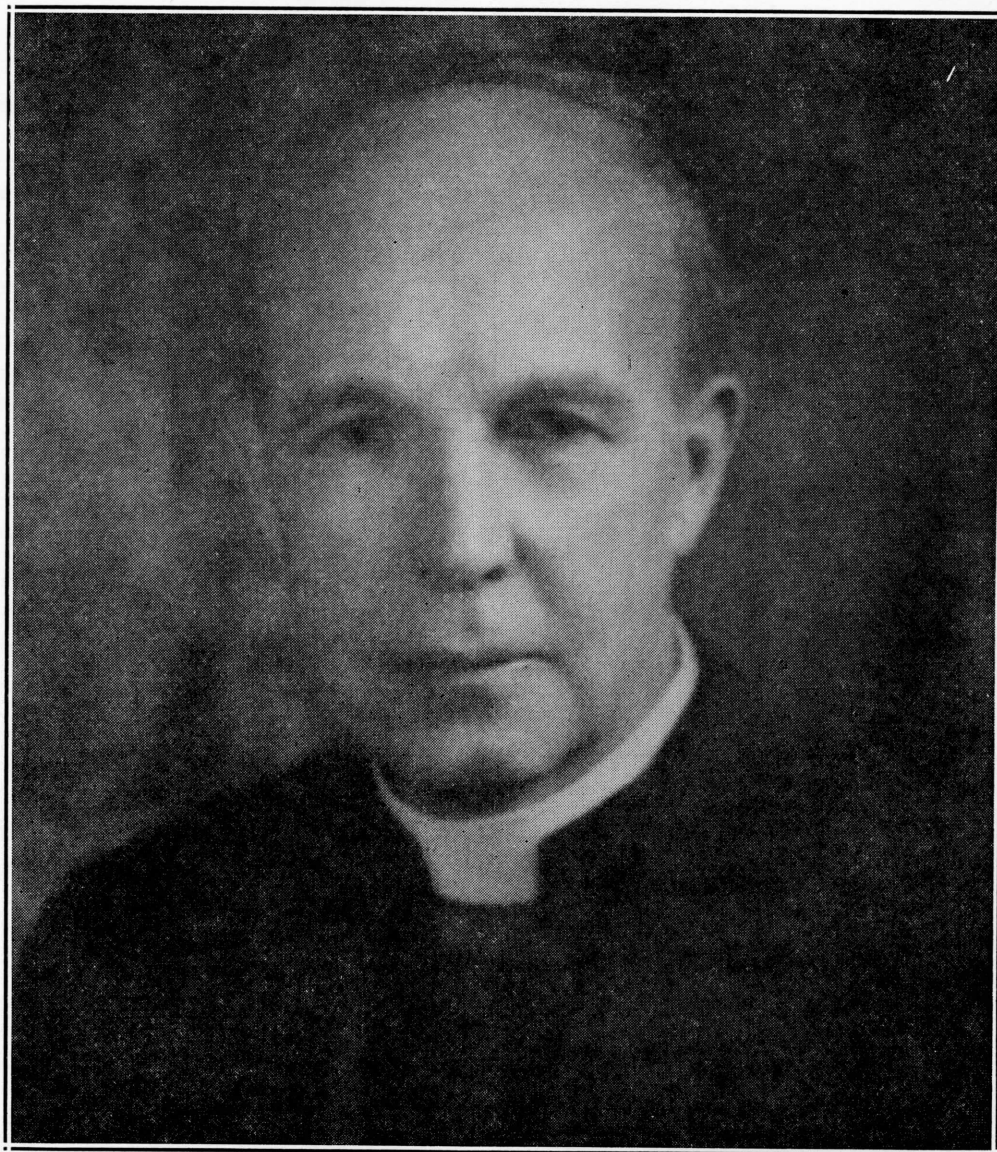
CLARE HAMPTON is the pen name of a lady who has been writing many years in Catholic magazines. Her observations are those of a devoted member of the Organists' Guild; and one likes at times to hear the voices from "down below."

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His Excellency, the Most Reverend John Joseph Glennon, S. T. D.,
Archbishop of St. Louis, Missouri

PASTORAL LETTER ON CHURCH MUSIC

GREETINGS AND BENEDICTION!

"Glory to God in the highest, and on earth peace to men of good will." (Luke ii 14)

SO SANG THE ANGELS IN THE WHITE light of the first Christmas morning, praising God after *"bringing good tidings of great joy that shall be to all the people for this day is born a Saviour, who is Christ the Lord."* Christmastide, with all its joyousness, appears an opportune occasion for expressing again our wish to see become a happy reality throughout the diocese as soon as possible the ideal of *Church Music* set before us by the saintly Pius X in his memorable *Motu Proprio* published on the feast of *St. Cecilia*, Virgin and Martyr, November 22, 1903. An *Apostolic Constitution* of his now gloriously reigning successor, Pius XI, commemorates the Twenty-fifth Anniversary of that historic document: *The Juridical Code of Sacred Music*.

We have often manifested our desire in this matter; the Seventh Diocesan Synod held in 1929 enacted legislation concerning it; and we have given the example in our Cathedral Church of St. Louis. Correct *Church Music* is most closely associated with *Catholic Action*, so often recommended by the Holy Father.

IN ORDER TO HASTEN THE MORE general obedience to the instructions of the Holy See, we create herewith *The Diocesan Commission for Promoting Correct Church Music*, and appoint as members of this *Commission*:

The Rev. Sylvester I. Tucker, Chairman
The Rev. M. B. Hellriegel, Vice-Chairman
The Rev. Edw. H. Prendergast, Secretary

For inaugurating their work the *Commission* should have frequent sessions; select text books for the use of teachers and directors, and make accessible, to those interested, other aids such as pamphlets, magazine articles, schedules of correctly conducted choirs, etc. After their work has well advanced let them meet four times a year, during the Ember weeks. It also appears of primary importance to invite into conference for lectures and discussion the pastors and choir directors. Great good will surely follow such gatherings. The Chairman of the *Commission* should make a report to us of the progress of the program each year on the Feast of *Saint Cecilia*, whom we name the Heavenly

Patron of the *Commission*, dedicating at the same time the whole undertaking to the memory of Pope Pius X. This beautiful Feast of *Saint Cecilia* would be quite appropriate for an annual public demonstration of what is being done among us in the field of *Church Music*.

NEEDLESS TO SAY, THE WHOLE-hearted cooperation of all those having to do with *Church Music*, especially all the pastors, urban, suburban and rural, is absolutely necessary for success. We know various seemingly plausible excuses readily suggest themselves for deferring action. The Holy Father himself appreciates the difficulties, but assures us in his detailed instructions that they are not insurmountable. With good will they can be overcome. *Wherever there is normal Catholic parish life there also can be correct Church Music*. From the day of his ordination, everywhere that Pius X labored, he set himself to the task of reforming *Church Music* and success always followed his tireless efforts, producing in the end the high standard he asks of others. He promoted correct *Church Music* as assistant priest at Tombolo; as pastor of Salzano; as Chancellor of the diocese and Seminary Director of Treviso; as Bishop of Mantua; as Cardinal Archbishop and Patriarch of Venice; and then as Pope for the whole world. Speaking of his *Motu Proprio* on *Church Music* he said: *I wish the prayer of my people to rest on the beautiful*. Briefly, the ideal for each parish is:

a) A choir composed of pious, practical Catholics, boys and men, of edifying life, properly trained in *Church Music*.

b) The choir will be vested in black Roman style cassocks, and plain linen Roman style surplices, without ribbons, buttons or lace.

c) The members of the choir will take their proper place in the sanctuary behind or beside the altar, in choir stalls, screened if the singers would be otherwise very conspicuous. If the sanctuary is too small, a compromise might be a screened side section of the front pews. (A simple device to enlarge some sanctuaries would be to move the sanctuary rail.) The church gallery, often called *the choir*, is unsuited for proper rendition of *Church Music*.

d) The choir will sing only approved *Church Music*, without repetition of the text, and with distinct enunciation so that the words can be distinguished. The music should be made to suit the text, not vice versa. Solos or frequent solo parts are not in order.

e) The choir will sing with the very minimum of accompaniment, and the accompanying instrument will be only the organ. No singing is more beautiful than that of a well trained choir unaccompanied by any instrument. The human voice itself, the immediate handiwork of God, is the most perfect musical instrument.

f) The choir director may be a priest or a layman. The organ keyboard may be outside the sanctuary, though where the choir is in the sanctuary, such an arrangement would suppose, as a rule, the dual services of an organist and choir director.

g) And last—but by no means the least—the congregation, young and old, of both sexes, should join the choir in singing their part of the music as emphasized by the Holy Father and in conformity with traditional Catholic discipline.

IT SHOULD BE BORNE IN MIND THAT this ideal is not an *innovation*. Quite the contrary, it is a *restoration*. Neither is it an *end* in itself. *Church Music* is intended as a *means* to this fourfold end: the greater glory of God, the sanctification of souls, the cultivation of joyous Christian piety, the greater alacrity on the part of the people in attendance at

religious services. That *Church Music* is worthy and capable of this end there can be no doubt. The Holy Father's assurance is amply sustained by common experience. People attend more readily, more joyously and more piously a service in which they *actively participate*. There comes to mind also the admonition of Saint Paul, writing to the Ephesians: (v-8) "*Be ye filled with the Holy Spirit, speaking to yourselves in psalms, and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord; giving thanks always for all things, in the name of Our Lord Jesus Christ, to God and the Father.*"

Correct *Church Music* is really a commingling of the voices of the Church Militant upon earth with the Church Triumphant in heaven. Our *Sanctus, Sanctus, Sanctus* here below is, as it were, an echo of the eternal song above—*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth*. The world of today is filled with the drabness and poverty of Bethlehem—a Bethlehem without its angels' song; without the Divine Child. Let us restore to this broken world the song the angels sang; and let us invite again the Christ Child to be our King. Thus, while singing his praises, we await the joyous hope of joining the chorus of the blessed in heaven.

Extending to all best wishes for a Joyous Christmas and a Happy New Year, we remain

Faithfully yours in Christ,

✠ JOHN J. GLENNON,

Archbishop of Saint Louis

ORATE FRATRES

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His Eminence, Cardinal Gasparri

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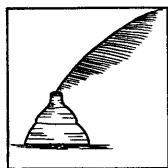
CATHEDRAL OF ST. LOUIS

THE NEW CATHEDRAL

The most glorious monument of the Catholic church growing to stature in St. Louis, built in the Byzantine tradition with a touch of Romanesque. It breathes power and solidity.



The Editor Writes:



IT HAS BEEN THE CUSTOM in recent years to dedicate an entire issue of *Caecilia* to one of the Dioceses of the country. As the editorial office is now transferred to St. Louis, courtesy would demand that this issue be devoted to this city. Incidentally, an editor still inexperienced would find it much easier to get the needed information at home. A few years ago, it was not unusual to hear travelers call St. Louis a "dirty old town." Maybe this offending remark was deserved to some extent; since the successful initiative taken by former Mayor Dickmann, it would no longer be fair or true. Today, even in winter, St. Louis compares favorably even with the glorious light of California. True the town is old; not older however than quite a few other cities. The difference is that St. Louis has preserved in its general appearance the marks of its origin. For the better, no doubt. While one may object here and there to a certain lack of progressiveness, none can justly deny the individual touch which the past has laid upon the city of today. The name itself retains the fascination of the country where the great saint reigned. It recalls at once, and without effort, the French influence moving upstream on the Mississippi river from Louisiana to Missouri; and with it many of the lovely things which, even though the French have disappeared, are felt in St. Louis in our day. City of dwellers whom harsh industrialism has not entirely conquered; city of people who enjoy their homes and hide behind their doors simplicity and humor; city wherein ugliness did not succeed in imposing itself in the name of urban progress. Thus, St. Louis, lacking in glamor, grows into the hearts of its inhabitants, founded as it is on the refined and balanced sense of living of the French settlers.

THE LIFE OF THE CHURCH IN THE Archdiocese of St. Louis either was partly responsible for the particular charm of the city, or was influenced by it. Whatever it may be, there is no uncertain affinity between the city and the church. The clergy have always been noted for their unassuming distinction, their serious training, their pastoral simplicity, and traditional loyalty. The Catholic laity is very

large numerically, and loyal to the faith. Parishes are well established and full of vitality. Presiding over the destinies of the Archdiocese is His Excellency, Archbishop Glennon, beloved by all St. Louis. His towering, yet so simple and lovable personality has impressed itself upon the spirit of the church of St. Louis, so much indebted to his many years of prudent guidance. He is the achieved combination of the churchman and the citizen of St. Louis.

SUCH IS THE ARCHDIOCESAN CITY which the reader is invited to visit in spirit, in order to see how musical affairs stand to the restoration of sacred music amid such favorable conditions. Knowing the background and the character of the city will help him to understand more readily the trends of the musical movement throughout the archdiocese. He will not be surprised when told that sacred music in St. Louis cannot show forth neither a strongly organized activity nor the massed results advertised elsewhere with more or less reliability. St. Louis is an "old town"; and as people whom age has matured, the church of St. Louis is not very likely to fall for rapid organization, for speedy action, and still less for compulsory reform. The tradition of the archdiocese is based on loyalty of conviction, prudent initiative, human consideration, preservation of liberty. Certainly, St. Louis has a very competent Commission on sacred music and an Organists-Guild working regularly; but these organizations which interpret the well-known will of the Archbishop, are trying to arouse a sense of fair cooperation rather than to bind recalcitrant members with all-embracing legislation.

THE BENEFIT TO BE DERIVED FROM this dedicatory issue depends upon whether the reader shall appreciate this policy. He may be disappointed not to find in the Rome of the West many of the spectacular activities and organizations which are flourishing perhaps at home. To spare him such disillusion, we could quite easily draw a colorful picture of music in the archdiocese, a picture that could stand comparison with other progressive dioceses. But the picture would be false as are many of glorious statistics

boosting the home town. It just would not be St. Louis, because St. Louis is an old town which does not need boosting; it lives much better without it.

VARIOUS CONTRIBUTORS, WELL qualified, and all working on the home-ground, will tell in turn what has been attempted in our beloved city. They will incidentally point out some of the things which are not yet done and should be done; they will eventually voice some needed criticism in regard to shortcomings which need to be corrected. All in all, their account will be true to reality. Through their frank observations, the reader will get acquainted with people animated as he is by a deep zeal for the restoration of sacred music; he will get in contact with their ideals, follow their struggles, sympathize with their experiences. It is likely that such an open view will impress him much more than a glorious advertising. No one is looking for a garden of paradise, wherein sacred music seems to blossom without pain; we all prefer to know that there is an outstanding Catholic City wherein things musical are pretty well similar to the experiences we ourselves make at home. The old St. Louis is fortunately a city wherein the problem of sacred music is not completely solved; and from this seemingly slow progress much is to be learned. The main lesson is contained in one of the fables of La Fontaine: a tortoise and a hare were competing on the race-track. The tortoise was slow but solid and steady in her walk; the hare was rapid but inconsistent. The hare lost the race to the tortoise. Far from us to further the comparison by likening some progressive churches to an inconsistent hare; but St. Louis does not mind accepting the challenge of being a good tortoise. Her ways are too slow perhaps to satisfy some critics, but the old town has solid feet; and it is likely that her wise and prudent ways will prove more successful for a permanent restoration of liturgical music.

WHILE WE DEDICATE THIS ISSUE TO the Archdiocese of St. Louis, we greet in a deep sentiment of Christian fellowship the clergy of the archdiocese, the numerous religious communities of men and women, the Catholic laity, the Catholic young people, and our lovely children. The dedication of this issue contains a message to all; but the lesson and the example brought to light for the edification of the country should benefit the folks at home. This is the

occasion to recall the famous antithesis of the Gospel of the feast of the Doctors of the Church: "*Qui fecerit — and qui docuerit — magnus vocabitur —.*" The role of teacher imposes automatically a greater responsibility to put our conduct in line with the ideals taught. This principle, primary in spiritual leadership, holds as well in the restoration of music in the Church. It is a privilege for St. Louis to have been chosen as the annual place of musical pilgrimage for the readers of *Caecilia*. The archdiocese must not be content with furnishing musical data; the national publicity thus given to its musical life will prompt us to reconsider our aims and to decide upon our future course. We dedicate on this occasion our past efforts and experiences to all our brothers in Christ in other dioceses; meanwhile, let us rededicate ourselves to our task. It is not the purpose of these lines to suggest a local program or to formulate a policy; but it is the duty of this writer to urge all, clergy and religious, laity and young people, to awaken to the musical task of the Church of St. Louis. May the spirit of the *Motu Proprio* animate the various groups of the Archdiocese; may its ideals be more definitely incorporated into the field of Catholic action in the archdiocese. The soil, the old soil of St. Louis is fertile; it needs only our work to reap a bountiful harvest. We will not commit the sin of priding ourselves before the whole country on our musical activities; we will humbly resume our labors with a renewal of fervor, so that in a day not too far distant, our example may fully respond to the glory of our ancestry and of our name. This dedicatory issue will attain its purpose, if St. Louis accepts it as a pledge of her own dedication to the great cause of sacred music. The Editor has confidence that the home town will not fail this commission; for it has everything that betokens true success: talent, intelligence, thrift, faith, loveliness. The country is waiting for you, old St. Louis.

IN THIS TASK, CAECILIA CAN BUT offer its humble service. It is not by chance that the Editorial office has been transferred in 1941 to St. Louis. The writer personally believes that this happy circumstance was a new opportunity for the development of the review. He confesses himself indebted to the Church of St. Louis for his enthusiasm in promoting the sacred cause through these columns. St. Louis is a propitious ground for inspiration; and from this center of Catholic life, *Caecilia* has an easy con-

tact with East and West. St. Louis preserves in a simple way much of the cultural traditions of the East; it has advanced enough on the frontier to understand fully the ambitions of the West. *Caecilia*, thoroughly acclimated in St. Louis, is always on the alert to listen to the American voice, wherever it may come from. Being as it were of St. Louis, this review aims to be national, conservative, and yet open to progressive initiatives; ardent and frank and yet prudent and not impetuous; serious in its scope, but ready for humor and sympathy; jealous of independence of expression, but loyal to the principles of Mother Church.

WE WOULD LIKE TO THINK THAT ST. Louisans consider *Caecilia* as their home-magazine. This is not only for the sake of propaganda, though it is fair to assume that St. Louis should give to our magazine a substantial support. It is planned, it is written, it is printed in St. Louis; it should reflect the loyalty of the clergy and the choir-directors to the cause. There is no more practical way of showing loyalty than through a large list of local subscribers. Yet, there is another reason for calling *Caecilia* the home-magazine: not by any means to give to St. Louis a monopoly on sacred music, but to make *Caecilia* a definite contribution to the local needs in matters of liturgical music. It was our Lord Himself who warned us that too often the prophet is not received in his own country. It would be a natural human tendency to belittle the value of a periodical whose Editor is known with his limitations as just another citizen; it will be greater to consider the review as the regular and no uncertain witness that sacred music is on a continuous up-grade in St. Louis. Besides, local support will permit a wider expansion, and thus assure gradually a national influence. The writer feels that a large following in St. Louis would stabilize his efforts to make of *Caecilia* a truly great magazine.

The Fathers of the Church would have never imagined, in their day, that we would have to struggle desperately in our times to restore the treasures of our own sacred music, just because some people cannot put in their heads what it is all about.

Heard yesterday from a young
girl of seventeen

It is in the hope of obtaining such support that we dedicate this issue to St. Louis.

WE HOPE FOR MORE THAN FOR local subscribers; we look forward to a universal enrollment into the national campaign of all churches, chapels, and institutions of St. Louis. The whole country will expect nothing less from the city wherein *Caecilia* is published. A universal response here will prove without a doubt that the project is practicable. Nothing succeeds as success itself. Can we imagine the irresistible influence of a city crowded with churches and chapels, and united on the same day as one single voice to sing the Holy Eucharist? Such example of Catholic life has not been seen anywhere; and Catholics of St. Louis will not fail to fulfill the mission to which *Caecilia* invites them. The success of the campaign is in their hands; let them accept the challenge and organize a unanimous cooperation. The dedication issue will thus be repaid a hundred-fold.

D. E. V.

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SHORT SKETCH OF THE ARCHDIOCESE OF ST. LOUIS

By Edward Prendergast

Just as difficult as it is for the generation of one epoch to foresee the future and so make proper preparations for it, so too it is just as difficult for us who live in the present to comprehend the past. Thus who of the 2500 inhabitants of St. Louis could envision on January 5, 1818, the date of arrival of Bishop Louis Wm. Du Bourg, Ordinary of Upper and Lower Louisiana, that one day another successor of the Apostles, the third Metropolitan of St. Louis, would shepherd a flock of 440,000? On the other hand how can we, members of this body of 440,000 throw ourselves back into the past and understand the labors, the sufferings, the heartbreaks, yes and the hopes, of the pioneer sowers of the seed in this portion of the Lord's vineyard so immense and so sparsely populated?

It has always been the policy of the Holy See to divide dioceses as conditions warrant, for no bishop can effectively shepherd his flock if that flock is so widespread that he can seldom visit it. Now the extent of the original diocese of St. Louis almost beggars imagination. In 1819 Bishop Du Bourg, writing to Rome, asking for a coadjutor, mentions that the territory was 3000 miles long. In 1826 this territory was divided, part going to New Orleans, part going to the newly erected diocese of St. Louis. But even after the division its extent was such that beginning at the northern boundary of Louisiana it went upward along the Mississippi to the Canadian border, with the western half of Illinois, Wisconsin and Michigan thrown in; then to the west along the Canadian border to the eastern boundary of the State of Washington. Skirting this eastern boundary as well as that of Oregon and half of the State of Nevada, it went eastwardly along the northern boundaries of Arizona, New Mexico and Texas until it reached the Mississippi. This territory now comprises six archdioceses and some forty dioceses. Certainly from small acorns do mighty oak trees grow. Of course as yet no white man lived in the vast stretches of the West but it would not be long before they did and delegations would even before this come to Bishop Rosati from the Indians requesting a Black-robe.

This extent of the diocese remained until 1837 when the creation of the Diocese of Dubuque took

away the northern section. Again after Fifth Provincial Council of Baltimore held in 1843, Pope Gregory at the request of the Fathers of the Council created the Dioceses of Chicago and Little Rock. This event took place on November 28, 1843 and St. Louis now consisted of Missouri, Kansas and the stretches to the Rocky Mountains now the Archdiocese of Denver and the Diocese of Pueblo. With the establishment of the Dioceses of St. Joseph, Leavenworth and Kansas City, the Archdiocese was reduced to its present area roughly comprising one-third of the State of Missouri.

We might now ask who and what were the Bishops who have ruled the Diocese and have sat in the Episcopal Chair of St. Louis. And at the very outset we can glory in the fact that in the 116 years of its existence only four men have ruled its destinies. First of all there is Bishop Joseph Rosati who from 1823 to 1826 was Coadjutor to Bishop Du Bourg and then Ordinary from 1826 to September 25th, 1843. As the "Catholic Cabinet," December, 1843, says: "He was a prelate worthy of the brightest ages of the church, eminent for his ecclesiastical learning, as well as for piety, prudence, zeal, suavity of manners, humility and all the virtues of his high station." He was a Missionary Bishop in the truest sense of the word and none of his clergy worked harder than he in preaching, hearing confessions, traveling from place to place to celebrate the Holy Sacrifice and administer the sacraments. Even manual labor was not beneath his dignity.

By far the incumbent to occupy the Episcopal Chair of St. Louis longest was Bishop and then Archbishop Peter Richard Kenrick who ruled from 1843 until March 4th, 1896. Of him Bishop Rosati wrote in 1840: "A priest in every regard perfect, admiring more and more his piety, knowledge and modesty and his other virtues, I was inspired to obtain him from the Holy Father as my Coadjutor." Bishop Rosati succeeded but his one wish concerning him was only partly granted as he wrote in his Pastoral before leaving for Rome where he died "having received our last breath he will continue to be your Father for a long succession of years." In 1847 Bishop Kenrick became Archbishop. Until his death, this great man,

this luminary of the Church in America, this man held in highest respect by the Popes of his times devoted all his care to his diocese bringing it to the perfection it possessed when he went to meet his Judge.

Three years before the death of Archbishop Kenrick, an event that plunged the whole diocese into an ocean of sorrow, the Holy See had given him a coadjutor with the right to succession in the person of the Most Rev. John Joseph Kain, the Bishop of Wheeling, West Virginia. "Though not one of the great leaders of his time, nevertheless he had many elements of distinction. He was a man of executive ability, endowed with a strong sense of order and a high regard for his office. He had no use for misdirected energy either in the Church at large or in his own diocese. His nature was rugged, honest, zealous and a hard working one." He was respected by priests and people, "not because he did everything in the best way nor because he made no mistakes, but rather because he was strong and earnest and had clearly defined views and firmly fixed principles which he tried to carry out and live up to." His labors and successes were, for the most part, preparatory for the greater things to come.

The last two years of Archbishop Kain were passed under the enveloping wings of pain and sorrow and anguish of spirit and so he asked Rome for a coadjutor with the right to succession, a plea which Rome granted in the person of the present illustrious incumbent of St. Louis, the Most Rev. John Joseph Glennon, who succeeded to the Metropolitan Dignity on October 13, 1903, the date of Archbishop Kain's death. His work is not yet finished and it is the prayer and hope of every diocesan of his from great to small that it will not be for many years yet to come. All the world knows of his achievements in the diocese, the Cathedral, the two Seminaries, the Churches, the High Schools. But we need not praise him. The Holy Father, Pius XI of blessed memory, has done that in a manner worthy to be immortalized in his letter of congratulation of September 23rd, 1928, upon the occasion of the Archbishop's Silver Jubilee as Ordinary of the Archdiocese. This letter may be found in Msgr. Rothensteiner's "History of the Archdiocese of St. Louis," Vol. II, p. 764.

The Diocese and later the Archdiocese of St. Louis would probably not have attained the prominence it has always possessed had it not been for the fact that its chief shepherds were always intent upon having

the various communities of religious, men and women, working within its confines. In fact, in its beginnings it was almost exclusively staffed by religious, the members of the Congregation of the Mission, the Lazarists, to whom Bishop Rosati belonged and who with the saintly Father Felix de Andreis, C. M., as their superior, arrived on the 17th of October, 1817, and the Jesuits who to the number of six came on May 7, 1823. In 1862 the Franciscans arrived, in 1866 the Redemptorists, and so the acquisitions run on apace.

But what about the Nuns? The distinction for being in the diocese longest goes to the Madames of the Sacred Heart who have the added distinction that their foundress here was recently beatified, the Blessed Phillipine Rose Duchesne. It is noteworthy that the relationship between this Beata and the saintly Felix de Andreis, C. M., whom St. Louis also hopes to see declared Blessed was much like that of St. Francis de Sales and St. Jane Frances de Chantal. She and her little band came on August 22, 1818. We leave it to the imagination of our readers what difficulties these noble women living in the wilds had to put up with. When the Sisters of Charity came in 1828 on November 25th, conditions were not much improved and they began a hospital in old and dilapidated houses of wood which by the munificence of Mr. Mullanphy were changed to the spacious Mullanphy Hospital in 1831 and Bishop Rosati speaks in the highest terms of them. The Visitandines came over from Kaskaskia in consequence of the great flood of 1844 as also did the Sisters of St. Joseph who because their house in St. Louis was not completed on their arrival on March 25th, 1836, were missioned by Bishop Rosati to Cahokia. While not settled in St. Louis until much later, as early as 1823 the Sisters of Loretto started a house at the Barrens, now Perryville, and gave it the name of Bethlehem. Here their founder, the saintly Father Nerinckx, was buried in 1824, though in 1833 the remains were transported to the Motherhouse in Loretto, Kentucky. In 1847 came the Sisters of the Good Shepherd, in 1848 the Ursulines and in 1856 the Sisters of Mercy.

This same flood of 1844 saw the little log convent at Carondelet raised to the dignity of the Motherhouse of the Sisters of St. Joseph. While arriving in St. Louis on March 25th, 1836, since the house in Carondelet was not as yet ready the Sisters went to Cahokia, though two were left to take up residence there which

(Continued on page 321)

REPORT ON SACRED MUSIC IN THE ARCHDIOCESE

By Sylvester I. Tucker

The formal inauguration of the Church Music Reform in the St. Louis Archdiocese with the publication of the Archbishop's Christmas Pastoral of 1932 did not find the prescriptions of the *Motu Proprio* absolutely unknown in St. Louis. In a few centers the advance guard was already at work, though the ordinary parish church was at this time still resounding to the flamboyant melodies and garbled texts which were so dear to the old-timers who in turn became the die-hards of the misnamed "new movement."

Let it be recorded here that the advance guard was ably represented by enthusiasts such as Alois Rhode of venerable memory, Mathias Becker, and the recently established community of the Helpers of the Holy Souls, where this writer heard very beautifully-presented chant thirty-five years ago.

The history-making Pastoral of Archbishop Glennon in 1932 started a reform, truly much-needed—which has gained momentum as the ensuing years followed. Like all reforms, the requirements thereof are not, by any means, fully accomplished even at this present writing. The patient and constantly benign attitude of the Most Reverend Archbishop has lured some, especially pastors, into a lethargic disposition relative to the demands of proper forms for Church use. This frame of mind has been amply met by the splendid work of the Sisters of the various Religious Orders of the Archdiocese, notably the Sisters of St. Joseph, Precious Blood, Notre Dame, Loretines, and others who have consistently held up the arms of the Commission in its worthy efforts.

The Diocesan Commission logically thought the starting point should be with the category that demanded immediate reform, i. e., the organists. Accordingly in the year 1933 a Guild, the St. Louis Catholic Organists' Guild was established. It functions with more or less success to this date. Much has been accomplished through this medium together with the timely demise and removal of the die-hards with the result that today one never hears the old forbidden music which was quite the vogue twenty-five or more years ago.

Then as a means of reaching the children, the men and women of tomorrow, that their taste for

higher forms of music might be developed and their participation therein might add to their musical experience there was established the Archdiocesan Children's Chorus. Under the able direction of Dom Ermin Vitry, this chorus has presented in a fine way many artistic concerts.

The Commission has been fortunate in the possession of splendid cooperation on the part of leaders of choirs and school choruses whenever it is necessary to prepare for large conventions and ecclesiastical celebrations. The Archdiocese is so well organized that in a short time massed groups have prepared and executed very creditable jobs.

No effort has been made to unify the musical studies in the parochial schools. There are many teaching orders employed in the Archdiocese, and each has a method peculiarly its own, just as each pursues its own method of instructing in grammar or mathematics. Our policy, therefore, has followed that of the Superintendent of the primary schools who has not made many, if any, demands regarding methods or books.

Finally our personal observation extending over twenty-five years inspires an increasing encouragement and sanguine expectation. Bear in mind that the element of time plays a large part—the enthusiasm in season and out of season of the leaders is an essential factor—the education of the youth, rather than the conversion of adults is equally indispensable—and a mild but firm stand taken by those wielding authority. With the accumulation of all these accomplished facts the full success of the reform will be secured.

Rome was not built in a day. The pioneers of this great renaissance have already beheld the brilliant dawn of a golden day of glory—mayhap not our day—but a day when correct Church Music will be as normal in a parish church as the use of a beeswax candle for the celebration of the Mysteries.

Organist and Choirmaster wishes position. Ask information to Messrs. McLaughlin and Reilly, 100 Boylston Street, Boston, Mass.

STATUS OF MUSICAL REFORM IN THE ARCHDIOCESE

By Francis A. Brunner, C. S. S. R.

The consideration of the present status of any movement provides a fine opportunity not only to gauge the progress that has been made by looking back into the past, but also to plan for a successful and, if necessary, more efficient future. A sincere yet humble appraisal of the state of church music in the archdiocese of St. Louis will reveal many successes that are truly heartening, but likewise many shortcomings that demand correction.

It is nearly ten years since Archbishop Glennon launched in St. Louis the movement for reform in sacred music. Can we look back with satisfaction to find in the record of those years indications of a gradual betterment in the music employed in church services? There has been progress, great progress without doubt. The music in some churches is beyond reproach. Unhappily, however, development of a better, more appropriate music to accompany the liturgy has been rather slow, dishearteningly slow, and in some instances nugatory. Of the one hundred and twenty or more churches in the city of St. Louis and its immediate vicinity, it is no exaggeration to say that about half are not complying fully with the regulations that govern the singing and playing at Mass and other sacred functions. And not all of these are small churches where there might be some excuse for deficiency. Those churches that should be leaders are frequently the worst offenders.

Undoubtedly one reason for the failure of so many organists and choir-directors to accede to the wishes of the Archbishop is the lack of cooperation on the part of some of the clergy. The indictment is severe, but borne out by actual conditions. Organists who slight papal and archdiocesan regulations frequently do so with impunity. Usually indeed pastors are merely apathetic, but sometimes this non-cooperation develops into active antagonism. Several organists in the city and county have repeatedly complained that their own efforts to conform to the spirit of the reform movement have met with definite opposition from their pastors. With those of the clergy who do not sympathize with the movement of reform, little or nothing can be done. Further legislation would only serve to embitter them the more, compulsion would reap only new clashes. In one diocese of the country

this over-organization and strong-arm invitation have proved availing. But the method is at best quite hazardous.

Clearly then some steps should be taken to secure the good-will of the pastors of the archdiocese. Their amicable cooperation is vital. A sympathetic priest, conversant with the purposes of liturgical legislation, knows that church music is a matter not merely of aesthetics but of holiness. Perhaps some will laugh at the idea of the choir serving as a means of fostering sanctity. Yet what, if not this, is the function of the liturgy? And of the liturgy music forms a prominent and efficacious part.

In concrete terms, what should the cooperation of the pastor consist in? First of all, willingness to hire a competent organist and choir-director, willingness to pay this musician a fee that will enable him or her to devote ample time to preparation for the services and to the training of the choir. An underpaid organist is often an unskilled organist; and even the capable organist who receives inadequate pay must employ part of his or her time to other sources of income, to the detriment of the church services. The pastor's cooperation is also manifested by a readiness to buy needed books and scores, to have the organ tuned at regular intervals, to spend some little time periodically in explaining to the choir its functions in the spiritual program of the church. By such means the priest supplements his work in pulpit and confessional, and uses in proper fashion the almost sacramental facilities of the liturgy.

Some way, therefore, should be devised to secure a greater cooperation between the clergy and those charged with the musical affairs of each church. But it would be a mistake to believe that this can be done by legislation. It is really up to the organists themselves and to those others who are interested in liturgical reforms, to make their ideals articulate. St. Louis possesses, in the St. Louis Catholic Organists' Guild, an organization that should be able to rouse active support of the movement. What measure of success the movement has had is due wholly to this society. It can and should be a leader. But as it actually functions it is almost a failure, and this for three reasons: (1) it has done little to obtain a complete and active

membership among the organists of the city; (2) it has done little to educate its members in their duties as participants in the liturgical services; and (3) it has done nothing to enlist the help of the thoughtful Catholic public.

No organization can be really articulate unless its membership is commensurate with its purposes. The purposes of the Guild are citywide. To foster the development of church music in every parish of the city and its vicinity should be the work not of a few only but of all music directors. The faithful few, the few who are active in the society, work against terrific odds. Is it not then imperative that the Organists' Guild so increase its membership that all the Catholic organists become responsive to the spirit of the reform?

Good, proper music also implies training. The Guild and all those interested in good church music should sponsor educational programs to enable Catholic musicians to keep astride of developments in both the artistic and the liturgical sides of ecclesiastical music—courses designed to teach, to train. No university or college in the city, so far as I know, has established any school of church music where an opportunity is given to make advanced studies of the many problems that arise in organ-work, choir-direction, voice-training and the like. Pope Pius XI, in his constitution *Divini cultus sanctitatem*, was earnest in his recommendation that institutes of sacred music be set up everywhere.

Lastly, if the Guild is to secure the sympathy and encouragement of the general public, it must inform the public of its aims, it must educate the public to appreciate and demand only good music. By a decided program of advertisement it must raise standards of popular taste so that the thoughtful Catholic will not only esteem what is good but even abhor what is definitely unliturgical and unbecoming the house of God. Through the medium of public concerts and recitals arranged to display what is best in sacred music, the Catholic public will be enabled to experience the beauty of the artistic treasures long cherished in the church. The concerts given each year by the Archdiocesan Children's Chorus and by the High Schools under the auspices of the Madames of the Sacred Heart—these are a start. But they merely point the way to a more extensive plan of entertaining enlightenment, to a "propaganda" campaign that is both permanent and persistent.

The success of a reform movement is the result not only of understanding but of encouragement as well. Lacking a concerted effort to secure the cooperation of all charged with the care of sacred music in the archdiocese, whether cleric or lay, the restoration movement inaugurated by the Archbishop in 1932 is bound to fail. That cooperation secured, on the other hand, the movement should be able to surmount any difficulty, overcome prejudice, misunderstanding, lethargic indifference, till eventually it gains its end.

The ideals of sacred music are not an innovation, but a restoration.

*Pastoral Letter of His Excellency,
J. J. Glennon, S. T. D., Archbishop
of St. Louis.*

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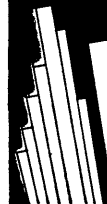
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THE ST. LOUIS ORGANISTS' GUILD

By Clare Hampton

We have in St. Louis an Organists' Guild, which has been functioning for several years in the interest of correct church music. Its membership is composed of priests, brothers, nuns and laymen and women, all of whom are connected in some manner with choir work. All organists and choir directors of the Archdiocese of St. Louis are eligible for membership and are expected to belong; the pastors of those whose names are not yet on the roster receive reminders to urge their organists to join, for only in this way is it possible to introduce the proper liturgical music into the church service, and eradicate the inappropriate, flowery selections so much in vogue for the past thirty or forty years.

These florid, operatic monstrosities, it would seem, are so beloved by some parishes and choirs, that they are as hard to eradicate as the herb called "sassafras," which may be pulled out by the roots for years on end, and yet be found to be sending up new shoots again a few months after the land has apparently been cleared of it. In fact, there are some folks who think a wedding isn't a wedding without certain Ave Maria's, sung with many a distracting gurgle or roof-splitting "sforzando," while often the purported soloists are of such calibre that if they were not friends or relatives of the family, everybody would run out of the edifice, or stuff their ears with cotton.

And so, while mamma insists that Aunt Lizzie or Cousin John *must* sing a solo, the bride hurries to the rectory, and declares that if she cannot have the Lohengrin and Mendelssohn wedding marches, she will go elsewhere. "O Father, they're simply *traditional!* I wouldn't feel that my marriage is complete without them!" And so the poor pastor gives in just to keep peace. "Just this once," he says to himself. Ah yes! But then all the girl friends of the bride are at the wedding, and they hear the soloist and the wedding marches, and when it is their turn to have a wedding and Father tries to obey the rules, alas! "You allowed L——to have them," she protests, "and she is no better than I!" So, once again the pastor gives in. But that is not all; after that all the other girls use the same argument. So what is the use of having rules?

The Organists' Guild aims to change all this, and it has been uphill work, what with the belligerent parish members who aver that all Gregorian chant sounds like "Requiem music," and old-timers in the choir who love the operatic motets, and the Masses which are "so purty," sprinkled all through with scintillating soloists, many of whom were only fit for choral work and often vibrated the window panes with some high note sung excruciatingly sharp, or a bass so flat that he always pulled the whole chorus down two tones. But a great deal has been accomplished already, and in many parishes, the forbidden music has been entirely done away with, while in others the change has been more gradual.

One of the important points in the battle is, to win the pastors around. Some of them, especially those of the old school, still cling tenaciously to the old style, and do not believe in "overdoing the subject." These must still be won over, by getting them to come to the Guild meetings, inviting them to renditions of the proper kind of music, and hearing talks on the subject.

There are a number of organists, too, who, with all the talk of reform, and the facilities provided by the Guild Library (housed in the St. Louis University Library), which contains samples of good liturgical music of all types, still do not seem to be able to choose real liturgical music, or distinguish between music that is solemn, dignified and yet entrancingly beautiful, and that which is trite, florid or mediocre.

While the discussions are open to all members, there are quite a number who are too shy to rise and focus attention upon themselves, although these may have some excellent ideas in their heads. There are some, too, who would like to inquire just what constitutes correct liturgical music, and are afraid to ask, lest they appear ignorant.

To combat this state of affairs and assist these shy members, it would help greatly if one or two pieces of such music were played, sung and analyzed at each meeting, this task being allotted to a different choir-master or mistress at each meeting, so that all the hard work may not fall to a few. Also, one or two papers could be written on assigned subjects, the research to be done by the members appointed by the president

(Continued on Page 327)

To the Rev. C. C. Garcia
II. O Bone Jesu
(3 Voices)

J. MEREDITH TATTON

Lento con moto

I
O bo - ne Je - su, mi - se - re - re no - bis,

II
O bo - ne Je - su, mi - se - re - re no - bis,

III
O bo - ne Je - su, mi - se - re - re no - bis,

Accomp.
(for rehearsal only)

Lento con moto

qui - a tu cre - a - sti nos, tu re - de - mi - sti nos,

qui - a tu cre - a - sti nos, tu re - de - mi - sti nos,

qui - a tu cre - a - sti nos, tu re - de - mi - sti nos,

san - gui - ne tu - o pre - ti - o - sis si - mo.

san - gui - ne tu - o pre - ti - o - sis si - mo.

san - gui - ne tu - o pre - ti - o - sis si - mo.

Jesu Dulcis Memoria

W. J. MARSH

Andante
pp

I
1. Je - su — dul - cis me - mo - - ri - a, Dans ve - ra
2. Je - su — spes poe - ni - ten - - ti - bus, Quam pi - us

II

Andante
pp

mf *>*

cor - dis gau - di - a: Sed su - per mel et om - ni -
es — pe - ten - ti - bus! Quam bo - nus te quae - ren - ti -

mf

Sed su - per mel et om - ni -
Quam bo - nus te quae - ren - ti -

dim. *p* *Lento* *p*

a, E - jus dul - cis prae - sen - ti - a.
bus! Sed quid in - ve - - ni - en - ti - bus? A - - - men.

a, E - jus dul - cis prae - sen - ti - a.
bus! Sed quid in - ve - - ni - en - ti - bus? A - - - men.

dim. *p* *Lento*

Ecce Panis

W. J. MARSH

Very slow

p

1. Ec - ce Pa - nis an - ge - lo - rum, Fa - ctus ci - bus
 2. In fi - gu - ris prae - si - gna - tur, Cum I - sa - ac

Very slow

p Legato

vi - a - to - rum: Ve - re pa - nis fi - li - o - rum,
 im - mo - la - tur, A - gnus Pas - chae de - pu - ta - tur,

p *pp rit.*

Non mit - ten - dus ca - ni - bus.
 Da - tur man - na pa - tri - bus. A - - - men.

p *pp rit.*

Adoro Te

W. J. MARSH

Andante con moto
p

1. A - do - ro te de - vo te, la - tens De - - i - tas, - Quae sub his fi -
2. Vi - sus, ta - ctus, gus - tus in te fal - - li - tur, - Sed au - di - tu

Andante con moto
p Legato

gu - ris ve - re la - - ti - tas: - Ti - bi se cor me - um to - tum sub - ji -
so - lo tu - to cre - - di - tur: - Cre - do quid - quid di - xit De - i Fi - - li -

cit, - Qui - a te con - tem - plans to - tum - de - fi - cit.
us: - Nil hoc ver - bo ve - ri - ta - tis - ve - ri - us. A - - men.

de - - fi - cit.
ve - - ri - us. A - - men.

p *pp rit.*

Panis Angelicus

W. J. MARSH

Andante
mp

1. Pa - nis an - ge - li - cus fit pa - nis ho - mi - num: Dat pa - nis
2. Te tri - na De - i - tas u - na - que po - sci - mus, Sic nos - tu

Andante
mp

coe - li - cus fi - gu - ris ter - mi - num: O res mi - ra - bi - lis! Man - du - cat
vi - si - ta, sic - ut te co - li - mus: Per tu - as se - mi - tas duc nos que

p *A* *p* *A* *pp*

Do - mi - num Pau - per, ser - vus, et hu - mi - lis. A - men.
ten - di - mus, Ad lu - cem quam in - ha - bi - tas.

Ave Verum

W. J. MARSH

Lento (very smoothly)
p

A - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

A - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

Lento
p

cresc. *mf*

ne: Ve - re pas - sum, im - mo - la - tum in cru - ce - pro

ne: Ve - re pas - sum, im - mo - la - tum in cru - ce - pro

cresc. *mf*

p

ho - mi - ne: Cu - jus la - tus per - fo - ra - tum flu - xit

ho - mi - ne: Cu - jus la - tus per - fo - ra - tum flu - xit

p

cresc. *mf* *>* *>* *>* *>*

a - qua et san - gui - ne: — Es - to no - bis prae - gu - sta - tum

a - qua et san - gui - ne: — Es - to no - bis prae - gu - sta - tum

cresc. *mf*

dim. *rit.* *p* *mp* *Con espressione* *p* *mp*

mor - tis in — e - xa - mi - ne. O Je - su dul - cis! O Je - su

mor - tis in — e - xa - mi - ne. O Je - su dul - cis! O Je - su

Con espressione

rit. *p* *mp* *p* *mp*

p *rit.* *Slowly* *pp*

pi - e! O Je - su fi - li Ma - ri - æ. A - - men.

pi - e! O Je - su fi - li Ma - ri - - æ. A - - men.

Slowly

p *rit.* *pp*

Pie Pelicane

W. J. MARSH

Slowly (with feeling)

1. Pi-e Pe-li-ca-ne, Je-su Do-mi-ne, — Me im-mun-dum mun-da tu-o
 2. Je-su, quem ve-la-tum, nunc ad spi-ci-o, — O-ro fi-at il-lud quod tam

Slowly

sangui-ne, — Cu-jus u-na stil-la sal-vum fa-ce-re —
 si-ti-o: — Ut te re-ve-la-ta cer-nens fa-ci-e,

rit. *p* *pp*

To-tum mun-dum quit ab o-mni sce-le-re. —
 Vi-su sim be-a-tus tu-ae glo-ri-ae. — A - - men.

EDUCATIONAL EXPERIENCES IN SACRED MUSIC

By an Observer

RELIGIOUS COMMUNITIES, BOTH OF men and women, are almost countless in the Archdiocese of St. Louis; another proof that here is a fertile soil for the growth of Catholic life. They are sharing the apostolate of the diocesan clergy in many and various ways; and their active cooperation is much felt everywhere. It may be said to the credit of these orders that they have listened to the voice of Pius X in his *Motu Proprio*. One is not certain that liturgical music is flourishing in every Convent or has found its full place in the organization of religious life. It would be an exaggerated optimism to expect to find in St. Louis what is lacking almost everywhere. The day of perfect reconciliation between liturgical life and music on the one hand, and the practical outlook on religious life on the other hand has not yet dawned. But the religious communities established in the Archdiocese are animated by a sincere spirit of obedience which begins to bring results; sometimes slowly, but surely. This is evidenced in the very large membership of Nuns in the Organists' Guild and in the never wanting readiness of the Sisters to cooperate whole-heartedly with any musical project.

The musical achievements of the respective communities would make a long list. One may single out in a cursory manner the solid courses of sacred chant given in the Houses of Studies for the Candidates to the Orders of the Redemptorists, the Passionists, the Resurrectionists, the Brothers of Mary; also the great effort made by the Sisters of Mary to introduce the regular singing of the Chant in their divine services, despite the tremendous handicaps facing Nuns devoted to work in hospitals. Many other religious houses are doing their little bit, at times too little; but unfavorable circumstances may excuse them from accomplishing more. May we discreetly remind all of them however, on the occasion of this dedicatory-issue that the law of the *Motu Proprio* binds religious orders as fully as it does bind the diocesan clergy and the laity. Religious customs are no longer so easily accepted as an excuse to deprive whole communities of the blessings of sacred music. There lies the current of true Christian life for all, including religious orders; and these words are not a wishful thinking of *Caecilia*,

but the very voice of Peter in 1903. May all the religious communities established in St. Louis show forth such devotion to the cause of sacred music in their own midst, that the contagion of their example will become irresistible to the laity. This they owe to the Archdiocese which is giving them the privilege to share its own life and apostolate.

BECAUSE THE RESTORATION OF liturgical music is intimately connected with the work of education in the Catholic schools, it behooves us to make a special mention here of four religious communities whose life and directives have a more pronounced influence on the local development of sacred music. These are the Sisters of St. Joseph of Carondelet, the Sisters of Notre Dame, the Sisters of Loretto at the Foot of the Cross, the Sisters of the Most Precious Blood at O'Fallon. We let a member of each Order give a summary of their history and their work in the Archdiocese, limiting our comments to bring into light their particular contribution in the field of music.

I. "THE CONGREGATION OF THE Sisters of St. Joseph of Carondelet was founded in LePuy, France, in 1650. In 1836 six Sisters came from Lyons under the guidance of Right Reverend Bishop Rosati, to what was then France's foreign mission, the far western diocese of St. Louis. Their first house was a log cabin in the wilderness. Two small schools were opened in 1836, the one in Cahokia, and the other at Carondelet. The latter was made the Motherhouse of the Congregation in the United States and such it still remains. The Congregation is at present divided into five provinces, each with its own provincial government subject to the general government at Carondelet. The Community is at present composed of about three thousand five hundred members. From its earliest years the Community has always encouraged music as a part of its curriculum. After the *Motu Proprio* of Pius X was issued in 1903 authorities on the chant were brought to the Motherhouse to help the Sisters in their work and a study of the chant has been consistently carried on in the Community ever since. In the Motherhouse at

the present time the postulants have one semester of intensive study of Plain Chant. During their two years of novitiate the novices continue to make a study of the chant and during their second year novitiate a course preparing them to teach singing in their class rooms is added. At Fontbonne College in St. Louis, the music department is qualified to grant degrees. Its teachers, seven in number, have studied in the various music schools in the United States, the Pius X School of Liturgical Music, New York, the Juillard School of Music, New York; the Eastman School of Music, Rochester; the American Conservatory of Music, Chicago; and the Chicago Musical College. For the past ten years the Community has had a full time music supervisor whose work is in the parochial schools of St. Louis. Under her direction a consistent program of music made up of both chant and secular music is carried on."

From the early days, the immediate foundation of two primitive schools is a symbol that Christian education is the primary objective of the Sisters landing from France. That characteristic runs through their whole history, and is responsible for the solid development of their educational set-up. By a natural movement, music has been included in this program, and has found increasingly a more prominent place. The Sisters of St. Joseph embraced at once the whole musical field, forging ahead in each branch with an equal interest. There was no problem for them to adopt sacred music in their general plan, as soon as the beacon light of Rome shone through the *Motu Proprio*; it became an integral part of a thorough musical education. Thus, they firmly believe that sacred music not only will not suffer from secular music, but on the contrary that general music culture cannot be but a necessary background for the promotion of sacred music. This is the policy followed through their schools; and it is obtaining remarkable results.

2. HERE IS THE STORY OF THE SISTERS of Loretto at the Foot of the Cross: "The Sisters of Loretto, first American Order without foreign affiliation, was founded in Kentucky by Reverend Charles Nerinckx, a Belgian exile from the French Revolution. Their first establishment in Missouri made in 1823 at the request of Bishop Du Bourg, was a school called "Bethlehem" in Perry County, near St. Mary's Seminary, conducted by the Lazarist Fathers. This establishment was later removed to Cape Girardeau where a school was opened in 1838. The latter is

the oldest existing Loretine foundation in the state. The second oldest existing foundation is that of Florissant.

The first Loretto school in St. Louis was called St. Mary's day school, opened in 1862 in the old college parish. The foundation in Webster Groves was made in 1898, the school being known as Loretto Seminary. Some years later fire destroyed this building. Its successor in 1915 was the present Webster College.

At present time the Sisters of Loretto conduct seventeen grade schools, three high schools and one college in the Archdiocese of St. Louis."

What one might call the musical angle here is somewhat different. It is undoubtedly determined by a fact of very great importance, namely the establishment of the Ward-Method Center at Webster College in 1936. Such initiative implies within itself inevitable consequences. A center of study devoted to a particular musical system calls for specialization, in order to bring the system itself to its ultimate results. Such specializing circumscribes the scope of research, directed as it is toward seeing through all the depths of the studied system. This does not imply in any way narrow-mindedness, but solely the confining of work to the aspects included in the accepted method. A methodical orientation of this kind exerts a natural influence on the work of application. Thus, even though the schools of which the Sisters of Loretto have charge are giving to the children a complete musical foundation, it seems quite obvious that their emphasis is to absorb this foundation into the frame of the method adopted, and to make of the Ward-method of studying the Chant the platform on which all music in school reposes. In recent years, the results of their work has been quite remarkable.

3. "THE CONGREGATION OF THE School Sisters of Notre Dame was extended to America from the General Motherhouse in Munich in 1847 with a Province in Baltimore. In 1876 another provincial house was founded and located in Milwaukee; this became the Generalate for America. The rapid growth of the Order necessitated another division. This resulted in the St. Louis Province. The Motherhouse was to be erected on what was then known as "Grand View," a 21-acre plat of ground on which stood the home of Henry T. Blow, American Ambassador to Rio de Janeiro. This manor-house became the first convent on St. Joseph's Day, 1895.

On June 24, 1897, the new Motherhouse was solemnly dedicated under the title of Sancta Maria in Ripa. A Novitiate and Candidature was opened in September of the same year. Classes were organized. Music and liturgical singing received a generous amount of time. From the first High Mass on St. Joseph's Day, 1895, High Masses on Sundays and Feast Days have been the custom. Gregorian Chant was the rule for the Propers of the Mass. Figured two- and three-part masses and motets by Palestrina, Vittoria, Lassus, Arkadelt, Perosi, Witt, and Neckes were not unusual. Gregorian Masses also found a place in the repertory. In fact, liturgical music was part of the life of the Motherhouse. Thus it was before the *Motu Proprio*. Mother Petra, whose great soul loved the splendor of God's service, responded with alacrity to the appeal of the Holy Father in the *Motu Proprio*. As early as 1905 she invited competent church music instructors to the Motherhouse to instruct the novices, candidates, and also sent groups of Sisters to liturgical centers to take courses in church and school music. In her Plan Book for Teachers, Mother Petra made the teaching of school and church music obligatory on all the missions of the province. The Music Teacher at that time taught the music. In 1918, when the Catholic Education Series was adopted as basic in the province, education in music was required of all grade teachers in order to enable them to teach their own school music. The beginning was slow, but results proved the wisdom of this policy. During the canonical year four periods weekly are devoted to liturgical singing, Gregorian Chant and Church music. Notre Dame Junior College is the training school for the candidates during their first two years of study and preparation. The curriculum offered to those who elect music consists of courses in theory and applied music, harmony, sight-singing, Gregorian Chant, and school music."

The Sisters of Notre Dame took again another way. Following their tradition, they embraced the *Motu Proprio* in the spirit of loving obedience which is one of their beautiful qualities. They first thought of singing as would a group of good daughters of Mother Church. Very early, the Chant became a part of their services, and their community-life was adorned with the beauties of true sacred music. In this they have shown a very edifying loyalty. Being teachers by vocation, they could not help but imparting to the young folks that which they were enjoying in their own lives. Here we have another fine angle of Chris-

tian education: just the communication of things to be lived by those who experience them themselves: "qui fecerit . . . et docuerit." At first, there was not in the schools of the Sisters of Notre Dame primarily the thought of embodying a very definite method, but only to communicate the beauty of the Chant in a simple manner. Wisely, as the science of sacred music developed, they studied and adopted a definite method in teaching music and chant, namely the Ward method. This adoption, in a large system of schools, would strengthen teachers, bring better results, and create a desirable unity. They also have succeeded in establishing music in their schools, and they are giving in the various parishes a substantial contribution to the liturgical services.

4. THE LITURGICAL ORIENTATION taken by the Sisters of the Most Precious Blood at O'Fallon, Mo., deserves to be noted. Since their establishment in the United States, they devoted themselves immediately to the work of education, and shared with other communities the privilege of being an Order of teaching nuns. The outstanding originality of their experience is the gradual adoption of the Roman Office as the basis of their community-life as well as the importance given to the frequent solemn celebration of the Holy Eucharist. This transformation was directed by Mgr. Martin Hellriegel, who guided for more than two decades the liturgical and gregorian journey of the Sisters. Such an experience brought within itself profound consequences. Besides the more visible effects at the Motherhouse of the artistic work of a nationally recognized department of liturgical embroidery, there is the zeal to aid parochial life in all its phases. The unassuming devotion of the Sisters in their rural missions has brought more than one pastor to revise his ideas about the services of the parish and to give them a more definite liturgical orientation. Here we have a group of Sisters who went consciously through the full experience of liturgical singing, and learned in this experience how it should affect both their own mission of teachers and the souls of the little flock of Christ.

IT IS A WONDERFUL SPECTACLE THIS manifold development of four religious orders engaged in the same work. Each of them made to the Archdiocese a specific musical contribution, and each is to be commended for their long loyalty. It would be difficult if not impossible to evaluate adequately

the work of each community. Statistics of results are dangerous and oftentimes unreliable; it is wiser and more beneficial to condense these various efforts into a total synthesis from which we all can learn. In the course of human endeavor, it hardly happens that the attempt of a single group attains perfection or completion. It is rather the intercourse of various and at times opposed experiences which brings about the definite achievement. Considered together at a single glance, the musical labors of these four orders make up a sort of "Summa" of education in sacred music. We will understand this better if we get a precise view of their respective "angles." The four communities are naturally grouped in two pairs: The Sisters of St. Joseph of Carondelet and the Sisters of Loretto on one side, the Sisters of Notre Dame and the Sisters of the Most Precious Blood on the other side. This grouping is not wholly artificial; it responds to an order of things. The first group bases its experience of sacred music on a methodical approach; the second group on a life-experience. But the Sisters of St. Joseph superpose sacred music to a large foundation of secular music, while the Sisters of Loretto take a definite method of music as the center of the whole

of musical education; and the Sisters of Notre Dame adopt a method to make more concrete their community experience of sacred music, while the Sisters of the Most Precious Blood went to the end of the experience before thinking of a method of application.

As the reader may see, it is more or less a question of an aspect becoming the deciding factor in the work of applied music. It is extremely interesting, because it throws a light on what might be perhaps the ideal plan to follow some day. On the one hand, crystallizing sacred music into a method, as good as the latter may be, but without life-experience would expose the entire framework of music to an ultimate failure. On the other hand, when life-experience enters the field of education, it must be formulated in the precise terms of a methodical plan. The ideal concept of education in sacred music is the harmonious blending of spiritual experience and methodical teaching; not an easy problem to solve by any means. Let us be grateful that the Archdiocese of St. Louis has the good fortune to have in its midst four groups of religious women whose particular contribution may promote some day the complete scheme of Catholic musical education.

THE ARCHDIOCESAN CHILDREN - CHORUS

THE ARCHDIOCESAN CHILDREN'S Musical Society is the most recent of all organizations in the Archdiocese of St. Louis. It was established in the fall of 1938 as the aftermath of the Concert given in the preceding month of March for the National Music-Educators' Conference. Unanimous praise had commented lavishly at that time on the pure quality of tone and the spiritual elation of the Chorus, hurriedly prepared as it was then. Conscious of the unexcelled opportunity offered to Catholic education in the quest of its own musical treasures, the Committee decided to establish the chorus into a permanent institution. It has functioned since as a free and well-organized musical unit. Its immediate objective is to complete the musical ground-work of the School by offering to Catholic children the never-to-be-forgotten experience of being united in the public performance of the higher forms of choral music; its remote aim is to prepare prospective members who

will gradually fill the needs of liturgical choirs throughout the city.

AFTER FIVE YEARS OF EXPERIENCE with the valuable lessons learned in poverty and lack of general support the Chorus has attained stability in its organization and efficiency in its work. Its destinies and its activities are guided by Reverend Sylvester I. Tucker who is its president as well as the chairman of the Archdiocesan Commission on Church Music. Dom Ermin Vitry, O. S. B, has been the musical director since the first days, and has made the Chorus a very flexible and responsive body of young singers. He is seconded in this task by a devoted faculty of ten teachers including Nuns from various teaching Orders, two young ladies, accompanists from the piano-department of Fontbonne College, two voluntary secretaries, and a lady teacher of eurhythmics. Presently, the Chorus is a free Association of the parochial schools interested to lend their

support by encouraging their children to join, by helping them to persevere, by recommending prospective candidates. Approximately thirty-five schools of the city are members of the Association; and one may say that the response and loyalty of the children corresponds fairly well to the interest shown by the teachers of the schools themselves. Recently, a Parent-Auxiliary Society was formed and is on its way to promise. Parents themselves and their friends are entrusted with the task of arousing interest for the Chorus in their social surroundings and to help financing the various projects of the year.

CHILDREN ARE ENROLLED IN SEPTEMBER each year, not earlier than in the fifth grade, not later than in the seventh. Candidates are first enrolled by their own school-teachers and presented to a first test of elimination. Musical ability must be duplicated by a good record in school-work and in conduct. A final test is given to all candidates and membership assigned according to the number of vacancies. To the Junior Section of members of the first year is joined a Senior Section of members who have already accomplished a full year. The total roster of the Chorus oscillates between three-hundred and three-hundred fifty singers. In order to secure more stability from the children, a pledge of regularity is signed by the parents at the beginning of the year, and a report-card gives to them a regular account of the work and the progress of their child, boy or girl. Rules are few, but must be observed with loyalty; and children are expected to observe them through self-control. Regular attendance in particular is demanded; and withdrawal from the Chorus is the automatic result of repeated negligence. In the large number of children entering each year the Chorus, a rather small percentage fall by the wayside. Year by year, perseverance (at first unsatisfactory) has developed remarkably; and the Chorus counts today a substantial group of devotees who are almost heroic in their fidelity. This consoling progress may be attributed partly to the spirit which has gradually developed among the children themselves. Meeting week after week companions coming for the same beautiful purpose and without any coercion but the inner love for music, they sing in an atmosphere of real friendship which has had an immense influence on their characters and grown a delightful atmosphere which is the universal admiration of friends and parents.

THE CHORUS MEETS EVERY SATURDAY from September to the beginning of May and works from 9:35 to 11:30! There is a definite program which is progressing from year to year: training of the voice, polyphonic exercises, informal score-reading. All this in preparation of the concerts which the Chorus will perform in the course of the year. The latest initiative included in the regular schedule is a course of Eurhythmics. Although it is still in the stage of primitive experiment, many fond hopes are pinned on this experience for the development of a true musicianship. Choristers are generally very applied to their work despite the natural handicap of working on Saturdays; and to maintain their active response, the faculty has adopted the policy of intensifying by all possible means the artistic atmosphere of their classes. Senior and Junior sections study separately, divided up into 9 classes; and there is a regular period for sectional and general rehearsals by the Director. All rooms are equipped with a piano, and classes are provided with the proper books and scores.

TWO MUSICAL PERFORMANCES ARE given each year: one strictly liturgical in some church of the city; another of secular or semi-religious music of Catholic inspiration at the Municipal Auditorium, usually with the cooperation of a group of musicians from the St. Louis Symphony Orchestra. The list of the works performed since 1938 is a witness to the remarkable proficiency of the Choristers: one choral in three parts and two cantatas of Bach; the cantata "Children-world" of Peter Benoit, the oratorio "Children at Bethlehem" of Gabriel Pierne, the cantata "Blessed Damazel" of Claude Debussy, a selection of songs of Jacques Daleroyze, a selection of harmonized folk-songs for Christmas. In liturgical music, they presented two Masses, proper and ordinary complete, the office of Compline, and a series of Gregorian melodies from the Christmas liturgy. Demonstrations of sacred music as those as well as concerts of such magnified proportions are in themselves the highest testimony that the Chorus is a charming contribution to the musical development of the Archdiocese. Meanwhile it deserves the attention of all readers; for there is probably nowhere a higher level of musicianship. May the example of the Archdiocesan Children-Chorus spread among many other groups throughout the land.

Since our happiness in heaven will be to sing in unity, why should we not start now?

Paul Claudel

Here .. There .. Everywhere

THE SUMMER OPERA SEASON IN CINCINNATI, Ohio, so successful in recent years, has come to a close. The appearance in a star-role of a local Catholic artist is worthy of the recognition of *Caecilia*. The distinguished singer was Mrs. Josephine Imbres, wife of the organist and choir director of St. Elizabeth's Church, Norwood, a Catholic woman fully educated in Catholic institutions, and very active as singer and leader of choral groups in various parishes. There is every reason to rejoice about this. It marks a new trend in musical life which will eventually have a beneficial influence on the future of liturgical music. It is imperative for the progress of the latter that Catholics grow in musical appreciation; and there is a better chance that this may happen when Catholic artists begin to take their rightful place in the general current of music. This should incidentally arouse musical ambition among Catholics. The movement of sacred music is until now too exclusively ecclesiastical. More than often, clerical leaders forego in their work the values of secular music or do not give to lay musicians the necessary initiatives to accomplish their task. Both the artistic vista and the policy of action may be narrow. Let our musical experience be all-embracing, let lay Catholic people assume an active role in all phases of music; the cause of liturgical music will gain in breadth and in vitality.

THE INTEREST OF ARMY GROUPS IN sacred music is evidenced more and more. It is really comforting to receive from chaplains inquiries as the one coming from Camp Gruber, Oklahoma:

"I am the Catholic Chaplain for the Field Artillery and Engineers of this new 88th Division at Camp Gruber. I have at present over one thousand Catholic men coming to Mass, and I am desirous of giving them all the opportunity of singing during the Mass, as a congregation. Do you know of a simple Hymnal I could give them for this purpose containing one Mass in Gregorian Chant together with hymns, etc.? I don't want a complete Hymnal of Masses as it will be practical for me to teach them only one Mass to use for all occasions. Any other information or help that you can suggest in this matter will be appreciated."

Priests now responsible to preserve and to sustain the faith of our soldiers amid the impending dangers necessarily connected with a life-struggle as immense as the present war, find in the congregational singing of their men the unexcelled means. One is tempted to see in this the hidden course of divine Providence. It is not impossible that American men who sang the Mass when engaged in the woes of war will want, when coming home, to sing the Eucharist of peace in their parish church. If by that time we are not awake from our shameful lethargy, it will be too bad indeed.

IT WOULD NOT BE SURPRISING THAT the plea of Professor Bernard Miller for more music in school in the August issue of *Caecilia*, may have given a useful shock to the folks at home. It is announced that with the beginning of the school-year, the Cathedral High School of Belleville, Illinois, will offer a course of appreciation of music to the students. At once, a budget of several hundred dollars was allotted for the purchase of records, and the course will be duly credited. Well, Professor Miller is rewarded for the fine contribution of his pen to our review. He can now, for the first time, lead the students amid the field of musical masterpieces, and imbue his young listeners with the fine understanding of music which is his.

AN ORGAN RECITAL IS NOT AN event in itself. It is however more worthy of notice when it takes place in a Catholic institution. The Sisters of St. Joseph of Carondelet took such happy initiative at their college in Los Angeles, California. The privilege to deliver the musical message was given to Mr. Amedee Tremblay, the eminent organist of St. Vincent's Church, who happens to celebrate this year the golden jubilee of his career as organist. This happy coincidence is the main reason of our mentioning the recital, until we present at length to the readers the personality and the work of a musician whose artistry is as glorious as his humility kept him unnoticed. Greetings and congratulations to our friend, Mr. Tremblay.

THE STUDENT NURSES OF SAN FRANCISCO are decidedly a most interesting group to watch. Father Boyle who was instrumental to lighten up the musical spark in them writes of a new experience offered by their annual retreat.

"I teach in the three Catholic Hospitals in San Francisco.

"This week at Saint Mary's Hospital we are having a retreat given by a Redemptorist Father.

"The student nurses follow the Mass with the Missal each morning."

In the evenings the following programs were given:

I Evening

O Esca Viatorum.....Van Damme
 Ave Maria.....Cesar Franck
 Tantum Ergo.....Smit
 Laudate Domino.....5th Psalm Tone

II Evening

Panis Angelicus.....Lambillotte
 Salve Regina Coelitum.....Van Damme
 Tantum Ergo.....Beltjens
 Laudate Domino.....2nd Psalm Tone

III Evening

Pange Lingua (four stanzas).....Gregorian Chant
 Salve Mater.....Gregorian Chant
 Tantum Ergo.....Gregorian Chant
 Laudate.....1st Psalm Tone

IV Evening

Adoramus Te.....Van Damme
 Magnificat.....Gregorian Chant
 Tantum Ergo.....Ravanello
 Laudate Domino.....3rd Psalm Tone

V Evening

Adoro Te Devote.....Gregorian Chant
 Salve Regina.....Gregorian Chant
 Tantum Ergo.....Gregorian Chant
 Laudate Dominum.....4th Psalm Tone

Missa Cantata closing the retreat at 5:30 a. m.

Proper of the Mass.....Psalm Tone
 Common of the Mass.....Cum Jubilo with III Credo
 Supplementary Offertory Jesu Redemptor.....Ravanello
 Three parts—a cappella

After Mass—Te Deum Laudamus.....Tonus Simplex

Four hours a week was given to this program. Normally a class is held only once a week."

Nurses of the Golden Gate City, *Caecilia* greets you with a real enthusiasm. Your studies are most strenuous; the demands made on your youthful activity are most exacting. But you have understood that

neither science nor medical experience could possibly fill up your youth. So you turned to the liturgy of the Church, and you have found in her songs the peaceful radiation which will enable you not only to help your patients but to lead them to Christ. May all the hospitals of these United States, especially in time of war, follow the lead you have given so charmingly.

MR. GOELZER OF PHILADELPHIA, whom *Caecilia* has mentioned more than once, cumulates with the regular contribution of his pen in the local Standard Times the function of Choir-director. His Cure d'Arts group of singers has not only enriched the services of their own parish, but has gone around to bring musical tidings to people who are not yet impressed with the necessity of true sacred music. Here is one of the latest programs sung at the Church of the Jesu for the feast of St. Ignatius of Loyola. It is marked by a choice of pure and adequate music:

Introitus (Gregorian), Kyrie, "Messe Breve" (C. Casciolini); Gloria "No. VIII, Fifth Mode" (Gregorian); Graduale (2d Ps. Tone), Alleluia (1st Ps. Tone), Credo 2, 11th Century (Gregorian); Offertory Motet, XVIIth Century (Ant. Lotti); Sanctus, "Messe Breve" (C. Casciolini); Benedictus, "Messe Breve" (C. Casciolini); Agnus Dei, "Messe Breve" (C. Casciolini); Communio (1st Ps. Tone), ending with G. P. Da Palestrina's recessional, "Jesu Rex Admirabilis."

THE CHORISTERS OF FATHER O'Malley, C. S. P., Mus. D., have returned to Chicago from their vacation at their own summer camp in Northern Wisconsin, and will begin their 39th season. An historical record indeed started by Father Finn of known fame. The description of their magnificent camp may arouse a forgivable jealousy in the hearts of so many choirmasters who are plowing painfully to establish a boys' choir. Never mind, the Paulist Choristers have known their days of lonely struggle when they were the only ones to be interested in the singing of boys. Thus, we should rejoice that at last we have one or two boys' choir organizations which can compete on the highest level, having the fullest opportunity to reach musical summits. Their glory is ours as well. Besides, as the idea of summer camp is gradually entering the field of Catholic action, there is a chance that you also may some day have your own camp. Therefore, the account of the New

World of Chicago will interest you:

"Wildwood Lodge is located in an entrancing spot in the northern pines. Situated on the "Big Water Lake" of the Wisconsin River, it has a private lake in the rear of the lodge. The estate covers 226 acres of wooded land.

The main lodge is a rustic structure built in the tall timbers. This gives it the unique charm of the wilds; and because it is equipped with all modern conveniences it is rightfully named, "A home in the wilderness." This building contains the chapel, spacious dining room, rehearsal hall and sleeping rooms.

Ten log cabins or cottages are located at short distances from the main building, each erected in a grove of pine trees. It is here during the summer season, that the seraphic choristers of Old St. Mary's Church, Chicago, give evidence in each day's diversity of sports, that they are "he-men." A military precision marks each day's schedule, and obedience to authority is a requisite. A fundamental lesson that the chorister must learn is that he represents an organization that commands respect, and that at all times and in all places, he must act like a gentleman of culture and Catholic training.

The busy day begins when the boys rise at 6:30 a. m. There is exercise at 6:50 and they attend Mass

in the chapel at 7 o'clock. Breakfast is served at 8, luncheon at 12:30 and dinner at 6 p. m. The intervening hours are taken up with various activities."

MR. CLIFFORD BENNETT DOES NOT waste time waiting for Catholic choir lofts to take notice of his C C C C. He has been busy in recent months making contacts in states of the Middle West, and giving short summer courses wherein the values of the correspondence course are made evident. If one may believe the following account of the session held at Milwaukee, Wisconsin, the interests manifested in this audacious project is growing rapidly:

The unprecedented success of the liturgical music classes which have been held in Milwaukee under the direction of Mr. Clifford A. Bennett, the editor-in-chief of the Catholic Choirmasters' Correspondence Course, has resulted in a large number of enrollments of Sisters, Priests, and lay organists from the Milwaukee diocese. The diocese has been assured of the 1944 summer sessions which will be given by the faculty of the CCCC.

Those who are interested in obtaining information about the remarkable text lessons, special recordings, and the college training which is offered by the CCCC, should address their communications to the New York office, 300 Madison Avenue, Room 1105.

THE NATIONAL CAMPAIGN FOR LOW SUNDAY, 1943

IT SEEMS THAT IT IS GOING TO SUCCEED. It is too early as yet to predict the extent of the success, for the summer months bring always a lull in musical response. As choirs now resume their regular work, pledges begin to reach the office; every-day brings in some. Of course, it is still a mustard seed; but we believe in the word of Him who said that it always grows into a big tree. It is indeed a great joy, while we open the daily mail, to receive a new assurance of this confidence which we have in the project. The pledges come from everywhere, often from unexpected quarters. The returns mark two things with evidence: the country at large is interested, and the will to cooperate is genuine.

But we expect many more pledges; yes, by the dozen, by the hundred. This is necessary to make of this campaign a national record. Everyone, whatever

his station may be, is able to cooperate; and there is no humble cooperation which will not have influence on the final success. Maybe the excerpt of a letter recently received will show this more clearly:

"As for the 'one-man campaign,' I predict it shall not *remain* that; Father Vitry will have noble helpers in a short time. Of these I myself hope to be one of the first volunteers. Of course I *mean* that in *my* field, I shall do my utmost not only to carry out the program for Low Sunday, 1943, in our hospital Chapel (which is semi-public) but also I pledge myself *personally* to try to interest and influence the various Choir-Directors (or Pastors) of our eleven Catholic Churches in the city of ————. I shall further, have another interview with His Excellency, our good Bishop, at which time I shall bring up the matter of the National Campaign for Low Sunday and ask him

please to announce it in very 'certain terms.' It could be put under the usual title 'Official' and *that* brings results!"

Such a letter makes the Editor feel good for many days, especially on the days when nothing comes in. Thanks to this correspondent for giving us the assurance that it will not remain a one-man campaign. Just what the Editor wanted: serve America in a spiritual way in wartime, and suggest a practical demonstration which would unite into one the whole body Catholic. Helpers are wanted, many of them. Come ye all and serve in organizing your own High Mass for the projected date. We hasten to mention that, at the initiative of Dom Stephen Thuis, O. S. B., director of the choir at St. Meinrad's Abbey, the musical program (at least for the Ordinary of the Mass) of the campaign will be sung one morning by all the participants to the third national liturgical week in October. And there are many ways of promoting the campaign which a zealous helper will devise according to local circumstances.

WE URGE AGAIN ALL READERS, AT the beginning of the Fall term, not to neglect to send in their pledge at the earliest convenience; and if possible to spread around the project and to gain new collaborators. While we dispose of plenty of time until May of next year, it is imperative that steps be taken now to enroll many places and to start the work of preparation. Though simple the program may appear, it will require a good deal of planning and organizing. Let us get the ball rolling. In order that universal cooperation may be directed, we repeat summarily the lines of the project:

1. We suggest a national campaign for the celebration of a High Mass in all churches, missions, chapels, and convents of the country on Low Sunday, May 3, 1943.

2. This campaign is intended both as an atonement for the great sin of a long abandonment of the Sunday High Mass and as a sincere return to a full celebration of the Eucharist on the Lord's Day. We hope this will become one of the blessings of Christ on the future of the Church in America when the war is over.

3. The national scale of the campaign demands that no one church or chapel, no one convent would exclude itself from this universal Catholic experience.

It is all Catholic America which wants to sing the Eucharist that day.

4. The program and the plan of this campaign are found in the June issue of *Caecilia* with all details and practical suggestions. More copies of this program may be had for wide circulation at a nominal cost.

5. *Caecilia* has issued the form of pledge to its readers. They are urged again to return it duly signed after they have decided to join in. Please do not delay any longer. You do not want to fail.

6. The list of those who are pledging support will be gradually published in *Caecilia*; their example will prompt others to arouse from their indifference or their forgetfulness.

In regard to the Credo, a mistake was made in the suggestion contained in the plan to alternate a phrase sung with another recited. An amiable and well-informed correspondent corrected us on this point; he helps us to repair a misinformation with the following remarks:

"I happened to notice in Marie Pierik that this is permitted in all the chants of the Mass except the Creed. So I got Romita to verify her statement. I give Romita verbatim:

"Circa textus integritatem decr. No. 3697-5 gen. SRC 22 maii 1894 praescribit:

"Ea, quae cantorum schola exequi alternatim debet, numquam esse omittenda; sed vel per integrum cantanda, vel si vocibus iungantur Organa, partim concinenda, partim sub Organis clara voce legenda . . . , Symbolo excepto, quod per integrum si recurat, semper canendum erit." I also looked it up in 'The Ceremonies of High Mass' gotten out in England and there he maintains the same thing on the strength of this decree of the Sacred Congregation of Rites. It occurred to me that Fr. Vitry would be doing a bad thing to incorporate a breach of law in so big a thing as a national campaign. And once done, choirs would feel they could always do it."

Position of Organist and Choir Director vacant in Pittston, Pa. Ask information Editor, 3401 Arsenal St., St. Louis, Missouri.

Readers' Comments

CAECILIA IS TOO OLD AND TOO new, if one is to agree with the following letter:

"Some of the comments on your new magazine are unfair to the past issues of the *then* very good material found under a different garb.

I have always tried getting new subscribers, etc., as I appreciate the magazine very much. But to me a new cover does not always mean a new book—or an improved one.

It's very good—but it *was* also very very good!"

A. C.

If during the first year since it was lifted up, *Caecilia* has been unfair to the past of the review, the Editor owes an apology to the memory of John Singenberger, its founder, and to many collaborators who in years gone by labored to follow his footsteps. But we are at a loss to find in any of the past ten issues a single sentence coming from the Editorial Office which could honestly be construed as a discredit on the past glories of *Caecilia*. The Editor did not take over his duties to save *Caecilia*, but only to serve it. If incidentally many friends have voiced in these columns their joy to see our service well done and worthy of the tradition of the magazine, their comments were at no time solicited but spontaneous. Honoring by progress one's origins is no denying one's ancestry. However, the Editor, while pledging again his sincere loyalty to the memory of the old *Caecilia*, has still the illusion that the new *Caecilia* is not just a "new cover or a new garb."

"CLERICUS" WRITING FROM CHICAGO had us almost baffled with his letter of July 8; but soon we could not help laughing that *Caecilia* should have provoked such temper. Here is the indictment:

"On page 217 of the June number of *Caecilia*, Credo No. 3 is criticized as being unsuited as a type of real Gregorian Chant.

"However on page 212 you recommend it for your national campaign of Church music.

"What astounds me most, however, is the fact that you suggest one phrase recited, and one phrase sung.

"Why sing part of it at all? Why not just whistle

it? Who ever heard Gregorian Chant in a Credo partly sung and partly recited, when the melody is so simple that the singing is easier than the recitation?

"In any case is this the way to promote a national campaign of Church Music?

"We out here are used to hearing Church Music *a la Hollywood*. It remained for *Caecilia* to suggest rendering Gregorian Chant *a la Coney Island*."

Shall we dare an answer? Our readers may need it. That the Credo No. 3 is not a pure type of Gregorian modality is now a common opinion among musicians. If we suggested it for the national campaign, it was because it might be more suitable for the actual needs of most choirs. There is no inconsistency to compromise for a good reason with a piece of music which may not be the finest type of Gregorian Chant, but which is acceptable in the official repertoire. The objection of our correspondent to reciting an alternate phrase of the Credo on musical grounds is irrelevant. But unknowingly he was right from the juridical angle, as can be seen by the retraction of the Editor in another page of this issue; we thank him for having been ahead of us. As to the difference between Church Music "a la Hollywood" and "a la Coney Island" we confess to be very ignorant. *Caecilia* knows of neither of them.

HERE IS AN INTERESTING CONDEMNATION written however by a sincere reader:

"Regarding the new form, I certainly miss many of the articles of the informative character. I am the head of a Liturgical Discussion Club and have selected all of our study material from the *Caecilia*, but what am I to do now?

"That Sacred Text for Sacred Songs section I think and also my pastor agrees with me is a joke. What is the matter with the Missal? Why waste space with such things?

"I do want to congratulate you on fostering a National Campaign of Sacred Music. I will do all in my power to have a very special program on Low Sunday. All of our programs are Liturgical, we always sing the Proper of each Mass and we do not use Ordinaries by composers whose names are not on the white list."

N. J. T.

We are sorry that the new *Caecilia* does not succeed as well as the old to provide liturgical information. It is a periodical primarily devoted to promote the cause of sacred music. The field is large enough to prohibit our review from duplicating the *Orate Fratres* which was born before *Caecilia* retraced its course. What would our amiable correspondent advise us to do, were he in our place, if he should know that more than one prejudice was voiced that under its Benedictine editorship there was a great danger for *Caecilia* to become overly liturgical? At any rate, we could point in the last year's issues liturgical information and liturgical orientation by the dozen.

As to the joke of our heading "Sacred Texts for Sacred Songs," did our correspondent (even though his opinion is shared by his pastor) understand the object of this section in each issue? The lack of intelligence of the texts which are sung is undoubtedly a fundamental reason for the lack of interest for the music which expresses them. We therefore conceived the simple idea of presenting these texts in a striking manner, in order to arrest (with the help of an inspired choir-director) the attention of distracted singers. To this effect, the Editor called on a man whose literary ability is nationally known. A glance at his translations will bring out clearly the realism of the texts and their rhythmic movement. Both are necessary to an intelligent body of singers. Nothing is the matter with the missal; the matter is with us. It is just as advisable to modernize the presentation of the texts for the instruction of singers who would not otherwise realize their fullness than to present the missal to the faithful in a modern garb. In fact, our office has received countless marks of appreciation for the masterful way in which Dom Patrick Cummins, O. S. B., has made the sacred texts so vivid to our hearts. Far from being a waste of paper, the bolder type in which they appear in *Caecilia* makes them the more palatable.

THE ST. LOUIS ORGANISTS' GUILD

(Continued from page 302)

to write the papers, and these to be read at the next meeting, and discussion invited. By giving out these assignments alphabetically, each member may have a turn, and the shy members will thus be induced to "come out of their shells" and give the assembled company the benefit of their ideas.

A SHORT SKETCH OF THE ARCHDIOCESE

(Continued from page 298)

they did in July of the same year. However "the Abbey" in Cahokia was considered the central establishment until the flood.

Space does not allow us to speak of the Notre Dame Sisters, the Precious Blood Sisters or of the Christian Brothers, Alexian Brothers or Brothers of Mary. Suffice it to say that all have done and are doing noble work in the upbuilding of the Kingdom of God on earth and particularly in the Archdiocese of St. Louis. Neither does space allow us to say anything of the great priests of the diocese, priests who carried the light of faith through distances that are appalling to us of another generation. Neither in this article is opportunity afforded us to speak of the educational institutions though from the Communities mentioned in the last two paragraphs one may well imagine what was accomplished in the 116 years of the Diocese's existence.

Since the magazine for which this has been written is devoted to Church Music we might close this all-too-inefficient account with a word about music in the archdiocese. We know little about the past but we do know that there was a marvelous adherence to the ceremonial of the church particularly in the time of Bishop Rosati who consecrated so many churches, adhering to the prescriptions of the Roman Pontifical to the last jot and tittle which of its nature means that the chant was used. This auspicious beginning reached its climax in the pastoral letter of Archbishop Glennon some years ago and which has given a new impetus to the praises to the Lord set to music. Nay, the good work continues and with this remark we close our article on the Archdiocese of St. Louis fondly called by its diocesans "The Rome of the West."

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