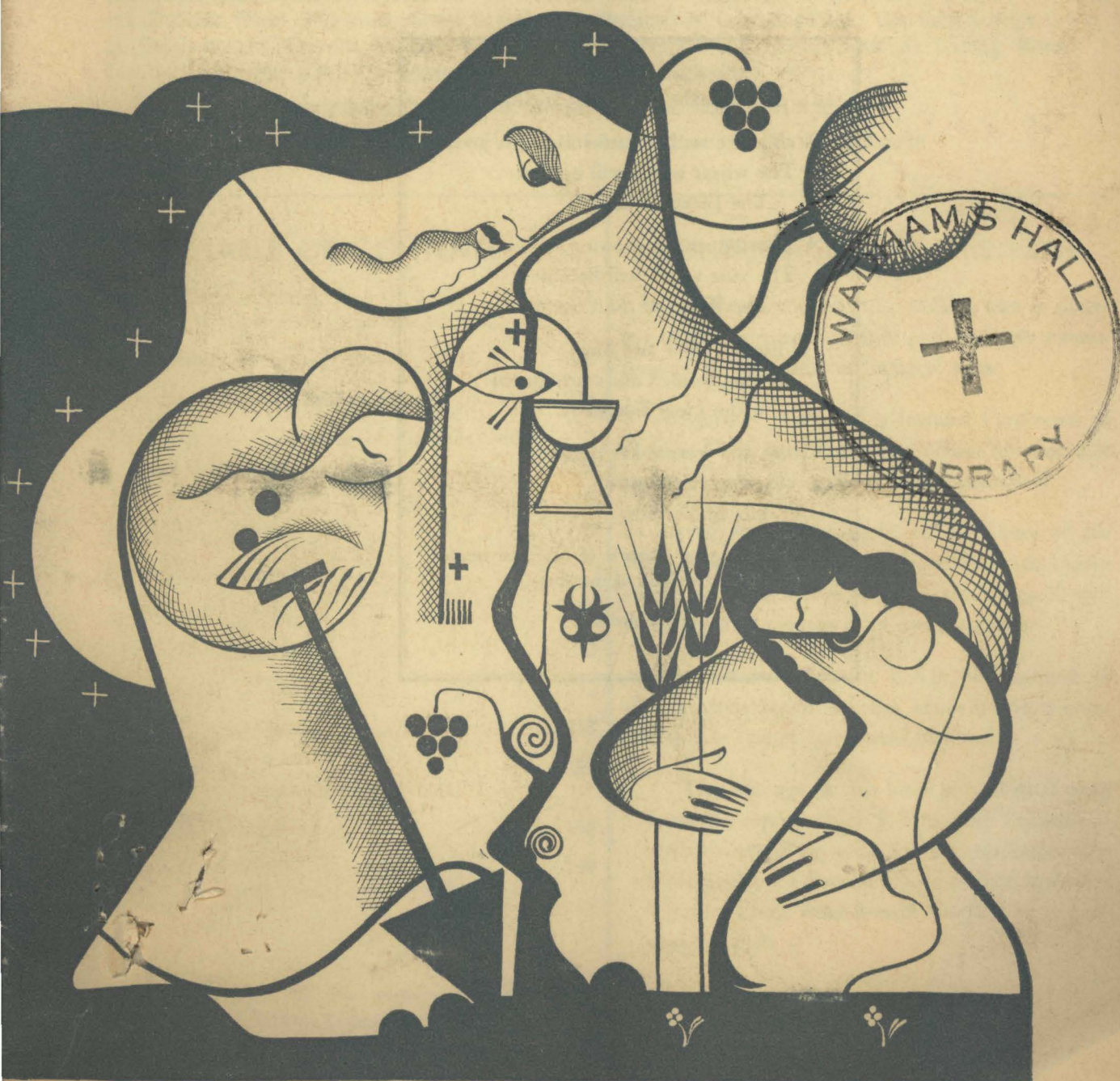


CAECILIA



A REVIEW OF LITURGICAL MUSIC Vol. 70. No. 7
AUGUST, 1943

SYMBOLISM OF COVER DESIGN

A childlike soul is harvesting with joy
The wheat which will become
The Bread of Life.

A laboring soul is growing with ardour
The vine which will become
The Blood of the Covenant.

All human labor and life
are transformed and transfigured
in the Holy Eucharist.

Christ, the eternal Highpriest,
consummates all into
His Immortality.

Such is the great Canticle of liturgical music,
united to the Choir of the Angels.

Sine fine dicentes.

CAECILIA A REVIEW OF + LITURGICAL MUSIC

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The jottings of this issue are all excerpted from the report which J. Meredith Tatton was commissioned to write for the Archdiocesan Commission of Sacred Music at San Antonio, Texas. They were found worthy of a general interest.

SACRED TEXTS SACRED SONGS

By Patrick Cummins, O. S. B.



IT IS IN THE FIELD of education that sacred texts should receive the fullest attention. Indeed, it is of no avail to reclaim the outstanding rights of sacred texts as the foundation of a christian outlook, if this right is not recognized in education. Of course, catholic education

never went so far as to deny this right; but, in literary or in religious formation, sacred texts are generally overlooked. And if they are mentioned, it is rather in the form of passing or conventional quotations. Are not educators fully aware that many of our attitudes in the course of later life are decided upon and remain under the influence of the ideas which were imparted to us during our formative years? Modern psychology would call this the importance of "environment." Today, while we capitalize extensively on this force, we forgetfully refuse to sacred texts the benefit of the method. The results are too well known, either in the inarticulate catholic mind, or in the devotional habits of christian people. Yes, sacred texts remain an inaccessible language to the majority of catholics; and they have practically no influence on their lives. The blame should be put at the door of catholic education, and in no small measure.

IT IS THE CASE OF THE WORD OF GOD versus the word of man. There is plenty of man's words going around in our schools, from the old pagan classics to the modern realists; but the literature of God himself has not yet an official place on our programs. It would be easy to prove that the poetry, the rhetoric, the history of the Old Testament (not to mention the New Testament), are of an order comparable to the very best of human art. But it is more relevant to remind our teachers that while no human expression is able to form a christian mind, the word of God has all, yes all the qualifications to develop a christian sense. This is obvious; but the long unawareness of modern education forces us to vindicate in behalf of

youth the supreme educational value of sacred texts. Everyone is mindful of the apostle's description of the word of God, which he describes as penetrating into the marrow of the soul. No word except that of God himself possesses such a total, infusive spiritual power. In it we recognize easily a blending of loveliness which makes it attractive, of striking power which makes it impelling, of simplicity which makes it accessible.

WHY ARE WE WAITING? THE CHURCH, through a selective work which lasted for centuries, has gathered an anthology of sacred texts, the riches of which are truly inexhaustible. The best part of this anthology and the most practical is the Missal. The Missal, therefore, should count (at least its literary contents) among the indispensable books in every program of catholic education. It is up to zealous educators to excerpt from this incomparable source the various texts which will form the thread of a christian formation of mind and heart. Therein will be found the ground plan of supernatural history, the summary of evangelical instruction, the poetry of prayer with the Psalms, the lyric expression of christian mysteries, the most reliable formulas of petition. And from a gradual and prolonged contact with these texts will result the growth of catholic sentiment. Modern education is fully conscious of the influence of song over the word; thus does it integrate as fully as possible both literary and musical development. The Church knew this long ago; but we forgot it almost to the point of not singing at all. With the loss of sacred song, came the loss of sacred text. It is of no small importance that most of the sacred texts in the Missal are set to music; for it was the way the Church intended that they should be learned by the people. Whether they listen or they actually sing, the sacred word penetrates the soul through sacred song. It is therefore imperative that, in the field of catholic education sacred texts be fully restored to sacred songs. There is plausible evidence that, until now, musical education has been unaware of the necessity of restoring also the sacred text. Mutual appreciation of sacred song will grow only on a ground saturated with sacred texts. On the other hand, the neglect of sacred texts in catholic institutions will

expose the whole musical restoration to a certain failure. The need is urgent, because the neglect has been so long and so absolute; and educators could not begin too soon to plan a program, to devise simple methods, in order that the word of God, as it is sung by the Church, may be heard in our schools as the most beloved voice.

WHERE SHALL WE START? WHERE the Church herself began in the early days, when everything had to be learned. Today we have to learn it again. There were two main ways by which primitive christianism handed sacred texts to the faithful: the psalmody and the hymnody. Although the first of the two is by far the more important, hymnody is the most opportune approach in education today. We know that sacred hymnody was introduced in the Western Church around the fourth century, particularly through the pen and the influence of St. Ambrose, as an attempt to what we would call today popular devotion. Not in the same sense however. It is too true that our efforts in that direction easily fall into debasing the sacred mysteries and into replacing them with a sentimental religious expression. Liturgical hymnody, on the contrary, is a marvel insofar as it presents in the most accessible poetry the ineffable beauties of christian mysteries. It is a masterwork of lyrical adaptation to the basic theology of christianism. Thus the christian people, through a simple but vivid imagery are enabled to sing the highest mysteries of their blessed faith throughout the year. Who does not see that this is in full conformity with modern views on poetry and song? Therefore, liturgical hymns are the logical choice for a first acquaintance with sacred text. It is a mystery how in our educational progress we did not surmise the advantages offered by sacred hymnody. Nay, in the inevitable quest for some popular religious poetry, we borrowed from the protestant reformation whatever hymnody we have now. With the difference however that protestants hymns are in the whole superior to anything which we have produced. Alas! the number of our hymnals is greater than that of our good hymns; and though credit should be given to recent efforts towards writing better hymns, those which we write are but a pale shadow when compared with the lucid realism of the old liturgical texts. Discussion on this point is well nigh unnecessary; comparison makes it self-evident. May all teachers return at once to this source of youthful inspiration, so that in a not too distant future sacred hymnody may become a classic in our literary formation.

LITURGICAL HYMNODY IS VERY extensive. We have chosen as a starting point three hymns which are the lyric poles of the christian day: Morning Prayer, Praise at Twilight, Trust in God at night. Together, those hymns embody the consecration of the day to Christ; that very practical essence of christian education about which the unhealthy devotionalism of our youth knows practically nothing. A more intimate glance at each one of them will reveal their delicate aspects. The morning prayer is the hymn sung daily at the Hour of Prime; and we know that the general intention of this particular office is the sanctification of our day's work. Thus the first verse is an humble request that God may preserve from sin the sequence of our actions. The sources of failure are mentioned: an unbridled tongue, wandering eyes, and attractive gluttony. To these the grace of God will oppose restraint, concentration of heart, simple frugality. How practical indeed, especially to inexperienced young people. The second hymn belongs to Vespers on Saturday throughout the year. The first verse brings us back to the creation of light, which surviving under our eyes, until the end of time, is the original symbol of Christ and of divine life in the soul. The other verse insists on the recurring movement of the day and the night; that in a similar way, we may keep our minds out of darkness, namely sin and worldliness, and gain day by day the eternal reward. What an inspiring view for the coming week, especially to our easily distracted young people. The third hymn belongs to the Office of Compline on Sundays. It entrusts all our being, body and soul, to the protection of the eternal Keeper; and knowing the worldly dangers of a desecrated night, it asks for our relief from their allurements. A most timely prayer for young people harrassed by a night life which today knows no limit. Thus, teachers will find in these three hymns the easiest initiation for their pupils into the rich garden of sacred texts.

Whatever music instruction may be given will not merit the name "education" so long as the children continue to leave school without a reasonable familiarity with music generally and some proficiency in the reading of musical notation. Without this last, musicianship, with which the acquisition of good taste is inseparably bound up, cannot be acquired.

THE LITURGICAL HYMNS END ALWAYS with a doxology. This concluding verse is expressly an homage bringing back all praise into the ineffable bosom of the Blessed Trinity. It is as it were a free and extensive translation of the well known "Glory be to the Father." Whereas the latter is a general and short homage in prose form, the most ancient theme of liturgical praise, doxologies are more particular and share the metric-form of the hymn itself. There is a large number of them; but they are easily classified. One is of universal usage throughout the year, and might be called the fundamental one; the others are particular to the seasons of the yearly cycle or to special feasts. A useful series would include those of Advent, Christmas, Epiphany, Lent, Easter, Ascension, Pentecost. The educational advantages of the doxologies are obvious. The fact of their continuous recurrence comes first; for we all know the force of repetition in making an idea vital to experience. The fundamental theme of the doxologies is the loving praise of the Blessed Trinity; and there is great hope that, while repeating so often this praise at the end of lovely songs, young people will make the Blessed Trinity the awe-inspiring center of their piety. Thus there will be in their little souls greatness and strength. By a genial stroke, doxologies succeed to maintain this theme as the foundation of all the mysteries of Christ along the

road of His Redemption. Nothing equals the classical and yet very simple expressions which characterize the varied aspects of the doxologies in the course of the seasons. Thus, with the utmost simplicity, a problem of christian education is solved which is constantly puzzling religious teachers: pupils see the Blessed Trinity through Christ's mysteries. They now praise the Thrine God in direct connection with events of human experience: whether they smile at the Cradle, whether they gaze at the Cross, the Trinity of the Father, the Son, and the Holy Ghost is there, and they adore in blissful joy. Their devotion remains young forever. Teachers could not be urged too much to make ample use of the doxologies. They are short poetic verses of usually four lines, a perfect material for learning. All young people who attend a catholic institution, whether it be a grammar school or a college, should be trained to know them perfectly, and all of them. The method is simple: after each one has been explained have the pupils memorize them. As the corresponding season is at hand, have the pupils use them for ordinary prayer; nay, have them occasionally sing them.

May the liturgical hymns as well as their doxologies introduce our dear young people to the spiritual enchantment of the sacred texts. Their lives will become so much holier and so definitely happier.

ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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

From a Letter Signed by His Eminence, Cardinal Gasparri

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

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LITURGICAL PRESS
COLLEGEVILLE • MINNESOTA

Morning Song

(Office of Prime)

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

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

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

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

Evening Song

(Office of Compline)

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

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

O lux, beata Trinitas

(Vespers on Saturday)

O Light, O Blessed Trinity,
O all-creating Unity:
The burning sun now yields to night,
Pour Thou into our hearts Thy light.

With morning song we Thee adore,
And now at eve we still implore:

To Thee ascend our lowly praise
Through all the long eternal days.

To God the Father glory be,
And glory to His only Son:
To Paraclete shall glory be
While everlasting ages run.

Contrary to our expectation, this issue does not contain the musical supplement which was already prepared. Due to government obligations, it has not been possible to secure the services of the engraver at this time. The next issue will compensate for this unavoidable omission.

THE EDITOR

SACRED MUSIC IN THE SCHOOL

CATHOLIC EDUCATORS TODAY unanimously agree that sacred music should have a place in the school. Moved by the necessity of providing music for the liturgical services, and harassed by a recalcitrant mixed choir, many pastors find an immediate solution in what they often call improperly a Junior Choir. At least the children will not oppose a deep-rooted prejudice to their desire of complying with the legislation of the Church. Thus the shepherd insists on having the pupils of the school of the parish assume the greater part of the musical responsibility. The Sisters who teach in the school are generally more farsighted in regard to this matter. Faced with the ever-increasing obligation of providing to their pupils an education which can satisfy the critical eye of the public, they look upon sacred music in the school not so much as a matter of parochial expediency but as a preparation for the full development of parishioners. While the clergy will manifest an encroaching attitude on the school-life, the teachers will take a defending position. This situation poses a very vital problem in the management of the catholic school; and it is far from having as yet received a satisfactory solution. Not until all the elements of the question are well pondered, not until all interested parties gather for an exhaustive study, will this be possible. We can expect presently only an approximation; and at that, it will remain difficult enough.

WE PRESUME THAT BOTH PASTORS and teachers are willing to agree on a compromise: the Sisters will manage to devote a definite time in the school-day for the study of sacred music; and the priests will refrain from being too demanding, especially avoiding to use their school as a musical dumping ground. That should be acceptable to all concerned. But we feel that no one today is qualified to present a schedule of work which will solve the opposing problems met both by the clergy and the teachers. At the best, we can only formulate a few practical directives which will open the path. The latter will remain a path for a long time to come; and until the opportunity of building a highway offers itself, we should be satisfied to keep the small way open. What will be the path of sacred music in the ordinary catholic school? It may be learned from the lessons offered by the past. Even though sacred music in the school resembles very often to a dense jungle, still there is a place for a

passage. Let us trace this passage: the work of sacred music in the catholic school needs in general a more organized approach.

1. SACRED MUSIC SHOULD BE TAUGHT REGULARLY. The first mistake and the cause of all the misfortunes in regard to this matter is the lack of regularity. The pastor requests the directress of the school to have the children sing for such and such occasion; and he naturally does not consider neither the time allotted nor the difficult nature of the music to be sung. The alarmed music-teacher becomes an unwelcome beggar; she goes from room to room pleading for singers and for time. If she gets it, she then rushes uninteresting rehearsals, in which improvised singers swallow "*ad nauseam*" music for which their all-around musicianship is not prepared. And this tragedy will be repeated every time that a liturgical celebration is held in the parish church. Such policy may save temporarily the day for the parish; but it is so contrary to any principle of education that, in the long run, it will harm the best interests of music both in the school and in the parish.

This is the universal story which may be heard throughout the land; and we must correct immediately this lack of good sense. Whatever the program of sacred music may be in any school, whatever the participation of the pupils to the liturgical services, the preparation must be regular. To this end, both the pastor and the music teacher should meet and reach an agreement. The first thing to do is to make out a plan at the beginning of the school-year, and to determine what part of the musical services children will assume throughout the year. The pastor will make his suggestions, and the music teacher will inform him to what extent they are feasible. In offering his suggestions, the priest must realize that he is making them to a choir of children. That means that the latter is by no means a choir of adults; and consequently, a choir of young people can hardly assume either the same kind of music or the same amount of music that a group of mature singers will. The music selected for children must be marked above all by simplicity; and young singers cannot be expected to learn a great amount of music in a short time. If necessity compels the pastor to rely mainly on his children because of the defaulting of adults, the education of the children should never be sacrificed to local conditions. The music teacher,

on her side, will enlighten the pastor in the choice of the music, and advise only those melodies which can be taught within a regular schedule of work. On the other hand, she must be willing to cooperate and to trust in the ability of the children to learn even a large amount of music, if the latter is well planned.

2. TEACHING SHOULD BE METHODICAL. Even a well-planned economy of sacred music would remain ineffective if actual teaching lacks a methodical character. Lest this be misunderstood, there is no question here of elaborate methods, however excellent one recognizes them to be. Method at this point means order; and order may be very simple and unsystematical. Teachers are aware that the learning of sacred music in school is quite often a very disorderly affair. Overlooking the difficulty of the latin language quite unfamiliar to our children, overlooking the tonal strangeness of gregorian modality which is just as unfamiliar, teachers force upon their young singers new melodies without sufficient preparatory work. Repeated imitation is a bad procedure; gradual initiation would be more intelligent. There are many ways applied today to the learning of music in school which are known to all. Why not use them as well, with due respect to the differences of the sacred chant, in the study of the liturgical program? Many difficulties will disappear in the class, and the drudgery will be lessened, if the teacher has a definite idea of how each melody should be learned. Incidentally, an intelligent approach will develop the ability of the Junior Choir in a much greater measure, and enable children to take up a larger program of sacred music. If the observations made in actual experience are reliable, we are of the opinion that the lack of methodical study is mostly responsible for the frequent failure of children-choirs. Obviously, teachers should know more positively how to present a gregorian melody to their class, if the latter is going to learn and to appreciate their singing instead of being driven into endless repetitions.

3. IMMEDIATE EXPERIENCE. Even if the teaching of sacred music is regular and methodical, it will fall short of a real success, unless it ends its natural course in the liturgical experience. And in this the study of the Chant differs from any other form of music. Secular songs may be learned without immediate reference to human experience, as long as they contribute to the spiritual elation of the singer. But the origin and the characteristics of gregorian melodies de-

mand imperatively that they be related to actual worship. The Chant is learned not to be known as another form of music but to be sung in the service of Christ. Programs, methods, and actual teaching generally overlook this point, to the detriment of the gregorian initiation of catholic children. The plan of this gregorian initiation must be first liturgical, rather than purely musical. In practice, teachers should be less concerned about the systematic approach, and much more interested in the liturgical approach. Therefore, the choice of music will be guided by the opportunity to sing it now in the liturgical services. The principle of participation is the guiding light in the selection of melodies. And there would be a great deal of research necessary to know accurately both what should be conceived as the desirable participation of children in the liturgy and what gregorian melodies would best express this participation. Meanwhile let teachers think this matter over very seriously; their zeal will help them day by day to make an uncanny choice of appropriate melodies.

Let sacred music in the school be taught with the regularity of an ordinary subject; let the approach to sacred Chant be orderly and yet as simple as possible; let the children's choir participate to the fullest through their songs to the sacred liturgy. Much will be done thus for the reconciliation of two demands seemingly irreconcilable: the demands of education and the actual needs of the parish church.

In teaching sightsinging, the rhythmic element should be separated from the pitch element, as far as possible, and no new difficulty in rhythm should be introduced simultaneously with one in pitch. All exercises should be carefully graded, beginning with purely conjunct movement, so that the pupils may become aurally and mentally familiar with the degree of the scale before being asked to negotiate unfamiliar leaps. At all times, the wise teacher will remember that a mistake in time is much more serious than one in pitch.

CALENDAR OF SACRED MUSIC IN SCHOOL



We have no intention to make up here and now such a calendar, for it is a field all of its own. To our knowledge, and notwithstanding everything to the contrary, a deep plowing has not yet been done. But we would like to plant a few pegs in the ground, so that the work may be done some day with order and accuracy.

AN ESSAY OF A GENERAL MUSICAL calendar has been designed in *Caecilia* during the current year; and the school-issue seems to advise a similar attempt in favor of our children. There was a time when children-books were reminiscent of all the defects of books for grown-ups. Thanks to very human writers and sympathetic artists, children literature and children art have come into their own. We, the ignorant elders, have at least recognized the difference between child-likeness and childishness. Child's experience is an experience in no way inferior to our own; in some ways it surpasses it. Why don't we give the benefit of this recognition to the experience of sacred music in our schools? There is so little thought of uniting among our young people the experience of their adolescence and that of music, that there is no wondering at their showing often signs of indifference to the music of the Church, when they grow into full consciousness of life. It is all a work of adaptation which must involve both the child and music. There should be such sacred music which is more directly expressive of the soul of the child and more adaptable to his particular reactions to music. Thus any musical classification for children shall show a profound respect for the artistic intuitions and impulses of the adolescent. On the other hand, because sacred music is an integrant part of worship, such sacred music shall be selected which gives an opportunity to children of participating to the liturgical services, not as side-aisle onlookers, but of their own right and in their own way.

1. WHAT IS A CALENDAR? If we make up the definition according to the essays which have ap-

peared in *Caecilia*, it is an orderly disposition of the melodies to be sung within the frame of the liturgical service. It takes into consideration two elements, the musical and the personal; and by confronting both tries to draw a practical program of music. Such planning is first of all opposed to segregating at random sacred melodies from their actual liturgical surroundings. There may be, there is in fact too much lack of planning in our singing. This may be readily seen in particular in the choice of some chants to the exclusion of others which are never performed. Wisdom in musical planning depends first on liturgical understanding; and it is obvious that some parts of the liturgical function cannot be overemphasized while others are neglected. Not only the liturgical function of the melodies will dictate their choice; for the latter may undergo some changes to suit the character of the singers. Some melodies are definitely more appropriate for some groups, while other songs are more suitable for different groups. Therefore, a calendar for sacred music in the school is an attempt to an appropriate selection of sacred melodies for young people, with two things in view: that the melodies only will be selected which are representative of the true spirit of youth. It is not easy to make up a calendar which reconciles fully those two aspects.

2. IT SHOULD BE PROPORTIONED. Whatever conscientious attempt teachers will make, it should show balance and good proportion. This is the main quality to be looked for. One may visualize it as a kind of inventory in two columns: one consigns the musical items, the other personal considerations. As the sketch grows, one may see at a glance if the melodies are either sufficient in number or in the proper place in order to constitute a liturgical ensemble. On the other side, we may confront the chosen melodies with the actual possibilities of the choir, and decide for their maintenance or their withdrawal. In this appropriation, difficulties arise; and good judgment will help to maintain a good sequence. Let teachers always remember that what they plan is not a program of independent melodies, but a link of interwoven songs destined to accompany the liturgical activity of the children. When a compromise has to be resorted to (and it will happen very often), never sacrifice the good proportion,

the good measure of melodies making up together a living series. The habit of sketching on paper a projected calendar or a part of it, and the accurate glancing at the sketch will soon reveal interesting aspects and give a wonderful help to young people's choirs.

3. THE LITURGICAL CYCLE. The balance of a musical calendar for children is naturally guided by the liturgical seasons. It seems strange that teachers and directors should have remained unaware of this guidance. Thus it is not rare that a Junior Choir will spend several months in the preparation of a show for Christmas, and then forego most of the remainder of the Church's year. Maybe the singers will appear again around Easter or graduation; but what about the vision of Advent, the spiritual adventure of Epiphany, the salutary discipline of Lent, the paschal joys, and the rest? Our children are thus deprived of the most alluring experience both musical and liturgical for the

growth of their life in God. Far sighted teachers will adopt a very different system in planning their calendar. Instead of exalting to excess one or two occasions of the year, they will establish at once the fullness of the liturgical seasons as the living basis of the musical outline. All seasons will call on the participation of the Junior Choir; not with the same emphasis of course, but in an equitable measure. There will be for each season a program of Juvenile music, proportionate to its importance; but sufficient to make the children conscious that, the whole year around, their singing itself is a moving circle around Christ, their Brother and their Leader. The frequent interruption of the musical activity is among others a cause of a certain lack of spiritual vitality in most of children singing. If the calendar follows the cycle step by step, the spiritual landscape will be constantly renewed, the spiritual objectives rejuvenated, the interest promoted to the ever-increasing pitch of the seasons themselves.

(Continued on page 237)

THE NATIONAL CONFERENCE OF CATHOLIC MUSIC EDUCATORS

By a Member

THE CONFERENCE IS NOW AN HISTORICAL fact and an institution. It is the result of an initiative born in the hub of the Middle West, so often resourceful in projects manifesting the enduring pioneer spirit in America. Chicago and Milwaukee have been witnesses for quite a few years to the rising tide of musical education in Catholic schools. Regardless of the actual results to date, there was ambition, there was conquering spirit. Various communities of Nuns had had been plowing along the arid field met in Detroit, Michigan, a man animated by a great interest for the musical treasures of Catholicism and endowed with a musical ability which could not be but recognized in a widening circle of friends. Thus, Dr. Harry Seitz headed naturally the group of pioneers desirous to organize the National Conference of Catholic Music Educators. They were in this, following a path similar to the one traced, some 40 years ago, by another group of heroic pioneers who established the National Conference of Music Educators in the Schools of the State. It is but natural that both the example and the achievements of the older Conference should have inspired our own founders. Attending year after year sectional and national conventions, they came gradually to the

realization that Catholic education could not remain forever the welcome but humble guest of the State Conference. Hence a desire and an effort to promote the idea of a Catholic Conference. Thanks to their unbounded faith, the latter is now born. It is even growing rapidly; for without further delay, the primitive nucleus is now establishing new branches through the various States wherein their project is adopted. It has also a set of by-laws as a beginning of charter, and the membership is increasing daily.

TO THIS PROJECT, CAECILIA CAN only give an immediate allegiance and a promise of whole-hearted cooperation. It wants to do more, namely, to enroll all its readers who are actually engaged in teaching music in schools. There is no discussion possible as to the character of the response which the appeal of the Conference deserves: it should be immediate, general, and sincere. Delaying our sympathetic attention is diminishing the chances of success for the plan. A partial response will only limit the power and the effectiveness of a concerted effort; and a lack of confidence will only harm the enthusiasm of the leaders. The Conference is a welcome raft for

salvaging music in the catholic school. With due regard for so many individual efforts which have been made in recent years all over the country, we may recognize that such an attempt to unification may become an exceptional opportunity to overcome a long apathy and certainly an evident lack of articulation in the program of musical education. Among the schools, some are already on the way to a well-planned musical economy; for them, membership in the Conference is a natural and logical step. Some others, and quite a few, have hardly anything resembling to a course of music; for them, membership in the Conference will be both a stimulus and a help to revise their entire policy of education. If the attitude of the groups of schools is important for the success of the enterprise, that of the Superintendents of schools is capital. It is known that in the historical development of music in the Public Schools, superintendents were one of the main obstacles to the free growth of the Conference. In general, this attitude should be blamed more to their academic formation than to their personal bias. Although we have met catholic superintendents who actually scorn at the idea of estimating music as an integrant part of education, we have known others who are disturbed at our lack of musical organization, and realize fully the importance of music on the life of the Church. May these farsighted leaders give to the newly born conference the full weight of their prestige, so that taught by the narrow vision of those who preceded, they may save the catholic conference from long years of useless battles before obtaining a full recognition.

BECAUSE THE SINCERITY OF THE allegiance of Caecilia cannot be doubted, we make bold to formulate some suggestions in a fraternal spirit. The procedure so far followed by the new Conference appears definitely planned after the pattern of the Public Schools. There is no blemish on this; for it would be rather spurious for us to assert a totally different approach when we can learn so much from those who opened the way, long before us and went quite far on their journey. And yet, we all know that the temptation to imitate the Public Schools is ever-present among us. We beg the founders not to heed to this inclination; for it is certain that today it would alienate the collaboration of quite a number among prominent catholic educators. It is very permissible that the Conference should obtain from the experience of Public Schools all available information and also

should learn by their past experiences. From there on a separation is wise policy; or let us say a definite distinction is imperative if the catholic Conference is to gain the full consciousness of its own existence. This is by no means intolerance; it is the full development of one's own personality. While we should foster a courteous and active unity both of general purpose and spirit with the State Conference, we should never do so at the expense of our own aims. The new catholic Conference could neither reach the days of maturity nor deserve the full patronage of catholic teachers, unless it gives ample proof from the start that its philosophy of music is fundamentally and totally catholic. This must be the exclusive basis of all its particular policies and its various orientations.

THE CONFERENCE ASSUMES INDEED the responsibility of a delicate task; the task of maintaining and of promoting musical education at an equal distance from ineffective liberty and heavy organization. The fact should be noted that the new project is ahead in a certain way of our musical education. It is not the impulse from within of a vigorous pre-existing musical activity in our schools; it is rather the expression of the courage of a minority group bold enough to call everyone to action. And as the conditions of membership are easy enough for every school to join in there lies a danger that the organization remain on paper, on talking, and on writing. The glorious days of big organizations for their own sake is definitely over. We have learned much in recent years on their fatuity; and unless they succeed to redeem themselves, they are appallingly inadequate to solve the problems which the war has thrown into our face. Effectiveness or failure will depend on their ability to vitalize their action through solid principles and undefiled artistic taste, to avoid limiting unduly the freedom which is so necessary for any achievement in the artistic field, and to abhor that particular confusion which so often in art turns into ends things which were but means.

WE TAKE THE FRATERNAL LIBERTY TO advise the founders of the Conference to concentrate their action on two things only, at least for the present: first to unite effectively all members in the adoption of principles and attitudes which are those only on which catholic musical education can repose with assurance. It is not the organization itself, as large as it may become, but the ideas which in the long run

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THE EDITOR WRITES



LAST YEAR AT this time an entire issue of *Caecilia* was devoted to the place of music in education. It was generally well received; for so many teachers desirous to promote music are groping in the dark for a solution which at times seems very remote. A year has passed; and new suggestions may be welcome again. We have presently nothing startling to offer; but we can share with our readers some of the thoughts which the last year's issue prompted in our mind, after the writing was over. Moreover, actual teaching under the renewed impulse of our own writing has brought a clear view of various points concerning this subject. Add to personal experience the reactions arisen from a more intimate contact with music teachers through correspondence; and the present ramblings will have an easy excuse.

AS A FIRST CONTRIBUTION TO THE cause of musical education, a minimum of action was proposed for the academic year 1942-1943. Let us summarize it again:

1. *That music be truly appreciated in our schools.* This requires: a. the sincere acceptance of the course of music by the faculty as a normal function of the school. b. that a broad musical culture be more estimated than even the best methods. c. that a better quality of tone be cultivated among our students.
2. *That music be well organized in our schools.* Which means in practice: a. that every school may have a regular time appointed for the learning of music. b. that a singing by imitation be completed within the year in all schools.
3. *That schools be provided with proper equipment.* The desirable minimum is: a. one or two set of books for the pupils. b. at least one piano well-tuned.

WE ARE NOT GOING TO PROPOSE another plan, neither minimum nor maximum, but suggest again the same. Strange maybe, but reasonable

perhaps. While looking over our own teaching record, we came to notice that we fell very short of the program which we had outlined to ourselves. Is not this partial failure the common experience of many a teacher? The school year is short, and passes rapidly; the realization of the best plan requires slow and oftentimes lengthy adjustments; obstacles and circumstances impose unexpected delays; we blunder more than once through the mesh of our difficulties; young people become restless and unreliable; and the turmoil of the war does not seemingly help in any way. The end of the term has come; and we look at our work somewhat out of breath. The final account: much less than we had anticipated. Is this the confession of a lone experience? We are inclined to think, from the confidences of our friends, that it is a fair picture of a general shortage. Shall we, as it is done too often, challenge our past weakness with a new and more elaborate plan? Should we not rather revise our past projects and work towards a more definite achievement? Much harm is done to musical education by hiding our faults under the avalanche of overlaid tasks. The task is simple in itself; let us not make it more complex for the average teacher whose musical background is just ordinary. Conditions of teaching music are such today, that this advice holds good in the Seminary or the college just as well as in the kindergarten. Thus, free from illusions which at their best are but superficial vanity, we are satisfied to suggest for the year 1943-1944 the same minimum which was offered a year ago. And yet, it will be different; or rather it might. The success depends on a certain rejuvenation of the teacher himself, if he comes to a clearer understanding and a more practical organization of his work.

WHAT PROGRESS CAN WE MAKE beyond the limits of the primitive plan, especially if we succeeded in grounding at least the bases? The progress of the coming year should be some addition and much emphasis.

A. *Some additions.* Presupposing that the program received a fair amount of realization, one can securely build up, that is to rest on this foundation another story. It is evident that the design of this story shall be conditioned to the foundation itself. Let us say

that the teacher must first of all appraise the real (not imaginary) achievement of the class with a critical eye; then determine the step forward which can be attempted. This is not often done among music teachers; and the result is the stagnation or the stalemate that supervisors deplore. To do this well, do it on paper. Line up in proper order all that was accomplished; compare with the program and decide accordingly further steps. Even if the work of the past year was excellent and the program completed, a retrospective glance will make new planning more satisfactory; there will be continuity in the musical approach. With consideration for the final decision of the teacher, we list now a few additions to the original minimum of the past year. We keep them within limits, in order to remain always simple.

1. *A growth of appreciation:* a. the ensemble of teachers, especially in the higher schools, have not as yet a deep and living conviction of the value of music in education. Let them show it more definitely, by a closer acquaintance with the program of music and a general understanding of the spiritual contribution that music makes to the School. b. Even though music teachers are becoming more aware of the necessity of good tone quality and are making efforts accordingly, beautiful singing is not as yet by any means a universal quality of our school and church singing; and the study of vocalism should be more thorough. 2. *A more organized course:* a. the period of music may have become more or less a regular part of the school routine; it too often remains disorderly because lacking a definite plan. Let music teachers plan their lessons with more accuracy, and proceed forward step by step. b. one may fear that the lack of melodic pursuit causes the course of music to remain in the whole a prolonged imitation-singing. Intelligent teaching should be able to advance further, into the understanding of whatever is sung. 3. *A fuller equipment:* a. let our music libraries be enlarged to more numerous and more varied sets of books in the hands of the pupils, even at the cost of a financial sacrifice, to which at any rate music has today an undeniable right. b. and if pianos are becoming rare and dear in war-days, maybe we could put in better shape or repair those that we possess, so that our accompaniments will be more inspiring to our pupils.

To sum up, the perfected minimum of the last year would advise the following:

A musical mentality more sincere and more complete among teachers in general.

A more thorough study of tone-production.

A more methodical use of the lesson of music.

An enlargement of the musical library for the use of the pupils.

Repairing our pianos for finer appreciation.

B. *More emphasis.* Music is above all a living art; and learning it is an experience. Therefore, the less we accumulate theoretical knowledge in the elementary period, the straighter is the path to genuine appreciation. There can be no doubt that modern methods in music succumb to the temptation of multiplied aims and complex procedures. A minimum as was outlined last year is not just a primer for beginners. Of course, it was that much; but it implied more. The simple basis of a course of music, provided that its concept is solid, contains the possibilities of a full development; it should therefore stand as a guide for any further advance. An experience now quite long has taught to the writer to make a step backwards, namely to reduce musical pedagogy in education to fewer principles. The minimum is approximately the summary of such principles; let us emphasize its value in the course of the coming year.

Emphasis is two fold: emphasis on the various points of the minimum itself, emphasis on their respective effectiveness. The basis of musical education is so wide, so embracing, that it cannot be exhausted as early as many teachers are apt to think. As one progresses in the experience of teaching, he discovers gradually new avenues, new aspects which first attempts had left unsuspected. The further he goes on, the more he feels the need of coming back to basic principles as towards a center. Therefore, the first emphasis in the coming year will be to gain a deeper understanding of all the practical implications involved in the few principles of the minimum program; and that alone would be an immense progress. Results will follow more securely; and this will be the second emphasis. We may have had more or less success in applying the minimum to our teaching during the past year. Let us scrutinize this "more or less," especially the "less"; and let us see how we could, without changing anything to the plan itself, reach gradually the "more." In particular, let our work be directed towards developing in our pupils a truer artistic sentiment in the actual learning of music; for this is the supreme criterium that the minimum plan is really effective.

THE MINIMUM WHICH WE PROPOSED last year and which we suggest again was formulated in order to stir up a movement among music teachers. We have no way of knowing for sure that it did; and moreover, Caecilia did reach only a small percentage of those actually engaged in school music. May we urge our friends to pass the good word to others, to use their influence in their respective schools, that the minimum plan may get a hearing and a tryout. Let us go further. The minimum proposed is not a monopoly of Caecilia; and we welcome any initiative willing to formulate a basic plan of musical education in the catholic school. We mean not a detailed syllabus or a set of methods, but a foundation acceptable to all, whatever local conditions or methodical preferences may be. The time has come, after so many years of disorderly approach, to make the course of music articulate and definite. We call respectfully the attention of the Diocesan Directors of Music on this point. They possess prestige and ability to draw a basic program, simple and broad enough to receive a universal acceptance.

A BASIC PLAN (WE CALLED IT PREVIOUSLY a minimum) would respond to the urging needs made bare by the great turmoil of war. No one today has any doubt that we shall face serious changes in our social make up; but many may not surmise how a musical plan matters in the transformations brought by the evils of war. We mean to say that this is the time, the pressing time for us to establish a basic program of music in our schools. War, and more so the present war, resembles a whirlpool in the turning of which everything may be engulfed. Of necessity, all energies are strained towards the production of weapons; and of these there is never enough. In this all out effort, the spiritual aspirations are apt to be involved and even destroyed. Is not this the hour to offer them a refuge in the sanctuary of music? Is this not an impelling reason to lead the stormy current of material forces into the placid waters of musical beauties? This comparison is too poetical perhaps; but there arises behind the image a far and wide cry for salvaging all that is left to be sung. Of all the sanctuaries of music, the school is today the only one fully protected. And while nations are screaming the call to destruction and to hatred, let our children shout forth the song of youth and of love. Let us go even farther in our vision. Churches throughout the land are robbed today of a music which indeed was none too good. Are we think-

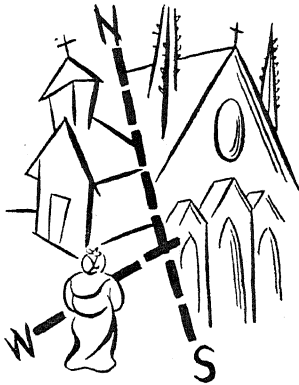
ing seriously about this matter; and do we realize the plight of music in the parish? Our indifference in time of peace had no excuse; it is criminal in time of war. If education is going to salvage the Church, then let education salvage those things which make up the normal life of the Church. Among them (we repeat the word of Pius X 40 years before this war) music is indispensable. Even though our schools might not be prepared for a fuller program, they all are able to start with a basic plan. Thus, the latter is more imperative this year than it was last year. Shall we begin, or shall we lag behind?

THE ANSWER BELONGS TO THE teachers; but their answer will be adequate only under certain conditions: 1. *Think it over.* After reading our plea, do not close these pages and forget them during the summer months. Now that you are temporarily free from the exhausting cares of teaching, reflect in the peaceful atmosphere of these days. You have a personal responsibility towards music in the school wherein you are teaching. If you do not teach actually the lessons of music, you owe to them intelligent appreciation and sympathetic support. If you have the privilege of being a music teacher, you owe to your vocation the zeal of an apostle. Nothing less will do now. There is no excusing oneself on the indifference of others, on the lack of local organization, or on adverse circumstances; there is only the immediate obligation of doing your best wherever you are. May the summer months form this conviction among all teachers. 2. *Give time to study.* Probably your time will be taken by intense schooling towards some increase of credits. Yet, you cannot expect any progress in the realization of a plan if music does not get a little share of your time. By all means, reserve some short periods to the regular study of this basic plan.

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Unison singing should be the basic practice, for by this means a class as a whole can most easily acquire good vocal habits covering the entire range of the average voice. The practice of singing only in a restricted compass which is involved by the constant singing of "under" parts is to be condemned, where immature voices are concerned, as it deprives the singers of the opportunity of evenly developing their entire compass and destroys flexibility.

HERE THERE EVERYWHERE



We continue the review of musical events of the last issue with the survey of a few activities in the Schools.

Music In Schools

ONE OF THE most noteworthy happenings of the last months in regard to musical education is the election of the officers of the National Catholic Conference for the State of Missouri. As far as our information goes, Missouri is one of the first among the States to line up with this new Organization. The healthy rivalry which has always existed between Chicago and St. Louis turned this time into an early fraternal union for which the Archdiocese of St. Louis is to be congratulated. Sister Rose Margaret, C. S. J., the well known and very faithful Supervisor of Music for the schools in charge of the Sisters of St. Joseph of Carondelet, had previously been selected by the national committee as the State President. She called all interested teachers for a meeting at the end of April. She conducted the first gathering with such a delightful humility that it could but rally to her cause all good wills present. Officers for the State were elected, and the appointees were: Mr. Yonkman, organist and music-director at the Church of St. Peter at Jefferson City as vice-president, Brother Francis Miller of the Brothers of Mary and Professor of music at McBride High School for Boys, and Brother Theodore of the Christian Brothers College, both at St. Louis. There was an atmosphere of cooperation hanging over the election; we accept it as an augur that musical education is going to see the days of a new spring in the venerable city.

ALTHOUGH AUGUST IS A LATE DATE to comment on events which happened last March, we could not possibly pass up the opportunity of calling the attention of our readers on the participation of the catholic schools of Cincinnati to the Music Institute of

the North Central Conference. They were confident enough that their work in music has attained a level which both commands respect and is worthy of consideration. Thus, not satisfied with just giving what one might call a side-program, they planned something akin to a convention of their own. Each day of the convention was devoted to a particular object: Saturday 27th, a series of four practical demonstrations of music-teaching in the grades, from the first to the eighth grade, with a round-table discussion; and these demonstrations were attended by all (yes, all) teachers of the respective grades. Sunday 28th, was reserved to a Mass sung at the Church of St. Francis of Sales by a choir of 1000 voices from colleges and high schools, and Pontifical Vespers sung at the Church of St. Peter and Paul by a choir of 800 voices from schools. Monday 29th, the meeting was resumed, with the reading of four papers: 1. "The School Superintendent looks at the Music Program" by Very Rev. Msgr. Carl J. Ryan. It is nice to think that some superintendents at least are really looking into it. 2. "The objectives of Catholic School Music and the Basic Means" by Mrs. Justine Ward. Thanks for some definition and consciousness on the matter. 3. "The Catholic Choirmaster" by Mr. Clifford Bennett of Pittsburgh. A poor fellow, the choirmaster, who often looks more a forlorn liability than a living asset to the Church. 4. "The Symphony Orchestra and the Schools" by Eugene Goossens, Conductor of the Cincinnati Symphony. A late but welcome acquaintance, so desirable for the musical developments of catholic young people. A remarkable array of studies. We know of course that papers are papers; all depends if they are translated into terms of actual realization. But at least the schools of Cincinnati have ambitious vision and confident courage. You have to start there to reach your goals anyhow. So, congratulations to their efforts. May they bring a plentiful harvest in the years to come.

VARIOUS FESTIVALS OF MUSIC IN recent months have proven that music is more and more alive in catholic education. A group of catholic high schools for girls, making up a choir and an orchestra respectively of a hundred members each per-

formed at the Academy of Music a program of which, according to the information given by the diocesan paper, Philadelphia felt very proud. St. Louis also had two festivals: one in March for high school students. It is the sixth time that this annual affair is held under the auspices of the Alumnae of the Sacred Heart. The latter group has shown a great faith and a constant loyalty in encouraging the various high schools of the city to join on a feast of song, and to make their individual contribution to a well-planned program. The response to their invitation, while not general, is generous enough to repay the efforts of the organizers. Their best reward is in the continuous progress that was manifested in the quality of the singing; and this year in particular marked a very definite advance. The other festival was held in May by the Archdiocesan Children Chorus which is also in the sixth year of its existence. For the program of this year, the Choristers sang the entire Requiem of Gabriel Fauré in memory of the American soldiers who died in the war. As the score is written for a mixed chorus, the children sang all the way through the soprano part; and the other parts were filled by a quartet of brass instruments. The effect was excellent. If the reactions of the audience who has followed the work of the Chorus in recent years are true to reality, it was the best Concert that it has given to date. This appreciation is a consoling token of the musical growth of the organization.

CINCINNATI AGAIN WAS TIRELESS IN its efforts to promote large demonstrations of sacred music. The annual Ascension day Mass included this year a general ceremony of graduation for 896 high school students and 500 preflight aviation cadets. The Mass was sung by a choir of 3400 voices among which were 800 nuns. We have no other information than a picture, which is very imposing. It is a testimony to a beautiful liturgical order; and we hope that the musical performance was worthy of the liturgical set-

Only the best music of its kind should be used in schools, except for the purpose of illustrating inferior writing. The idea that music used by children may be childish and peurile is stupid and perverse. Given a reasonable opportunity of discovering and training their own taste, children often show a better capacity than most adults to distinguish the worthwhile from the worthless and the sincere from the false.

NATIONAL CONFERENCE

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command the field and decide the issues. If the Conference is to be useful at all, it must be the mouthpiece, through its membership, of the catholic outlook on musical art. To formulate the characteristics of this outlook is the primary task; to promote its exemplification is the achievement. Secondly, the duty of the Conference is to use its growing power not to dictate activities but to help especially the weaker groups of the organization. There are so many schools animated by a good will, but deprived of essential opportunities. It is the apostolic vocation of the Conference to bring these groups to a better level rather than to encourage rivalry among the strong. As musical education stands today among us, all display of organization beyond those immediate objectives will be but vanity, illusion, and wastefulness. In regard to this, those among us who have followed Public Schools Conventions especially in recent years should be ready to acknowledge the justice of our remarks. There is no secret that the immensity of their organization was no guarantee against the appalling loss of lasting musical interest in High Schools; that organization did not decide upon the true quality of work, which remains local and personal; that until today entire school-districts are musically under bad management.

IF THIS WRITER HAS A REQUEST TO make to the Conference, it is that it may remain indifferent as well as widely open to all methods and standardizations. To be frank, methods at their best are but secondary and nothing more. In remaining aloof from their infallible claims, the Conference will succeed to avoid rivalry and dissension which have no place in these days of struggle for catholic survival. Let everyone decide for himself as to the fittingness of text books and alia. Of course, the apparent advantages of unification to the extreme are very tempting; they will never compensate for the ultimate artistic loss which they will cause. Music is too broad a field to be able to produce a generous harvest at the hands of a stingy sower. Read the history of art, and learn that music can be taught only in an atmosphere of liberty.

May the Conference of catholic musical education grow through the cooperation of all in charity and liberty. May its action realize very soon the union of all teaching Orders in one single aim: teach the unadulterated musical message of Mother Church to the catholic youth of America. This, and this only matters.

ting. This idea of a joined graduation in the midst of a truly liturgical celebration is rather appealing for its catholic sense; and we marvel how Cincinnati succeeds in turning out so often such huge choirs. Let us hope again that these spectacular demonstrations will have a lasting affect on the development of sacred music in that city. Anything less would be a "beating of the air"; and we feel sure that it is the very thing which the organizers in Cincinnati would not want.

Liturgical Programs

LACK OF SPACE PREVENTED US TO mention in the last issue the program of the feast of St. Joseph directed by James Philip Johnston, F. A. C. O., Organist and Choirmaster at the Church of St. Paul, Oswego, N. Y. The proper, in the absence of the men, was recited "recto tono" and the following Ordinary was sung by the children from the fifth grade to first year High School included: Kyrie 10, Gloria 9, Credo 1, Sanctus and Agnus Dei 4. Ave verum was the supplementary offertory. This program is indeed an humble gregorian attempt; and yet we would not neglect to commend it. If such humble efforts would multiply on a larger scale throughout the country, the cause of sacred music would make more rapid advances. We noticed in the communication of Mr. Johnston, a distinguished musician graduate from the American Guild of Organists, that he has a sincere faith in the beauty of the Chant. It is likely that this is the reason for the lovely cooperation the young people are giving to him. He also realizes how the Proper of the Mass belongs most naturally to a group of men, though actual circumstances prevent him from realizing fully this objective.

BECAUSE OF DELAYED INFORMATION, it is only today that Caecilia has the pleasure to render homage to Mr. Franklin Bens, organist and choirmaster at St. Monica Cathedral, Cincinnati, Ohio, for his organizing and directing the Mass of the national Campaign on Low Sunday. The program advocated for this day was performed by a choir of 200 voices. That is what you call going some; and we wish we could have heard it. The choirmaster "modestly believes, that the service was sung beautifully; and the group thoroughly enjoyed the exquisite chant melodies as did the large congregation gathered to hear the service." Caecilia congratulates Mr. Bens for his loyal cooperation to the initial project and for the outstand-

ing example which he gave. We thank him also for "hoping that another such service will be advocated in the future." It will in due time; the project is almost ready.

From Afar

From Holy Rosary School, Paia District, Maui, Hawaii, a Sister of St. Joseph of Carondelet writes on April 30th an account of the Holy Week services which has a true apostolic accent. Rather than to spoil its simplicity by undue comments, we prefer to let her letter prompt our readers to a few salutary reflections.

"... I had more singing than ever this year. On Palm Sunday we had a small part in the ceremonies. We sang the *Gloria Laus* when the procession went outside the church. Nine singers were inside for the verses and the rest of the choir was outside for the response, *Gloria Laus*. It made a great impression on both the people and the children who sang. Father Lawrence Mampay, SS. CC., pastor, has about twenty copies of the *Liber Usualis* which he got from Europe some time ago. He was eager that we make use of them so I selected sixteen children to whom I could teach the Proper for Holy Thursday and Easter Sunday. I was tempted to give up after a few times, but when I saw they were smoothing out the rough places, I took courage. The children themselves began to like it and would go home after practice humming parts of the Introit, etc. I did give up teaching the Gradual for Easter as I thought it too long, so we had it on a psalm tone. This year I had all my choir practice after school. The special group I have are quite good at singing Gregorian. I started them off with it two years ago, so they ought to have a good idea as to how to sing it. Their . . . tones are good, I think, unless I have gotten away from my idea of how they should be. Father Lawrence was pleased and proud of their Holy Week singing, complimented them, and gave them a little treat on Easter Sunday."

In the secular part of the course, many traditional pre-nineteenth-century folksongs may well be used, especially for the younger children. These older folksongs are generally modal in tonality, and hence, apart from their intrinsic merit, which is often great, they form a natural bridge to the study of modal and Gregorian ecclesiastical compositions.

NAMES PEOPLE DOINGS



THE ARCHDIO-
cese of San Antonio has recently established a Commission of sacred music, whose initial report is just off press. It is a rather short document prepared by the distinguished J. Meredith Tatton, a lay member of the Commission, and unanimously approved by the latter.

The eight pages of this small pamphlet are worth a reading by all; for it is one of the best (if not the best) official documents we have come to glance upon in the matter of liturgical music. The author betrays in his writing a broad vision of sacred music, a filial love for the Church, a keen understanding of all the problems of musical education. Without difficulty, he becomes immediately practical and reaches in the center of things. The plan of the document includes an introduction, a medley of excerpts from both the *Motu proprio* and the Apostolic Constitution, a general survey of musical education, and fifteen recommendations for the realization of the reform in the Archdiocese of San Antonio. Having no available space to quote at length, we per force limit ourselves to give to the readers of *Caecilia* the benefit of our reading:

1. *In facing its diocesan problem*, the Commission does not fear to confess that the return to the principles of reform is "not only necessary but considerably overdue." This admission gives full authority to the Commission to summon first all those who are responsible for Catholic education, and to point out that "all Catholics, clergy, religious and laity alike are bound to take their part in this reform." Such honest declaration leaves no chance to indifference, but awakens from the start the christian consciousness of the whole Archdiocese. The Commission however has no illusions, and is fully aware that "it is preeminently a matter of education, the formation of good taste and the training of future generations." Visibly, the leaders do not favor the abuse of authority for its own sake, but resort to repose the prestige of authority itself on the strength

of education. Knowing that education is a gradual process, the Commission will limit its present action to "a broad and immediate objective which will allow for further expansion. Details of methods must largely be left to the intelligence and discretion of authorities concerned, since it would be undesirable to attempt to draw up any universal scheme of instruction." This is evidently a step in a direction quite opposite to the one taken previously by some other diocesan Commissions. San Antonio, relying more on cooperative education than on enforced authority, has no more confidence either on imposed methods. And this deserves to be noted as a definite trend.

2. *The first stage of the work of the Commission* will be the musical education of the youth, in all its degrees; the grammar-school, the high school, the college, the Seminary. The members profess that sacred music being an integrant part of a balanced christian life, the whole youth is to be educated musically. They do not accept the incomplete and tragic policy of giving the elements of music to our children, but without the proper follow up in the higher stages of education. While reading the fifteen recommendations of the document, one is not embarrassed by the useless complexities of a technical program which is likely to remain on paper. He will find fifteen advices given by one who undoubtedly knows and has practiced the essence of musical education. He feels that by following these suggestions, he will reach securely the goal of a solid musical foundation. Among many things, we like to mention the insistence on a complete musical education, both liturgical and secular, the necessity of good unison singing against fake polyphonic (called part-singing) singing, the necessity of ample reading material, the importance of music of high-quality, the freedom of each school in selecting both material and methods.

The birthday record of the Archdiocesan Commission of San Antonio is a glorious one. It opens a new path in the field of catholic musical education: a path of loving loyalty to the Church, of faith in education, of confidence in artistic freedom. May this path lead others to a better understanding of the restoration of sacred music.

THE FORT HAYS KANSAS STATE COLLEGE held a May festival of American Music in the celebration of which original compositions of professors and students were presented. Sr. John Berchmans, a candidate for the Bachelor of Music degree with a major, had three of her compositions performed: a Nocturne for String Quartet, and two songs, Perfection and Ave Maria (the latter published by McLaughlin & Reilly Co., Boston, Mass.). It is comforting to see some of the most qualified among the Nuns take up music seriously; for an all-around and thorough musicianship is absolutely necessary to an efficient leadership in the restoration of catholic musical culture. There would however be a serious danger to their being formed too exclusively at the school of non-catholic masters, if their formation is not based upon the musical tradition of the Church. There might result some musical concepts and tendencies which would make them incapable of appreciating fully sacred music. But it depends upon the intelligence of these religious students themselves to overcome this handicap by remembering the advice of Vincent d'Indy to his students in composition, and to study the Chant first and last. For the Chant remains for all musicians the basis of musical balance. Thus, religious who dedicate themselves to music can fulfill the apostolate which is the sole justification of their artistic studies. The cause of sacred music needs no dilettanti but consecrated apostles.

PAUL BENTLEY, ERSTWHILE CHOIR-master at the Cathedral of Portland, Oregon, and presently a sergeant in the armed forces, has been repeatedly mentioned in this column. We cannot resist mentioning the continuation of his organ recitals at Camp Beale, California. They provide to us an astounding example of faith in the spiritual mission of music. Neither the separation from home-surroundings nor military duties can prevent our friend from dispensing the message of beauty.

And if the boys in the service have to be deprived of the atmosphere of sacred music at home, at least can they enjoy the soothing influence of stately instrumental compositions. Thus thinks Paul Bentley, hoping that his informal recitals will maintain among his comrades plunged in the inferno of destruction the natural longing for the City of God. His programs are clever. They contain the substance of solid music, borrowed from the classic giants of the organ; and they do not fear to introduce in their company a few shorter selec-

tions which appeal directly to the sensitive hearts of men which a somber loneliness must at times sadden.

THERE IS SOMEWHERE IN THE COUNTRY a lady called Josephine Weber who, having no wider opportunity, started a true liturgical choir with five singers. She does not pretend that her miniature-chorus has as yet reached a high level of proficiency; but she is greatly consoled by the fact that her pupils are responding beautifully to her efforts. Miss Weber, perhaps without being conscious of it, is showing to us how necessity may become the teacher of opportunity. What she does because it would be impossible for her to do otherwise, many of us should do as the best method of musical restoration in the parish-choir. The usual complaints about the worldly spirit of choirs or the lack of interest and appreciation is indirectly the result of having aimed for a long time more at a large choir than a good one. We ripened only noise, artificiality, lack of unity with the congregation. It can be assumed as a fair challenge that any parish has at least five to seven catholics who would accept to undergo both a liturgical and musical training sufficient to form the cell of a real choir. Leaving aside the question of congregation singing (which demands a study of its own), we can vouch that the application to sacred music of the newly accepted method of catholic action would bring forth results much superior to those which we now obtain. Let these musical cells be multiplied, and there will arise throughout our churches a musical movement of irresistible strength. We thank Miss Weber for having suggested this idea by her example.

(Continued on page 240)

The practice of learning music only by ear is educationally to be condemned, and from a practical standpoint, also, we may here warn teachers that copyright laws forbid the copying in any form, whether on blackboard, by means of lantern slides, recordings, or even on paper, of any copyright composition. This legal consideration alone is enough to demand that enough copies of all copyright music studied should be furnished for an entire class.

MUSIC REVIEW

By *Ermin Vitry, O. S. B.*



pupils. They are called under a generic name:

School - Series

IT IS TRULY A PLEASURE TO RECOGNIZE from the first the many titles which they have to commendation. One needs only to trace their history to see clearly that our school-series of today are but the result of a steady growth. Those books indeed are not of yesterday; their lineage is quite old. More than one reader will be surprised to hear us say that American vision was quicker than European tradition to recognize that there was a natural field for such books. European schools, surrounded by a tradition of song still surviving, felt less the need to preserve it against the inroads of a cold liberalism. Thus singing took its last refuge in the home; and in the days when we were boys ourselves, only a detested solfeggio remained for one or two years the witness to the unexplained mystery of music. In recent years however, things have changed for the better; and European schools are now enjoying the benefit of a very solid musical education. On the contrary, America pioneering throughout the immensity of a newly open continent, felt early the need of the songs which the land could not as yet provide for; hence an early attempt to establish music in the school. It is not without admiration that one comes across the first collections of school music and wonders at the intelligence which dictated the choice of material as well as the orderly procedure of learning. Since these auspicious beginnings, music books for schools have steadily

improved; and in the chain of improvements there is hardly any link missing. The publishers, all publishers, are in great part responsible for this rapid development. When one realizes what risks are involved in the music publishing business, their accomplishments are short of amazing. They spared neither expenses nor efforts to make gradually of the song-books the loveliest pages to look at. In deference to their national achievement, this review will not attempt a criticism of the individual series, but a survey of the general characteristics of them all. They possess both qualities and shortcomings; and our pointing them out is only the expression of a desire to see them go further still on the way of progress. Inasmuch as the psychology of musical education is definitely reflected in the books which we put into the hands of our pupils, it is a matter of grave concern that publications cast a true musical and catholic reflection.

IT MAY BE SAID THAT ALL THE SERIES of books have marked a great progress in three directions: the quality of songs is of a purer melodic brand; they are profusely illustrated with drawings of good taste; and they follow a methodical plan in presenting music to the class. It is perhaps in the texts that they are still lagging; and quite a number of songs are spoiled by the cold realism or the sentimental romanticism of the words. Let us now delve somewhat deeper into the leading ideas which inspire the method of presentation of most of the series; for they have a definitive relationship to the catholic outlook in musical education. Borrowing as most of the schools do from books published for the Public Schools, we seem to be unaware that they import necessarily within their contents some of the musical principles on which Public School music reposes. Among these pedagogical principles, some may be in agreement with catholic aesthetics; some may be just innocuous, or perhaps contrary.

THE FIRST AXIOM ACCEPTED TODAY among Public School educators is that of the song-method, i. e. the teaching of music primarily and even exclusively through the song. We are afraid that this principle, in appearance so attractive and so humanly

sympathetic (or if you wish so artistic) is a rich stack of wheat mixed with hidden cockle. No one will deny that the song is a fascinating invitation to sing; and this fascination should be used amply if not exclusively in the first period of musical initiation: the expressed poetry of the words-imagery will create an urge to respond to the melody which adorns them. But we are inclined to resent the universal application of this preparatory contact to the whole musical training. And this becomes every day more evident in all the writings inspired by the public-school leaders. If we understand well their latest tendencies, reading music is a drudgery which can almost be dispensed with. It is replaced by the magic of self-expression through immediate singing of songs. The exclusive use of song as a means of self-expression, is a pass-word more than a principle. A melodic design conceived as pure music without words is just as much if not more a means of self-expression, provided that it is real music. The same error has infected in recent years instrumental teaching, and is responsible for so much of the bad playing which is heard nowadays. There was a time when the cry could be heard all over the land: away with exercises or any kind of technical studies; and your piano-students would murder a Concerto, who could not even play cleanly a Sonata. This error again, substituting coaching for real training, has made of so many singers the poor musicians which they are. Give them to read a simple song, and you will gasp at the result. As in many other fields, the demand for self-expression by public-school educators has forgotten that active discipline is the surest road to the unfolding of vital expression. Fortunately, the more musical among teachers are gradually returning to a saner view, and realize that there is no learning in music without ear-training; and the latter is of all the disciplines, one of the most tedious and one of the slowest. Fundamental ear-training cannot be adequate and solid with the exclusive song-approach. The necessity to have songs at all costs is responsible for many inadequate or bad songs in the school-books. As soon as one goes out of the trampled field of folk-songs, there is a dire want of real songs. The latter, to be well sung, would demand a technical preparation which our books renounce to provide.

TO US, IT HAS ALWAYS APPEARED SO simple to look at musical education as to a vast discipline, a discipline which absorbs all the elements of the method, all phases of the approach; it begins with

song, it even goes along all the way with song; but somewhere and somehow it meets a more consciously technical approach to ear-training. It is this "somewhere" and "somehow" which is not clear. Because it would require an immense amount of experimental research, music-teachers have preferred to renounce to it, and have taken refuge in the song-method. We are willing to concede that ear-training will not make of every child a musician (no method will do what nature does not do either); but it is the only way by which the better part of our pupils will come to understand and to master the language of music. Only then can we speak of self-expression fully attained; and the discipline which prepares it is in itself a joy. This is incidentally a catholic view of musical education.

THE EDITOR WRITES

(Continued from page 229)

Make it your own, adapt it to your personal needs, to your actual problems; and thus your power to teach it will grow to maturity. Give some hours to reflected reading, in order to complete your musical knowledge; for the latter is necessary to a fruitful handling of even a simple plan of elementary music. Too many teachers resign themselves to teach passively musical methods which they never incorporated into their own mind; while the personal analysis of the elements of a basic plan will give them an assertive power which is the key to successful teaching. 3. *Plan ahead.* It is a bad policy to wait until September to draw the program of music; for the incoming rush at that time is adverse to any balanced planning. It is now, between the experience of the past year and the hopes of the next year that the basic plan will be better applied. From the still fresh impressions gathered during the last days of school, draw practical conclusions, and visualize clearly how the basic plan shall be improved upon.

AT THE END OF THESE RAMBLINGS, WE are still at the point where we left a year ago; at the minimum, at the basic plan. And this is as it should be, education being a perpetual beginning. Or perhaps we are advancing. We will progress, if the basic plan is going to arouse a fuller conviction, if it is studied over again with deeper penetration, if it is going to be more articulate and more effective. In the days which we are living, nothing less than a national response is worthy of us.

D. E. V.

WITH THE SONG APPROACH, THE school-books follow a sort of rhythmic plan which gradually introduces the pupils to the main patterns of rhythm found in simple songs. It would be preposterous to call that a rhythmic formation, no more than the song approach can be called a real ear-training. Again, it may be expedient in order to have the majority of classes sing in time; but the riches of musical rhythm remain unexplored. We do not deny that the experience of rhythm-patterns should be gradual; but not perhaps so slow than it is presumed in our song-books. Experience shows to any audacious teacher that a much greater variety of rhythm-forms can be mastered by pupils from the start. Musical education has forgotten that rhythmic formation hardly depends on the actual singing of elementary rhythmic-patterns. The rhythm is a bodily experience first and last, a reflection of the spiritual through a quasi-infinite variety of movements. What teacher of instrumental music did not sense the profound lack of rhythmic intelligence and rhythmic feeling in so many performers of music today, including professionals? A proof that the mechanical realization of a few patterns is no way to develop a personal rhythmic sense. The principles involved in the method of Jacques Dalcroze and called Eurythmics are the only acceptable basis of a true rhythmic education; and they should supersede the narrow view of "time" which still prevails in song-books.

THE CARE TAKEN TO INTRODUCE ONE after the other a few rhythmic patterns has made us forget not only a total view of rhythm, but also other factors which are universally known as having a decided influence on rhythm itself. Such are tonality and modulation. Both, in a different way, determine the characteristics of the rhythmic flow and also of expression through rhythm. Experiences made in recent years by ballet-companies in the interpretation of orchestral music, both classical and modern, are a striking evidence of the rhythmic implications of tonality and modulation as well. But the repertoire of song-books is very limited in tonal possibilities. We all know the reason. As long as musical education delays its progress by the adoption of a system of reading which does not take tonality-relationships into consideration, tonal sense can hardly be developed. We are still reading music as if the essence of music since the late 16th century was not in the play of interwoven tonalities; and we persist to simplify matters (so we think) by using the little trick of the so-called movable do.

Everyone knows how pitiful then becomes the experience of modulation, how tonal structure remains a myth, and how we have to resort to absolute pitch devices to solve the problems of chromatics. The amplitude of rhythm cannot expand in minds so estranged from the multiple elements which contribute to its movement. Rhythm is bodily action and tonal appreciation. Both are missing in the rhythmic plan of our school-books.

THUS, IN SPITE OF THE MANY ACHIEVEMENTS of our musical series and their constant improvements especially in the past twenty years, there remains a long way to go, until they may become the expression of a complete musical foundation. We hope that the next step will be to provide books of a higher type and of a more complete outlook for the benefit of those pupils who possess the talent necessary for a deeper musicianship. The time has come for the revision of the much abused slogan "Music for every child, and every child for music."

CALENDAR OF MUSIC IN SCHOOL

(Continued from page 225)

THESE GENERAL CONSIDERATIONS, though by no means exhaustive, should be a definite help to teachers eager to make up their own calendar. We confess that there is hardly any literature adequate to complete information on the subject; but we can promise lots of fun and a great musical enlightening to those who will not be afraid to make up their programs according to the method herewith advocated. To take a single example, let us say that the teacher wants to plan for her Junior Choir a season of Advent as complete as the actual advancement of her group permits. Let her on the one hand page through her missal and get thereby a fairly accurate concept of what the Advent should be for young people. Let her take note of the various elements which make up the season. Then, she may look through the immense variety of the sacred melodies and make her choice with a much greater chance to plan a real and complete musical Advent for her pupils. We have no doubt that such a method of work will reserve to a loving and diligent teacher many happy surprises. And if she desires to share with Caecilia the results of her attempts, the pages of the review are generously offered to record her success for the benefit of many others.

READERS + COMMENTS



It is always pleasant to quote from the mail such incidental remarks which testify to the appreciation for the service rendered by Caecilia to the musical reform.

LETTERS RECEIVED in recent weeks contain compliments which will gladden our devoted readers. We quote

at random: "Your magazine, Caecilia, is highly appreciated by our Community for its interesting high lights in regard to the celebration of the Liturgy and especially for its zeal in promoting the same throughout the country." S. F. Another says that "Splendid work has been done with the Caecilia." A. W. P. The next is the bold expression of an honest conviction: "My new Caecilia far from being wholly useless to me, has become so satisfactory that I watch for it . . . I find most pertinent and helpful your Calendar of the Season and other allied articles that are planned primarily for choir directors. . . . May God send you forward, Reverend Father, in your great work, practical, but without descending to half-measures. . . . In the liturgical movement all depends upon reaching the clergy." Here is the cry of a simple soul: "As I go along to read the Caecilia the more I like it." S. M. F. It would seem also that our policy receives a wide agreement from a few leaders in the artistic movement: "I would like to take this opportunity to comment the fine work—the new policy, the great emphasis on the liturgy, appears to me a splendid idea, for after all, it is the liturgy that is basic to all legislation regarding church music." F. A. B. Another friend who contacts many people has to say: "You will be pleased to know that everybody who subscribes to the Caecilia is commenting on the new life which it has taken on. I can tell you that it is being received enthusiastically." A. Z. That the efforts of the Editorial Office are not in vain is proved by the following acknowledgments: "The editorial messages contain points which ought to go

straight to the heart. The Readers' comments bespeak a real awakening and rising interest; I feel that our dear Lord is blessing your efforts. I am astonished at the amount of work you put into Caecilia and at the delicate, yet forcible approach you make to Clergy and choir directors so as to convince them and win them over." G. H. Another choirmaster in turn writes: "Caecilia becomes more interesting with each issue, due to your able judgment and scholarly workmanship." P. T. Thanks to God, it appears that the work of Caecilia today is worthy of its illustrious descentance, and is even injecting a new vitality into the magazine. For it is only too true that the best reviews may run into a stalemate. To keep any periodical on an even keel is a most perilous enterprise. So, one friend kindly says: "You may be interested to know that we have all the Caecilia copies dating back to 1894. For some years the music published was not, I know, what Prof. J. Singenberger would have wanted it to be, but I am happy to see that it is getting back on the old footing again." S. M. A. Another friend is coming back: "From various sources, I have heard of the improvement in the construction of the Caecilia, so much so that I am willing to start my subscription again after letting it lapse for about four or five years." P. B. An authority in liturgical matters is most frank in his appraisal: "Congratulations, the poor publication was going from bad to worse month after month. I feel certain that with your able leadership it will once more play a leading role in the Liturgical movement." R. B. The consulting Editor receives a well deserved praise in these words: "I have long intended to write to you, and tell you how much I enjoy Caecilia in its policy of always holding aloft the beauties, as well as the solid usefulness of the sacred Chant. I enjoy immensely the memoirs of Dom Gregory Hugle, O. S. B., and always marvel at the tact and charity he displays in answering questions." J. P. J. Even the cover is looked upon by an artist as a happy innovation: "Just a note to compliment you on the change in the cover of Caecilia! I always receive this magazine with pleasure as it yields information of interest to me and to others in the Liturgical Arts Society." M. L.

(Continued on page 240)

WHY ARE WE FAILING ?

By Sister Anne Catherine, C. S. J.

Here is a survey, rapid and no way flattering, of the musical status of the catholic schools. It sounds as a prophetic indictment which quite a few among us will accuse of bitterness and might resent on that ground. The author, however, is no pessimistic or disgruntled person; she is animated by an unbounded enthusiasm. But she thinks that once in a while, it is good for us to shed the feathers of complacency which cover at times our weaknesses. That is the reason why for once she renounces to excuse, and decided to accuse with a sincere frankness. We ourselves would hardly dare to sign the article; but we confess being very happy to publish it.—THE EDITOR.

THE CONDITION OF MUSIC IN CATHOLIC education in our country today? A friend of mine has described the situation so exactly as I see it that I shall quote some lines from his jeremiad: "Despite the remarkable efforts made in various places throughout the country to develop music in Catholic education, we are still following a very short path, and falling away not only from our goals, but from our ideals. There seems to be something missing in the organization of music. We have various methods advertized; we have borrowed a great deal from the public school ideas, and their procedures as well. We hold at times some large scale demonstrations of singing, which would give one the idea that we are doing great work, and still our young people at large are not becoming music-minded, and very few of them in later life have any desire to take their place in the musical life of the Church. On the other hand, it is certain that our young people are not wanting in musical talent, nor sometimes in genuine musical interest."

MY FRIEND, WHO MUST REMAIN anonymous, is eminent in Catholic education. To make sure that he and I were not taking too pessimistic a view of the situation, I decided that before I should pen these lines, I would consult a religious teacher of music whose enthusiasm and success in her field might augur a happier interpretation of the *status quo*. She is the director of the choir as well as instructor of liturgical singing and school singing in a novitiate in a large city in the Middle West. Her students come from a group of flourishing high schools and colleges in four or five states. This musician sang in no more cheerful a key. She declared to me with vehemence that young women enter upon her work with their

musical talents practically undeveloped and their interest in music hardly awakened. Secular music and that rarely of a very high type, is all they know or care to discuss. This is altogether true of even students from higher institutions having strong departments of music unless, of course, these students have specialized in musical study. Their enthusiasm for liturgical music, once they are introduced to it, is in most cases unbounded, she averred, in concluding.

WHAT ARE THE CAUSES OF THIS lamentable situation? Certainly the teachers of music as a whole suffer from lack of general musical background. Certainly the administrators of our schools, except in a few isolated cases, make slight effort to grant music proper recognition in the school program. Certainly the whole procedure in regard to music is too heavily borrowed from public-school experiment and too entirely orientated with a view to giving satisfaction in secular life. But the answer requires deeper thinking than this. Christopher Dawson gave us the phrase "There is no culture without a cult."

The practice of excluding children from the parochial boys' choir, for no other reason, as soon as they reach the high school grades is ridiculous from every point of view, and should be stopped at once where it exists. This generally occurs just as a boy's earlier years of training are beginning to bear useful fruit, when he is beginning to be able to give really satisfactory service to the liturgy.

In a civilization built on a living religion, the arts flourish. In a civilization as little religious, as material as today's is, artistic productions are neither created nor appreciated. In the Ages of the Faith there were made great cathedrals, pictures, statues, poems, plays, music.

WHEN THE CATHOLIC REVIVAL which is now in its incipient stages comes to its completion, we shall again have masterpieces of art, architecture, literature, and music. The liturgical awakening now slowly manifesting itself in parts of the world is the center of this Catholic revival. It is the movement of the Holy Spirit not only to change the life of Catholics but to renew the face of the earth. Only as it proceeds, will the cause of authentic art advance. We shall not have better music until we have more musical experience in connection with our religious life. The situation in regard to music will be improved, not primarily by musicians, but by musicians who are apostles of the liturgical movement. The integrated Catholic life that will come with the living of the liturgical ideal will make free and natural use of music and will demand music of the highest character.

In God's good time, then, the Catholic revival will revitalize the world. In the meantime, cultivating the mentality of the liturgical movement in our students is the supreme means of bringing music into its own.

READERS COMMENTS

(Continued from page 238)

SISTER MARION CLARE, OF THE SISTERS of Charity, at the Ss. Peter and Paul Convent, Tucson, Arizona, has some good news about the work of her community. We quote with pleasure the expression of her satisfaction: "Our work here has grown. We now have two music teachers, and this year, we've had all the processions and feasts. The people have been most receptive. It is a tremendous work, and we all feel it's still inadequate, but it has vitality and promise." How it gladdens the heart to know that, one after the other, humble communities of Nuns are gradually coming to the realization that sacred music is an integral part of a well-balanced religious life. Thus, sanctuaries of abundant blessings are covering the land far and near.

NAMES, PEOPLE, DOINGS

(Continued from page 234)

IT IS NOT TOO LATE TO ANNOUNCE that Pietro A. Yon, the well-known organist of St. Patrick in New York, is definitely on the road to recovery, after the stroke he suffered in April. He is recuperating at a friend's home on Long Island Sound. Caecilia rejoices at the good news. Mr. Yon has been before the musical world of America a brilliant defender of the musical opportunities which the Church offers to sincere artists. We should be grateful to the eminent organist to have devoted his qualities of virtuoso and his inspired pen to defend the Church from narrow accusations. Being equally appreciated among Catholics and non-believers, he has bridged over for our benefit many a prejudice. And many choirs have learned, through his polyphonic compositions, to adopt a better style of singing. If some may think that the Masses of Yon lack now and then of liturgical purity and are too flowery, they should also appreciate that flowers were welcome where formerly weeds only were growing wild on a barren soil.

Music suitable for the stage which the class has reached must be selected. The practice of using some complete, graded system of course merely for convenience in planning and economy in purchasing has serious disadvantages. Greater variety and higher quality are to be obtained by careful, individual selection, although more time, trouble and expense are involved.

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