

Mrs. James L. Terry, Esq., Esq., Ark.

CAECILIA



A CATHOLIC REVIEW OF MUSICAL ART Vol. 76 — No. 6
Sept.-Oct. 1949

MEMBERSHIP OF DIOCESAN CHURCH MUSIC COMMISSIONS OF THE U. S. A.

(Compiled from The Official Catholic Directory — 1949)

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Issued at 45 Franklin Street, Boston 10, Mass., by the McLaughlin & Reilly Co., 6 times a year on the following months: November, January, March, May, July, September • Entered as second class matter at the Post Office at Boston, Massachusetts • Established 1873 by John Singenberger, St. Francis, Wisconsin • Consulting Editor: Dom Gregory Hugle, O.S.B., St. Francis Hospital, Maryville, Missouri • Editor Dom Ermin Vitry, O.S.B., St. Mary's Institute, O'Fallon, Missouri • Yearly Subscription at \$2.50, payable in advance; single copies at \$0.50.

Editorial Office, 3401 Arsenal Street, Saint Louis 18, Missouri.

SEPTEMBER-OCTOBER 1949

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We pay tribute in this issue to FATHER JOSEPH PIERRON, a devoted apostle to the cause of sacred music, who died at Boys Town, Nebraska, in the Spring. For this purpose we borrow the words of one who knew him personally and well enough to speak of him to those gathered for his funeral. We are grateful to FATHER FRANCIS SCHMITT, Director of Music at Boys Town, for this contribution; and, we are happy to share with our readers these inspiring remarks concerning the life of one who shared our ideals and faced our problems some years ago. Father Pierron served as Editor of the CAECILIA for a short time.

PLEASE — Could an Editor be forgiven for advertising his own wares once or twice a year? The past summer offered him the opportunity of which every teacher dreams: He was not merely the technical advisor of fellow teachers in a graduate school of Chant (though this in itself was interesting), but he presented in connection with this course a "demonstration class" of children. Therein the teachers were helped to visualize the vitally spiritual appeal of the Chant to an ordinary group of lively American youngsters — the kind many of them must face in actual classroom teaching. An account of this experiment has been given in "An Experience in Gregorian Integration" by LESTER LACASSAGNE, a seminarian of Notre Dame Seminary in New Orleans. Our writer personally witnessed these classes described in his article, so we expected the "eye-witness" picture he gave us. But, to our surprise and edification the finished product offered a "story" which might be read to the children concerned (for their amusement); and, a hidden, more serious challenge which might be read to all Chant teachers (for their enlightenment and spiritual benefit.) More experienced writers are often less fortunate!

SACRED TEXTS SACRED SONGS

by Patrick Cummins, O.S.B.



GLANCING AT THE NUMEROUS books of religious songs which are prepared for the use of young people, whether it be in the form of a hymnal or of a school series, one is painfully impressed by the appalling poverty of the texts put on the lips of the student. The more so when we realize that a song possesses the invincible power of making the words more imperative to the singer. This psychological observation does not seem to have worried to a great extent the compilers; for, one after the other, they have poured (and still are pouring) upon a defenseless youth an avalanche of texts which has respect neither for God's rights nor for the child's personality. Hence, our love for the young authorizes us to lament over the inadequacy of religious songs. They usually stay at an equal distance from the soul of youth, either with sentimental clichés or with theoretical verities. Youth is neither rational nor devotional; youth is intuitive and emotional, which is quite a different thing. But, our self-conceit makes of us, the elders, disrespectful intruders who suggest for the singing of the younger generation texts now dry as a theological statement, then diluted as a romance.

We are thus trespassing the inalienable rights of God. There is a saying of St. Thomas Aquinas in the first article of his treatise on the Sacraments which should be a slogan for song-compilers: "Deus solus animae illabitur." May we translate it by saying that God alone has direct access to the soul. And, when it comes to teaching the child how to pray in song, it is God's exclusive privilege to provide the words. You will look in vain for the word of God in the manuals of sacred songs; and this may be partly the cause for the lack of solid piety that so many deplore in the devotion of the young. Sacred songs for youth must be, for the most part, borrowed directly from God's word, if we expect these songs to intensify the christian spirit. This is an absolute law which holds for the young as well as for adults.

THE OBJECTION IS OFTEN HEARD THAT the word of God, that is, the scriptural text, is confusing to young people, and far remote from their way of thinking and speaking. How could the language inspired by the Holy Spirit become familiar to them, when they never hear it? It is known only too well that Catholic youth may often reach the twenties without having ever read a sentence of the Holy Books. Meanwhile, they have been saturated with a sort of, shall we dare say, spiritual slang which has dangerously diverted them from the true way of speaking of God and of singing their way to God. Educators well know that no language is too high for the child, when taught by the proper teacher and in the proper school. Where is the school, and who is the teacher? Let us forget for a moment our facetious hymnals or song books, and humbly recognize that, in spiritual education as in human up-bringing, the official teacher is the mother and the school is the home. It is in the home and from his mother that the child learns to speak well. The christian child has a spiritual mother, the liturgy, who profusely teaches in a home of her own, the Church. The latter, with motherly sense the discretion of which is astounding, has provided for centuries a digest of song-texts which is unequalled for its ability to satisfy the soul of man through the successive stages of its earthly pilgrimage. One would not object to having the christian literature of songs enriched from time to time by new acquisitions; but one denies modern devotionalism the right of having severed the field of sacred song for youth from those sources which alone are authentic. Should the liturgical texts still appear to some educators inaccessible to youth, let them remember that a mother, and Mother the Church especially, possesses the genial power to dispense to her child the things of the spirit that no schooling can successfully explain. A mother thus extends her creative power; an educator or a song-compiler deals only with methods. The Church exercises this creative power in her liturgical life. There, the song-

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THE CATHOLIC ATTITUDE TOWARD LITURGICAL MUSIC

Francis W. Schneider, S.M.

The following article is welcomed as another sign that the consciousness of the true character of liturgical music is growing among us. It points again a warning finger at the plague of secularism which is the cause of the tragic failure of liturgical music in modern times. Against this deeply imbedded secularism in matters musical, there is no remedy unless music becomes once and for all a part of Theology, of religious education, of parochial experience, and of religious asceticism. May we hope that it will come to pass, and thus develop the attitude which has disappeared from Catholic life for four centuries?

The Editor.



DURING THE PAST TWO YEARS several major symphony orchestras have played a symphonic composition based on the introductory melody of the *Kyrie* from the *Missa de Angelis*. The composition contains a chaconne, which is a Spanish dance in three-quarters time, a caprice, and a scherzo. The score calls for such percussion instruments as xylophone, side drum, cymbals, and bells. In one musical episode the composer directs that the music be played with boisterous good humor; in another, with a carnival air; and in a third, with unbridled rejoicing. All of this to the *Kyrie* melody! Furthermore, the first four notes of the melody are treated as one theme and the descending notes as a second. Rhythmic manipulation is rampant, triplets being very much in evidence, the result of compressing neums of three notes so that they have the time value of two notes. Strident and discordant effects are used rather freely. The composition, of course, has caused a multitude of debates and the expression of a wide variety of opinions. On the one hand, it may be that the composition is, as some persons insist, very well worked out. On the other hand, it may well seem to be the musical impressions of a person's distractions during the *Kyrie* of the Mass (which was not what the composer had in mind). But how often, one wonders, has the debate revolved around the legitimacy of such a use of a *Kyrie* melody? Such a procedure would presuppose a Catholic attitude.

BUT HOW MANY PERSONS HAVE THE Catholic attitude regarding liturgical music? It is safe to assume that the majority feel that the organist, for example, is free to choose or reject any

composition according to his musical taste in the matter. The average layman seems to have little or no idea of the real interest of the Church in music as an adjunct to divine services. He might even question the right of the Church to determine the way in which she uses the musical arts to obtain her liturgical end. For him art is an end in itself and is never thought of as a handmaid to the liturgical service. He may feel that the music should entertain the congregation and possibly display the skill of the choir and the organist. In other words, he judges liturgical music by the same musical standard with which he judges any concert. Little does the average layman realize that liturgical music is first of all a prayer. As such the music should not draw attention to itself. It should emphasize the words and give prominence to the spiritual meaning of the text. Therefore, in order to listen properly to the music of the liturgy the layman should first learn the prayers of the liturgy. He ought also to acquire a definite idea of what is demanded of religious art in any form — a sense of fitness. The ancient world thought of this sense of fitness as the very end, nature, and essence of art. In this way the listener would notice that in most present day musical writing there is a restlessness, incongruence, and isolation that can reflect, in the case of Church music, only a feverish type of piety.

This sense of fitness has been the concern of many Popes and Councils. Pope John XXII in the Constitution which he issued during the early part of the fourteenth century stated: "In singing the offices of divine praise . . . we must be careful to avoid doing violence to the words, but must sing with modesty and gravity, melodies of a calm and peaceful character." In the second half of the sixteenth century the Council of Trent in its *Rules for Sacred Music* issued this statement: "The

Bishops and Ordinaries must prevent the use in Church of any music which has a sensuous or improper character, and this, whether such music be for the organ or for the voice, in order that the House of God may appear and may be in truth, the House of Prayer." In the next century, the seventeenth, the Constitution of Pope Alexander VII called attention to the honor and reverence due to the Churches and Chapels designed for prayer and divine worship in the city of Rome. Since from these Churches and Chapels examples of good works are spread throughout the entire world, the Pope in his piety and solicitude ordered that there be cast out from them "anything that in any way is friolous, and especially, musical compositions which are indecorous, which are not in conformity with ecclesiastical rites, which offend the Divine Majesty, which impede devotion and prevent the uplifting of the heart to things divine." The decree of Cardinal Zurla in 1824 was much more pointed. It called attention to the fact that "it is absolutely forbidden to play music which is noisy and inappropriate to the Church." Further, the decree forbade organists to play, during High Mass or during exposition of the Blessed Sacrament, not only music taken directly from the theatre, but even music of a profane character. Thirty-two years later the same sentiments were expressed by Cardinal Patri in his *Instructions for Directors of Music*. For one thing he referred to the fact that "Church music should differ from profane and theatrical music, not only melodically, but also in its form, substance, and atmosphere."

THE MOST COMPLETE AND COMPREHENSIVE explanation regarding sacred music was given by Pope Pius X in his *Motu Proprio* of November 22, 1903. The general principles set forth in this historic document are: "Sacred music, being an integral part of the liturgy, is directed to the general object of this liturgy, namely, the glory of God and the sanctification and edification of the faithful. It helps to increase the beauty and splendor of the ceremonies of the Church, and since its chief duty is to clothe the liturgical text, which is presented to the understanding of the faithful, with suitable melody, its object is to make the text more efficacious, so that the faithful through this means may be the more roused to devotion, and better disposed to gather to themselves the fruits of grace which come from the celebration of the sa-

cred mysteries." "Sacred music must therefore eminently possess the qualities which belong to liturgical rites, especially holiness and beauty, from which its characteristic, universality, will follow spontaneously."

The Holy Father felt that the quality of holiness in music could be obtained only by the avoidance of all that is secular in music — secular in itself or in the manner of performance. Beauty could be obtained by the artistic rendition of the music. And His Holiness felt that universality could be arrived at only on condition that the musical forms particular to various nations be subject to the proper nature of sacred music. In this way it would not produce a bad impression on the mind of any stranger hearing it. Further, the *Motu Proprio* in no wise condemned modern music as such. The encyclical noted that there are modern compositions "good and serious and dignified enough to be worthy of liturgical use." For this reason more modern music may be permitted in churches. The encyclical, however, added a word of warning: "Since modern music has become chiefly a secular art, greater care must be taken, when admitting it, that nothing profane be allowed, nothing that is reminiscent of theatrical pieces, nothing based as to its form on the style of secular compositions."

AS RECENTLY AS NOVEMBER 20, 1947, Pope Pius XII in the encyclical *Mediator Dei* reiterated the Catholic attitude which is embodied in the "clear norms on the liturgy laid down by the Holy See." And he requested that these norms be "religiously observed." The reasons are evident: the Gregorian Chant is the Roman Church's very own; it has been received from great antiquity and has been preserved with loving care; it is definitely prescribed in certain parts of the Liturgy; it not only adds solemnity to the celebration of the Divine Mysteries, but also greatly contributes to the increase of faith and piety in the people. The sovereign Pontiff voiced his interest and zeal in this matter by concluding: "We willingly confirm with our authority what Our Predecessors of holy memory, Pius X and Pius XI, have decreed — that in Sacred Seminaries and religious Institutes the Gregorian Chant should be diligently and zealously cultivated in order that, at least in large churches the old *Scholae Cantorum* should be restored; which has been done in some places

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IN MEMORIAM: FATHER JOSEPH PIERRON

Remarks by the Rev. Francis P. Schmitt at a Requiem Mass, Chapel of the Immaculate Conception, Boys Town, Nebraska, April 28, 1949.

Your excellency, Fathers and Sisters, my dear boys and friends: Father Pierron, in a note he wrote last March 8th, said: "There must be no funeral sermon." We have all of us tried to follow all his wishes in these matters and I should like to make it plain that I am not countermanding orders now. For this, I perceive, is neither a funeral nor a sermon. It is a Mass for the repose of his soul — to which the Archbishop and all of you have, Christian-wise, come. The remarks I make are no sermon at all — there will be no sermon at his funeral — but a couple of things that ought, in decency and justice, be said. I think he would rather they be said to you than anyone else, for it was with you, quite on his own, that he wanted to spend the evening of his life.

I am a tyro and no expert in matters of church music, but I am sure that we are performing the good offices of Mother Church this morning for the most honest and self-effacing church-musician in America. There is a single name in the history of American Catholic church music that demands recognition — not perhaps a giant in the history of the universal church, but about the only thing we have to offer — the name of John Singenberger. Twenty-five years ago, Father Pierron preached his funeral sermon, for he was his successor, perhaps his aptest pupil and closest friend. Because of a chain of circumstances, it was a funeral sermon, too, for much of the work that Singenberger had inaugurated. No need of discussing that now, for it should be plain that these people knew more about the aims and ideals of the *Motu Proprio* of Pius X than than we do now, some fifty years later. Father Pierron belonged to another generation. He was associated with all the men of the Ratisbon school at the turn of the century — the men who cooked up about all that has been said in Catholic church music since the decline of the Renaissance masters. He saw the revival of Gregorian chant with Dr. Peter Wagner and Dom Pothier; and he fought with Dom Mocquereau, who, at Solemnes and the Isle of White, established whatever is commonly accepted in this country

as Gregorian chant. I do not mean to be throwing names around or talking down to you — I do it because it would take a book, at least, to explain it further. And because there must be no sermon. But some place, there should be some record . . . of a man who comprehended more clearly, more chastely and more beautifully the innards of Gregorian art than a particularly vaunted school of our faith; more scholarly than the savants of Columbia, Julliard or Eastman's. You will permit me to say this, I know, if only because I shall have discharged a duty in saying so. If only because Father Pierron has taken such uncannily Christian care to see that there be no hullabaloo about it.

About the serenity and depth of his priesthood, I need say nothing, for it was immediately apparent to all of you. I felt an obligation to say something about the music because few could understand the position he rightfully occupied. And it needed to be said. After officiating for a few years at the obsequies of Singenberger's work at Pio Nono in Milwaukee, he sought always the little people in the little parish — carrying on a monumental effort in the field of liturgical music on the side — with his flock and, if it so happened, nationally. A parish priest, first, that is. And so he directed on the 8th of March that "my remains be buried in a plain board coffin, like those used for the poor at poor farms, with a religious emblem affixed . . . There must be no extras, such as a grass rug, etc. I emphatically forbid the undertaker to make any attempt to beautify my appearance after death. Please serve timely notice. . . . I request that the children, who always were my first interest, sing the mass. If a sufficient number of priests attend, let them be seated hinc inde to permit a balanced recitation of the office, and let them take over the rest of the service. There must be no funeral sermon . . . instead let all the assembled congregation recite the rosary for my repose, for which I thank them in advance. Lastly, let a marker be placed on my grave similar to those already on the lot. Thanks! and may the Good Lord reward you and all the others."

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HOW THE CHANT DRAGS

(PART II)

by Oriscus



IT IS IDLE TO EXPECT THAT THE Chant will revive among Catholics, or to hope that it will be restored as the language of a normal devotion, unless we are willing to rehabilitate its true character before a prejudiced christendom. If we, the leaders, have for a long time based our teaching upon accepted biases, we should sincerely reconsider the false concepts which erect a barrier between contemporary musical taste and ourselves. This is not a plea for abandoning or even compromising the truth in regard to Gregorian esthetics, but merely suggesting that the latter be not submitted to ways and means which neither paleography, nor history or scientific analysis positively rebuke or at least do not favor.

1. *The symptoms of the drag.* The main causes of this widespread infirmity, which in some quarters is erected into a cult, belong both to the metrical and to the dynamic orders. The very first article of this cult is the absolute equality of all tones in the Gregorian melody and its relative slowness. The writer has had, more than once, the opportunity to observe directors of Chant. He has seen quite a number of them with a devitalized hand or with a diminutive baton, beat for the singers every single tone of the melody, ascertaining in this brutal way and to their tense delight what they regard as a supreme achievement, namely, mathematical equality. He has also seen cantors in religious communities commit the unspeakable barbarism of beating in a like manner every syllable of a recitation, when it is obvious that the latter should enjoy some of the freedom which is the privilege of the chanted melody. If such offense tends today to disappear or at least to diminish, it is still committed in a less crude way in almost all schools which specialize in the Chant and wherein teachers claim to interpret to the letter the principles of the school of Solesmes. It is possible that their literal comment is relatively exact; it is not less probable that they distort the spirit of the Benedictine school of universal fame. Everyone who has attended such courses knows the primary importance reserved to the

counting of the rhythmic groups. Granted that this basic rhythmic theory is fully agreed upon, there can be no objection to that approach. It may be accepted as a fundamental discipline destined to secure the relative evenness of the melodic flow in opposition to a purely symmetrical or divisional concept of musical rhythm. Such sound discipline does not authorize us to sacrifice unduly the flexibility which the words of the text and the nature of the melodic line imperatively and rightly demand. That this presumption exercises a considerable and, in our opinion, a pernicious influence on the performance of the Chant in the United States is made quite evident in a recent letter from Fr. Charles Dreisoerner, S.M., who has now for ten years, taught at the University of Fribourg, Switzerland. The writer has known this correspondent, before his leaving temporarily his country, as a convinced follower of the principles embodied in the prevailing rhythmic-school. Yet, he is led to regret, shall we say, our national mathematical perversion of the Chant. Thus he writes: "It seems to me that one of the things that has militated against love of the Chant in the U. S. A. has been the excessive uniformity or lack of accent and movement and the excessive complication that the Solesmes rhythmic theories have produced. So much time and explanation is necessary to teach singers where the ictus is, and they have to watch for so many things while they sing, that the Chant can be neither prayer nor music for them. Perhaps this is due to a mistaken interpretation of the Solesmes method, but the result leaves no doubt. I notice it very distinctly here with the return of the American seminarists after the war interruption. Our men from the Cincinnati Province had always been subjected to a detailed ictus diet — I believe the professor struck the desk with a ruler for every one of them — but the St. Louis Province had never gone into the matter and had remained more natural in execution. Now I find them all contaminated. The same with other American seminarians in town. It is impossible to get the common people to sing or like the Chant if so much complication is necessary for such a dry result." Universal musicology of all lands and of all times rejects absolute equality as an unmusi-

cal nonsense; and its defenders would be at a loss to present any objective justification for it, unless they confuse a subjective religious romanticism with musical science. Universal experience implicitly agrees with our objection. One needs only to listen, on a wide scale, either to the performance of the best Chant groups or to their recorded music. They may choose to follow unto the end the strictest equality. In this case, the chanting is nothing less than an abomination devoid of any musical character and which no religious motivation can save from showing the Chant as a primitive and barbaric boredom. Other groups who have ventured into the recording-field often seem to have been aware of the danger. Listening to their records consistently bring the lasting evidence that they sacrificed absolute equality to relative inequality. More than once, the conversion is not complete enough; and the result is a certain awkward uneasiness or the affectation borne from following at the same time two principles in open opposition to each other.

THE SECOND SYMPTOM OF THE DRAG IN chanting is the excessive slowness to which choirs adhere generally. The reasons advocated in favor of this procedure are rather attractive to pious persons. Because the Chant is sacred music at the best, and because, according to Pius X, one of its main characteristics is "holiness," it is quite easy to find in slowness an image of sanctity. And the devotional trends of too many Catholic cantors will be easily deceived by this equation. But, the equation conceals two weak points. First it confuses, in spite of all musical and theological evidence, two things which can be related but not identified to each other. What is holiness? We know for certain what this qualification means in the supernatural experience. But, it becomes an extremely delicate task to define what characteristics sanctity implies once it takes music as a medium of expression. In attempting to describe these characteristics, the *Motu Proprio* itself limits its definition to a negative aspect, saying that "sacred music should exclude all profanity." The point is to determine when the movement in chanting a sacred melody implies a profane character. Let us proceed prudently by elimination. All will agree that the Gregorian melody, dedicated as it is to be the language of Divine praise, would considerably suffer from speed. If the latter can properly stimu-

late human experience, it cannot carry with itself an atmosphere of contemplation. No composer in the history of music has ever tried a contradiction so obviously ridiculous. We know therefore by this elimination that the Chant does not easily admit a movement of restlessness. It is not necessary to conclude from this premise that it requires slowness. Gregorian manuals, which too often repeat each other without the benefit of an objective and personal research, gratuitously assert that the normal speed of the Gregorian melody is 132 of the metronome to the individual note. Where this was found remains a mystery in today's teaching. For, on this point, we have no witnesses. A tradition of

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Can we call the practice of the Chant generally accepted in seminaries a true cultivation, or should we regret that it too often remains a secondary activity required of a conscientious seminarian?

Can the practice of the Chant, even though regularly attended to, become a cultivation, unless it be a part of the growth of the seminarian as a christian man and a primary factor in the formation of his priestly outlook?

What is "love" in the cultivation of music but the release of a spiritual emotion which, in time will affect the pastoral zeal of the future priest?

What is it furthermore but a warm appreciation, born of the fact that the Chant plays an important part in the development of a true christian spirit?

Does not "diligence" presuppose a serious study, on a level equal to that required for other studies, that is, a progressive and consistent course, through which a broad knowledge of the Chant may be acquired?

Does it not also suggest that this study should not remain in the realm of theory, but should be complemented by a daily experience of liturgical singing, through which alone the spiritual cultivation proposed by Pius X will be achieved?

In seminaries of clerics and in ecclesiastical institutions let the above-mentioned traditional Gregorian Chant be cultivated by all with diligence and love, according to the Tridentine prescriptions,

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religious song, interrupted by the tragic break of long centuries, is not easily rediscovered. And, we have no right to substitute a wishful thinking which is nothing else than a by-product of pietism to the complete absence of external documents. Yet, there exist several documents which Gregorians are now accustomed to belittle and which would substantiate a very different hypothesis. We might also notice that printed in-folios of recent centuries which saw the day at a time when the appreciation of a light melody was gradually disappearing under the secularist influence of music since the seventeenth century, are marked with profuse bars of distinction and separation. Melodies are cut in slices, presumably because they were not any longer sung as a flow. Slow and rapid as two extreme poles are a product of the modern era. But, because rapidity cannot express holiness is not a reason for condemning the Chant to the now generally adopted slowness. It is in a happy medium that holiness and the movement of musical expression are fully reconciled. This medium is lightness, a quality marvelously adapted to the spirit of joyful praise and enthusiastic thanksgiving which is the basic attitude of liturgical worship. It is this "pulsic" lightness which will set the Chant apart from all other music, rapid or slow. Lastly, it is a decisive return to this lightness which will give a chance to the Gregorian melody to become again the spiritual language of all christians.

THE THIRD SYMPTOM OF THE DRAG IN the Chant is the instinctive repudiation of all dynamics by a large number of professional gregorians. Their error reposes again on the same premises as their demand for slowness: the holiness of Gregorian art repudiates dynamism as a humanistic trend. If they admit it occasionally, they consider it as a concession to the inveterate musical habits of our time, and as a regrettable compromise from which the performance of the Chant should be freed as soon as possible. But, they unflinchingly refuse to recognize in dynamics an essential factor of all music, be it religious or secular. Their trouble or their confusion is borne from a wrong concept of dynamics, borrowed again from modern musicology. The latter in general accentuates but two extremes. As it moves between rapidity and slowness, so it releases itself with a too contrasty insistence on loudness and softness. Thus, the problem of dynamics is reduced

to one of intensity; and this is a narrow view. This exclusiveness is made more evident by the fact that both the polyphonists of the 16th century and the masters of the epoch of Bach hardly gave us a hint in regard to intensity in the performance of their works. No doubt there were words available to express it; but presumably the musicians of this era were reluctant to frame the total dynamism of their works into the narrow channels of loudness and softness. They hoped that their concept of dynamism, infinitely wider, would be clearly embodied in the musical form itself. And, they left the choice of secondary nuances to the performer. Piano and Forte are very recent in musical history as the essence of dynamism; Gregorian Chant belongs to the epoch of synthetic dynamism.

WHAT IS TOTAL OR SYNTHETIC DYNAMISM? It includes three elements, intimately related to each other by mutual interdependence. Our defining them individually is no indication that they can be separated from each other in practice. They are: color, intensity and, in vocal music especially, diction. Color belongs to the quality of tone. Accustomed as we are to the abuse of operatic quality, we consider too often the latter as the standard of a singing tone. At the opposite end of the ladder of evaluation, consider now the tone-color of a well-trained adolescent boy. You will immediately sense a diametrically different quality which, in spite of current opinions, possesses a fascinating power of expression. This power is one not of intensity (practically non-existent) but of shading. We call such shading color. Color, whether visual or audible, is essentially dynamic, insofar that it stimulates. It is not necessary either that this tone-color be brilliant or flashy to be dynamic. A soft-hued but pure vocalism lends itself to an inner dynamism which is obviously closer to religious expression. But, color there must be in sacred singing. Intensity is so universally regarded as the medium of musical expression, that it needs no further definition. But, halfway between loudness and softness, there exists the wide range of semi-intensities. And, those are by far the more expressive. Their dynamic power is seemingly less commanding, but more real. It is fully adapted to religious song, because it is closer to the peaceful attitude of prayer. But again, intensity there must be in liturgical

song, because all music completely devoid of it is an insincere substitute for a truly human experience. While one will not object to the Chant's renouncing to extreme intensities (although they may occasionally find place in it), one cannot justify the absence of semi-intensities. For the latter contribute immensely to a total religious dynamism. And, the sacrilegious abuse of secular art is no reason to dry out the impulsive beauty of liturgical song. Crisp diction is the secret of an achieved dynamism. It consists not only of a neat enunciation of the text upon which vocal music is superposed, but of an immense variety of emphasis. The latter may affect the sentence or the word in general; more often it will mould a vowel or a consonant. It will thus mark the line of a melody with a constant renewal of impulse. At this point, and even with a dimmed color or a subdued intensity, sacred song may reach the summit of dynamism. The reason for this is found in the mutual incorporation of the melody and the word. Hence, the total dynamism demanded by religious music in the same measure as any other music, is a balanced fusion of colored tone, of delicate intensities, and of nuanced diction. Dynamism is an art of proportions; and the Chant demands it imperatively.

THE CHANT REQUIRES IT, BECAUSE GREGORIAN melodies possess it. This is evident to anyone giving a glance to an official liturgical book. Let us presently forget that there ever existed such music as the early polyphony, the classic or the romantic masterworks, or the restless production of contemporary music. Let us glimpse in quiet silence at the Gregorian text as it stands restored in its pristine purity. Its expressive meaning, its total dynamism impose themselves to the mind of the unprejudiced observer. It is implicitly written, as it were, in the melodic line and in the patterns with which it is woven. It is found in the variety of the modality and in the direction which the latter takes. It is clearly indicated by the astounding radiation of forms and their remarkable proportions. It is furthermore suggested by its adaptability to a fluctuating liturgical function. Scientific analysis reveals in the Chant an art of distinctive expression which begs for no artifice but demands a great freedom of release. In spite of an accumulated evidence, many choirs persist in depriving the Gregorian melodies of their natural expression

through the unjustifiable repression of its expressive qualities. We do not mean especially groups of beginners or congregations; for to them allowance must be made for their incipient attempt. The writer has in mind choirs of semi-professional standing as seminaries or convents, some of whom even perpetuate their work by an eventual recording. They may be commendable for their correctness, even for their care in attempting an artistic rendition. The fact remains that, in general, the Chant as it may be heard in the United States is over-equalized to the point of becoming devitalized music. It is most of the time too slow and thereby in danger of falling into lassitude. It is most of all inexpressive, that is lacking in total dynamism, thus incapable to stimulate the soul in sharing liturgical life.

This is what we have called all along the "drag" of the sacred Chant. This is until now the greatest obstacle to its diffusion. Our attempt to preserve Gregorian melodies from secular infiltrations has led us to deny to them the universal qualities which make music a living thing. Gregorian apostolate is committed to reach the masses of christians. The first step in this holy venture shall be to free ourselves from the drag which we have forced upon the sacred melodies. How this can be achieved constructively will be the subject of a final article.

(This is the second in a series of three articles. Part III will appear next month.)

- IN HIGHLAND, ILLINOIS

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An Experience In Gregorian Integration

by Lester Lacassagne

"Out of the mouths of infants and babes you have perfected praise" (Ps. viii).

It is a lazy Sunday afternoon in August. Tim Murphy and Dave Burke, riding their bikes down Notre Dame Avenue in South Bend hear themselves hailed from across the street. "Hi guys! Come on over! I just got back from the lake!"

The two boys hurried over and after a little eager conversation about Jim's doings in Wisconsin, Jim started asking questions too. "Say, kids, anything new happened while I was gone? What've you been doing since school let out?"

"Why, Jim," Dave started out, "the best thing this summer was that music class we went to over at Notre Dame. You know, us kids thought we'd go to see what it was like and then quit if we didn't like it."

"But we didn't quit," Tim broke in, "Gee, it was great! You should've heard that Father teach! He liked us kids and did he have some swell songs!"

"Yeah, and he did some things we never saw before, Jim. He'd talk about the song first so we'd know what the words meant. I remember one day he gave me 5 points because I told him what 'these gifts' meant when we sang: "To Thee O Lord with a joyful heart, I have offered these gifts."

It was all Greek to Jim. "What do you mean by points, Dave?" he asked, Dave was ready to explain. "You see, we had report cards and every day Father'd give us points. The whole class got some and you would get extra for special answers. At the end Father brought us some swell prizes."

Tim broke in here. "And say, you should've seen us making circles with our arm! Father would say; 'Position! Measure the pulse with your arm!' and we'd have fun 'dancing with our arm,' he called it, and singing at the same time."

"Did anyone in the class try any tricks on him?" Jim was curious to know.

"There was no time for that," Dave answered ruefully. "He kept us too busy watching him, answering questions, swinging the rhythm, reading the words and memorizing the songs. You didn't even have time to get tired because he'd jump around all through the book."

"Remember the day he put Bill on the floor to show us how to breathe?" interrupted Tim.

"I'll say! And Jim, you should hear the way he wanted us to read and pray before and after class! Real high and light and happy-like, with our voices going up and down with the motions of his arm! At first we couldn't get it but Father was so sad when we'd read low that after a while we all got pretty good. That's what Father said anyhow."

Jim asked Tim where they had the singing class.

"Boy! We were really lucky to be in the Law Building! And Father had nice pictures on the wall — pictures of the Book used by the priest at Mass, and a Baptismal Font. Then there was a picture of St. Tarsicius for the boys and St. Agnes for the girls. Father often talked about them and we'd ask their help for class."

"I bet that Tarsicius was a real guy! Father said he got beat up so bad he died, when he was carrying the Blessed Sacrament to the jails."

Jim wanted to know something more about the songs they sang. Dave was eager to be spokesman.

"Well, Jim, the songs were in English and had pretty tunes. I still remember most of them. Then we learned to answer Father at Mass in English and Latin."

"Yes," Tim broke in, "but we didn't tell the best yet. The last Saturday we went to the big Church and all of us, the 'family of God', Father called us, sang our songs as a part of the Mass. On our way to receive Holy Communion we sang a lot of verses. I remember it best of all. It goes like this: 'Taste and see how good is the Lord, Blessed is the man who flees to Him for refuge.'"

"Our Moms and Dads could come and afterwards we had breakfast together."

"Gee, I'm sorry I missed out on all this, guys, you think he'll be back next year?"

"Can't tell; but if he does, I hope we can sing the Mass again. That was really super."

This scene is not entirely fictional. Rather it is a typical example of the response of a children's class in Gregorian Chant taught by a system of living technique. This living technique entails a

step by step presentation of the technical elements immediately related to spiritual experience. The advantages of this living approach over the usual and more technical approach to the Chant were clearly apparent to the students of the Chant Demonstration Class taught by Dom Ermin Vitry, O.S.B., during the Summer Session at the University of Notre Dame. The class included Sisters representing nine different communities, seminarians, and lay teachers. The purpose of the class was to demonstrate how to teach children Gregorian Chant as a language to be spoken with minor emphasis on technique. The various technical problems were met with incidentally and gradually. Fifty children from the Parochial Schools of South Bend made up the class. Not a specially selected group, they were a normal class of children ranging from the 4th to the 8th Grade.

On the first day the children were given the Fourth Grade Book of the "Praise and Song Series." This is a series of Chant books designed to be the foundation of all gregorian training in the Catholic Elementary School. These books offer a practical means to achieve the notable aim expressed by Pope Pius X in his well-known Motu Proprio: The Pope considers participation in the Sacred Mysteries through Song (Gregorian Chant) the indispensable source of the true Christian Spirit for all. Now the Chant is the convenient way our Catholic children can learn how to participate in the divine services and thereby develop a true Christian character. The "Praise and Song Series" was compiled to initiate the children gradually into a full participation in the divine services. As the children progress through the elementary school their participation will parallel their knowledge.

There is a book for each grade beginning with the third. The author selected melodies with the following principle in mind: "to grow from the simple to the more elaborate chants but keeping the technical order subservient to the Church's Cycle." When the children complete the six year course offered through the "Praise and Song Series" they are prepared to participate in the two-fold worship of the Church, that is, in the Eucharistic Worship of the Mass and in the Office of Divine Praise in Vespers. Thus they have acquired a rich repertoire of the responses, proper, and ordinary chants of the Mass and of the psalmody, hymnody, and antiphony of Vespers. They are

prepared to participate fully in the public worship of the Church. Sacred Music has the high purpose of leading souls to God, and the most direct path to God is participation in the Divine Mysteries. The value of the author's pioneer work in the field of music for the children is obvious.

Class began with one of the children reading the text to be sung later on. This turned out to be a real problem because the children had to be taught how to read properly! The text had to be spoken in a light, spontaneous, joyful manner before it could be sung. The children couldn't understand. The difficulty was finally overcome partly by making the children feel at home — said the teacher — "I am your uncle. You are my nephews and nieces. We're going to do this together like one happy family. You do your job; I do my job." — and partly by encouraging the children, particularly the boys, to read lightly with expression in a high pitch of voice.

The next step consisted in an explanation of the text in child-terminology with appropriate application to their daily lives. At this point the children were eager to sing the message which had penetrated their minds and hearts, so that "out of the

(Continued on next Page)

Is the extensive study of sacred music among the candidates to the priesthood sufficiently encouraged, not as a means of realizing one's personal artistic ambitions, but as an achievement which adds to the priesthood itself a radiant fullness?

Do those in authority in seminaries recognize the spiritual security which the student will gain from knowing that his musical endeavors, far from being tolerated, are blessed by the authority of the Church which called him to the priesthood?

On the other hand, is it usually recognized that to discourage the interest of the seminarian in sacred music may logically bring him to establish a dangerous duality between priestly life and artistic apostolate?

If sacred music is an apostolate direly needed in our times, is it not logical that a substantial number of priests should devote to it their priestly energies?

and let the superiors be liberal of encouragement and praise toward their young subjects.

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abundance of the heart, the voice sings," to paraphrase a word of Sacred Scripture. Thus their songs became the sincere expression of their souls — self-expression at its best!

Perhaps the class-room atmosphere encouraged this interested and joyous spirit. There were two inspiring pictures of St. Tarsicius and St. Agnes beaming at them from the wall. The Baptismal Font poster reminded them that they were the children of God while the Missal pointed the way to the altar where their songs would bring them. Cheerful little sayings such as this: "Children of God sing the songs of God with a joyful heart," spurred them on!

The text is spoken in a lovely and expressive manner and is broken down so they can understand. With this understanding they perceive how the melody brings out the spiritual thought. Thus they are given a chance to discover the melody for themselves. Their experience was fascinating and fruitful. Class observers were impressed by their aptitude in sight-reading.

The teaching of the rhythm was unique. The children were prepared for Gregorian rhythm through a gradual development of simple arm-motions. The necessary freedom was encouraged by such remarks as "dance with your arm," "having fun with your arm?" and "let's have fun dancing for God." Day by day we saw them de-

velop the facility in measuring simple rhythmic patterns such as "up 2-3-2-2 repose." This rhythmic training culminated in simultaneous singing and measuring of pulses of new songs.

Thus the teaching of chant through a living technique achieved its purpose by calling into action every natural faculty in speaking the text, vocalizing the melody, and rhythmic motions of the arm, which contributed to true spiritual experience.

In a discussion among the Class observers some of the remarks of the Sisters were enlightening. When the course began not all were of one mind with Father's procedure in presenting the Chant to children. They readily admitted that the approach was unique but now they are convinced that "it works." They no longer believed that "he's talking through his hat" — the demonstration class changed all that!

In concluding this article our readers might be interested in hearing some of the comments made by the student observers:

"I am convinced that the children are living a vital experience of the melody and rhythm of the Chant which they will never forget."

"Although skeptical at first as to the presentation of the technique of the Chant, I am completely won over to Father's presentation by the

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ORATE FRATRES

"Dom Virgil Michel, founder and first Editor, used to say that by far the greatest obstacle to the liturgical movement was the failure to understand its purpose and scope.

Orate Fratres was founded in 1926. It has been the spearhead of the movement in this country since that date. It is edited by the Benedictine Monks of St. John's Abbey, Collegeville, Minnesota.

Orate Fratres is published twelve times during the year, beginning a new volume with the First Sunday of Advent. Each issue has 48 pages."

(Reprint from the Liturgical Press)

Readers of *Caecilia* should be also readers of *Orate Fratres*. They will thereby understand that the liturgical movement and, in some measure, the musical restoration are together "an ascetical movement, to rear a solid spiritual edifice by placing first things first."

LITURGICAL PRESS

COLLEGEVILLE, MINNESOTA

SINGING DAYS

Summer is now past; and everyone has returned with renewed incentives to his christian task. Parishes and schools, seminaries and convents have resumed their routine. Or shall we not call it rather the quest for better achievements? Among the latter, none is higher than to consecrate to God in a special manner the particular days which invite us to sacred singing. It is likely that a deeper love will permeate our christian apostolate, when the vineyard of our labors is spurred on at regular intervals by the echoes of sacred melodies. To think thus is not indulging in an idle dream, but only repeating what the great Pastor Pius X expressed, namely, that the sung participation in the divine services holds the secret of the christian spirit and of christian joy.

The days of the Fall season should not be deprived of rejoicing. It is a transition-period between the overwhelming mysteries which have taxed, earlier in the year, our devotion, and the return of another cycle in Advent. Let us resume our fervent habits and organize our singing days. The calendar of the coming months is marked by some interesting feasts, which contain special consolations for singing Catholics. We submit herewith for parish churches, seminaries and convents, an outline of days which should be celebrated with a High Mass during the months of October and November, in addition to the Sunday Mass. The latter, towards the end of the year, is especially fruitful inasmuch as it is filled with the spirit of the ultimate coming of the Kingdom of Christ.

OCTOBER

- 3 St. Therese of the Infant Jesus** The loving simplicity of a youth of our own time should be honored by all young people in quest of a happiness which is found in God alone.
- 4 St. Francis of Assisi** May the lesson of his happy poverty be a warning against the excessive love for earthly things which a materialistic epoch infuses into even christian souls.
- 7 The Holy Rosary** A timely occasion to renew our allegiance to a simple devotion which has the promises of Mary for our chaotic times.
- 15 St. Therese of Avila** An invitation to emulate one of the women in christian history, who best harmonized an astounding inner piety with a loving care for the needs of the Church. Such should be the life of every christian.
- 18 St. Luke** Why not celebrate with gratitude the memory of the inspired writer to whom we are particularly indebted for having told the most human secrets about Mary and Jesus, and for thus having made the devotion to the blessed Mother one of the supreme consolations of life?
- 28 Ss. Simon and Jude** It is hardly necessary to recommend again the celebration of an Apostle's feast. Even though we know little of these two saints, we revere them as two other living pillars of Mother Church.

NOVEMBER

- 1 All Saints** The unexcelled opportunity to celebrate, not the particular virtues of this or that saint, but the communion of all the elect in Christ's Kingdom, the kingdom which shall be ours.

**9 Dedication of the basilica
of St. John Lateran**

To celebrate in a special way the oldest of the Roman Churches will eventually deepen in us the appreciation of being one in Christ, and make unity the strongest weapon against the forces of evil.

**11 St. Martin
of Ss. Peter and Paul**

How could we neglect to commemorate the holy death of a Bishop of old who was an example of pastoral zeal, and whose most fragrant virtue was charity in the face of social ills?

16 St. Gertrude

We should venerate the memory of a virgin, little known perhaps, but animated by the heart of a great woman. And, we may ask with her that christian women of vision may abound in our days.

21 Presentation of Mary

All Catholics owe it to their christian pride (if to nothing else) to join their brethren of Rome and to venerate that Church which is now the very center of Catholicism.

Let christian mothers on this day dedicate their babies to God, that they may be filled with graces of sanctity like those bestowed upon little Mary when offered in the temple.

Sacred Text -- Sacred Songs

(Continued from Page 200)

texts are constantly illumined through symbols; they are made practical by active participation. Symbols, action and song form together a power of infusion which is made more effective by the sacramental grace contained in the Church's mysteries. Thus, song-texts for youth must be for the greater part liturgical texts.

WE KNOW OF A LITTLE BOOK WHICH has gathered for youth an excellent digest of such texts, and has made of this digest a manual of prayers. It is not a song-book, but it is practically the most desirable anthology of texts from which sacred songs should be selected. In fact, there are in this booklet but a few texts for which the Church has not provided herself appropriate songs, the marvelous and simple melodies of the Chant. And, if someone feels inspired to enrich the liturgical repertoire with a modern melody, let him cull in this garden the flower of his choice. The book was patiently prepared by Father Charles P. Schmitt, now pastor of Charleston, Missouri, aided by an enthusiastic committee of the Sisters of the Most Precious Blood of O'Fallon, Missouri. We do not hesitate to say that it is the greatest

advance in the field of prayer for youth which has been made in the last quarter of a century. With its clear outline, with its comprehensive and varied material of texts, with its practical plan of daily application from the grammar school to the high school, it is truly a treasure of sacred texts for sacred songs. When our youth will have become familiar with these texts, and use them as the tongue of their prayer life, when, lastly, these texts will be universally sung by our young people, the integration of the youthful voices with God's word will be achieved. There will be then a Catholic song for Catholic youth.

The book will cost you something as a dime or so. At such a nominal price, you would be foolish not to take a glance at it. Nay, let the still unknown booklet find its way in all our schools, and prepare the way for God's song.

Catholic Attitude

(Continued from Page 201)

with happy results." In truth there is a Catholic attitude in matters concerning Liturgical Music — an attitude clearly and zealously enunciated by a number of Sovereign Pontiffs. May it become the priceless possession of every Catholic.

A PROTESTANT LITURGICAL REVIVAL



THE TITLE OF THE FOLLOWING survey is apt to create in the mind of the reader a prejudicial attitude. He may suspect that any attempt to revive the liturgy in the midst of protestantism is, as it were, reinforcing an empty shell. For, as long as sacramental realities are missing, a liturgical setting risks to remain but religious externalism. Granted that this be true, the authentic phenomena which we are to quote testify nevertheless in favor of a sincere religious movement which we can no longer ignore or dismiss with a conceited or complacent gesture. Liturgy is finding its way in Protestantism as a basic factor of restoration or survival. This fact suggests a lesson of vast consequences to which the readers of CAECILIA ought to listen.

The Protestant liturgical movement arose sporadically from various sources; but Sweden is the country where it became most articulate. Perhaps our separated brethren from the Scandinavian countries, having greatly suffered from the deadly shadow of Calvinism, were led in their quest by a deeper consciousness of a christian life devoid of divine love and dessicated to the point of hypocrisy. Men of high culture as the Reverend Arthur Odell and the Reverend Knute Peters and other prominent scholars gradually emerged as liturgical scholars. They were able to develop a new school of theology, known as the "Lund Theology," which is based on liturgical concepts and sources. The movement has now passed to several countries, and its infiltrations are noticeable among Lutheran congregations in the United States.

The trends of this religious evolution are far in advance of the long-preserved tradition of liturgical worship in the Anglican Church. Its promoters, while fully aware of the importance of the forms of worship, consider the liturgy as the basic factor in the restoration of a total and dynamic christianism. Liturgical forms interest them only insofar as they are the vehicle or the expressions of inner life. Their search for a living protestantism brought them back to the most authentic sources. And, if some of these sources are themselves polluted in some ways, they are found gener-

ally in agreement with the tradition of the early church. Thus, the leaders are gradually developing a christian synthesis which, in principle, is truly Catholic. We may regret that it still leaves them outside of the living flock, but we must admire how their findings, even under such a far-reaching handicap, present an objective continuity in the concept of christian life which we may ourselves envy.

IT IS MOST ENCOURAGING TO SEE HOW the Protestant liturgical movement is aware of the necessity of making the liturgy a reality in contemporary christianism. It is concerned, not with restoring the antiquary of primitive forms, but with adapting them to the conditions of our time. The leaders, scholars, as they may be, are seeking for that which, in the sacred liturgy, is the universal basis of christianism. That alone is indeed reassuring. For the search is not likely to repeat another sterile reproduction of external religious forms, but it will rather arouse among our brethren an incompressible desire for the depths of christian living. We should notice in particular the awareness of the movement in regard to the modern conditions of social living and to the necessity of permeating these conditions with the blessings of liturgical life. Then, there is a longing for an atmosphere of life freed from the weight of overlaid individualism and clarified by a growing sense of spiritual unity.

It would be interesting to compare the liturgical revival now manifest in some sections of Protestantism with our own. Leaving aside all dangerous or unfair suggestions, we may, however, wonder at the thought of what would happen, should our brethren precede us on the way to rediscover the sacred liturgy, not as a religious diletantism, but as a way of life. It would indeed be another tragedy if our slothfulness should erect another barrier before the universal hope of a reunion.

We should now give the rostrum to our brethren themselves, and accept their own declarations as the manifesto of their liturgical belief. The following quotations are excerpted mainly from the review "Una Sancta." We now reproduce major portions of an article which give a clear idea of the Protestant liturgical revival. We may be ex-

cused for having used this article not in its full text but in short clippings.

1. Liturgy and sacramental life. To restore the liturgy is identical with finding its living center, namely, the sacramental system, and most especially, the Eucharist: both as a sacrifice and a sacrament. The Eucharist is no longer accepted as a devotional practice, not even as the privilege of divine presence, but it is to be the supreme reality of united participation. "The liturgical revival in the Church of Sweden, begun about ten years ago, has consistently set itself five major objectives. 1. The past decade has seen the beginning of a revival of Sacramental life and teaching. The Holy Eucharist is being given increasing attention throughout the Church of Sweden. The necessity for a fuller Sacramental life is generally acknowledged, and there is a widespread wish for its restoration, even though the Sacramental life in its full exuberance and richness admittedly exists in only a few parishes. Significantly the Cathedral parish in the primatial city of Uppsala is among those where there has been a strong Sacramental revival. The desire for the Sacrament among the laity is present throughout the country, and the number of communicants is increasing everywhere, with phenomenal rapidity in some parishes. At official Church meetings the Mass is celebrated at least once and often it is celebrated daily, and the Holy Eucharist is commonly looked upon as a climactic point in the whole conference."

2. A life of prayer. If christian life is to be based upon and nourished by prayer, it cannot be primarily entrusted to the free expression of the individual and thereby open to innumerable deformations. Prayer shall find its authentic and inexhaustible source in the prayer of the Church, that is, in the Divine Office. Hence, it is imperative that the latter be restored among all christians, regardless of their avocation. It will include in particular Prime and Vespers, and under certain conditions, Matins. The liturgical prayer is not isolated; it radiates from and prolongs the eucharistic sacrifice. This is to be emphasized especially in the reorganization of the christian Sunday. "The second point in our program was the revival of the Church's prayer life. The Church is essentially the praying Church, ecclesia orans. A Church which does not pray is a degraded, sick, moribund Church. Ten years ago practically

every parish-church in Sweden was closed and locked outside of service-time. 'Our Lord was not at home,' one visitor reported after trying vainly to enter a church in the vicinity of Osby in those days. Sentiment for open churches was mobilized quite easily, partly to facilitate the inspection of churches by tourists, but also because common sense of the people recognized that the biggest and finest house in the parish, the house of God and the common possession of every parishioner, ought to be open far more than two hours a week. Open churches were only the first step. Within the open church there must be daily prayers. In 1934, the Reverend Arthur Odell and the Reverend Knute Peters, published a long-awaited new edition of the Breviary (1632), containing the offices for a whole week in the form of matins, lauds, prime, sext, vespers, and compline for Sunday, and lauds, sext, vespers, and compline for ferias. This book was soon followed by the publication of compline for the various seasons of the Church Year. The current edition is very complete, with offices for every day of the year and eight offices for Sunday.

The publication of the plainchant settings has kept pace with publication of the texts. In Osby, for example, we sing compline in the proper plainchant setting nightly, with fifty to one hundred worshippers every evening during the summer months. We read lauds every morning. For the past ten years the children of the Sunday and the Confirmation classes have been given the necessary training in singing the offices, until it has become the natural thing for them."

3. Spiritual reading. The reading of the Holy Scripture has been always a basic element of the Protestant religion. Whereas, it had more and more deviated towards being the source of individual interpretation, it is now considered rather as the prolongation of a living tradition transmitted by the liturgy. It ceases to be an individualistic introversion and returns to be the expression of a corporate religious experience. The liturgical revivalists hope that this radical reorientation will eventually promote a flourishing inner life, nay, even the spirit of contemplation. "The third point of our program was Biblical and Theological. The use of the Bible for spiritual reading and for meditation has always been a cardinal point of the liturgical movement. The regular reading of the Sacred Scriptures in lectio continua was urgently recommended, in such a way that the New Testa-

PUER NATUS EST

Motet for Soprano Solo, SATB Chorus and Organ

Organ Registration

- Sw. Foundation 8' and 4'
- Prepare Reeds
- G.O. Foundation 8' and 4'
- Ped. Foundation 16' and 8'

HENRI NIBELLE
St. Francois de Sales, Paris

Moderato $\text{♩} = 72$

ORGAN

f Swell

SOPRANO SOLO

f

Pu - er na - tus est no - bis

p legato

più f

et Fi - li - us da - tus est. et Fi - li - us da - tus est

mf

f

no - bis, da - tus est no - bis.

G.O. and Reeds

Made in U.S.A.

Tutti

f SOPRANO

Pu - er - na - tus est no - bis, et Fi - li - us da - tus est,

f ALTO

Pu - er na - tus est no - bis, et Fi - li - us da - tus est,

f TENOR

Pu - er na - tus est no - bis, et Fi - li - us da - tus est,

f BASS

Pu - er na - tus est no - bis, et Fi - li - us da - tus est,

add Ped.

et Fi - li - us da - tus est no - bis, da - tus est no - bis,

et Fi - li - us da - tus est no - bis, da - tus est no - bis,

et Fi - li - us da - tus est no - bis, da - tus est no - bis,

et Fi - li - us da - tus est no - bis, da - tus est no - bis,

SOPRANO SOLO

p
Cu - jus im - pe - ri - um su - per hu - me - rum e -

Sw.

Tutti SOPRANO SOLO
jus, cu - jus im - pe - ri - um su - per hu - me - rum e - jus: et vo - ca - bi -

Cu - jus im - pe - ri - um su - per hu - me - rum e - jus:
su - per hu - me - rum e - jus:

G.O. Reed off Sw.

Tutti
tur no - men e - jus, et vo - ca - bi - tur no - men e -

et vo - ca - bi - tur no - men e -

et vo - ca - bi - tur no - men e -

et vo - ca - bi - tur no - men e -

G.O.
Ped.

SOPRANO SOLO

Tutti

jus. Ma - gni con - si - li - i an - ge - lus, an - ge - lus, ma - gni con - si - li -
 jus. Ma - gni con - si - li -
 jus. Ma - gni con - si - li -
 jus. Ma - gni con - si - li -
 Swell
 Ped. off
 G.O.
 Ped.

i an - ge - lus, an - ge - lus.
 i an - ge - lus, an - ge - lus.
 i an - ge - lus, an - ge - lus. Can - ta - te Do - mi -
 i an - ge - lus, an - ge - lus. Can - ta - te Do - mi - no can - ti - cum no -
 add Reeds

Can-ta - te Do - mi - no, can-ta - te Do - mi - no can - ti - cum no - vum, can - ti - cum no - vum, can-ta - vum, ca - tan - te Do - mi - no, can - ti - cum no - vum, can-ta -

no can - ti - cum no - vum, can - ti - cum no - vum qui - a mi - ra - bi - li - a te Do - mi - no can - ti - cum no - vum qui - a mi - ra - bi - li - a

piu f

fe - cit, qui - a mi - ra - bi - li - a fe - cit,

piu f

fe - cit, qui - a mi - ra - bi - li - a fe - cit,

piu f

fe - cit, qui - a mi - ra - bi - li - a fe - cit,

piu f

fe - cit, qui - a mi - ra - bi - li - a fe - cit,

ff *mf rall.*

qui - a mi - ra - bi - li - a, mi - ra - bi - li - a fe - cit.

ff *mf rall.*

qui - a mi - ra - bi - li - a, mi - ra - bi - li - a fe - cit.

ff *mf rall.*

qui - a mi - ra - bi - li - a, mi - ra - bi - li - a fe - cit.

ff *mf rall.*

qui - a mi - ra - bi - li - a, mi - ra - bi - li - a fe - cit.

ff *mf rall.* *dim.*

Allegro vivo $\text{♩} = \text{♩}$

SOPRANO SOLO

cresc.

Glo-ri-a Pa-tri, glo-ri-a Fi-li-o, glo-ri-a, glo-ri-a

Sw. *p* *cresc.*

Ped. off

Spi-ri-tu-i San-cto, *f Tutti* Glo-ri-a Pa-tri, glo-ri-a Fi-li-o,
 Glo-ri-a Pa-tri, glo-ri-a Fi-li-o,
 Glo-ri-a Pa-tri, glo-ri-a Fi-li-o,
 Glo-ri-a Pa-tri, glo-ri-a Fi-li-o,
 Glo-ri-a Pa-tri, glo-ri-a Fi-li-o, G.O.
 Glo-ri-a Pa-tri, glo-ri-a Fi-li-o,

f *G.O.* *f*

Ped.

p cresc. glo-ri-a Pu-er-na-
p cresc. glo-ri-a Spi-ri-tu-i San-cto. Pu-er-
p cresc. glo-ri-a Pu-er-
p cresc. glo-ri-a Spi-ri-tu-i San-cto. Pu-er-na-tus est, *Moderato* $\text{♩} = \text{♩}$ *f*

p cresc. *Moderato* $\text{♩} = \text{♩}$

- tus est, Pu - er na - tus est no -
 na - tus est, na - tus est no -
 na - tus est, na - tus est no -
 Pu - er na - tus est, na - tus est no -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bis. Glo - ri - a, glo - ri - a, glo - ri - a.
 bis. Glo - ri - a, glo - ri - a, glo - ri - a.
 bis. Glo - ri - a, glo - ri - a, glo - ri - a.
 bis. Glo - ri - a, glo - ri - a, glo - ri - a.

The second system continues with four vocal staves and piano accompaniment. The vocal parts repeat the phrase "bis. Glo - ri - a, glo - ri - a, glo - ri - a." with dynamic markings of *ff* (fortissimo) and accents. The piano accompaniment provides harmonic support with chords and moving lines.

1. FLOS DE RADICE 2. EN NATUS EST EMMANUEL

by Michael Praetorius
for Two Equal or Four Mixed Voices

1. FLOS DE RADICE

M. PRAETORIUS (c. 1609)

Arr. by J.A.R.

rit. e dim.

p dolce tranquillo *pp* *rit. e dim.*

I [SOP.

1. Flos de ra - di - ce Jes - se Est na - tus ho -
2. Hunc I - sa - i - as flo - rem Prae - sa - giis ce -

*II ALTO

1. Flos de ra - di - ce Jes - se Est na - tus ho -
2. Hunc I - sa - i - as flo - rem Prae - sa - giis ce -

TENOR
(*ad lib.*)

1. Flos de ra - di - ce Jes - se Est na - tus ho -
2. Hunc I - sa - i - as flo - rem Prae - sa - giis ce -

BASE
(*ad lib.*)

p dolce tranquillo *pp* *rit. e dim.*

(♩=76) *p dolce tranquillo* *pp* *rit. e dim.*

for rehearsal only

p *pp*

- di - e Quem no - bis jam ad - es - se Lae -
- ci - nit; Ad e - jus nos a - mo - rem Na -

p *pp*

- di - e Quem no - bis jam ad - es - se Lae -
- ci - nit; Ad e - jus nos a - mo - rem Na -

p *pp*

- di - e Quem no - bis jam ad - es - se Lae -
- ci - nit; Ad e - jus nos a - mo - rem Na -

p *pp*

* For 2-part arrangement sing smaller notes where indicated.

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rit. e dim. *mf*

ta - mur u - ni - ce. Flos il - lo Je - sus est,
 scen - tis al - li - cit. Flos vir - gam su - pe - rat,

rit. e dim. *mf*

ta - mur u - ni - ce. Flos il - le Je - sus est,
 scen - tis al - li - cit. Flos vir - gam su - pe - rat,

rit. e dim. *mf*

ta - mur u - ni - ce. Flos il - le Je - sus est,
 scen - tis al - li - cit. Flos vir - gam su - pe - rat,

rit. e dim. *mf*

f *p* *rit. e dim.* *pp*

Ma - ri - a Vir - go ra - dix, De qua flos or - tus est.
 Coe - li ter - rae - que ci - ves Flos il - le re - cre - at.

f *p* *rit. e dim.* *pp*

Ma - ri - a Vir - go ra - dix, De qua flos or - tus est.
 Coe - li ter - rae - que ci - ves Flos il - le re - cre - at.

f *p* *rit. e dim.* *pp*

Ma - ri - a Vir - go ra - dix, De qua flos or - tus est.
 Coe - li ter - rae - que ci - ves Flos il - le re - cre - at.

f *p* *rit. e dim.* *pp*

2. EN NATUS EST EMMANUEL

For Two Equal or Four Mixed Voices

M. PRAETORIUS (c.1609)

Arr. by J.A.R.

Moderato
mp *rall.*

I SOP.
1. En, na - tus est Em - ma - nu - el,
2. Hic ja - cet in prae - se - pi - o,

*II ALTO

TENOR
(*ad lib.*)
1. En, na - tus est Em - ma - nu - el,
2. Hic ja - cet in prae - se - pi - o,

BASS
(*ad lib.*)

for rehearsal only

Moderato
mp *rall.*

mf

Do - mi - nus! Quem prae - di - xit Ga - bri -
Do - mi - nus! Pu - er ad - mi - ra - bi -

mf

Do - mi - nus! Quem prae - di - xit Ga - bri -
Do - mi - nus! Pu - er ad - mi - ra - bi -

mf

* For 2-part arrangement sing smaller notes where indicated.

el, Do - mi - nus! Do - mi -
lis, Do - mi - nus! Do - mi -

p

el, Do - mi - nus! Do - mi -
lis, Do - mi - nus! Do - mi -

p

p

nus Sal - va - tor no - ster est.
nus Sal - va - tor no - ster est.

rall.

nus Sal - va - tor no - ster est.
nus Sal - va - tor no - ster est.

rall.

rall.

IN DULCI JUBILO and UNTO US A BOY IS BORN

for Two Equal or Four Mixed Voices

English Version by
Rev. A. Bachoven, O.S.B.

IN DULCI JUBILO With Joy We Overflow

Plae Cantiones (1582)
Arr. by T.N.M.

Con moto

SOPRANO
(I)

1. In dul - ci ju - bi - lo, With joy we o - ver
2. O Je - su par - vu - le; By Thee e'er let me
3. U - bi sunt gau - di - a? Where God there lies on

***ALTO**
(Sop. II)

TENOR
(*ad lib.*)

1. In dul - ci ju - bi - lo, With joy we o - ver
2. O Je - su par - vu - le, By Thee e'er let me
3. U - bi sunt gau - di - a? Where God there lies on

BASS
(*ad lib.*)

(For rehearsal only)

flow, When we are be - hold - ing God in prae - se - pi -
stay; Be my con - so - la - tion, O Pu - er o - pti -
straw; Where we now are sing - ing, No - va can - ti -

flow, When we are be - hold - ing God in prae - se - pi -
stay; Be my con - so - la - tion, O Pu - er o - pti -
straw; Where we now are sing - ing, No - va can - ti -

* For two-part arrangement, sing the smaller notes where indicated.

o _____ Whose light is now un - fold - ing Ma - tris in gre - mi -
 me _____ In all my tri - bu - la - tion, O Prin - ceps glo - ri -
 ca _____ And the harps are ring - ing, In Re - gis cu - ri -

o. _____ Al - pha es et O, _____ Al - pha es et O.
 ae: _____ Al - le - lu - ia, _____ Al - le - lu - ia.
 a. _____ Al - le - lu - ia, _____ Al - le - lu - ia.

o. _____ Al - pha es et O, _____ Al - pha es et O.
 ae: _____ Al - le - lu - ia, _____ Al - le - lu - ia.
 a. _____ Al - le - lu - ia, _____ Al - le - lu - ia.

Translation of Latin phrases

In dulci júbilo . . . *in joyous rapture*
 in praesepio . . . *in a manger*
 Matris in gremio . . . *upon a mother's lap*
 Alpha es et O . . . *Alpha and Omega*
 (The first and
 last letters of the
 Greek alphabet.)

O Jesu parvulè . . . *O little Jesus*
 O Puer optime . . . *O best of boys*
 O Princeps gloriae . . . *O Prince of glory*
 Alleluia *Praise God*
 Ubi sunt gaudia . . . *Where are joys?*
 Nova cantica *New songs*
 In Regis curia . . . *At the royal court*

UNTO US A BOY IS BORN

for Two Equal or Four Mixed Voices

Piae Cantiones (1582)

Arr. by T.N.M.

Solo or
UNISON
Voices

Moderato con moto

1. Un - to us a boy is born! King of all cre - a - tion,
3. Now may Ma - ry's Son, who came So long a - go to love us,

ORGAN
mp

Came He to a world for-lorn, The Lord of ev-'ry na - tion.
Lead us all with hearts a-flame Un - to the joys a - bove us.

mf

SOPRANO (I)
1st time *mf*
2nd time *f*

Tutti

ALTO II

TENOR (*ad lib.*)
Tutti

BASS (*ad lib.*)

2. He - rod then with fear was filled "A prince," he said "in
4. O - me - ga and Al - pha He! — Let the or - gan

2. He - rod then with fear was filled "A prince," he said "in
4. O - me - ga and Al - pha He! — Let the or - gan

2. He - rod then with fear was filled "A prince," he said "in Jew - ry!"
4. O - me - ga and Al - pha He! — Let the or - gan thun - der.

2. He - rod then with fear was filled "A prince," he said "in Jew - ry!"
4. O - me - ga and Al - pha He! — Let the or - gan thun - der.

mf

Jew - ry!'' All the lit - tle boys he killed At Beth-P'hem in his
thun - der. While the choir with peals of glee Doth rend the air a -

Jew - ry!'' All the lit - tle boys he killed At
thun - der. While the choir with peals of glee Doth

All the lit - tle boys he killed At Beth-P'hem in his
While the choir with peals of glee Doth rend the air a -

All the lit - tle boys he killed At
While the choir with peals of glee Doth

Maestoso

fu - sun - ry. Al - le - lu - ia, Al - le - lu - ia.
der. Beth-P'hem in his fu - sun - ry. Al - le - lu - ia, Al - le - lu - ia.
rend the air a - sun - der.

fu - sun - ry. Al - le - lu - ia, Al - le - lu - ia.
der. Beth-P'hem in his fu - sun - ry. Al - le - lu - ia, Al - le - lu - ia.
rend the air a - sun - der.

Maestoso

fu - sun - ry. Al - le - lu - ia, Al - le - lu - ia.
der.

ment was read through in one year, the Old Testament in two. In addition to regular Bible reading, mental prayer was urged, that the written Word might be translated into the inner prayer of the soul. Instruction and guidance in the different methods of making meditations was given at retreats and conferences, and meditation is now a daily form of devotion for many priests and a common feature at conferences for the clergy and the laity."

4. *Life within the parish.* The natural unit in which the liturgical way of life is expected to grow is again the parish. She offers the authentic social setting for promoting the spirit of unity without which the sacred liturgy cannot be the true expression of the life in Christ. And, if one is especially concerned with the appalling problem of forming the true christian in modern youth, the simple but constant participation to the liturgy of the parish offers a solution in which the leaders of the Protestant liturgical revival have faith, in preference to any other form of action. "The fourth point of the liturgical movement has been the renewal of parochial life and the cure of souls. The Catholic Revival has had four key words: Word, Sacrament, Order, Parish. The movement is eager in evangelization. We regard it as our duty to work for an awakening of our parishes from their spiritual sleep into a life in Christ, through the true conversion of their members to the grace of Baptism as a real and living substance in us. Work among youth is at a critical stage today, and the old approach of the past, with its emphasis upon entertainment, is regarded unenthusiastically and with suspicion. The liturgical movement proposes that youth should be trained frankly and directly to enter into the Church's life, her offices, her corporate worship (particularly processions and the Holy Eucharist), and her dogma, to make use of private confession, and to look for spiritual guidance throughout life to the parish priest, considered as —and called — the spiritual father of his parish."

It is fair to acknowledge that the Protestant liturgical revival is true to the Catholic tradition. So true is this, that our own liturgical movement could adopt in their totality the four main points of the manifesto of our brethren. It is a hopeful sign that, in the actual irreligious chaos of the post-war world, there should arise on the horizon

a sign of a possible reunion in which there is practically no obstacle to be feared. While the Protestant liturgical movement is definitely shaping itself according to the lines of the *Motu Proprio* and the *Encyclical Mediator Dei*, may we expect that it will no longer find among us a complacent attitude of cynical suspicion but the respect which it commands? Furthermore, will we prepare ourselves to meet our brethren some day on the royal highway which they are entering, and to offer them the total reality of the liturgical life which we possess but which we also greatly neglect? If it is true that our brethren rejected it at the time when we ourselves lost it, can we hope that they will find it restored in the Church when they cry for it? It is clear that the world-wide movement for the restoration of the sacred liturgy which Pius X had begun in order to "restore all things in Christ" within the Church, has now grown to the stature of an apostolic mission.

Is there any other place more propitious for the foundation of the Schola than the seminary where students are united in the pursuit of the highest spiritual aim, and where all other studies offer a unique background for the appreciation of the Chant in particular?

Are we aware that the exacting requirements which alone can make a Schola are in themselves an unexcelled cultivation which occasional or informal study can never attain in the same degree?

Is it not desirable that, through the scholae in seminaries, the clergy may rightfully take a prominent place not only in liturgical music but also in the musical life of the nation, as it did in ages gone by?

Can we at last expect that the young priests coming from the ranks of the Schola of the seminary will no longer either obstruct the arduous path followed by the choirmaster or neglect to give him a helping hand, after having enjoyed themselves the benefit of a selective training?

In like manner let a Schola Cantorum be established, whenever possible, among the clerics for the execution of sacred polyphony and of good liturgical music.

(Continued on Page 233)

A PROTESTANT MUSICAL REVIVAL



WE ARE ACCUSTOMED TO THINKING that Protestant worship has no musical problems, and we will undoubtedly be surprised to hear that Protestants themselves are seriously concerned about the future of sacred music. It is true that Protestant choirs are still numerous, that their membership is large, and that their musical ability is generally much superior to our own. This is the result of a tradition cherished with care. When comparing our neglect with this tradition becomes too unfavorable to our pride, we use a poor alibi to absolve ourselves, and we say that, after all, Protestant churches have little else to offer than spectacular music. They could, of course, retort that, if we have truly the living worship, then we are to be condemned for being apathetic in expressing its fullness. But, they hardly need to use a self-protecting rebuff; for they also are becoming sincerely conscious of the shortcomings of music in Protestant worship. This consciousness has been aroused first by the fact that interest in musical worship has been waning among them recently, due to the secularist influence which has undermined all religious organizations. Seemingly, not all is well among protestant choirs. Thus, religious as well as musical leaders among our separated brethren have been forced to reconsider the whole musical economy in Protestant worship.

We usually accuse the latter of having broken with the original christian tradition in music, the long-lived past of which was in itself a glorious justification. We do not know, however, that Protestant music today in the United States is a deviation from the spirit of early Protestantism as consequential as its breaking away from Gregorian origins. Presently, the most serious accusation to be leveled at Protestant music is that it has turned into an artistic activity whose objectives and characteristics are more social than religious, since Protestants themselves are worried about the secular trend of sacred music in their churches.

It is but fair to admire their confession. To acknowledge humbly one's wrong-doings is always noble. But, to do it without the stimulus of an ac-

cepted authority is much nobler. Protestant musicians do not possess the security of an unbroken tradition or the clarification which alone a solid esthetic and religious philosophy can give to the artist. Furthermore, there is not to be found in their midst an incentive comparable to the vision opened by the *Motu Proprio* of Pius X. Is it not logical that, in a church where the individual mind is ultimately the judge of all religious problems, the artist, more than anyone else, was justified in establishing his own standards of sacred music? Yet, in the midst of a total confusion, Protestant musical leaders are now seeing religious music in its true perspective. Their conversion is, as it were, the fruit of the liturgical movement. The nexus between the latter and the musical enlightenment is noticeable both in writings and in programs. This is the reason which prompted Caecilia to give a summarized survey of the trends found in the liturgical revival in Protestant denominations. A comparative analysis of those trends with the various currents of musical life brings out the evidence that the two movements are but one. This is in itself an achievement of considerable importance. Partly unconsciously, partly consciously also, our brethren have now reached conclusions identical to those which, in the *Motu Proprio*, are the basis of the Catholic restoration. They are now seriously engaged in the work of integrating religion and music. To have reached this primary goal so rapidly is undoubtedly the reward for not having dissociated culture from worship. It must be said again that, while we were abandoning sacred music to the most shameless prostitution, or while we were casting it out from our devotional life, Protestant musicians remained alert to its untold potentialities. And, in so far as the deformations of successive eras of secularized music permitted, they never lost completely the taste for good music.

It may be seen also that religious preoccupations are accompanied by a vivid awareness of the conditions and the needs of the time in which we are living. Notwithstanding their awesome respect for musical archeology, Protestant musicians intend to make the sacred music of old alive for the people of the twentieth century. Besides courses and sem-

inars organized for unearthing the buried treasures of the past, they stop short of nothing to establish between traditional music and the people of today a living contact. Their movement is soundly radical; its manifestations are frank and integral. Their daring, almost innocent and very spontaneous, anticipated by a few years the directions given by Pius XII in the Encyclical *Mediator Dei*. While some indiscreet or ignorant Catholic writers read in the latter the opening of the gates for the acceptance of spurious music in the liturgy under the cloak of modernity, Protestant leaders thought wisely of revealing in modern terms the treasures which Christendom had lost, after sixteen centuries of glorious living.

The Protestant musical revival should arouse in us an immediate reconsideration of our musical objectives. There is no denying that Protestant musicians are now, as a religious body, closer to the spirit of integration vindicated successively by three Popes in our own time. We are still discussing about it, and church musicians are still on the defense against a roster of theologians who refuse to admit sacred music in the synthesis of Christian life. Worse still, we have given lip-service to the authority of the Church in musical matters, not as yet the full and confident allegiance from which alone the restoration will come to pass. As far as our musical taste is concerned, call it a crying disgrace in the sacramental life of the Church and the offense of ignorance against the wonders of the Church's culture in the past. It is true that the sacred liturgy is gradually shaking the spiritual routine of preceding generations; it is true also that attempts to a wholesome musical experience are gradually restoring the sense of liturgical music. One may regret, however, that both the liturgical movement and the musical revival have not succeeded to incorporate one to each other. This incorporation remains desirable as the ultimate achievement. May we lastly hope that musicians themselves will soon abandon some of their ethical or technical narrowness and launch their efforts towards a daring adaptation of liturgical music to the needs of a world longing for it without perhaps being conscious of it? These are the lessons suggested by the Protestant musical revival. The following quotations will illustrate the preceding remarks. They are taken at random from the review "Sursum Corda."

1. Christian living and unity. Musical leaders insist that the mission of sacred music is primarily a realistic and practical one. Far from being music for art's sake, sacred music is for the Christian people a potent means to participate in the mystery of Christian life and to secure the unity of faith. "The emphasis today is on practical Christianity. The cry is not for creeds but for deeds. Because we are definitely aware of the practical implications of the Christian Faith we are also interested in the liturgical movement. Despite the opinions of some, the emphasis on Liturgy is a part of this movement. Already the etymology of the word suggests that, for the Greek "leitōs" means public and "ergon" works. The Liturgy is the

(Continued on next Page)

Can it be truly said that seminaries actually recognize the fact that the education of the priest is left incomplete without a thorough training in sacred music?

If the necessity of an integrated education is universally recognized, should not sacred music be strongly incorporated in the various phases of theology, instead of being relegated to the rank of a desirable "activity"?

Is not the mention of such subjects unrelated to art as canon Law and moral Theology a strong indication that, if sacred music will find in them security, and will in turn confer upon them the benefit of a broader human view and sympathy?

May we hope that seminaries will be the natural grounds whereupon liturgical life and sacred singing will be made one, thus preparing the future priest to lead his flock in the same direction?

Do we realize how liturgical and musical integration are apt to develop an esthetic sense which, according to Pius X, is desirable in the priest, called to be a leader of men?

In the ordinary lessons of Liturgy, Morals, Canon Law given to the students of theology, let care be taken to touch on those points which regard more directly the principles and laws of sacred music, and let an attempt be made to complete the doctrine with some particular instruction in the aesthetic side of sacred art, so that the clerics may not leave the seminary ignorant of all those subjects so necessary to a full ecclesiastical education.

(Continued on Page 235)

work of the people. History is on our side also. A study of the great worthies in Christian History reveals that those who were leaders in the interest of better worship were at the same time vitally interested in the social implications of the Gospel. Since his day Wilhelm Loehe stands out as a giant in worship. To his beloved missionaries in America he writes: 'I shall remain true to your cause. . . . the cause that stands in the service of the Sacrament. As determined as I am to remain true to the Sacrament so sure can you be of my support . . . remain faithful to each other in the Eucharist, let your whole life be a thankoffering.' Liturgy and an emphasis on the Christian life are vitally interrelated. How better to demonstrate the Catholicity and the Ecumenicity of Lutheranism than in the preaching and in the music of the Reformation to extol the glories of the Faith. This is a time for a great *Te Deum Laudamus* for the *Una Sancta*, and for the reassurance of Apostolic life and faith in the Reformation."

2. *Return to a full worship.* The musical restoration is in no way to be hoped for, unless we recognize that worship has been and still is minimized in the modern world. Reading the following quotation, one might rightly surmise that it was written with our "streamlined" Masses in mind. The evil is universal; and the christian world must return to the idea that worship has an undeniable right over time and care. Only when this will be agreed upon can music revive. Music can only unfold its fullness of expression in an atmosphere of contemplation. On the other hand, past experience has amply demonstrated how minimizing religious services gradually kills the desire of the souls for an active participation, and thereby for singing. "The most common expedient for shortening the Communion service is the substitution of a 'meditation' for the sermon, the difference being that a meditation has the advantage of brevity, but usually no discernible thought structure. Others step up the tempo of the service, engaging in what has been called 'the breathless blasphemy of speed.' They omit nothing — but the meaning. Still others, without rhyme or reason, truncate the liturgy by omitting the Introit, Kyrie, Gloria in Excelsis and Collect, not to speak of the Epistle, leaping from the Preparatory Service to the Gospel of the Day."

3. *A total musical organism.* To incorporate into one living unit both the choir and the congregation is alone the full musical organism of the liturgy. The time is rapidly passing when the choir was a self-centered group to the whimsical fancies of which both the liturgy and the people were forced to surrender. It would not be desirable either to substitute entirely the congregation to the choir, under the false pretense of participation; for the choir is an official and powerful agent of that participation. The ideal of participation, wherever it can be attained, resides in the mutual exchange of both the choir and the faithful. "In their attitude toward the Means of Grace, the choir is no different than the remainder of the congregation. We should bear in mind that the choir is certainly part of the congregation. But, because of the important, prominent position the choir occupies in leading worship, it is especially important that they should have a Christian attitude. If they have, they can influence and lead the remainder of the congregation."

4. *The formation of youth.* A survey of the general attitude of young people towards sacred music leads to frankly acknowledging the warnings which it contains. It also calls to action. The program of the Protestant leaders is daring; for it proceeds as far as to demand no less than the participation in the Divine Office as the salutary remedy to a dangerous musical apathy. It is even concerned in particular with the sentimental display which afflicts the graduation exercises in schools, Catholic schools included. More christian realism is suggested as the desirable trend. This trend is nothing else than the musical application of the liturgical principles previously vindicated as the basic element in the formation of a truly christian youth. "In a previous issue, of *Sursum Corda* the question was asked by a reader, what service should be used when a junior choir sings? We suggest that if your junior choir, or your boys choir, or your girls choir sings, you need not stoop down to a lower level. The Service, or Matins, or Vespers are really childlike in their beauty and simplicity; but we did not say childish. Lutheran congregations are not bound to use any liturgy, but if they do use a liturgy, they should use it correctly and completely, whatever it may be. None of our usual liturgies are too difficult for children's choirs if the children are trained for it. The

canticles of the services are no harder than anthems. In fact, easier, for most of our youngsters already know much of the services just having heard them. If the service is a morning one, why not use Matins for a change? Matins is an exquisite, simple liturgy if used correctly, and not 'mutilated Matins'. Your boy choir (or whatever it is) can sing the Psalm if you prepare long enough ahead. Two good Psalters of Lutheran editing are available — Read and Archer (U. L. Publication House), and Lindemann (Augsburg.) Take a short and easy Psalm, and you'll be amazed how easily the youngsters pick it up. Or if you wish, you can point the Psalm to the tone of the Gloria Patri. In that case you want to indicate the line endings in the church book with red pencil. What's good for Gloria is good for a Psalm too. And don't think the children will be afraid of the Venite Exultemus. They won't fear it if you don't, so learn it yourself, first. This can be varied, if done by your choir, by having it sung antiphonally, by two choirs, or by two groups of your choir, or by boys and girls, or by solo voices (cantors) and choir. If you use this antiphonal method, sing the entire line through at a time; don't stop at colons. You'll be surprised how you'll enjoy the Venite. But be sure to repeat the Invitatory after the Venite, for it is really an antiphon to this fine Psalm (the 95th, you know). As to the Canticle, better start with the Benedictus, unless you have plenty of time and voices and thus want to do the Te Deum. Children can sing the Benedictus. Naturally, all of this takes a bit of long-range planning. But why not? It's worth the effort for both choir and congregation. And let us repeat — in all the liturgical singing, including Psalms, sing naturally, as you would speak. Forget about orator and declamation and dramatic effects. Be simple and get your words across plainly. Then it will be devotional. What we have just said about Matins applies equally to Vespers, which is even easier. Again a word of caution — if your choice of impressionable, hopeful young singers is going to learn Vespers teach them to sing all of Vespers, not 'violated Vespers,' by which we mean a sad first portion only, with its second and more lovely half cut asunder. Such a torso is neither lovely nor correct."

And, again: "Here is a somewhat sobering article: "Two years ago we discovered that more than

80 per cent of our Varsity Choir members were singing regularly in their church choirs. Last month we learned that this had fallen to only 40 per cent. Naturally we wondered why this sudden decline in student participation. After all, our school work should carry into congregational singing in Church and our best school students should be members of their own church choirs. At one recent rehearsal we distributed cards to each student. Without anyone signing his name, we asked them

(Continued on next Page)

Does not Pius X insinuate, by repeatedly recommending the establishment of the Schola, that the latter is a fundamental element in the musical organism of the Church?

Does it not suggest that the Choir, because of its being committed to secure for the parish an adequate worship, should be considered as the main parochial society?

Would it not be better still, following the injunction of the Motu Proprio, to take the necessary means in order that the Choir, ceasing to be a forlorn or haphazard group, becomes the official voice of the whole faithful?

Are we willing to give faith to the challenge of a former rural pastor later elevated to the See of Peter, when he summons even smaller churches to establish a well-grounded choir?

Are we going to keep on laying the blame for failure upon adverse conditions, or shall we study the ways and means to solve the practical problem?

Shall we not find perhaps that "it is not difficult," once we organize the choir first on a spiritual basis, namely "to their own profit (the singers) and the edification of the people?"

Will not the choir revive everywhere when singers will feel that by singing they serve Christ better, and when the people will become aware that the choir is theirs?

Let care be taken to restore, at least in the principal churches, the ancient Scholae Cantorum, as has been done with excellent fruit in a great many places. It is not difficult for a zealous clergy to institute such Scholae even in smaller churches and country parishes — nay, in these last the pastors will find a very easy means of gathering around them both children and adults, to their own profit and the edification of the people.

to state whether or not they were regular members of their church choir. If they were not members, we asked for a good reason. Then they signed the name of their church and returned the cards. Without mentioning any specific churches we discovered that the major reasons for students not singing in church usually falls into one of three headings:

(1) Do not care for leadership; (2) Feel that they are not wanted, attitude of older members turns away from singing; (3) Time of rehearsals or services interferes with other duties. Out of 86 students, 32 sing in church choirs and 54 do not sing. Without becoming verbose, we believe that any church administration should recognize the advisability of having young people sing in the church choir program. By working together, the church and the school, we can produce better choral music than either can develop separately. One wishes that all the seminaries and colleges of the Church would promote better baccalaureate and commencement services. They ought to use Matins or Vespers since they are church schools.'"

5. *The Choir.* The selected excerpts do not cover all the phases of the work of the liturgical choir. But those mentioned contain valuable lessons for the choirmaster eager to see his choir grow according to the spirit proper to its liturgical function.

A. The primacy of the text. Caecilia is particularly rejoicing about the importance which Protestant leaders give to the text in liturgical singing; for their opinion confirms an original policy which we inaugurated in presenting regular comments on "sacred texts for sacred songs." In perfect agreement with Catholic doctrine, they demand from the composer first a clear understanding and a deep reverence for the text over which music is embroidered. For, to be an expression of prayer, the song must conform closely to the text. The choir as well must know the texts, in order that the singers may be the living voice of the whole christian community. Hence, the informal study of the text should be a part of the routine in choir work. We quote at random: "Does it make any real difference what kind of hymns or songs we sing in Sunday School? Apparently it does not make much in some persons' minds. They seem never to realize that it does. They are never really disturbed by this question nor have they ever given it even

a passing moment of reflection. At least, that seems to be the case. Just as long as it is a lively tune, a kind of sentimental, moving melody, even abounding in phrases that are vainly repetitious, or one of the so-called old favorites — well, there is not even a question raised! Apparently these persons never understand that, even in Sunday School, it is worship we want! There are some persons — perhaps better informed than the general run of Christian people — who would go a step beyond this. It is not just a matter of good music, or suitable poetry, or correct and intelligible Scriptural imagery, or even too much or too little rhythm. Hymns, they assert with considerable conviction, are prayers that are sung. These persons are not afraid to argue the case either. Otherwise they are not hymns and are not always suitable for worship. At the best, these which are not hymns are what St. Paul would term spiritual songs which have a place, though a very limited place in any service of worship. An explanation given in the right spirit will show that it is not the tune though that plays a part, albeit a minor part, but the words that really count. It is the text which is the real basis for instruction; the text that leads to a deepened and intelligent prayer life. Instruction in the use of hymns will mean an earnest plea for worshippers to consider the words first of all. In order that the spirit of devotion might take the dominant part, always set aside fifteen minutes for the reading of the Sunday text and explain why we make this selection."

B. Striving for perfection. While the singing of the entire congregation is not so demanding in its requirements, the singing of the choir should be more refined. For, it is the particular mission of the choir to maintain divine worship on the highest possible level. "Finally, the mission of our choir demands our best, whether of time, of talent, of effort, or of music. 'Give of your best to the Master', says the motto line of the well-known hymn. If the admonition is right, we cannot settle for anything less than the best. I deny emphatically the usually well-meant, but bewitching, spirit-killing claim that 'even though the choir singing wasn't too good, it was all right because it was done for the Lord.' This is the lazy man's tribute to God! God requires of us our best. We must be satisfied with less! Granted a proper spiritual basis for the choir's work, we must strive for technical perfection; for while it is true that perfect technique is hollow

without the spirit, it is not less true that the spirit cannot be projected by imperfect means. Some will dismiss this as starry-eyed idealism, but they must be reminded that to eschew perfection in our choir work reflects upon our conception of God. Technical adequacy means other paths than those of least resistance. It calls for work involving both time and effort. It implies carefully organized rehearsals, concentration, attention to detail, judicious selection of music. It means every member a regular and, in my opinion, it requires a 12-month choir. It costs physical effort, mental alertness, a will to learn, and a complete giving over of whatever musical ability we have to the music at hand."

C. A sound organization. Order is the condition of all human activity; and the choir is no exception to this rule. While organization should be kept within the minimum necessary to reach the musical ends of the choir, it remains a not to be neglected means for the proficiency of this important group in the life of the parish. To the choirmaster, it will be an incentive to pursue his ideals and a stimulus to persevere in his arduous task. To the singers, it will be a constant reminder that the choir is as good as its corporate spirit is active. No means, even the smallest, should be neglected: records, teaching procedures, well-planned musical programs. "The final foundation stone is good management of the choral group. A good choirmaster runs his choir on a business-like basis. He keeps permanent records of his carefully made plans. He outlines and budgets each precious rehearsal minute. He has at his finger tips a complete roster of choir members by voice section. He keeps accurate attendance records. He knows who wears what robe, and sees to it that there are enough copies of the anthem available for use. He takes an annual anthem inventory and has a complete index of the music library. He keeps written records of past performances: when an anthem was sung, how well it was done, what points needed improvement, who took the solo parts. He jots down the names of all prospective candidates for choir membership, and personally follows each lead. These are burdensome chores, but these are the details that someone must take care of in a well run choir. And the director was hired to build and maintain precisely that."

D. Practical Rules. Rules, objective and simple, are a protection against inconsistency, and

a reminder of the aims to be attained. In the organization of a liturgical choir, they should be so devised as to recall constantly before the mind of the singers their high spiritual mission and also to stimulate them in accepting the choral discipline which is the ultimate secret of good performance. Choirs are notorious for their slothfulness and their lack of a sense of spiritual and musical responsibility. The few rules which are herewith mentioned are reasonable:

"The following practical suggestions on choir etiquette are offered to the choir members by the organist of Rosemont Lutheran Church, Bethle-

(Continued on next Page)

Who would still doubt that the whole restoration of sacred music depends upon the formation of leaders capable of maintaining everywhere the high ideals of liturgical song and prepared to direct the faithful in their participation in sacred song?

Why delay any longer the establishment of localized centers of learning with objectives more modest perhaps but more adapted to immediate needs, instead of protecting monopolies of narrow systems which ultimately have but a deadening influence?

Can higher training for leadership be expected from unrelated or incomplete courses taken by willing but superficial students who will never reach either a synthetic view or a well grounded technical ability?

May one hope that gradually there will be in the program of training centers a more logical planning, a sterner discipline of work, and a consistent continuity?

May we expect also that leaders from the laity will be encouraged in their musical vocation by the living wages which, until now, are far below both the professional demands made upon them and the principles of social justice?

Let efforts be made to support and promote in the best way possible, the higher schools of sacred music where these already exist, and to help in founding them where they already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of her choir-masters, organists, and singers, according to the true principles of sacred text.

hem, Penna., as the outcome of living experiences that stood the test of years of service:

1. If possible, always be on time. The success of the work depends upon your punctuality.
2. If you are unable to attend the rehearsal or church service, inform the organist of your intended absence, so that proper choir arrangements can be made.
3. Don't make your attendance at choir rehearsal or church service a matter of convenience instead of one of the most urgent and sacred duties. Assist in maintaining a good choir attendance.
4. When you come to the choir room, robe in a quiet manner, select the processional, and be ready for the service. You need at least a few minutes to get warm or cool, to compose your body and mind, and breathe a prayer before the service begins.
5. Be devout in every attitude, and thoughtful for the comforts of others.
6. Overcome slouching postures. Bear in mind the congregation is observant.
7. Putting on graceful and impressive vestments will not add sanctity to public worship, unless those who wear them seem to have an exalted conception of the sanctity of their office.
8. Let us endeavor to serve our church better tomorrow than today; to be alive in every part of our being; to realize the possibilities that are in us; to do all that we can; to become all that we are capable of becoming; to have an exalted ideal and work with enthusiasm to attain it."

We can best conclude with congratulating our separated brethren for their renewed vision and with expressing our heartfelt gratitude for the salutary lessons which their musical revival suggest in furthering our own Catholic restoration.

Experience In Integration

(Continued from Page 208)

splendid results he has achieved by approaching these problems in an indirect manner."

"I never saw 26 pages which contained so much! Any child would delight in such simple but lovely tunes. Besides, all the phases of a good vocal training could be incorporated into these simple books. The psalm-pattern could be used for vocal exercises, vowel and consonant drills,

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In Memoriam

(Continued from Page 203)

Less than a week ago, Father Pierron went to a Jesuit Father to make a general confession. Last Sunday after High Mass, when I asked him how he was he said: "Oh, my blood pressure is over 200 and my head thumps, but golly, I enjoy this so. What's the difference if a fellow my age lives a year more or less — we'll be dead a long time. See you at chant class on Wednesday." Then on Tuesday he said his mass for the sisters, ate breakfast, finished his office for the day, and at about a quarter of nine, left us. For my conscience sake — since he bound me in conscience — you must all agree that this has been no sermon. For it would be silly to preach a sermon about one who, with his life, preached his own. In lieu of a sermon then, will you be good enough to stay after the absolution, and recite the rosary for his repose? He thanked you in advance.

Please send to the Editorial Office (3401 Arsenal Street, St. Louis, 18, Missouri) any comments you or your non-Catholic friends wish to voice re the articles:

"A Protestant Liturgical Revival"
wish to voice about the articles:

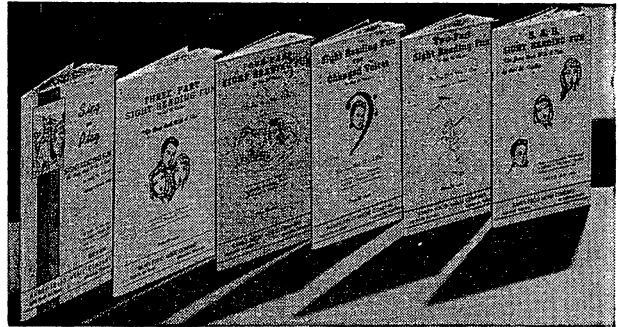
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These new editions are recent arrangements of two motets by Praetorius traditionally associated with Christmas. The first is the famous "Lo, How A Rose" in a Latin setting. The second, though perhaps not so well-known but none the less equally artistic, is likewise presented in a Latin setting.

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NAMES PEOPLE DOINGS

PIUS X SCHOOL OF LITURGICAL MUSIC OFFERS 30 COURSES DURING SUMMER

The 1949 summer session of the Pius X School at Manhattanville College, New York, began June 28th. Courses open to students desirous of working for the degree of Bachelor of Music conferred by the College of the Sacred Heart, courses for those seeking one of the diplomas granted by the school, and classes for special students attracted the usual large number of registrants from all parts of the U. S. A. Summer students sang Solemn High Mass every Friday, except on July first, and at the end of the session, Solemn Vespers.

William Strickland, whose work as Director of Nashville, Tennessee, Civic Orchestra, has attracted so much favorable notice, conducted a course in polyphony. A Fellow of Trinity College of Music, London, and holder of the Baier Fellowship at Columbia in 1936, Mr. Strickland has also taught at the Julliard School, New York.

Edgar Hilliar, noted recitalist, conducted the organ instruction work.

Lecturers included Gustave Reese, famous musicologist, and Dr. Curt Sachs. Concerts were presented by Father Cornelius Toomey and his Brooklyn Choristers, Alice Anderson, Concert Singer, and Eric Rosenblith, Violinist.

Reverend Mother Aileen Cohalan, R.S.C.J., is Director of the school.

PIUS X SCHOOL COURSE IN BOSTON

An enrollment of over 500 Sisters is in attendance at the bi-weekly classes conducted at Emmanuel College, Boston, under the patronage of His Excellency the Most Reverend Archbishop Richard J. Cushing, D.D. To follow up the summer courses conducted at the Newton College of the Sacred Heart, Archbishop Cushing invited the Pius X School, to conduct a teacher training program during the winter months and announced at the Archdiocesan Teachers Institute in August, that Masses will be sung in Mechanics Building, Boston, during May, 1950, by children for all the schools of the Archdiocese. A special Mass card was prepared and contributed by His Excellency for the Masses, incorporating chants from the Kyriale in Gregorian Notation. Father Russell Davis of Boston, Miss Leddy and Miss Gleeson of

the Pius X School, cooperated with the Archdiocesan Bureau of Education in conducting the classes.

TRAPP FAMILY HOLDS "SING WEEK"

Beginning August first liturgical music was featured at the Trapp Family Music Camp, in Stowe, Vermont. Father Wasner presented a series of lectures on "Liturgy, Its Nature and Its Place in Everyday Life." Baroness Von Trapp lectured on "Religious Folk Customs Throughout the Year." All in attendance at the Camp took part in the singing of liturgical music selections. High Mass was celebrated in the Camp Chapel each morning, and Compline was sung at night.

SALVADOR HONORED

Mario Salvador, the distinguished organist-choir-master at St. Louis Cathedral, Missouri, received the degree of Doctor-emeritus, summa cum laude, from the University of Montreal, upon the completion of a rigid course of study. Dr. Salvador received the licentiate in Gregorian Chant from the Pontifical School of Sacred Music, Rome, in 1933, at the age of fourteen years. He received the degree of Bachelor of Arts from Loyola University, Chicago, and Master of Music Degree from the American Conservatory of Music in 1940. He is one of the foremost organ recitalists in the U. S. A. Recent publications from the pen of Dr. Salvador include "Three Religious Meditations" for church use.

BIGGS RECEIVES LL.D. DEGREE

The degree of Doctor of Laws was bestowed upon Richard Keys Biggs by Loyola University, Los Angeles, California, in June. Organist and choir-master at the Blessed Sacrament Church, Hollywood, and Director of Music at St. Paul's Church in the same city, Dr. Biggs is well known for the high quality of music rendered by choirs under his direction. As an organist Dr. Biggs is likewise renowned through many years of giving recitals throughout the U. S. A. and Canada. His most recent publication is a setting of the "Crusaders Hymn," for organ, and a Mass in honor of St. Francis Xavier Cabrini, for four mixed voices and organ.

MARSH HONORED

A life membership certificate in the American Guild of Organists was presented to William J. Marsh, of Fort Worth, Texas, in June. Mr. Marsh a former Dean of the Texas Composers Guild, and of the Fort Worth Chapter of the A. G. O., has been Organist and Choirmaster at St. Patrick's Church for over thirty years. He is also Professor of Music at Texas Christian University, and Our Lady of Victory College. His masses and motets are in common use throughout this country and Great Britain.

GREGORIAN INSTITUTE NATIONAL SUMMER SCHOOL AT BOSTON

Under the direction of Dr. Clifford Bennett, Reverend Ethelbert Thibault, P.S.S., Dom Ermin Vitry, O.S.B., Eugene Lapierre, Mus. D., and Theodore Marier, F.A.G.O., Graduation Exercises were held at Boston College on September 3, 1949, following the National Summer School of the Gregorian Institute of America conducted in Boston. Vespers on Friday, September 2nd, were sung by the student body, as was High Mass on Saturday, September 3rd. Rev. Joseph Mills, Choir Director of St. Mary's Cathedral, Halifax, Nova Scotia, was the Celebrant at the High Mass, and Rev. Dr. Thibault, delivered the Baccalaureate Sermon. Sixteen Graduates received Bachelor of Music Degrees, and forty-eight received the Catholic Choirmasters Certificate. Students were present from all parts of the U. S. A.

FOURTEENTH ANNUAL SCHOOL MUSIC FESTIVAL IN NEW YORK

Under the patronage of His Eminence Francis Cardinal Spellman, and His Excellency Thomas Molloy, Bishop of Brooklyn, the Superintendents of Diocesan Schools and the Music Education League, Inc., the fourteenth annual Catholic School Festival in New York, was conducted during May. Elementary Schools, High Schools, and Academies, presented Choruses, Choirs, Glee Clubs, Orchestras and Bands, as did various College groups.

Festival Judges, included Dr. Norman McCullough, Mus. D., Reverend John Ziemak, Mr. Albin McDermott, Mr. Kenneth Walton, Dr. Anders Emile, Mr. Angel Del Busto, Mr. Michael de Spano, Dr. Philip James, Mr. Gustav Langenus,

Mr. Hugo Kortchak, Mr. Karl Kraeuter, and Mrs. James A. Aikens.

Miss Isabel Lowden, President of the Music Education League, has for years served as Director of the project which has assumed large proportions, attracting the best performing musical units in the metropolitan area of New York.

MUSIC SCHOOL RESUMES

Los Angeles. — The School of Music of Immaculate Heart College, founded in 1931 and empowered to grant master's degrees but discontinued during the war-years, will be resumed this year under the direction of Dr. Franz Darvas, dean of the school, it has been announced by Mother Eucharistia, college president. It also was announced that the graduate division of the liberal arts college will begin work for master of arts degrees at the same time.

RALPH JUSKO — SUSAN GRISKA CONCERT IN CHICAGO

Ralph Jusko, Bass, of Boston, and Miss Susan Griska, of the New York City Center Opera Company, were soloists with the Alice Stephens Singers at Orchestra Hall, Chicago, on June 7, 1949, in a concert which attracted favorable notice, and a large audience. The Concert marked a return visit to Chicago by Mr. Jusko where two years previously he had been hailed by the leading music critics as the possessor of a remarkable voice. He is Organist-Choirmaster of the Immaculate Conception Church, Boston, and an executive in the McLaughlin & Reilly Company.

Miss Griska is considered among the most promising young singers of our time in the Opera, Concert and Oratorio field.

HARTFORD, CONNECTICUT DIOCESAN INSTITUTE

The second annual Diocesan Institute in Hartford, Connecticut, opened on August 31 with a Pontifical High Mass at St. Joseph's Cathedral, celebrated by the Most Reverend Henry J. O'Brien, Bishop. A choir of eighty Sisters of Mercy, directed by Sister M. John Bosco, sang the music of the Mass, accompanied by Vincent Scully, Cathedral Organist.

PAUL KOCH ORGANIST-CHOIRMASTER PITTSBURGH CATHEDRAL

Paul Koch, organist at St. Philomenas Church, Pittsburgh, son of Kaspar Koch, and grandson of the late John B. Singenberger, has been appointed to serve as Organist-Choirmaster of St. Paul's Cathedral, Pittsburgh, during the absence of Reverend Carlo Rossini, who was called to Rome last June, to become Secretary General of the St. Cecilia Society there.

Mr. Koch has been Professor at the Pittsburgh Musical Institute, Dean of the Western Pennsylvania Chapter of the American Guild of Organists, and Director of various Singing societies, in addition to holding his position at St. Philomenas.

Richard C. Wolfe, at present an Assistant Organist at the Cathedral, will succeed Mr. Koch at St. Philomenas.

Upon the return of Father Rossini to Pittsburgh, Mr. Koch will return to St. Philomenas.

CONCERT OF ROMAN AND UKRANIAN CHURCH MUSIC IN BOSTON

On June 8, the Holy Trinity German Church Choirs of Boston, directed by Mr. Irvin Brogan, and Sister M. Ernesta, O.S.F., and the Ukranian Catholic Parish Choir of Boston, under the direction of Helen Sydoriak-Hare, presented a joint concert.

Mr. Brogan conducted the Men's Choir, Sister M. Ernesta, O.S.F., the Girls' Choir, and Mrs. Sydoriak-Hare the Ukranian Choir. Traditional German, and English hymns, liturgical motets of Latin and the Eastern rites, and selections of Gregorian Chant made up the program.

Mr. Theodore Marier, F.A.G.O., was guest organist in a recital preceding the choral program.

ALEXANDER ALLARD SUCCEEDS BROTHER IN ERIE

Mr. Alexander L. Allard, brother of the late Dr. Louis J. Allard, has been appointed organist and choirmaster at St. Peter's Cathedral, Erie, Pennsylvania.

GERMANI ON CONCERT TOUR OF THE U. S. A. AND CANADA

Fernando Germani, Organist of St. Peter's Basilica, Rome, is currently presenting recitals in various parts of U. S. A., and Canada. He will return to Italy late in December to resume his post at St. Peter's for the various Holy Year programs.

Mr. Germani's programs, reflect a high order of virtuosity, and display the development of the great talents which became familiar to Americans during his previous visits to this country.

MARCHAL DEDICATES BONNET ORGAN AT ST. BENOIT-du-LAC

In the month of August, 1944, the French organist, Joseph Bonnet, Organist of Saint Eustache, Paris, and Benedictine Oblate of the Abbey of Solesmes, died at Sainte-Luce-sur-Mer. Wishing to express their condolences in a special way to Madame Bonnet, the Monks of Saint Benoit-du-Lac offered to receive the mortal remains of the illustrious musician and bury them in the monastic cemetery in Canada. In gratitude for this act of kindness, Madame Bonnet gave the Monks of Saint Benoit-du-Lac exclusive rights to the organ which her husband owned and had housed in his chateau at Condé, just outside Paris.

Appropriately, for the dedication of the newly installed instrument in the oratory of their monastery, the monks invited Joseph Bonnet's successor at St. Eustache, André Marchal, to come to Canada to play the opening recital. The concert took place on Sunday afternoon, October 9, 1949, at 3 P. M., with the monks of the priory and invited guests in attendance.

SYRACUSE MUSIC EDUCATION CONFERENCE HELD

On May 14th, the Syracuse Diocesan Music Educators Conference included demonstrations and a choir work shop in which over 500 persons participated under the direction of Rt. Rev. David C. Gildea, Superintendent of Schools, and Reverend James Callaghan, Associate Superintendent.

Four hundred singers rendered McGrath's "O Sacrum Convivium" and Palestrina's "Panis Angelicus" during the Conference.

ST. LOUIS CATHOLIC ORGANISTS GUILD

At the Rosati Kain High School, on May 8th, the Saint Louis Catholic Organists' Guild presented The Catholic Choir, under the direction of Dom Ermin Vitry, O.S.B., with Mr. Casper Theissen, organist.

The program included, Ett's "Ave Maris Stella," Van Berchem — "O Jesu Christe;" Elgar — "Ave Verum;" and Peeters' — Te Deum." The second half of the program was devoted to a presentation of Camil van Hulse's new cantata "The Beatitudes."

THIRD ANNUAL MUSIC FESTIVAL IN LA CROSSE, WISCONSIN

The La Crosse Diocesan Unit of the National Catholic Music Educators Association presented its third annual Music Festival on April 26th.

Griesbacher's "Missa Janua Coeli" was sung at the Pontifical Mass held at Notre Dame Church, Chippewa Falls. A choral concert by 175 students from various High Schools was directed by Dr. David Nyvall, of De Paul School of Music, Chicago.

Various orchestral programs were also offered during the sessions.

ILLINOIS CHAPTER A.G.O. SPECIAL SERVICE

Early this year the Illinois Chapter of the American Guild of Organists attended a special service at Notre Dame Church, Chicago. Rene Dosogne, Organist-Choirmaster, played a number of organ selections and directed a choir of 16 men at Vespers and Benediction. Father Herbert represented the parish as host to the Guild.

DETROIT PALESTRINA INSTITUTE GRADUATION

Eleven graduates of the Palestrina Institute in Detroit, Michigan, were presented certificates in June, upon the completion of courses in Liturgical Music. Reverend Fr. Edward Majeske is Director of the Institute, and Reverend Fr. Robert Ryan is professor of Gregorian Chant.

The Institute has just issued a new Album of Records recorded in Rome, by the Sistine Choir, directed by Lorenzo Perosi.

FIRST INTER-AMERICAN CONGRESS OF SACRED MUSIC IN MEXICO

November 10th will mark the commencement of the First Inter-American Congress of Sacred Music to be held in Mexico. The first purpose of the Congress is to study the problems involved in the restoration of liturgical music in the Americas, and the second purpose is to bring together all the leaders in the field of church music for conference purposes.

An extensive series of programs will mark the sessions and topics of special interest to priests, school music teachers, and parish choirmasters, will be discussed. A special conference on the subject of participation of the people in liturgical life will be held.

LITURGICAL MUSIC AWARD TO DOM GREGORY HUGLE

On May 13th, Dom Gregory Hugle, for many years Editor of THE CAECILIA Magazine, was the recipient of the Liturgical Music Award of the Society of St. Gregory of America. At Conception Abbey, Missouri, for the presentation, was Father Francis A. Brunner, and Dom Ermin Vitry of THE CAECILIA. The Liturgical Music Award presented annually by the St. Gregory Society is in the form of a valuable medal as a testimonial of outstanding service to the cause of improved Catholic Church music in the U. S. A.

Right Reverend Stephen Schappler, O.S.B., Abbot of Conception Abbey presided at an assembly of the Seminarians and Professors called to witness the presentation.

Dom Gregory entertained informally after the presentation playing several compositions on the organ at the Abbey, including his well known Christmas piece "Shepherds At The Crib."

DE PAUL UNIVERSITY CHICAGO SUMMER CONCERTS

As part of a series of Summer Concerts — The De Paul University School of Music presented the oratorio — St. Vincent De Paul — which was composed by Dean Arthur Becker. This work depicts the episodes in the life of St. Vincent de Paul with an unforgettable dramatic impact. Dean Becker has woven an intricate interchange of narration, male voices, orchestra and organ into an organic whole which has all the essential components of meritorious composition — namely balance, continuity, coherency and climax.

BELGIAN COMPOSER HONORED

George Denis, a Catholic composer of Louvain, has received the congratulations and thanks of Cardinal Van Roey, Archbishop of Malines, for his composition, "Cloches de Paques," dedicated to His Eminence and played on the famous carillon of Malines Cathedral. M. Denis has also received the thanks of Adm. Alan G. Kirk, retiring Ambassador to Belgium and new Ambassador to Russia, for his "Hymne a la Paix," dedicated to President Truman.

OBITUARY

John J. Beck

John J. Beck, Organist and Choirmaster of the Basilica of St. Mary, Minneapolis, Minnesota, died on May 30, 1949. Preceding his long service at St. Mary's, Professor Beck had been organist-choirmaster at St. Stephens and at St. Elizabeth's Churches in Minneapolis.

Reverend Joseph J. Pierron

The Rev. Joseph J. Pierron, 74, died at Boys Town, Nebraska, on April 26, 1949. His funeral took place at St. Nicholas Church, Dacada, Wisconsin, on April 30, and interment was in the parish cemetery there. Celebrant of the Mass was the Rev. P. K. Flasch, and the Most Rev. Roman Atkielski gave the final absolution.

Father Pierron was born in 1875 at Dacada. He studied at St. Francis (1896) and at Fribourg, Switzerland. Ordained in 1905, he returned to Europe and studied music there for three years. In 1909 he became assistant at St. Mary's, Fond du Lac. Thereafter he was assistant at St. Rose's, Racine, and Holy Trinity, Milwaukee. He became

pastor of St. Patrick's, Lodi in 1913, and served as rector of Pio Nono from 1920 to 1923. He subsequently held pastorates at St. Matthias, North Greenfield, St. Rita's, West Allis, St. Alphonsus, New Munster, and Our Lady of the Angels, Armstrong. In November of last year he went to Boys Town, Nebraska, to serve as director of music in Father Flanagan's boys' home where his cousin, the Rev. Francis Schmidt, was director of the famous Boys Town choir.

Father Pierron was the Editor of CAECILIA in 1930, and was author of the *Ave Maria Hymnal*, a Mass and several hymns. Two priest brothers, The Rev. John Pierron and The Rev. John Baptist Pierron, preceded him in death.

Andrew J. Theiss, Organist of St. Joseph's Church, Appleton, Wisconsin, passed away in March 1949, after having served for many years in the field of Catholic Church music.

Manuel M. Ponce

On August 4th, a solemn funeral took place for Manuel M. Ponce, distinguished Mexican musician.

SOME RECENT PUBLICATIONS

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