

CAECILIA



A *Alma* • Redemptó-ris Máter, quæ pérvī- a cæ-li
 pórtā mánes, Et stélla má-ris, succúrre cadénti,
 súrgere qui cúrat, pópu-lo : Tu quæ genu-ísti, natú-ra
 mi-ránte, tú-um sánctum Geni-tó-rem : Vírgo pri-us ac
 posté-ri-us, Gabri-é-lis ab ó-re súnfens illud Ave,
 peccató-rum mi-se-ré-re

NOVEMBER — DECEMBER, 1953 — VOLUME 81 — Number 1

the review of catholic church & school music

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A REVIEW OF CATHOLIC CHURCH and SCHOOL MUSIC

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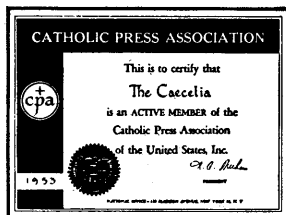
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IN THIS ISSUE

The contents of this issue represent a summing up of the Jubilee Year of the Motu Proprio. Three articles serve as focal points for looking back on what has been achieved. Father Jones' vigorously written "Liturgy and Parish Life" analyzes the principles that underlie musico-liturgico actions as interpreted from the writings and life of Blessed Pius Tenth; Mr. Schehl's "Reminiscences" take special note of some of the people who made Church Music history in the last half century; then, too, Mr. Goineau gives us the benefit of a personally conducted survey which he made to find out how extensively church musicians actually heeded Blessed Pius Tenth's instructions of fifty years ago and then did something about it . . . The Music Supplement ties in with the subject matter of this issue, also, by offering three hymns composed in honor of Blessed Pius Tenth . . . A selected list of Christmas programs given last year will be of interest to those struggling with planning the same this year . . . Father Guentner continues his stimulating series of comments on new record releases.

THE COVER

Mr. Gerard Rooney is preparing a series of covers for the Marian Year. The Advent cover is the first. Our Lady in dogma and hymnody will be the main heading for all the drawings.



Editorial Staff: Louis L. Balogh, Rev. Francis Brunner, C.Ss.R., Rev. Russell H. Davis, Rev. Francis Guentner, S.J., Rev. Robert Hayburn, Rev. Cletus Madsen, Theodore Marier, Rev. Clement J. McNaspy, S.J., Sr. M. Millicent, C.S.A., Rev. Elmer F. Pfeil, Pius Tenth School of Liturgical Music, William Arthur Reilly, Rev. Russell Woollen. Dom Ermin Vitry, O.S.B., *Editor Emeritus*. Circulation: James Ring.

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YEAR SET ASIDE TO HONOR THE BLESSED VIRGIN MARY

Catholics throughout the world have been called upon by Pope Pius XII to join in observing a Marian Year in commemoration of the centenary of the proclamation of the dogma of the Immaculate Conception of the Blessed Virgin Mary.

The Holy Father's appeal was contained in a 5000-word encyclical letter to Bishops everywhere which announced that the Marian Year would begin next December and extend until December of 1954.

During this period, Pope Pius urged, Catholics should lift their minds and hearts in prayerful intercession to the Mother of God for the multiple needs of modern men.

CENTENARY OF DOGMA

It was on December 8, 1854 that Pope Pius IX proclaimed as an infallible Catholic doctrine that the Virgin Mary "in the first instant of her conception was, by a singular grace and privilege of Almighty God, in view of the merits of Jesus Christ, the Savior of the human race, preserved exempt from all stain of original sin."

Entitled "Fulgens Corona Glorae" (Shining Crown of Glory), the papal encyclical declared that the centenary celebrations should serve to stimulate an earnest devotion to the Mother of God in the souls of all Catholics, and encourage them, as far as possible, to conform their lives in the image of the Virgin.

The National Catholic Music Educators Association will take special note of this year of Our Lady when they come together for their annual convention next Mary's month (1954) in Milwaukee, Wisconsin. Details of this meeting will be given at a later date.

Meanwhile church music circles will want to ponder the possibility of developing suitable programs during the Marian Year to give emphasis to the Holy Father's proclamation. Through music we can give special honor to the Mother of God, Patroness of the United States.

THE LITURGY AND PARISH LIFE

Paper read during the National Eucharistic Congress, Sydney, April 16th, 1953

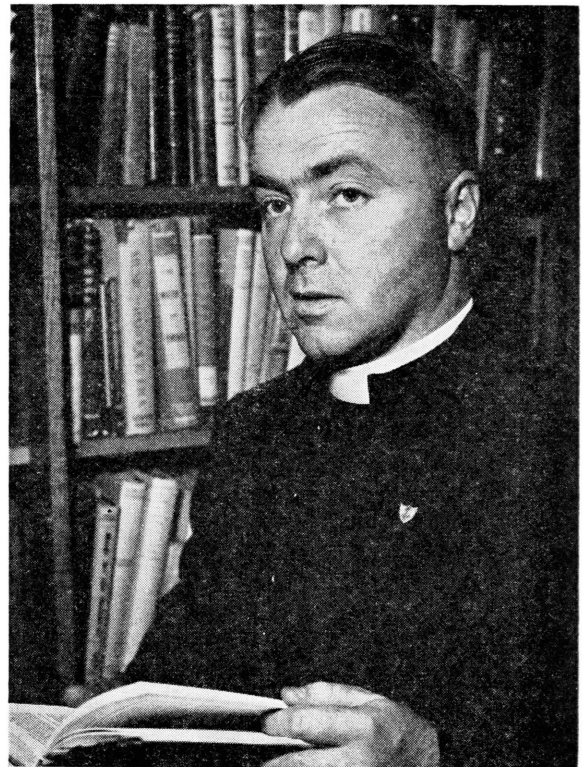
by Rev. Dr. Percy Jones, Ph.D., Mus. D.



ON SUNDAY NEXT, APRIL 19th, we in Australia commemorate the 150th Anniversary of the first official permission given by Governor King, to celebrate Mass in this country. That anniversary has inspired the holding of this National Eucharistic Congress to which prelates, priests and laity from every corner of the continent and indeed from many countries overseas have come to share our joy on this occasion. In recent years a Eucharistic Congress has become the normal expression of important commemorations; it would therefore seem fitting that during these celebrations some tribute be paid to the Supreme Pontiff to whom under God we owe, more than anyone else, the revival of Eucharistic Life in the Church — to Blessed Pius X of holy memory. Last year, the shadows which hang over the Church Militant were for a brief moment forgotten when the whole Christian family rejoiced at the Beatification of him who has rightly been styled the Pope of the Eucharist. Please God that same family will not have to wait many more years before celebrating his canonization. Certainly no one has been raised to the altar in this century who has had such a profound influence on the life of the Church and of the millions of the faithful. In August fifty years ago, Joseph Sarto was elected Pope. The worldly wise shook their heads. In such obviously difficult times, the election of an apparently undistinguished Italian Prelate, the son of very poor parents, reared in an obscure district of northern Italy, with little experience of the world and its politics seemed little short of a disaster. He was such a contrast to the aristocratic Leo XIII. Prior to the conclave, one French Cardinal remarked to him that he was not even eligible since he knew no French. He himself viewed with dismay during the conclave the gradually mounting votes in his favor.

Yet looking back over this twentieth century, it is now crystal clear that in his election, the Holy

Spirit had raised up a successor to St. Peter who personally led a reformation of Church Life such as had never been witnessed in the Church before. A namesake predecessor of his, St. Pius V had guided the Church during a previous upheaval and renaissance, but he had men of the stamp of St. Robert Bellarmine to urge the reform. Pius X reformed the Church almost single-handed. Certainly he led the way and if he had the invaluable assistance of men like Cardinal Merry del Val and others as his advisers, it was from his leadership that they drew their inspiration. His pontificate was in the main the implementing of reforms



Father Jones

which he realized necessary from his own experience as a seminarist, a curate, a Parish Priest and a Bishop. His rule was not that of a head of a government but that of a pastor of souls. His very motto "To restore all things in Christ" summarized his achievement as well as his intentions. There is not a single aspect of Church Life as we know it today that does not bear the imprint of his personal direction. It was to him we owe the

Father Jones is Vice-Director of Melbourne Conservatory of Music and Choir Director of St. Patrick Cathedral in Melbourne. He was in charge of all music sung at the Eucharistic Congress held in Australia last spring.

Code of Canon Law in force today; it is to him we owe the initial steps in Catholic Action; it is to him we owe the defeat of perhaps the most insidious heresy in the Church — Modernism. But if today we are part of a family in which millions of its members are vitally aware of their faith and are courageously living that faith amid increasing secularization, paganism and persecution, it is because Blessed Pius X, a man of prayer and a true shepherd led his flock back to the true pastures of the sacramental life which its Divine Founder had left as their daily food and nourishment.

Pius X had been for too long a priest working in a parish not to realize what had been missing in parochial life. With the highly individualistic approach of the seventeenth, eighteenth and nineteenth centuries to religion and God, he had seen Catholics regarding prayer as a mere private matter between an individual and his God. He had seen the damage that the exaggerated pietism of the Jansenists and the reply of their opponents whose only solution seemed to have been to offer one form of individualistic piety to offset the other — he had seen the damage that this unsacramental life had done to the Church, the Mass, Holy Communion unfrequented — altogether a family starved of its food — a family lacking vitamins and therefore lacking vitality. Worse still he had seen a clergy equally ignorant of this primary source of the Spiritual life. A clergy side-tracked into providing spiritual trivialities and non-essentials, helpless before the tide of socialism, and themselves relying on their own resources for their life of prayer.

The answer of Pius X to this state of affairs was clear — reform the Breviary so that the Clergy have a balanced form of prayer, frequent and early Communion so that the faithful receive constantly, even daily, and from early childhood, the chief food of their souls — the Bread of Angels — Christ Himself. He realized that with such Divine nourishment, the vitality of the Church would return and prevail. And so it has proved — the missionary activity of this century, the rise and growth of a holy and apostolic laity and the universal loyalty of the faithful to the See of Peter which have been such striking phenomena of this twentieth century must be traced back to the call of Pius X to restore all things in Christ by a return to the sacramental life of the Church.

But his work did not cease there — in fact it did not begin there. With the intuitive eye of a

saint, he saw the deep underlying misunderstanding which was the cause of the spiritual inertia — it was that the sacraments — even the Mass itself — were only appreciated for the good they produced in the individual soul. The fundamental basis of all religion, namely the worship and glory of God was obscured or forgotten. The churches had become shabby, the ornaments, the paintings and the statuary had become shoddy and the music, if it existed at all, had degenerated into a concert to tickle the ears and satisfy the emotions of the listeners. All these externals were but the expression of the petty, shabby minds of the people — they were the indication of a tragic lack of realization of what the worship of God demanded. The mind of sacrifice — “the mind that was in Christ Jesus” was absent — people prayed for what they could get out of it.

How was he to bring the people of God to realize their position before their Creator? How was he to bring it home to them that they were a royal priesthood, a chosen people, a privileged family — brothers of Christ under the fatherhood of God? How was he to make them realize their solidarity — their common bonds which would be the strength of the Church in the ensuing decades? On the surface his reply seemed to be so futile as to merit scorn. And whether merited or not, it met with scorn and continues to meet with scorn. After his first Encyclical in October, 1903, in which he outlined his policy — of restoring all things in Christ — the first document he issued to the Universal Church was the *Motu Proprio* of November 22nd, 1903, on Sacred Music. Well might the churchmen and the laity of the Church, reared in the cultural backwaters of nineteenth century romanticism and liberalism look askance at the announcement of a Papal document on music and a *Motu Proprio* at that — “on his own volition.” And yet the opening sentences of that masterly decree showed immediately that Blessed Pius X had put his finger on the core of the disease: —

“Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable disposition of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God, in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the

altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices. Nothing should have place therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal, nothing, above all, which directly offends the decorum and the sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God. We do not touch separately on the abuses in this matter which may arise. Today our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise — the beauty and sumptuousness of the temple, the splendour and the accurate performances of the ceremonies, the attendance of the clergy, the gravity and the piety of the officiating ministers. Such is the abuse affecting sacred chant and music . . . Filled as we are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, we deem it necessary to provide *before aught else* for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from *its foremost and indispensable fount*, which is the *active participation in the most holy mysteries and in the public and solemn prayer of the Church*. And it is vain to hope that the blessing of Heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odour of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple."

Here was the Pope's remedy for the malady — the primary and indispensable fount at which the true Christian spirit is acquired is the active participation in the sacred mysteries and in the liturgy of the Church. Surely nothing could be clearer than this. And yet fifty years after he had penned these words we look around to find in many places the same ignorance, antipathy and indifference which Pius X deplored. Pius himself had no doubt in his mind. As a young seminarist he had learnt the power and beauty of the Church music, as

a young priest and as a parish priest he had proved over and over again the vital part it played in a true parochial life, and as a Bishop he saw the need to draw people back to God by love and the deepest expression of love — music. Here was a holy priest speaking out of the abundance of his heart and his experience, not as a mere aesthete or impractical dreamer.

Throughout his Pontificate Pius X pursued this ideal of active participation in the liturgy. He ordered the return to the pristine melodies of the chant — "Revertimini ad fontes" he said in setting up the Commission for the restoration of the Gregorian Melodies. He reformed the Breviary, he encouraged frequent and early Communion in every way, setting an example in the Papal ceremonies in the Sistine Chapel and in St. Peter's — he set out to draw people to express their love to God in the traditional chants of the Church. Here was the love song of Christ's Bride held in esteem again.

And that love-song has continued despite opposition and indifference. It has been fostered by each succeeding Pope, by Benedict XV who gave the Pontifical Institute of Sacred Music its present buildings, by Pius XI who, on the occasion of the 25th anniversary of Motu Proprio issued his Apostolic Constitution on the Liturgy and sacred music, in which he called for detailed instruction in Church Music to be given in schools, colleges, and seminaries, and the constant use of the chant in ceremonies so that the people no longer remain "detached and silent spectators." But above all, nearly fifty years after Motu Proprio, Pope Pius XII in two of the great Encyclicals of all time "Mystici Corporis" and "Mediator Dei" gave to the world a doctrinal and spiritual exposition of the Church's life of prayer which set a final seal on the call of his predecessor to restore all things in Christ through an active participation in this vital sacramental life.

Never was the call of the Pastor of souls more timely. Amid the cross-currents of false philosophies, religions and politics, the Bark of Peter must steer a steady course. Before the waves of philosophical idealism, positivism and atheistic existentialism the Church must remain the defender of objective truth; before the insidious attacks of modernism and indifferentism, the Church must proclaim its belief in dogma; before the excesses of totalitarianism and atheistic materialism, the Church must stand erect as the Mystical Body of

Christ, the real centre of the brotherhood of man.

But truth is not sufficient for mankind today. Subject to so many specious onslaughts of false philosophers and tyrants, by a diabolical perversion of the **printed word** so that today the cherished word "Propaganda" has become suspect and synonymous with deceit, men have come to distrust the rationalization of truth. With so much evil in the world — so much cruelty, men look for love and beauty. Even for those who know the truth, they need something more to help them. Pope Pius XII himself has said: "There was perhaps never a time in the history of the Church when people were so well instructed as they are today, yet there was perhaps never a time when men have witnessed so tragic a divorce between *theory* and *practice*." And why is that? It is because we have in a large measure relied on the power of the instructed word to convey truth. We have relied too much on knowledge of the discursive type. We stress so much that Christ is "The Truth", that we forget that He is also "The Way and the Life". We think that once we have indoctrinated the intellect by Catechism and Apologetics and shaped the Will by "character training" that we have reached the soul of men. But we haven't. There is a world of difference between knowing a truth and *realizing* it. There is a world of difference between doing something out of a sense of duty and doing it out of love. Hence the tragic divorce between theory and practice. Man is not merely a composite of rational intellect and will. There is a host of other elements that go to form his personality and unless these other elements are nurtured and fostered, we cannot produce the integral Christian man. Truth cannot be cold truth, it must be resplendent, morals cannot be the mere expression of duty, they must be the expression of love — of a vital soul pulsating with the life of sanctifying grace. It is for this reason that the Church calls upon the arts to adorn and represent its truths. It calls on painting and statuary to stimulate the imagination and the memory, it calls on music to express its love, for as St. Augustine puts it: "Cantare amantis est", — "A lover must sing." And it is this expression in beauty of the truths of the faith that must attract the Catholic and the non-Catholic. Beauty is the splendour of truth, it is a shining forth, it is a pean of love arising in the soul that contemplates the infinite perfection and love of God. Surely this is the purpose of our education and of our pastorate. And all this is provided for us in the liturgy of the

Church. The liturgy is nothing but the beauty of divine truth lived and expressed by Christ and the members of His Mystical Body. It is the song and action of the Whole Christ worshipping and praising God, offering Him the ineffable Victim of Calvary and with that Divine Victim, offering the minds and hearts and bodies of all those who are bound to Him in this bond of supernatural love.

Before concluding may we for a moment indulge in a cursory examination of conscience. What is the position here in Australia? Can it be said that here is a country in which the full vitality of the Church is expressed in its life of prayer? The answer is yes and no. If we take cognizance of the frequentation of the sacraments and of the vast numbers of the faithful who unite themselves with the priest and with Christ in the Mass through following the words of the Holy Sacrifice in the Missal, and if we recognize the vast numbers who, this week, are paying special homage to our Eucharistic Lord, the answer is "Yes, to some degree." But if we seek for the very existence of, let alone the active participation of the faithful in the solemn ceremonies of the Church we must honestly admit that despite splendid efforts in a **few places there is much yet to be done**. There are of course reasons for this state of affairs in the past. Until a previous generation the accent in Church activity was on the *school* — schools had to be built, they had to be staffed, they had to be developed. In this generation the accent moved to the *Hall*. All the various branches of the lay apostolate have absorbed so much of the priest's time that little was left for what he considered the trimmings. Is it not time that the accent moved to the church itself? Is it not time that the priest should concentrate on being a priest and being concerned with the fullest observance of the priestly functions? It is surely an extraordinary mentality that can attend to details of football teams and not find time to encourage choirs and congregations to join him in the sacrifice of perennial praise. Church music is not just a hobby, it is an integral part of the Church's prayer as Pius X clearly states. He himself set an example as a priest in training choirs wherever he was stationed. And every Pope of this century has set out the requirements of the Church in this matter as it affects dioceses, religious orders, seminaries, schools and confraternities. It is this life of the liturgy that is essential to a full Catholic faith. As Pius XI says in his Encyclical, "Quas Primas", — "In fact the yearly celebration of the Holy Mysteries

has far greater efficacy than all the weightiest documents of the ecclesiastical magisterium, to teach the people the things of faith and thereby to elevate them to the interior joys of life."

What suggestions then can be made? It seems to me that remedies can be made on three levels — the parochial, the diocesan, and the national level.

The Parish

Let us take the parochial level first. After the family, the parish is the smallest unit in the Church's organization and if the priests are convinced, it does not take long for the people to react. They will respond. There are first of all the children in the schools. They are the mustard seed in the active liturgical life of the parish. They can be trained and as they grow up their training can be used in the confraternities and in the congregational singing. In the meantime, once they are able to sing a Mass, they should be provided with the opportunities in the Church, especially on important feasts in the Church. And by important feasts I mean, not just Easter and Pentecost and other such, but also feasts of Corpus Christi, the Sacred Heart, Sts. Peter and Paul, and such feasts which fall on school days when the whole school should celebrate the Church's Feast. Today, if a flag is flown from a boy's school it is often not to celebrate a church feast but a sporting event. The priest should do all in his power to bring the nuns and brothers into the life of parish worship. The religious orders should be made to realize that that is what they exist for fundamentally. Teaching secular subjects is only a necessary means. But to the thinking Catholic it is a matter of some surprise that the religious brother will spend hours on the playground with boys, but not share their life of parochial prayer, and that religious nuns can teach secular music in a convent but not conduct a children's choir at High Mass in their parish Church.

As for the adults, the priest has at his service the sodalities and the confraternities which can be taught the Gregorian Chant melodies of the Mass. And then there is the parish choir to give the lead. But today it is true to say that most parish choirs do not exist or are in a poor state. And whose fault is that? It is at least to a large extent the priest's fault. He rarely visits them or encourages them — he doesn't use his influence in the parish to recruit members and then wonders why the choir is poor. *To me the most important single*

reform that must be made is to change the sung Mass to an early hour. Times have changed with the practice of frequent communion, all those willing to sing in a Church choir desire to receive Holy Communion each week. Now especially with the rule of water not breaking the fast, choristers can without difficulty sing while still fasting and the Sung Mass can be transferred to one of the early masses. This could mean that each Confraternity could have a sung Mass — sung by the members themselves alternating with the choir, and the choir singing the Proper. The mention of the Proper raises one of the main difficulties of a sung Mass. And yet this is not a grave difficulty; the choir can sing the Proper texts on a Psalm tone or on bigger feasts sing a simple melody such as those provided in the Blessed Pius X Hymnal which is published here in Australia.¹ As for the text itself and its pronunciation, the priest can give some initial help, and the vocabulary is so comparatively small and the rules of pronunciation so invariable that a little practice will dispel this bogey.

One last word on parochial ceremonies. Any priest who treasures his priesthood should be anxious to try all the ceremonies attached to the sacramental and liturgical life of the Church, before falling back on personal preferences. Some priests are reminiscent of a certain type of non-Catholic who will try every form of religion before examining the claims of the Catholic Church. Some of us will try every type of private devotion rather than celebrate the Mass, offices and processions of the Church in their proper form. Too much attention is paid to the Catholic who looks on the Church as a place to go to obtain favours — he is what I would call a "gibbit-shillin'" Catholic, and what he seeks is a Bingo liturgy! Surely it is time we made the praise and worship of Almighty God top priority in our churches and offered Him our best not our second-best or third-best.

And even where, for one reason or another, it is not possible to begin with the sung Mass, there is the Dialogue Mass, which has done a great deal in many parishes to make the congregation realize that it is their Sacrifice as well as ours. Indeed it may be said that the Dialogue Mass is a necessity in the average Australian Parish where there are often three, four and sometimes five masses each Sunday. If every Pope of this century has re-

¹ Not to be confused with the Pius X Hymnal published in the U. S. A. — Ed.

iterated the voice of Pius X that "active participation in the most holy mysteries is the primary and indispensable source of the true Christian spirit," then it must be admitted that ninety per cent, if not more of Australian Catholics are being denied this primary and indispensable source in an adequate way. It is true that a Catholic in using his missal is taking an active part in a certain measure, but it is clear from the context of *Motu Proprio* and subsequent Papal documents that this is not what the Popes meant. They meant and mean active external participation when, as Pius XI says they are no longer "silent spectators." This generation has seen the rise of two perversions of the true concept of society, Totalitarianism and Communism. The answer to these is to make Catholics realize that they too are a society — a community and even more than that — a vital organism bound together and to Christ by the life-giving flow of faith and sanctifying grace. If we have been dilatory in presenting a common front to these caricatures of the doctrine of the Mystical Body of Christ it is because we have not succeeded in welding Catholics together in their prayer. *Actio sequitur esse* — you may whip up a temporary enthusiasm for some particular action demanding a common front, but that is a passing enthusiasm — you have only to see the results in Trade Union elections to see how difficult it is to make Catholics think socially and it is simply because their prayer is not social. They are just so many individuals at Mass. It is not sufficient to tell them they are one in Christ — you have to make them live that truth. You may preach week-in and week-out that the Mass is their sacrifice and not merely the priests, but you have to make them "act" the Mass. It is not sufficient to tell them that the Mass is a social act of worship, it has to *look* a social sacrifice. It may take some time to change the mentality of a priest who always refers to "his" Mass, but until this social concept of Mass is realized and put into effect we cannot expect Catholic solidarity in action. And furthermore we can only blame ourselves if many children on leaving school start to miss Mass. The youth at that age must be doing something. It is all very well to think of the mature minds who, over the years may have acquired a certain ability in personal prayer, but young people cannot be expected to have that. The success of the Dialogue Mass depends on the attitude of the priest. If he regards the Mass as his own affair and will not wait for the people to make the responses or

gabbles his Latin, the Dialogue Mass is impossible under such conditions. But if he is prepared to regard the people as a royal priesthood and a chosen people, he will encourage them by the tone of voice he uses and the help he gives them. To the objection that the Dialogue Mass distracts the priest, that can only be raised by one who has no experience of it. The people merely answer him or recite the vocal parts of the Mass with him. So far from distracting him it helps him to concentrate on what he is saying. As for the silent parts — the people are silent when he is silent. More frequently one hears the objection that the Dialogue Mass distracts the people. But this is not so — it might distract them from their own prayers, but not from the Mass. Some of the old people might not like it for a time, but experience in every part of the world has shown that the young and the middle-aged do like it. Soldiers who experienced the Dialogue and Sung Masses of the natives up in New Guinea and the other islands during the war are loud in their praise of such masses. But whatever the objections raised, the fact of the matter is that the Church has designed the Mass for congregational participation and the Popes have demanded it. What about the pride and disobedience involved in refusing the people their right?

The Dialogue Mass is the first step in parish worship. After some time the people will be ready for the more ideal form — the Sung Mass, but the whole affair needs the leadership and encouragement of the priest.

The Diocese

What can be done on the Diocesan level? A great deal, for while a priest here and there might want to do something along the lines outlined above, many more will embark on it if they feel they have the encouragement and approval of the Bishop. Pope Pius XII in *Mediator Dei* has this to say: —

"We therefore exhort you, Venerable Brethren, in your dioceses or within the sphere of your jurisdiction, to see that the way in which the faithful take part in the liturgy conforms to the rules laid down in the Missal and the instructions issued by the Congregation of Rites and in the Code of Canon Law; so that everything shall be conducted with due order and seemliness and no private individual, even though he be a priest, be allowed to use the church for the

purpose of arbitrary experiments. To this end We desire that besides a Commission for the regulation of sacred music and art, each diocese should also have a Commission for *promoting the liturgical apostolate*, so that under your watchful care the instructions of the Apostolic See may in all things be observed."

I would like to stress the words "a Commission for promoting the liturgical apostolate;" it is then not only a question of maintaining regularity and uniformity but also a question of encouragement, guidance and leadership. Once such a commission is established, experience shows that priests gain confidence in bringing the liturgy into the lives of the people. They don't feel "Lone wolves" in their apostolate and you find various groups of priests gathering together to study the liturgy and its application to parochial life.

One of the most important diocesan contributions to this end is the setting of a syllabus of Gregorian Chant and Hymns to be learnt in the Schools and appointing someone, preferably a priest, to visit the schools and see that the syllabus is taught. Such a syllabus should not be heavy otherwise the teachers feel unable to cope with its requirements. But in the dioceses of Australia where a syllabus has been set and inspected, the parochial clergy have found automatically presented to them a means of performing the ceremonies worthily. The whole drive in a diocese must be to make the people realize in this prayer their union with Christ.

The Nation

Under the heading of the national level at which the liturgy be encouraged there are several problems which can make or mar the spiritual life of this continent.

The chief of these is the question of seminaries and novitiates and indeed any religious house where priests or teachers are trained. There is no doubt that if a seminarist or religious receives the right training during those formative years, the spiritual life of the Church is truly safe guarded. Unfortunately it is true that in this part many of these training grounds have given scant attention to the prayer and ceremonies of the Church. Liturgy classes are often mere classes in rubrics with little teaching of the historical development or spiritual basis of liturgical prayer. Many students on entry to the college, are branded as "crocks"

or "crow" and they are excluded from participation in chant classes and sung masses. Religious houses are notable for the absence of High Mass and solemn ceremonies even where numbers make it an easy matter. Religious are sent out to teach in schools well versed in teaching secular subjects and the catechism, but ignorant of the very prayer-life of the Church.

Pius XI in his Apostolic Constitution had this to say:

"In seminaries and in other houses of study for the formation of the clergy, both secular and regular, there should be frequent, an almost daily lecture or practice — however short — in Gregorian chant and sacred music. If this is carried out in the spirit of the liturgy, the students will find it a relief rather than a burden to their minds, after the study of the more exacting subjects."

Pius XII in *Mediator Dei* follows this up with the following admonition: —

"Make it your special care, (Venerable Brethren) that the clergy of the rising generation, while trained in ascetics, theology, Canon Law and pastoral studies, shall be correspondingly taught to understand liturgical ceremonies, to appreciate their majesty and beauty and give careful study to the rubrics. Such training is desirable, not only for its educational value, not only for its utility in enabling the young student when the time comes, to carry out the rites of our religion with due order, seemliness and dignity, but also, and especially as a means of educating him in the closest possible union with Christ the Priest, so that being the minister of holy things, he may himself be holy."

This plea comes up time and time again from the Sovereign Pontiffs and this equally applies to all religious to whom the training of Catholic youth is to be entrusted. It is important that this be realized by religious orders, for not infrequently it happens that instead of being a help to build up the sacramental life of a parish, they allow their energies to be directed to the propagation of particular devotions, which, though legitimate, are secondary to the primary and indispensable source of the true Christian spirit which is the active participation in the sacred mysteries.

To encourage and supervise these developments it would seem desirable that there be established an Episcopal Committee for Liturgy which would

stress the importance of the prayer-life of the church, and which would ensure the balance between public worship and private devotions to be maintained, and that those entrusted to the care of souls be trained to nourish those souls according to the mind of our Holy Mother the Church. Protestations of loyalty to the Holy See mean very little when, in a matter effecting the very basis of the spiritual life of the church, small heed is paid to the repeated call of the Sovereign Pontiff.

Conclusion

It would trespass on your time to review all the possibilities and effects of a full parochial life of community prayer and active sacramental living. I have had time but to mention some of the important aspects of this problem. I have had no time to mention the effect of such a life on the apostolate of convert work, but each of this gathering will recall the impressions of many converts of his own acquaintance who have commented on our "dumb" congregations. I have had no time to enlarge on the place of liturgical prayer and action in the Lay Apostolate or on the necessity of the liturgy if the Church here in Australia is to reach some maturity.² There is little more I can do than summarize the work of Blessed Pius X and his successors in pointing to the three-fold new emphasis in the Church—the emphasis in its theology on the Doctrine of the Mystical Body, the emphasis in its apostolate on the active participation of the laity and the emphasis in its prayer on the community life of the liturgy. In this half-century we have witnessed a new vigour in the Church, largely the result of the vision and drive of Pius X. If we still fall short of his ideals, let us turn to his writings and those of his successors, let us implore his intercession and help to guide us "to restore all things in Christ."

The Church is the Bride of Christ. She has been mocked and spat upon as her Spouse was. She has been weighed down with the sins of her wandering children; she has been bruised and attacked by her enemies. But we in our love must seek to adorn her, to ensure that she stands forth radiant in all her beauty. We must adorn her with all the beauty that human mind can devise; we must adorn her, not with cheap tinsel of a chain-store, but with the perfection of the arts. Let us clothe her with the beauty of our painting,

our statuary, our architecture and our vestments, let her through our mouths, sing her inspired love-song to her Divine Beloved; let us be the expression of that grand Magnificat surging up from a heart filled with the Holy Ghost; let us present to her Beloved and to the world in all the glory of her model, Mary, Mother of the Bride that all the world may exclaim:

"Who is she that cometh forth as the morning rising, bright as the sun, fair as the moon, terrible as an army set in battle array."



² Organization following Jocist principles have forgotten that the liturgical life of the Church is a fundamental principle of Jocist spiritual training. Directors of Legion of Mary Praesidia do not stress sufficiently the phases of Praetorian membership which emphasize this prayer-life of the Church.

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Edward Strubel

EDWARD STRUBEL'S devotion to the cause of Church Music in America is revealed in the length and quality of his service. In recognition of his steadfastness and musicianship, His Holiness Pope Pius XII, conferred on him the medal "Pro Ecclesia et Pontifice" on the occasion of his Golden Jubilee as organist of the Mother of

God Church in Covington, Kentucky, in 1945. Mr. Strubel looks upon this coveted award as the high point in his long career in the vineyard of Church Music.

He was born in Bavaria, Germany, on the fourth day of April, 1875. After spending his early years in study at the seminaries of Wuerzburg and Speyer he came to America in 1894. He set up a music studio in New Albany, Indiana, for one year after which he moved to Covington to accept the post of organist and choir director at the Mother of God Church in that city. With the exception of the year 1905-6 during which he was organist at St. Anthony Church in New York City, he has been and still is fulfilling his musical assignments at the Mother of God Church in Covington.

Through the years he has varied his church music routine by conducting musical societies in concerts and by composing secular music. It was while conducting one such group that he wrote the composition "When Evening Shadows Gather." The piece won first prize in a national contest for original American choral music. The composition was performed under his direction at a choral festival in Chicago by a choir of 4000 men and again in Philadelphia by a chorus of 5000 men.

His efforts at church music composition include several published works which are listed below. Among these special mention should be made of the "Three Latin Motets in honor of the Blessed

Virgin Mary" which he composed on the occasion of his receiving the papal award mentioned above. He dedicated these motets to His Excellency, the Most Reverend William T. Mulloy, D.D., Bishop of Covington, who made the presentation of medal.

For many years Mr. Strubel shared the church music spotlight with his brother, Rt. Rev. Msgr. Johann Strubel, who was Director of the Cathedral Choir in Wuerzburg, Germany. Monsignor Strubel died in 1948.

At the present time Mr. Strubel lives with his wife in Covington. His two living children are married and live close by. There is his son Edward G. who lives in Ludlow, Kentucky and his daughter Mrs. Walter Kuehn who resides in Cincinnati.

Among his close friends over the years was John B. Singenberger, founder of the American Caecilian Society and this CAECILIA Magazine.

We have many reasons, therefore, to be proud to include Edward Strubel among the distinguished church musicians, a recital of whose achievements have appeared on these pages. His example is indeed an inspiration to us all. May God's choicest blessings continue to come to him in abundance.

Published Compositions by Edward Strubel

McLAUGHLIN & REILLY COMPANY

Mass in honor of the Sacred Heart for Unison Voices and Organ

Same arranged for SATB Voices and Organ

Three Latin Motets in honor of the Blessed Virgin Mary for Four Men's Voices

Benediction Manual (Eight Latin Eucharistic Motets) for Four Men's Voices

J. FISCHER & BRO.

Ecce Sacerdos Magnus for Four Men's Voices
Laudate Dominum for Four Men's Voices
Secular Music

THEODORE PRESSER COMPANY

(All for Four Men's Voices)
When Evening Shadows Fall
Thou'rt a Lovely Flower
The Rainy Day
The Wild Honeysuckle



TEACHING CHRISTMAS CAROLS

A GOOD CLASSROOM EXERCISE IN PREPARATION for Christmas would be to have the pupils list in simple prose sentences the ideas contained in the common carols and hymns. In doing so they will observe which of these songs contain real doctrine and which are banal and sentimental. They will be able to draw up a final list of the most important elements in the Christmas celebration and so pay more attention to these as they sing the hymns and carols. They will become more aware of the central facts: that the Child is the Son of God, the King, the Savior, the Son of the Virgin Mary, and that He has come to transform those who receive Him so that they can share in His own divine, heavenly life. They will strive to make sincere the words they sing of joy, triumph, praise, adoration, reverence, gratitude, and the love and cheer which they share with others in this great celebration.

A good companion exercise would be to list the ideas expressed in the chants of the Christmas Masses. One good outcome of this would be that they would see the incongruity of singing such things as "Away in a Manger," while the priest is declaring at the altar, "He shall be called Wonderful, God, the Prince of Peace, the Father of the world to come: of whose reign there shall be no end."

Perhaps the best of the carols for content, one that can serve as a measure for the others, is "Hark the herald angels sing." What is their song? "Glory to the new-born King." He is the One who created the world and now he has entered His own creation. He has become one of us. He is then our King. "Peace on earth and mercy mild, God and sinners reconciled." The Kingdom had revolted from the King and now He enters His Kingdom. Does He come to punish? No. He comes to bring mercy and peace. Sinful man is to be reconciled with God. The Son of God has become man to be the Mediator between God and men. No wonder then that we sing at this time, "Joyful all you nations rise, join the triumph of the skies. With angelic hosts proclaim, Christ is born in Bethlehem." The King has come from heaven and brings the very life of heaven upon earth. Our voices now are joined with those of the angels. This is the gift for which we thank God in the Preface and Sanctus of every Mass.

Advent-Christmas Mediator 1952

OUR MUSIC
THIS MONTH

Testimonials of Blessed Pius Tenth in this jubilee year of the Motu Proprio have taken many forms. Choir demonstrations, operettas, concerts, schools of sacred music and the celebration of Mass with congregations participating have all been used throughout the country to point up the significance of the musical instructions which this saintly pontiff promulgated to the Universal Church just fifty years ago. Many hymns, too, were composed in his honor by skillful poets and musicians. Three of these were selected this past year and published, and are included in the music supplement. These testimonials in the form of hymns appearing now when the Pius X Jubilee Year, as it has been called, is coming to a close, remind us of the impressive amount and quality of music practised and performed with special devotion over the past few months. Such performances have expressed the musician's way of honoring the memory of his patron.

The Church, too, has a special way of honoring the memory of one of her chosen sons, namely, to include his name among those of the saints. As we read over the text of these hymns we pause to pray for and consider the prospect of Pius Tenth's canonization, which reports lead us to believe, is imminent.

TO RESTORE ALL THINGS IN CHRIST by Sister M. Florentine, P.H.J.C.; for Unison Voices and Organ. Cat. No. 1936; price 12 cts. (on a card) Text by Sister M. Miriam, P.H.J.C.

HYMN IN HONOR OF BLESSED PIUS TENTH by Sister M. Theophane, O.S.F., for Unison Voices and Organ. Cat. No. 1933; price 12 cts. (on a card) Text by Sister M. Aquinette, O.S.F.

BLESSED PIUS TENTH by Achille P. Bragers; for Unison, Two Equal or Four Mixed Voices; contained in the Pius Tenth Hymnal — Cat. No. 1800. Text by Mother C. Maguire, R.S.C.J.

In order to hail the Marian Year which is just ahead, two selections of music are presented that should serve choirmasters well. There is an *Ave Maria* by Joseph McGrath, and an *Ave Maris Stella* by Palestrina. These compositions have quality and as salutations to Our Lady will justify the efforts expended in learning them.

AVE MARIA by Joseph J. McGrath; for SATB Voices a cappella; Cat. No. 1870; Price 16 cts.

AVE MARIS STELLA by G. P. da Palestrina; arranged for Three Equal Voices by Cyr de Brant; Cat. No. 1929; Price 16 cts.

PRAISE THE LORD by J. Alfred Schehl; for Three Equal Voices and Organ; Cat. No. 1896; Price 18 cts.

Originally published as *Jubilate Deo* this composition has won wide favor among singers and choir directors. The present English setting of Mr. Schehl's composition is available in two arrangements, namely, the one contained in the present supplement for Three Equal Voices and Organ, and another (Cat. No. 1957) for Four Mixed Voices and Organ. Those familiar with the Latin setting of this composition will note that the composition loses none of its effectiveness by being set to English words.

TO RESTORE ALL THINGS IN CHRIST

(HYMN TO BLESSED PIUS TENTH)

Sr. M. MIRIAM, PHJC.

Sr. M. FLORENTINE, PHJC.

1. "To re-store all things in Christ!" Your mot-to we ask to live,— O
 2. "To re-store all things in Christ!" To Christ's dai-ly ban-quet bring— His

Ho-ly Fa-ther, Bless-ed Pi-us Tenth, From heav-en your aid to us give.— Ce-
 chil-dren, that in— one ac-cord, The na-tions His prais-es may sing.— O

les-ti-al Pa-tron of Lit-ur-gy named, Of fre-quent Com-mun-ion too; O
 help us to spread the reign of His peace, His King-dom to earth re-store; Our

Mar-tyr of Peace, for-ev-er-more crowned, Your bless-ing we beg— of you.
 hearts then, with songs of Moth-er Church filled, Tri-um-phant will sing ev-er-more!

Imprimatur: † J.F. Noll, Bishop of Fort Wayne, Indiana
 September 1952

Hymn in honor of Blessed Pius X

Words:
Sister M. Aquinette, O. S. F.

Music:
Sister M. Theophane, O. S. F.

Who as a shep-herd led his flock with-in the paths of peace?



Ho-ly Fa-ther, Bles-sed Pi-us Tenth. Who as a shep-herd fed his



lambs with Christ, the Prince of peace? Ho-ly Fa-ther, Bles-sed Pi-us Tenth.



Who, as with rai-ment clothed our prayers with songs to chant His praise?



Ho-ly Fa-ther, Bles-sed Pi-us Tenth. Who fed the hun-gry, clothed the



poor like Christ in all His ways? Ho-ly Fa-ther, Bless-ed Pi-us Tenth.



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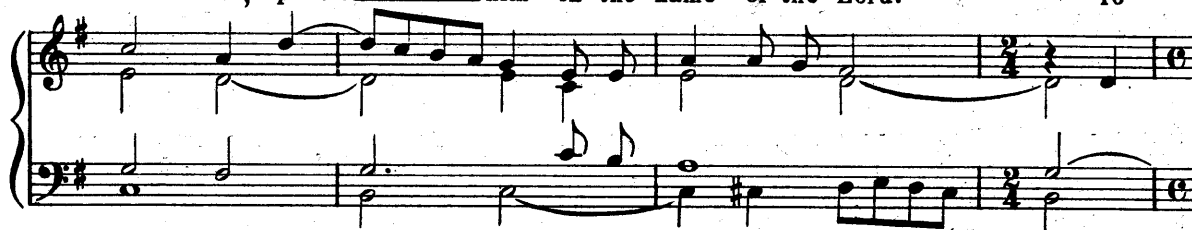
Con Spirito

Sing and re-joice all ye chil - dren,

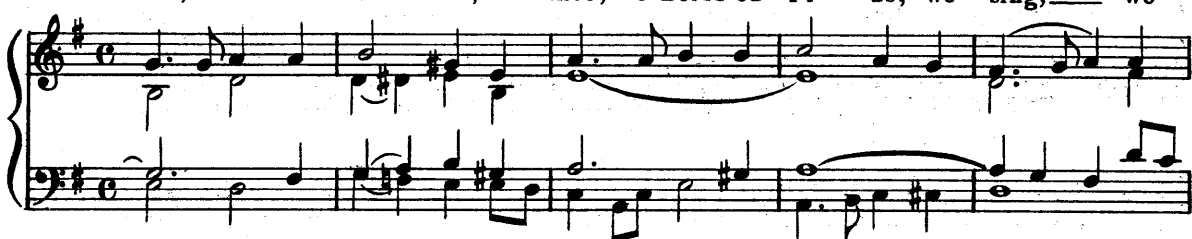


Praise him, praise him in the name of the Lord.

To



thee, O Bless-ed Pi - us, to thee, O Bless-ed Pi - us, we sing, we

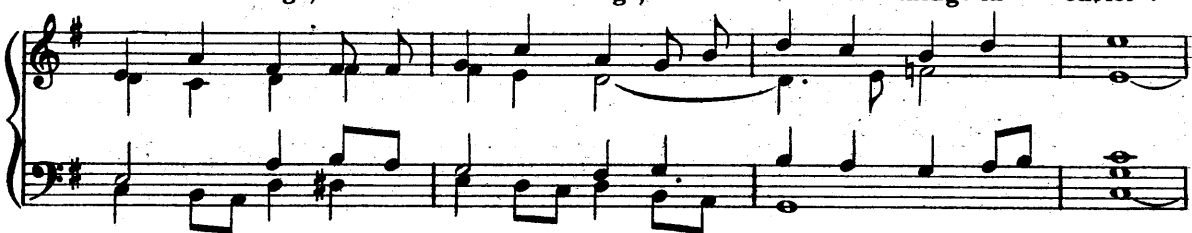


sing in one ac - cord;

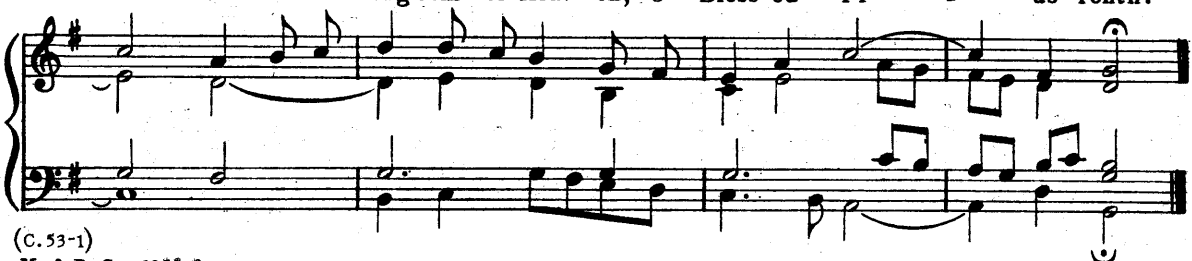
Teach us to live by thy sa - cred mot - to, "To re -



store all things, to re-store all things, to re - store all things in Christ".

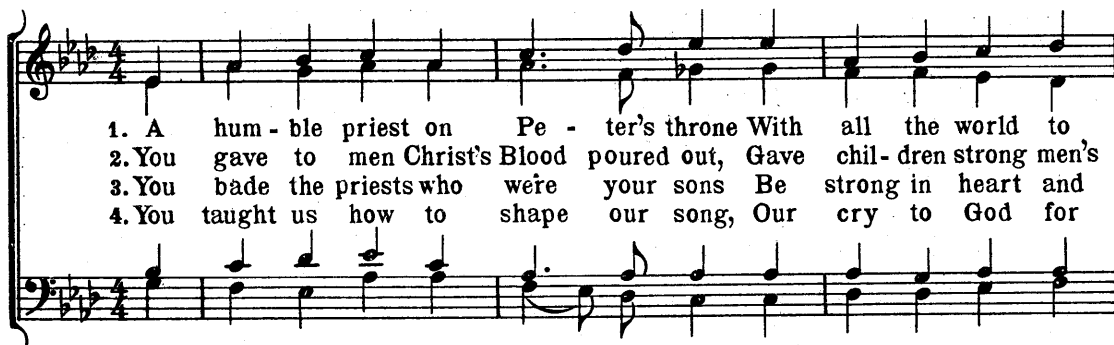


Lead us to the king-dom of Heav-en, O Bless-ed Pi - us Tenth.

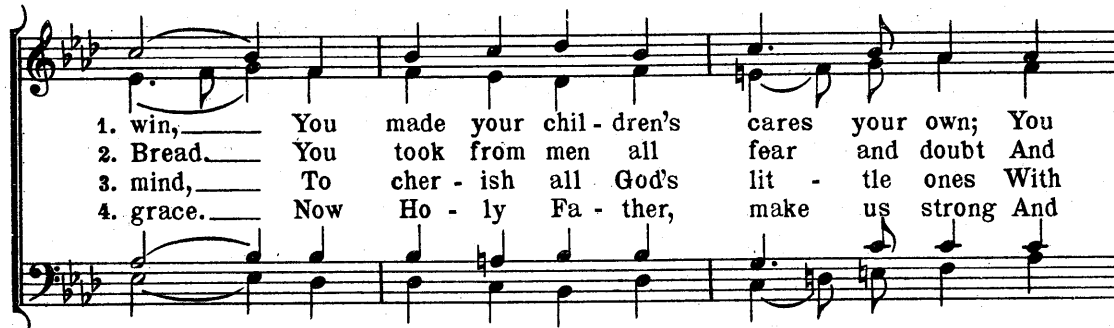


Catherine Maguire

Achille Bragers



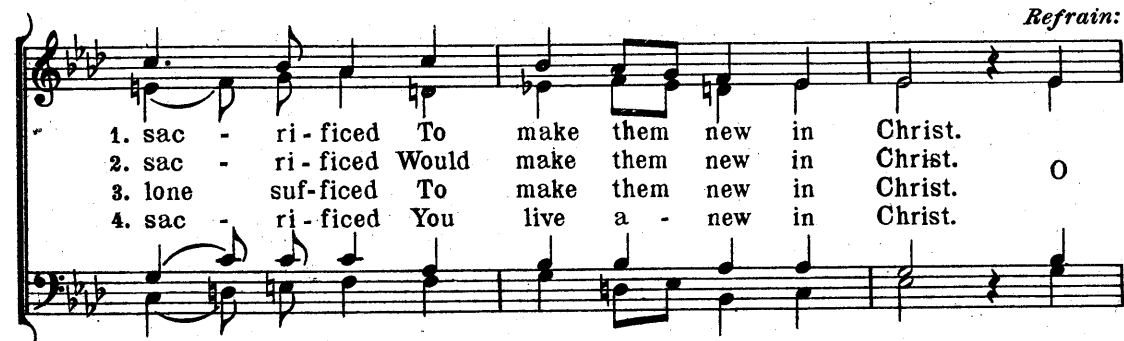
1. A hum - ble priest on Pe - ter's throne With all the world to
 2. You gave to men Christ's Blood poured out, Gave chil - dren strong men's
 3. You bade the priests who were your sons Be strong in heart and
 4. You taught us how to shape our song, Our cry to God for



1. win, ——— You made your chil - dren's cares your own; You
 2. Bread, ——— You took from men all fear and doubt And
 3. mind, ——— To cher - ish all God's lit - tle ones With
 4. grace. ——— Now Ho - ly Fa - ther, make us strong And



1. sor - row'd for their sin. You gave them God's Son
 2. gave them truth in - stead: The truth that God's Son
 3. love both wise and kind. You taught them love a -
 4. lead us to that place Where now with God's Son.



Refrain:

1. sac - ri - ficed To make them new in Christ.
 2. sac - ri - ficed Would make them new in Christ. O
 3. lone suf - ficed To make them new in Christ.
 4. sac - ri - ficed You live a - new in Christ.



Bless - ed Pi - us, make a - new All things in Christ Who lived in you.

AVE MARIA

For S.A.T.B. Voices a cappella

JOSEPH J. McGRATH

M.M. ♩ = 60

SOPRANO
A - ve Ma - ri' - a, grá - ti - a ple - na, Dó - mi - nus

ALTO
A - ve Ma - ri' - a, grá - ti - a ple - na, Dó - mi - nus

TENOR
A - ve Ma - ri' - a, grá - ti - a ple - na, Dó - mi - nus

BASS
A - ve Ma - ri' - a, grá - ti - a ple - na, Dó - mi - nus

Acc. for rehearsal only

mf te - cum, be - ne - di - cta tu in mu - li - é - ri - bus, et *f* be - ne - di - ctus

mf te - cum, be - ne - di - cta tu in mu - li - é - ri - bus, et *f* be - ne - di - ctus

mf te - cum, be - ne - di - cta tu in mu - li - é - ri - bus, et *f* be - ne - di - ctus

mf te - cum, be - ne - di - cta tu in mu - li - é - ri - bus, et *f* be - ne - di - ctus

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus

Imprimatur: †Richard J. Cushing, Archbishop of Boston
May 3, 1952

(C.53-1)

M. & R. Co. 1870-3

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dim.e rall. *p atempo*
fru-ctus ven-tris tu-i, Je - sus. San-cta Ma-ri-a,
dim.e rall. *p atempo*
fru-ctus ven-tris tu-i, Je - sus. San-cta Ma-ri-a,
dim.e rall. *p atempo*
fru-ctus ven-tris tu-i, Je - sus. San-cta Ma-ri-a,
dim.e rall. *p atempo*
fru-ctus ven-tris tu-i, Jo - sus. San-cta Ma-ri-a,

mf *f*
ma-ter De-i, o - ra pro no-bis, o - ra pro
mf *f*
ma-ter De-i, o - ra pro no-bis, o - ra pro
mf *f*
ma-ter De-i, o - ra pro no-bis, o - ra pro
mf *f*
ma-ter De-i, o - ra pro no-bis, o - ra pro

no - bis pec - ca - to - ri - bus, pec - ca - to - ri - bus, nunc -

no - bis pec - ca - to - ri - bus, pec - ca - to - ri - bus, nunc -

no - bis pec - ca - to - ri - bus, pec - ca - to - ri - bus, nunc -

no - bis pec - ca - to - ri - bus, pec - ca - to - ri - bus, nunc -

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in treble and bass clefs with a key signature of one sharp (F#). The lyrics are 'no - bis pec - ca - to - ri - bus, pec - ca - to - ri - bus, nunc -'. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp.

— et in ho - ra mor - tis no - strae. A - men.

— et in ho - ra mor - tis no - strae. A - men.

— et in ho - ra mor - tis no - strae. A - men.

— et in ho - ra mor - tis no - strae. A - men.

The second system of the musical score continues the vocal and piano parts. The lyrics are '— et in ho - ra mor - tis no - strae. A - men.'. Dynamic markings include *cresc. molto* (crescendo molto) and *p* (piano). The piano accompaniment continues in grand staff with a key signature of one sharp.

Ave Maris Stella

(Three Equal Voices)

G.P. da PALESTRINA

Arr. by Cyr de Brant

Moderato

mf

I A - ve - ma - ris stel' -

II A - ve ma - ris stel -

III A - ve, A - ve ma - ris stel -

Moderato

mf

- la, De - i

- la, De - i ma - ter al - ma, De - i

- la, De - i ma - ter

Nihil obstat: Rev. Russell H. Davis, Censor Deputatus

Imprimatur: †Richard J. Cushing, Archbishop of Boston
Feb. 27, 1953

(C. 53-1)

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ma - ter al - ma, At - que sem -

ma - ter al - ma, At - que sem - per

al - ma, At - que sem - per

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#). The first vocal staff has lyrics 'ma - ter al - ma, At - que sem -' with a melisma line. The second vocal staff has lyrics 'ma - ter al - ma, At - que sem - per' with a melisma line. The third vocal staff has lyrics 'al - ma, At - que sem - per' with a melisma line. The piano accompaniment consists of two staves with chords and moving lines.

per Vir - go

Vir - go Fe - lix

Vir - go, Fe -

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#). The first vocal staff has lyrics 'per Vir - go' with a melisma line. The second vocal staff has lyrics 'Vir - go Fe - lix' with a melisma line. The third vocal staff has lyrics 'Vir - go, Fe -' with a melisma line. The piano accompaniment consists of two staves with chords and moving lines.

Fe - lix cae - li por - ta, fe - lix cae - li por -

cae - li por - ta, fe - lix cae - li

lix cae - li por - ta, fe - lix cae -

- ta, fe - lix cae - li por - ta.

por - ta, fe - lix cae - li por - ta, cae - li por - ta.

- li por - ta, fe - lix cae - li por - ta.

Inscribed to the Rt. Rev. Msgr. R. Marcellus Wagner, V.G.
Pastor of St. Lawrence Church, Cincinnati

PRAISE THE LORD

For SATB Voices and Organ

Text from the Psalms

J. ALFRED SCHEHL
op. 41, No. 1, B

Allegro moderato

SOPRANO *f* Praise the Lord all ye

ALTO *f* Praise the Lord all ye

TENOR *f* Praise the Lord all ye

BASS *f* Praise the Lord all ye

ORGAN *gt. mf* *f*
Ped. Man.

mf na-tions, Praise the Lord all ye peo-ples, Praise the Lord, — Praise the

mf na-tions, Praise the Lord all ye peo-ples, Praise the Lord, Praise the

mf na-tions, Praise the Lord all ye peo-ples, Praise the Lord, Praise the

mf ad. lib.

* Notes in small type are optional.

Also available for Three Equal Voices Cat. No. 1896 and in Latin setting for SATB Voices "Jubilate Deo" Cat. No. 1666.

Nihil obstat: Rev. Russell Davis, Censor Deputatus

Imprimatur: †Richard J. Cushing, D.D. Archbishop of Boston. Nov. 26, 1952

(C. 53-1)

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Lord, — Praise the Lord — all — the — earth. Praise the Lord — and

Lord, — Praise the Lord — all — the — earth. Praise the Lord — and

attacca

Ped.

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are 'Lord, — Praise the Lord — all — the — earth. Praise the Lord — and'. The piano accompaniment consists of chords and moving lines in both hands. A 'Ped.' (pedal) marking is present in the piano part. The system concludes with an 'attacca' marking, indicating a transition to the next section.

glo - ri - fy His Name for ev - er. 0

glo - ri - fy His Name for ev - er.

mf

sw.

mf

This system contains the next two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The lyrics are 'glo - ri - fy His Name for ev - er. 0'. The piano accompaniment continues with chords and moving lines. A 'mf' (mezzo-forte) dynamic marking is present in the piano part. The system concludes with a 'sw.' (swell) marking, indicating a crescendo or swell in the piano part. The system concludes with an 'mf' (mezzo-forte) dynamic marking.

serve the Lord, O serve the Lord, the Lord, O serve the Lord

Man.

Lord with glad-ness, with glad-ness, come ye in - to His -

Lord with glad-ness,

Lord with glad-ness, with glad-ness, come ye in - to His -

serve with glad-ness,

Maestoso

serve with glad-ness,

Maestoso

Man.

* All Voices must sing Notes either in large or small type.

(C.53-1)

M. & R. Co. 1957-6

pre-sence in ex - ul - ta - tion, in ex - ul - ta - tion for the

pre-sence in ex - ul - ta - tion, in ex - ul - ta - tion for the

Lord Him - self is our God, for the Lord Him-self is our

Lord Him - self is our God, for the Lord Him-self is our

Ped.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The lyrics are: 'pre-sence in ex - ul - ta - tion, in ex - ul - ta - tion for the Lord Him - self is our God, for the Lord Him-self is our'. The piano part features a steady accompaniment with some melodic lines in the right hand. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting first, followed by the Tenor and Bass parts. The score includes dynamic markings such as 'mf' and 'f' (forte). The piano part ends with a 'Ped.' (pedal) marking.

God. *f* Praise the Lord all ye na-tions,

God. *f* Praise the Lord all ye na-tions, Praise the

mf *f* Man.

Detailed description: This system contains the first four staves of the musical score. The first two staves are vocal parts for 'God.' with lyrics 'Praise the Lord all ye na-tions,'. The third staff is another vocal part for 'God.' with lyrics 'Praise the Lord all ye na-tions, Praise the'. The fourth staff is the piano accompaniment, marked *mf* and *f*, with the label 'Man.' below it.

mf Praise the Lord all ye peo-ples, Praise the Lord, — Praise the Lord, — Praise the

mf Lord — all ye peo-ples, Praise the Lord, Praise the Lord, — Praise the

mf *mf ad lib.*

Detailed description: This system contains the next four staves. The first two staves continue the vocal parts with lyrics 'Praise the Lord all ye peo-ples, Praise the Lord, — Praise the Lord, — Praise the'. The third staff continues the vocal part with lyrics 'Lord — all ye peo-ples, Praise the Lord, Praise the Lord, — Praise the'. The fourth staff is the piano accompaniment, marked *mf* and *mf ad lib.*

Lord all the earth: Praise the Lord and glo-ri-fy His Name for ev -

Lord all the earth: Praise the Lord and glo-ri-fy His Name for ev -

attacca
Gt. *f*

Ped.

This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in treble clef, and the piano is in grand staff. The lyrics are 'Lord all the earth: Praise the Lord and glo-ri-fy His Name for ev -'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. A 'Ped.' (pedal) marking is present under the piano part. An 'attacca' instruction with 'Gt. f' (Grand Forte) is written above the piano part.

er. Praise the Lord, our God, Praise His ho - ly Name. _____

er. Praise the Lord, our God, Praise His ho - ly Name. _____

ff

This system contains the second two vocal staves and the piano accompaniment. The vocal parts continue with the lyrics 'er. Praise the Lord, our God, Praise His ho - ly Name. _____'. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. A 'ff' (Fortissimo) marking is present above the piano part.

FRENCH, ITALIAN, ENGLISH AND AMERICAN CHOIRS
HEARD IN NEW RELEASES

REVIEWS

by Rev. Francis J. Guentner, S.J.

THE LP RECORD INDUSTRY MARKED ITS fifth birthday last summer, and all things considered, one must agree that these five years have been the most progressive and eventful in the entire history of phonograph records. There can be little doubt that the wide diffusion of LP records has helped the cause of good music. And though the price of certain labels is still quite unreasonably high, one can hope that in time the various companies will try to meet the pocket-book of the average buyer.

Before the LP industry came into being, there were (as far as this reviewer can remember) about five albums of Gregorian chants in existence. The place of honor was — and still is — held by the two albums of the Solesmes monks. But at present writing the LP catalogue reveals at least twelve individual chant albums, sung by choirs of both Europe and America — and more are promised. We have space here for only two of the more interesting albums — both of them released by Period Records. Volume I (SPL 569) presents an unidentified community of French Trappists who sing the Cistercian *Salve*, several hymns, and selections from the burial ceremony. For an amateur group these monks do the chant unusually well; they have a beautifully rounded tone, the words are easily intelligible, and the melodies move with the rise and fall that is so much stressed by the Solesmes school. On the other side of the record are eight chants sung by an anonymous group of French Benedictine nuns. The ceremony of taking the veil is presented, together with a number of hymns, antiphons, and the *Victimae* sequence. The nuns perform the chant with life and suitable accuracy, but their tone is somewhat untrained and lacking in smoothness. Volume II (SPL 570) is devoted to a large variety of chants sung by the monks of a French Benedictine Abbey, assisted in parts by a boys' choir. The Solesmes readings are followed, and music of Christmas, Holy Saturday,

and Easter makes up the main fare. The inclusion of a section of the *Exsultet* is perhaps a bit strange — most listeners would prefer, I believe, group rather than solo numbers. A short organ improvisation is an attractive feature, but the several minutes devoted to the monastery bells have all the earmarks of a mere filler. The monks sing the chant with conviction and life, but their tone is not as pleasing as that of the Trappists; the youngsters who assist the monks in a couple of the numbers perform with zest — though again their tone is somewhat on the rough side. All in all these two records are a welcome addition to the mounting library of chant discs. They might correctly be named "A Day in the Life of the Monastery," for the melodies breathe the atmosphere of prayer that is so intimate a part of the monastery ideal.

A recent Vox issue has the promising title, *Motets of the Venetian School of the 16th Century* (PL 8030). But the music, even though sung by the Chapel Choir of the Cathedral of Treviso, under the renowned scholar Monsignor Giovanni D'Alessi, proves to be a disappointment for all who expect polyphony to be done with precision, clarity, balance, and pleasing tonal quality. Doubtless the Shaw, Wagner, Dessoff, and other choral ensembles now at their height in the United States spoil our ears. After listening to their conscientious approach to contrapuntal music, it is tiring to listen to the muddy, indistinct, and unlovely presentation of this Italian group. Though such famous composers as the two Gabrieli's, Merulo, Nasco, and Asola are recorded on this disc, it is difficult to recognize anything distinctive in the music as rendered here. This is the more unfortunate inasmuch as Vox Productions has been one of the most enterprising of present day companies. One hopes that they will continue to give us this kind of music — performed more correctly and pleasingly.

Somewhat more satisfactory, but again on the amateur side, is another Period record, *Choral Masterpieces of the Renaissance* (SPLP 535). Three individual English choral ensembles present

Father Guentner is Caecilia's Reviews Editor. At present he is stationed at St. Stanislaus Seminary, Florissant, Missouri.

a recital in which no less than ten composers and fifteen compositions are listed. Of these three groups, the French Circle Choir (University of Bristol) performs a handful of French chansons with the proper verve and sprightliness. The Open Score Society does diligent work with six English motets (Byrd, Farrant, Gibbons), but the contrapuntal lines sound formless, and the rhythm is lacking in vital pulse. A larger chorus and more rhythmic drive would have improved these fine examples of Elizabethan sacred music. Of the four motets (Josquin and Victoria) performed by The Nonesuch Singers (boys and men), Victoria's *Jesu Dulcis Memoria* is the most successful. In the others, the chorus sounds somewhat stage-struck, and the music therefore lacks the living conviction which alone can give individuality to these difficult but admirable works.

The Roger Wagner Chorale has made its appearance on several records, with music ranging all the way from Palestrina to Brahms. Our interest lies in their traversal of the *Missa Papae Marcelli* on the Capitol label (P-8126), and in a privately published group of ten "Familiar Catholic Hymns" (produced by Larry E. Layos, 7934 Santa Monica Boulevard, Hollywood 46, California. Records \$4.00 each). The Mass of Pope Marcellus gives the Chorale a chance to reveal its superb musicianship, in what is doubtless the best recording of this work that has ever appeared on records. The album notes declare that the Casimiri edition of the music was used, though it seems clear that the conductor of set purpose overlooked some of Casimiri's subjective interpretation marks. A thorough-going musicologist might find fault with some of the tempo changes, but he would have to admit that the work is performed with exceptional beauty and integrity. The record of "Familiar Catholic Hymns," containing English and Latin numbers which practically every church choir in America has in its repertoire, should be in the possession of every choir director, serving both as an inspiration and a goal. The lovely tone, the uniform pronunciation of consonants and vowels, the pleasing, never over-done expression — these are the things we dream about. The record ought to be played at choir practice to show our choir members what can be done with some of the old and simple choral standbys.

Christmas Music Suggestions

This December will doubtless see many new treasures of Christmas music recorded, but the fol-

lowing albums, already in the catalogue, deserve special mention. Of the two sets of *Carols and Hymns*, sung by the Shaw Chorale, be sure to treat your ears to the second volume. You will agree that this is one of the most pleasurable choral records ever produced. The David Randolph singers (a small mixed ensemble) also have two fine sets of Carols (on the Westminster label). A London group, the Bach choir, comes forth with ten additional English numbers, all of them sung with beauty and feeling (on a London record). The Trapp family (on Decca) does a variety of old songs and carols, but I cannot get enthusiastic over them. Richard Biggs plays all the old favorites on the organ — the instrument is played masterfully and pleasingly reproduced (on Columbia). Britten's *Ceremony of Carols* is delicately rendered by the Shaw Chorale (on Victor). And finally, don't go through this Christmas season without investigating the Victor recording of Menotti's Christmas opera, *Amahl and the Night Visitors*. This piece should toll the death knell to Dickens' *A Christmas Carol* as the standard Christmas entertainment play.

Ed. Note:

Father Guentner's article on Mozart Masses will appear in the January issue.



SAINT CAECILIA

(Nov. 22)

Great privilege was thine, O Virgin Saint;
To consecrate thyself to Christ, the King,
In tender years, ere earth's vile, sordid lure
Could round thy heart its hideous shackles fling.

And now inspired strains from lute and harp
Thy triumph tells to all the Christian world
And organs peal the glory of thy name.
From domes, where'er Christ's standard is unfurled.

Albert Muntsch, S.J.

POSITION WANTED

Organist and choir director, experienced in all types of church music, available after November 1, 1953. References furnished. Write c/o CAECILIA.

1952 CHRISTMAS PROGRAMS

In past years CAECILIA has printed extensive notices of Christmas music programs after the Christmas season had passed. It occurred to us that a more opportune time for the appearance of such program notices would be in anticipation of the Christmas season at a time such as now when choirmasters are rummaging around looking for new material and are putting together their programs for this year's Christmas performance. With this in mind we spot-checked a few of last year's programs and are presenting them herewith. We hope that our readers will find the listings helpful.

In each instance only the place of performance, the name of the choir director and the title of the music and its composer (or arranger) are given. The names of the publishers of many of these compositions are not known to us. Choir directors interested in a particular composition should plan to write directly to the choir director who performed it and to ask him for more pertinent information. May we suggest that in writing to the directors you enclose a self-addressed card to be assured of a quick reply.

* * * *

WESTMINSTER CATHEDRAL, London, England

George Malcolm, Choir Director

A Babe Is Born All of a May *Old English-Holst*
A Child This Day Is Born

From "Sandys' Christmas Carols" (1833)

A Virgin Most Pure

From "Gilbert's Christmas Carols" (1822)

All My Heart This Day Rejoices *17th C. German*
Come to the Manger

From an old MS. Edited by C. Gatty

Ding, Dong, Merrily *16th C. French*
Fair Was the Garden (Legend) *P. Tchaikowsky*
God Bless the Master of This House

The 'Furry Day' Song

God Rest You Merry Gentlemen *Trad. English*Good King Wenceslas *From "Piae Cantiones"*Here Is Joy For Every Age *From "Piae Cantiones"*Here Is the Little Door *Howells*Here We Come A-Wassailing *Trad. English*Hob and Colin, Yule Is Come *Burgundian Carol*I Know a Flower *From "Musae Sioniae"*

I Saw Three Ships Come Sailing In

From "Sandys' Christmas Carols" (1833)

I Sing of a Maiden *Peter Warlock*In Bethlehem City *Worcestershire Melody*In Dulci Jubilo *14th Cent. German — de Pearsall*Infant So Gentle *Gascon Carol — Stainer*It Came Upon a Midnight Clear *Traditional*Jesus in the Stall *Old Flemish Carol*Lullaby, Sweet Little Baby *William Byrd*Lullay, My Liking *Gustav Holst*Lullay, Thou Little Tiny Child *Coventry Carol*Outside, How Hard It Bloweth *H. Schutz*Past Three O'Clock *Traditional Melody*

Puer Natus in Bethlehem, Alle, Alleluia

From "Piae Cantiones"

Puer Nobis Nascitur *From "Piae Caniones"*Qui Creavit Caelum *15th Century*Resonet in Laudibus *From "Piae Cantiones"*Silent Night *F. Gruber*The First Nowell *Traditional Melody*The Holly and Ivy *Traditional Melody*We Three Kings of Orient Are *J. H. Hopkins*Whence Is That Fragrance? *Traditional French*

* * * *

MANHATTANVILLE COLLEGE OF THE

SACRED HEART, Purchase, New York

Mother Josephine Morgan, RSCJ, Director of

Glee Club and Madrigal Society

Veni, Veni Emmanuel *Chant*A Medley of Carols (Traditional) *Arr. by M. Van Vleck*

Deck the Halls — The Songs of the Birds —

The Westminster Carol — In Dulci Jubilo —

Kolyada

The Sleigh *R. Kountz*Ding-Dong! Merrily on High *Traditional — Geer*

Go Tell It on the Mountains

Negro Spiritual — Guenther

As It Fell Upon a Night *English Carol — Davis*Oranges and Lemons *Traditional — Donovan*The Holly and the Ivy *English Carol — Boughton*Three Jolly Shepherds *E. L. Voynich*

There Was No Room for the Christ Child

Australia Carol — Tuttle

Shepherds on This Hill .. *Greek Folk Song — Dickinson*This First Christmas *C. Dougherty*In the Bleak Mid-Winter *Rosetti — Davis*Christmas Is Coming *English Carol — Glaser*Halleluja from "Judas Maccabeus" *Handel*A La Nanita Nava *S. R. Gomis*En El Portal de Belen *Villancico Espanol*Carol of the Bells *Ukrainian — Leontovitch*Tu Scendi Dalle Stelle *Italian Carol*Thy Little Ones, Dear Lord *Danish Carol — Schulz*Chanson Joyeuse de Noel *French Carol — Holst*Glory in the Highest *K. Davis*A Ceremony of Carols *B. Britten*Stille Nacht *F. Gruber*Minuit Chretien *A. Adam*Adeste Fideles *J. Wade*

* * * *

OUR LADY CHAPEL, 811 Flower Street,

Los Angeles, California

Mrs. Adelaide Lee, Director of Choir;

Rev. John P. Cremins, Guest-Director

Christmas Oratorio *C. Saint-Saens*

* * * *

DETROIT INSTITUTE OF ARTS, Detroit, Michigan

Mr. Lode Vandessel, Director of the

Palestrina Foundation Chorus

Silent Night *F. Gruber*

God Bless Ye Merry Gentlemen

Trad. English — Vandessel

The Shepherds *Flemish — Vandessel*
 De New Born Baby *Spiritual — Gaul*
 Sister Mary Had — a But One Child

Spiritual — Hayes
 Sweet Little Jesus Boy *Spiritual — MacGimsey*
 Go Tell It on the Mountains *Spiritual — Gaul*
 Mary on the Mountain *German — Vandessel*
 Rockabye Jesus *Polish — Vandessel*
 The Virgin's Slumber Song *Max Reger*
 A Ceremony of Carols *B. Britten*
 Christmas Cantata: Christians Be Joyful *J. S. Bach*

* * * *

ST. ANDREW CATHEDRAL, Grand Rapids, Michigan
 Joseph L. Sullivan, Choir Director

Come to the Manger *Trad. English*
 In Dulci Jubilo *14th Cent. German*
 In a Manger He Is Lying *16th Cent. Polish*
 Angels We Have Heard on High *The Westminster Carol*
 O Come All Ye Faithful *J. Wade*
 Bring a Torch, Jeanette Isabella *17th Cent. French*
 O Little Town of Bethlehem *Tune "St. Louis"*
 A Christmas Carol *C. Reinecke*
 The First Noel *Trad. French*
 The Rocking Carol *Bohemian*
 Silent Night *F. Gruber*
 When Blossoms Flowered Mid the Snows *P. Yon*
 Nato Nobis Salvatore *M. Mauro-Cottone*

* * * *

ST. ANN MONASTERY CHURCH,
 Scranton, Pennsylvania

Rev. Norbert Herman, C.P., Choir Director

The First Nowell *Traditional English*
 Angels We Have Heard On High *Trad. French*
 Hark! the Herald Angels Sing *F. Mendelssohn*
 The Christ Child *M. Beaulieu*
 Silent Night *F. Gruber*
 Lo! How a Rose E'er Blooming *M. Praetorius*
 Hodie Christmas Natus Est *Marcetteau*
 Jesu Redemptor Omnium *O. Ravanello*
 'Twas the Birthday of a King *Neidlinger-Reilly*

* * * *

ST. FRANCIS SEMINARY, Milwaukee, Wisconsin

Rev. Elmer Pfeil, Choir Director

Magnum Nomen Domini *A. F. Hoels*
 Resonet in Laudibus *F. T. Walter*
 Syncopated Clock *Parish-Anderson*
 Frosty the Snow Man *Nelson-Rollins*
 Forever With Us *Guilmant-McNaspy*
 Transeamus Usque ad Bethlehem *J. Schnabel*
 Two Kings *Jos. Clokey*
 Alleluia from "Exsultate Jubilate" *W. A. Mozart*

NEXT MONTH

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contributes

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THE LITURGICAL PRESS
Collegeville, Minn.

A STATISTICAL REPORT FOR THE "MOTU PROPRIO" YEAR

by W. Francis Goineau



WHETHER OR NOT WE BELIEVE the axiom that "figures do not lie" all of us will admit that statistical data, especially such as are compiled in survey form, always make an immediate appeal to our curious minds. The proof of this is evident from the fact that numerous sets of facts and figures covering a wide variety of subjects and interests are published annually in the form of polls, interviews, charts and graphs. So anxious are we to uncover the meaning of the data thus compiled that even the method of making the survey is subject to scientific scrutiny by experts to be assured that the conclusions drawn from the data are valid. It is not surprising, therefore, to note that factfinding and data-analysis have today become full-blown professions operating under headings such as the Gallup Poll and the American Bureau for Statistical Research.

To be *au courant*, as it were, we took it upon ourselves to conduct a private survey in the form of a personal letter and questionnaire addressed to key people throughout the country. The subject was Church Music and the people to whom the letters were addressed included only those whose job it was to see that the laws governing church music are interpreted and observed, namely, members of church music commissions. The notion to conduct such a survey at our own expense sprang from a deep-rooted interest in church music as well as from a desire to anticipate the Motu Proprio Year (1953) by gathering together statistics that could give us some idea of the extent to which Blessed Pius Tenth's mandates have been carried out in the first half-century that followed their issuance. It seemed like a good time to set up a measuring rod over the last fifty years. The questions asked were few and simple so that the answers could be considered as affording only basic information. It was felt that the answers given would adequately serve as a barometer to register the pressure that has been exerted on (and by) the clergy and laity alike to obey the law or to see that others obeyed it.

Before launching into the main part of the report, we wish to mention here the fact that this survey was conducted during the closing months

of 1952. No record therefore is included to suggest the effect of the "Motu Proprio" year itself on church music in the United States. The numerous celebrations and successful schools of church music held in the year 1953 undoubtedly had an energizing influence in promoting the interests of better music in the church. No attempt to measure that influence is made here. The report actually represents an overall picture of the status of Catholic Church music in the 49th year of the Motu Proprio. In a way this report could be considered an eleventh hour summation.

In 1903 the "directive" encyclical (binding in conscience) on church music was issued by Blessed Pius X to stem the tide of secularism that had found its way into church music. Instead of being an integral part of the liturgy, music had become separated from liturgy and for the most part had no connection with active worship. We are all familiar with the contents of the papal letter on music especially with those directives having to do with the establishment of music commissions, with norms for selecting music, the setting up of schools and the rest. How many of these directives were actually in effect forty-nine years after the Motu Proprio was issued? We shall consider the matter of music commissions first.

To begin with it is significant that nineteen out of twenty-three archdioceses polled in the country took the time and trouble to make an official answer to our questions. Thirty-eight out of sixty-three dioceses polled likewise made official answer to our inquiry. The figures compiled below therefore represent a very good and we hope scientific cross-section of the church in this country.

The establishment of a Diocesan Music Commission would seem to be the first step in conforming to the Papal directive. In answer to the question "Is there a Music Commission in your particular archdiocese or diocese" the following replies were given:

	Archdiocese (83%)	Diocese (60%)
Active Commission	10	6
No Commission	7	21
Nominal Commission	2	10
Declined to Answer	—	1

W. Francis Goineau is a choir singer of some 14 years' standing in and around Boston. At present he is Secretary and Librarian of the Holy Name Choir of St. Mary's Church, Melrose, Mass.

Personal letters received in response to the questionnaire included remarks such as the following to explain in part the absence of a music commission in seven out of 23 archdioceses polled and 21 out of 63 of the dioceses polled:

"No music commission exists. We asked the Bishop to appoint one. He wanted to wait until enough priests became pastors who were educated at the Seminary where they get a good course in music. That means waiting about 20 years."

"There seems to be no need whatever of a music commission to exist."

"I suppose we have none because the Bishop has never thought it necessary to form one."

"One is certainly needed, but I am unable to give any reason for the non-existence of such a commission."

If we swing the spotlight back to 1903, we find the following contained in the *Motu Proprio*:

"Para. 24. For the exact execution of what has herein been laid down, the Bishops, if they have not already done so, are to institute in their dioceses a special commission composed of persons really competent in sacred music, and to this commission let them intrust in the manner they find most suitable the task of watching over the music executed in their churches. Nor are they to see merely that the music is good in itself but also that it is adapted to the powers of the singers and be always well performed." And again in paragraph 29 (conclusion) "Finally, it is recommended to choirmasters and singers, members of the clergy, superiors in seminaries, ecclesiastical institutions and religious communities, parish priests and rectors of the churches, canons of collegiate churches and cathedrals, and above all to the diocesan ordinary to favor with all zeal these prudent reforms long desired and demanded with united voice by all so that the authority of the church which itself has repeatedly proposed them and now inculcates them, may not fall into contempt."

Where diocesan commissions have been established, sets of regulations based on the instructions of the *Motu Proprio* have been issued. Wherever the regulations have been issued it has come to light that the **White List** of the Society of St. Gregory is in use as a basic list of approved music. One diocese made exception to this by specifically indicating the **White List** as a guide and not as an **unchanging norm**.

Where there are music commissions the regulations are based on the instructions contained in the digest of decrees of the Sacred Congregation of Rites. Instructions common to many of the dioceses are the following:

1. At High Mass it is obligatory to sing all the prescribed parts (Proper and Ordinary) and to sing them in their entirety.
2. Solos of the independent concert variety are strictly forbidden.
3. At High Mass only the Latin Language may be used.
4. Absolutely the entire Proper, including the whole Sequence *Dies Irae* must be sung, or at least recited in a more solemn manner.
5. When necessary the organ may support the singing (at a Requiem High Mass) but absolutely all other playing is forbidden.

In some places regulations are stricter than in other localities. The personal qualifications and technical skill of the organist and choirmaster in these instances comes under the strict surveyance of the music commission. For instance, an organist or choir director in one diocese cannot transfer to a new church position in the same diocese without the consent of the music commission. The latter determines whether the organist or choirmaster in question is sufficiently well equipped for the new position. There are also injunctions issued with regard to the use of substitutes. In general the requisites in this particular diocese for an organist or choir director are:

- (a) A practical Catholic life, which implies a Catholic attitude towards the diocesan authority.
- (b) A fair knowledge of liturgical matters.
- (c) The ability to train a liturgical choir.

Unusual prudence and foresight was used in the establishment of a particular diocesan commission in 1935. The regulations issued by the commission were sent to all pastors on April 20, 1935 in Bulletin form. The following is an excerpt from this Bulletin:

"The elimination within the present year of all disapproved musical compositions of every description is required, and the music substituted must be selected from the **White List** or from other approved sources.

Effective with the issuance of the Bulletin, all Music: Masses, Motets, Hymnals, Vocal and Instrumental Collections, Chants, etc., intended for use during Divine Worship, must be ordered direct from the Commission on Church Music, such orders to be approved and forwarded to the respective publishers for direct delivery to purchaser."

Church musicians in this particular locality were given a year to prepare for the change. The Commission was also able to check on the progress of the parishes by seeing their orders for the new music, and consequently in a position to approve them.

In spite of the fact that we are all aware of the many difficulties that confront church authorities in establishing the letter of the law and carrying out the spirit of the law, we cannot help but feel that the progress in church music in fifty years has been very slow. In fact those close to the scene will be the first to admit almost all of the forward motion toward a widespread adoption of improved standards of church music has taken place in the last fifteen years. As an explanation for tardiness in obeying the Pope's personal and the Church's official wishes in the matter, it is easy to lay the blame at the door of an individual or group of individuals. It is easy to say "If the Bishop is interested, the program will be successful" or "If the Pastor is interested" or "If Father so-and-so would only get two singers for me" and many others of the stock answers. It is equally true that organists and choir directors, as well as the singers, have a personal responsibility in the matter. If obedience to the law has been sluggish (and it is safe to say that such has been the case) it is because all, including bishops, priests as well as church musicians have not pulled together sufficiently well to promote the cause, or to quote Blessed Pius X: We have not favored "with all zeal these prudent desires long demanded." It is not for us to say here how the work might most effectively be achieved. The point is the work must be done, and as a goad to our efforts we have the strong and uncompromising language of the encyclicals.

As we have seen, forty-nine years have not produced a very impressive set of results. The directives of the Motu Proprio, Divini Cultus and Mediator Dei have not been rescinded nor are they likely to be. The next forty-nine years? What

will they produce? No one knows. Let us hope that a survey of this type will prove unnecessary for the 100th anniversary of the Motu Proprio because at that time knowledge of and obedience to the law will be so widespread.



LOHENGRIN WEDDING MARCH RIDICULED BY COMPOSER'S KIN

Church musicians seeking arguments in defense of their stand against playing the Bridal Procession from Lohengrin by Richard Wagner will want to add the following to their list.

The occasion is an intermission period during the CBS Symphony program. The person being interviewed is the granddaughter of the composer, Richard Wagner. The subject discussed is the marriage of her grandfather.

Interviewer: Was the "Bridal Chorus" from Lohengrin used at the wedding?

Granddaughter: Goodness, No!

Interviewer: How about Mendelssohn's "Wedding March" from the Midsummer Night's Dream music?

Granddaughter: No, nor that either.

Interviewer: Why?

Granddaughter: Nobody gets married to them in Europe.

Interviewer: They are very popular over here.

Granddaughter: Yes, I know, since I am in this country. However, we never heard of it in Europe until we saw it in the movies, and then we thought it was a Hollywood joke.

Interviewer: What music do people get married to in Europe?

Granddaughter: Well, we make a difference between secular and sacred music. And besides, I would be superstitious to get married to the "Bridal Chorus."

Interviewer: Why?

Granddaughter: Well, the marriage of Lohengrin and Elsa did not last long.

To sum up, then, one would say that Europeans, and this includes composer R. Wagner, would prefer longevity to Lohengrin when combining music with marriage.



REMINISCENCES OF FIFTY YEARS

by J. Alfred Schehl, A.A.G.O.



J. A. SCHEHL

IT IS REASONABLE TO ASSUME that an accurate appraisal of the state of Catholic Church music in the United States today is hardly possible. One can give an approximate estimate, gathered from various sources and from one's own observations.

That there has been a marked improvement in Catholic Church music today, over that of fifty years ago is due largely to the "Motu Proprio," the Encyclical of the now Blessed Pope Pius X, issued on the feast of St. Cecilia, patroness of church music, November 22, 1903. This is the Golden Jubilee Year of the famous document. The instructions contained therein are so well known that they need not be repeated here in full. Reference will be made to certain portions as we continue to discuss the subject at hand.

That a reform was necessary is evident, and that we may have an idea of the condition of our church music before the "Motu Proprio" was issued, I wish to take you back to the year 1900, when I began my career as a Catholic organist and choirmaster.

I imagine that the music in our Catholic Churches began to take on a certain order about 1850. At that time and in the years following, the Masses of Haydn, Mozart, Gounod, Farmer and others were the choice for special occasions, while Masses by composers of lesser merit were the fare for ordinary Sundays. The Motets were sometimes operatic and as well as other secular selections to which the texts of the liturgy were adapted. This music was sung by choirs of men and women. There were probably a few choirs of boys and men and some where only men were employed.

The first real effort at reform was the founding of the St. Cecilia Society (Caecilien Verein) by DR. FRANZ WITT in Germany in 1887. This Society was officially approved by Pope Pius IX in

1870. It was confined mostly to Germany, though compositions by Witt and his associates, ED. STEHLE, MICHAEL HALLER, AUG. WILTBERGER, IGNAZ MITTERER and others did find their way to America before the close of the last century.

As a boy I remember that my father, John Schehl, who had completed sixty years as organist and choir director when he died in 1937, had introduced some of these Cecilian composers as early as 1890. He and MONSIGNOR HENRY TAPPERT of Covington, Kentucky, just across from Cincinnati, had worked together for better church music, my father at St. Francis Assisi Church here, and Monsignor Tappert at Mother of God Church, Covington.

In 1873, JOHN SINGENBERGER, a native of Switzerland, who had studied in Regensburg, Germany, headquarters of the Caecilien Verein, founded a school for Catholic organists and teachers in St. Francis, Wisconsin, near Milwaukee. Professor Singenberger, a man of sterling character, sound musical training and imbued with the mind of the Church, entered into this work with unbounded energy. He was the pioneer in this country to lay a firm foundation of good Catholic Church music. His many pupils spread the work, particularly in the Middle West. The most of these have passed away, though a few are still active. Among these are Professor Singenberger's son-in-law, DR. CASPER KOCH, organist of Carnegie Tech. in Pittsburgh, whose earlier years were spent as choir director and organist.

I might mention here that Monsignor Tappert and my father became good friends of Professor Singenberger and attended several of his seminars.

As early as 1895, the MOST REV. WM. HENRY ELDER, Archbishop of Cincinnati, appointed a Music Commission to prepare a White List of music and to assist and encourage choir directors and organists in every possible way.

These movements for reform must be considered as local, yet due credit must be accorded these efforts.

J. Alfred Schehl is Organist and Choir Director of St. Lawrence Church, Cincinnati. He is a composer well known to our readers. A new arrangement of his Jubilate Deo with English texts appears in our Music Supplement this month.

The *Motu Proprio*, however, was addressed to the whole world and was given with apostolic authority. Now there was no question of individual opinion but rather that all obey these instructions.

The *Motu Proprio* suggested that boys take the places of women and forbade the further use of any music reminiscent of the theater or concert hall. It laid particular stress on the use of the *Gregorian Chant*, the restoration of which had been fostered by the monks of Solesmes.

The works of the Polyphonic school, compositions of Palestrina, Vittoria, di Lasso and their contemporaries were to be cultivated, while the music of modern composers, whose works were considered worthy were also commended. It is from here then, that we are able to report a steady progress in the reform, and to estimate the state of Catholic Church music today.

The Hierarchy, the pastors of churches, the superiors of seminaries and religious communities have shown great interest in the reform. In most dioceses there are now Commissions on Church Music, or Diocesan Directors of Music appointed by the Most Reverend Bishops. A number of clergy are proficient musicians and specialists in Church Music. This is most encouraging and augurs well for the future.

To Prof. John Singenberger whose *Caecilia Magazine* preached the reform and whose supplements of good music were a boon to choirs, too much praise can not be given. Listed among its distinguished editors over the years are Rev. J. J. Pierron, Dom Gregory Hugle, O.S.B., and Dom Ermin Vitry, O.S.B. It is highly regarded for the subjects discussed and continues to add supplements of the best music by composers, old and new.

Equal commendation must be accorded to the Society of St. Gregory founded by NICHOLA MONTANI in 1914 and assisted by MONSIGNOR LEO MANZETTI, DR. BECKET GIBBS, J. V. HIGGINSON, REV. J. PETTER and others. This society has, thru its periodical, the *Catholic Choirmaster*, ever championed the cause. In preparing a White List and offering as supplements to the Choirmaster notable examples of good church music, this Society has been of great assistance to all who are interested.

The Pius X School in New York, founded by Mother Stevens and Justine Ward in 1918, has been, and is today active in preparing organists and choir directors with particular emphasis on

the study of Gregorian Chant. J. Fischer & Bro. in their "Fischer News for the Catholic Service" and by their publications of good Catholic Church music since 1864, have added their share to the cause.

Since 1940 the Gregorian Institute of Toledo, founded by Dr. Clifford Bennett, has stimulated interest in church music by its Correspondence Course, its many Summer Sessions held in various parts of the country and publications of worthwhile music.

The World Library of Sacred Music, located in Cincinnati, has for several years supplied select music of foreign composers to a growing clientele.

We must not overlook the individual efforts of the many well known directors of music, choir-masters, organists and composers, who by their enthusiasm and earnest efforts have done so much to improve the music in our churches today.

It is in the last 20 years that notable progress has been made, due largely to the efforts of the directors of music in our seminaries and in the religious communities by preparing their members to teach the pupils of our parochial, high schools, and colleges a knowledge and appreciation of good church music.

We see how the training of choir directors and organists has been fostered by various institutions. A notable example is the Music Department of our Archdiocesan Teachers College, in Cincinnati, which in the past years has graduated a goodly number of young men, now occupying positions in our Archdiocese and elsewhere.

In these years our Catholic schools have introduced the Music Study as part of the curriculum. It is not a question of what methods are used but that they achieve results. In many churches the daily mass is sung by all the children, while in most churches good hymns and selections of chant are sung at the children's mass on Sunday. I might say here, and with regret, that certain hymns which should never have been introduced, are used in some special devotions in various places.

We note that in many dioceses gatherings for various occasions are held in which the pupils of the upper elementary grades and high schools sing the music allotted to them. Our Catholic high schools and colleges have Glee Clubs who include on their programs not only secular music, but the best liturgical selections, even the polyphonic compositions of the old masters, as well as selections from the Gregorian Chant repertory.

A notable feature of our choirs, be they composed of boys and men, or women and men, or men only, is that the great majority use only such music as is included in the various White Lists.

It is to the young people of our high schools and colleges that we must look for future choir members. It would be well if all choir directors and organists would strive most earnestly to interest these youngsters. Why not organize them into Junior choirs with the idea that they will eventually become members of the regular choir? It is probable that a certain percentage will not follow through, but if only a few can be held interested, the experiment will prove worthwhile.

To stimulate a greater number of musically talented boys and girls to take up the work of organists, congregations should offer adequate remuneration and other considerations for this work.

I note, too, a great improvement in the playing of our younger organists. Years ago it was considered sufficient, if an organist could play the different services adequately. Today many of our organists are able to play the standard organ works and are often heard in recital.

The Propers of the Mass should be Gregorian — the Introit, Offertory and Communion being sung as given in the Liber Usualis or Graduale. The Gradual which is more elaborate and which originally was intended to be sung by a cantor, can be recited Recto Tono or on a Psalm Tone. The Ordinary may be selected from the many masses published. At St. Lawrence, we sing the High Mass on the Sundays of Advent, excepting the 3rd Sunday, Gaudete, and those of Lent, excepting the 4th Sunday, Laetare, without organ. The Credo, excepting on feast days, should be Gregorian. We are urged and rightly so, that the congregation participate in the singing of the Mass as it does in special devotions. While it may be possible to have the congregation sing portions of the Mass, this cannot be done without rehearsals. A minimum participation would include the singing of the Responses and alternating with the choir in one of the Gregorian Credos.

While there is always room for improvement in any field, I am confident that the music in our churches is generally on a sound footing and that it will improve in the years to come. The challenge is to us, who are choir directors and organists, and we must not fail to meet any problems which may confront us.

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NAMES · PEOPLE · DOINGS

REVEREND FRANCIS HAJTAS APPOINTED ARCHDIOCESAN MUSIC SUPERVISOR OF NEW ORLEANS

The Catholic schools of the Archdiocese of New Orleans are fortunate to have this year the services of a music supervisor in the person of the REVEREND FRANCIS HAJTAS, Assistant Pastor at St. Caecilia Church. It is believed that this is the first time in the history of the Archdiocesan School System that a priest devotes himself to this important phase of Catholic education.

Father Hajtas, who has been a familiar figure in N.C.M.E.A. projects and activities, is a native of Budapest, Hungary. He started his musical studies at the National Conservatory in that city. After graduation, he studied singing under a number of prominent Hungarian teachers. Ordained in 1946 by His Eminence, Cardinal Mindszenty, he was sent by the archbishop to Rome for postgraduate studies in sacred music. In the Eternal City, he entered the Pontifical Institute of Sacred Music where he specialized in chant and sacred polyphony. Upon completing his studies in Rome, Father Hajtas received the licentiate or master's degree in sacred music "cum laude".

Father Hajtas has had the opportunity to visit many Catholic music centers in Europe and to discuss sacred music with some of its outstanding contemporary composers and interpreters. It was during his sojourn in Rome that he met Monsignor Maurice Schexnayder (now auxiliary bishop of Lafayette) who suggested that he apply for the Archdiocese of New Orleans since the Iron Curtain hanging around his native country would not permit him to return there.

ARCHBISHOP ROMMEL accepted Father Hajtas as a priest of the archdiocese some three years ago and, since then, the personable priest has been assistant at St. Cecilia's and has been connected with many musical endeavors in our city. On occasion, he has sung with the Immaculate Conception (Jesuit) choir and with the Cesar Franck Society, rendering some of the more difficult solo roles in the concerts offered by these organizations. And, of course, he has been actively engaged in music work in connection with St. Cecilia Parish and Parochial School.

The Officers and Members of the State and Archdiocesan Units of the N.C.M.E.A. wish Father Hajtas well in his work as Music Supervisor and place themselves at his disposal to make his task as easy and effective as possible.

CHORAL GROUPS FROM PIUS X SCHOOL GIVE PROGRAM IN PROVIDENCE

Under the direction of MOTHER JOSEPHINE MORGAN, R.S.C.J., Director of the Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart, Purchase, New York, the choir and madrigal groups will come to Providence on December 13th to give a program of chant and Christmas carols. The program will be given at the Providence School of Design at 8:30 P. M. MR. ALEXANDRE PELOQUIN will share the program with his radio choir directing them in several groups of choral selections.

NEW CENTERS OF CHURCH MUSIC

Four universities have recently added courses in church music to the lists of academic subjects available to their students.

THE CATHOLIC UNIVERSITY OF AMERICA

Courses leading to a Bachelor of Music degree with a major Liturgical Music are now being offered at The Catholic University of America in Washington. A master's and a doctor's degree in the same field are likewise offered. Accredited courses are given throughout the academic year in the fundamentals of Gregorian Chant as well as advanced study in Chant, Chant Accompaniment, Liturgy, and Liturgical Music Composition. The University also affords opportunities for research and study in all of the above mentioned fields on a graduate level.

UNIVERSITY OF SAN FRANCISCO

The Adult Education Center conducted by the University of San Francisco this year in the fall session of 1953, is giving a course in Gregorian Chant and Liturgy. Two academic units per semester are being granted for the course. Instructor is REV. ROBERT HAYBURN, A.A.G.O. In the course Fr. Hayburn will lead discussions in the history of Gregorian Chant, the rules for learning notations, conducting, papal documents, psalmody and other general headings. Designed especially for Sisters, organists and singers the material of this course will be of great value to each of those groups in their professions or vocational programs. Fr. Hayburn brings to his class an extensive background of musical experience and scholarship.

UNIVERSITY OF NOTRE DAME

The Department of Music at the University of Notre Dame announces the following additions to the undergraduate and graduate programs. The Bachelor of Music degree with a major in Liturgical Music will be conferred upon the student who completes 136 hours, passes an oral examination on the entire field of music and writes an acceptable essay. The official bulletin announces the courses required for those seeking this new degree. Academic training will be required in Religion, Philosophy, English, History of Western Europe, Latin, and Theoretical Music, including Harmony, Ear Training, Counterpoint, Composition, Form and Analysis, History and Conducting, as well as 16 hours of Applied Music on Organ and 35 hours of Liturgy and Liturgical Music.

ASSUMPTION COLLEGE

Under the capable direction of REV. GILBERT CHABOT, A.A., of Assumption College, Worcester, Mass., a three-year accredited course in Gregorian Chant is now being given in that city. A full account of the courses will be found in our next issue. Mention is made here of one special feature of the curriculum and that is that Father Chabot is giving each course twice, once in the afternoon and one in the evening for the convenience of the organists.

SUMMER SCHOOLS

To the already extended list of summer schools in Church Music held throughout the country this year the following academic sessions, previously unmentioned in these pages, deserve to be mentioned.

REGINA, SASKATCHEWAN

Under the distinguished patronage of Their Excellencies ARCHBISHOP MICHAEL O'NEILL of Regina, and BISHOP FRANCIS KLEIN of Saskatoon, Sask., the second annual Archdiocesan and Diocesan Summer School of Gregorian Chant was held at the Indian Residential School at Lebret from July 19 to July 24. The school was under the personal supervision of the Rev. J. C. MALLOY of the Little Flower Parish in Regina.

The total registration of 80, included priests, seminarians, sister and laity from Regina, Saskatoon, Prince Albert and Gravelbourg dioceses. Assisting Fr. Molloy in the direction of the school were REV. JOSEPH FREY of Holy Rosary Cathedral, Regina; REV. LEONARD SULLIVAN of Blessed Sacrament Parish, Regina; MOTHER M. TERESITA, O.S.U., of Regina; MOTHER M. ST. THOMAS, R.N.D.M., Saskatoon; MOTHER M. ST. MARTIN, R.N.D.M., Regina; SR. GOSSELIN, S.G.M., Regina, SR. M. CECIL, R.N.D.M., of Regina; MR. HAROLD G. GALLAGHER of Regina, and MR. S. LAUREN KOLBINSON, Saskatoon.

NEW ORLEANS, LOUISIANA

August 17 - 21 at St. Mary's Dominican College, New Orleans, constituted a Liturgical Music Week. Those who were fortunate enough to be present for the conferences left the campus with a clear understanding and appreciation of the beauty and depths of liturgical music. Much time was given to the correct rendition of the Requiem Mass and other Gregorian compositions. Members of the faculty included REV. CLEMENT J. MCNASPY, S.J., of Grand Coteau, REV. ROBERT J. STAHL, S.M., of the Diocesan Seminary in New Orleans, and MR. FRANK CRAWFORD-PAGE of New Orleans.

BOYS TOWN, NEBRASKA

A church music workshop was held at Boys Town from August 24 to 28th. The school was under the direction of REV. FRANCIS SCHMITT, director of music at Boys Town.

Daily practices in Gregorian Chant and lectures on Music in the Liturgy, Liturgical Music Law, A Program of Integration, seminars and panel discussions all added up to a stimulating series of meetings for all those who were able to attend. Among the faculty were the following: DOM ERMIN VITRY, O.S.B., REV. FRANCIS BRUNNER, C.S.S.R., REV. RICHARD SCHULER, MISS MARIE PIERIK, MRS. WINIFRED TRAYNOR FLANAGAN, DR. MARIO SALVADOR, EUGENE SELHORST, and Father Schmitt. Special consultants for the session included REV. ELMER PFEIL, REV. FREDERICK REECE, MR. NORBERT T. LETTER, MR. CARLETON G. BLEICK, MR. IRA GEORGE, MRS. MARGARET FARISH, MRS. HELENA BELL and MR. LOUIS PISCIOTTA.

NCMEA BULLETIN RECEIVES NEW NAME

Of the hundreds of names submitted as possible new titles for the Bulletin of the National Catholic Music Educators Association, the name "Musart" was selected by the editor and president of the association, Rt. Rev. Monsignor Thomas J. Quigley, Ph.D. The prize-winning name in the contest was submitted by Sister M. Laetitia, S.B.S., former State Secretary of the Louisiana unit of the N. C. M. E. A.

PIUS TENTH CELEBRATIONS

The following notices which have come to our attention comprise a partial list of the celebrations planned this past year to honor the 50th anniversary of the "Motu Proprio" of Blessed Pius Tenth. These added to the many other programs given during the past twelve months dedicated to the same purpose, serve to bring to a fitting close a year that has already been marked by high interest and enthusiasm for Church Music. We can only hope that such energetic espousal of the principles laid down in the "Motu Proprio" as was evidenced in these programs will continue to spread and that as a result competence in performance will increase also during the next half century. Achieving the goal is assured if church musicians continue to work at their present pace and make every year a "Motu Proprio" year.

NOVEMBER 22, 1953

St. Louis, Missouri: 9:00 A.M., Solemn Mass; 7:30 P. M., Solemn Vespers. RT. REV. MARTIN B. HELLRIGEL, Pastor; JAMES A. BURNS, Organist and Choirmaster.

Great Barrington, Mass.: 3:00 P. M. Second Vespers of Saint Caecilia, REV. JAMES P. SEARS, Celebrant, Director of Music for the Springfield (Mass.) Diocese. Father Sears was assisted by REV. GILBERT CHABOT, A.A., REV. BERNARD A. KERRIGAN, Pastor of St. Peter's Church, PROFESSOR FERNAND BARRETTE, Organist and Choirmaster of St. Peter's Church, and MR. GEORGE HART, Organist at St. Michael's Church. The singers, the schola and participants, included the Fathers of the Sacred Heart of Dehon Seminary, Great Barrington, the Jesuit Fathers of Shadowbrook, the Marian Fathers of Stockbridge, the Franciscan Fathers of Becket, the Carmelite Fathers of Williamstown and the men singers from Pittsfield churches.

Rochester, New York: 4:30 P. M. Pontifical High Mass at Cathedral of the Sacred Heart. His Excellency, the MOST REVEREND JAMES E. KEARNEY, Bishop of the Diocese of Rochester, was Celebrant. Singing of the Ordinary of the Mass was done by 650 students of the elementary and high schools of the diocese directed by REV. ALBERT SIMONETTI, pastor of the Church of the Annunciation of Rochester. St. Bernard's Seminary Choir under the direction of REV. CHARLES J. MCCARTHY sang the Proper parts of the Mass.

Columbus, Ohio: 500 high school students of the Diocese of Columbus gave a program under the direction of REVEREND F. THOMAS GALLEN, Diocesan Director of Music. The program included Chant, polyphony and modern works by Ohio composers.

Boston, Mass.: 4:00 P. M. at St. Caecilia's Church, Back Bay, a choral program by the choir under the direction of MR. ANTHONY CIRELLA, Organist and Choirmaster.

Additional celebrations were held as follows:

St. Paul, Minn.: Benedictine House of Studies, September 12 NCMEA sponsored. On the program were SISTER HELEN DOLORES, SSJ, SISTER MARGOT, OSB, SISTER LEWINE, OSB and Miss HELEN FLICK.

South Bend, Indiana: South Bend School Field on October 11; sponsored by all the Catholic parishes of the South Bend Deanery. Combined choirs and people took part in a Holy Hour.

Kansas City, Mo.: NCMEA Unit planned High Mass at St. Francis Xavier Church on November 21, sung by parochial school children.

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The simplest and most helpful book of its kind ever printed. It makes music teaching a joy for teacher and pupil alike. You will be amazed at the quick results you will achieve. PRICE: 75¢, with large staff and 8 wood note discs.

SING - TIME, Book II (Two-Part S. A.)

Two-Part singing becomes exceedingly simple with this book. Even the slower students will be surprised to see how quickly they can learn to read and hold their part. Both you and your students will treasure this book. Price: 75¢.

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