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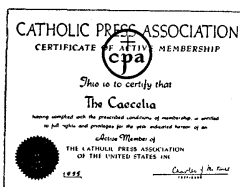
A REVIEW OF CATHOLIC CHURCH and SCHOOL MUSIC

VOLUME 83 Number 3

MARCH — APRIL, 1956

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CONTEMPORARY CHURCH MUSIC and the SINGING CONGREGATION

by Father David Nicholson, O.S.B.

NO CHOIR MASTER IN HIS right mind would go so far out on a tender branch as to say that there is one certain panacea for the problem of congregational participation in the Mass. The highly accomplished musician who tends toward the heights of perfection may hope that the congregation continues to sit coughing and fidgeting while a trained soprano in the choir leads its members through the intricacies of polyphony. The self-trained choir, eyes glued on St. Gregory's Hymnal may hope for a few new voices in general and one or two less in particular. The hard-working parish priest on the altar may even shudder to think of a possible roar of responses behind him should congregational participation in the mass become generally accepted. And all three of these examples have arguable points.

It is not my wish to fling myself into the middle of this controversial pool with the authority of a large boulder. Rather is it my desire to point out some facts, and to present one possible solution.

For those facts we must go to the new Encyclical on Church Music prepared by Pope Pius XII¹ In speaking of the relationship between sacred music and the Eucharistic Sacrifice of the Altar, he says: "There can be nothing more exalted or sublime than its function of accompanying with beautiful sound the voice of the priest offering up the Divine Victim, *answering him joyfully with the people who are present*, and enhancing the whole liturgical ceremony with its noble art."

This important phrase is the leitmotif of the entire Encyclical. The Holy Father informs us, and in no uncertain terms, that the people have a part to play in the celebration of the Divine Mysteries. He maintains elsewhere that to acquire a spirit of sanctity which is a requisite of all members of the Mystical Body, this spirit can best be gained by going to the very fountainhead. This fountainhead of grace is simply the "active participation"

in the most holy mysteries of our religion and in the public and solemn prayer of the Church. "Be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs" (Eph. v, 18ff.)

If then, active participation in the public and solemn prayer of the Church is the guiding norm for the members of that Church, it stands to reason that the Church herself, guided by the self-same Holy Spirit, has made possible the means of that very participation.

The clergy has a definite part to play in the Liturgy. So also have the people. To perform the public and solemn acts of prayer in the Church without one or the other of these performers fulfilling their proper function is outside of the mind of the church.

Now in the performance of the Liturgy, the Church has set aside as her very own, the sacred chant. There are many reasons why this music has been chosen to represent the highest ideal within the sphere of the functions of the Liturgy, but one of the more important is that this monodic form of music in its simplest style is capable of being sung and performed by all the members who attend and who perform a definite function in participation.

Happily, the chant is of such a nature that the choir, whose prime function is to assist in the celebration of the Liturgy by singing the Proper of the Mass can perform it.

The assembled congregation can also participate by the use of the Chant. It must be remembered, however, that the congregation's role is to sing the Common of the Mass, and at other functions to assist as outlined by church regulation.

In this assistance at the High Mass the congregation can best do so by singing those Chants which are both simple and melodious. It has been the mistake of over-zealous pastors and choirmasters to force their assembled flock to sing elaborate chant. In general, the neumatic and melismatic chants are far too difficult for them to sing. Only the simplest forms of the common of the Mass should be used when rendering the official Song of the Church. If the singing is far beyond

Father Nicholson is director of choir at Mt. Angel Monastery in St. Benedict, Oregon.

¹ See Pages 105-114 for complete text.

their capabilities, who can blame the parishioners for lack of enthusiasm?

It is quite true that the average American Catholic congregation does not like chant. This is not due to intrinsic deficiencies in the music itself, for actually there is no more sublime form of liturgical music than this. It is due rather to the fact that most parish choirs do not sing the Chant well, and as most congregations have had their initial taste of the Plainsong by listening to its performance by the parish choir, their liking for it has not been advanced.

Without a doubt our average parish choir still approaches the study and singing of the Chant as an unpleasant and imposed necessity. But when the Chant has reached a stage of being sung well by the congregation and choir, and when the sublime beauty of these ancient masterpieces will have been heard and sung properly there will be a considerable general change of attitude. This takes time. It also takes patient study by parish choir-masters, and a great deal of enlightened preaching on the part of the pastor.

There is no more perfect model for active participation in the celebration of the Divine Mysteries, than a parish choir that functions properly and sings its Proper text with the congregation singing their special parts of the Mass. The best norm for this perfect participation, I repeat, is to use only those Chants which can be sung most easily.

Now Pope Pius XII having informed us that the Gregorian Chant is the highest model of church music, goes on to tell us that there are two other types of music, which, if they have qualities possessed by the model are permitted to be used in the Church's services. These two types are Classical Polyphony and Modern Music.

The present Holy Father, following in the footsteps of St. Pius X places Modern Music in the third place. There is a definite reason for this. The contemporary music which was used in the services of the church during the life-time of St. Pius X, as a whole did not approach in the least degree those qualities which are necessary for a music which is the very clothing of the sacred Text itself.

First, it was not capable of being performed by the congregation. This eliminated a very necessary part of the assembled faithful from their rightful place in active participation. The music was so

elaborate that only the highest trained choirs could manage it. Then again, its very nature as a music was so allied to the secular music of that day, that rather than having a type of music for the service of the Church which had a soul all of its own, it borrowed the style and used trite clichés of the period.

In our own time much has been done to up-lift the style and rendition of contemporary Church music. Much has yet to be done. This is well known to all who have glanced through the usual church catalogues of Masses and Motets composed by musicians within the last fifty years. True, there have been very good compositions, but these stand alone, literally buried under a great deal of music which because of its intrinsic nature, is not performable by all who should participate in the services, and cannot even be called good music.

The art of writing good church music would seem to have been definitely lost. For one thing we do not possess the feeling of community spirit which was so admirably exemplified in the Gregorian Chant. Nor do we seem to have sufficiently high ideals of art and music to reach above the mediocre.

Definitely, something must be done in order to advance. To maintain that we do not have, and can no longer have artists among us who are capable of producing the highest forms of music for the church is tantamount to saying that the ages of art, music, sculpture, etc., are dead. It is true that we are in a transition stage, but we should do our best to produce or *have produced* something which will be worthy in all respects of the high level demanded by the Church.

Musicians, both within the Church and outside its fold, should be encouraged to write music for her. But especially those musicians who can produce a high art form consistent with the rules so admirably stated by Pius XII, should be encouraged. We should not be hesitant in asking the greatest classical composers of our day to aid and assist the Church with their rich talents. But in asking these musicians to perform this service for us, we must be sure that they understand what type of music they are being asked to compose, and insist that they follow strictly the liturgical rules. Only in this way will we gain a music that will be of high artistic value.

True, there has been much music written for the church choir within the past several decades; but has anyone considered the poor congregation,

whose function is to actively participate in the Sacred Liturgy? There have been composed, surely, congregational Masses which are simple and easily rendered by the people. This very simplicity itself is one of the telling factors in the popularity of such congregational compositions. But are they always of the highest art form?

The modern day composer when setting out to compose music for the Church should be cognizant of the important factor of congregational singing and participation. He should endeavour to compose music which has a high art-form and consistent with the sacred text, but which will also make provision for both the choir and the *congregation*. To do this will be to forward the wishes of the Holy See. For in a piece of music composed for the singing of the Mass we should not leave out the assembled faithful who have as much right to their part as the choir.

There are many great and good musicians of the present day who would be willing to create this type of music. These men, masters of their craft, would enjoy composing music which is correct, artistic and practical.

I have approached many composers with this problem. Among these have been Igor Stravinski, Ralph Vaughan-Williams, Darius Milhaud and others. All have them evinced interest in the problem and have stated that such an ideal of music which couples the highest artistic calibre, with the correct liturgical outlook and is composed for the participation of both choir and congregation would open up a new and glorious age of music for the Liturgy.

Darius Milhaud became so interested in this project that he composed the musical setting to Psalms 50, 150 and 113 (Latin text). In so doing he was cognizant of the fact that the psalms should be sung by choir and congregation alternating. In order that the congregation could sing the alternate parts of each Psalm, that section (alternate verses) was fitted to the usual psalm-tones which are easy and known to many. That the choir could sing the other alternate verses of the Psalms, Milhaud composed the settings to these verses in polyphony.

It was felt that a musical creation of this sort would be practical, useful and aiming toward a universal form of art which could be in the hands of all choirs and congregations.

There is no doubt in my mind that this blending together of the official chant of the Church,

(sung by the people) and the music of a contemporary composer, is a step toward a practical and artistic contemporary church music.

There are many forms of this type which can be used. For example, the common of the Mass could be so sectioned that the alternate verses of the Kyrie, Gloria, Credo, Sanctus and Agnus Dei could be left in the original Plainsong (simple and easy so that it could be sung by the people) while the other alternate sections of those same parts of the Mass could be composed in polyphony which would be used by the choir. This welding of chant and polyphony has the advantage of being practical for the two groups whose function is to sing the Mass.

That this was done even during the Classical age of Polyphony is evident by the Masses, Motets, Hymns and etc., bequeathed to us by Palestrina, Vittoria and others who used this device. Whether they followed this style to give the people their rightful part during the services, or whether they merely wished to utilize both chant and polyphony is beside the point, but nevertheless the fact remains that these masterpieces can be sung by choir and people.

If we can have music written for these two groups by the finest musicians of our day, in a style consistent with the liturgy and following the regulations set down for its proper function we will be well along the way to another glorious age of liturgical music. It will be vital, it will be useful, and if well composed it will be fitting for use in the sanctuary.

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A MEDIAEVAL MARIAN SINGER

by Sister Regina Baumgartner, O.S.B.



WO BEAUTIFUL GEMS FROM the wealth of Marian music and song date back to the Middle Ages. The *Alma Redemptoris* and the *Salve Regina* are ascribed to the astronomer, poet-musician, and Benedictine monk, Hermannus Contractus. Dom Bernard Capelle, abbot of Mont César, Louvain, says that Herman is undoubtedly the author of the *Alma*.

Herman, son of Wolfrad, Count of Swabia, was born in 1013. His family listed among its ancestors high members of both clergy and nobility. The baby boy, one of fifteen children, was so deformed and crippled at birth that his family called him Hermannus Contractus, Herman the Cripple. A special chair was built for him, but even in it he was never without pain. Gradually by repeated effort the child was able to hold a pencil and learned to write.

Herman's good parents sent him to the monks of Reichenau, where he grew up in the culture and piety of the already famous abbey and school. Situated on an island in the Rhine River, Reichenau was visited by scholars and travelers from all parts of Europe. Established by St. Perminius in the time of Pepin, the abbey soon became famous for its learning, piety and virtue of its monks. It had sheltered and would yet shelter great scholars.

God, who often selects "the weak and foolish things of this world to confound the strong" had ordained that Herman the Cripple should be Reichenau's most famous scholar. As a lad in the abbey school he began the study of Greek, Hebrew, Latin, Arabic, mathematics, art, astrology and music. Herman's twisted body harbored a brilliant mind which quickly absorbed all the monks could teach him. Soon he pronounced his vows as a member of the community and took upon himself the duties of monastic life.

A large group of scholars quickly gathered around Herman. They were attracted not only by his learning but also by his lovable personality.

Everyone was drawn to Herman who, although he continually suffered, radiated happiness to all about him. He was a teacher in the highest sense of the word and ever kept before his eyes the example of his Divine Master.

Herman's twisted and knotted fingers made clocks, musical and astrological instruments. He wrote treaties on astrology, history and mathematics, even writing a history from the time of Christ to his own day. This account, critics say, is amazingly accurate and objective.

Today Herman's claim to fame lies in his composition of the *Alma Redemptoris* and the *Salve Regina*. Dom Capelle asserts that the *Salve Regina* was undoubtedly inspired by the *Ave Maris Stella*. Mary is truly "the Star of the Sea" and of this fact the Church reminds the faithful in her liturgy each Advent as she relives the spirit of the Old Testament. With confidence in Mary, the Virgin Mother, the Church begs her to pity the sinners who bow before her.

In the *Salve Regina* "poor banished children of Eve" cry to their Queen for help in this "vale of tears." Since Herman first wrote the poem, the lyric loveliness of the *Salve Regina* has risen each day as Christians everywhere call up her who is "our life, our sweetness, and our hope". It is the Marian antiphon used liturgically from the feast of the Holy Trinity until the None of the Saturday of the first Sunday of Advent. Since 1884 the *Salve Regina* forms part of the prayers which Pope Leo XIII ordered to be said after every low Mass.

Herman the Cripple died in 1054. It is fitting that the ninth centenary of this great medieval Marian singer coincided with the Marian year.

NEXT MONTH

A SINGER OF THE
SILVER AGE

By

Sister Mary Urban Hansen, O.S.B.

PRAYERS FOR THE CHOIR DURING HIGH MASS

by Paul Shields

SINGING IN A CHOIR should be very different from singing in a secular choral group, which is instituted for an educational and functional purpose. Needless to say, they are promoters of good music, and are to be encouraged. A church choir is different by reason of its *purpose*. There is and can be only one reason why the choir exists, and this must be to give honor and glory and sung prayer to God. Looking at the word "choir," we find that it comes from the French word *choeur* in which we find the word *coeur*, signifying "heart." Let us draw a conclusion from *choeur* and *coeur*, and say that each choir member should sing church music, which is a prayerful art, from the depth of a prayerful heart.

The following are suggested as prayers to be used by choir members, when they are not singing, to keep a spiritual attitude during Mass.

Before Mass

O God, who has brought us to the beginning of another Holy Mass, grant that all our thoughts, words and works may be directed to the fulfillment of Thy Will. Through Our Lord Jesus Christ, Thy Son, Who liveth and reigneth with Thee in the unity of the Holy Spirit, God, world without end. Amen.

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At the Prayer, Epistle

Grant, we beseech Thee, almighty God, that we who believe in Thee may ourselves dwell in spirit amid heavenly things.

At the Gospel

May the Lord be in my heart and on my lips, that I meetly and fitly announce His Gospel.

At the Offertory

Grant, O Lord, that the sacrifice we offer this day in Thy sight, may be pleasing unto Thee, O Lord God.

At the Preface

It is truly meet and just, right and availing unto salvation, that we should at all times and in all places give thanks unto Thee, O Holy Lord, Father Almighty and everlasting God, through Christ Our Lord.

At the Consecration

"My Lord and My God."

After Mass

O Holy Trinity, grant that the sacrifice, which I, though unworthy, have offered in the sight of Thy majesty may be acceptable to Thee. Through Christ Our Lord. Amen.

Prayer for Organists

O Lord, as I kneel here before Mass, cleanse my heart from all vain and distracting thoughts that I may worthily play this Holy Mass with attention and devotion and deserve to be heard in the presence of Thy Divine Majesty. Amen.

Mr. Shields is at the Salvatorian Seminary, St. Nazianz, Wisconsin.

PROGRAM HIGHLIGHTS

THE NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION CONVENTION

Convention Headquarters: Sheraton Plaza Hotel,
Copley Square, Boston, Mass.

SUNDAY — April 29th

Fourth Sunday after Easter

- 2:00 P.M. Registration and Sight Seeing Tours.
- 7:30 P.M. Opening Pontifical Mass at Immaculate Conception Church, Harrison Avenue. His Excellency, the Most Rev. Richard J. Cushing, D.D., Archbishop of Boston, Celebrant and Preacher. St. John's Seminary Choir. Massed Choir of 1200 boys and 300 men from Boston Archdiocesan schools and parishes. Rev. Russell H. Davis, conductor.

MONDAY — April 30th

Feast of St. Catherine of Siena

- 7:00 A.M. Pontifical High Mass at Our Lady of Victories Church, Isabella Street. Most Rev. Eric F. MacKenzie, D.D., Auxiliary Bishop of Boston, and Chairman of Archdiocesan Music Commission, Celebrant. Marist Seminary Choir. Ordinary of Mass sung by delegates.
- 8:00 A.M. Buffet Breakfast in Ballroom of Sheraton Plaza Hotel.
- 10:00 A.M. Opening Civic Ceremony. Rev. Cletus Madsen, National President of NCMEA. Rt. Rev. Msgr. Timothy F. O'Leary, Ph.D., LL.D., Superintendent of Archdiocesan Schools and General Chairman of the Convention; The Hon. Christian A. Herter, Governor of the Commonwealth; the Hon. John B. Hynes, Mayor of the City of Boston. Address by Rev. William G. Ryan, Ph.D., President, Seton Hill College, Greenburgh, Pa.

Music Program by the Boston College Glee Club, C. Alexander Peloquin, Conductor.

- 2:00 P.M. General Session: LITURGICAL MUSIC DEPARTMENT. Ballroom.
"The Boy Choir School" Address by Rt. Rev. Msgr. John E. Ronan, Founder and Director of St. Michael's Cathedral Boy Choir, Toronto, Canada. "The Boy Choir Investiture Ceremony". Choristers of Our Lady of Pity Church, North Cambridge, Paul Hotin, Director.
- 3:00 P.M. Open rehearsal of Philadelphia Diocesan Catholic Girls' High Schools Symphony Orchestra at Boston Opera House.
- 4:00 to 5:00 P.M. Clinics.
Liturgical and Vocal Departments:
"Boy Choir Training", Monsignor Ronan assisted by boys from Boston schools.
Piano Department:
"Presentation of Graphic Music Reading Films" by the author, Miss Mary E. Church, Cambridge, Mass.
Instrumental Department:
"Transfer from Song Flutes to Winds" by L. W. Echols assisted by children from Third Grade of St. Mary's School, Brookline.
- 5:10 P.M. Compline, sung by all the delegates in Ballroom.
- 8:00 P.M. Concert at Boston Opera House, 345 Huntington Avenue, Boston, Mass. Philadelphia Diocesan Catholic Girls' High Schools Symphony Orchestra. Dr. Jenö Donath, Conductor.
The Welch Chorale of New York City, James Welch, Conductor.

TUESDAY — May 1**Feast of St. Joseph the Worker**

- 7:00 A.M. Solemn Pontifical Mass at Our Lady of Victories Church.
Most Rev. Jeremiah Minihan, D.D., Auxiliary Bishop of Boston;
Spiritual Father of Sisters of St. Joseph in Archdiocese of Boston, Celebrant.
Chant Schola: Sisters of St. Joseph, Sister M. Bobola, C.S.J., Conductor.
Mass Ordinary sung by delegates.
- 8:00 A.M. Buffet Breakfast in Ballroom.
- 10:00 A.M. General Session INSTRUMENTAL DEPARTMENT. Ballroom.
“First Level of String Proficiency — First Six Months of Study”.
Demonstration by Dr. George Bornoff, Head of String Development Program, Boston University, and Chairman of String Department of Boston Unit, NCMEA, assisted by 100 student Sisters of the Boston Archdiocesan Schools.
- 2:00 P.M. General Session VOCAL DEPARTMENT. Ballroom.
“The Changing Boy Voice” Lecture-demonstration by Rev. Joseph F. Mytych Director of Music for the Archdiocesan Schools of Chicago, assisted by students of St. Peter’s School, Cambridge.
Program by Immaculate Conception Cathedral Choristers (60 boys and men) of Portland, Maine. Rt. Rev. Msgr. Henry A. Boltz, Conductor.
- 4:00 to 5:00 P.M. CLINICS.
Liturgical Music Department at St. Cecilia’s Church, Belvedere St., Boston.
“Wedding Organ Music” Discussion and demonstration by Sr. M. Theophane, O.S.F., Alverno College, Milwaukee, and Mr. Joseph J. McGrath, Director of Music Immaculate Conception Cathedral, Syracuse, New York.
Vocal Department, Ballroom.
“Vocal Problems at the High School

Level” by Mr. James Welch, Choirmaster of St. Philip Neri Church, New York, Founder and Director of Welch Chorale. Assisted by students from Immaculata High School, New York City.

Piano Department. State Suite.

Panel: “Collegiate Standard for Piano Majors”, Mrs. Maria Balling, Newton College of the Sacred Heart, Mr. Alfred Fondacaro, Boston University College of Fine and Applied Arts, Dr. John Paul, Head of Music Department, The Catholic University of America. Assisted by piano students at various levels of achievement.

Instrumental Department. Foyer.

“Second Level of String Proficiency” — Up to Two Years of Study”. Dr. Bornoff assisted by violin students from schools of Needham, Weston and Medford.

5:10 P.M. Compline sung by delegates. Ballroom.

6:30 P.M. Novitiate Meeting. Foyer.
Address: “The Place of the Musicae Sacrae Disciplina in the Novitiate of Today” by Rev. Cletus Madsen, “National President, NCMEA.

In the evening, all delegates are invited to attend the Boston Archdiocesan School Art Fair held at the Museum of Fine Arts, Huntington Avenue, Boston.

WEDNESDAY — May 2**Feast of Saint Athanasius**

- 7:00 A.M. Solemn High Mass at Our Lady of Victories Church.
Rt. Rev. Timothy F. O’Leary, Celebrant.
Schola — Student Choir of Newton College of the Sacred Heart, Mother Dora Guerrieri, RSCJ, Conductor.
Mass Ordinary by the delegates.
- 8:00 A.M. Buffet Breakfast. Ballroom.
- 10:00 A.M. General Session. PIANO DEPARTMENT. Ballroom.
“The Use of Ensemble Teaching and Performance in the Development of the Mature Pianist”. Lecture-Demonstration by

- Sister Rosemary, RSM National Chairman Music Department, NCMEA, Chairman Music Department at Mount Mercy College, Pittsburgh, Pa., assisted by students from Ohio, Pennsylvania and New York.
- 11:00 A.M. Business Meeting of Society of St. Gregory of America. Copley Room.
- 2:00 P.M. General Session. **MUSIC EDUCATION DEPARTMENT.** Ballroom.
Lecture "The Challenge of Music Supervision" by Dr. Robert A. Choate, National President of Music Educators National Conference.
Demonstration "The Elementary School Music Program" by Sr. M. Aubert, Supervisor of Music, Archdiocese of Hartford, Conn., assisted by Fourth Grade pupils of St. Patrick's School, Hartford, Conn.
- 4:00 to 5:00 P.M. **CLINICS.**
Liturgical Music Department. Foyer.
Panel: Pope Pius XII Encyclical "Musicae Sacrae Disciplina".
Rev. Benedict Ehmann, New York, Rev. Norman T. LeBoeuf, Providence, Rev. Richard Powers, Boston, Rev. Russell H. Davis, Boston.
- Vocal Department.* Copley Room.
Lecture-demonstration "See, Hear and Sing" Voice Demonstration by Dr. Harry Seitz, Detroit, Michigan, former National President of NCMEA, assisted by pupils of Boston Archdiocesan Schools.
- Piano Department.* Back Bay Room.
Panel: The NCMEA and Certification of the Private Piano Teacher.
Sister Agnes Immaculate, S.S.J., Brentwood, New York, Sister Mary Louise, O.P., Cleveland, Ohio.
- Instrumental Department.* Ballroom.
Lecture-demonstration: "The Elementary School Orchestra."
Sister M. Dolores, O.P., St. Andrew Elementary School, Flushing, L. I., N. Y., assisted by elementary school orchestra (27 children) of St. Andrew School in Flushing.
- 5:10 P.M. Compline sung by delegates. Ballroom.
- 6:00 P.M. Seminary Committee Dinner and Meeting at St. John's Major Seminary, Lake Street, Brighton, Mass.
- 8:00 P.M. Concert and announcement of winners of National Scholarship Contest. New England Mutual Hall, Copley Square, Boston.
Concert by Catholic High Schools Girls Choirs and Catholic High Schools Mixed Choirs of Boston.

THURSDAY — May 3**Feast of the Finding of the True Cross**

- 7:00 A.M. Solemn High Mass at Our Lady of Victories Church.
Rev. Cletus Madsen, Celebrant.
Schola: High School Students of St. Mary's High School, Lynn, Mass. Rev. Delphis Duquette, Member of Archdiocesan Music Commission, Director.
Mass Ordinary sung by delegates.
- 10:00 A.M. General Session. **STUDENT DEPARTMENT.** Ballroom.
Panel: "The School Administrator Reports on Music and the Curriculum".
Panelists are superintendents and supervisors of diocesan school systems:
Very Rev. Msgrs. Thomas Quigley, Ph.D., Pittsburg; Edmund J. Goebel, Ph.D., Milwaukee; Cornelius J. Maloney, Ph.D., Atlanta; Rev. James T. Curtin, Ph.D., St. Louis; Sr. M. Magdalen Joseph, S.N.D., Boston; Sr. M. Aubert, C.S.M., Hartford.
- 11:30 A.M. Closing General Session.
Exhibits open daily 9:00 to 6:00 in Oval and Venetian Rooms.

EXAMINATION OF CONSCIENCE

by Dom Ermin Vitry, O.S.B.

Some years ago Father Vitry, CAECILIA'S Editor Emeritus, wrote what he called a series of jottings in the form of a commentary on the Motu Proprio of St. Pius X. He followed these with a new series of "points for a thorough examination of conscience" based on the same legal code of sacred music. We reprint a few of these searching and sometimes pungent questions and comments in the belief that they will be found helpful to those who may have missed them or to any who may have forgotten them.

THE SUPREMACY OF WORSHIP

St. Pius X Motu Proprio:

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through 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,

Examination of Conscience:

Are we truly convinced that liturgical services are, for every church, seminary or convent, the most important thing to be achieved?

How many churches throughout the country, especially in large cities, can boast of having liturgical services corresponding to the artistic and financial resources which the Church in America possesses?

Do not our liturgical services, when disorderly or unorganized, discredit the importance of worship in the minds of Christians?

Are the liturgical services in all convents, regardless of the particular work of the Order, the most esteemed occupation to which no other one is preferred?

Are we satisfied with or worried about the wretched status of the High Mass on Sundays in our country?

CORPORATE SACRIFICE AND PRAYER

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.

How much longer shall we distort the Mass by using it too often as a private devotion instead of making it what it is supposed to be and nothing else, namely, the corporate participation in the sacrifice of Christ?

Is the praise of God in common to be found in all churches and convents as a regular and constant form of devotion?

Do seminaries provide for the candidates to the priesthood the joyful opportunity of chanting at least in part the divine Office; that Office whose burden they will some day accept under the penalty of mortal sin?

Can we say that the chanted praise of God is receiving in all Convents a sufficient time and an expression adequate to its supreme dignity?

(To be continued.)

SUMMER SCHOOLS - 1956

Washington, D. C.

A workshop on music activities in the elementary school will be held at the Catholic University of America, June 15-26, 1956. Special areas of music instruction for teachers will be included. Classroom teaching of music, violin teaching, developing the boy choir, teaching orchestral instruments, and piano teaching. Workshop leaders will include Miss Sally Monsour of the University of Michigan; DR. GEORGE BORNOFF of Boston University; REV. JOSEPH FOLEY, Conductor of the Paulist Choristers of New York; DR. ERNEST HARRIS of Columbia University; SISTER MARY LOURDES of St. Mary-of-the Woods College, Indiana; REV. CLETUS MADSEN, President of the National Catholic Music Educators Association; SISTER MARY JOHN BOSCO of St. Joseph College, West Hartford, Connecticut; MR. THEODORE N. MARIER, Second Vice-President of the National Catholic Music Educators Association; DR. JOHN B. PAUL and DR. RICHARD H. WERDER of the Catholic University of America.

In addition to the regular workshop schedule, special features will include a workshop symphony composed of instrumentalists attending the music workshop in combination with the regular Catholic University Symphony Orchestra, and a song recital on Wednesday evening, June 20th, by Raymond McGuire, tenor.

For further details write to the Director of Workshops, The Catholic University of America, Washington 17, D. C.

University of Notre Dame South Bend, Indiana

The Liturgy Program for priests, seminarians, missionaries and catechists, religious teachers, and lay teachers and students in the undergraduate and graduate schools will be held this year from June 15 to July 31. As in past years REV. MICHAEL A. MATHIS, C.S.C., is director of the school.

The courses for 1956 include "Intergration of Liturgy and Chant" and "Gregorian Chant, V" to be given by DOM ERMIN VITRY, O.S.B., of St. Mary's Institute, O'Fallon, Mo.; "Liturgical Arts" to be given by REV. ERNST GRIESHABER, Pastor of Holy Cross Church, Karlsruhe-Knielingen, Baden, Germany; "Liturgical Latin" by MISS CHRISTINE MOHRMAN, Professor of Early Christian Latin at both the Catholic Pontifical University of Nijmegen, the Netherlands and Amsterdam University, Holland; and "The Meaning of Sacred Scripture" by REV. LOUIS BOUYER, Professor of Mystical and Ascetical Theology and Chef de Cours of Dogma and Liturgy at Catholic Pontifical University of Paris, France. Fr. Bouyer is the author of the recent and widely-read book *Liturgical Piety*.

Extracurricular meetings conducted by the faculty of the Liturgy Program, will be open to the summer students

of the University of Notre Dame and to the general public. These will include Workshop on Basic Training in the Science and Art of Liturgy, a Seminar for Architects and a Eurythmic Pageant.

For further details write to: REV. MICHAEL MATHIS, C.S.C., University of Notre Dame, Notre Dame, Indiana.

Collegeville, Minn.

The monks of St. John's abbey are conducting a summer school of liturgical music which provides an opportunity for choir directors and accompanists to study the chant and liturgy in a monastic environment. The daily liturgical life of the monks makes it possible for the students to take part in the solemn liturgical services of the Church and to join with the monastic choir in the chanting of the Divine Office and the Holy Mass. The dates are June 18 to July 21.

The use of the chant in the liturgy and the promotion of liturgical church music has always been associated with the Benedictine monasteries ever since the days of the Benedictine Pope, Saint Gregory the Great, and the far-reaching popularization of the chant during the past fifty years owes much to the efforts of the Benedictine monasteries in Europe and America. In the same spirit, St. John's Abbey seeks to further its apostolate of the liturgy by combining instruction in church music with more advanced study of the theology of the Mass and sacraments.

Lectures on the liturgy will be given by DOM PASCHAL BOTZ, O.S.B., editor of *Sponsa Regis*, a review published at St. John's Abbey which is devoted to the spiritual life of religious.

Assisting the monks in the church music classes will be MSGR. MAURICE O'BREADY and MR. NOEL GOEMANNE. Msgr. O'Bready is well known for his work in Gregorian chant in Canada and at the present time is the director of the Gregorian Institute of Sherbrooke in Quebec.

Mr. Goemanne completed his work for the Master of Music degree at the Lemmens Institute of Music in Belgium. He also studied under the well known organist, Flor Peeters, the director of the Flemish Royal Conservatory of Music. Mr. Goemanne will teach Gregorian Accompaniment and Organ.

Further information and application blanks may be obtained by writing to DOM GUNTHER ROLFSON, O.S.B., St. John's Abbey, Collegeville, Minnesota.

Toledo, Ohio

Through the cooperation of Mary Manse College of Toledo, conducted by the Ursuline Nuns, the Gregorian Institute of America will hold its national summer session in church music from June 28th to July 26th this summer. As formerly, the Institute will offer courses in Music Theory, Gregorian Chant, Organ and Choral.

OUR MUSIC THIS MONTH

Summer Schools — 1956

Solesmes Abbey, France

From June 30th through August 5th the Gregorian Institute will sponsor a summer session at the Abbey of St. Pierre de Solesmes, France. As was the case last year, the study at Solesmes will be confined to Gregorian Chant and some polyphonic music. Students will be expected to attend, insofar as possible, all the liturgical functions at the Abbey which are open to them. Study will be based on a Monday through Saturday program, with one day off in the course of that period for side trips or similar projects. Each day a certain time will be allotted for individual study and personal projects and research. DOM JOSEPH GAJARD, O.S.B., Choirmaster of Solesmes, will give the Master Class each afternoon, followed by an intensive drill of principles being studied.

For further information regarding the Toledo and Solesmes schools, communicate with the Director of Studies, Gregorian Institute of America, 2130 Jefferson Avenue, Toledo 2, Ohio.

Purchase, New York

The 40th Summer Session of the Pius Tenth School of Liturgical Music will be held on the campus of Manhattanville College of the Sacred Heart at Purchase, New York, July 2 to August 10. As was announced last year by the Director of the school, MOTHER JOSEPHINE MORGAN, RSCJ, the Pius Tenth School is now affiliated with the Pontifical Institute of Sacred Music in Rome.

In addition to the regular Pius Tenth faculty there will be seven visiting lecturers this year (see ad on Page 107) among whom will be found again Dom Ludovic Baron, O.S.B. of France. Special courses for the 1956 session will include a course in Piano Education, one in Boy Choir Training and one in Band. The Tuesday evening workshops will be conducted by MISS MARGARET HILLIS and MR. RALPH HUNTER of New York City.

Boys Town, Nebraska

Under the title "The Choirmaster's Workshop" the Music Department of Boys Town, REV. FRANCIS SCHMITT, Director, announces its Fourth Annual Liturgical Music Workshop, August 20 through 31. Prominent musicians from various parts of the U. S. A. and abroad will be on hand to present specialized instruction and inspiration. (See ad on Page 111). Accreditation of the courses has been arranged through Creighton University, Omaha.

TU ES SACERDOS for Congregation, T.B.B. and Organ by Flor Peeters; Cat. No. 2080; Octavo size; 8 Pages and Cover; Price 25 cents net.

The characteristics of Flor Peeters' style, namely, parallelisms of fourths, fifths, octaves, strong dissonances over pedal points, the dominance of modal melodic fragments, and a fierce intensity at the points of musical climax, are found here in his latest opus. The musical line assigned to the congregation would perhaps sound most brilliant if sung by a large group of children. The composition makes a fitting greeting to the newly ordained priest.

REGINA CAELI for SA or SATB and Organ by Vito Carnevali, Cat. No. 2016; Octavo size; 8 Pages; Price 25 cents net.

With the advent of the new feast of the Queenship of the Blessed Virgin Mary, it is timely to consider a new setting of the Paschaltide Antiphon of the Mother of God wherein her Queenship is saluted. (This year the feast will be transferred to June 1 because Corpus Christi will occupy the date of May 31 on which the feast would ordinarily be celebrated.) There is a feeling of spontaneous joy in Carnevali's new setting of the Regina Caeli. This will be noted especially in the Alleluia sections through which runs a lively rhythmic motif.

PRELUDE - ANTIPHONALE AND TOCCATA for Organ Solo by Joseph J. McGrath; Cat. No. 2100; Sheet size; 16 Pages and Cover; Price \$1.00 net.

Mr. McGrath continues to give organists the benefit of his prolific talent for composition. The music he writes seems to flow easily from his pen and when it is played the same impression is confirmed. Here, as in all his music, there is unity and musical substance. The Prelude - Antiphonale only is printed in the present supplement.

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TU ES SACERDOS

Congregation, T.B.B. and Organ

FLOR PEETERS, Opus 78

Maestoso e festivo

ORGAN

Organ introduction in G major, 3/4 time. It begins with a forte (*f*) dynamic and a tempo of *Maestoso e festivo*. The piece is marked *senza ped.* (without pedal) and includes a triplet of eighth notes. It concludes with a *rall.* (ritardando) marking and is marked *con ped.* (with pedal).

Congregation or children

TEN.

CHOIR

BAR.

BASS

ORGAN

Vocal and organ introduction. The vocal parts (Tenor, Baritone, Bass) and organ begin with a tempo of *allegretto* and a forte (*f*) dynamic. The organ is marked *con ped.* (with pedal). The lyrics are: "Ju - rá - vit Dó - mi - nus, ju - rá - vit Dó - mi - nus, ju - rá - vit Dó - mi - nus, et non pae - ni - té - bit".

Continuation of the vocal and organ parts. The organ is marked *mf* (mezzo-forte) and *senza ped.* (without pedal). The lyrics continue: "ra - vit Dó - mi - nus, et non pae - ni - té - bit".

Approved by Archdiocesan Music Commission, Boston.
April 5, 1955

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Made in U.S.A.

e - um, et non pae-ni - té - bit e - um,

e - um, et non pae-ni - té - bit e - um,

e - um, et non pae-ni - té - bit e - um,

mf tu es sa - cér - dos in - ae -

mf tu es sa - cér - dos in - ae - tér - num, tu es sa - cér - dos in - ae -

mf tu es sa - cér - dos in - ae - tér - num, tu es sa - cér - dos in - ae -

mf

con ped.

Ben marcato

tér-num, tu es sa - cér-dos, tu es - sa - cér-dos in ae - tér-num,

tér-num, tu es sa - cér-dos, tu es - sa - cér-dos in ae - tér-num,

tér-num, tu es sa - cér-dos, tu es - sa - cér-dos in ae - tér-num,

f *ff*

Congregation *f atempo*

tu es sa - cér-dos in - ae - tér-num,

Allargando

se-cún-dum ór - di-nem Mel-

se-cún-dum ór - di-nem Mel-

p

tu es sa - cér-dos in - ae - tér-num se-cún-dum ór - di-nem Mel-

Allargando

atempo

f *p*

senza ped.

tu es sa - cér - dos in - ae - tér - num,

chi - se - dech, se - cún - dum ór - di - nem Mel -

chi - se - dech, tu es sa - cér - dos in - ae - tér - num se - cún - dum ór - di - nem Mel -

chi - se - dech, tu es sa - cér - dos in - ae - tér - num se - cún - dum ór - di - nem Mel -

Marcato

con ped. senza ped.

tu es sa - cér - dos in - ae - tér - num,

chi - se - dech, tu es sa - cér - dos in - ae - tér - num,

chi - se - dech, tu es sa - cér - dos in - ae - tér - num se - cún - dum

chi - se - dech, tu es sa - cér - dos in - ae - tér - num se - cún - dum

marcato

con ped. con ped.

Un poco più mosso

se-cun-dum

ór-di-nem Mel - chí-se-dech,se-cun-dum ór-di-nem Mel - chí-se-dech,se-cun-dum

ór-di-nem Mel - chí-se-dech,se-cun-dum ór-di-nem Mel - chí-se-dech,se-cun-dum

Un poco più mosso

1º Tempo

ór-di-nem Mel - chí-se-dech,se-cun-dum ór-di-nem Mel - chí-se-dech,tu es sa -

ór-di-nem Mel - chí-se-dech,se-cun-dum ór-di-nem Mel - chí-se-dech,tu es sa -

ór-di-nem Mel - chí-se-dech,se-cun-dum ór-di-nem Mel - chí-se-dech,tu es sa -

1º Tempo

rall. ff a tempo

tu es sa - cér - dos

cér - dos in ae - tér - num, tu es sa - cér - dos

cér - dos in ae - tér - num, al - le - lú - ia, al - le -

cér - dos in ae - tér - num, al - le - lú - ia, al - le - lú - ia,

rall. a tempo

in ae - tér - num,

in ae - tér - num, al - le - lú - ia.

lu - ia, al - le - lú - ia, al - le - lú - ia.

al - le - lú - ia, al - le - lú - ia, al - le - lú - ia.

Molto marcato
fff

Tu es sa - cér - dos _____ in ae -

fff

Tu es sa - cér - dos _____ in ae -

fff

Tu es sa - cér - dos _____ in ae -

fff

Tu es sa - cér - dos _____ in ae -

Molto marcato

fff

tenuto *a tempo*

tér - num. _____

tér - num. _____

tér - num. _____

tér - num. _____

tenuto *a tempo* *Largo* *tutti*

PRELUDE ANTIPHONALE and TOCCATA

By
JOSEPH J. McGRATH

PRELUDE ANTIPHONALE

Ensemble *ff*

Joseph J. McGrath, Op. 49, No. 1

M. M. $\text{♩} = 60$

The first system of the musical score is for the piano. It consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The time signature is 2/2. The tempo is marked 'M. M. ♩ = 60'. The first staff contains a melodic line with various intervals and a fermata. The grand staff contains a complex accompaniment with many chords and moving lines. The second bass staff contains a simple bass line.

The second system of the musical score continues the piano part. It features a trill (tr) in the treble staff and a guitar-like texture (Gt.) in the grand staff. The accompaniment remains complex with many chords and moving lines. The second bass staff continues with a simple bass line.

The third system of the musical score continues the piano part. It features a melodic line in the treble staff and a complex accompaniment in the grand staff. The second bass staff continues with a simple bass line.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a melody with a trill (tr) and a swell (Sw.) marking. The bass staff provides a rhythmic accompaniment.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff continues the melody with various ornaments and a swell (Sw.) marking. The bass staff continues the accompaniment.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. A guitar part (Gt.) is introduced in the grand staff. The melody features a trill (tr) and a swell (Sw.) marking. The bass staff continues the accompaniment.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff continues the melody with a trill (tr) and a swell (Sw.) marking. The bass staff continues the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation. Includes a guitar part labeled "Gt." with a trill "tr" above it. The piano part continues with chords and melodic lines.

Third system of musical notation. Includes a string part labeled "Sw." and a guitar part labeled "Gt." with trills "tr". The piano part continues with chords and melodic lines.

Fourth system of musical notation. Includes a string part labeled "Sw." and a guitar part labeled "Gt." with a trill "tr". The instruction "Tutta la sforza" is written above the piano part. The system concludes with a double bar line.

REGINA CAELI

(for SA or SATB Voices and Organ)

VITO CARNEVALI

Andante sostenuto

I SOPRANO
 II ALTO
 TENOR
 BASS

Re - gi' - - - na cae - li, Re - gi' - na

Re - gi' - - - na cae - li, Re - gi' - na

ORGAN

Andante sostenuto

f

Ped.

Mosso

cae - - li lae - tà - - re, lae - tà - - - - re, Al - le -

cae - - li lae - tà - - - re, lae - tà - - - - re,

Mosso

Ped.

Approved by the Diocesan Music Commission Archdiocese of Boston.
March 2, 1954.

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lú - ja, Al - le - lú - ja, Al - le - lú - - - - -

lú - ja, Al - le - lú - ja, Al - le - lú - - - - -

Al - le - lú - ja, Al - le - lú - - - - -

Al - le - lú - ja, Al - le -

Ped.

ja, Al - le - lú - ja. *rit.* Tempo I

ja, Al - le - lú - ja. *rit.*

ja, Al - le - lú - ja. *rit.*

lú - ja, Al - le - lú - ja. *rit.*

Tempo I

p

Ped.

p Solo
Qui - a quem me - ru - i' - sti por - tá - re.

cresc.
Ped.

Detailed description: This system contains the first vocal entry. The vocal line is marked *p* Solo and begins with the lyrics "Qui - a quem me - ru - i' - sti por - tá - re." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *cresc.* marking and a *Ped.* (pedal) instruction at the end of the system.

tutti f Mosso
Al - le - lú - ja, Al - le - lú - ja, Al - le - lú - - - - -

tutti f
Al - le - lú - ja, Al - le - lú - ja, Al - le - lú - - - - -

tutti f
Al - le - lú - ja, Al - le - lú - - - - -

tutti f
Al - le - lú - ja, Al - le -

Detailed description: This system contains the vocal chorus entry. It is marked *tutti f* and *Mosso*. The lyrics are "Al - le - lú - ja, Al - le - lú - ja, Al - le - lú - - - - -". There are four vocal staves, each with its own line of lyrics. The piano accompaniment is also marked *tutti f* and provides harmonic support for the vocal lines.

f Mosso
Ped.

Detailed description: This system contains the piano accompaniment for the chorus. It is marked *f* and *Mosso*. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand, with a *Ped.* (pedal) instruction at the end of the system.

ja, Al - le - - lú - - - ja. Re - sur -

ja, Al - le - - lú - - - ja.

ja, Al - le - - lú - - - ja.

lú - - - ja, Al - le - lú - ja.

rit. *a tempo* *f*

Ped.

ré - - - xit, sic - - ut di - - xit, Re - sur -

Re-sur-ré - - - xit, sic - - ut,

Re-sur-ré - - - xit, sic - - ut di - - xit, sic - ut

Re-sur-ré - - - xit, sic - - -

f

, Mosso

rè - xit, sic - ut di - - xit, Al - le - lú - ja, Al - le - lú - ja, Al - le -
sic - - - ut di - - xit, Al - le - lú - ja, Al - le - lú - ja, Al - le -
di - - - - - xit, Al - le - lú - ja, Al - le -
- ut di - - xit, Al - le - lú - ja,

Mosso

lú - - - - - ja, Al - le - - - lú - - - rit.
lú - - - - - ja, Al - le - - - lú - - - rit.
lú - - - - - ja, Al - le - - - lú - - - rit.
Al - le - lú - - - ja, Al - le - lú - - - rit.

rall. **Tempo I** *p* Solo *espress.*

ja. O - ra pro

rall.

ja.

rall.

ja.

rall.

ja.

rall. **Tempo I** *p* *espress.*

dim.

Ped.

no - bis, o - ra pro no - bis De - um,

Ped. Ped.

POPE PIUS XII'S ENCYCLICAL "SACRAE MUSICAE DISCIPLINA"

To Our Venerable Brethren, the patriarchs, primates, archbishops, bishops and other local ordinaries in peace and communion with the Apostolic See:

Health and Apostolic Benediction.

The subject of sacred music has always been very close to our heart. Hence it has seemed appropriate to Us in this encyclical letter to give an orderly explanation of the topic and also to answer somewhat more completely several questions which have been raised and discussed during the past decades. We are doing so in order that this noble and distinguished art may contribute more every day to greater splendor in the celebration of divine worship and to the more effective nourishment of spiritual life among the faithful.

At the same time We have desired to grant what many of you, venerable brethren, have requested in your wisdom and also what has been asked by outstanding masters of this liberal art and distinguished students of sacred music at meetings devoted to the subject. The experience of pastoral life and the advances being made in the study of this art have persuaded Us that this step is timely.

SS. PIUS X, AUGUSTINE

We hope, therefore, that what St. Pius X rightly decreed in the document which he accurately called the "legal code of sacred music" (the *Motu Proprio*, "*Fra le sollecitudini dell'ufficio pastorale*" — "Among the Cares of the Pastoral Office") — Acta Pii X, I, 77) — may be confirmed and inculcated anew, shown in a new light and strengthened by new proofs. We hope that the noble art of sacred music — adapted to contemporary conditions and in some way enriched — may ever more perfectly accomplish its mission.

Music is among the many and great gifts of nature with which God, in Whom is the harmony of the most perfect order, has enriched men, whom He has created in His image and likeness (Cf. Gen. 1, 26). Together with the other liberal arts, music contributes to spiritual joy and the delight of the soul.

On this subject St. Augustine has accurately written: "Music, that is, the science or the sense of proper modulation, is likewise given by God's generosity to mortals having rational souls in order to lead them to higher things." (Epis. 161, "*De origine animae hominis*" ("On the Origin of Man's Soul"), 1, 2; P. L. XXXIII, 725).

SACRED SONG TRADITIONAL

No one, therefore, will be astonished that always and everywhere, even among pagan peoples, sacred song and the art of music have been used to ornament and decorate religious ceremonies. This is proved by many documents, both ancient and new. No one will be astonished that these arts have been used especially for the worship of the true and sovereign God from the earliest times.

Miraculously preserved unharmed from the Red Sea by God's power, the people of God sang a song of victory to the Lord, and Mariam, the sister of Moses, their leader, endowed with prophetic inspiration, sang with the people while playing a tambourine. (Cf. Ex. 15, 1-20)

Later, when the ark of God was taken from the house of Abinadab to the city of David, the king himself and "all Israel played before the Lord on all manner of instruments made of wood, on harps and lutes and timbrels and cornets and cymbals" (II Sam. 6, 5). King David himself established the order of the music and singing used for sacred worship (Cf. I Para. 23, 5; 25, 2-31). This order was restored after the people's return from exile and was observed faithfully until the Divine Redeemer's coming.

EARLY CHURCH HISTORY

St. Paul showed us clearly that sacred chant was used and held in honor from the very beginning in the Church founded by the Divine Redeemer when he wrote to the Ephesians: "Be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs." (Eph. 5, 18ff, cf. Col. 3, 16). He indicates that this custom of singing hymns was in force in the assemblies of Christians when he says: "When you come together each of you has a hymn." (I Cor. 14, 26).

Pliny testifies that the same thing held true after apostolic times. He writes that apostates from the Faith said that "this was their greatest fault or error, that they were accustomed to gather before dawn on a certain day and sing a hymn to Christ as if He were God." (Pliny, Epis. X, 96-97). These words of the Roman record proconsul in Bithynia show very clearly that the sound of church singing was not completely silenced even in times of persecution.

Tertullian confirms this when he says that in the assemblies of the Christians "the Scriptures are read, the psalms are sung, sermons are preached." (Tertullian, "*De anima*" ("On the Soul"), ch. 9; P. L. II 701; and *Apol.* 39; P. L. 1, 540).

There are many statements of the Fathers and ecclesiastical writers testifying that after freedom and peace had been restored to the Church the psalms and hymns of liturgical worship were in almost daily use. Moreover, new forms of sacred chant were gradually created and new types of songs invented. These were developed more and more by the choir schools attached to cathedrals and other important churches, especially by the School of Singers in Rome.

ST. GREGORY'S CHANT

According to tradition, Our predecessor of happy memory, St. Gregory the Great, carefully collected and wisely arranged all that had been handed down by the elders and protected the purity and integrity of sacred chant with fitting laws and regulations.

From Rome, the Roman mode of singing gradually spread to other parts of the West. Not only was it enriched by new forms and modes, but a new kind of sacred singing, the religious song, frequently sung in the vernacular, was also brought into use.

The choral chant began to be called "Gregorian" after St. Gregory, the man who revived it. It attained new beauty in almost all parts of Christian Europe after the 8th or 9th century because of its accompaniment by a new musical instrument called the "organ." Little by little, beginning in the 9th century, polyphonic singing was added to this choral chant. The study and use of polyphonic singing were developed more and more during the centuries that followed and were raised to a marvelous perfection under the guidance of magnificent composers during the 15th and 16th centuries.

POLYPHONY

Since the Church always held this polyphonic chant in the highest esteem, it willingly admitted this type of music even in the Roman basilicas and in pontifical ceremonies in order to increase the glory of the sacred rites. Its power and splendor were increased when the sounds of the organ and other musical instruments were joined with the voices of the singers.

Thus, with the favor and under the auspices of the Church the study of sacred music has gone a long way over the course of the centuries. In this journey, although sometimes slowly and laboriously, it has gradually progressed from the simple and ingenuous Gregorian modes to great and magnificent works of art. To these works not only the human voice, but also the organ and other musical instruments, add dignity, majesty and a prodigious richness.

The progress of this musical art clearly shows how sincerely the Church has desired to render divine worship ever more splendid and more pleasing to the Christian people. It likewise shows why the Church must insist that this art remain within its proper limits and must prevent anything profane and foreign to divine worship from entering into sacred music along with genuine progress, and perverting it.

PREVENTING ABUSES

The Sovereign Pontiffs have always diligently fulfilled their obligation to be vigilant in this matter. The Council of Trent also forbids "those musical works in which something lascivious or impure is mixed with organ music or singing." (Council of Trent, Session XXII: "Decretum de observandis et evitandis in celebratione Missae" ("Decree on What Should Be Observed and Avoided in the Celebration of Mass"). In addition, not to mention numerous other Sovereign Pontiffs, Our predecessor Benedict XIV of happy memory in an encyclical letter dated February 19, 1749, which prepared for a holy year and was outstanding for its great learning and abundance of proofs, particularly urged Bishops to firmly forbid the illicit and immoderate elements which had arrogantly been inserted into sacred music. (Cf. Encyclical Letter of Benedict IV, "Annus Qui," Complete Works (Prati edition, vol. 17, 1 page 16).

Our predecessors Leo XII, Pius VIII (Cf. Apostolic Letter "Bonum est confiteri Domino" ("It is Good to Trust in the Lord"), August 2, 1828; Cf. "Bullarium Romanum," Prati edition, ex. Typ. Aldina IX, 139ff., Gregory XVI, Pius IX and Leo III (Cf. Acta Leonis XIII, IV, 237-47; Cf. Acta Sanctae Sedis, XVII, 42-49) followed the same line.

Nevertheless it can be rightly said that Our predecessor of immortal memory, St. Pius X, made as it were the highest contribution to the reform and renewal of sacred music when he restated the principles and standards handed down from the elders and wisely brought them together as the conditions of modern times demanded (Cf. Acta Pii X, I 75-87; Acta Sanctae Sedis, XXXVI) (1903-1904), 329-39; 387-95). Finally, like Our immediate predecessor of happy memory, Pius XI, in his Apostolic Constitution "Divini cultus sanctitatem" ("The Holiness of Divine Worship"), issued December 29, 1929 (Cf. A.A.S., XXI, 33 ff.), We ourselves in the encyclical "Mediator Dei" ("On the Sacred Liturgy"), issued November 20, 1947 (Cf. A.A.S., XXXIX, 521-95), have enriched and confirmed the orders of the older Pontiffs.

Certainly no one will be astonished that the Church is so vigilant and careful about sacred music. It is not a case of drawing up laws of aesthetics or technical rules that apply to the subject of music. It is the intention of the Church, however, to protect sacred music against anything that might lessen its dignity, since it is called upon to take part in something as important as divine worship.

RIGHT RULES FOR ALL ART

On this score sacred music obeys laws and rules which are no different from those prescribed for all religious art, and, indeed, for art in general. Now we are aware of the fact that during recent years some artists, gravely offending against Christian piety, have dared to bring into churches works devoid of any religious inspiration and completely at variance with the right rules of art. They try to justify this deplorable conduct by plausible-looking arguments which they claim are based on the nature and character of art itself. They go on to say that artistic inspiration is free and that it is wrong to impose upon it laws and standards extraneous to art, whether they are religious or moral, since such rules seriously hurt the dignity of art and place bonds and shackles on the activity of an inspired artist.

Arguments of this kind raise a question which is certainly difficult and serious, and which affects all art and every artist. It is a question which is not to be answered by an appeal to the principles of art or of aesthetics, but which must be decided in terms of the supreme principle of the final end, which is the inviolate and sacred rule for every man and every human act.

The ordination and direction of man to his ultimate end — which is God — by absolute and necessary law based on the nature and the infinite perfection of God Himself is so solid that not even God could exempt anyone from it. This eternal and unchangeable law commands that man himself and all his actions should manifest and imitate, so far as possible, God's infinite perfection for the praise and glory of the Creator. Since

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man is born to attain this supreme end, he ought to conform himself and through his actions direct all the powers of his body and his soul, rightly ordered among themselves and duly subjected to the end they are meant to attain, to the divine Model. Therefore even art and works of art must be judged in the light of their conformity and concord with man's last end.

NO 'ART FOR ART'S SAKE'

Art certainly must be listed among the noblest manifestations of human genius. Its purpose is to express in human works the infinite divine beauty of which it is, as it were, the reflection. Hence that outworn dictum "art for art's sake" entirely neglects the end for which every creature is made. Some people wrongly assert that art should be exempted entirely from every rule which does not spring from art itself. Thus this dictum either has no worth at all or is gravely offensive to God Himself, the Creator and Ultimate End.

Since the freedom of the artist is not a blind instinct to act in accordance with his own whim or some desire for novelty, it is in no way restricted or destroyed, but actually ennobled and perfected, when it is made subject to the divine law.

Since this is true of works of art in general, it obviously applies also to religious and sacred art. Actually religious art is even more closely bound to God and the promotion of His praise and glory, because its only purpose is to give the faithful the greatest aid in turning their minds piously to God through the works it directs to their senses of sight and hearing. Consequently the artist who does not profess the truths of the faith or who strays far from God in his attitude or conduct should never turn his hand to religious art. He lacks, as it were, that inward eye with which he might see what God's majesty and His worship demand. Nor can he hope that his works, devoid of religion as they are, will ever really breathe the piety and faith that befit God's temple and His holiness, even though they may show him to be an expert artist who is endowed with visible talent. Thus he cannot hope that his works will be worthy of admission into the sacred buildings of the Church, the guardian and arbiter of religious life.

THE CHRISTIAN ARTIST

But the artist who is firm in his faith and leads a life worthy of a Christian, who is motivated by the love of God and reverently uses the powers the Creator has given him, expresses and manifests the truths he holds and the piety he possesses so skillfully, beautifully and pleasingly in colors and lines or sounds and harmonies that this sacred labor of art is an act of worship and religion for him. It also effectively arouses and inspires people to profess the faith and cultivate piety.

The Church has always honored and always will honor this kind of artist. It opens wide the doors of its temples to them because what these people contribute through their art and industry is a welcome and important help to the Church in carrying out its apostolic ministry more effectively.

These laws and standards for religious art apply in a stricter and holier way to sacred music because sacred music enters more intimately into divine worship than many other liberal arts, such as architecture, painting and sculpture. These last serve to prepare a worthy setting for the sacred ceremonies. Sacred music, however, has an important place in the actual performance of the sacred ceremonies and rites themselves. Hence the Church must take the greatest care to prevent whatever might be unbecoming to sacred worship or anything that might distract the faithful in attendance from lifting their minds up to God from entering into sacred music, which is the servant, as it were, of the sacred liturgy.

MUSIC'S POWER, PURPOSE

The dignity and lofty purpose of sacred music consist in the fact that its lovely melodies and splendor beautify and embellish the voices of the priest who offers Mass and of the Christian people who praise the Sovereign God. Its special power and excellence should lift up to God the minds of the faithful who are present. It should make the liturgical prayers of the Christian community more alive and fervent so that everyone can praise and beseech the Triune God more powerfully, more intently and more effectively.

The power of sacred music increases the honor given to God by the Church in union with Christ, its Head. Sacred music likewise helps to increase the fruits which the faithful, moved by the sacred harmonies, derive from the holy liturgy. These fruits, as daily experience and many ancient and modern literary sources show, manifest themselves in a life and conduct worthy of a Christian.

St. Augustine, speaking of chants characterized by "beautiful voice and most apt melody," says:

"I feel that our souls are moved to the ardor of piety by the sacred words more piously and powerfully when these words are sung than when they are not sung, and that all the affections of our soul in their variety have modes of their own in song and chant by which they are stirred up by an indescribable and secret sympathy." (St. Augustine, Confessions, Book X, chap. 33, MPL, XXXII, 799ff.)

MUSIC AT THE ALTAR

It is easy to infer from what has just been said that the dignity and force of sacred music are greater the closer sacred music itself approaches to the supreme act of Christian worship, the Eucharistic sacrifice of the altar. There can be nothing more exalted or sublime than its function of accompanying with beautiful sound the voice of the priest offering up the Divine Victim, answering him joyfully with the people who are present and enhancing the whole liturgical ceremony with its noble art.

To this highest function of sacred music we must add another which closely resembles it, that is its function of accompanying and beautifying other liturgical ceremonies, particularly the recitation of the Divine Office in choir. Thus the highest honor and praise must be given to liturgical music.

RELIGIOUS MUSIC

We must also hold in honor that music which is not primarily a part of the sacred liturgy, but which by its power and purpose greatly aids religion. This music is therefore rightly called religious music. The Church has possessed such music from the beginning and it has developed happily under the Church's auspices. As experience shows, it can exercise great and salutary force and power on the souls of the faithful, both when it is used in churches during non-liturgical services and ceremonies, or when it is used outside churches at various solemnities and celebrations.

POPULAR HYMNS' PLACE

The tunes of these hymns, which are often sung in the language of the people, are memorized with almost no effort or labor. The mind grasps the words and the music. They are frequently repeated and completely understood. Hence even boys and girls, learning these sacred hymns at a tender age, are greatly helped by them to know, appreciate and memorize the truths of the faith. Therefore they also serve as a sort of catechism. These religious hymns bring pure and chaste joy to young people and adults during times of recreation. They give a kind of religious grandeur to their more solemn assemblies and gatherings. They bring pious joy, sweet consolation and spiritual progress to Christian families themselves. Hence these popular religious hymns are of great help to the Catholic apostolate and should be carefully cultivated and promoted.

CHURCH MUSICIANS

Therefore when We praised the manifold power and the apostolic effectiveness of sacred music, We spoke of something that can be a source of great joy and solace to all who have in any way dedicated themselves to its study and practice. All who use the art they possess to compose such musical compositions, to teach them or to perform them by singing or using musical instruments, undoubtedly exercise in many and various ways a true and genuine apostolate. They will receive from Christ the Lord the generous rewards and honors of apostles for the work they have done so faithfully.

Consequently they should hold their work in high esteem, not only as artists and teachers of art, but also as ministers of Christ the Lord and as His helpers in the work of the apostolate. They should likewise show in their conduct and their lives the dignity of their calling.

NORMS

Since, as We have just shown, the dignity and effectiveness of sacred music and religious chant are so great, it is very necessary that all of their parts should be diligently and carefully arranged to produce their salutary results in a fitting manner.

First of all the chants and sacred music which are immediately joined with the Church's liturgical worship should be conducive to the lofty end for which they are intended. This music — as our predecessor St. Pius X has already wisely warned us — "must possess proper liturgical qualities, primarily holiness and goodness of form;

from which its other note, universality, is derived" (Acta Pii X, loc. cit., 78).

HOLINESS AND CHANT

It must be holy. It must not allow within itself anything that savors of the profane nor allow any such thing to slip into the melodies in which it is expressed. The Gregorian chant which has been used in the Church over the course of so many centuries, and which may be called, as it were, its patrimony, is gloriously outstanding for this holiness.

This chant, because of the close adaption of the melody to the sacred text, is not only most intimately conformed to the words, but also in a way interprets their force and efficacy and brings delight to the minds of the hearers. It does this by the use of musical modes that are simple and plain, but which are still composed with such sublime and holy art that they move everyone to sincere admiration and constitute an almost inexhaustible source from which musicians and composers draw new melodies.

It is the duty of all those to whom Christ the Lord has entrusted the task of guarding and dispensing the Church's riches to preserve this precious treasure of Gregorian chant diligently and to impart it generously to the Christian people. Hence what Our predecessors, St. Pius X, who is rightly called the renewer of Gregorian chant (Letter to Card. Respighi, Acta Pii X, loc. cit., 68-74, see 73 ff.; Acta Sanctae Sedis, XXXVI (1903-04), 325-29, 395-98, see 398), and Pius XI (Pius XI, Apostolic Constitution. "Divini cultus" ("On Divine Worship"), A.A.S., XXI (1929), 33ff.) have wisely ordained and taught, We also, in view of the outstanding qualities which genuine Gregorian chant possesses, will and prescribe that this be done. In the performance of the sacred liturgical rites this same Gregorian chant should be most widely used and great care should be taken that it should be performed properly, worthily and reverently. And if, because of recently instituted feast days, new Gregorian melodies must be composed, this should be done by true masters of the art. It should be done in such a way that these new compositions obey the laws proper to genuine Gregorian chant and are in worthy harmony with the older melodies in their virtue and purity.

CHANT'S UNIVERSALITY

If these prescriptions are really observed in their entirety, the requirements of the other property of sacred music — that property by virtue of which it should be an example of true art — will be duly satisfied. And if in Catholic churches throughout the entire world Gregorian chant sounds forth without corruption or diminution, the chant itself, like the sacred Roman liturgy, will have a characteristic of universality, so that the faithful, wherever they may be, will hear music that is familiar to them and a part of their own home. In this way they may experience, with much spiritual consolation, the wonderful unity of the Church. This is one of the most important reasons why the Church so greatly desires that the Gregorian chant traditionally associated with the Latin words of the sacred liturgy be used.

LIMITED EXCEPTIONS

We are not unaware that, for serious reasons, some quite definite exceptions have been conceded by the Apostolic See. We do not want these exceptions extended or propagated more widely, nor do we wish to have them transferred to other places without due permission of the Holy See. Furthermore, even where it is licit to use these exemptions, local Ordinaries and the other pastors should take great care that the faithful from their earliest years should learn at least the easier and more frequently used Gregorian melodies, and should know how to employ them in the sacred liturgical rites, so that in this way also the unity and the universality of the Church may shine forth more powerfully every day.

Where, according to old or immemorial custom, some popular hymns are sung in the language of the people after the sacred words of the liturgy have been sung in Latin during the solemn Eucharistic sacrifice, local Ordinaries can allow this to be done "if, in the light of the circumstances of the locality and the people, they believe that (custom) cannot prudently be removed" (Code of Canon Law, Can. 5). The law by which it is forbidden to sing the liturgical words themselves in the language of the people remains in force, according to what has been said.

TEACHING MEANING

In order that singers and the Christian people may rightly understand the meaning of the liturgical words joined to the musical melodies, it has pleased Us to make Our own the exhortation made by the Fathers of the Council of Trent. "Pastors and all those who have care of souls," were especially urged that "often, during the celebration of Mass, they or others whom they delegate explain something about what is read in the Mass and, among other things, tell something about the mystery of this most holy sacrifice. This is to be done particularly on Sundays and holy days." (Council of Trent, Session XXII, "De Sacrificio Missae," C. VIII).

This should be done especially at the time when catechetical instruction is being given to the Christian people. This may be done more easily and readily in this age of ours than was possible in time past, because translations of the liturgical texts into the vernacular tongues and explanations of these texts in books and pamphlets are available. These works, produced in almost every country by learned writers, can effectively help and enlighten the faithful to understand and share in what is said by the sacred ministers in the Latin language.

EASTERN RITES

It is quite obvious that what We have said briefly here about Gregorian chant applies mainly to the Latin Roman Rite of the Church. It can also, however, be applied to a certain extent to the liturgical chants of other rites — either to those of the West, such as the Ambrosian, Gallican or Mozarabic, or to the various eastern rites.

For as all of these display in their liturgical ceremonies and formulas of prayer the marvelous abundance of the Church, they also, in their various liturgical chants, preserve treasures which must be guarded and defended to prevent not only their complete disappearance, but also any partial loss or distortion.

Among the oldest and most outstanding monuments of sacred music the liturgical chants of the different eastern rites hold a highly important place. Some of the melodies of these chants, modified in accordance with the character of the Latin liturgy, had a great influence on the Western Church itself. It is Our hope that the selection of sacred eastern rite hymns — which the Pontifical Institute of Oriental Studies, with the help of the Pontifical Institute of Sacred Music, is busily working to complete — will achieve good doctrinal and practical results. Thus eastern rite seminarians, well trained in sacred chant, can make a significant contribution to enhancing the beauty of God's house after they have been ordained priests.

PLACE FOR POLYPHONY

It is not Our intention in what We have just said in praise and commendation of the Gregorian chant to exclude sacred polyphonic music from the rites of the Church. If this polyphonic music is endowed with the proper qualities, it can be of great help in increasing the magnificence of divine worship and of moving the faithful to religious dispositions. Everyone certainly knows that many polyphonic compositions, especially those that date from the 16th century, have an artistic purity and richness of melody which render them completely worthy of accompanying and beautifying the Church's sacred rites.

Although over the course of the centuries genuine polyphonic art gradually declined and profane melodies often crept into it, during recent decades the indefatigable labors of experts have brought about a restoration. The works of the old composers have been carefully studied and proposed as models to be imitated and rivalled by modern composers.

So it is that in the basilicas, cathedrals and churches of religious communities these magnificent works of the old masters and the polyphonic compositions of more recent musicians can be performed, contributing greatly to the beauty of the sacred rite. Likewise We know that simpler but genuinely artistic polyphonic compositions are often sung even in smaller churches.

The Church favors all these enterprises. As Our predecessor of immortal memory, St. Pius X, says, the Church "unceasingly encourages and favors the progress of the arts, admitting for religious use all the good and the beautiful that the mind of man has discovered over the course of the centuries, but always respecting the liturgical laws" (Acta Pii X, loc. cit., 80).

These laws warn that great prudence and care should be used in this serious matter in order to keep out of churches polyphonic music which, because of its heavy and bombastic style, might obscure the sacred words of the liturgy by a kind of exaggeration, interfere with the conduct of the liturgical service or, finally, lower the skill and competence of the singers to the disadvantage of sacred worship.

INSTRUMENTAL MUSIC

These norms must be applied to the use of the organ or other musical instruments. Among the musical instruments that have a place in church the organ rightly holds the principal position, since it is especially fitted for the

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sacred chants and sacred rites. It adds a wonderful splendor and a special magnificence to the ceremonies of the Church. It moves the souls of the faithful by the grandeur and sweetness of its tones. It gives minds an almost heavenly joy and it lifts them up powerfully to God and to higher things.

Besides the organ, other instruments can be called upon to give great help in attaining the lofty purpose of sacred music, so long as they play nothing profane, nothing clamorous or strident and nothing at variance with the sacred services or the dignity of the place. Among these the violin and other musical instruments that use the bow are outstanding because, when they are played by themselves or with other stringed instruments or with the organ, they express the joyous and sad sentiments of the soul with an indescribable power. Moreover in the encyclical "Mediator Dei," We Ourselves gave detailed and clear regulations concerning the musical modes that are to be admitted into the worship of the Catholic religion.

"For, if they are not profane or unbecoming to the sacredness of the place and function and do not spring from a desire to achieve extraordinary and unusual effects, then our churches must admit them, since they can contribute in no small way to the splendor of the sacred ceremonies, can lift the mind to higher things, and can foster true devotion of the soul." A.A.S., XXXIX (1947), 590).

It should hardly be necessary to add the warning that, when the means and talent available are unequal to the task, it is better to forego such attempts than to do something which would be unworthy of divine worship and sacred gatherings.

'SHORT, EASY, PLAIN'

As We have said before, besides those things that are intimately associated with the Church's sacred liturgy, there are also popular religious hymns which derive their origin from the liturgical chant itself. Most of these are written in the language of the people. Since these are closely related to the mentality and temperament of individual national groups, they differ considerably among themselves according to the character of different races and localities.

If hymns of this sort are to bring spiritual fruit and advantage to the Christian people, they must be in full conformity with the doctrine of the Catholic faith. They must also express and explain that doctrine accurately. Likewise they must use plain language and simple melody and must be free from violent and vain excess of words. Despite the fact that they are short and easy, they should manifest a religious dignity and seriousness. When they are fashioned in this way these sacred canticles, born as they are from the most profound depths of the people's soul, deeply move the emotions and spirit and stir up pious sentiments. When they are sung at religious rites by a great crowd of people singing as with one voice, they are powerful in raising the minds of the faithful to higher things.

NOT 'DUMB, IDLE' AT MASS

As We have written above, such hymns cannot be used in Solemn High Masses without the express permission

of the Holy See. Nevertheless at Masses that are not sung solemnly these hymns can be a powerful aid in keeping the faithful from attending the Holy Sacrifice like dumb and idle spectators. They can help to make the faithful accompany the sacred services both mentally and vocally and to join their own piety to the prayers of the priest. This happens when these hymns are properly adapted to the individual parts of the Mass, as We rejoice to know is being done in many parts of the Catholic world.

In rites that are not completely liturgical religious hymns of this kind when, as We have said, they are endowed with the right qualities, can be of great help in the salutary work of attracting the Christian people and enlightening them, in imbuing them with sincere piety and filling them with holy joy. They can produce these effects not only within churches, but outside of them also, especially on the occasion of pious processions and pilgrimages to shrines and at the time of national or international congresses. They can be especially useful, as experience has shown, in the work of instructing boys and girls in Catholic truth, in societies for youth and in meetings of pious associations.

PRACTICAL STEPS

Hence We can do no less than urge you, venerable brethren, to foster and promote diligently popular religious singing of this kind in the diocese entrusted to you. There is among you no lack of experts in this field to gather hymns of this sort into one collection, where this has not already been done, so that all of the faithful can learn them more easily, memorize them and sing them correctly.

Those in charge of the religious instruction of boys and girls should not neglect the proper use of these effective aids. Those in charge of Catholic youth should make prudent use of them in the highly important work entrusted to them. Thus there will be hope of happily attaining what everyone desires, namely the disappearance of worldly songs which because of the quality of their melodies or the frequently voluptuous and lascivious words that go with them are a danger to Christians, especially the young, and their replacement by songs that give chaste and pure pleasure, that foster and increase faith and piety.

May it thus come about that the Christian people begin even on this earth to sing that song of praise it will sing forever in heaven: "To Him who sits upon the throne, and to the Lamb, blessing and honor and glory and dominion forever and ever." (Apoc. 5, 13).

What we have written thus far applies primarily to those nations where the Catholic religion is already firmly established. In mission lands it will not be possible to accomplish all these things until the number of Christians has grown sufficiently, larger church buildings have been erected, the children of Christians properly attend schools established by the Church and, finally, until there is an adequate number of sacred ministers. Still We urgently exhort apostolic workers who are laboring strenuously in these extensive parts of the Lord's vineyard to pay careful attention to this matter as one of the serious problems of their ministry.

MUSIC AND MISSIONS

Many of the peoples entrusted to the ministry of the missionaries take great delight in music and beautify the ceremonies dedicated to the worship of idols with religious singing. It is not prudent, then, for the heralds of Christ, the true God, to minimize or neglect entirely this effective help in their apostolate. Hence the preachers of the Gospel in pagan lands should sedulously and willingly promote in the course of their apostolic ministry the love for religious song which is cherished by the men entrusted to their care. In this way these people can have, in contrast to their own religious music which is frequently admired even in cultivated countries, sacred Christian hymns in which the truths of the faith, the life of Christ the Lord and the praises of the Blessed Virgin Mary and the Saints can be sung in a language and in melodies familiar to them.

Missionaries should likewise be mindful of the fact that, from the beginning, when the Catholic Church sent preachers of the Gospel into lands not yet illumined by the light of faith, it took care to bring into those countries, along with the sacred liturgical rites, musical compositions, among which were the Gregorian melodies. It did this so that the people who were to be converted might be more easily led to accept the truths of the Christian religion by the attractiveness of these melodies.

So that the desired effect may be produced by what We have recommended and ordered in this encyclical, following in the footsteps of Our predecessors, you, venerable brethren, must carefully use all the aids offered by the lofty function entrusted to you by Christ the Lord and committed to you by the Church. As experience teaches, these aids are employed to great advantage in many churches throughout the Christian world.

CATHEDRAL MUSIC SCHOOL

First of all see to it that there is a good school of singers in the cathedral itself and, as far as possible, in other major churches of your dioceses. This school should serve as an example to others and influence them to carefully develop and perfect sacred chant.

Where it is impossible to have schools of singers or where there are not enough choir boys, it is allowed that "a group of men and women or girls, located in a place outside the sanctuary set apart for the exclusive use of this group, can sing the liturgical texts at Solemn Mass, as long as the men are completely separated from the women and girls and everything unbecoming is avoided. The Ordinary is bound in conscience in this matter." (Decrees of the Sacred Congregation of Rites, Nos. 3964, 4201, 4231).

MUSIC IN SEMINARIES

Great care must be taken that those who are preparing for the reception of sacred orders in your seminaries and in missionary or religious houses of study are properly instructed in the doctrine and use of sacred music and Gregorian chant according to the mind of the Church by teachers who are experts in this field, who esteem the traditional customs and teachings and who are entirely obedient to the precepts and norms of the Holy See.

If, among the students in the seminary or religious house of study, anyone shows remarkable facility in or liking for this art, the authorities of the seminary or house of study should not neglect to inform you about it. Then you may avail yourself of the opportunity to cultivate these gifts further and send him either to the Pontifical Institute of Sacred Music in Rome or to some other institution of learning in which this subject is taught, provided that the student manifests the qualities and virtues upon which one can base a hope that he will become an excellent priest.

In this matter care must also be taken that local Ordinaries and heads of religious communities have someone whose help they can use in this important area which, weighed down as they are by so many occupations, they cannot easily take care of themselves.

DIOCESAN ART COUNCILS

It would certainly be best if in diocesan councils of Christian Art there were someone especially expert in the fields of religious music and chant who could carefully watch over what is being done in the diocese, inform the Ordinary about what has been done and what is going to be done, receive the Ordinary's commands and see that they are obeyed. If in any diocese there is one of these associations, which have been wisely instituted to foster sacred music and have been greatly praised and commended by the Sovereign Pontiffs, the Ordinary in his prudence may employ this association in the task of fulfilling responsibility.

Pious associations of this kind, which have been founded to instruct the people in sacred music or for advanced study in this subject, can contribute greatly by words and example to the advance of sacred music.

Help and promote such associations, venerable brethren, so that they may lead an active life, may employ the best and the most effective teachers, and so that, throughout the entire diocese, they may diligently promote the knowledge, love and use of sacred music and religious harmonies, with due observance of the Church's laws and due obedience to Ourselves.

'GLORIOUS APOSTOLATE'

Moved by paternal solicitude, We have dealt with this matter at some length. We are entirely confident that you, venerable brethren, will diligently apply all of your pastoral solicitude to this sacred subject which contributes so much to the more worthy and magnificent conduct of divine worship.

It is Our hope that whoever in the Church supervises and directs the work of sacred music under your leadership may be influenced by Our encyclical letter to carry on this glorious apostolate with new ardor and new effort, generously, enthusiastically and strenuously.

Hence, We hope that this most noble art, which has been so greatly esteemed throughout the Church's history and which today has been brought to real heights of holiness and beauty, will be developed and continually perfected and that on its own account it will happily work to bring the children of the Church to give due praise, expressed in worthy melodies and sweet harmonies, to the Triune God with stronger faith, more flourishing hope and more ardent charity.

IN HOMES, TOO

May it produce even outside the walls of churches — in Christian families and gatherings of Christians — what St. Cyprian beautifully spoke of to Donatus, "Let the sober banquet resound with Psalms. And if your memory be good and your voice pleasant, approach this work according to custom. You give more nourishment to those dearest to you if we hear spiritual things and if religious sweetness delights the ears" (Letter of St. Cyprian to Donatus (Letter 1, n. 16) PL, IV, 227).

In the meantime, buoyed up by the hope of richer and more joyous fruits which We are confident will come from this exhortation of Ours, as a testimony of Our good will and as an omen of heavenly gifts to each one of you, venerable brethren, to the flock entrusted to your care and to those who observe Our wishes and work to promote sacred music, with abundant charity, We impart the Apostolic Benediction.

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Gregorian Chants Missa in Dominica Resurrectionis. Sung by the Monks of the Benedictine Abbey of St. Martin, Beuron. Director, Dom Maurus Pfaff. Archive ARC 3001 (Released in USA by Decca).

Gregorian Chant: Selections from the Easter and Christmas Cycles. Sung by La Schola des Peres du Saint-Esprit du Grand Scholasticat de Chevilly. Director, Pere Lucien Deiss, C.S. Sp. Angel 35116.

The Archive release is new, the Angel disc appeared about a year and a half ago. Here are exemplified two "styles" of singing Chant. Both use the Solesmes notation, though the Beuron monks take generous pauses at the half bars, and do not pay strict attention to all of the horizontal episemas. But beyond such external differences, there is the more notable dissimilarity in the vocal and interpretative approach to the music. The Holy Ghost scholastics, though employing not quite as heady a tone, have nevertheless modeled their vocal production, their phrasing, and their attention to nuance after the style of the French Benedictines. They present ten selections of the Christmas cycle, from the *Ave Maria* of the 4th Sunday of Advent to the *Jubilate* of the post-Epiphany season. The Easter chants include most of the Easter Sunday proper, plus the *Lux et Origo Sanctus* and *Kyrie*. The Beuron monks offer all the sung portions of the Easter Sunday mass, except the *Vidi Aquam*. The Collect, Epistle, and so on, all appear in order — even a suppressed verse of the *Victimae Paschali*. They conceive the Introit as a solemn entrance piece, and the Gloria which follows soon after offers a nice contrast by reason of its higher spirit and quicker tempo. They sing the Chant with a full-throated, rather chesty vocal production, which though justifiable, results in a less pleasing tone. The value of the disc comes from the fact that it contains one complete mass.

Palestrina: Missa Veni Sponsa Christi; Lassus: Missa Puisque J'ay Perdu. Sung by Vienna Kammerchor. Director, Hans Gillesberger. Unicorn 1013 (\$3.98)

Jacobus Gallus: Ten Motets; Heinrich Isaak: Nine Polyphonic German Songs. Sung by the Vienna Akademie Kammerchor. Director, Ferdinand Grossman, Westminster 5347.

Little by little polyphonic titles are appearing in the LP record catalogue, a fact which must make every enthusiast of sixteenth-century music deeply grateful and a bit incredulous. Can it really be true? How different things were a scant ten years ago, when a whole twelve months would pass with-

REVIEWS

by Francis J. Guentner, S.J.

out so much as a simple shellac record of Palestrina appearing. — Of the two records reviewed here, the Westminster product came out about two years ago, and is apparently already being withdrawn from the company's catalogue. Which is a pity, for even though the record is not perfect, one wonders how soon we will get another like it. The only imperfection which mars the music is the hissing sound which must be compensated for in all of the sibilant letters. There was a time a few years back when such realistic reproduction of sound was considered of the essence of hi-fi recording! The Gallus and Isaak selections cover a large variety of sacred and secular texts and consequently a wide range of emotional expression. How commonplace our contemporary "approved" music appears in comparison to this! The little motet going under the title of Isaak's *O esca Viatorum* turns out to be an adaptation of his secular song, *Innsbruck, ich muss dich lassen*.

The Palestrina and Lassus masses are a brand new record, and the reproduction of sound in both cases is highly satisfactory. The Vienna Kammerchor gives these works a completely sympathetic reading — the voice sections are well balanced, the polyphonic lines are intelligently shaped, and the choral blend is pleasing. The enunciation in all of the music is distinct.

Palestrina: Missa Assumpta est Maria, Magnificat, Stabat Mater. Sung by the Dessooff Choirs. Director, Paul Boepple. Concert Hall 1231.

So far as I am aware, this is the debut of these three works on American records. It would have been treasure enough to have just the *Assumpta est Maria*, but with a *Magnificat* and the famous 8-part *Stabat Mater* thrown in for good measure, the record assumes something like history-making proportions. The Dessooff choirs have appeared under Paul Boepple on several records previous to this — the discs were reviewed in this column some years back — but the records were admittedly imperfect, owing to unsatisfactory recording technique, surface noises, and so on.

The present release, however, has profited from the recent advances in high fidelity recording, so that it is as well made as the best choral records of today. The interpretations are uniformly very good — the choir stays on pitch in spite of the length of these *a cappella* works, the enunciation is clear, and by and large tone quality is commendable. Now and then the tenors, when in the higher register, stand out a bit too much and occasionally sound strained.

It takes an audition of the *Stabat Mater* to make one realize how close Palestrina in his later years was to the spirit of the baroque. The harmony and counterpoint still follow the strict sixteenth-century principles, but the blocked chordal passages, the terracing of the choruses and the varied grouping of the individual voice parts are evidently modeled after Venetian procedures. The *Missa Assumpta Est* has never enjoyed the popularity of the *Missa Papae Marcelli*, but by some it is considered of even greater beauty. Certain it is that it appears in all its sweetness and magnificence in the present reading. The *Magnificat*, though in 8 parts, is not as lengthy as some of the other Palestrina settings and preserves closely the spirit of Chant. All three works are a splendid offering to the Mother of God by one of the ablest church composers of all time.

Mozart: Mass in C Major, "Coronation." Solosists, including Maria Stader and Helmut Krebs, and the St. Hedwig's Cathedral Choir of Berlin, together with the Berlin Philharmonic under Igor Markevitch. (On verso side, the same composer's Symphony No. 38, "Prague.") Decca 9805.

Some years ago we reviewed several of the then new records of Mozart's sacred music. There has been a lull in this division of the catalogue since that time, but with the Mozart bicentennial upon us, a new batch of discs is appearing. The Great C Minor Mass was released on the Epic label two months ago, and Decca now offers the complete, but shorter "Coronation" Mass. It is one of the Salzburg works, but how different in spirit from the secular pieces that were composed approximately at the same time! Though his approach to sacred composition at this point in his career was admittedly the conventional one of the 18th century — and vastly different from the style of the polyphonic composers — Mozart nevertheless at times went straight to the heart of certain texts

of the mass and produced a music flaming with fervor and pathos. — The opposite side of this record presents the more mature and profound "Prague" symphony in a highly recommended performance.

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 2014 Magnificat — Ravello (6th Tone — Chant alternating with 2 Equal Voices)
 1571 Monstra Te Esse Matrem — Sr. of Mercy (3 Equal Voices)
 (N.B. See also other settings of any joyous text — like "Cantate Domino," "Jubilate Deo," "Te Deum," etc., as well as other "Ave Marias," "Magnificats," and the various Marian Antiphons included in the Catalogue of Sacred Music for the Marian Year.)

ENGLISH TEXTS

- 549 I Place My Trust In Thee — Sr. Gisela (3 Equal Voices)
 772 To Christ the King — Sr. Rafael (SSA)
 943x Hail Mary; Blessed Virgin! — Tatton (3 Equal Voices)
 1147x Prayer to the Virgin — Tatton (3 Equal Voices)
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 1574 Christ as a Light Illumine Me — Sr. Florence Therese (3 Equal Voices)
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 1645x Hail Mary — Daley (3 Equal Voices)
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 257 In Te Speravi — Marsh (Tenor Solo and SATB)
 895x Jam Non Dicam — Boisvert (Unison, 2, 3 or 4 Equal Voices)
 2038 Juravit Dominus — Brogan (SATB)
 2101 Same for TTB
 1676 Sacerdotes Domini — Byrd (SATB)
 1097 Sacerdotes Domini — Groom (SATB)
 555x Sanctorum Agmina — Hugle (Unison)
 900x Tu Es Sacerdos — Cherubim (2 Equal Voices)
 2080 Tu Es Sacerdos — Peters (Populus and TTB)
 555x Tu Es Sacerdos — Traditional — Thomas (2 Equal Voices)
 1451 Veritas Mea — Florentine (2 Equal Voices)
 1924 Veritas Mea — Portelance (2 Equal or SATB Voices)
 1146 Vivat, Pastor Bonus (Jubilee Song) — Tonner (SA)

(In addition to the above, any festive motet praising God, the Holy Trinity, the B.V.M., the Pope, etc., may be used at a First Mass or Jubilee Mass)

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 1753x A Hymn of Trust — Gaelic Melody — Marier (Unison, 2 Equal or SATB)
 555x All Hail, Mary — Hugle (Unison)
 2088 A Priestly Heart, the Sacred Heart — Mitterer-Udulutsch (TTBB)
 555x Ascend the Altar — Traditional — Thomas (2 Equal Voices)
 353x Follow Me — Moore (Solo and SATB)
 1601x Hymns to the Holy Spirit (4 Hymns) — Piel-Singenberger (2 Equal Voices)
 257 In Thee, O Lord, I Trust — Marsh (Tenor Solo and SATB)
 1383 Jubilee Song — Singenberger-Tonner (2 Equal or SAB Voices)
 1011 Lovely Appear — Gounod-Reilly (Unison, 2 Equal or SATB Voices)
 555x Mother So Mild — Ancient Melody-Hugle (2 Equal Voices)
 953 Oh Bless Our Pastor (Jubilee Hymn) — Renard (Unison or 2 Equal Voices)
 890 O Magnify the Lord — Gisela (SATB)
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