

The Cecilia

MONTHLY MAGAZINE of CATHOLIC CHURCH and SCHOOL MUSIC

HOW THE EARLY CHRISTIANS SANG

CHURCH HAS FOSTERED
MUSIC ALWAYS

WHY NOT BOY CHOIRS
AND THE CHANT?

LITURGICAL MUSIC
IN CONTEMPORARY IDIOM

THE CHOIR SINGER
AND THE LITURGY



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ORATE FRATRES

A Review Devoted to the Liturgical Apostolate

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

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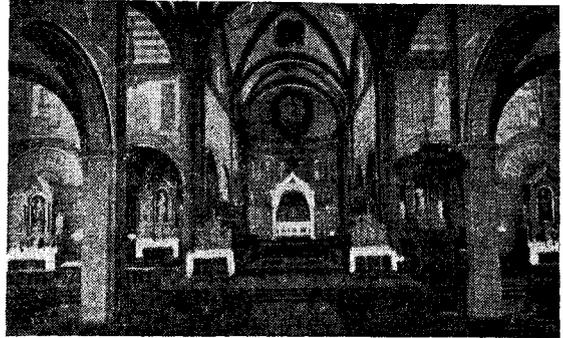
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EDITORIAL PAGE

THE "DARK AGES" AND THE PSALMS

The monk Levitius, returning from Jerusalem, came to Mount Albaucta, where he proposed to build a monastery. As he was inspecting the site of his new foundation, he saw approaching him a little school boy, carrying his bag of books on his shoulders, and the thought came into his mind that he would ask him if he could sing. The boy replying that he could, Levitius told him to sing the first thing he could remember, secretly resolving that he would place the church under the dedication of any saint the boy might happen to name. The little scholar thought a moment, and then intoned the Antiphon "*Veni electa mea*" which he sang with much sweetness. Levitius listened with delight, and the monastery which afterwards rose on the spot was dedicated to the Ever Blessed Virgin. (*From the Chronicle of Monte Cassino A. D. 800-900*).

Our forefathers in the "*dark ages*" were not learned in the modern sense of the word; they minded eternal things rather than mere human learning. The scholars of all ages were particularly exercised in what the old monks loved to call "*the holy memory*". Learning by note was used more generally than among ourselves, partly because books were rare, and partly because the teachers of old times sought to sanctify this power of the soul, by thoroughly informing it with holy words. Even those scholars who very early abandoned their books for the more congenial tilt-yard, seldom did so till they had run their Psalter: "*decurso psalterio*" is the common expression used in speaking of a youth who had left school with the least possible smattering of an education. Long before, to know the 150 Psalms by



Readers of Caecilia Are Remembered Daily
At These Altars of
Conception Abbey Church

heart was required of the graduates of Alexandria. That the Christians in Africa knew the Psalms by heart is inferred from the fact that the Bishops were in the habit of interrupting the homily by saying: And now, beloved brethren, sing the Psalm to which I just now referred in my sermon". We hate to make any aspersions at present-day ignorance of spiritual matters; it is the fault of the age; and the age is at fault because of its falling away from the Church — from Christ, the infallible teacher of true learning.

LOVE DECLARATION TURNED INTO AN "AVE MARIA"

"Gounod wished to touch the heart of Mademoiselle Philidor and wrote this beautiful contrapuntal melody to Bach's First Prelude with that intent, using as a text for his declaration, two lines of Lamartine. Fearing some difficulty the young lady's mother substituted the words of the "*Ave Maria*" for the burning lines of Lamartine. Gounod, when shown this adaptation, realized the value of the setting, re-touched it and adopted it as his own, now famous, "*Ave Maria*".

(Ludwig Bonvin S. J. *Caecilia*, May, 1933.)

Gounod's "*Ave Maria*" is a concert piece and should not be sung in church; it was never intended for church use but was smuggled into the organ loft by vocalists, much in the same way as was Schubert's "*Ave Maria*". In condemnation of such practice we quote the following lines from an enlightened Protestant: "Religious earnestness is wont to wax cooler as mechanical skill increases. Nothing good can emanate from the majority of our musicians, because if the truth be told, they are, generally speaking, utterly deficient in the higher education, poetical, philosophical, and historical, and because their aspirations go no further than to have the opportunity of offering to us in church such pieces as they have happened to practice, or have themselves composed. And the accommodating ear of the worldly-minded church-goers has everywhere encouraged the grossest abuses . . . The church is not the place where all that is enjoyable ought to be presented and enjoyed". ("*Purity in Musical Art*", by A. F. Thibaut, Professor at the Heidelberg University, died 1840).

HOLY CHURCH

THE INCOMPARABLE TEACHER

"Among the few things which are really important, which are really worthy that one concern oneself with them, are Christ, our soul, and sacred liturgy." In these words the present Holy Father, Pius XI, has fully endorsed the liturgical slogan LIVE WITH THE CHURCH.—"By the liturgy we are elevated to God, and joined with Him; by it we give testimony of our faith and acquit ourselves of the very grave obligation of thanking Him for the benefits and assistance He has accorded to us and of which we are constantly in need."

In the so-called "*dark ages*" there

was a sacred erudition to which the Holy Father refers in these words: "In later ages, when almost all the inhabitants of a city formed but ONE HUGE CHOIR in their respective church, it was through the liturgy that the artisans, architects, painters, sculptors, and also those learned in letters, became imbued with the knowledge of theological matters which today is evidenced so clearly by the remarkable monuments of the Middle Ages."

Holy Church does not teach by means of dry and abstract concepts, but in attractive guise with a proper use of all the means calculated to make one love the truth, calling even the arts into its service. . . . The faithful are stirred and taught by the celebration of the feasts; pronouncements (*of truth*) speak only once, celebration speaks annually, and as it were, continuously; pronouncements affect the mind primarily; celebrations have a salutary influence on the mind and heart, i.e., on the whole man. Since man is composed of body and soul, he has need of being moved and stimulated by the external solemnities of festivals. And such is the variety and beauty of the sacred rites, that he will drink more deeply of divine truths, will assimilate them into his very flesh and blood, and will make them a source of strength for progress in his spiritual life.

SUPERIOR TO ALL OTHER METHODS

Protestanism, in professing the principle of private interpretation, has created a religion for the intellectuals and the privileged. By this principle it has made itself *anti-liturgical*. But the great body of the faithful do not care to search deeply into matters, simply because they are incapable of abstract thinking and historical criticism; they unquestioningly accept the light of faith, of which

(Continued on page 64)

How The Early Christians Sang

By A. RHENANUS

Condensed from "The Christian Family," April, 1936*

In The Catholic Book and Magazine Digest, November, 1936

THE classical period of liturgical singing, in which all worshipers took part, lasted up to the year 600. It is and must forever remain the ideal, to which our times should return with wholehearted enthusiasm. Even the best modern music, performed by groups of artists, cannot take the place of the God-inspired melodies of these early centuries. Liturgy means corporate worship of God, not a more or less disguised concern in which the great majority are mute hearers.

It is not true, as some would have us believe, that the old singing was a mere recitation of words with a few cadences. St. Augustine in his old age still wrote with emotion, "how he wept at the hearing of hymns and songs, deeply moved by the sweet-sounding Church." "With those sounds truth entered my heart and caused the emotions of ardent devotion and tears." Many of these early Christians could not read and were too poor to buy books, and yet the singing made it possible for all to participate.

The leader or group of leaders sang a psalm verse and all answered with: Amen, Alleuia, or a portion of the psalm that expressed the chief contents of the whole. When all knew the whole psalm by heart, the crowd alternated with the chanters. It was much like our litanies, a masterful way of letting all take part.

The chanters were admonished: "See to it that what you sing with your mouth, you also believe with your heart, and what you believe in your heart, you also confirm by works." They were received into their office with a special rite. Real, practical faith was their first quality, while in our days anybody and everybody, even a lukewarm Catholic, may join a modern church-glee-club-choir, as long as he can sing.

Both Pius X and Pius XI have again emphasized the sacredness of the chanters' office and demanded that they take their place once more in the sanctuary, dressed in cassock and surplice, to mark their intrinsic proximity to the liturgy by outward nearness to the altar.

In conformity with the idea, that liturgy is corporate worship of the whole congregation, many of the old Christian choirs were composed of men and women and children. They formed regular confraternities, which were for centuries imitated along the Rhine, and which, united by their religious devotion and striving for perfection, made it their special task in common with other lay people to sing psalms, antiphons, and hymns especially on the vigils of feasts.

That some rigorists in those days excluded the women from participation in the singing is natural, but it was universally practiced in Alexandria, Jerusalem, Antioch, Edessa, etc. Her conception of the dignity and position of womanhood in the realm of grace kept the Church from excluding women from participation in the public singing. Although the surpliced choir in the sanctuary, as desired by the popes must be composed of men or boys, there is no reason why an alternating choir of women should not be formed now, and especially, why all the women in church should not take full part in the singing. Even mixed choirs could be tolerated and encouraged, provided all chance for venting their "singer's vanity" were positively excluded. The choir should function as a leader to teach the mass of the people how to resume their own share of the liturgical chant. The spirit of nearly all our present church choirs is to usurp the entire singing and condemn the rest to silence.

What a glorious thing it would be if we could see once more in our churches, the men on one side, the women on the other, alternating — the Greeks called this singing antiphonally — with a small choir in the sanctuary leading, accompanied by a small organ, and the big organ used for the accompaniment of the whole singing church. It was St. Ambrose who introduced hymn singing into the Western Church, and he succeeded so well that his enemies said he

*The Christian Family, 365 Ridge Ave, Evanston, Ill. Reproduced with permission.

had "bewitched" the people. Would to God, we could "bewitch" them again!

The old Fathers of the Church never ceased describing the beauty of the psalm singing, the love of the people for it, the great importance it had for the religious life. Even the pagans were attracted and impressed. Young Christianity sang itself victoriously into the hearts of the pagans. Julian the apostate, in trying to restore paganism, introduced similar chants, to lure the masses back to the pagan temples. There is no doubt that in our age, when the conditions of life have made human souls hungry for God, we could once more draw the lukewarm and unbelievers and modern pagans by the psalmody, but it must not be done by means of "sacred" (?) concerts and church musical "performances", but by allowing all to take part. Besides the common of the Mass, Vespers and Compline must be reopened to the people. Let our pious layfolk rise and demand their share, which the old Church gladly granted them, and which the two Piuses of our day have given back to them in strongly worded decisions.

The writer remembers with delight the Sunday afternoon Vespers as sung in a small village church on the Rhine. The whole congregation sang with truly contagious enthusiasm. I remember another occasion, the popular feast of Candlemas Day. The priest at the altar was blessing the candles. The choir had hardly started the *Lumen ad revelationem gentium* (a light for the enlightenment of the heathens, words of Simeon), when the congregation fell to with a will. The choir sang the *Nunc dimittis*, one verse by the men, the rest by the fresh high voices of the women and girls, and after every verse the mighty chorus of all repeated *Lumen ad revelationem gentium et gloriam plebis tuae Israel*.

Nothing can be compared in beauty and religious impressiveness with the psalmody of the ancient Church. These are the old songs of Holy Sion, full of power and strength, that appeal directly to the Christian heart, and more appealing than harmony and polyphony of sentimental and operatic modern musicians, and more than the fiddles and trumpets with which some of our unchristian music directors are "regaling" us.

Oriental Rendezvous With Christ

BY RT. REV. MSGR. E. J. McGUINNESS, PH.D.

Condensed from The Extension Magazine

FOR the first time the Far East is to be the scene of an International Eucharistic Congress. From February third to February seventh, 1937, Manila, capital of the Philippines, will be host to the thirty-third congress.

It is four centuries since Spanish conquistadors landed on the shores of the Philippines and claimed the territory for the crown of Spain. The missionaries who accompanied them began immediately the work of extending the Church of Christ. The Philippines were rapidly transformed by Spanish government, the Church, and Catholic culture, as tribe after tribe was converted. In 1601 the Seminary and College of San Jose was established, and in 1630 the Spanish crown granted to the University of Santo Tomas at Manila authority to confer degrees. The work of building churches, schools, hospitals, etc., was well begun be-

fore the Pilgrim Fathers landed on our New England coast.

Although the Church flowered in the Philippines and the islands became the only Christian country in the Orient, its progress has not been without serious setbacks. Conflicting elements were present potentially from the beginning and were later to produce much friction. Although the priests were there to remind the conquerors of their responsibilities, many conquistadors, dominated by greed and lust for gold, forgot their ideals of God and country. Under these circumstances, when harsh treatment was meted out to the natives, the priests were ready to defend them and their rights before viceroy and king, but conflict between Spanish authorities and the natives was very unfortunate. The Church suffered greatly because many confused Catholicism with Spanish rule.

The Islands have known strife and persecution and there have been serious defections. But in the four hundred years, and more, since the introduction of Christianity theirs has been a glorious history, for the teachings of Christ have molded and infused the people. The coming celebration at Manila bears eloquent witness to the results the early missionaries' zeal has produced — in civilization, in aggressiveness and appreciation of religion.

It is hoped that American men and women

will come in large numbers to the Eucharistic Congress in February, 1937. They will find Manila a modern and beautiful city with ample accommodations for visitors. Those who attend the Congress will be privileged to see the Faith in action in the Far East and to see a practical application of the subject appointed by His Holiness, Pope Pius XI, for the solemn discourses: "The Holy Eucharist and Missionary Work, especially in the Far East."

GREGORIAN DISCOGRAPHY

New Recordings

Three discs recording Ambrosian Chants have been issued by the Italian-Parlophone Branch. They came from the Pontifical Institute of Music, Milan, Italy. As this chant is still used in some 27 dioceses in Italy, Dom Gregory Sunol, O.S.B., monk from the deserted Montserrat Abbey, Spain, has given the edition of the Ambrosian Liturgy as regards its monody, in the following work, *Antiphonale Missarum juxta ritum Sanctae Ecclesiae Medillolanensis* and the publisher is Desclée of Rome.

The three discs recording Ambrosian excerpts are the following:

Parlophone: 0059, O SACRUM CONVIVIUM, BENEDICAMUS DOMINO, DOMINUS VOBISCUM & TANTUM ERGO with the Benedizione (or the Blessing). Parlophone: reverse side of 0059, Te Laudamus (a transistus from the IVth Sunday after Epiphany).

Parlophone: 1157, GLORIA (Festival Tone), one invocation of the KYRIE; O SALUTARIS & GLORIA (Sunday TONE).

Parlophone: 0058, CREDO, SANCTUS & VEXILLA REGIS.

These excerpts of Ambrosian Chant resemble those of the Gregorian: they have the simplicity of the latter but in the melismatic ornaments, they are much more ornate than the Gregorian is.

The parts sung by the cantor or the Priest-Celebrant are sung by a weak voice. Though the label does not apprise one of the fact that Dom Gregory Sunol, the President of the Pontifical Institute of Ambrosian Music, is the one doing the singing, I can vouch that it is not his robust and well educated voice which is singing the cantor's parts.

These three discs may be procured from the Parlophone Company or imported from the said firm by The Gramophone Shop, Inc., 18 East 48th St. New York City, N. Y.

PHONOGRAPH RECORDS OF GREGORIAN CHANT

Montreal, Dec. 7.—The Benedictines of the Priory of St. Benoit-du-Lac have prepared a set of phonograph records dealing with Gregorian Chant. It is called *Rythmique Gregorienne*. A book for teachers and one for pupils accompany the set.

BOY WONDER ENTERS MUSIC ACADEMY AT 9

Brussels, Dec. 7. — Herbert de Caluwe, nine-year-old prodigy, has successfully passed the entrance examination to the Antwerp Flemish Academy of Music.

The boy's father, organist at the Church of St. Gillis-Waes, has cancelled all organ recital engagements for his son, so that the child may devote himself entirely to his studies.

It is said that the boy, at the age of six, substituted for his father at the console of the parish church's organ when the parent was ill at one time. His mother, the story goes, stood by the child's side to draw the stops the tiny arms could not reach.

FROM HYMN TO OPERA INCLUSIVE BY SR. ANNA

St. Paul — Sister Anna St. Catherine's college here, chose "A Pageant of Our Musical Heritage" as the title of her new book, a history of music from the hymn to oratorio and from folk song to opera.

Liturgical Music In Contemporary Idiom

An Apology And A Contribution

BY SISTER MARY TERESINE

Marylhurst College, Oswego, Oregon

(Continued from last month)

The **Motu Proprio** has been reaffirmed by the Supreme Pontiff in his encyclical **Divini Cultus** of December 20, 1928, in which he affirms that "those things which were so solemnly decreed . . . are to be scrupulously observed in the whole Church.

It will be observed that the **Motu Proprio** contains nothing new or experimental. Its principles have been expressed in previous Papal documents, fourteen in number, beginning with the **Constitution** of Pope John XXII, in 1324, the first which the writer has been able to obtain in complete form. These principles are concerned with problems that have always been attendant on liturgical music. Pope John, as history testifies, had to struggle with them in his day. Palestrina likewise, and all serious-minded Church musicians since have been confronted with the same difficulties. They cannot be solved by controversy, but by a proper appreciation of the basis of religious music united with sound technical and artistic equipment. "The **Motu Proprio** embodies an ideal; and, however practical, worthwhile ideals require a struggle sometimes long and painful." (1)

The following paragraph by Geitmann, writing in the *Catholic Encyclopedia*, is inserted to answer possible queries as to the reason for the inclusion of music in the liturgical ceremonies, and to make clear the attitude which the Church adopts towards the same. It may be regarded in the light of a defense should such a defense be needed.

Whenever music, instead of assuming a character of independence and mere ornament, acts as an auxiliary to the other means of promoting the worship of God and as an incentive to good, it not only does not interfere with the religious ceremony, but, on the contrary, imparts to it the greatest splendor and effectiveness. Only those who are not responsive to its influence or stubbornly cultivate other ways of devotion can imagine that they are distracted in

their worship by music. Appropriate music, on the contrary, raises man above common-place every-day thoughts into an ideal and joyous mood, rivets mind and heart on the sacred words and actions and introduces him into the proper devotional and festive atmosphere. This appropriately takes into account persons and circumstances, variations being introduced according to the nature and use of the texts, according to the character of the liturgical action, according to the ecclesiastical season, and even according to the various needs of the contemplative orders and the rest of the faithful. (2)

Elements Fundamentally Non-Liturgical

Before one can appreciate the unique position filled by Church music it must be clearly understood that it is not "sanctified entertainment for the congregation." It is primarily for the glory of God, and secondarily for the sanctification of the people; and if these aims are realized it results, thirdly, in the edification of the people. As these are also the three aims included in the general scope of the liturgy, it follows that a reasonable and instructed Christian attends Church services to fulfill these ends. Obviously, then, anything which distracts the mind from attending to the liturgy and its religious significance is out of order. Hence, music, no matter how beautiful and artistic in itself, which draws the attention away from the celebration of the divine mysteries, which entertains either the mind or the senses with itself, must be defined as distraction.

All music which is trivial, sentimental, operatic, or purely secular in form, content and inspiration, may be classed together as obviously distracting elements. In the same class belong the artistically worthless, the emotionally exaggerated, the highly dramatic and the purely sensuous music, or that in which the sensuous quality, as distin-

1. Editorial, *Caecilia*, Vol. 54, No. 11, 109.

2. *Catholic Encyclopedia*, Vol. X, 648.

guished from the ideal and formal qualities, is the chief element of beauty.

Classical instrumental music, while it possesses in general, the desirable qualities of universality, impersonality, and objectivity, ordinarily is concerned, not with relations to Divinity, but with the mutual relations of humanity, nor is it interpretative of any sacred text. This is true of the sonatas, symphonies, and fugues, even of the classical period, and for this reason they cannot serve during ecclesiastical functions to symbolize the purely spiritual.

Romantic music had its birth in individualism which constitutes its supreme characteristic. As this subjective element is the antithesis of the essential objective and universal qualities, romantic music must also be classed in the ranks of distracting elements, and as such, cannot serve as "the handmaid of the liturgy." In fact romanticism has probably done the most to vitiate Church music, for it is exactly at this point, individualism, that true Church art differs from secular art. The secular artist is free to express his own individual emotions or experiences unqualified and unrestrained except by his own personal or artistic limitations; whereas the liturgical artist's expression of individuality must harmonize with the mind of the Church as exemplified in the liturgy. The difference is one of "individualism pure and simple, as opposed to individualism restrained by convention," as Terry puts it.

In the course of the last three centuries there has developed a type of so-called sacred music into which one or many of these fundamentally unliturgical elements have entered in greater or lesser degrees. These centuries are distinguished from the Middle Ages, the ages of Faith, by an attitude of estrangement from the truly supernatural, a secularization of man's concept of the world and humanity. This spirit of subjectivism, or "philosophic idealism" as it was called found expression in a type of emotional, individualistic music in which melody was given a position of aesthetic mastery, and intense personal feeling predominated. This romantic form, powerfully moving and rich in expression and sentiment, gradually entered into the music written for the Church. Good in itself, and capable, perhaps, of stirring exalted feelings of devotion in a concert or drawing room, it is unsuitable for ecclesiastical use. This is the type which constitutes the chief problem in Church mu-

sic today, and for that reason forms the subject matter for the following section.

Non-Liturgical Sacred Music

Ruskin defined perfect taste as the faculty of receiving the greatest possible pleasure from those material sources which are attractive to our moral nature in its purity and perfection. (1) When Christian art was at the height of its perfection there was little or no art except religious art; no taste for art except a religious taste. But during the Renaissance when classic and pagan art were revived, a new taste, neither classic nor Christian, sprang into being. A rule of excellence and a habit of taste were formed which were far from the natural ideal of the one, or the spiritual ideal of the other.

The arts of paganism pointed to an ideal perfection of external nature; the arts of Christianity at a spiritual perfection and its concomitant ideas and affections; modern art looks to neither. It has in common with pagan art that it is sensual; but it wants its elevating and purifying purpose; in common with Christian art, it is ethical; but its ethics are those of fashion, not of Christianity. Now whether we will or no, we lie under the baneful influence of these characteristics of modern art. Accustomed to make the physical pleasure we receive the test of merit, and equally accustomed to act as if taste in art were a thing between which and religion there were no connection, may it not happen that we shall find little of that kind of enjoyment which by habit we have always come to expect from works of art, in those works which in point of religious feeling are the best? May it not happen that, by replacing taste beyond the sphere of morals we have lost the intensity of vision by which a right or wrong spirit may be detected in every avenue of sense, in every food for imagination and intellect; and that even in what we have been accustomed to reckon the most innocent means of enjoyment? . . . A man may have great capacity for enjoying the "concord of sweet sounds", and yet be utterly incapable of perceiving that which constitutes the real excellence of the art, when it is exercised on religious affections

We listen, for example, to many of the

1. Ruskin, *J. Modern Painters*, Vol. I, 92.

sacred compositions of Mozart, and we are enchained by a fascination, that, while the spell lasts, makes us forget the wanton effeminacy of the tone in which the prayer for mercy, perhaps, or the praises of the Redeemer have been uttered . . . The artist, by leading captive the physical sense, has made us forget for the moment, the outrage he has perpetrated on the moral sense. (1)

This quotation may serve to explain in part, how, beginning with the seventeenth century, the Christian ideal of Church music was gradually dissipated, and finally all but replaced, by a new secular music growing out of the spirit of humanism and individualism which had already affected the other arts. This music developed into an essentially sensuous, "ear-tickling" form, the appeal of which became constantly more popular. At the same time, the lyric drama and the orchestra were being developed and instrumental music was making great headway.

Under the spell of the new art, those great composers of the Classical and Romantic periods threw the force of their magnificent genius into their work, creating secular art-forms which are the basis of all our modern music. Permeated with this spirit and occupied mainly with secular, often instrumental and orchestral music, into which they could pour the wealth of their creative powers, it is not surprising however lamentable it may be, that the same quality entered into their compositions for the Church, quite outmoding the exquisitely delicate spirituality of the older forms. It was a sad manifestation of an unhealthy impulse in ecclesiastical music, and rapidly led to most deplorable results. The opera soon invaded the sacred precincts, adding its theatrical and dramatic touch to complete the decadence of an art too ethereal to live in such an exotic atmosphere; too sublime to make itself understood in an age opposed to self-denial and asceticism; a period which, born in the pagan Renaissance, was fostered by the Protestant Reformation brought to maturity by Victorian secularism, and lived well into the materialistic nineteenth century. It is the period which gave us the long series of operatic Masses; some too trivial and light to live beyond their day; others displaying such an unwonted mixture of secular and religious forms as to be unfit for either religious wor-

1. Kelly, Dr. F. J. *Op. Cit.*, 84.

ship or secular entertainment; some again, such as the Masses of Haydn, with their "pious hilarity" and many of the Masses of Mozart, entirely and frankly secular. It is generally conceded that Mozart's ecclesiastical quality has found more adequate expression in his motets than in his Masses, an admirable example being his *Ave Verum*, which is sincerely devotional in tone. There appeared also during this period, magnificent compositions of religious music for concert use. Such are the Masses of Bach and Beethoven, the oratorios and cantatas of Händel and Haydn. Most of the Masses are rich in ornamentation and instrumental accompaniment and lack the purely vocal principles that characterize genuine Church music. They abound in repetitions and changes of the liturgical text, solos, duets, and dramatic qualities contrary to the spirit of the Catholic liturgy. This it is that makes the music of Cherubini, Weber, Schubert, Hummel, Rossini, Gounod, and even that of the great master of polyphony, Bach himself, unsuitable for use in the Church services. There is no question of denying the sacred character of many of their compositions or the lofty sentiments they express beautifully, nay, magnificently. They are enriched with all the symbols and devices that could be used to enhance their power of expression and adapt them to the deepest feelings of the soul; but because of this very richness of symbol and depth of individual appeal, they are failures as liturgical music.

The sacred music of Bach, however, should be treated separately, for it represents a unique religious form of its own, entirely free of operatic flavor and individualism. Because Bach wrote for the Lutheran service, there is a failure in fidelity to text which makes the greater part of his compositions unsuitable to the liturgy of Catholic worship. His Masses are of great length; particularly is his Mass in B minor, like Beethoven's *Missa Solemnis*, composed on a magnificent and gigantic scale. For example, he has written for the Sanctus, which contains sixteen words of text, one hundred and sixteen bars of music. Neither did he hesitate to employ all the human resources of the musical symbol and to allow great supremacy to the form, so that at times there appears a lack of proportionate balance between the text and its musical expression. It is evident that Bach did not understand the requirements for Catholic Church music, nor

could he entirely enter into the religious point of view essential to composition for its worship. In Bach's chorales, composed for the Lutheran service and based, usually, upon the old plain chant melodies, there is a breadth, earnestness, and vigor, which formed a powerful element in the development of German choral art. The German chorales are characterized by their dignity, solidity and broad harmony, and when sung "en masse" possess a tremendous emotional force.

It is Bach's polyphonic style, however, which, in the writer's opinion, has opened up a possible path for future composers in liturgical music. The school of Palestrina had, in the preceding century, practically exhausted the resources of the vocal polyphonic style and brought it to its limit of perfection. Nothing essentially original or worthy could be gained through imitation of that form, but Bach's genius created an entirely new vocal style; an independent manner founded on instrumental principles. In it he employed a combination of modal and modern harmony, blended with exquisite delicacy and capable of expressing deeply spiritual emotional power while remaining restrained and quiet. It differs from the Palestrinian style in that modern harmonic principles predominate and govern the whole structure of his wonderful contrapuntal intricacy, and his rhythms are clean-cut and metrical. The vocal parts, unlike Palestrina's, are emphatically "un-vocal" and troublesome for singers, though fervent and lofty in tone.

This style originated by Bach has not yet been developed to any extent for use in the Catholic service, much less exploited. So it may be that, although Bach has not given to the vocal repertoire of the Catholic Church any amount of usable music, it is possible that he has created a style upon which future composers, imbued with the spirit of the Church, may build a new, great, liturgical art-form.

Sacred Songs

The germ of the present popular type of unisonal sacred song, or hymn, usually sung in the vernacular, is contained in the Gregorian monophonic style and in the ancient folk-song. As early as the fourth century hymns had come into use in the Christian world as a means of instruction as well as of edification. They were spontaneous

poetical creations which were not included in the official liturgy because of their freer character, their main aim being to teach the fundamentals of religion. They were frequently composed in striking metrical form and set to vigorous melodies. Such were the hymns of St. Hilary and St. Ambrose, some of whose verses now form a part of the liturgy. The people of the Latin countries, whose language was also that of the liturgy, participated in such an active manner in the offices of the liturgy that its music and spirit prevented the early development of the freer type of hymn. This is probably the reason that in Italy and Spain the more subjective type of religious poetry and music in the vernacular, never struck such deep root as in other countries.

This was not so true in France where the national and domestic, as well as the religious life of the people was early expressed in song. The troubadours and trouveres exerted great influence in developing and popularizing these songs which were usually of a distinctly naïve, simple character and modeled on the Gregorian forms. The well-known Easter hymn *O Filii et Filiae* has been preserved to us from this time and is a striking example of the type. With the sixteenth century began the substitution of secular airs for religious texts and religious airs for profane texts, which resulted in the fusion of the *chansons de galanterie*, or love songs, and the *cantiques*, or religious songs. The outgrowth of these is the present French *cantique*, so-called sacred song, but frequently sentimental and greatly influenced by the popular opera.

(To be continued)

ENGLISH COMPOSER'S NEW WORK AT SALZBURG

In the Cathedral at Salzburg recently Madame Erna Kreuzer (Vienna) included in a recital a striking composition, *Angelus Domini*, by the English composer F. M. Bethell, whose Mass in F was recently sung at St. Peter's Abbey, Salzburg. The new work is written for solo contralto, with violin *obligato* and an unusually beautiful organ accompaniment, played on this occasion by Professor Josef Messner, choir-director of Salzburg Cathedral. An *Ave Verum*, by the same composer is in rehearsal and is to be given in January by the Cathedral choir.

Says Church Has Fostered Music Always

BY DR. JOHN K. CARTWRIGHT

(Following is the sermon delivered by Father Cartwright in Washington on the Catholic Hour at the Immaculate Conception Church at 5 o'clock Oct. 18, 1936. The subject of Dr. Cartwright's sermon was "The Church and Music." The radio sermons at the Immaculate Conception Church on Sunday afternoons are broadcast over Station WOL.)

IN this morning's epistle we were reminded that Saint Paul addressing the Ephesians long ago bade them to be "filled with the Holy Spirit." And as an immediate result of that inspiration of the Holy Ghost he looked for them to express themselves "in psalms and hymns and spiritual canticles, singing and making melody in your hearts to the Lord."

St. Paul Approved Music

Evidently the custom of having church music began with the church's beginning and there is no tradition more ancient. Saint Paul approved this particular form of religious expression. He regarded it as a dignified and worthy channel of emotion and contrasted it with the emotional excesses prevalent in the pagan world.

Strong in that beginning and with that approval, the Catholic Church continued to use the tradition so well begun. There has never been a place or time when She has not sought to convey, the intimations of heavenly things through that most heavenly of arts, which is music.

In the beginning, indeed, it was the only art which the Church could use. The opportunity for building, for painting, for statuary was denied Her by poverty and persecution. The resources of music, as then known, were very limited. Not much could be expected except from that first of instruments, the human voice. And with that instrument attuned by the gladness of the Christian messages the Church has kept up through those stern centuries the courage and the consolation of the faith.

Church Gave Life To Music

Later came a time when the Faith was recognized and when all things lay ready to the Church's hand — the stones of the

mason, the brush and the chisel, the needle of the embroiderer and the glowing particles of the mosaic-maker, the pen of the orator and the poet.

All these the Church commanded in their most lavish forms for many centuries. She gave these arts and crafts a sanctuary against barbarism and thus preserved them for our present (somewhat ungrateful) age. But even when She was using them most lavishly and creating in the Middle Age Her own beautiful form of civilization, She did not forget that art which had been Her resource in the day of adversity. She continued to provide a place for music, and indeed, it may be said, that She gave life to music since it was She who raised it from infancy to maturity.

Discovered Music's Secrets

For do not forget this important truth: Whatever about the other arts, music, as we know it, is the gift of the Catholic Church. When the Church became great and strong in the world, the resources of music were undeveloped. Its great secrets were as hidden at that time as were the secrets of steam power or electricity. And if those secrets were discovered in the laboratories of the choirs of the Church.

In the fourth century the great intellectual, Augustine, came from Africa to Milan to be what we should now call a university professor. In the imperial city he made a brilliant figure as a conveyor to his own age of the philosophy and literature of the past. In these things he was self-sufficient. But one of the points of contact with the Church beside the life and words of the venerable Ambrose was the music which Augustine heard in the Christian basilica. Probably at that time Augustine, who had every other channel of culture at his command, could have heard nowhere else but in the Church the best music that his age could give. He was not the first nor would he be the last to recognize in the Church's music one of the most authentic voices of the spiritual world.

St. Ambrose Fostered Nascent Art

Saint Ambrose was one of the first great Catholic statesmen to strive to forward the nascent art of music. Two centuries later

Pope Gregory the First made Rome the center of ecclesiastical music thus creating one of the many important traditions for which we call him Gregory the Great. Even today there is no part of his life which is so widely and popularly recognized as that which is indicated in the name of "Gregorian" music.

The austere and simple style of melody must have furnished a great library of music even by that early time. But think of the Church in Western Europe during the long succeeding ages of trial and storm and invasion. During the long centuries of the early Middle ages there was neither orchestra nor concert hall nor school of music except what the Church provided. And we can well understand how a Charlemagne or an Alfred loved to attend the great Church services for this if for no other reason.

Pulsing Organs Heard

When the armies of the great Frankish and Saxon kings planted new colonies of Christians beyond the Rhine, the Elbe, the Oder, the Vistula, the missionaries went out with them. And it is easy to see how those pagan peoples first learned to bow the knee to the mystery of the faith when we think of their wonder at the miracle of the Christian music. In lands where nothing had been known but villages of wattle huts amidst the dreary forests and the wild plains, now stood cathedral and parish church and monastery with their chiming bells and pulsing organs, and within them the energies of prayer arose upon the pulse of song. The message of civilization and religion came together in the powerful and sweet voice of music. It was thus that our ancestors in England and Germany, in Scandinavia and Central Europe ceased to be barbarious and became Christian men.

Religion Music's Greatest Theme

Since that time many centuries have come and gone with many changes. But during all that time the Catholic Church has continued to love music, to study it, to create it, to express Her lofty message in its high idiom.

Music, like the other arts, came to that stage of development where it was no longer a child, when it could stand on its own and not depend altogether on its mother's fosterage. But even when the mighty masters of music were at length free to develop their thoughts in manifold forms that are secular

and not religious, even the greatest of them sought in religious forms the exposition of their highest art.

And as in the past so in the future music and religion belong together. The other arts may content themselves with the themes of merely human and earthly experience. Music is more ethereal. Where it begins human experience is ending. It dwells in the sphere not of experience but of hopes. It carries the intimations of immortality. It has been said that music, alone of man's arts, is often attributed to the angels. And indeed a true deep instinct has thus guided even our legends and our fables, conceiving rightly that music carries us beyond the bourne of time and space.

In the imagination of the poets and in the imagery of scripture the spheres were created amidst the music of the universe, the morning stars sang together to make the sons of men rejoice. And it may be that when we go to join the glittering company of the angels some spiritual art akin to our earthly music may give us our first initiation into the dialect of paradise, into the thought and conversation of the blessed.

JUBILEE MASS SUNG BY 1,500 CHILDREN

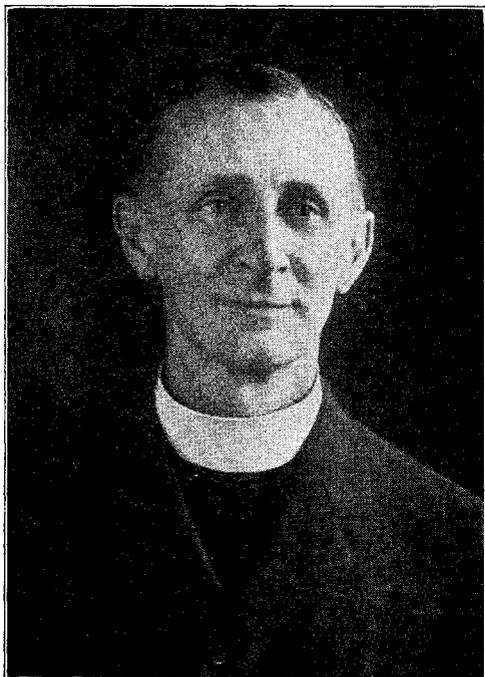
Many Dignitaries Present At
Monsignor Carroll's Silver
Jubilee Mass

Mobile. — An impressive sight was witnessed at the Cathedral on Thursday morning, Dec. 17, when over 2,000 school children crowded into the beautiful Cathedral to assist at the Mass in celebration of Monsignor L. J. Carroll's silver jubilee of his sacred priesthood.

The singing of the Mass was rendered by 1,500 school children, who sang with precision and effective interpretation under the direction of the Rev. George W. Keyes. Sister Cecelia of Bishop Toolen High School accompanied at the organ. The proper and responses of the Mass were sung by the boys of the McGill High School, and the girls from the Visitation Academy, Convent of Mercy and Bishop Toolen High School sang the Gloria, Credo and Supplementary Offertory.

Why Not Boy Choirs And The Chant?

REV. F. JOSEPH KELLY, MUS. DOC.



SOME dioceses in this country have interpreted the Motu Proprio of Pius X, of happy memory, on Church Music literally, and have forbidden women singers in the church choirs. In many of the churches of these dioceses the mixed choir has been superseded by choirs composed entirely of men. The result is that no part music can be sung, except compositions for male voices, a literature which is very poor, and most limited outside of the polyphonic style. Some organists have resorted to the abominable practice of arranging mixed choir masses for male choirs. This is a practice that cannot be too strongly condemned. In the first place, very few have the ability to do this work satisfactorily, and the result is sad. Moreover, the singing of a male chorus, in parts, becomes very monotonous, and no matter how well-trained or how well developed the voices may be, a whole Mass sung by men's voices only, is very wearing upon the hearers. Again, where is the parish that can furnish tenors and basses who have the voice and ability to sing passably?

This condition is inexcusable when we consider the wonderful possibilities of the boy voice, and the ease with which this institu-

tion can be introduced into our churches. Why do not the church authorities insist on the restoration of this grand old institution? Why do they not oblige choir-masters and the singing teachers of our schools to make a study of the boy-voice, so that choirs composed of men and boys could be organized? What an easy problem it is, with our parochial schools and the boys attending them each day! What a heavenly delight is the clear, bell-like, well-trained voice of a boy! In this way, the rich treasury of mixed-choir music, which is allowed by the Motu Proprio to be sung in our churches, could be taken advantage of. Of all the monotonous, tiresome, unmusical, inartistic performances that one can listen to, the worst is a part mass sung by men's voices alone from the Kyrie to the Agnus Dei.

The next question is, what style of music should the boy-choir sing, I am not of those extremists who would eliminate all part singing from our churches. Part singing by men and boys of compositions sanctioned by the Church should be encouraged. But among the styles of Church music there is one which is as superior to all others as heaven is to earth, and therefore should be preferred to all others. I refer to the glorious Chant of the Church. Composed for the Church alone in the ages of faith, it is music worthy of the name of Church music, and it is the only music that exactly expresses the sentiments contained in the words of the liturgy. It is as priceless and as beautiful as the liturgy itself. It is this style of music with which boys in our schools should become acquainted, and it should be the chief aim of the teacher to instill in their young minds an intense love for it. In no other way shall we be able to bring the long-desired reform in Church music to realization. Gregorian Chant, correctly sung by boys and men alternately, is as near to celestial music as we can possibly hope to attain here below.

The problem of teaching Gregorian Chant in our schools seems to deter many priests from introducing it. With a teacher who has a knowledge of the Chant and of the boy-voice, difficulties soon disappear. Singing is taught in all our parochial schools, and if taught correctly, children are able to read notes in their second year at school. The

Holy See has approved of the Chant books in modern notation, so that no new system of notation need be taught. The only extra work that would be required on the part of the teacher is to give the children some little idea of Gregorian rhythm, which differs from the rhythm of modern music, so that they may understand and follow the motions of the teacher's hand in indicating the rhythmical and melodic movements of the Chant. In taking up Gregorian melodies, a great authority on the Chant advises the use of a moderately florid chant for earliest

practice, rather than syllabic chant. Devoting some little time then each day to the chant, the boys will not only obtain a knowledge of it, but learn to love it. The amount of extra time that must be devoted to the Chant, over and above that devoted to modern music in our schools, is very little when compared with the results that will be realized. May God speed the day when the beautiful Chant of Holy Church is sung by boys and men in all the churches of our fair land!

REV. F. J. KELLY

(Mus. Doctor)

EDITORIAL

(Continued from page 53)

Christ Himself said that it is hidden from the prudent and the wise, while it will be revealed to the little ones. The simple and concrete method of the liturgy, popularizing as it does the most profound truths of the Church's teaching power, is therefore the truly Catholic method.

We have freely quoted from two excellent articles by Dom Bernard Capelle, OSB., Abbot of Mont César, Louvain, Belgium, as given in "*Orate Fratres*" November and December, 1936. These articles deal primarily with the liturgical movement, but affect also the liturgical music which is inseparably connected with the liturgical movement.

The readers of *Caecilia* cannot afford to remain ignorant of these wonderful pronouncements of the Holy Father. When in olden times new singers were received and installed in office, a special blessing was pronounced over them in which these words occurred: "See to it that in your hearts you believe what you pronounce with your lips". The more church musicians enter into the spirit of sacred liturgy, so much the more will their musical service become acceptable in the sight of God.

A VOLUNTEER ADULT CHANT SCHOLA CANTORUM IN N. Y. CITY

The issue of *Liturgical Arts*, for the third quarter of 1936, contained an outline of the activities of the Schola Cantorum of the Liturgical Arts Society. This Schola is affec-

tionately called the "Quilisma Club" by members. It consists of about 20 laymen drawn from a great variety of professions and activities who meet weekly for rehearsals.

Only Gregorian chant is rendered by this group. On All Souls Day, they chanted the Requiem at St. Vincent Ferrer's Church. On the second Sunday of Advent, they rendered the chants for Solemn Vespers and Benediction, at St. Ignatius Loyola's Church. The feast of the Epiphany was honored by rendition of chants for the Solemn Mass at St. Anselms Church. On March 26, the full Mass of the Presanctified will be sung at St. John the Baptists Church, West 31st St.

The late Rev. James E. Noonan, of St. Peters Church, former pastor of the oldest Catholic Church in New York City, was a constant friend of the Schola, attending rehearsals, and welcoming the group to his church during the formative period of the organizations.

Dr. Becket Gibbs, directs the group.

ERRATA

In "Our Music This Month" for January accidentally omitted was the word "without." The line should have read "this piece should be sung **without** instrumental accompaniment." (not "**with** instrumental accompaniment") Only a few letters difference in printing, but a big difference in meaning.

In a recent issue we erroneously credited authorship of the "Plainsong for Schools" to Rev. Justin Field, O.P. We are reliably informed that Dom Dominic Willson, O. S. B., is the author, of this popular booklet of popular, useful chants.

Index for 1936 CAECILIA Contents is now available for those who bind this periodical annually, or for others wishing a guide to past issues.

The Choir Singer and The Liturgy

ANY consideration of the subject of the choir member in the average parish in this country must be largely a study of golden opportunities only partially realized, and of possibilities for good only timidly explored. The liturgy of the Church is the means by which she would impress on her children — and on all mankind — the beauty and sublimity of the religious truths she teaches; choir members, of all laymen, are most intimately and consistently in touch with the liturgy; week after week, ecclesiastical season after ecclesiastical season, they hear the voice of the Church expressed in the prayers that she has chosen; they not merely hear these sacred, inspired words, but they utter them; and then not to pronounce them as any ordinary words might be pronounced, but to glorify them with the melodies and harmonies which the Church accepts as fitting for so exalted a purpose. Indeed, then, the choir member **should** be the exemplary Catholic; he **should** show forth the effect of living with the Church, of coming under the influence with which the Church would surround us all our lives.

Now in most choirs composed of laymen — the sort of choir with which this article deals — there is certainly some fulfillment of the effects that might be expected. There is that wholesomeness, pleasantness, about a choir that one might look for in a group engaged in such work; cases of bitterness, meanness, are indeed rare. Your average choir member is a fine fellow: sociable, considerate, upright. Many choir members are outstanding Catholic gentlemen.

But in general the effects that are evident are **natural** effects, such effects as come naturally from steady association with music. For any good music is a refining force. Membership in a Catholic choir should result in something **supernatural**; something higher than would come from any other musical organization, even one devoted to the best types of secular music.

A Catholic choir member uses his talents to present the very finest music ever conceived by man — the Gregorian chant; he sings other music, such as that by the great polyphonic masters, that has never been

equaled in its field; even the modern music, however simple, admitted to liturgical services, must have passed the most exacting tests and must conform to the highest standards of taste and art. Singing such music, anywhere, at any time, ought to inspire the noblest sentiments.

But to have the privilege of employing this music to convey the sacred texts selected by the Church out of the rich resources of Holy Writ and the most sublime thoughts of all ages; and as part of the divine services by which the Church has planned to direct men's thoughts and aspirations along the path of salvation; this surely should lift the choir member out of the ranks of the ordinary laymen; this should surely draw him away from the influence of the world and make him truly responsive to the things of the spirit.

The combination of sublime literature and musical sounds which we call Church Music is above all things clean and pure; it contains nothing that is in the faintest degree offensive to the most delicate sensibility, artistic or religious. It is virile beyond comparison with any other music, for it contains the very inspiration of life — life eternal. It is prayerful and pious without a trace of sentimentality; one will search the entire liturgy without finding a single expression that could be called affected or insincere. It is full of faith and confidence, even in its most solemn passages. Its joyousness is unmistakable, for all that it is restrained. It is on a plane apart from and above the world, for it invokes the aid of music to convey and interpret thoughts too high and too holy to be expressed in mere words.

If the average choir member does not experience the beauty and inspiration of the work in which he is engaged, there is only one explanation; he does not understand it. And he fails to understand it because he has not studied it sufficiently. Such is the wealth of exalted thought contained in the liturgy that no one could hope to fully comprehend it, and yet many choir members are satisfied to approach it in the most superficial manner, repeating the Latin words in parrot fashion without even knowing their literal meaning, let alone their spiritual significance;

singing the notes set before them without bothering to analyze the association of the music with the service, and with the text, and with the season. The possibilities for direct spiritual improvement for the choir member who will seriously apply himself to studying the remarkable office he holds are simply unlimited, and it is because these possibilities have been scarcely developed at all that the influence of Church music is not greater than it is.

The Liturgical Movement urges the people in the pews to use the missal so as to know and follow intelligently the words of the celebrant and the choir; is it not a thousand times more necessary that the choir members should know fully the meaning and significance of what they are singing? In the

study of the liturgy — first the meaning of the words and then some of the symbolism and the historical background — lies a means of holding the interest of the choir members at a high level, and of arousing in them new zeal in their work, new consciousness of their privileges and their responsibilities.

One more thought. Our choirs consist of boys and men. It is agreed that what the Church needs today is an earnest, informed Catholic manhood; strong in its faith, and firm against the false teachings and influence of the outside world. Does not the choir offer the ideal ground for training just such a body of Catholic lay crusaders, imbued with the genuine Catholic spirit?

—Pittsburgh Catholic

OUR MUSIC THIS MONTH

HYMNS FOR LENT (S&A; SAB; or SATB)

Sister Cherubim, O.S.F. (now at St. Joseph, Mo., recovering from a long illness) has added a few new hymns to her folio of Hymns for Lent. These hymns are among those included in the collection. Two part choirs of treble voices may be joined by boys or men for optional S.A.B. harmony. There are not many English hymns available for S.A.B., schools have voices, in spite of the fact that many of our school and parish choirs are made up of young people, not ready for low Alto, high Tenor, or low Bass work. Yet they want to get away from too much unison singing.

The Good Friday music is by composers of the classic polyphonic period, one setting for mixed voices and the other for men's choirs.

HYMNS FOR LENT AND PALM SUNDAY

By the Blood that Flowed From Thee

(For Two Equal Voices)

SISTER M. CHERUBIM, O.S.F.

Op. 37, No. 1

Lento

VOICE *mf*

1. By the blood that flowed from Thee, In Thy bit - ter ag - o - ny;
 2. By the thorns that crowned thy head; By the scap - ter of a reed;
 3. By the nails and point - ed spear; By Thy peo - ple's cru - el jeer;
 4. By the wounds that rent each hand; By the wounds that pierced Thy feet;

ORGAN *mf*

By the scourge so meek - ly borne; By the pur - ple robe of scorn;
 By Thy foot - steps faint and slow; Weigh'd be - neath Thy cross of woe;
 By Thy dy - ing pray'r that rose, Beg - ging mer - cy for Thy foes;
 By the wound that lanced Thy side, Let us e'er in Thee a - bide.

1-4. Je - sus, Sa - viour, hear our prayer, Grant us that we no more sin.

May Thy pains and suff'rings heal us, Cleanse our minds and hearts with - in.

Oh, Come and Mourn With Me

SISTER M. CHERUBIM, O.S.F.
Op. 37, No. 2

Grave
mf

1. Oh, come and mourn with me a - while; See, Ma-ry calls us to her side;
2. Havewe no tears to shed for Him, While sol-diers scoff and Jews de - ride?
3. How fast His hands and feet are nailed; His throat with parch-ing thirst is dried.
4. Sev'n times He spoke sev'n words of love, And all three hours His tor-ments cried.
5. Come, take thy stand be - neath the cross, And see the blood from out that side.

rit. *lento*

Oh, come and let us mourn with her;	Je-sus, our Love, is cru - ci - fied.
Ah, look how pa-tient - ly He hangs;	Je-sus, our Love, is cru - ci - fied.
His fail - ing eyes are dimm'd with blood;	Je-sus, our Love, is cru - ci - fied.
Fa - ther have mer - cy on man - kind;	Je-sus, our Love, is cru - ci - fied.
Heal - ing thy soul in cleans - ing flood;	Je-sus, our Love, is cru - ci - fied.

lento
rit.

The Improperia.

To be sung during the adoration of the Cross on Good Friday.

G. P. PALESTRINA.
(1514-1594.)

CHORUS I.

Sopr. *p* Po - pu - le me - us, quid fe - ci ti - - bi? aut in quo contristávi *mf*

Alto *p* Pó - pu - le me - us, quid fe - ci ti - - bi? aut in quo contristávi *mf*

Tenor *p* Pó - pu - le me - us, quid fe - ci ti - - bi? aut in quo contristávi *mf*

Bass *p* Pó - pu - le me - us, quid fe - ci ti - - bi? aut in quo contristávi *mf*

CHORUS 2.*

te? re - spón - de mi - hi Quia edúxi te de ter - ra Ae - gy - pti:

te? re - spón - de mi - hi Quia edúxi te de ter - ra Ae - gy - pti:

te? re - spón - de mi - - hi Quia edúxi te de ter - ra Ae - gy - pti:

CHORUS I.

f parásti crucem Sal - va - tó - ri tu - - o. A - gi - os o The - os. *p*

f parásti crucem Sal - va - tó - ri tu - - o. A - gi - os o The - os. *p*

f parásti crucem Sal - va - tó - ri tu - - o. A - gi - os o The - os. *p*

f parásti crucem Sal - va - tó - ri tu - - o. A - gi - os o The - os. *p*

* In the absence of sufficient Tenor voices, good deep Altos can sing the Tenor parts of Chorus II.

f CHORUS 2. CHORUS 1. CHORUS 2.

San - ctus De - us. A - gi - os i - schyros. San - ctus for - tis.

San - ctus De - us. A - gi - os i - schyros. San - ctus for - tis.

San - ctus De - - us. A - gi - os i - schyros. Sanctus for - - tis.

p CHORUS 1. CHORUS 2.

A - gi - os a - thá - na - tos, e - léi - son i - mas. San - ctus et immortá - - lis

A - gi - os a - thá - na - tos, e - léi - son i - mas. San - ctus et immortá - - lis

A - gi - os a - thá - na - tos, e - léi - son i - mas. San - ctus et immortá - - lis

* CHORUS 2. CHORUS 1.

Mi se - ré - re no bis. Mi - se - ré - re no - bis.

Mi se - ré - re no - bis. Mi - se - ré - re no - bis.

Mi se - ré - re no - bis. Mi - se - ré - re no - bis.

* Both Choirs sing the "Miserere nobis" at the same time.

Improperia.

G. A. BERNABEI.
(1620—1690.)
Arr. by J.S.

Tenor
I. & II.

p CHORUS I.

Pópule meus, quid fe-ci-ti - bi? aut in quo con-
ti-bi? tristá vite? | re-spón-de mi - hi.

Bass
I. & II.

mf CHORUS II.

Quia edúxite | de terra Ae - gý - pti: parásti cruce[m] | Salva-tó-ri tu - o.

p I. *f* II. *p* I.

A - gi-os o The-os. San-ctus De - us. A - gi-os ís - ch-y - ros.

f II. *p* I. *f* II.

San-ctus for - tis. Agios athánatos, | e - léi - son i - mas. Sanctus | et immor-

II. Both Choirs sing at the time.

pp

tá - lis. Mi - se - ré - re no - bis. Mi - se - ré - re no - bis.

pp

CHORUS II.

mf

1. Ego propter te flagellávi Aegýptum | cum primogéni - tis su - is:
2. Ego edúxi te de Aegýpto, | demérso Pharaóne in ma - re Ru - brum:
3. Ego ante te apéru - - - - - i ma - re:
4. Ego ante te praeívi | in colúm - - - - - na nu - bis:
5. Ego te pavi manna | per de - sér - tum:
6. Ego te potávi | aqua salútis de pe - tra:
7. Ego propter te | Chananaeorum reges per - cús - si:
8. Ego dedi tibi sceptrum re - gá - le:
9. Ego te exaltávi magna vir - tú - te:

mf

1. et tu me flagellátum tra - di - di - sti.

2. et tu me tradidisti | princípibus sa - cer - dó - tum.

3. et tu aperuisti lancea la - tus me - um.

4. et tu me duxisti, | ad praetóri - - - - - um Pi - lá - ti.

5. et tu me cecidisti álapis | et fla - gél - lis.

6. et tu me potásti felle et a - cé - to.

7. et tu percussisti arúndine ca - put me - um.

8. et tu dedisti cápiti meo | spine - - - - - am co - ró - nam.

9. et tu me suspendisti | in pa - - - - - tibu - lo cru - cis.

After each verse the first choir repeats "Popule meus," as far as the V. "Quia eduxit."

Hymn to the Sacred Heart.

Fr. KOENEN.

Moderato.

I. 

II. 

1. Thou art my reason's light, Heart of Je-sus! Thou art my soul's de- light,
 2. Thou, mercy's Fountain pure, Heart of Je-sus! In darkness light se - cure,
 3. In this Thy Sa - cra - ment Heart of Je-sus, Thy pow'r and love was spent,
 4. O pearl, all pure and white, Heart of Mary, Thou rarest diamond bright,

Org. 



Heart of Je - sus O Saviour, Lord, I cry to Thee, En - light - en, strengthen me, My
 Heart of Je - sus O pu - ri - fy my sin - stained soul, Lead me to Thee, my goal, My
 Heart of Je - sus Each precious soul re - de - emed by Thee, Shall praise e - ter - nal - ly Thy
 Heart of Ma - ry, Show thouto us a moth - er's care, Save us from Sa - tan's snare, O





on - - ly so-lace be, Heart of Je - sus, Heart of Je - sus, Heart of Je - sus.
 life, my love control! Heart of Je - sus, Heart of Je - sus, Heart of Je - sus.
 love's sweet mys-te - ry, Heart of Je - sus, Heart of Je - sus, Heart of Je - sus.
 shield us, guide us e'er. Heart of Ma - ry Heart of Ma - ry Heart of Ma - ry.



The Seven Gifts of the Holy Spirit.

P. PIEL.

Moderato.

Org. *mf*

I. *mf*

II. *mf*

1-7. Come, oh, come, Consoler true, Make my heart Thy home a-new. Come, O Holy Spirit!

Org.

p *mf*

1. *Wisdom* send us from Thy Throne That we seek our God a-lone. Come, O Holy Spir-it.

2. *Understanding* give us, Lord, That we grasp God's precious word. Come, O Holy Spir-it.

3. *Counsel* grant us too, we pray, That we walk sai-va-tion's way. Come, O Holy Spir-it.

4. Send us *For-ti-tude*, Thy strength, That we per-se-vere at leng th. Come, O Holy Spir-it.

5. Ho - ly *Knowledge* be our own Thru faith's seed which Thou hast sown. Come, O Holy Spir-it.

6. *Pi - e - ty* rare gift of Heaven, Thru Thy kindness, Lord, be given. Come, O Holy Spir-it.

7. *Fear of God*, great Spirit, teach That by this our goal we reach. Come, O Holy Spir-it.

a. *p*

b. *mf*

Ped.

1. Jesu dulcis memoria (S.S.A.)

2. Tantum Ergo (A) (S.S.A.) KUNTZ

J. MITTERER.

Moderato.

Sopr. I
Sopr. II

Alto.

Org.

plég.

Man. Ped.

SOLO.

1. Je - - - su dul - cis me - mó - ri -
 2. Je - - - su spes poe - ni - tén - ti -
 3. Sis Je - su no - strum gáu - di

TUTTI.

1. a, Dans ve-ra cor - dis gáu - di - a: Sed su - per
 2. bus, Quam pi - us es - pe - tén - ti - bus! Quam bo - nus
 3. um, Qui es fu - tu - rus prae - mi - um: Sit no - stra

1. mel et ó - mni - a, E - jus dul - cis prae -
 2. te quae - rén - ti - bus! Sed quid in - ve - ni -
 3. in te gló - ri - a, Per cun - cta sem - per

1. sén - ti - a, E - jus dul - cis prae - sén - ti - a.
 2. én - ti - bus, Sed quid in - ve - ni - én - ti - bus?
 3. sae - cu - la, Per cun - cta sem - per sae - cu -

3.
 3. la.

2. Tantum ergo Sacramentum.

EMIL KUNTZ, M.S.C.

Andante.

Sop. I.
Sop. II.

1. Tan-tum er-go Sa-cra-mén-tum Ve-ne-ré-mur cé-r-nu-i,
2. Ge-ni-tó-ri, Ge-ni-tó-que Laus et ju-bi-lá-ti-o,

Alto.

Org.

1. Et an-ti-quum do-cu-mén-tum No-vo ce-dat ri-tu-i,
2. Sa-lus, ho-nor, vir-tus quo-que Sit et be-ne-dí-cti-o;

1. Prae-stet fi-des sup-ple-mén-tum Sén-su-um de-fé-ctu-i.
2. Pro-ce-dén-ti ab u-tró-que Compar sit lau-dá-ti-o. A-men.

Octavo Church Music

FOR LENT, PALM SUNDAY AND EASTER

828	O VOS OMNES	S. A. T. B.	Vittoria	.15
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833	{ O DEUS EGO AMO TE	S. A. T. B.	Harm. J. Singenberger	.12
	{ STABAT MATER	S. A. T. B.	Harm. J. Singenberger	
834	STABAT MATER	3 Equal Voices	O. P. Endres	.12
836	{ IN MONTE OLIVETI	T. T. B. B.	Otto A. Singenberger	.15
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838	{ THE SAVIOUR LIVES	S. S. A. A.	Jos. Stollework	.15
	{ BE JOYFUL MARY	2 Voices	Carl Greith	
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	{ O SACRED HEAD	2 Voices	F. J. McDonough	
842	{ LAUDES CRUCIS	S. A. T. B.	J. Mohr	.15
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Question and Answer Box

Conducted Monthly by DOM GREGORY HÜGLE, O.S.B.,
Prior, Conception Abbey, Conception, Mo.



Send your Questions to Father Gregory, they will be
answered in this column without reference to your name.



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Questions submitted in December,
1936.

*“Are the Kyrie and Gloria of the
“Missa de Angelis” and the Credo No.
III, more modern in style, than other
parts of the Kyriale?”*

A. *Missa de Angelis* is the only Mass of more recent date that was received into the Vatican Kyriale. You will notice that neither a subtitle, denoting a trope, nor a century designation has been placed over the *Kyrie, Gloria* and *Credo* No. 3. It was commonly said that these three parts came from Henri du Mont (d. 1685), who arranged a number of chant masses according to the bombastic style then prevailing at the French court. The appeal of these melodies lies principally in the Lydian tonality and in a certain elegance of form.

We are inclined to compare these melodies to the old-time draw-bridge which rendered good services by admitting people into the fortified castle. Those that were within regaled themselves in the royal treasure house, and no longer cared for the draw-bridge which always remained without. In a similar manner many of those who are quite familiar with all the melodies of the Vatican Kyriale, consider the “Angels Mass” good for a start, but not desirable after the real treasures have been relished.

Sanctus, Benedictus, and Agnus Dei of the Angel Mass breathe the spiritual atmosphere of the Ages of Faith.

“What is the difference between polyphony and Cecilian music?”

A. Polyphony is a Greek word and means in verbal translation “many voices”. This word came into general use in the 18th century to signify that form of musical writing in which each voice preserves a certain independence, as is the case in counterpoint, fugue, canon, imitation, etc. Opposed to polyphony is homophony, i. e. that style in which all parts move simultaneously, one voice carrying the melody, and the other voices supplying the harmonic parts.

The name “Cecilian” has no specific musical meaning; it merely denotes a reform of church music placed under the protection of St. Cecilia. There were different reforms under that name during the last three centuries, the most notable one being the one inaugurated by Dr. Franz Witt, 1867, and approved by Pius IX, December 16, 1870. Its purpose was the restoration of church music according to the spirit and law of the church.

“Why is Cecilian music sometimes considered inferior to modern and classical polyphony or to modal compositions?”

A. There was a great output of compositions in the heydays of St. Cecilia Society. Some compositions were excellent, many were good, but some were mediocre attempts at liturgical style, possessing the outward form, but lacking the spark of genius. Naturally, compositions by many, could not stand com-

parison with the few acknowledged classics of world renown.

“Kindly list a few numbers of polyphonic music suitable for women’s voices.”

A. Whenever you see music by Palestrina or any other acknowledged master, listed “for equal voices” you may consider such editions suitable for women’s voices. An excellent Anthology of polyphonic and homophonic church music for three equal voices is the ANTHOLOGIA VOCALIS (Secunda) by Ravanello, and separate numbers such as Casciolini’s “Panis Angelicus” Remondi’s “O Sacrum Convivium”, Isaak’s “O Esca Viatorum”, are available. Modern music by Mauro-Cottone, and McGrath is in polyphonic style. In four part harmony, Vittoria’s “Tres Sunt” and “Du Seraphim” has been used by many groups including the Pius X Choir of New York. Obtainable from McLaughlin & Reilly Co.

“Where can we obtain literature on the interpretation of polyphonic music?”

A. Rev. Michael Haller, who is called “the modern Palestrina”, has embodied in his “Vade Mecum” excellent material relative to Polyphony. An English translation of this work was prepared by Rev. B. Dieringer and published by Pustet, 1907.

“In what sense did Plato call music ‘the shield and safety of the republic?’”

A. Plato was a profound thinker. He knew that music had a great innate power over the human heart and was one of the great factors in the education of a nation. Hence his constant admonition that good music serves as a prop of the state, and a guarantee against the collapse of good morals. “It is wrong,” he says, “to hold that music should merely impart pleasure and serve for a pastime. No, — music must produce love of virtue and hatred of vice so much so, that man’s soul becomes beautiful and good”.

Along this same line a recent author, (W. H. Riehl in “Cultural Studies.”) says:

“A nation becomes demoralized by coming in contact daily with bad (*vulgar, low*) music. The individual person becomes distorted and unnerved, when an attempt is made (by means of vulgar music) to put him through that school of artistic moulding, for which only the severest training and the best material is good enough”.

“What kind of music did Plato have in mind?”

A. “Only two kinds of music shall be employed in our state. Either such music which expresses the conduct of a brave man who, engaged in military or other valiant pursuit, facing death or wounds, remains steadfast, or overcome by adverse fate, bravely endures the hard luck. Or such music which represents man in happiness and peaceful occupation, giving advice or praying to God, teaching others or persuading them, sensible in all things, moderate, without haughtiness and arrogance”. *These instructions occur in Plato’s Republic, II, 376, and III, 403.*

“What kind of music did Plato exclude?”

A. “Wise rulers will see to it that nothing immoral or effeminate is introduced . . . Whoever discards the virtuous music of old, undermines the foundations of the state, ruining the good dispositions of men and corrupting their mental attitude.”

In the Greek mind, music, virtue, and bravery went hand in hand. The young Spartans were trained unto hardihood and endurance. With regard to their musical training Aristotle says: “Everyone agrees that the Dorian music is most serious, and fittest to inspire courage . . . and that in this rather than in any other should the youth be instructed”. The Greek educators rejected the Phry-

gian music as being too passionate, and the Lydian, as being too soft.

"What about the wisdom of modern state-craft?"

A. Since the days of the Renaissance and the religious upheaval there has been a steady secularization of music, and today it seems as though all the inimical elements had conspired to undermine the very foundations of morality. Take the gala performance of the opera: are they not indirect glorifications of free morals? Take the dancing floor with its jazz music: is there not a legalized lashing up of the lowest instincts in poor man? Take the screen and its music: are not young and old carried away with thrill and excitement? Modern civilization has brought these things on with the tacit approval of the state.

"How did music fulfill its mission in the Ages of Faith?"

A. Life today is complex; in the Ages of Faith it was simple and penetrated by religion. The people lived with the Church and sang her songs year in, year out; they dramatized the principal feasts of the ecclesiastical year. There were Christmas plays, Passion plays and Easter plays; *Corpus Christi* gave rise to

biblical pageants, and the morality plays were always welcome. All these plays had the purpose to keep the truths of our Redemption ever before the mind of the Christian people. Printed books did not exist; reading and writing was reserved to clergy and nobility; children memorized the anthems, hymns and psalms of sacred liturgy in order to join the adults in the singing of the divine praises. People in those days had a receptive mind; their greatest joy was to celebrate the feasts of the Lord and the mysteries of holy religion.

Secular music as a "*profession*" did not exist. There were wandering musicians who would come and go, much like a circus in our days; their social rating was on a par with clowns, rope-dancers and hangmen. Minstrels formed a higher class of wandering musicians, especially the so-called master singers; they sang the noble deeds of the popular heroes and heroines and wandered from court to court.

To call the Ages of Faith "*the dark ages*" is, from a musical standpoint, an unpardonable historic accusation. Holy Church had always been in fullest accord with Plato's teaching concerning the influence of music upon the education of a nation.

GREGORIAN PROGRAM DIRECTED BY FATHER GROSS, O.S.B. BROADCAST FROM PITTSBURGH

The *Schola Cantorum* of St. Vincent's Seminary, Latrobe, Pa., under the direction of Rev. Columban Gross, O.S.B., broadcast a program of Gregorian music from station WCAE, Pittsburgh, Wednesday, Dec. 23, from 6:45 to 7:00 P. M. Among the numbers sung, all taken from the liturgy of Advent and Christmas were as follows:

"*Rorate Coeli Desuper*," an Advent hymn.

"*Creator Alme Siderum*," hymn for vespers in Advent.

"*O Clavis David*", one of the famous "O" antiphons.

"*Dominus Dixit*".

FOUR DEDICATORY PROGRAMS FOR NEW CATHEDRAL AT INDIANAPOLIS

The newly completed Cathedral of SS Peter and Paul, opened on Christmas Day at the 5 o'clock Mass. More than thirty years have been spent finishing this magnificent edifice.

Under the direction of Mr. Elmer Andrew Steffen, Stehle's "*Salve Regina Mass*" was sung at the first of four Dedicatory Sunday programs held during January. The Oratory of St. Philip Neri, Choir of Men and Boys assisted on January 17th, and the Cathedral Choristers assisted on January 24th. Reverend Francis J. Early is director of the former organization, and Sister Mary George directs the Choristers.

NEW FEATURE FOR THE CAECILIA

Last month, Sister Mary Teresine, of Marylhurst College, Oswego, Oregon, commenced a series of articles for THE CAECILIA entitled "Liturgical Music in Contemporary Idiom" . . . This is an unusually fine piece of writing, being good literature based on sound authority and ideas. We have procured the following biography of the author (from her superior) and we present it here for the information of those who are following this scholarly treatise.

"Sister Mary Teresine (Edith Laura Fonder,) the youngest child of Victor Joseph and Anna Mary Fonder, was born at Rhone, Colorado, in March, 1897. As a child she attended the public grammar school, and received her high school education in the schools of the Sisters of the Holy Names of Jesus and Mary in Spokane, Washington, and Portland, Oregon, graduating from St. Mary's Academy, Portland, the oldest private school in Oregon. In 1914 she entered the novitiate of the Sisters of the Holy Names and was professed in 1916.

Sister owes the greatest part of her musical education to the Sisters of the Holy Names, particularly to Sister Claire Marie, Supervisor of Music in the Oregon Province, with whom she studied for years and from whom she received all of her training in liturgical music. Sister received her bachelor of music degree at Marylhurst College in 1933, and the degree of master in composition from the University of Washington in 1933. Sister also took violin lessons for several years from Professor Harold Bayley of Portland, Oregon, and studied organ with the late Dr. Franklin S. Palmer of Seattle, Washington; and completed a correspondence course in canon and fugue with Dr. F. Joseph Kelley.

Sister Mary Teresine is at present a member of the faculty at Marylhurst College, Oswego, Oregon, and is an instructor in organ, counterpoint, composition, and physics of sound".

**SISTER OF MERCY TEACHER
OF MUSIC FIFTY YEARS**

**Sister Mary Aloysius Is Feted
By Hundreds of Friends and
Former Pupils in Chicago**

January 2, marked the fiftieth milestone in the religious life of Sister Mary Aloysius Danger, R.S.M., of Precious Blood Convent, Western Avenue and Congress Street. Sis-

ter was born in Nashville, Tenn., and came to St. Patrick's Academy with the West Side foundation of the Sisters of Mercy in the early eighties. At sixteen she entered the novitiate. Her entire religious life has been spent in the various Mercy schools on the West Side as a teacher of vocal and instrumental music. Being a gifted musician from the beginning of her career, her work at St. Patrick's brought her in contact with many of the prominent families in the city, but her delight has always been to serve the poor.

Her jubilee was celebrated with the religious simplicity which has characterized all the events of her life. The Sisters received Holy Communion with her at 7 o'clock Mass in Precious Blood Chapel, where the altar was adorned with fifty roses. At 8 o'clock the Sisters assisted at High Mass offered by the Rev. Edward Malley in the parish church. A dinner followed at 12 o'clock. From 2 to 5 an informal reception was held at the convent. Entertainment was furnished by Miss Mai Pipes and Earl Dore. Sisters of Mercy from all parts of the city attended. A telegram from the Mother General of the Mercy Order, Washington, D.C., added sunshine to her smiles.

Sunday morning at 9 o'clock, the Rev. C. L. McDonough, pastor of Precious Blood Church, assisted by the Rev. W. I. Murray and the Rev. H. A. Steffens, offered Solemn High Mass for the Jubilarian, at which she received Holy Communion. The Mass was sung by the school children, who received Holy Communion in a body for their much loved and highly esteemed choir directress. Father McDonough spoke with sincere appreciation of the work and life of this venerable Sister of Mercy.

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OR FOLLOWING FEASTS!**

Communications

CORRESPONDENCE COURSE IN CHURCH LATIN

AVAILABLE FOR CHOIRMASTERS

Dear Editor,

Have you ever noticed the difference in the singing of Liturgical Latin in our Churches when the Choristers understand the full meaning of the words they sing? The greater depths of feeling they can express with the fuller understanding which a knowledge of Latin gives them? A hymn of praise to God seems, somehow, empty when the words are not understood, and many choristers realize this, and regret it. Beautiful singing and perfect harmony are possible, but hardly prayer from the heart such as is found in the chant of the monks.

The choristers would naturally answer that they have had an opportunity to learn Latin; they would like to, but cannot find a class or course in the subject. For a long time a class in Liturgical Latin by correspondence has been an urgent need. Not too profound a course, but one which will give a reading knowledge of the language of the Church.

This need has at last been fulfilled. A correspondence course in Liturgical Latin has been prepared to answer just such a demand as this. It was originally intended for private use among members of the Society of Approved Workmen, an organization of Catholic laymen who recite the Divine Office in common. However, so many requests were received from non-members who wished to take advantage of the course that it has been revised for more extensive circulation, and so far the results have been most satisfactory.

The course consists of thirty lessons, which cover the entire field of Liturgical Latin. Particular attention is devoted to the Prayers of the Mass. With each lesson is an exercise to test the student's understanding of the matter studied, and another based largely on sentences taken from the Liturgy itself. Difficulties are cleared up in a personal letter, each student's particular need being attended to individually. The corrected exercises are returned. The student may proceed as rapidly or as slowly as he wishes. Without undue haste the course can be completed in from nine to twelve months, perhaps less.

When the course was modelled only for the Approved Workmen, it was small in scope, and financed by the Organization. With the widening of its scope, expenses have mounted. Even when only members of the organization used the course, nearly all requested that a charge of some kind be made, in fairness to those conducting it, since the expenditure of time on their part is very considerable. Accordingly, at the students' own request, a contribution is now made in return for the course, and to defray the cost of research, mimeography, paper, postage, and other expenses.

Under this system, the number of students accommodated can, of course, be very much increased. There must be a number of your subscribers who would wish to take advantage of an opportunity like this, and they may enroll or receive further information by writing to me at the following address.

I am

Yours faithfully

WILFRED DIAMOND.

501 W. 34 Street,
New York, N. Y.

CONVENT CHOIR SINGS ON ST. BONIFACE HOUR, MILWAUKEE

Program Broadcast from Station WISN

Examples of Gregorian chant and modern church music, were rendered by the choir of 75 Sisters from St. Joseph's Convent, Milwaukee, on St. Boniface Hour, January 10th.

A new Mass, not yet published, by Sister M. Cherubim, O.S.F., was sung. Father Regis, O. M. Cap., preached the Sermon and the entire program was broadcast from Station WISN.

Sister Clarrissima, O.S.F., is directress, Sister Theophane, O.S.F., organist, of the Sisters' choir, which sang the following numbers: Asperges, Gregorian; Introit, Exsultat gaudio, Gregorian; Kyrie and Gloria, from Mass in honor of St. Gertrude by Sister Cherubim, O.S.F., Gradual, Unam Petivi a Domino, arranged by Sister Cherubim; Credo from St. Gertrude's Mass; Offertory, Jerulunt Jesum, recto tono; Offertory motet, verbum caro factum est, Griesbacher; Sanctus, Benedictus and Agnus Dei, from St. Gertrude's Mass; Communio, Descendit Jesus, Gregorian.

O B I T U A R I E S

SISTER MARY EDITH Pittsburgh, Pa.

On December 13th, 1936, Sister Mary Edith of the Sisters of the Immaculate Heart of Mary died at the Mercy Hospital, Pittsburgh.

The entire student body of Marywood College attended the Requiem Mass, the music for which was sung by the Sisters choir.

Sister Edith, was a graduate of Marywood College and had received here Bachelor of Music degree from the Juillard Music School New York. She was a member of the Marywood Faculty School of Music for six years. Prior to that time she taught at Saint Thomas School, Providence, R. I. Saint Rose Academy, Carbondale, Pa., Saint John's School, Pittston, Pa., Saint Mary's School, Gouldsboro, N. C., and Saint Thomas School, Archbald.

CATHERINE G. DOUGLAS, Providence, R. I.

Miss Catherine G. Douglas, for 18 years organist at St. Pius Church, Providence, R. I., died December 4th, 1936, after an illness of several months duration. Miss Douglas had studied music at Manhattan College, New York, and at the Boston Conservatory of Music.

Special tribute was paid to Miss Douglas by the teachers and pupils of St. Pius School, and various parish clubs by representation through delegations at the Solemn High Mass of Requiem at the St. Pius (Dominican) church.

SISTER ANNINA Pittsburgh, Pa.

On September 17th, 1936, Sister Annina O'Donnell, S. C., age 74, (of Seton Hill College, Greensburg, Pa.) died at the Pittsburgh Hospital.

Sister Annina during her 58 years as a Sister of Charity taught music in various parish schools, and hundreds received their early instructions in music from her. She had been stationed at Resurrection Parish, Brookline, during the past 13 years.

REV. THOMAS A. HAGGERTY, S.J. New Orleans, La.

On December 2nd, 1936, Rev. Thomas J. Haggerty S.J., of Spring Hill College, New Orleans, La., died. He was brother of

Mother Mary Xavier, provincial Superior of the Sisters Marianites of the Holy Cross. Before entering the Society of Jesus, Father Haggerty had been organist at St. Patricks Church, New Orleans.

PROF. C. J. STUPP Rochester, N. Y.

Funeral services for Charles J. Stupp, 72, organist at St. Joseph's Church for 27 years, who died Jan. 6, were held at St. Joseph's Church, Saturday, Jan. 9th.

Members of the choir trained by Prof. Stupp sang the music for the Mass and served as honorary bearers.

Prof. Stupp was born in Rochester, July 14, 1864, and went to New York early in life to study music. He served as organist in several churches in the metropolis. Returning to Rochester he was named organist at St. Joseph's Church.

He is survived by his widow, Josephine C; his mother, Mrs. Mary A. Stupp; two sisters, Miss Minnie C. Stupp, and Miss Caroline A. Stupp, and one brother, Louis F. Stupp, vice president of the Central Trust Company. Another brother, Frank J. Stupp, died last Christmas morning.

SISTER OF LATE SIR EDWARD ELGAR Wales, England

Mrs. Susannah Mary Grafton, the sister of the late Sir Edward Elgar, has died at Bromsgrove, Worcestershire, aged 81. Mrs. Grafton had sung in the choir of St. George's Church, Worcester, where her sister-in-law, Miss Mary Grafton, is still organist.

Following Requiem Mass at St. George's, the funeral took place at Astwood Cemetery.

PROF. FERRY, 39 YEARS ORGANIST AT JERSEY CITY, DEAD

After an illness of several months, Professor Joseph J. B. Ferry, organist for thirty-nine years at St. Peter's Church, Jersey City N. J. died Jan. 4 at the Medical Center, Professor Ferry, who was sixty years old, had been supervisor of music in the public schools of Harrison and East Newark for the past thirty years.

REV. J. E. BOURGET Chicago, Ill.

Clergy and laity of the Archdiocese of Chicago joined in a tribute to the late Rev.

Joseph Edgar Bourget, 70, formerly Arch-diocesan Director of Music, who died Dec. 11, in Miami, Fla., where he had gone for a brief rest. He was ill but one day.

His body lay in state in Our Lady of Grace Church, of which he had been choir director and organist for a number of years.

Father Bourget was educated in his native Quebec and his instructors fostered and developed his talent for music. He was ordained for the Arch-diocese of Chicago, and, following a brief assignment in Aurora, Ill., he was made pastor of St. James Church, Irwin, Ill., where he was stationed from 1903 to 1916.

Because of impaired health he was granted leave of absence, which he spent in travel. Upon his return to Chicago he became chaplain at St. Bernard's Hospital, where he remained until he was selected by Cardinal Mundelein, then Archbishop, to fill the position of director of music for the Archdiocese of Chicago. In addition, he was musical director and organist at the Cathedral of the Holy Name. Later he was director of music and organist at St. Viator Church, and in recent years had been director of music and organist at Our Lady of Grace Church, North Ridgeway and Fullerton Avenues, of which the Right Rev. Msgr. Victor B. Priemeau is pastor.

FRANCIS A. MACKLIN, CHURCH ORGANIST, DIES IN BROOKLYN

Francis A. Macklin, one of the most prominent of Brooklyn church organists, choir director of Holy Name Church, died on Dec. 22 at his home, 24 Crooke avenue, Brooklyn, following a short illness. He was a native of Jersey City, N. J., son of the late Francis and Mary Macklin.

Mr. Macklin was graduated from St. Peter's College, Jersey City, and studied organ technique under the tutelage of Alexander Guillmant in Paris and Gaston Dethier in New York. He was organist at St. Patrick's Church, Kent avenue, for eighteen years. Later he was organist at St. Martin of Tours, and for the past eleven years he was organist at the Holy Name Church, Prospect Park West, all of Brooklyn.

REV. E. J. BRENNAN New London, Conn.

On January 18th, the Rev. Edward J. Brennan, Pastor of St. Mary Star of the Sea church in New London, Conn., passed

away in his 70th year, after a long illness. He was responsible for bringing Mauro-Cottone to New London, with the idea of restoring good music in his Parish. During his Pastorate Fr. Brennan rebuilt the church, the parish house, the Convent and the Schools. Previously he was for 22 years, Pastor in Waterbury, Conn.

The Pontifical Funeral was officiated by the Most Rev. Bishop of Hartford with the assistance of 75 of the Monsignori and Priests of the Dioceses. The Mass was sung by the entire Choir of St. Mary's Church under the direction of Dr. Mauro-Cottone, who composed a special motet, "In Paradisum" for mixed voices for this occasion. The Mass was the Gregorian interpolated with polyphonic music by Ett. Sanctus Benedictus and Agnus Dei for mixed voices by Schweitzer. Libera by Witt.

The entire service was broadcast.

H. N. MALSACK DIES IN MILWAUKEE

Three days after he collapsed at his home while preparing to go to church, Harry N. Malsack, 43 years old, organist of St. Augustine's Catholic Church in Milwaukee and director of the St. Cecelia Choir of the church for the last twenty-six years, died at his home December 3. Mr. Malsack was born in Sheboygan, Wis. He is survived by his widow, three daughters and two sons.

—Diapason, Jan. 1936.

HE PRAYS TWICE WHO SINGS DEVOUTLY

IT is a great honor and a singular privilege to be a church singer. The singers are lending their voices to Holy Mother Church to praise Jesus Christ, her divine Spouse. By their singing they also "make the sacred text more efficacious, so that the faithful by this means may be more roused to devotion, and better disposed to gather to themselves the fruits of grace which come from the celebration of the sacred mysteries" (Motu Proprio of Pius X). A double blessing is coming upon them for this service of love which they render so unselfishly. Every Sunday service increases in their hearts the inestimable gift of divine faith; it imparts new courage to follow Christ and to reject the foul inspiration of the cunning tempter.

Christmas Programs

International programs marked Christmas broadcasts, and the United States was ably represented by the Palestrina Choir, directed by Nicola Montani. Carol Singers from London, a Children's Chorus from Switzerland, were heard on days preceding Christmas. On Christmas eve., the choir of St. George's Cathedral in Jerusalem, was heard, followed later by the choir from the Ara Coeli Church in Rome.

Several midnight Masses were broadcast, in this country. Heard in Boston were those of the Darlington Seminary Choir, from Newark, Fort Wayne Cathedral, directed by Mr. Joseph Schnelker (praised by the Bishop in his sermon and broadcast) and another from San Antonio.

Literally over a hundred programs were received by the CAECILIA this year, and as it would be impossible to print all of them, we have tried to condense them by merely listing the names of churches and the masses rendered, as far as space will allow.

PITTSBURGH, PA.

Epiphany	Brozig Mass in C.
SS Peter & Paul	Guender "Missa cum jubilo"
St. Stephen	Eder "Mass of St. Michael"
St. Canice	Gregorian Mass No. 8. (Congregation and boy choir)
St. Andrew	Renzi "Missa Solemnis"

BOSTON, MASS.

St. James	Cherion "Messe Ste Cecile"
Holy Trinity	Singenberger "Holy Family Mass"
Immaculate	Browne "Missa Solemnis"
Our Lady of Victory	Noyon "St. Augustine"
Our Lady of Ostrabrama	Marsh "Jubilee Mass"
Holy Name	Witt "Missa Exultet"

PROVIDENCE, R. I.

Holy Name	Marsh "Jubilee Mass"
Assumption	Reheinberger "Mass in A"
Cathedral	Hasler "Missa Secunda"
St. Agnes	Marsh "Jubilee Mass"

ALBANY, N. Y.

St. James	Marsh "Jubilee Mass"
St. Joseph	de Ana "Nativity Mass"
St. John's (Rensselaer)	Mass of St. Francis R. Becker.

BROOKLYN, N. Y.

Pro-Cathedral	Kaim and Terry Masses
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BUFFALO, N. Y.

St. Louis	Rheinberger, Mass in C.
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ROCHESTER, N. Y.

Holy Cross	Gregorian, "cum jubilo"
St. Mary's	Gregorian "cum jubilo (Elmira)"

BALTIMORE, MD.

St. Ann	Perosi "Te Deum Laudamus"
Corpus Christi	Ravanello "St. Joseph Mass"
St. Martin's	Cherubim "4th Mass"

WEST HAZELTON, PA.

Transfiguration	Marsh "Choral Mass"
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LOUISVILLE, KY.

Cathedral	Franck "Mass in A"
St. Cecelia	Gregorian "de Angelis"
St. Boniface	Filke "Missa Festiva"

DETROIT, MICH.

St. Hugo	Marsh "Choral Mass"
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MILWAUKEE, WISC.

St. Marks (Kenosha)	Stehle "Salve Regina"
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CHICAGO, ILL.

Visitation	Lohmann "Mass of St. Albert"
Immac. Conception	Witt "St. Lucy"
St. Simeon	Marsh "Choral Mass."
St. Paul	Van Bree "Mass No. I."
St. Vincent	Ferrata "Messe Solennelle"
St. Thomas	Rice "Mass of Our Lady"

ST. LOUIS, MO.

Cathedral	Gregorian
St. Henry	Greisbacher "Stella Maris"
St. Anthony	Dietrich "Holy Cross Mass"
St. Agatha	Filke "Missa in Es"
Holy Redeemer	Rene Becker Mass.
Sancta Maria in Ripa	Witt "Mass in Ab"

KANSAS CITY, MO.

Cathedral	Mitterer "St. Thomas Mass"
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DUBUQUE, IOWA

Holy Ghost Church	Stehle "Salve Regina"
St. Anthony's	Genoa "Nativity Mass"
St. Raphael's	Yuotek-Witt Mass.
Holy Trinity	Huber Mass
Nativity	Spencer Johnson "St. Francis Mass"

EUGENE, OREGON

St. Lawrence	Stehle "Salve Regina"
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SAN FRANCISCO, CALIF.

Holy Name	Gruender "Missa Festiva"
St. Agnes	Compagno "Missa SS. Trinitatis"
All Hallows	Gregorian "Mass of the Angels"
St. Joseph	Marsh "Jubilee Mass"
Sacred Heart	Haller "Missa Tertia"
St. Paul	Marsh "Jubilee Mass"
St. Ignatius	Hovorka "St. Ignatius Mass"
St. Monica	Perosi "Missa Te Deum"

HOLLYWOOD, CALIF.

Blessed Sacrament	Biggs "Mass of St. Anthony"
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SPOKANE, WASH.

St. Ann	Haller "Missa Sexta"
St. Xaviers	Schaefer's "Mass of Bl. Julie"

PEORIA, ILLINOIS

Cathedral	Mass by Perosi
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PROVIDENCE CATHOLIC CHORAL CLUB GIVES CONCERT

Directed by Rev. Leo Rowlands, O.S.F.C.

On January 21, at Plantations Auditorium Providence, R. I., a program of Classical Church Music, and Secular music was rendered under the direction of the Rev. Leo Rowlands, O.S.F.C.

The list of Patrons included prominent names from New York City and Boston as well as Rhode Island. An artistic program gave explanatory notes about each number and its composer, and the Foreword announced the Aim of the Club thus:

Foreword

"In presenting the present programme to the public, the Catholic Choral Club is but pursuing its avowed positive aim, that of bringing to light the treasures which lie in the storehold of the Church. If it has, incidentally, the delicate task of reminding Catholic musicians in general of what is consonant with the spirit of the Liturgy, it prefers to do this by implication, knowing full well that the contrast between that which is of recognized value and that which is less worthy is startling enough to tell its own tale.

At all times discriminating musicians have praised both the spirit and the workmanship of mediaeval polyphony. But its appeal need not stop there. The man in the street, we are constantly told, loves a tune: is it too much to expect that he may be brought to appreciate that music which is a tangle of tunes, a tapestry of motifs? For that is what polyphony is, as the singer finds out, or the reader of musical history. As to the latter, it is well known that for nigh on thirteen centuries the music of the Church was solely Gregorian Chant. And Gregorian Chant, however elusive its free rhythm, however strange its modality to our modern ears, is essentially melodic. Polyphony, as history proves, is the natural outcome and development of the Chant and its melodic genius: and its very name "many-voiced" shows that it was conceived and written, not primarily as an accompanied tune, but essentially as a collection of tunes accompanying each other, in such wise as to be truly concomitant without losing individuality. As might be expected, it has preserved many of the features of its progenitor, the Gregorian Chant. If it is less cloistered, it has, nevertheless, preserved a certain detachment

and; in taking on the warmth of harmony, it has not become fevered — surely an admirable field for the operations of the spirit!"

The compositions heard, were as follows: (All but 2 of the Latin numbers have been published in the supplements of THE CAECILIA, during the past 2 years.)

PART I

- I MASS "AETERNA CHRISTI MUNERA"
G. P. da Palestrina 1525-1594
- Sanctus, Benedictus, Agnus Dei.
- II MOTETS FOR THE SEASONS
 - a Christmas — O Magnum Mysterium ... Vittoria
 - b Holy Week — Christus Factus Est Anerio
 - c Eastertide — Filiae Jerusalem Gabrieli
 - d All Saints — O. Quam Gloriosum Vittoria
- III GUEST ARTIST — MISS ANICETA SHEA
 - Tonerna Sjoberg
 - Lord's Prayer Malotte
- IV ANTIPHONS
 - a Alma Redemptoris Palestrina
 - b Ave Regina Soriano
 - c Regina Coeli Porta
 - d Salve Regina Lotti

PART II

- PART SONGS
 - a Christmas Tale (5 parts) Rowlands
 - b As Torrents in Summer Elgar
 - c When The Buds Are Blossoming Sullivan
- GUEST ARTIST
 - a Chere Nuit Bachelet
 - b An Den Sonnenschien Schumann
 - c Over the Steppe Gretchaninoff
 - d Second Minuet Lehmann
 - e A Birthday Rowlands
- CHORAL BALLETS
 - From "Prince Igor" Borodine

CONCERT BY ST. DENIS CHORISTERS

At Brightside — Holyoke, Mass.

43 Boy Sopranos Singing in Unison

- Friday, January 1, 1937 2:30 P. M.
- I LITURGICAL:
 - Salve Mater Dom Pothier, Professional
 - Veni Creator St. Gregory, Sequence of Pentecost
 - Kyrie of 8th Mass
 - Regina Coeli
 - Paschal antiphon to the Blessed Virgin
 - Adoro Te Hymn of St. Thomas Aquinas
 - Permissible at Benediction
 - Kyrie of Requiem Mass
 - Tantum Ergo Hymn at Benediction
 - Sanctus VI Mode of 8th Mass
 - Stabat Mater ... Sequence of Mass of Seven Dolours
 - Thou That Art So Fair and Bright Recessional
- II CHRISTMAS CAROLS:
 - Silent Night Gruber
 - The First Noel English
 - Adeste Fideles Cistercian Gradual
 - I Know a Plant XV Century
 - Sleep Holy Babe
 - Angels We Have Heard on High French

Accompanist: Miss Margaret Brown
REV. H. F. TUTTLE, Director

**COMBINED CHORAL CLUB
OF CATHOLIC COLLEGES HEARD
WITH MINNEAPOLIS SYMPHONY**

Cecil Birder Directs

In recognition of the twenty fifth Anniversary of the founding of the College of St. Catherine, in Minneapolis, Minn. The Minneapolis Symphony Orchestra presented a program at the Cyrus Northrup Memorial Auditorium. Leon Barzin was Guest Conductor, and Frank Miller, Violincello soloist.

The combined choral clubs of St. Catherine's College and the college of St. Thomas, took part in the third section of the program. Professor Cecil Birder directed the clubs:

PROGRAM

- 1 Overture — "Leonore," Op. 72, No. 3 **Beethoven**
- 2 Concerto for Violoncello, in D major, Op. 101 **Haydn**
 - I Allegro moderato
 - II Adagio.
 - III Allegro

INTERMISSION
- 3 Four Choruses for Mixed Voices
 - (a) O Bone Jesu (A Cappella) **Palestrina**
Conducted by Cecil Birder
 - (b) Et Incarnatus **Bach**
 - (c) Glory to God **Pergolesi**
 - (d) Hallelujah Chorus **Beethoven**
Conducted by Leon Barzin
(With Orchestral Accompaniment)
- 4 Polovetzian Dances from "Prince Igor" **Borodin**

CHICAGO

**Dr. J. Edward Cordon Directs Programs
At St. Patricks and St. Ambrose**

ST. PATRICKS CHURCH

**SILVER JUBILEE OF VESTED CHOIR
OBSERVED ON CHRISTMAS DAY**

Dr. J. Edward Cordon, directed the famous Vested Choir of St. Patricks Church, at the 11.45 Mass on Christmas Day. Miss Alice Mead was organist.

Excerpts from "The Messiah", and an 8 part arrangement of the "Silent Night" preceded the Processional Carol. The Proper of the Mass composed by Dr. Cordon, was sung, and a Messe Solennelle was used for the Ordinary. Christmas was the Silver Jubilee of the choir.

ST. AMBROSE CHURCH

Dr. Cordon also directed the choir at **St. Ambrose Church** where solemn High Mass was held at 5 A. M. This choir numbers 85 voices. J. Robert Rankel, is Associate Director, and Edward P. Tardy, Assistant Organist. Mr. Rankel conducted the choir at the noon Mass. Turners Good Shepard Mass was sung, and the Proper of The Mass was by Dr. Cordon.

"MUSIC"

How I love thee! Thou celestial
art.

Of which no earthly spoken word
Can ever form a part.

The language of the soul art thou,
Ethereal strains sublime
Thou sendest forth from thy great
soul

Unto the Throne Divine.

How part of every life thou art!

In sorrow, love or pain
Thou seemest with thy lofty charms
Every soul to gain.

The infant in his trundle bed

A lullaby doth sooth,
While thou feedest to the troubled
soul

Consoling strains for food.

To the weary what a solace

Thy sweet refrains oft bring;
While the timid bashful lover
To his sweetheart softly sings.

When years have told their story
And the sparkling eye grows dim,
We travel back in retrospect
At the sound of a dear old hymn.

Nor dost thou leave us all alone

When death the reaper comes,
And smiles down on each child of earth
To beckon each one home.

The last sweet notes thou soundest

Upon the soul of man,
Usher him in to celestial realms —
'Tis "peace to his soul" they chant.

At his entrance into heaven

A theme of joyous love —
Is sung by all the angel choirs,
To welcome him above.

God knew no earthly word to tell

Of music's psychic charms,
The height and depth to which it thrills
Or even brings alarm —

Can only when we've passed this vale

Be really understood
How music the unearthly art —
Is an eternity of good.

BY SISTER CLAIRE ASSISI

A Music Skit for School Children

BY SR. M. REDEMPTA GALVIN, C.DD. TEXARKANA, ARK.

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Stage to be set with elevated platform and required number of chairs arranged in a semi-circle. The piano should be placed down left stage.

BERNIE: (Entering) O Shaw! I wish recitals wouldn't ever come — too much practicing. Guess I have to get used to this piano for tonight, nothing else to do.
(Plays solo on piano. Pat enters with ball and bat.)

PAT: Bernie, Bernie! Oh, here you are, I didn't believe that that was you. What is the name of that piece? It is pretty.

BERNIE: It is called — (Give name of piece played) Thanks for saying it is pretty. I like it, too, but it is hard luck to have to practice when the other fellows are just playing all the time.

PAT: Well, I wish I could play the piano. It must be fun, too. Gee! Look at the things that you can do with music.

BERNIE: Of course, besides mother says that there is never any gain without some pain, and some day I'll be glad.

PAT: Sometimes the fellows say that music is sissy, but they don't even mean it.

BERNIE: You know that gets my goat, and I wish we could do something about it. I think it takes a lot of hard work and courage. (Enters Margaret).

MARGARET: (Entering with violin) Say, boys, if you're finished and have time, I wish you would listen to my piece. I am scared to death about this playing tonight. Now, don't you laugh.

BERNIE: Who wants to laugh? Everyone feels the same.

PAT: It sure enough takes courage, doesn't it?

BERNIE: What are you going to play, Margaret?

MARGARET: Minuet in (Child mentions piece to be played and then plays it.

BERNIE: That was nice; who composed it?

MARGARET: Beethoven. He is the Shakespeare in music. He was a great man and fearless in expressing universal truth of the soul through music.

BERNIE: You mean that he was really a great man?

MARGARET: Yes, all real musicians are great men.

PAT: Say, that's a good thing to tell the fellows.

MARGARET: Here's Rita; I'm sure that she can tell you some more things.

RITA: I came to practice for tonight, but what is it you want me to tell you?

BERNIE: Do you believe that music is for men?

RITA: I say! Worlds of men say wonderful things about music. Shakespeare says:

"The man who has no music in his soul,
And is not moved by concord of sweet sound,
Is fit for treason, stratagem and spoils —
Let no such man be found."

(Enters the Spirit of Music with attendants, who prepare to take the chairs while the Spirit of Music steps to the platform.)

MUSIC: Greetings, little friends; it gives me great pleasure to hear you discussing the beautiful art of music.

CHILDREN: But who are you?

MUSIC: They call me Music. These are my attendants. We wish to hold a song festival and to tell you about ourselves.

BERNIE: Good! Here is another boy; we'll sit over here. (If the class is large call in several and all take seats at side of stage).

MUSIC: Come, dear Maids, let us first sing a familiar song to these young folks. It will give them great pleasure and make them feel more at home with us. (Maidens sing chorus).

RITA: That was lovely. Now, fair Spirit, please tell us something of yourself.

MUSIC: Music has endless ramifications, so I can hardly tell you everything. However, I will tell you something worthwhile.

I aim high and try to draw forth the best powers of mind and soul — your personality. I furnish a medium through which the soul may hold commune with God. Being a universal language I am also a medium through which souls may hold fellowship with other souls. I am intimate with Culture, Education, Character, and Religion. My friends here will tell you about these.

ATTENDANT I: (On Culture) Music furnishes enrichment for higher life, a more cultivated life. If good music were organized into the texture of all lives, they would naturally seek their happiness on finer and more elevated avenues.

ATTENDANT II: I hold that Music opens to a magic realm that shall not fade, but shall persist through manhood with ever increasing joy and meaning. If Music is well known, it is the source of much pleasure and enjoyment.

ATTENDANT III: As a recreational factor music supplies the stimulating experience of beauty and emotion which human nature seeks.

MUSIC: Fair lady, you might play "La Brunette", by Severin, (or any other suitable piece) for us. It is quite suited to your speech.

MUSIC: Now, for Education.

ATTEND. IV: Up to now, Music, as a factor in Education has rarely been given the high place it deserves. Recently, Oxford University announced that 75% of its honor students were those who made a serious study of music. Tests prove that music, more than any other study, develops imagination, concentration, mental alertness, as well as quick and accurate judgment.

Attend. V: The mental activity required to gain skill in the art adds much to mental growth, and it enables us to coordinate mind and body to relate mental images to reality.

RITA: Dear Spirit of Music, your whole aim seems to be to "Make the world a happier place". Won't you please play for us?

MUSIC: Yes, I'll play something that speaks of Mother Nature — "To Spring", by Grieg. (or any other piece — Some one else might play by changing the words.)

BERNIE: You said this was to be a song festival. Please sing for us again. (Chorus sings)

MUSIC: We must now hear about Character.

ATTEND. VI: By creating or changing situations, music influences conduct and character. It provides opportunities for building commendable social activities. The ensemble work or orchestra, chorus etc. forces young folks to forget themselves and to cooperate with the group in order to produce a perfect piece of art. Besides, every individual must be prompt and regular for rehearsals; consequently, they learn to be reliable.

ATTEND. VII: Yes, and these rehearsals often imply hours of grinding work. Thus, they are a test of stability.

ATTEND. VIII: Frequently, a sensitive or talented child must suffer annoyance when thrown in contact with those less musical, so he must learn self-control.

ATTEND. IX: The Spirit of democracy enters the work also. It is an impelling force of common interest — no place for the question of "Who's Who" — the only thing that matters is musicianship and hard work.

ATTEND. X: Who can estimate the amount of discipline, effort, determination, and perseverance required for worthwhile musical expression? Nothing takes more care and precision of minute detail. A worthy musician must be a worthy character.

RITA: We have with us a young man who plays the violin. (name student) (He steps out and plays his piece.)

MUSIC: Now, kind friends, we come to another of my services. My greatest mission is realized through my spiritual elements.

ATTEND. I: Speaking of the Spiritual, Fair Spirit, may we not sing an "Ave Maria"?

MUSIC: Yes, let us sing (name composer) (Chorus sings).

ATTEND. II: Music has always played a great part in the beliefs and superstitions of primitive peoples. These beliefs were not superstitions but religions.

ATTEND. III: To the Indian, music is the handmaid of God, and the Indian who sings is especially honored and privileged.

ATTEND. IV: Why, musical art presupposes the existence of the Divine. Is there anything that approaches the effectiveness, the grandeur, and the beauty of the Great Masses and other offices of the Church?

ATTEND. V: No, indeed. It is when hymns are being sung that we come to the realization of sin and its guilt.

We are filled with a yearning for a better life, and the soul comes in sympathy with God.

MUSIC: I think kind maids, that we have told our little friends enough for one visit.

ATTEND. VI: Is Rita not going to play for us?

MUSIC: Yes, what will you play?

RITA: I shall play Minuet in G by Paderewski. (She plays)

ATTEND. VII: Kind Spirit, before we retire, perhaps our little friends would like to hear of another of your missions — the Mission of Love, "Sweet Mystery of Life". (Chorus sings. Any chorus may be used, but change words to suit.)

SISTER M. REDEMPTA GALVIN,
C.D.P.

Providence Academy,
Texarkana, Ark.

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Father Leo Rowlands Was Led to the Catholic Church by Music

English Franciscan, in this Country About a Year, Organized Choral Club;
"Narrangansett" Written in Six Weeks

BY PATRICIA O'NEIL

"It's like turning a glove inside out," said Rev. Leo Rowlands, O. S. F. C., of the Franciscan House in Edgewood. We were talking about his conversion one day last week, and that is the way he described it. "You see everything in a different light," he continued, "and you wonder how you ever could have gone so long without Holy Communion or knowledge of Our Blessed Lady."

Father Rowlands is a slender man of medium height, with a high forehead, and the short beard worn by all Franciscan Capuchins. His movements are quick and nervous. His speech smoothly British and sprinkled with odd little phrases. Born the son of a Congregationalist missionary in Madagascar, that enormous island off the eastern coast of Africa, he had a colored mammy as do southern children here in the United States to look after him, played around with the small black members of his father's flock, spoke and wrote their language much more easily than he did his own.

Then, when he was seven, his parents returned to England, and the boy was prepared for a musical career with the best education England could offer. The University of Wales made him a bachelor of music, but he continued to study composition, singing and piano at the Royal Academy of Music and the Tobias-Matthay Piano School.

Attached to Church

"For a long time," Father Rowlands said, "I had felt myself attracted to the Church. Its music and mysticism had a strong appeal for me. I entered a Catholic Church for the first time when I was fourteen years old and the experience left a profound impression on my mind."

And then, some years later, the minister's son began surreptitiously to attend services in Catholic Westminster Cathedral. "My life has been largely colored by the first Catholic music I heard," he said. "It was the music at the Cathedral, under the direction of Sir Richard Terry, that first helped me to feel as a Catholic. The Church knows

what she is about when she makes use of music in her services."

"The Dream of Gerontius," Cardinal Newman's poem set to music by Elgar, another convert, whom Father Rowlands considers one of the musical giants of the ages, had an especially great effect upon him at this period, as did the works of Gilbert Chesterton.

The difficulty of family opposition now presented itself between him and his desire. But he had made up his mind; nothing could deter him. He was received into the Church in 1914, served in the World War, and in 1920 entered the order of St. Francis, Capuchin.

Explains Revival

Asked for his explanation of the current Catholic revival in England, Father Rowlands attributed it to the fact the country is so compact that when there are a number of spectacular conversions such as those of Cardinal Newman, Monsignor Benson and Cardinal Manning, the influence spreads rapidly — like rings on a millpond when a stone is dropped into it.

"Then too," he continued, "English Catholics show a great deal of interest in the Evidence Guilds, which teach them not only what and why they believe, but school them in defending their beliefs against the objections of non-Catholics. And when they feel they are sufficiently well-versed in apologetical defense, they go out into places like Hyde Park and address the multitude."

Several of Father Rowlands' friends — men and women were soap-box orators in the cause of Catholicity. He made the acquaintance of that saintly Dominican, Bede Jarret, and knows Father Vincent McNabb and Father C. C. Martindale. Of the last-named he said: "He is loved by all classes. The walls of his room are covered with pictures of army officers and prize fighters, inscribed 'Yours devotedly, Jim.' 'Yours affectionately, Kid So-and-so, etc.'"

Asked to account for the fact that so many fine works in defense of the faith are being written by members of the English clergy. Father Rowlands replied: "In England the problem is not parochial so much as it is intellectual. There is not much parish work to be done as yet, except in large cities, and consequently the English priest's time is more or less devoted to converting non-Catholics."

"Narragansett"

But my real reason for taking up so much of Father Rowlands time was to talk about his musical activities in general and his tone poem, "Narragansett," in particular. This composition, as you probably know, was presented recently by the Providence Symphony Orchestra under the direction of Dr. Wassili Leps, in the Metropolitan Theatre.

Father Rowlands spoke of Dr. Leps as "a wonderful musician." He further remarked that he was deeply grateful to the conductor and the orchestra for the courtesy and consideration accorded him, saying, "They treated me like a brother."

"The Providence Symphony is a splendid musical organization," he continued enthusiastically, "and should be put on the same financial basis as the Boston Symphony so that the men may devote themselves to rehearsals and receive the encouragement they need to make them a great orchestra."

The inspiration to write "Narragansett," Father Rowlands said, came to him one day

last October, just about a month after he had come to this country. It came about thus: he and Very Rev. Arnold Madden, O.S.F.C., superior of the Edgewood community, had gone for a ride through the Rhode Island countryside, and climaxed it by a trip across Mount Hope Bridge, the view from which "did something" to the man so long familiar with the less spectacular beauty of England.

"Something snapped within me," is the way he expressed it. "And I said to myself, 'I'll put this to music.'"

How does he actually go about composing? Well, he lets an idea simmer in his mind for a time. Sometimes nothing happens; other times it "comes to a head," and he sets it down on paper piecemeal, without recourse to piano, until it has bloomed into a song, or a dance, or a symphonic poem.

It took him just about six weeks to write "Narragansett." The "acid discord" you read about in the press notices, he explains as his way of expressing "the exhilaration and holiday mood" of the junket. Father Rowlands is not a musical reactionary. Discord has its uses, he maintains, to express a mood or an idea. "I write as I feel." is the way he dismissed the matter. The calmer passages of "Narragansett" express the serene beauty of the bay, and the interwoven tango is the English priest's engaging way of poking fun at the American custom of concealing its scenery behind unattractive billboards.

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POPULAR MAGAZINE FEATURES BOY CHOIR WORK!

Vogue for December 1 carries in "They Heard the Angels Sing" the interesting description of the life, career and training of choir boys, often referred to as prima donnas in knickerbockers. It is said, the danger of any one hurling "Sissy" at the boys is pretty remote, as their boxing mitts are in many cases as much respected as their voices. They have a strange meteoric career — these choir boys. Fate gives them — but on a pathetically short-term loan — phenomenal voices that almost crash the gates of Heaven. Starting usually at the age of 10, they last at the most to 15, when along comes the "crack" in the voice and — all is finished. They are shooting stars only, but while they rocket, they shed a lovely light . . .

The article particularly refers to two of the best known boy choirs in this country — the Saint Thomas' boy choir under the direction of Dr. T. Tertius Noble, and Father Finn's famous Catholic choristers of the Paulist Church in New York.

Father Finn has literally pulled many of his boys in off the streets — rescued them from tenements and orphanages, curbs or public playgrounds. The son of a Boston musical family, an organist, scholar, a zealot of reform in ecclesiastical music, after his ordination, he was sent out to the oldest parish in Chicago. His time was crammed with the usual burden of a priest in a poor district. And his aim was fantastically high — his ambition was to lift Gregorian chant from the printed page to actual performance and to develop a choir that could sing without accompaniment. Hopeless as it seemed, in ten years, his choir was famous; had toured back and forth across America, sung Solemn Mass in Notre Dame, Paris; and had given a concert at the Vatican. The tone quality of his boy sopranos was acclaimed among the lightest and most spiritual known.

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THE MERITS OF THE SILVER-BURDETT "PROGRESSIVE SERIES" of School Music Books were considered so extraordinary that Bishop Joseph Schrembs, then of Toledo, now of Cleveland, resolved to make the Music Readers and Manuals available for the Catholic Schools. Early

in 1915 the work of co-operation was begun: At first the chant numbers, corresponding to the different chapters of school songs, were relegated to a supplement. In the new edition, however, which appeared under the title "Catholic Music Hour" the different chant selections appear in the body of each Reader, in proper co-ordination with the secular music, and specific tonal problems.

According to the ancient proverb "there are many different roads that lead to Rome;" Likewise, there are many avenues that lead to the knowledge of the sacred chant. The many thousand music teachers throughout our vast country that have been become familiar with the well-tried pedagogical features that have established the fame of the Silver-Burdett school music books, must rejoice when they see how the array of secular songs has been employed as a means to acquaint the pupils with the melodies of antiquity.

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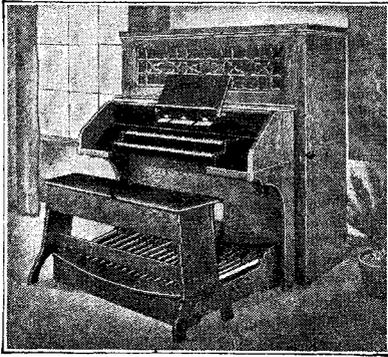
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F.	Just For Today	Seaver	.15	JC	Recessional	DeKoven	.15
GROUP 2				GROUP 9			
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OD	When Good Fellows Get Together		.12	Wh.	Kentucky Babe	Geibel	.10
OD	To Thee O Country	Eichberg	.12	Wh.	Class Song	Pflouck	.10
OD	The Lost Chord	Sullivan	.15	APS	June Rhapsody	M. Daniels	.15
Wit.	Pop Goes The Weazel	Scaeffier	.15	APS	Skies of June	C. Harris	.12
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