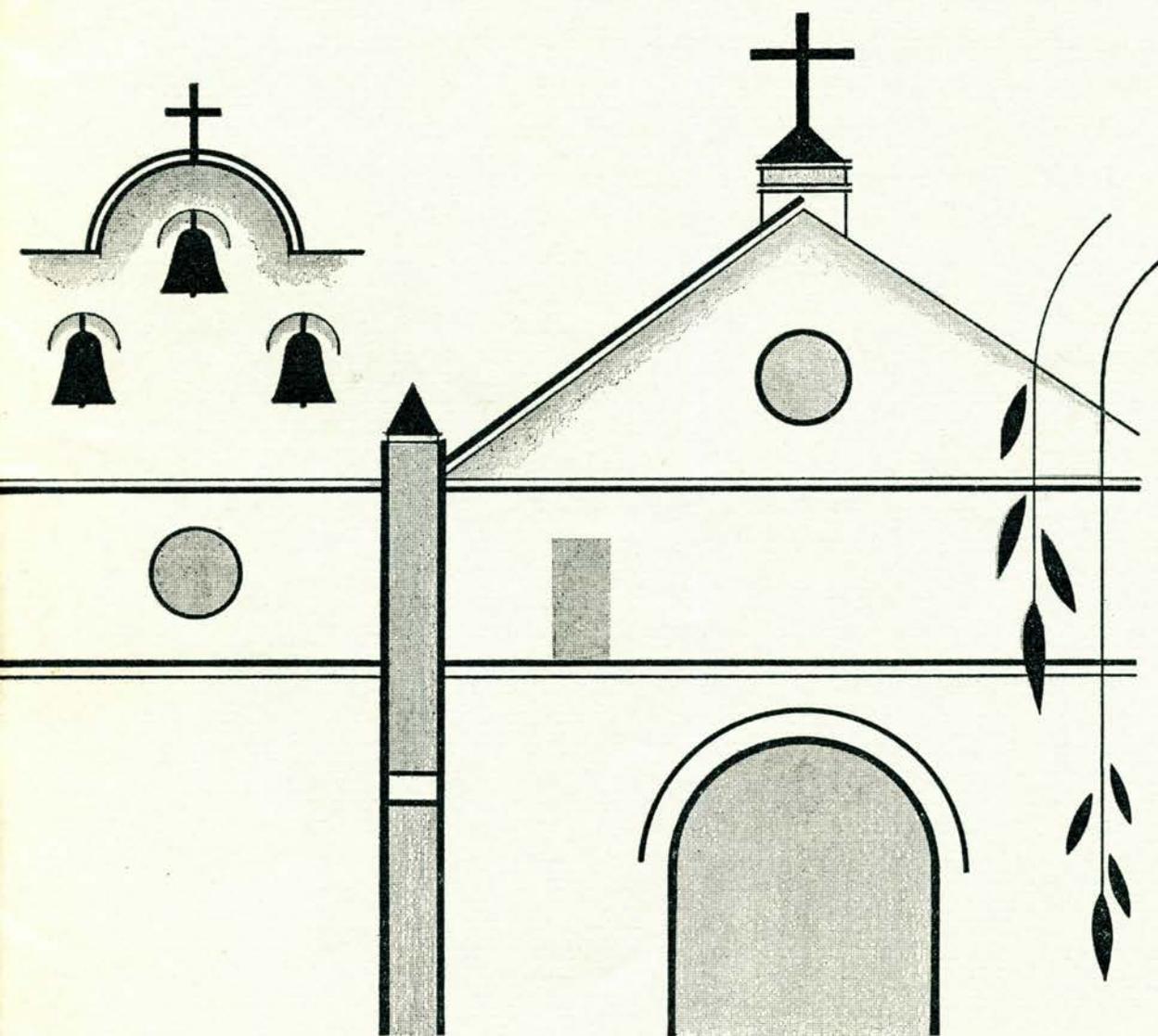


# CAECILIA



A REVIEW OF LITURGICAL MUSIC

Vol. 70. No. 8  
SEPTEMBER, 1943

All those who share in the restoration of liturgical music in the Archdiocese of Los Angeles owe to the cause which they serve a deeper understanding and a progressive cooperation. The reading of *Caecilia* is an indispensable help in order to achieve this end. Subscribe at once; and if you are a subscriber, obtain for *Caecilia* another reader.

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# CAECILIA A REVIEW OF + LITURGICAL MUSIC

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## CONTRIBUTORS TO THIS ISSUE

REV. JOHN J. DEVLIN: Chairman of the Music Commission, Pastor of St. Victor's Church and consultant of the Motion Picture industries.

REV. ROBERT E. BRENNAN, Mus. M., S. C. L. Secretary of the Commission and Archdiocesan Director of Music.

REV. OWEN DA SILVA, O. F. M. One time director of music, Santa Barbara Mission; presently professor of music St. Mary's High School, Phoenix, Arizona. Author of "Mission Music of California."

MR. RAYMOND HILL: Organist, composer, technical consultant to Music Commission.

MR. VINCENT DE PAUL KELLY: Organist; Accompanist to Schola Cantorum.

SISTER M. MILES, C. S. J., Music Supervisor, Sisters of St. Joseph of Carondelet, Teacher at St. Mary's Academy.

SISTER M. FRANCIS JOSEPH, C. S. C., Directress of Music, St. Agnes Grammar and High School.

MRS. CATHERINE LEWIS: Organist-Director, Cathedral Chapel Parish.

REV. JOHN CREMINS: Assistant, San Antonio de Padua Church, Los Angeles.

All the jottings of this issue, as well as some of the pictures are excerpted from the outstanding book of Father da Silva, O. F. M., "Mission Music in California."

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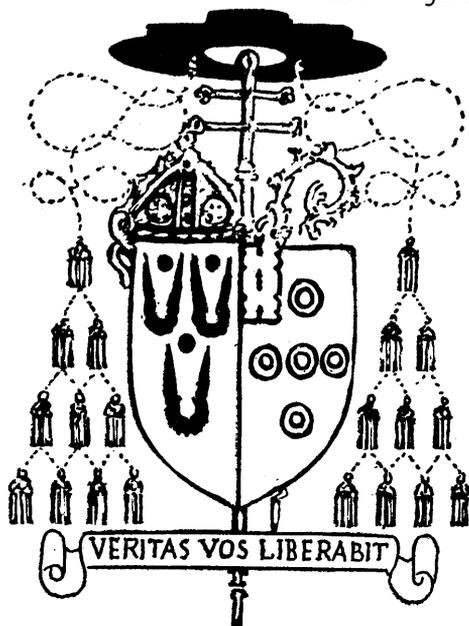
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## ARCHDIOCESE OF LOS ANGELES

714 West Olympic Boulevard

Los Angeles, California



We are privileged to have this issue of the *Caecilia* magazine dedicated for the expression of the liturgical life as it vibrates in this Archdiocese. The magazine itself is a torch giving a flame, as yet with limited visibility, but fed upon the indefatigable zeal of those who are interested in the liturgical movement and who pray that its illumination may spread rapidly into the hearts of all our people.

It is no exaggeration to state that the crisis through which the world is passing, a crisis of which war is only a part thereof, will be met adequately only by those spiritual forces inherent in the doctrine and life of the Church. It was so determined by Christ Himself, when He told His Apostles that they were to

be the salt and the light for the preservation and the illumination of the world.

It has been so in all the crises of the world since Christianity was born. The Church has pitted the strength of her liturgical life against the life of the world. She has adapted this life to the crisis through which she was passing at the time. In the early centuries, Benedict and his followers succeeded in christianizing the invaders of the North and East, and in the great monastic system, established liturgical life as the foundation stone of the Catholic culture of the great Middle Ages. Later, again, when the world had grown cold with indifference, it was saved by a new outcropping of life in the administrations of the Mendicant Order led by the Poverello of Assisi. The great Protestant revolt was met by the bulwark of the Council of Trent.

Today there is a new crisis, and the liturgical life will again be matched against it. Monasticism, Mendicancy, and Counciliar legislation may not be best adapted to the present needs. As the great heresy of modernism and apostasy from God is an outgrowth of the masses, so, too, the new life will spring therefrom as from a fountain-head. This age is principally the age of the Catholic laity. Through the priesthood of the laity will humanity again be leavened. Through them, under the guidance of the hierarchy, will the secret of Christian living be revealed. This will be the life of Christ in its measure of fullness, regenerating, strengthening, and beautifying all aspects of religious, business, educational, and social life. This is Catholic Action at its zenith. This is the apostolate of the liturgy.

As the pages of this issue unfold, we trust they will serve as an exemplification of the measure of the growth of such a life in a community such as ours. It is but a beginning, nurtured by human hands, but as Paul soweth and Apollo watereth, may God give the abundant increase.

JOHN J. CANTWELL,  
Archbishop of Los Angeles.

June 26th, 1943.

# THE EDITOR WRITES



The various accounts about the restoration of sacred music in the Archdiocese of Los Angeles will cause a surprise to many a reader of *Caecilia*. It is not uncommon to find, among the people of the East and the Middle West, the casual expression of a prejudice against everything which hails from Southern California. That the people there are doing things is as clear as the brilliant sun of their land, for their expansion has been short of prodigious; but there remains a suspicion that the ever-present Hollywood may have been the cause that much of their activity is somewhat superficial. The survey contained in this issue is an eloquent denial and even a challenge. We know that the various writers tried to give us a true picture; and if this picture is true, then the actual achievements of Los Angeles are an example for many other Dioceses to emulate. The musical growth of the Archdiocese shows evidences of health and solidity. The reading of the various contributions to this issue will help the reader to detect them; but we like to point out the causes which have made this musical organization so coherent and seemingly very efficient.

THE FIRST HONOR GOES TO HIS Excellency John J. Cantwell, Archbishop of Los Angeles. It seems at first very impertinent that the voice of an editor should speak the praise of a successor of the Apostles in the fulfillment of his sacred ministry. But there are in this case of episcopal cooperation to a musical movement some aspects which project on the musical status of Los Angeles a particular light; and this light should shine for all. It is quite known that until relatively recent years, the Church in Southern California was still in the stage of pioneering, despite the glorious tradition of the Padres. When Bishop Cantwell took charge of the diocese, he faced the inevitable turmoil of an unprecedented boom. With a

vision matched only by his courage, he challenged the circumstances. Surrounded by a very confident clergy, he established in and around the young and turbulent metropolis a catholic organism which to many looked as a christian fairyland. More than one sceptic might have surmised that the zeal of the valiant Bishop would be satisfied with such an outstanding material development. The admirable thing was that Bishop Cantwell erected the city of stones, whether churches or schools, only as the temples of sacred song. From the very early days, he longed to hear in the sanctuaries of his expanding diocese the praise of Christ. The great faith of his native Erin (excuse this tiny bit of innocent nationalism) convinced him that, in the midst of a near-by Babylon, it was the more necessary that the members of his large flock should sing the song which goes to God. Hence his immediate vision of the musical restoration to which he gave at once the prestige of his authority and his most effective support. From the first hour, all collaborators sensed in the very attitude of their Bishop that sacred music was to be the spiritual crowning without which the glories of the growing diocese would be brilliant but deceptive fireworks. Thus, we acknowledge with a respectful gratitude the christian apostolate accomplished by His Excellency; and we feel that his faith in sacred music will turn into untold blessings upon the catholics of His Archdiocese.

WE ARE NO LESS HAPPY TO GIVE TO Father Robert Brennan, Mus. D. the Archdiocesan Director of Music, a public recognition for his splendid cooperation to the plans of the Archbishop. He is a "faithful servant," very much alive and active, but fundamentally the loyal interpret of the inspiration of his bishop. We mention elsewhere in this issue the musical qualities which make of him an able Director who commands respect and prompts loyalties. But there are in the policy of Dr. Brennan two aspects which deserve attention; they have (so we think) a definite influence on the success of his work. The first aspect is friendliness. Not just to be friendly to people, but to make of friendliness the basis of musical cooperation; and this is the opposite of legalism. Father Brennan professes a sincere respect for definite legisla-

tion; but he believes that a friendly presentation of the law makes the latter much more desirable. Consequently, he reduces to a minimum the interference of his authority, and he develops to a maximum the service of his ability. We presume that he thus takes the road of patience; but we are sure that he gleans from this virtue more lasting results. The second aspect is enlightenment. Father Brennan understands well that no legal imposition, as just as it may be, will ever restore sacred music; for music is not primarily a matter of law, but of loving appreciation. Thus, the Director of Los Angeles established himself more as a consultor than a supervisor. To all who share his diocesan responsibility, he opens all the treasures which he may possess: his help, his timely advice, his library, his inspired word, his example. This is the kind of activity which cannot be framed into alluring statistics; it is only a seed which dies in the ground wherein it is sown. And yet it shows the signs of spring in the general good will which responds to his suggestions and his advances. The rest of the harvest will decorate the fields when the summer comes; we have already the assurance that the wheat will be of first quality.

WHAT SHALL WE SAY OF THAT large number of people who collaborate in some or other way to the immense project of restoring music in such a large and still young archdiocese? Think of the many churches which were built mile after mile, new landmarks of a land where everything is still new. Think of an extremely large system of schools in charge of the greatest variety of religious communities. Think of a contrasting group of organists and choir-directors who hail from everywhere. At first, the task of organizing and unifying music in such a midst seems insurmountable; and yet, the various writings of this issue are a testimony to a spirit of cooperation which is quite general. Undoubtedly, in California as anywhere, a large group among the clergy may slow the pace of the reform by an indulgent apathy which is but too common; professional musicians are never totally immune to the temptation of suspicious vanity; even the holy houses of Nuns may be at times deceived by musical rivalry. Despite the weaknesses inherent to human artistic endeavor, we know that our brothers in Southern California are truly cooperative; and their faith in the future of sacred music expresses itself not only in their present achievements, but more particularly in the spirit which prompts them to action. Priests

in general are willing to give a fair chance, even a generous opportunity to liturgical music; and some have nobly supported the services of able musicians as well as daring musical initiatives. Nuns who prepare the youth of California to sacred song are truly an apostolic group; their eagerness to learn and their alertness at work is truly unexcelled. We do surmise that their magnificent response to the vision of their Archbishop must have been more than once a soothing consolation to his heart. Such obedient devotion will bear fruit; for it is a sign of catholic unity. It does already bear fruit in the schools; and it may be said without any unpleasant reflection on other cities of the country, that the children of Los Angeles are very nice little folks whose hearts are as kind as the sun is bright. And the folks who are called to sing may be at times easy going or roaming lovers of the outdoors; but they like beautiful things, and they will like gradually more the transparent beauty of the music of Mother Church.

IN THE PROGRAM OF THE ARCH-diocese of Los Angeles, two things deserve a special mention: the accent on musical culture and the restoration of Vespers. Dr. Brennan insists on replacing sacred music in the larger background of catholic culture. Through appropriate programs and lectures, the Chant in particular appears gradually with brighter colors, a very warm expression of the full vitality of the Church. Incidentally, the music of the catholic Church asserts itself, in the midst of a flashy cultural pretense (they label it Hollywood), as the purest

*(Continued on page 250)*

**Nowhere has the influence of sacred music been more striking than in the mission field. With the Glad Tidings on their lips, Christian missionaries have penetrated all parts of the world, and everywhere they have realized Christ's wish of His Spouse, the Church: "Let thy voice sound in my ears, for thy voice is sweet." With "psalms, hymns and spiritual canticles, singing and making melody in heart to the Lord," they have gone among every people, soothing the savage breast with song, preparing it for an abode of the Holy Spirit.**

# RULES AND REGULATIONS

*By John J. Devlin*



On December 5, 1917, the Most Reverend John Joseph Cantwell was consecrated Bishop of the Diocese of Monterey and Los Angeles. He journeyed south from San Francisco to shepherd his new flock during what was to prove a phenomenal quarter century. The Diocese at that time extended from Mexico to within a hundred and fifty miles of the Golden Gate and stretched eastward to the Nevada and Arizona borders, nearly one-half of the entire state. In this vast expanse of coastal plain, towering Sierras, inland valleys and bleak desert, some 175,000 Catholics were dwelling. They numbered a bare tenth of the entire population. One hundred and twenty-eight Churches served by two hundred and seventy-five priests; sixty-three schools caring for nearly ten thousand children; fifteen Orders of Sisters; such was the picture of the Diocese twenty-five years ago. Then came the unforgettable twenties, years of post war boom, Southern California Chambers of Commerce, real estate promoters and Hollywood publicity. Out of the confusion metropolitan Los Angeles emerged, a cluster of communities hanging on to the skirts of an older sister. All were joined together by reason of a common need, the water of life, over which gift of God the larger city exercised well nigh complete control. The twenty-five city parishes soon became thirty, forty, fifty and now eighty-seven. In due time two dioceses were created, one to the north, another to the south, and Los Angeles received the pallium of a metropolitan. This was in 1936. At the present time, the comparatively small Archdiocese embraces a Catholic population of nearly 400,000. Six hundred priests administer to the care of souls. Forty Religious Orders teach over 33,000 children in our 165 schools, while a similar number of pupils are instructed in their religion through the medium of the Confraternity of Christian Doctrine. During the last year we have witnessed another avalanche of humanity pouring in from east, middle west and south. The few open sections about the city are filling up rapidly with bungalows and housing

projects. There is no great percentage of Catholics among these people. About the usual ten per cent. From below the border, however, has come a distinctly Catholic immigration. In the course of the next few years Mexican laborers will take over most of the Japanese farms in California. After the war, therefore, another building program will face the Archdiocese. It may not assume the proportions of the one already achieved, but it will mean constant activity on the part of the Church as well as an ability to adapt itself to the ever changing scene.

THIS PREFACE IS BUT THE RESUME OF a complicated background that one must understand if he is to appreciate the value of the musical work undertaken here, and the reason for the means that have been chosen for its accomplishment. In the first place, we do not compare ourselves with any other diocese in the country, nor do we adopt measures that have met with success elsewhere in the belief that they will necessarily prove themselves here. The entire situation is unique and we must treat it as such. Secondly, we are offered a magnificent opportunity to establish a fine musical tradition in the Archdiocese. Many of the hoary customs impeding liturgical reform elsewhere do not exist in our midst. We do not have three and four "High Masses" every morning in our parish churches. There are very few despotic choirmasters of the old school who fill the moat and draw up the portcullis, preferring to remain in baronial isolation rather than change one motet in their repertoire. The mention of "Solesmes" may not yet convey a particularly clear notion in some quarters, but at least no explosion greets its pronouncement. No parish, group or individual has so far placed the movement in a ludicrous light because of intemperate, ill advised or unbecoming zeal. In other words, there is a general feel of receptivity for good music, intelligent ceremonies and the full liturgical life. Our responsibility is to see that this feeling is nurtured, not stifled. Abuses do exist and will continue to exist for the next few years. Some of these must be tolerated in order that a greater ill may be avoided. As long as the abuse is a particular thing, confined to a limited group of individuals or to a transient circumstance, it is often better to allow

its natural death rather than by violent suppression raise a tidal wave of opposition not merely against a particular regulation, but against the persons in charge of the liturgical movement and against the very idea itself of reform. Such a temporizing attitude in no way stands contrary to the letter or spirit of the "Motu Proprio". It is a prudence approved in all cases by the Bishop of a diocese who judges that the purpose of the law may best be achieved by such means. It is a question of strategy. A straight line may be the shortest distance between two points, but it is rarely followed by a general who wishes to annihilate the enemy.

SPECIFIC MUSIC REGULATIONS FOR the Archdiocese are few. The general prescriptions of Pope Pius X and Pius XI are taken for granted. Those points legislated concern the removal of causes that have led or will likely lead to abusive customs. They may also insist on some fundamental point which actually needs attention. Furthermore, these rules are made for all churches, in the sense that no undue burden is placed upon the choir of a small or mission parish. It goes without saying that responsibility rises in proportion to the situation of a church or choir-master. A professional musician enjoying a substantial honorarium in a well established church cannot be considered in the same light as a volunteer organist who slaves year in and year out to keep the choir together for an occasional Solemn Mass. The Motu Proprio, as all papal documents, allows for this disparity without sacrificing principle. Diocesan regulations, however, place everyone on exactly the same level. They make the same demands of all. Consequently, whatever rules are formulated must be such as not to set a "here and now" unobtainable standard, nor should they prove a grievous burden.

1. REGULATIONS OF THE MUSIC COMMISSION: Non-Catholics in Choir: It is an abuse to allow non-Catholics to take a part in the Liturgy; to give expression, on the part of the people, to the official act of faith and prayers of the Church. Therefore, let no such persons be admitted henceforth into the Church choir, whether as director, organist or singer. Proper means should be taken to reorganize choirs according to this standard. Where particular circumstances exist, the pastor should decide upon the matter.

2. PROPER OF THE MASS: The Proper of the Mass is to be sung in its entirety at every High

Mass. The general legislation of the Church on this subject must be considered as a most strict obligation. The "Dies Irae" and the "Liberia" of the Requiem Mass are no exceptions to this rule.

3. ORGAN DURING ADVENT AND LENT: The use of the organ during these seasons of the year is limited to sustaining the voices of the choir. An exception is made on the third Sunday. This applies, strictly speaking, to liturgical functions only, i.e., to Solemn Mass and Vespers. On these occasions there are to be no processions, interludes or recessions. In order to maintain the spirit of the Liturgy, the Music Commission extends the above regulation to include the Low Mass as well.

4. REQUIEM LOW MASS. (a) The organ may be used only to sustain the choir. (b) The Music must consist of excerpts taken from the Requiem Mass.

5. RESPONSES: The Responses at High Mass are to be sung in strict plain chant. Harmonized Responses may be used only on feasts of greater importance and with permission of the Director of Music. If it is necessary for the vested choir to walk in procession from the sacristy to the choir loft, it should be done as simply as possible. There should be no singing. The procession must be entirely separated from the entrance of the priest for the Asperges. (This regulation concerns a local custom that may easily develop into an abuse.)

6. MASSES AND HYMNS. (a) The "White List" of Masses, published by the Society of St. Gregory, is to be used as a guide by all parish choirs. Masses not on the approved list are not to be sung without special permission. (b) The St. Gregory Hymnal is to be taken as a standard. In order to encourage congregational singing, all choirs should learn the same hymns.

By one of those editorial lapsus which defy the most accurate filing the address of Mr. John Devlin, who wrote in the June issue, was erroneously given as St. Charles College, Carthagene, Ohio, whereas the magazine "Humanities" is published by the Boston College, at Boston, Massachusetts. This mistake fortunately gave us the opportunity of making Mr. Devlin a new friend. We apologize, and we are grateful.

# THE MUSICAL ORGANIZATION OF A DIOCESE

By Robert E. Brennan

IT WOULD BE PRESUMPTUOUS FOR ME or anyone to speak of the Archdiocese of Los Angeles as a model of perfection in the liturgical movement. This dedicatory issue of the CAECILIA brings to its readers a synthetic view of one place where serious and *organized* work is being carried out, a diocese in which long range plans have been laid which eventually will bring all musical and artistic elements into one concerted channel of activity for the permanent establishment of a true liturgical tradition. How long that will take is, of course, unknown. It is difficult for us even to measure the distance that we have advanced so far. Consequently, we have no intention of presenting a finished picture. These pages simply reflect flashes and scenes of a diocese at work. Six years ago, his Excellency, the Most Reverend Archbishop, commissioned me to assume direction of musical activities in the Archdiocese. I was not a newcomer in the west. All my life had been spent in the environs of Los Angeles and its schools. The mixture of a venerable Catholic tradition in the names of towns, mountains, and streams with a dominantly non-Catholic, cosmopolitan population were things I could understand and take for granted. So, too, the social and musical aristocracy of Protestantism in our small towns, where the Catholic church was usually found off the main street, down toward the Mexican district. I knew that the principal concern of both priests and people had been to build respectable churches to house the Living God, and schools in which to educate the young. These were the first and necessary things. With their material completion would come the opportunity to beautify and ennoble the inner and outward life of the Catholic body.

## Grammar Schools

A resume of our musical activities on the elementary level will be found in another article of this issue. Suffice it to say that after six years of observation and experimentation we are ready to prepare a text book series adapted to our own peculiar needs. This in no way casts a reflection on already existing texts. They are excellent in themselves, but presuppose other existing conditions. Needless to say, Gregorian Chant remains an integral part of our system, but not to the

exclusion of modern music in its many forms. Equal in importance to the chant is the re-establishment of a fine tradition of hymn singing. Good hymns will build up a proper appreciation of the chant, and not detract from it as many seem to think. For practical reasons we have chosen the St. Gregory hymnal as the official, but not exclusive, collection. In very few schools do the old hymns remain, and there generally by reason of demands which cannot be disregarded. Modern Masses also have a legitimate place in the curriculum. The introduction of two part singing in the sixth grade provides an opportunity for the children to enjoy new experiences in sacred as well as secular music. One of the "diocesan" Masses begun at this time is that by Lorenzo Perosi in honor of St. Charles, a composition written for two equal voices.

Up to this time we have avoided mass demonstrations on the part of our school children. Not that such affairs are lacking in value, but they should reflect the actual status in the schools, and not be the result of an almost superhuman effort which leaves everyone exhausted and knocks the daily curriculum out of commission for weeks. The Sisters have enough to do if they follow ordinary requirements. We have presented combined choir groups on various public occasions. The use, however, of colossal numbers is something which we do not contemplate. I prefer to work out projects on a parochial basis, endeavouring thereby to interest priests and people in parochial functions. Our experiments through the medium of Vespers have more than justified this attitude. To complete an account of grammar school activities, mention should be made of the City Orchestra, composed of pupils from various schools who practice together on Saturday mornings and present concerts during the year. This organization has already proved a boon to high school bands and orchestras by providing in advance much needed orchestral experience. Commencing this fall, a choral group will be organized along the same lines.

## High Schools

To me it seems that the permanent success or failure of the liturgical revival in this country depends in large measure upon our Catholic high schools. The elementary grades are only preparatory for the forma-

tion of lasting habits and convictions that come with more mature years. We have not as yet any "all over" plan for these grades. It is doubtful if anything but a very general outline will be practical given the diverse character of the schools themselves as well as of the courses followed. In many of them the music department carries on a liturgical program, but that concerns only a comparatively small percentage of the student body. We must work to the end that the development attained by all in the grammar grades is fostered and not neglected. This semester, we are endeavoring to secure one period a week of community singing for all classes. Some of the music will be popular. Most of the time, however, will be spent in reviewing hymns, responses and Ordinaries of the Mass. Through the medium of the Sodality of the Blessed Virgin Mary, we hope to encourage the regular celebration of solemn Mass with congregational singing as well as the chanting of Vespers. It is largely a question of convincing high school faculties of the importance of these ceremonies in the normal Catholic development of youth. My constant experience has been that the boys and girls are quick to see these values and generous in their response to them.

## Seminaries

Two teaching appointments give my will o' the wisp existence in the diocese a certain amount of stability. By conducting music classes in both the Junior and Senior Seminaries, I am in a position to coordinate the entire twelve year program. At the Junior Seminary I am limited each week to one period of instruction for every class, and one general assembly, exclusive of special rehearsals. During the first two years we read music by syllables in all keys, review the repertoire of chant, hymns and Masses, and learn Vespers. This is followed by the introduction of neumatic notation and a specific study of plainchant. By his fifth year a student is ready for the Liber Usualis. I give no formal course in theory, but strive more to awaken appreciation by the singing itself. Theory is given, of course, but always in connection with something that is being sung. If a boy will open his mouth and sing for the sheer love and enjoyment of it, there will be no problem in teaching him the meaning of modes and rhythm. In the Senior Seminary every student attends two classes weekly of practice-theory. For nearly all chapel functions the entire community sings the Ordinary and its respective parts of the Proper. We have a special

choir for those who enjoy and wish experience in polyphonic and harmonized singing. It is a voluntary organization. No good singer is either commanded or cajoled to attend, no ordinary one refused. I am heartily opposed to the old system whereby those with pleasant voices did all the singing and the others told bluntly that the art was not for them. Parishes are still suffering from the effects of such lamentable and stupid pedagogy.

For individual students or small groups we manage to sandwich in special seminars on advanced theory, directing and accompaniment. Lest music should become too exclusive, there has been introduced a course in sacred art for both philosophers and theologians. Here again, theory is reduced to a minimum. We look at beautiful things, enjoy them as they are, and then seek to find the laws and processes that justify our admiration. My lectures consist largely in kodacrome slides which cover the history of architecture, painting, sculpture and music. Informal record programs of sacred and classical music, and an occasional professional organ concert complete the picture of the liturgical art program at St. John's Seminary. There are still many advances to be made. The principal advantage of the present arrangement is that by coordinating school and parish activities with the Seminary classes, I may help prepare the students to take a

**The Spanish Sons of Saint Francis were outstanding in this respect. Like their Seraphic Father, they were troubadours of God. We read of musical efforts in the earliest accounts of their missionary activity. The pioneer padres to Mexico in 1523 immediately made use of instrument and song. Within less than seventy years after the conquest of the country, Fray Jeronimo de Mendieta could enthusiastically write: "I can truthfully state that in all the realms of Christendom, outside the Indies, one cannot find more flutes, oboes, sackbuts, orlos, and drums, than one can find here in this single dominion of New Spain."**

more intelligent and enthusiastic part in the diocesan program.

## The Catholic Music Guild

This is the name given to the official association of choirmasters, organists and choir members. It is a loosely constructed organization and will remain so for some time to come. In a land of great distances only a restricted number of members can attend meetings in one specified place at a given time. Instead of concentrating exclusively on large city parish choirs, I have endeavoured to interest particularly the small ones and those in the country. They need the help more. In a general way they give a more generous response, and upon them will depend the leavening of the diocese as a whole. The past five years have seen a gradual dissemination of liturgical and musical information and a corresponding realization on the part of most choirs that there is someone in authority ready to explain away difficulties, iron out problems, assist in making suggestions of repertoire, and to assist at rehearsals. To one who looks for changes overnight, the advance has been slow. But it has been accomplished without undue insistence on legal prescriptions and censures. Cooperation is generally cheery, warm, hearted, sincere. This is the spirit which we are striving to maintain.

## The Schola Cantorum

This is a small choral group made up of persons who love beautiful music, who like each other, and enjoy singing together. We present concerts from time to time, arranging programs according to liturgical seasons. All members belong to parish choirs. By giving special care to principles of interpretation these men and women are in a position to improve the singing of their respective organizations. We do not hold up the practical, however, as an ideal. Most of us look forward to the meeting of the Schola as an occasion for relaxation in music, a time when we find friends who speak the same language and enjoy the same enthusiasms. This, too, we believe essential for a healthy liturgical movement. Neither are we concerned with large numbers despite the established tradition of Oratorio societies. Most of the music we sing is classic polyphony. With few exceptions the great composers wrote for relatively small choirs. It certainly is not becoming for anyone to improve on Palestrina

by striving to secure Handelian choral effects, or by introducing nineteenth century dramatics. The intimate nature of polyphonic singing must be expressed with understanding if we are to do justice to the music which, next to the chant itself, voices the true spirit of the liturgy.

Such is a panoramic view of the Archdiocese from the desk of the Director of Music. Many other details could be brought into the picture, many names mentioned, but that might only lead to confuse the scene. As I have already said, the city and diocese are in a state of movement, of growth. Stability is not yet a civic virtue. Consequently, all the special works of the Church reflect some degree of unrest, incompleteness, and at the same time hold the promise of splendid achievement. We must avoid becoming too stereotyped, too legalistic and exacting under such conditions. "Veritas Vos Liberabit" is our motto, "The Truth Shall set you free." Truth has often been compared to a light,—a light that shines in the way, and welcomes the wayfarer, not a light that burns or blinds by its brightness.

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## THE EDITOR WRITES

*(Continued from page 245)*

musical tradition which commands increasingly respect and awakens interest. Catholics thus become indirectly more conscious of their own treasures, seeing them so highly valued in a secularized world. We like particularly the attempt to restore Vespers, as the service of praise through which a true catholic devotion to one's parish will revive. Knowing the greater allurements of a glorious land against afternoon or evening services, it will be of national interest to obtain some day the data of this experience. For if it should definitely succeed, it may become the criterion by which all other dioceses may diagnose their chance of restoring the Sunday-services now fallen into an appalling stalemate. As we take leave of our Californian brothers to let them expose their own case, we like to extend to all of them our most fraternal wishes. We pray Christ who made their land as a replica of heaven, to bless their musical efforts, so that some day their songs may echo faithfully the song of the "Angels."

D. E. V.

## THE PADRES CAME SINGING

By Owen Francis da Silva, O.F.M.



Church music had an auspicious beginning in California. The Spanish padres were well versed in plainchant and polyphony. Their Indian wards were gifted in a musical way. The music rendered was in the best tradition of the time. In the monastic schools of Spain and in the great missionary College of San Fernando in Mexico City, the padres had been taught the musical approach. They were to go among the heathen with "psalms, hymns, and spiritual canticles, singing and making melody in their heart to the Lord." Within a few weeks the first converts at a Mission would be singing the ever popular "*Alabado*," or song of praise, and hymns to Mary, such as the tender morning greeting "*Ya Viene el Alba*."

Now breaks the glowing morn  
And brightens into day.  
AVE MARIA!

Fondly let us pray.

Here was the beginning and an abiding model of congregational singing. Every morning and evening the whole Indian village would gather in church for divine services. The morning Mass and *doctrina*, as well as the evening instructions and night prayers were always quickened by sacred song. The neophytes also sang church songs during the day as they went about their work in shop and field, and they sang grace before and after meals. Next to Divine Grace Itself the missionaries found music their readiest and most winsome handmaid. Many historians of the West have noted the native talent for music. The Indians possessed keen ears, good voices, and a remarkable sense of rhythm. In their primitive state they had music of their own, but due to their comparatively low culture they did not develop it even to the extent of other North American tribes. The sweet music of Spain, however, made an instant appeal to them and awakened their dormant faculties. They soon mastered the white man's instruments as well as sang his songs. Not a few of the neophytes became famous in their far Western world. Spaniards, the *gente de razon*, as

well as Indians traveled for miles, for instance, to hear Antero sing at Old Mission Santa Barbara, and visitors from Europe and South America have borne written tribute to the skill of the vocal and instrumental pupils of Padre Narciso Duran. After teaching all men, women, and children to sing the daily hymns, the padres chose the best voices from among the men and boys to form the *coro* or official choir. Here again they were liturgical. Once this choir was under way it was easy to continue. New boys were added from time to time, and they learned simply by standing next to an older chorister for a stated period. To be admitted to the choir was considered a great privilege, and every Indian family was duly proud if one of its members was a *musico*. Membership in the choir automatically exempted one from being a vaquero or from any work that would keep the singer away from the Mission on days when the choir was expected to perform. The padres maestros knew that a successful choir demands faithful attendance.

THE GREATER PART OF A CHOIR'S repertory was plainchant. The better choirs sang the Proper as well as the Common of the Mass on all Sundays and on the many Feastdays of the liturgical year when Holy Mass was sung. Padre Narciso Duran simplified the Proper for his choirs by adapting all Introits to the melody of the *Gaudeamus*, and all Graduals and Communion to other common melodies, except during Lent when the prescribed Gregorian text was used. Besides the Proper and a few plainchant Commons, the average Mission choir knew the Missa de Requite and Libera, Vespers and Compline, the full Office for Holy Week including *Tenebrae*, the Mandatum and the chanting of the Passion on Palm Sunday and Good Friday. The singers also knew various litanies and chants for processions and Benediction.

ALTHOUGH NOT AS VITAL A PART OF an Indian choir's repertory as the plainchant, the *canto figurado* or figured music of the Missions has claimed to a greater degree the interest and study of present day musicians and historians. The reason for this is that the plainchant is the same as found in

any collection of old Spanish choirbooks, whilst the part music seems to be proper to the Old Missions. Certainly the venerable masses and motets are curious. They were most probably written for the neophytes by the padre musicians themselves. They have been found nowhere else but in California. Then, too, the limited range of each voice, the full sonorous harmonies, and the haunting melodies point to composers who knew the Indians well, and who wrote with Indian's nature and needs in view. The most famous of the old masses in the "Misa de Cataluna," for four male voices, which is ascribed to Padre Narciso Duran of Mission San Jose and later Mission Santa Barbara. Even the notation of the figured music is curious. The padres used but one staff of from four to six lines, the two Gregorian clefs of Do and Fa, and large square and diamond notes. Then the notes are colored according to the voices, although there seems to have been no set color rule. In one exquisite manuscript, for example, yellow is used for the *tiple* or Alto-tenor, red for the Second Tenor, white outlined with black for the First Bass, and solid black for the Second Bass. In two part music red is generally used for the upper voice and black for the lower. This system of colored notation California tradition ascribes to Padre Estevan Tapis of Mission San Juan Bautista. It must have been most helpful when reading from so crowded a staff; all each singer had to do was to follow his assigned color. As none of the Old Missions possessed the luxury of even a reed organ, and as the choirs invariably flatted without the aid of instruments, Padre Duran and other able choirmasters ordained that the part masses and motets should always be accompanied by violins and flutes. This must have been agreeable to the listeners as well as to the performers. Alfred Robinson, one of the first Yankee visitors to Spanish California, has left us his impression of a Mass heard at Mission San Gabriel in 1829. "At six o'clock," he writes, "we went to the church where the priest had already commenced the service of the Mass. The imposing ceremony, glittering ornaments, and illuminated walls were well adapted to captivate the simple mind of the Indian, and I could not but admire the apparent devotion of the multitude, who seemed absorbed, heart and soul, in the scene before them. The solemn music of the mass was well selected, and the Indian voices accorded harmoniously with the flutes and violins that accompanied them. On retiring from the church, the musicians stationed themselves at a private door of the

building, whence issued the reverend father, whom they escorted with music to his quarters; where they remained for a half hour, performing waltzes and marches, until some trifling present was distributed among them, when they retired to their homes."

THE INSPIRATIONAL WORK DONE BY the padres of California for church music and the sacred liturgy bore fruit for many years. Even today at San Antonio de Pala and elsewhere one finds traces of their labors in the survival of the "Santo, santo, santo," and other old melodies. Those beloved padres were the busiest men in the world; the daily life of the whole Indian village was in their hands, but they found time for sacred music and the liturgy. May all who have inherited their land also inherit their spirit, and do those things musical and liturgical that the old padres in their wisdom and piety did in their day and would do again were they alive today and in possession of our golden opportunities.

Veni te a dore mus.  
 Po pule me us, quid feci ti bi? aut in quo con tris ta  
 vi te? responde mihi. Quia e duxi te de terra Æ  
 gyp tu: parasti cruce Salva to ni tu o. Quia e  
 duxi te per de ser tu qua dia ginta an nis, et man na  
 ei bavi te, et in tro duxi te in terra sa tis bo na.  
 parasti cruce Salva to ni tu o. Quid ul tra de bu  
 i ficie ti bi, et non se ci? Ego ante te a pe'

## REVERTIMINI AD FONTES

*By Vincent Kelly*



“Father, what new Mass would you recommend for our choir? Tom and Bill are in the army now, and I think we had better try one of those S.A.B. arrangements . . . This is Sister Agnes speaking: Will you bring some records for music appreciation when you visit school this week? . . . My organist is moving.

Have you anyone to suggest? . . . I am writing a term paper on Monsignor Perosi and the music reform of Pope Pius X. Not much of his music is available. . . . Day after day the telephone rings and a tiny wire carries its multitudinous burden to Father Brennan’s office. It is becoming more and more the clearing house for personal and parochial music problems. The mail, too, brings in its share of request, difficulties, invitations. There is no rule that one must consult the Director of Music about all these matters, but one call or letter is usually the commencement of a fixed custom. In order to satisfy his inquisitive callers, Father Brennan has recourse to a library which acts as the foundation for all of his musical activities. Commencing as a private collection of books and music, it has grown in proportions during the past five years until now it has assumed a definitely public character. Known as the Archdiocesan Music Library, it remains open to all for reference work.

THE NUCLEUS OF THIS INSTITUTION was Father Brennan’s library of books on music, liturgy, art and history, numbering about one thousand volumes. During his first year as Director, the two publishing houses of McLaughlin-Reilly and J. Fischer sent him copies of their catalogue numbers to be kept on file. These have been of invaluable service to choir directors and teachers. They also make possible a leisurely study of the music, an advantage not provided by the average music store. Publication of other houses, both European and American, have steadily lengthened the catalogue list. With the establishment of the Schola Cantorum a repertoire library gradually

came into existence, additions being in proportion to the number of concerts given during the year. In the meantime a collection of recordings for school and choir work was made. At the present time it numbers approximately twelve hundred records, a fairly complete history of sacred and secular music in sound. Special care has been exercised in the selection of recordings illustrative of vocal, choral and instrumental techniques. This year good fortune came to us in the purchase by His Excellency, Archbishop Cantwell, of the magnificent library of Father John Ribeyron of St. Mary’s College, Moraga. This extraordinary collection numbers over ten thousand octavo folios besides a small, select number of books. The vast majority of compositions are for mixed voices. All the well-known publishing houses of the world are liberally represented but of particular interest are the editions of the Schola Cantorum of Paris. Father Ribeyron was particularly interested in the classical polyphonic school of composition. He succeeded in assembling representative works of all the great masters from the fifteenth to the seventeenth centuries. While particular attention was centered on sacred music, secular compositions were by no means ignored. There is, in fact, a complete history of English, French and Italian madrigals.

THE LIBRARY FOR MIXED VOICES IS divided into two sections, repertoire and reference. In the former are found two hundred and thirty compositions with an average of forty copies for each number. To cite only one name, Palestrina, is represented by twenty-eight motets, five Masses and three madrigals. Any work of which there are less than eight copies remains in the reference section. Over two hundred composers are so represented. The educational value of this department cannot be overestimated. By means of it students will become acquainted with composers in the only right manner, through their music directly, and not through the indirect discourse of a music critic. Finally, Father Brennan has had made here a number of colored slides covering the entire field of sacred art: architecture, sculpture, painting, illumination, stained glass, etc. A special series treats of the history of music with pictures ranging

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# MUSIC IN THE GRAMMAR SCHOOLS

By Sister M. Miles, C.S.J.

KARL WILSON GEHRKENS, IN HIS *Music in the Grade Schools*, offers the following objective in the teaching of music to children of the grammar grades. "The general objective of music teaching in the grade schools is to cause the original, crude, native interest in rhythm and tone which characterizes practically every child when he begins school life, to develop into a genuine love of good music based on an intelligent appreciation of its moods, its structure, and its notation. Such development will take place only if a consistent educational plan is carried out through a series of years." His Excellency, the Most Reverend John J. Cantwell, D.D., Archbishop of Los Angeles, has not been unmindful of the necessity of a definite system of music education. In 1929 he invited the Rev. Dom. Ermin Vitry, O.S.B., Mus. D., to supervise the teaching of music in the grammar schools of the Diocese. During the three years of Father Vitry's supervision, marked progress was noted in this important field, particularly in the concerted efforts of individual teachers toward a unified system. In September, 1930, Father Vitry provided for each teacher a Course of Study outlining the work to be covered in both secular and sacred music for the grades. Particular emphasis was placed upon Gregorian Chant, and the deep appreciation of liturgical music which obtains today in the Archdiocese is due in great measure to the devoted labors of this zealous priest. In order to ensure greater efficiency among the teachers and a means of observing the progress of the class, Father Vitry provided assignment books carefully planned for the specific needs of the Diocese. In less than a year after his appointment as Supervisor of Music, Father had accomplished so great a work in the knowledge and appreciation of music among the children of the Diocese as to warrant a Diocesan Conference of Sacred Music. On the opening day, the Catholic Junior Choir of 1250 voices sang a Gregorian Mass, under Father Vitry's direction, in St. Vibiana's Cathedral. That the new evaluation of the best in sacred music had taken firm hold among the people was evident from the fact that a mixed choir of men and boys sang Leo Hassler's "Missa Secunda" on the closing day of the Conference. In 1931, Father Vitry staged a colorful pageant,

*The Children of Bethlehem*, at the Los Angeles Philharmonic—a tangible proof of the almost incredible growth of the appreciation of music in the Diocese. His departure in the spring of 1932 was a loss deeply felt by both teachers and children. During the summer vacations of 1933 and 1934, the Rev. Edgar Boyle, Director of Music in the Archdiocese of San Francisco, gave lectures on Gregorian Chant at two colleges for women, in Los Angeles: Immaculate Heart College and Mount Saint Mary's College.

IN 1936, THE YEAR IN WHICH LOS Angeles was elevated to the rank of a Metropolitan See, the Rev. Martin McNicholas, then Superintendent of Parochial Schools, commissioned several Sisters of the Archdiocese to draw up a syllabus for the teaching of music in the schools. A short time afterward, the Catholic Edition of the *Music Hour Series*, the state text, was adopted, and a daily period of twenty minutes allotted to each singing group. Both the syllabus and the compulsory daily period for singing proved definite steps toward unity of purpose and greater efficiency in teaching. However, it was felt that a Superintendent of Music for all the Catholic schools was needed; and in 1938 His Excellency, the Most Reverend Archbishop, appointed for this important work a native Californian who had received his degrees at the Pontifical Institute of Sacred Music,

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Remarkable, too, was the success of music in the mission fields of New Mexico and Texas. Due to sacred music the Indian villages seemed religious communities rather than pueblos. The neophytes daily chanted the Divine Office, the choristers chanting about week by week, singing Matins and Lauds at midnight, the Small Hours and High Mass in the morning, and Vespers and Compline at their appointed times.

# ORGANS IN THE ARCHDIOCESE

By Raymond Hill

THE PERIOD 1920 TO 1935 WAS PROLIFIC in the installation of church organs in this Archdiocese. With the exception of a few outstanding instruments, however, such as the one at Saint Vibiana's Cathedral (four-manual Wangerin), and that at Blessed Sacrament Church (four-manual Casavant), the majority of the organs built were either colorless heavy things or unregenerated theater organs minus their "traps", but unfortunately not their pungent orchestral voicing—wholly unsuited to the House of God.

ONE OF THE FIRST AND SURELY MOST salutary decisions of the Music Commission was to appoint a technical adviser to work in collaboration with Dr. Brennan in regard to the specifications of organs to be installed in the churches of the Archdiocese. The first technical consultant so appointed was Richard Keys Biggs, under whose supervision two-manual organs were installed at Saint Michael's (Kilgen) and All Soul's (Hall). Next to serve in a consultant capacity was the writer, who designed two-manual liturgical instruments for Mount Saint Mary's College, Saint Clement's, Immaculate Heart of Mary Church, Church of the Transfiguration, and Saint John's Seminary (Wicks). At the Clement's Church is a small, yet adequate instrument which is a complete refutation of the misconception that a satisfactory pipe organ could not be purchased for a price not greater than that asked for that least liturgical of instruments, the electronic "organ."

ALL OF THESE INSTRUMENTS WERE especially designed for fitness in the liturgical ceremonies and represent the first definite departure in this locality from the Protestant organ, built to accompany congregational hymn-singing and to afford ear-tickling entertainment in organ solos. Instead, the tonal resources of this design provide proper accompaniment for Gregorian chant, figured masses, and the playing of brilliant, full-organ numbers. The design includes soft flue tone, complete diapason choruses on the great, complete reed chorus on the swell, generous pedal resources, a wealth of mixture work, and no vox humanas or percussions. In cases where the exigen-

cies of space and monetary limitations were a problem, the above features were achieved through the judicious employment of unification of the *softer* ranks without sacrifice of a well-balanced ensemble. The outbreak of war and the consequent strictures it imposed on organ building and installation have called a halt to this program of organ design, which, though modest, is an augury of a more healthy state of affairs to be expected with the coming of peace.

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## REVERTIMINI AD FONTES

(Continued from page 253)

from ancient chant manuscripts and hydraulic organs—down to the Solesmes editions and modern consoles. More than one thousand of these slides have already been used to demonstrate in a practical manner the Catholic tradition of sacred art.

Such, in brief, is a description of our Archdiocesan Music Library. As everything else in this City of the Angels, it represents a commencement, not a conclusion. We only hope that constant use of it in the future will justify the care which is now being expended in its establishment and organization.

**In California, under less favorable circumstances, the padres carried on these musical traditions to the best of their abilities. They even sang on the trail. Many an Indian brave was lured to the Spanish camp by the soft strains of the soldier's guitar or the padre's singing of the Alabado. Redmen sat around the invader's campfire, filled with wonder and touched by grace, as new and moving melodies fell on the quiet air.**

# VESPERS OF THE BLESSED VIRGIN

*By Sister M. Francis Joseph, C.S.C.*



Years ago in Los Angeles, as elsewhere, Vespers ceased to be celebrated as a parish function. Our Most Reverend Archbishop has long desired to see the permanent reestablishment of this venerable and beautiful form of prayer. To accomplish it in so large a diocese is no small task.

Probably having in mind the suggestion of Our Holy Father, Pope Pius X, "That difficulty is not diminished but rather augmented by postponement, and since the thing is to be done let it be done immediately and resolutely", he instructed the Archdiocesan Director of Music, to undertake the work as soon as possible. Realizing that one of the most effective means of attempting the restoration would be to familiarize school children with this part of the liturgy, Doctor Brennan succeeded in having the project adopted by the Holy Childhood Association. It was decided that at the 1941 meeting of the Association in the Cathedral, Vespers of the Blessed Virgin would be sung. The selection of this particular Vespers was due to practical considerations. It is found in the official hymnal. Besides, the Blessed Virgin Mary, under her title of Our Lady of Guadalupe, is the principal patroness of the Archdiocese. As a preliminary step, delegates were selected, each school being represented by five boys and five girls. These students, aided by their teachers, learned Vespers. To obviate the difficulties that would naturally arise from training a large group, two regional practices were held in five places for the various groups. Because of distance no general rehearsal was feasible. In the Cathedral the following seating arrangement was used: Twelve hundred Grammar School children occupied the body of the church, while a second choir, composed of High School and College Students, sang from the choir loft. Two priests in the sanctuary acted as Chanters and Father Brennan directed from the pulpit. The result was most inspiring and encouraging.

DURING THE SUMMER OF 1942, A SUPPLEMENT to the School Music Syllabus was edited in which the program of Vespers was outlined in detail. Special classes for the Sisters were arranged in order that they might incorporate the study of Vespers in their daily singing lesson and also that uniformity in teaching might be obtained. This year again the children sang the Vespers in the Cathedral at the Meeting of the Holy Childhood Association, in November. The same procedure as of last year was followed. However, only one regional practice was found necessary. This second year witnessed an even more gratifying result. The study of Vespers need not and should not be a routine exercise. St. Augustine says, "He who loves, sings". Therefore, it is necessary to present the work in such a manner that the children will enjoy it, appreciate it and above all love it. Love for things of eternal value grows with the growth of the child and his increasing knowledge of the Church's great rites gradually unfolds their hidden sweetness. In presenting the Vespers as a study, the Antiphons and Psalms were explained. Word pictures or actual pictures were put before the children. For example in the Antiphon "Laeva ejus" the picture of the Blessed Virgin holding the Child was brought to their attention. In many schools the Antiphons, psalms and Canticle verses were read as part of the daily school prayers. The melodies were made part of the sight reading and dictation program.

COMMENCING WITH THE CELEBRATION of the Archbishop's silver jubilee on the great diocesan feast of Our Lady of Guadalupe, December 12, 1942, monthly celebration of Vespers by the children in the classroom or churches has been encouraged. In those schools where it was not convenient to go to church, the Vespers took place in the classroom or in the auditorium with the statue of the Blessed Mother fittingly bedecked for the occasion. Other schools repaired to the churches and, with either older children acting as chanters or with the assistance of the priest, the Vespers were sung. As it is to be expected not all schools have been able to keep to the monthly schedule; but the number is steadily increasing. The idea of the monthly program is to single out some

# O Salutaris Hostia

Harmonized by  
J. SINGENBERGER

I  
II

*p*

1. O sa - lu - ta - ris ho - sti - a,  
2. U - ni tri - no - que Do - mi - no

Org.

*p*

*mf*

Quae coe - li pan - dis o - sti - um:  
Sit sem - pi - ter - na glo - ri - a,

*mf*

*f* *mf*

Bel - la pre - munt ho - sti - li - a, Da ro - bur,  
Qui vi - tam si - ne ter - mi - no, No - bis do -

*f* *mf*

*p*

fer - au - xi - li - um. A - - - men.  
net in pa - tri - a.

*p*

## Tantum Ergo

JOSEPH J. Mc GRATH  
Op. 28, No. 1, bM. M.  $\text{♩} = 80$ 

UNISON

*p*

Tán-tum ér - go Sa - cra - mén-tum Ve - ne - ré - mur

cér - nu - i: Et an - tí-quum do - cu - mén - tum

*mf* Nó - vo cé - dat rí - tu - i: *mf* Prae - stet fí - des

*f* sup - ple - nén - tum Sén - su - um de - fé - ctu - i.

*f*

Ped.

*p* Ge-ni - tó-ri, Ge-ni - tó - que Laus et ju-bi - lá-ti - o: Sá-lus,  
*p* Ge-ni - tó-ri, Ge-ni - tó - que Laus et ju-bi - lá-ti - o: Sá - lus,  
*p* Ge-ni - tó-ri, Ge-ni - tó - que Laus et ju-bi - lá-ti - o: Sá - lus,

ACC. AD LIB. *p*

Man. Ped. ad lib. Man.

*mf* hó-nor, vír-tus quó-que Sit et be-ne - dí-cti - o: Pro-ce dén-ti  
*mf* hó-nor, vír-tus quó-que Sit et be-ne - dí-cti - o: Pro-ce dén-ti  
*mf* hó-nor, vír-tus quó-que Sit et be-ne - dí-cti - o: Pro-ce dén-ti

*mf*

Ped.

*f* ab u - tó-que Cómpar sit lau - dá-ti - o. A - - men.  
*f* ab u - tó-que Cómpar sit lau - dá-ti - o. A - - men.  
*f* ab u - tó-que Cómpar sit lau - dá-ti - o. A - - men.

*f* *mf*

Ped.

## Laudate

JOSEPH J. Mc GRATH

Op. 28, No. 1, c

1. Lau-dá-te Dó-mi-num ó-mnes gén - tes: lau-dá-te é - um ó - mnes pó - pu-li.  
3. Gló-ri-a Pá-tri, et Fí-li-o, et Spi-ri' tu-i Sañ - cto.

2. Quó-ni-am con-fir-má-ta est sú-per nos mi-se-ri-cór-di-a é - - - jus:  
4. Sic-ut é - rat in prin-cí-pi - o, et nunc et sém - - - per,  
2. Quó-ni-am con-fir-má-ta est sú-per nos mi-se-ri-cór-di-a é - - - jus:  
4. Sic-ut é - rat in prin-cí-pi - o, et nunc et sém - - - per,  
2. Quó-ni-am con-fir-má-ta est sú-per nos mi-se-ri-cór-di-a é - - - jus:  
4. Sic-ut é - rat in prin-cí-pi - o et nunc et sém - - - per,

et vé-ri-tas Dó-mi-ni má - net in ae - tér - - num.  
et in sae-cu - la sae-cu - lo' - rum. A - - - men.  
et vé-ri-tas Dó-mi-ni má - net in ae - tér - - num.  
et in sae-cu - la sae-cu - lo' - rum. A - - - men.  
et vé-ri-tas Dó-mi-ni má - net in ae - tér - - num.  
et in sae-cu - la sae-cu - lo' - rum. A - - - men.

special feast day of the month that might otherwise pass unnoticed, for instance in March, the Annunciation, and have the Vespers chanted in honor of Our Lady. This year the study of the Vespers has been confined more or less to the elementary schools. Next year it is planned to introduce it into the High Schools and Colleges. Many of the students entering High Schools in the Fall will have had the experience of the work done in the grades. They will form a nucleus that will aid considerably with the work to be done in the High School. Since it is the will of the Church that congregational singing should be promoted and encouraged it will be of great advantage to have these well trained and instructed groups of young people to take the lead in Church singing. Thus will be accomplished the wish so dear to the heart of our Most Reverend Archbishop, who is after all only carrying out the idea of Pope Pius X, who mentions specifically in his *MOTU PROPRIO* his wish that the Solemnity of Vespers should be celebrated according to the liturgical rules. "Let all have confidence in Us and in Our word, with which heavenly grace and blessing are united." Surely our confidence in that word and the efforts we have expended in this magnificent work have already been blessed with a large measure of success.

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## MUSIC IN GRAMMAR SCHOOLS

*(Continued from page 254)*

the Reverend Robert E. Brennan. Father Brennan took up his work in the Archdiocese of Los Angeles with a characteristically whole-hearted interest in the musical education of the boys and girls in the Catholic schools. During the first months of his new office, he made close observation of the situation of classroom music as a whole, without, however, deviating from the established method. Working in close co-operation with the teachers, and adopting whatever suggestions have proved to be practicable, he has succeeded notably in the simplification of method and in the reduction of the amount of material taught on the various grade levels. For a true appreciation of the work accomplished by Father Brennan, it is necessary to take into consideration two factors peculiar to the Archdiocese of Los Angeles: the unstable quality of the large "moving population" of the school children,

and the fact that the Provincial Houses of the teaching Communities are, for the most part, located outside the Archdiocese. Both circumstances demand a flexibility in the curriculum that would not be required under other conditions. With this problem in mind, Father Brennan has added a Supplement to the official music syllabus, thus providing a guide and summary of the basic principles which are to be taught in the various grades. In this way, he is able to preserve that unity of method in classroom procedure which remains the essential objective of the music program.

HOWEVER, IT IS NOT AN UNQUALIFIEDLY ideal situation. The syllabus and textbooks now in use in the Archdiocese are but a practical transition from the stage of experimentation to that of final acceptance. It is hoped that the present efforts will result in a series of texts, fitted to the conditions existing in the schools of the Archdiocese—texts which will include sacred and secular music, theory and appreciation requisite for the well balanced cultural foundation of music which forms so integral a part of Christian life.

For some years after the founding of a Mission it seems that no attempt was made to organize a formal choir; there were too many other and more necessary things to be done. During this period all singing was congregational. Men, women and children were taught to sing the common hymns in unison; such hymns as the popular *Alabado* (Song of Divine Praise), the *Cantico del Alba* (Morning Song), the *Salve Regina*, and many others. Some prayers were chanted to a simple psalm tone; often antiphonally with the padre, a few chanters, or even little children taking one part, and the congregation responding.

## FROM THE CHOIR LOFT

By Catherine Bremm Lewis

THERE IS NOT MUCH NEED TO SPEAK of past history in reference to choir work. Perhaps some day a generation will arise in the church which may look back with pride to the achievements of its ancestors, but that is not our privilege. In fact, most of us prefer not to turn the calendar back beyond the thirties, or, at the most, the late twenties. It is strange how any sensible choir could have committed the improprieties that were not only excused but actually demanded by priests, congregations, singers and directors. Sincerity alone will excuse us because we knew not what we did. Dramatic singing was the cry of the day. Tremolos and vox humanas carried on when soloists subsided. But why go on? Every choir director remembers the same painful experiences. This is not to say that we possessed no good music in the city. Mr. Amadee Tremblay, the renowned organist, brought the finest tradition of the great masters to the congregations at St. Vincent's Church. Through the years he has remained a towering figure, unaffected by the pettiness about him. Then during the late "Twenties" our Diocese came to the realization of the meaning of the Liturgical movement in the advent of Dom Ermin Vitry. At the same time there came into our midst a layman who was to set the standard of comparison for all choir work. Mr. Richard K. Biggs arrived in 1928, adhering to the prescription of Pope Pius X, he developed a splendid organization of men and boys—an outstanding choir of the Diocese enduring through the years. Mr. Biggs must be given credit for bringing to Catholics of the City the finest type of Church Music from the Classic Polyphonic School to modern. He has also composed extensively in a vein that would serve to bridge the gap between the popular romantic style to the stricter form of Liturgical music. At his side Mrs. Biggs brought the pure Gregorian tradition from Solesmes. She has continued to exert her influence for the good of Church music. The excellence of the work at Blessed Sacrament Church is recognized by everyone. At the present time there are over a half dozen Churches where excellent choirs of the same type are carrying out Liturgical Services.

BUT GREATER STRIDES WERE TO COME. As individuals, we endeavored to follow the regulations of the Church conscientiously, but there had been no influence on the Diocese as a whole. Someone was needed to give a definite authority to our undertakings and to establish a tradition of Liturgical thought and action. It was with this in mind that in 1933 Archbishop Cantwell sent Reverend Robert Brennan to Europe in order to prepare himself for the work. After completing his studies he returned to Los Angeles and, in the fall of 1938, laid the foundations of the Catholic Music Guild. Parish organists, choir directors, and singers were thereby united in a common effort to establish a unified tradition of Liturgical Music throughout the Diocese. The purpose of the Guild was to assemble the choirs as also to explain reasons for necessary changes. The old florid long Masses had to go and Father explained the Church's viewpoint on the matter in a clear, easy-to-understand manner. The change to Liturgical would come gradually. It is progressing steadily, and gathering momentum. Co-operation was shown in many parishes, but as was to be expected, some responded more quickly than others. The majority is eager to share the common good of reform. Some still remain isolated. This is true particularly of the semi-professional musicians of the old school. Probably the greatest enthusiasm was shown by the volunteer choirs through their realization that a musical education, otherwise unobtainable, could be received through the medium of the Guild. "Feel free", Father said, "to consult me at any time". Most of us did. "Examine the music you see and hear in my Studio", he exhorted, knowing that by observing and hearing recordings of great music by choirs of superior merit, we would have only the proper reaction and awaken admiration for the efforts of the eminent Masters of sacred music. We also sang the different numbers, Father making the necessary corrections in a skillfully tactful manner so no feelings were injured. Meetings followed at regular intervals in the course of the Liturgical year. Each meeting was stimulated by additional hints and

*(Continued on page 276)*

## CANTEMOS CRISTIANOS

*By John Cremins*

THE CITY OF LOS ANGELES HAS often been called the melting pot of the modern world. On its busy streets most of God's children are represented. Yet of these multitudes only the Mexicans emerge as a group occupying a characteristic place in civic and religious life. Unlike other metropolitan centers, Los Angeles does not possess "foreign" sections, not even French, German, or Italian parishes. Immigration to Southern California originated largely in the middle western states and in Mexico. Within recent months the expulsion of the Japanese has opened a tremendous field for labor from below the border. There are now over two hundred thousand Mexicans living within the borders of the Archdiocese and present indications point toward an increase rather than a decrease in that number. More than fifty parishes have been established to care for these people. Many others have a goodly percentage of Mexicans. There are at least a few families living in every parish. The Spanish language has, as it were, returned to the land of its early adoption. With it has come as a natural and necessary companion the singing of Spanish or Mexican songs and hymns.

MUSIC PLAYS AN IMPORTANT ROLE IN the religious life of every Mexican. It has been and will continue to be a normal means of conveying religious truth and inspiring religious enthusiasm. The Mexican approach to the Liturgy differs from ours in its external manifestations. It is the popular Latin desire and demand to take an active part, occasionally a vociferous one, in all manner of Church functions. Their splendid sense of dramatic participation is seen in such traditions as the "Posadas" preceding the celebration of Christmas, processions in honor of Our Lady of Guadalupe, in the singing of "Misterios" between the decades of the rosary. It remains for the priests of the diocese to direct these intensely active elements toward goals that are in closer rapport with the celebration of Mass. In parishes where the population is fairly stable this has been done. Last year one pastor in the city taught his entire congregation not merely the responses, but the entire Ordinary for the celebration of Solemn Mass. It was a work of patience, to be sure, one of holding his people in restraint more than

anything else. The latin races have not been infected with that shamefaced self consciousness which so seriously affects their northern brethren. Nearly every province of Spain and Mexico is represented by at least one priest ministering in the Archdiocese. Hymns there are in quantity. Most are popular religious ballads, products of nineteenth century romanticism. While not as offensive as their English counter-parts, they are, nevertheless, of very low grade. Some others are quite moving in their sincerity, simplicity, and rhythmic verve. Only occasionally, however, does one hear the strains of a melody that hearkens back to an earlier and better tradition.

APART FROM A FEW STANDARD NUMBERS there is no great unity in the repertoire of hymns. Everyone agrees that the first necessary step in the systematic liturgical development of the Mexican parishes will be the compilation of an adequate hymnal. His Excellency, the Most Reverend Archbishop, has taken steps to see that this idea becomes a reality. Several years ago a booklet was edited under his approval: "Himnos para las Misiones." This year he has appointed an official commission to publish a hymnal that will be accepted as standard in all parishes. The work is progressing steadily and should be completed within the next twelve months. Commencing this fall the Catholic Music Guild will be established in all of the Mexican parishes. Regular courses of instruction will be given to choirs. It is also planned to organize a diocesan choir that will lead this new phase of the liturgical movement in the Archdiocese.

All catholic institutions of the Archdiocese of Los Angeles who appreciate their musical tradition and are desirous to perpetuate its beauty, should possess in their library and should read the fascinating book of Father Owen da Silva, O. F. M.,

*Mission Music in California*

# NAMES PEOPLE DOINGS



The reading of this issue will easily convince anyone that the progress of the Archdiocese of Los Angeles along the road of musical restoration is the result of the spirit of co-operation of many workers. It would have been both fair to these workers and interesting to the readers of the review to present a complete list of those who thus collaborate to the great cause on the Pacific Coast; for their example is worth an acquaintance to us all. But such lists are neither easy to obtain nor to prepare; and in the hands of a far-away editor, they risk to remain just a standardized information. The time has not yet come when it is possible to get in close personal contact with all those who share in some way or other the apostolate of sacred music. We should not wait for this delayed opportunity to meet everyone and all of our brothers who labor in the Archdiocese of Los Angeles. The Editorial Staff and the Publishers of *Caecilia* are therefore very happy to extend to all church-musicians of the Archdiocese, on the occasion of this dedicatory issue, their most sincere congratulations for the splendid work which they have accomplished. It is with a sense of hopeful elation that we acknowledge these accomplishments; and we fully realize that such a youthful movement as the one which truly unites them will be to all readers of *Caecilia* an incentive to a renewed effort. In their name, we look upon the example of Los Angeles as to a beacon-light, and a bright symbol of the musical growth which is to come upon the Church in America. To distinguish among so many deserving workers personalities of higher merit is a work of hopeless discrimination. *Caecilia* is fully aware that human appraisal always fails in some way, whenever spiritual values are concerned. We would like positively to unearth the credits of the most humble collaborators in the musical advance of the Archdiocese; but their humility itself hides them from the inquisitive look of our vantage point. And yet, we

could not forgive ourselves for having not recognized by some public distinction the zeal of some individual workers, hoping to praise thus in their person the corporate effort of the whole musical confraternity of Los Angeles. To take us out of embarrassment, the various writings furnished for this issue by local sources gave us a precious indication; and we had only to recall some personal memories in order to make a choice which everyone over there in the sunny land will welcome. Wishing to pay a tribute to the entire group of musicians who collaborate with the archdiocesan authorities in furthering the reform of sacred music, *Caecilia* considers it a privilege to name four of them as members of its Guild of Honor established in 1942.

REVEREND FATHER ROBERT E. BRENNAN, archdiocesan Director of Music, is the first logical choice. Logical, not so much because he is in fact the highest official musical authority of the archdiocese, but because the first eight years of his stewardship gave ample proof that his zeal was fully equal to his function. The folks of Los Angeles need not that he be introduced to them; for he is fully one of them. Californian by birth, he possesses at the very best the qualities which the West seem to bestow generously upon its children. The readers of *Caecilia* will like to get better acquainted with him on this occasion. We wanted to present him more vividly through a portrait; but to our regret he refused to send us even an informal snapshot. We can do nothing else than to describe him as a man who fits perfectly his job. His early youth witnessed the musical aridity of the early days in Los Angeles; his vocation to the priesthood was impressed with a desire to see his native land give to Christ a more worthy praise. And we recall that the seminarian could not help betraying how to him sacred music was a real part of christian living. The grace of the Holy Spirit and the choice of Archbishop Cantwell gave to Los Angeles a solid musical director. When Dr. Brennan returned from Rome with a broad knowledge of music, he was fully prepared to adapt his plans to the conditions of a diocese in the midst of which his love for the music of the Church

had grown. As a real Californian would do, he did not try to overload his collaborators with the exigencies of a dead letter or of unsound ideals. He hoped and trusted a people which has an invincible ambition for the beautiful things of life. Thus his whole policy can be summarized shortly as a musical friendship. And yet his directives are firm as those of a leader who knows well and appreciates deeply the things which he commands. Keen observation, dynamic leadership, teaching ability, direct friendliness, unbound confidence, love for the parish life; these are the qualities which mark the success of Father Brennan in his musical vocation. Those things are now the patrimony of the archdiocese of Los Angeles; and they are as well his title to the membership in the Guild of Honor of *Caecilia*.

There are in Los Angeles two organists who are what one might call the "natural" representatives of the choir-loft profession; and we have no doubt that all church-musicians of the Archdiocese would unanimously elect them as personifying that which is best in musical vocation: the love of the Church and of her unexcelled artistic tradition. Both are men whose life belongs to a different era; their education ties them to the musical orientation of the turn of the century; and yet they succeeded to join the musical trends of the present day without loosing their heads. Their musicianship is true, fundamental, complete and enthusiastic; and this is not commonly found today. Both are virtuosi organists, but of a different type; and both are truly fervent Catholics. Yet their musical personalities are deeply different; and it is a joy to us that such diversified talents could be united in an unstinted devotion to the Church.

#### AMEDEE TREMBLAY IS THE OLDER MAN.

He is now reaching an advanced age, though not showing any signs that his spiritual youth is wavering. A native of Canada and a representative of the sturdy qualities of French-Canadians, he emigrated to better musical opportunities and established himself in Los Angeles where his main musical field has been the Church of St. Vincent where he is organist. Who has ever seen Mr. Tremblay has met an humble artist. For some reason or other, one likes to link him with the proverbial modesty of Cesar Franck; and his acquaintance leaves with the casual caller a deep impression. For there is undoubtedly a profound artistic soul whose depth is more at ease and more inspired when it is permitted to remain aloof. Tremblay is a

performer of staunch precision, bent on phrasing and clarity; his personality seems hardly perceptible through his fingers, though there is plenty of warmth in their moulding the music. Tremblay is also a friend, always disposed to render service, but unwilling to impose gratitude; for his joy is to give. Tremblay is an excellent professor, whose method is calm discipline in the realization of clear principles and the fulfillment of a steady and perseverant work. Tremblay is lastly the father of a very large family of some thirteen children; a loving father of very lovely children. Through being just what he has always been, the sincere devotee of his art, he gave to his numerous offspring: a lesson of life which has overcome all obstacles; and the Tremblays are branching through life taking with them the treasures of family life which their father hid for them in the silence of the choir-loft.

RICHARD KEYS BIGGS IS THE YOUNGER man. He was presented a year ago in this review as the great convert-organist. We want now to oppose him to Amedee Tremblay, that the fortune of Los Angeles may be shown in possessing such contrasting servants in the music of the Church. Mr. Biggs hails from Ohio; and it took quite a few years and many providential circumstances in order that he might shed

Besides certain Litanies the neophytes most probably also had to learn some of the long but simple Spanish alabanzas which embody the Commandments of God, the Sacraments of the Church, and other religious teachings. Be that as it may, it was due to the daily singing of hymns as well as to the regular recitations of the Doctrina, a summary of the Catholic Faith, that the neophytes became true Christians. Thus, the Indians became used to the prayers and hymns, and they were firmly grounded by practice on the doctrinal and moral points of Religion.

off the deep traces of a prejudiced education. He (we mean himself and his artistic development) came to the Church the whole way. Very different from Mr. Tremblay, he is the type of organist whose vibrating impulse is always active; a very brilliant performer who plays today with the spirit of a youngster graduate, with in surplus an authoritative confidence acquired through the years. As an intelligent and spiritually avid convert, he could not sit still in the choir-loft waiting for catholic musical consciousness to awake. Appointed as choirmaster of the Church of the Blessed Sacrament in Hollywood, he could not resist to the joy of shaking the surroundings with a declared enthusiasm for catholic art. Incidentally, the artist who had paid a great price in order to reach sacred music was not going to bind his fortunes with our past ignorance. Thus, he became an inflamed apostle, who is known both through his excellent male choir and his refreshing compositions. But Biggs meets Tremblay in the love of the family, which has been to both the greatest artistic incentive. The Biggs' are as many as the Tremblays; and *Caecilia* would have to take heed of baptismal records to give an accurate and up to date estimate of the home. But all the Biggs' have in common the vivid response to life, which a dynamic father is imparting to them as well as the spiritual freshness which a gentle french mother radiates at all times.

In the person of these two splendid organists *Caecilia* is happy to acknowledge the musical glory of the Archdiocese, and to bestow upon them both the membership into its Guild of Honor.

Nuns are an impossible flock, when it comes to public recognition. The natural reclusion of their life and their discreet modesty frees them from a public searching eye. Yet, one would like to recognize in one of them the anonymous labors which are accomplished by many; and we shall try to do it in behalf of the Archdiocese of Los Angeles in this dedication issue. Should Dr. Brennan be requested to single out the most deserving Nun among the music teachers of Los Angeles, he could not possibly make an objective estimate; nor could anyone else. Nuns who were instrumental in the musical development of the archdiocese have come and are gone; but one of them remains to our knowledge to testify to the work of the first hour.

SISTER CELESTINE, C. S. J., IS FOR QUITE a few years the head of the Department of Music at

Mount St. Mary's College, at Brentwood Heights, Los Angeles. It was her fortune to obtain early a musical degree in one of the local universities, and thus to become aware of the appalling need of musical education in Catholic life; for this may be said to have been consistently her life direction. Sister Celestine is quite a personality. You will meet her as a rather small nun, unfortunately not blessed with good health. The sword of the spirit makes up for it; and it is very sharp. Clear vision, no fear of responsible ideas, unselfish devotion, staunch support to everything truly musical, loyal friend of all those who truly labor, even unto fearless criticism; those are the most obvious qualities that both teachers and students have always admired in the prayerful nun. For her music is beautifully knit into the pattern of Christ's love. This is the reason for which we believe that her unassuming zeal has had an undeniable influence on the musical destinies of Los Angeles. It would be very difficult if not even impossible to mention any very definite contribution which might be labeled "her own"; for she is very clever to pull the strings, and make people believe that really others were ringing the bells. We know however of a few bells which rang beautifully through her; and we know that she enjoys fully the fun of looking from behind. Today, *Caecilia* would like to have her come for a moment to the front, and to accept the membership in the Guild of Honor. In her, we congratulate all the Nuns who were pioneers in the musical development of the Schools of the Archdiocese; we congratulate each and every Nun who now reaps through her own teaching the fruit of earlier labors; we congratulate all religious communities for their admirable cooperation to the musical plan of His Excellency the Archbishop, and for having thus made of their schools a musical unit which is worthy of our admiration.

BOYS' CHOIRS ARE INCREASINGLY IN favor. It is a hopeful sign, if they are truly trained as good choirs. But such condition is not as yet universal; and one gladly welcomes any suggestion which might help to make the boys more efficient. A boy-choir is first a musical organization; but it can only reach fully its objectives if it is as well an educational institution. This aspect of the problem is often overlooked; and neglect accounts for many failures. It is a real pleasure to see that some leaders are very conscious of the educational character of the boy-choir,

and know how to organize it to this particular end. In collaboration with his pastor, the Rt. Rev. Msgr. John C. York, Mr. Jerry W. Koprivek, organist and Choir Director of St. Brigid's Church at Brooklyn, New York, has prepared for the boys of his choir a leaflet of rules and regulations which we copy verbatim for the benefit of our readers. We know that regulations are as good as the master who interprets them; but we think that something may be learned by boy-choir directors from the good sense manifested in this set of rules. Read them and judge by yourself; you may find in them a practical contribution to the development of boy-choirs in our midst:

**REQUIREMENTS FOR NEW CHOIR BOY CANDIDATES**—1. New applicants are taken at the beginning of the school term whenever new boys are needed to replace former choir boys. 2. Requirements for a new applicant: He must be a pupil of St. Brigid's School. He must have good reading and good conduct marks. He must not be less than nine and not more than eleven years of age. He must be at least in the fourth grade or higher. He must present a written approval by his teacher and his parents as a new applicant. 3. Each new applicant must take a voice test, through which he is accepted or rejected, as a choir boy. 4. After a boy is accepted as a new applicant, he must attend test choir rehearsals every week for one whole month. At the end of the month, each boy must decide for himself if he wants to become a member of the choir or not. If he decides to become a choir boy, he will have to promise to stay on the choir as long as he attends St. Brigid's School, unless he is advised by the choir director to resign. If a boy should decide not to become a choir boy, he may withdraw his application, but he will never again get an opportunity to join the choir. 5. If a boy does not show sufficient improvement six months after his acceptance to the choir, he will be discharged from the choir as "lacking in musical talent."

**RULES AND REGULATIONS**—A. BEFORE any boy is accepted as a member of St. Brigid's Boy Choir, he must first fulfill all the requirements for new choir boys. The new applicant and his parents must read thoroughly and understand all the rules and regulations of the choir. B. The parents of all new choir boys must be present at the acceptance of the new choir boys. Both the new choir boy and his parents must sign a membership card promising full coopera-

tion with the Pastor and Choir Director in fulfilling the rules and regulations of St. Brigid's Boy Choir. C. There are two classes of choir boys: the Juniors and the Seniors. The Juniors are the new choir boys and they must attend all choir rehearsals, but do not sing at the services until they learn how to sing. The Seniors are the regular advanced choir boys, and they must sing at all services required of them.

**RULES**—1. AS SOON AS YOU ENTER the vestibule of the church remember you enter into the House of God, therefore conduct yourself accordingly. Always walk to and from the choir loft—never run. 2. You must be clean, neat, honest, obedient and respectful to your authorities, and your associate elder members. 3. You must always take your proper place on the choir loft. 4. You must be present at every rehearsal or service you are told to attend by the choir director. 5. You must be at your place on the choir loft five minutes before time of each service or choir rehearsal. 6. You must never do any unnecessary talking in church. 7. You must always listen to the Celebrant and watch the Choir Director, in order to be prepared to sing when directed to. 8. You must stay at your place on the choir loft until you are told to leave. 9. You must never correct other choir boys' singing. The Choir Director will take care of that. Mind your own business and don't be a tattle-tale. 10. You must always ask the Choir Director for permission to talk if you want to ask him something. 11. If you should become ill, you must bring a written

At sunrise the bell called all to the Mission church, and then, if every community followed the custom in vogue at Mission Santa Ines, the alcalde passed through the village crying out: "A misa! A misa!" Upon awakening, the neophytes, and even the soldiers in the guardhouse, would throw open their windows to the sun, and the Morning Hymn to Mary would echo from every adobe: "Ya vieve el alba," "Now breaks the glowing dawn." At Mission Santa Clara the custom was to sing the Morning Hymn in the enclosure before the church.

excuse from your parents for being absent. 12. No choir boy gets paid for singing in the choir. 13. All choir boys with perfect attendance and obeying all the rules and regulations of our choir will be properly rewarded. All others will be properly punished. 14. Any choir boy marking or damaging music copies or any other property concerning the choir will have to pay for the damage. 15. Any choir boy quitting the choir because he was punished will have to return his membership card and will be recorded on his school report card as dishonorably discharged from the choir. 16. Any graduating choir boy with a good record will be recorded on his school report card as an honorary member of the choir. It is an honor to be a choir boy. First, because remember you sing in honor of God; and second, because only boys of the best character and with the best voices are accepted.

TWO DOMINICAN HOUSES, ONE located on the Pacific Coast, the other in the heart of the Middle West, have sent in communications about their musical development which we present together, as a testimony that the spirit of St. Dominic leads most naturally, when well interpreted, to the unfolding of liturgical music. The first is QUEEN OF THE HOLY ROSARY COLLEGE, Mission San Jose, California. Sister Gregoria, O. P., head of the music department for several years wrote a detailed account from which we excerpt the following: "All the year round the Sisters recite the Divine Office, and Compline is sung daily.

Besides, on higher feasts Vespers is sung; and on Solemnities, Lauds and parts of the minor Hours are also sung. The outstanding celebration, however, is the current Sunday. From the very beginning the Liturgy has been the center of our religious life. As early as 1876 the Divine Office was recited daily although the choir was composed of only three pioneer members. From this humble beginning, which embodied the spirit of the Motu Proprio a quarter of a century preceding its publication, developed the liturgical services which are the source and support of our religious vitality, and which we have unbrokenly practiced and enjoyed ever since. One acquainted with the spirit that penetrates the present generation will easily understand that the development spoken of was necessarily interspersed and sometimes painfully hampered by contradictions and rejective oppositions. But, the Congregation has faithfully kept to the inheritance left her by her cherished and noble Pioneers."

Then as a typical example of the musical program, Sister Gregoria presents at a glance the celebration of the Sunday as it has been during the past twenty-five years. This in itself is an enviable record. Here it is: Recitation of Prime, the Martyrology and Terce; Asperges and Missa Cantata in Gregorian; The Proper is entirely sung, with the exception of the Gradual. After Mass; recitation of Sext. Vespers and Compline are sung in the afternoon, followed by Benediction of the Blessed Sacrament. Frequently, as occasion arises, polyphonic selections are sung after the proper Offer-

## ORATE FRATRES

### *A Review Devoted to the Liturgical Apostolate*

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### *From a Letter Signed by*

### *His Eminence, Cardinal Gasparri*

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

tory of the Mass, and, at Benediction. Each day we anticipate the Matins and Lauds of the following day.

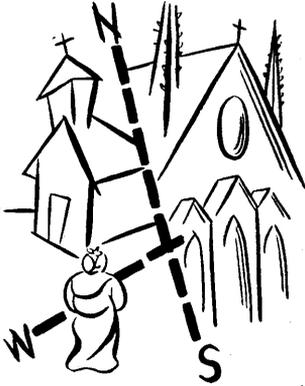
The other Community is SAINT CLARA ACADEMY, SINSINAWA, WISCONSIN. From this well-known Motherhouse, Sister M. Justinia, O. P., writes an incidental account of what is done to make the students musically conscious through their daily contact with the Sisters. We like to insist on this point, because there will never be a more sound approach to sacred Chant in schools connected with religious communities than to create a living contact between the life of the Nuns and the experience of the students. This is infinitely superior to the class-room (as good as the latter may be), because it is the living ground. Read now what they do at St. Clara Academy: "We at Saint Clara are, and have been for years, trying to carry out the principles outlined in the Motu Proprio of Pius X. Since our novitiate is also here at the Motherhouse, the novices and postulants take part, along with the academy pupils, in the congregational singing. I am listing the principal means we use in following the Motu Proprio: Missa Cantata every Sunday and feast day, with congregational singing. We sing the Gregorian Masses IV, IX, XI, and XVII. During Lent and Advent the entire Mass is done without organ. A Schola Cantorum formed from the student body sings Gregorian propers on feast days and as often as possible on Sundays. Missa Recitata (in Latin) daily by entire congregation. Compline is sung by a volunteer group numbering more than one-third of the student body on the Sundays of Advent and Lent, and on some feast days. The postulants in our novitiate study Gregorian Chant two periods a week, and the novices one period a week, attaining enough ability to be able to understand and teach the fundamentals of theory, and the singing of the ordinaries of the Mass. There is also a group of postulants and one of novices able to sing the Gregorian propers on various occasions. Liturgical posters are painted by our art students and posted for the principal feasts of the year. They are planned and executed not only by those who are now studying (Freshmen and Sophomores) but by others who go to the studio for volunteer work. Visitors to the school always comment on the beauty and liturgical significance of this work."

OUR BRAZILIAN NEIGHBORS SEEM TO have their eyes open on the necessity of a very thor-

ough schooling for the making of a church-musician. Thus they have organized a "Conservatorio Brasileiro de Musica" to be conducted along lines similar to those of schools of sacred music in Europe. The school, the only one of its kind in South America, is open to all who are interested in Church Music. Its aim is to develop choristers, organists, and composers of sacred music. It may be seen that the scope of the program is one of high standards; and Brazilian Catholics seem to believe that the restoration of sacred music depends first of all on the formation of leaders highly specialized. At any rate, their starting point is ambitious; and if the value of studies corresponds to the enumeration of the program, the musical movement of the Church in Brazil has a fair chance to surpass our achievements. For it is notorious that too often we undertake a task for which many are not sufficiently prepared. The time has come when we should be sincere enough not to deceive ourselves on a few credits obtained in passing summer-sessions, and to accept the necessity of a full formation before we enter the musical arena. *Caecilia* congratulates Brazil for this venture; and it makes best wishes for the success of this worthy enterprise under the guidance of Father Pedro Sinzig, O. F. M., the Editor of the *Musica Sacra* of Brazil, and who was recently appointed as Director of the Conservatory.

MR. VINCENT J. BARKUME, ORGANIST and Choirmaster at Los Angeles, is in possession of a number of chant-manuscripts and early printed books of sacred music which make up a collection sufficiently complete to illustrate the development of the writing of Gregorian chant. The owner of this collection has made an agreement with the Aetna Casualty and Surety Company, 810 South Spring Street, at Los Angeles, whereby any educational institution may borrow this educational collection of illuminated manuscripts for a reasonable length of time by notifying the above insurance company by telephone and letter stating address where collection will rest. This is important in order that the collection will be covered one hundred percent of the insured value by the policy. If the collection is separated and distributed to various locations, it is important that the address where each part of the collection rests be mentioned in your letter. If the above instructions are disregarded the insurance company is responsible for only ten percent of the insured value.

# HERE THERE EVERYWHERE



The summer months are now over, and with them the usual stalemate of our musical activities. Here are a few delayed items which present a definite interest, and might prompt the readers to resume soon their task with a new courage. For we are called again on the field; and the harvest may claim an increasing toll from our labors, as war-conditions seem to cramp more and more our best efforts. The scarce news herein related will remind us that our place is on the line, even though we might find ourselves alone there.

THE SISTERS OF THE MARYKNOLL School of Honolulu have written to the Editorial Office a letter which is worth reading for all at home. It is another instance of the example which the land of foreign missions gives to the home-choirs who are slumbering under the excuse of war-conditions. The letter is so much of an humble testimony that its own text will be its best recommendation.

"We do not come from 'the treeless plains of Dakota or the lake shore of Wisconsin, nor from the settled East nor from the moving West' but from a little Island in the blue Pacific that has been a diocese barely two years. 'We' are one community of Maryknoll Sisters here in Hawaii, numbering 26, who have the responsibility of teaching 850 children from kindergarten through Senior High School in Sacred Heart Parish. In our efforts to make our children liturgical-minded, we have met with several handicaps. First of all, we feel ourselves somewhat shy in going ahead with our program. There is no incentive nor model for Gregorian Chant other than the one we can give our students, and we do not consider our efforts to be of the best. Concert programs of a liturgical character, such as mainlanders are treated to, are lacking, and so again we are denied the inspiration that listening to beautiful and correct rendition affords. We know that

our confreres in the diocese, both Maryknollers and religious of other congregations too, are contributing to the movement as far as they are capable but there is as yet no coordinating of effort nor evolving of a superior standard of excellence in the chant which would prove a more effective stimulus for the rest.

But now we want to give you a picture of what we have done both in the Convent and school. Here at home we chanted a Missa Cantata on the following occasions: October 15, Community feast day; October 27, Superior General's anniversary; December 25, Midnight Mass; February 20, Local Superior's feast day; March 6, Regional Superior's feast day; Easter, Solemn High Mass with proper chanted from the Liber; May 14, Superior General's feast day; June 30, Final Profession; Requiem Masses, about 10. To prepare for the coming of the Christ Child we made our Christmas Novena of the antiphons chanted and daily Benediction. As required by our rule we say the Divine Office daily and sing Compline every evening in choir.

In the High School, the Maryknoll Girls' choir chanted a Missa Cantata in the parish church on the following occasions: October 25, Feast of Christ the King; December 3, St. Francis Xavier; December 25, Solemn High Mass in the parish church and at two Army forts; February 20, Principal's feast day; Holy Thursday; Good Friday; Holy Saturday; June 7, Baccalaureate Mass. At present, the grade school congregation participates in the monthly High Mass. A selected class, according to a rotating schedule, chants the Proper from Dr. Campbell's "Easy Notation" book and frequently sings an Offertory hymn which is usually Gregorian. The congregation and selected class combined sing the Ordinary of the "Mass of the Angels." (This is gradually being replaced by Mass XI). None of the parts are sung antiphonally or responsorially. Up to now the selected choir alone has chanted the responses, but the congregation is beginning to join in. For the Ordinary of the Mass each person has his own copy of the "Parish Kyriale." We never use anything but Gregorian for the Ordinary.

Three years of experience with the Dialog Mass has materially helped the children to a more intelligent

participation in the High Mass, but there remains much more to be done in the way of keeping ideals fresh and attractive and worthy of unceasing effort."

May we point out some highlights of this communication? In a very logical way, the Novena in preparation to the feast of Christmas was nothing more and nothing else than the venerable setting of Antiphonso. This is a lesson of balance and discretion which one may hope that we will follow when the faithful will have become conscious again, through the now widely used Christmas novena, of the advisability of a preparation for Christmas. Notice also the participation of the High School to sacred singing, which is superior to the musical average of the same institutions at home; and the grammar school as such has its monthly High Mass sung by its own resources. The rotating schedule for the Proper is quite clever; for the division of the work among various groups lessens the Latin burden and permits a more frequent rendition. The Sisters excuse themselves for having begun with the ill-recommended Mass of the Angels; and they are eager to sing some Other Ordinary more truly gregorian. Everyone has an individual copy of the Parish Kyriale; thus everyone feels the importance of the musical participation. We present to the Maryknoll School more than courteous congratulations; we beg to be with them in prayer and in spirit. Their first attempts are truly apostolic; and maybe that is what is lacking among us.

FROM TOLEDO, OHIO, CAME AT THE close of the school year a bit of news which was delightful. We knew for quite some time that a certain Ursuline Nun from Mary Manse College, in perfect unity of spirit with the pastor of the school where she teaches, was doing a splendid work of initiation to the Chant among the children. We did not as yet fully appreciate the resourcefulness of her apostolic mind, until she sent in the copy of a delightful program called "Annual Art Exhibit." Read it: "Commemorating the fortieth anniversary of the Motu Proprio on Sacred Music published November 22, 1903, by Pope Pius X, the cause of whose beatification has recently been introduced in Rome."

THE FIRST GRADE—Giuseppe Sarto, the future Pope Pius X—the child of Riese—born of work-loving and God-fearing parents—the eldest of ten children—devout at prayer, diligent at study, energetic at work, sociable at play—he consecrated his life to God on his

First Communion day—his parish priest said of him: "He has the noblest heart in this land."

THE SECOND GRADE—Here you will see "Beppi" in his preparation for the priesthood—every day for four years he walked two miles to Castlefranco—usually barefoot—his shoes slung over his shoulder—the cobblers charged highly for leather and his family was poor—attended the diocesan Seminary at Treviso where he ranked first among forty-three candidates for the priesthood—ordained at twenty-three—said his First Mass at his native village of Riese.

THE THIRD GRADE—Giuseppe Sarto is now Don Sarto and is the curate or assistant pastor at Tombolo—here he tried to cure the cattle-sellers of the bad habit of swearing—he opened a night school for all his parishioners who wished to learn reading and arithmetic—his only fee was that they stop swearing.

THE FOURTH GRADE—Shows him in his first appointment as pastor at Salzano—Don Sarto, the parish priest was just like the curate at Tombolo—"one who forgot nothing except himself"—see his church flanked by its high tower—see him teaching catechism to the children—yes, and Gregorian Chant—he was a great lover of this beautiful music of the Church—see him helping to bury the victims of the cholera at night

Towards sundown at most Missions, the bell called all together again in the church to repeat the Doctrina, this time in their Indian tongue, and to sing the Alabado. Supper followed. At other Missions the evening meal preceded devotions, as at Mission San Miguel, where, after supper, the neophytes entered the church "to recite the Doctrina or catechism, and to sing the Alabado, or the Salve, or the Adoro Te, Santa Cruz." In either case recreation followed; a time for games, music and dancing. When the "Poor Souls Bell" sounded at eight o'clock, it meant bedtime for most of the villagers, but the young men were allowed an hour longer at their recreation, until nine, when they, too, retired.

after ministering to them from early morning.

**THE FIFTH GRADE**—Represents him as Canon of the Cathedral of Treviso, Chancellor of the Diocese and Spiritual Director of the Seminary—on hearing of his appointment he said: "I am nothing but a country pumpkin"—nevertheless his zeal and holiness were a shining light to all.

**THE SIXTH GRADE BOYS**—Have illustrated the virtues he displayed as Bishop of Mantua—on a visit home soon after his elevation he held out his hand "Look, Mother, at my beautiful episcopal ring!" His mother looked, then touching her wedding ring with her wrinkled fingers she said, "Yes, Giuseppe, it is a beauty, but you wouldn't have had it if I didn't have this one."

**THE SIXTH GRADE GIRLS**—He next became Patriarch of Venice and Cardinal of the Holy Roman Church—all over Italy men talked in the highest terms of his activity, tact and sympathy and his gift of gaining souls—the Eucharistic Congress held in Venice in 1898 under his direction was one of the finest ever beheld—On the death of Leo XIII, he journeyed to Rome to assist in the election of the new pope—bought a return ticket to Venice and promised his beloved Venetians he would return to them dead or alive—he never returned to Venice because he was elected Pope—he chose the name of Pius X and took for his motto, "To restore all things in Christ."

**THE SEVENTH GRADE GIRLS**—Now Cardinal Sarto has become much against his will, Pope Pius X—he took for his motto "To restore all things in Christ"—to restore each individual soul to Christ he decreed that children were to receive their First Holy Communion—"Come to Him," he said to the children, "as soon as you are old enough to understand and love Him"—he has been called the Pope of frequent Communion.

**THE SEVENTH GRADE BOYS**—Show what Pope Pius X did to restore society to Christ—he pointed out the fallacy in attempting to make life on earth a veritable paradise—socialism and communism he labelled "monstrosities which fail to recognize the Fall of Man, the existence of evil and the necessity of suffering and resignation."

**THE EIGHTH GRADE**—Depicts him in the work dearest to his heart, that of restoring liturgical worship to Christ—to accomplish this he issued the *Motu Proprio* on Sacred Music six months after his elevation to the Papacy—November 22, 1903—"The

liturgy," he wrote, "is the indispensable source of the true Christian spirit—Sacred Music being a complimentary part of the solemn liturgy should possess the qualities proper to the liturgy—it should have sanctity, goodness of form and universality—Gregorian Chant possesses these qualities in the highest degree—Special efforts are to be made to restore its use to the people so that they may again take a more active part in the ecclesiastical offices, as was the case in ancient times."

This is a piece of original work which could only make the spirit of the Chant more vivid through the impersonation of the one whose personal holiness was the cause of his musical vision.

**THE CHURCH OF ST. BRIGID, AT Brooklyn, N. Y.**, held a first annual Spring Concert last May, under the direction of Mr. Jerry W. Koprisek, and with Miss Florence Winselman as accompanist. The program is herein inserted not because of its value as a contribution to liturgical music, but as a proof of a rising musical vitality among some catholic communities. The program itself shows no pretense to a high musical level, though it is an harmonious variety of music which can only help make catholics more musical (they need it very badly); and ultimately it can only serve the interests of sacred music. While looking over this demonstration of an

But the padre longed for more solemn services, such as the Sunday High Mass, chanted Vespers and the sung ceremonies of Holy Week. Often well trained in choir work, and accustomed to the impressive liturgy of the great churches and monasteries of Spain and Mexico, he yearned for something more devotional, more elaborate than these simple songs and chants. He had already decided on the better voices among the men and boys. These he set apart. And what rivalry to be a chorister or musician! It was the ambition of every Indian family to have a member in the Mission choir or band, a musico.

ordinary parish-society, repeat to yourself the well-known question: "Quod isti, cur non ego?" Part I: Praise Ye the Father, Gounod; Ave Maria, Arcadelt; Alleluia!, Mozart; The Lord's Prayer, Malotte; Panis Angelicus, Labilotte; The Heavens Are Declaring, Beethoven. Part II: Mother, My Dear, Terhune; I Dream of Jeanie, Foster; Medley from "New Moon", Romberg; Hungarian Czardas, Monti; My Hero, O. Strauss; Questa O Quella, Verdi; Danny Boy, Weatherly; Winter Song, Bullard. Part III. The Bells of St. Mary's, Adams; Sweet and Low, Barnby; Carmenia, Wilson; Because, Hardelot; Mira, O Norma, Bellili; Juliet's Waltz Song, Gounod; Kerry Dance, Molloy; The Rosary, Nevin; Soldier's Chorus, Gounod.

THE GESU LITURGICAL CHOIR OF Philadelphia, which has been mentioned before in this column, is continuing its apostolate under the direction of Paul Goelzer. It is with pleasure that we insert the communication sent in by this worthy organization:

"The Gesu Liturgical Choir, was invited to sing the music of the Mass on Sunday, July 11, at the Woodland Chapel, St.-Joseph-in-the-Hills, Malvern, Pa. This has been the third consecutive year a High Mass has been celebrated for the retreatants under the

Judging from the few complete choir books and the scattered fragments of the old music that still remain, as well as from the historical accounts, we gather that the repertoire of a Mission choir was quite extensive. Although the music was simple, including the figured masses and motets, it was no mean accomplishment for the neophyte choristers to be able to sing the plain chant *Asperges* and *Vidi Aquam*, the Proper of the Mass for Sundays and Principal Feasts of the year, one or two plainchant masses, a few two or four part homophonic masses, numerous hymns for Benediction with the Blessed Sacrament, and hymns to the Blessed Virgin and the Saints. It speaks well for the Indian choristers that they were able to sing so much of the Sacred Liturgy.

captaincy of John J. Sullivan, Esq., whose interest in the music of the Church has made this High Mass a point of special interest. As in past years the celebrant of the Mass will be the retreat master, the Reverend James W. Gibbons, D. D., whose interest in this movement of liturgical music was founded in Rome when as a student at the American College, Dr. Gibbons participated in the choir work under the able teachings of the present director, Monsignor D. Lorenzo Perosi. With the consent of the Rector of the Church of the Gesu, Reverend John P. Smith, S. J., the groups of singers this year will include men and boys numbering twenty-five voices. The program will include all phases of liturgical music, Gregorian Chant and Modern Polyphony. The Ordinary of the Mass will be from the St. Ignatius Mass, by Richard Keys Biggs. The Proper of the day, the Fourth Sunday after Pentecost will be sung in psalm tone arranged by Mr. Goelzer. The Gloria from the VIII Mass and Credo I will be chanted according to the Vatican Edition of the *Liber Usualis*."

May the example of these pioneers inspire to others throughout the country the desire to spread widely in their immediate surroundings the appreciation of the music of the Church. Many would then learn to like what they never heard before under favorable conditions. Here is a suggestion for our Colleges, many of them very slow in realizing their mission and their opportunities.

THE CCCC IS ON THE WAY TO BE accepted as a welcome relief-measure for so many church-musicians who have no other means to obtain an all-around formation for their profession. Even others who had an opportunity to be well-grounded, like to refresh themselves through the synthetic glance which these lessons offer. An enlarged faculty is now offering an enlarged program of subjects; and the committee of the Gregorian Institute advises us of some new appointments: "1. Father John E. Ronan, Director of Music at St. Michael's Cathedral, Toronto, and archdiocesan director of music, has joined the CCCC faculty. He will contribute a series of lessons on the subject: "Falso Bordone." 2. Rev. Dr. J. P. Christopher, editor of the New Testament, formerly associate professor of Latin at the Catholic University of America; and now professor of classical and

*(Continued on page 275)*

## PROGRAMS

THE VITALITY OF A MUSICAL MOVEMENT can be fairly estimated by a glance at the various programs through which it manifests itself. There are two ways to look at them: either as an expression of absolute standard, or, as the sign of a growing effort. We insert herewith various programs sent to us by the Archdiocesan Commission of Los Angeles. Because this issue is dedicated to the achievements of our brothers in the West, they should be looked upon mainly as the manifestation of their ambitions. As they are, they evidence both qualities and defects which can be detected everywhere in catholic musical life. None of us indeed has as yet come of age. But we would vouch that the programs of Los Angeles are an irrefutable testimony that music, and the right music at that, is on the ascending trail in the Archdiocese. And it is ingratiating to get in their programs the proof that the writings inserted in this issue are neither vain self-praise or illusion, but the honest formulation of an honest activity. We now list various programs, inviting the reader to study them in detail and to compare them. Such a discriminating survey can not but be helpful to everyone's broadening in his own field.

CENTENARY OF THE ARCHDIOCESE OF Los Angeles and National Convention of the Confraternity of Christian Doctrine, October 6-15, 1940:

Oct. 6, Cathedral of St. Vibiana

Pontifical Vespers of the feast of the Most Holy Rosary Chanted by Students of the Junior Seminary, Benediction. Representatives of all schools of Archdiocese

Oct. 8, St. John's Seminary

Solemn Consecration of Chapel, Gregorian Chant

Oct. 12, Cathedral of St. Vibiana

Pontifical Mass: Votive Mass of the Holy Ghost  
Proper: Students of Junior Seminary  
Common: Schehl's Mass in honor of the Child Jesus sung by pupils of the Confraternity schools

Oct. 13, Los Angeles Colliseum, Centenary Celebration

1. Organ Concert from St. Vincent's Church  
Mr. Amedee Tremblay

2. Processional Motets.

- (a) Regina Coeli—Praetorius
- (b) Magnificat—Draconius
- (c) Exsultate—Viadana
- (d) Sacerdotes Domini—Ravanello
- (e) Ecce Sacerdos—Singenberger
- (f) Tu Es Petrus—Haller

3. Pontifical Mass

- (a) Proper: Votive Mass of B. V. M.
- (b) Common: Missa Secunda—Haller
- (c) Offertory Motet: Ave Maria—Palestrina

Choir of 250 voices composed of members of parish and school organizations.

Oct. 14, St. John's Seminary

Pontifical Mass and Blessing of the New Library

- (a) Proper: Votive Mass in honor of St. John
- (b) Common: Ravanello's Mass in honor of St. Justinian
- (c) Offertory: Duo Seraphim—Vittoria

In the Library:

- (a) Veni Creator—Witt
- (b) Regina Coeli—Praetorius
- (c) Te Deum—Gregorian
- (d) Tu Es Petrus—Haller

Oct. 15, Cathedral of St. Vibiana

Closing of Centenary and National Convention  
Pontifical Benediction sung by College Choirs.

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**ORGANS**

A lasting value . . . .  
That's what your Wicks Organ is. Each  
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A CHRISTMAS PAGEANT  
*Presented by*  
 THE PAROCHIAL SCHOOLS OF  
 LOS ANGELES  
 PROGRAM

- Overture ..... Junior Orchestra
- I. The Creation and Fall of Adam  
     St. Brendan and St. Gregory Schools  
     This is the Truth from above..... English  
     The Lord at first did Adam make..... English  
     Within a lovely garden..... Provencal
- II. Prophets of Israel..... Nativity School  
     Sing the universal glory..... Basque  
     Rorate coeli desuper..... Gregorian  
     Gods of the heathen..... Basque
- III. The Annunciation..... St. John School, Hyde Park  
     We sing of David's daughter..... Basque  
     A Maiden was adoring God the Lord..... Basque  
     Mary's Magnificat..... Bearnaise
- IV. The Journey of Mary and Joseph  
     Holy Cross School  
     The census carol..... English  
     In the town..... French  
     O Night, restful and deep..... French
- V. The Angel and Shepherds..... St. Agnes School  
     Angels we have heard..... French  
     While Shepherds watched..... English  
     I, the Angel am of God..... French  
     Shepherds, leave your flocks..... Besancon  
     Shepherds, what joyful tidings..... Dutch
- VI. Bethlehem..... St. Thomas School  
     Procession..... Junior Orchestra  
     The world hath waited long..... Dutch  
     The Babe in Bethlehem's manger..... English  
     He is born, the Holy One..... French  
     Welcome, son of Mary..... Dutch
- Adeste Fideles..... Chorus and Orchestra

THE CCC COURSE

*(Continued from page 273)*

romance languages at the Immaculate Conception Seminary, Darlington, N. J., has joined the Latin department of the CCC. The Latin diction records have been re-recorded by Dr. Christopher, and will be furnished free of charge to all students who are charter members of the course. Two additional records have been made: a rapid reading drill of the Ordinary of the Mass, and the Requiem."

SACRED CONCERT  
*Presented by the*  
 ST. JOHN'S SEMINARY CHOIR

Under the Direction of  
*Rev. Robert E. Brennan*

PROGRAM

HYMN TO ST. JOHN — EXSULTET  
 ORBIS GAUDIIS

I. CHANTS OF THE MASS

1. The Asperges
2. Mass of the Feast of St. Stephen
3. Ordinary: "Orbis Factor"
4. Credo I.

II. THE DIVINE OFFICE

Compline: Night Prayer

III. BENEDICTION

1. Adoro Te Devote
2. Inviolata
3. Tantum Ergo (Spanish)
4. Laudate Dominum

IV. CHANT AND POLYPHONY

1. Magnificat ..... *Dragoni*
2. Kyrie ..... *Asola*
3. Tantum Ergo..... *Asola*
4. Ave Maria..... *Palestrina*

From the liturgical standpoint, or rather looking at things in the light of the Motu Proprio of Pope Pius X, which was issued a century later, and which sets the standard for Catholic Church music throughout the world, the Indian choirs were admirable. By far the greater part of their singing was plainchant. Their figured masses were perhaps somewhat sweet and dull, but when we recall that at that time the Catholics of Europe were singing the scandalously gay works of the classical composers, we must admit that the Mission singers and their songs were close to the spirit of the Church and deserving of great praise.

## GREGORIAN CHANT IN THE HISTORY OF MUSIC

Lecture and Choral Demonstration by Rev. Robert E.  
Brennan, Mus. M., Archdiocesan Director of  
Music, and the Gregorian Choir,  
Raymond Hill, Organist

ORGAN: Prelude on "Puer Natus Est".....*Titcomb*

The Classical Period of Gregorian Chant

(c. 400-1000 A. D.)

a. The Christmas Mass: "Puer Natus Est"

b. Kyrie Orbis Factor

ORGAN: Fantasy on "Kyrie Orbis Factor".....*Piechler*

Aria da Chiesa.....*Piechler*

Mediaeval and Modern Chant

a. Inviolata; Ubi Caritas

b. Adoro Te; Tantum Ergo

c. O Filii et Filiae

ORGAN: Toccata on "O Filii et Filiae".....*Farnum*

## THE CHRISTMAS ORATORIO

of

Camille Saint-Saens

*Presented by*

## THE SCHOLA CANTORUM

*and*

Glee Club of the Catholic Girls' High School

### 1. A CAPELLA MOTETS

1. DIES SANCTIFICATUS.....*Palestrina*

2. ALMA REDEMPTORIS MATER.....*Palestrina*

3. O MAGNUM MYSTERIUM.....*Vittoria*

### 2. THE CHRISTMAS ORATORIO

## MOUNT SAINT MARY'S COLLEGE

*Presents*

### AMEDEE TREMBLAY

On his 50th anniversary as organist  
1892-1942

Grand Jeu.....*Du Mage*

Fugue in C Major.....*Buxtehude*

Récit de Tierce entaille.....*De Grigny*

Prélude.....*Clérambault*

Saint Ann's Fugue.....*Bach*

Choral in A Minor.....*Franck*

Christmas Carol.....*Guilmant*

Tollite Hostias.....*Saint-Saens-Gigout*

Gavotte à l'antique.....

Berceuse (by request).....

Toccata in C Minor.....

} *Amédée Tremblay*

## FROM THE CHOIR LOFT

*(Continued from page 262)*

helpful suggestions, mentioning practical ways of selections of better Masses. Introduction of the Proper and lastly singing only a certain amount of the Gregorian chant, though it must be said that the chant (for the most part) is sung by younger groups. Gradually, we were being moulded, unostentatiously by Priestly hands, inspired to nobility of purpose in our work of praising Almighty God by words of one whose goal is to establish in us a true sense of decorum in the House of God. The attitude now of the average choir in the Diocese is—there is no excuse for any violation of Liturgical laws from the point of view of not being able to find out what is correct. At the same time every one knows that the work is no longer confined to isolated individuals. There is definite understanding and co-operation among persons who are steadily increasing in numbers in the Diocese. The most important effect of our Catholic Music Guild so far has been the realization by choir directors, organists and singers of their tremendous importance as individuals in the spread of truly liturgical culture.

From the day that the padres gave up the world and entered the cloister music became an integral part of their lives. Whether they were destined for the foreign missions or for work at home, they had to learn how to sing, and how to play a musical instrument. "He who does not sing is only half a priest," ran the medieval adage. The many who did come to the New World certainly never regretted their hours in choir, their course in plainchant, the time spent in practicing the violin, the flute, the psalter or any other instrument. In their work at the Missions they truly found music to be a universal language and an effective means of moral instruction.

**McLAUGHLIN & REILLY**  
the publishers of  
**CAECILIA**

take great pleasure in presenting this dedicatory issue to the Archdiocese of Los Angeles.

To all church musicians who cooperate to the restoration of liturgical music in the Archdiocese, they express their sincere admiration and they extend best wishes for a continued progress.

\* \* \*

McLaughlin & Reilly are prepared to serve the varied musical needs of the Choirs and the Schools of the Archdiocese. Their numerous publications cover the entire field of Gregorian Chant, Polyphony, Accompaniment, Hymnals, Books and Pamphlets.

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