

# CAECILIA



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Archbishop of Newark

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

*(Compiled from The Official Catholic Directory — 1950)*

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(Continued on inside back cover)

# CAECILIA A CATHOLIC REVIEW + MUSICAL ART

DOM ERMIN VITRY, O.S.B., Consulting Editor

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## THIS ISSUE

Each year from 1931 to 1942 inclusive, CAECILIA dedicated one of its issues to some person or organization which had been doing some outstanding work in the interests of improving church music standards in the United States.

Thus have been recorded in print, achievements which have nowhere else been reviewed in concise form. The repeated calls from various agencies and persons for copies of these back issues in order to obtain detailed accounts of accomplishments (and the procedure followed in their realization) has emphasized the desirability of renewing these dedication numbers.

They serve as a handbook to guide others attempting to do the same kind of work. They memorialize Catholic music activities and Catholic church musicians in a way which makes possible more general recognition in historical works. They point out that Church music reform is an active vital force and not just something being talked about.

Hence we take pleasure in presenting in this issue a brief review of the activities of the Archdiocese of Newark, New Jersey, and next year we shall print a similar review of a program functioning in another diocese.



Established in 1873, with Ecclesiastical approbation, by John B. Singenberger, K.C.S.G.; K.C.S.S.; (1849-1924). Now issued six times a year (bi-monthly) by McLaughlin & Reilly Company, 45 Franklin Street, Boston 10, Massachusetts. Each volume begins with the November-December (Advent) issue. Prior to 1941 volumes began with the January issue each year.

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Theodore N. Marier, reviewer of musical supplement. Maureen O'Shea, coordinator of the youth column. Francis A. Brunner, C.Ss.R., reviewer of liturgical and musical questions.

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## CAECILIA ROLL OF HONOR

Past Annual Dedications to an Outstanding Person or Organization Active in  
Catholic Church Music in the U. S. A.

- 1925 — HIS EMINENCE GEORGE CARDINAL MUNDELEIN ..... Cardinal  
and St. Mary of the Lake Seminary Mundelein, Illinois
- 1931 — REV. LUDWIG BONVIN, S.J. (1850-1939) ..... Author-Composer  
Buffalo, New York.
- 1932 — JAMES A. REILLY (1854-1940) ..... Editor-Publisher  
Boston, Massachusetts.
- 1933 — DOM GREGORY HUGLE, O.S.B. (1866- ) ..... Teacher-Author  
Conception, Missouri.
- 1934 — REV. WILLIAM J. FINN, C.S.P. (1881- ) ..... Choirmaster  
and THE PAULIST CHORISTERS, New York, N. Y.
- 1935 — NICOLA A. MONTANI (1880-1948) ..... Choirmaster-Composer-Editor  
and THE SOCIETY OF ST. GREGORY, Philadelphia, Pennsylvania.
- 1936 — MOTHER GEORGIA STEVENS, R.S.C.J. ( 1946) ..... Teacher  
and THE PIUS X SCHOOL OF LITURGICAL MUSIC,  
New York, N. Y.
- 1937 — PIETRO A. YON (1886-1943) ..... Organist-Composer  
New York, N. Y.
- 1938 — SISTER MARY CHERUBIM, O.S.F. .... Teacher-Composer  
Milwaukee, Wisconsin.
- 1939 — MOST REV. HUGH C. BOYLE, D.D., BISHOP OF PITTSBURGH,  
PENNSYLVANIA, REV. CARLO ROSSINI AND THE PITTSBURGH  
DIOCESAN CHURCH MUSIC COMMISSION.
- 1940 — MOST REV FRANCIS J. L. BECKMAN, S.T.D., ARCHBISHOP OF  
DUBUQUE, IOWA, REV. W. H. SCHULTE, Ph.D., AND THE  
DUBUQUE ARCHDIOCESAN CHURCH MUSIC COMMISSION.
- 1941 — MOST REV. JOHN J. MITTY, D.D., ARCHBISHOP OF SAN  
FRANCISCO, CALIFORNIA, REV. EDGAR BOYLE (1889- )  
AND THE SAN FRANCISCO ARCHDIOCESAN CHURCH  
MUSIC COMMISSION.
- 1942 — MOST REV. JOHN J. GLENNON, S.T.D., ARCHBISHOP OF ST.  
LOUIS AND THE ARCHDIOCESAN COMMISSION OF SACRED  
MUSIC, ST. LOUIS, MISSOURI.

To  
*The Most Reverend*  
*Thomas Joseph Walsh, S.T.D., J.C.D.*  
*Archbishop of Newark, New Jersey*

*The Archdiocesan Commission for Sacred Music,*  
*Rev. John E. Kiernan; Chairman*

*The Rt. Rev. Msgr. James A. Hughes, J.C.D.*

*Reverends Adrian Maine,*

*Harold Dilger and Joseph Jaremczuk*

*and*

*The Newark Archdiocesan Institute*  
*of Sacred Music*

*Comprising the*

PRIESTS CHOIR  
SAINT CECILIA GUILD and  
CATHOLIC CHOIR GUILD

JOSEPH A. MURPHY, *Director*  
ARTHUR GUNDERSDORF,  
FREDERICK KOLB,  
J. VINCENT O'DONNELL,  
EDWARD BOYD-SMACK, *Assistants*

THIS ISSUE OF CAECILIA IS RESPECTFULLY DEDICATED

**IN MEMORIAM**

**NICOLA A. MONTANI**

**(1880---1948)**

**FORMER DIRECTOR OF THE  
NEWARK ARCHDIOCESAN INSTITUTE OF  
SACRED MUSIC**

## JOSEPH A. MURPHY

Director of the Newark Archdiocesan Institute of Sacred Music

*The musical background of Mr. Murphy is presented below in tabular form. As successor to the late Nicola A. Montani the present director has met with notable success.*



*Studies:* Pius X School of Liturgical Music, New York City, 1925-1933; Juillard Summer School of Music, New York City, 1937-1939; Private Lessons: Piano from Thomas A. Haney, Montclair; Voice from Montani Vocal Studios, Philadelphia; Organ from Achilles Bragers, New York; Composition from Roy Harris, New York.

*Choir and Choral Experience:* Soprano Soloist in Chancel Choir at St. Patrick's Cathedral, Newark, 1910-1916; Organist and Choir-Director at St. Cassian's Church, Upper Mountclair, 1923-1927; St. Catherine's Church, Hillsile, 1927-1935; St. Joseph's Church, Newark, 1935-1949.

Director of Glee Club at Holy Family Academy, Bayonne, 1936-\*; St. Elizabeth's Hospital, Elizabeth, 1947-1948; Seton Hall College, South Orange, 1947- \* ; Caldwell College for Women, Caldwell, 1947- \* ; St. Dominic's Academy, Jersey City, 1947- \* ; Chorus Fidelus, Newark, 1949- \* .

*Teaching Experience:* Teacher of Music at Benedictine Academy, Elizabeth, 1926-1929; 1942-1944; Teacher of Music at various Archdiocesan Parochial Schools, 1926-1944; Instructor of Ward Method Normal Classes at many Archdiocesan Convents, 1928-1933; Summer School at Catholic University, Washington, D. C., 1934; Summer School at Novitiate of the Sacred Heart, Kenwood, New York, 1932; Summer School at Our Lady of Charity Monastery, Buffalo, New York, 1932; Professor of Gregorian Chant for Newark Archdiocesan Institute, 1933- \* Professor of Gregorian Chant at Immaculate Conception Seminary, 1939- \* Director of Sacred Music at Immaculate Conception Seminary, Darlington, 1949- \* ; Director of Music at Bayley-Ellard Reginal (Pater-son Diocese) High School, Madison, 1949- \* .

*Executive Activities:* Society of St. Gregory of America Assistant-Editor of "The Catholic Choir-master", 1934-1941; Member of Executive Board, St. Gregory Society, 1934- \* ; Member of Publicity Committee, St. Gregory Society, 1934- \* ; Member of Committee for Reviewing Church Music — St. Gregory Society, 1934- \* ; Secretary-Treasurer of Newark Archdiocesan Institute of Sacred Music, 1933- \* ; Assistant-Director of Newark Archdiocesan Institute of Sacred Music, 1935- \* ; Acting-Director of Newark Archdiocesan Institute of Sacred Music, 1945-1949; Director of the Newark Archdiocesan Institute of Sacred Music, 1949- \* .

*Compositions:* — *Masses* — Requiem Mass and Absolution (McLaughlin and Reilly) Unison Mass to the Prince of Peace (Mills Brothers) (SATB).

*Motets:* Jeus Dulcis Memoria (St. Gregory Guild) (Equal Voices); O Salutaris and Tantum Ergo — Chant Style (St. Gregory Guild) — Unison; Ave Maria (SSA) — (St. Gregory Guild); Ave Maria (SATB) — (Mills Brothers); Juravit Dominus (SATB) — (Mills Brothers); Repleat os meum (SATB) — J. Fischer & Bro.; O Bone Jesu (SATB) — J. Fischer & Bro.; O Bone Jesu (Equal Voices and Popolo) — (St. Gregory Guild); Te Deum Laudamus (Chant and Equal Voices) — (St. Gregory Guild).

*Arrangements:* Glory to Christ the King (Eberle) — (Equal Voices) — (McLaughlin & Reilly).

*Text Book:* "The Altar Chants" an official textbook at the Seminary of the Immaculate Conception, Darlington.

## F O R E W O R D

As a preparation for the reception and execution of Regulations to be promulgated by His Excellency, the Most Reverend Bishop of the Newark Diocese, Thomas Joseph Walsh, S.T.D., J.C.D., an official letter was mailed to every parish and convent in the Diocese. This letter, dated Nov. 7, 1932, invited all organists choir-directors and choir-singers to attend a series of ten complimentary lectures on "Liturgical Music" by the eminent Professor Nicola A. Montani, K.C.S.S. These lectures, the first of which was given on December 1, 1932 at the Cathedral Auditorium, Newark, were attended by some two-hundred and fifty musicians who were given a very clear understanding of the requirements and rules laid down by His Holiness, Pope Pius X, of blessed memory, through the medium of his "Motu Proprio" on church music, dated November 22, 1903.

As a fitting climax to these practical expositions in which Professor Montani illustrated and discussed the correct and incorrect forms of church music, a permanent organization was planned for the fall of 1933. The prime motive of this organization was to foster the use of Liturgical Music amongst its members and by a display of good example, through demonstrations given by choirs and schools numbered in its membership, encourage others to enlist in the movement.

THE SAINT CECILIA GUILD SAW ITS BEGINNING Oct. 13, 1933, when in response to a message of invitation from His Excellency, the Most Rev. Bishop, the Reverend Sisters of all Communities in the Diocese gathered at the Cathedral Auditorium to form the first branch of the Diocesan Institute of Sacred Music. His Excellency addressed the meeting of some five hundred Sisters and stressed the importance of the liturgical movement, urging the teaching Sister-hoods to foster in the hearts and minds of their pupils a love for the true liturgical music. He emphatically declared that it is part of the duty of the Religious to uphold the law of Holy Mother Church with regard to the music used in the service of the Church.

The Most Reverend Bishop then described his attention of forming a 'musical university,' to be

called the DIOCESAN INSTITUTE OF SACRED MUSIC, which would function under his patronage and under the capable direction of Professor Nicola A. Montani. He further urged that two representatives enroll from each convent, motherhouse, and institution of the Diocese, to attend the lectures at the Institute commencing November 3, 1933, and continuing weekly thereafter. The Director of the Institute, Professor Montani, was to lecture to them during the year on Polyphony, Modern Church Music and Voice Training, while Mr. Joseph A. Murphy was to act as his assistant and lecture on Gregorian Chant and its accompaniment. Other fully accredited lecturers and artists in their respective fields would be announced for future dates and all would have the approval of the Most Reverend Bishop.

The second branch of the Institute, namely, the CATHOLIC CHOIR GUILD, met on Oct. 19, 1933, in the presence of His Excellency, the Most Reverend Bishop, who addressed them along the same lines as in his previous talk to the Saint Cecilia Guild. He expressed great pleasure at the work thus far accomplished and urged that each choir be represented at the Institute lectures by its Director, Organist and at least one singer. He insisted that all services of the Church be arranged in the manner set down in the ritual, and that to aid them in so doing, the Institute of Sacred Music was formed to properly educate them in the means and manner of complying with the "Motu Proprio" of Pius X, which encyclical was to be used as the basis of Regulations in the Diocese. The Instructors for the Institute lectures to the Choir Guild were announced as the same for the Saint Cecilia Guild, — the Director, Professor Montani, and as assistant Mr. Murphy, with others to be announced from time to time. The Most Reverend Bishop closed his address by urging the members of the Catholic Choir Guild to cooperate to their fullest extent with the teaching Sisterhoods of the Saint Cecilia Guild.

The third unit of the Diocesan Institute of Sacred Music was formed of clergy representatives of the Diocese. This branch was to be known as THE PRIESTS' CHOIR. His Excellency also ad-

dressed the Reverend Fathers who attended this meeting on October 20, 1933, and urged them to interest themselves in the Liturgy and Liturgical Music and to extend their full support to the movement now under way for the betterment of the existing conditions in Church Music. He also asked that faithful attendance be kept at the weekly rehearsals under the direction of Professor Montani, during which they would prepare themselves for the proper rendition of the music at services demanding a clerical choir.

The following pages indicate briefly the accomplishments of the various units of the Institute of

Sacred Music. The successful progress is largely due to the untiring, active and constant patronage and interest of His Excellency, the Most Reverend Archbishop; and to the ability and musician of its Directors, Professor Nicola A. Montani, K.C.S.S., and Joseph A. Murphy.

The high ideals of the Most Reverend Archbishop have been translated into realities so that the entire membership of Clergy, Religious Sisters and Lay Musicians of the Archdiocese have now a deep appreciation for correct Catholic Ecclesiastical Music in all its phases and a complete knowledge of its practice and rendition.

## PRIESTS' CHOIR

### *Historical Sketch*

The first step taken by His Excellency to promote a thorough understanding of Sacred Music was in the direction of the Reverend Clergy. A short while after his installation as Ordinary to the Diocese of Newark, he inaugurated classes of instruction at the Major Seminary of the Immaculate Conception. These classes included the study of Gregorian and Modern Notation; the preparation, practice and rendition of Church Music in all its forms; and the correct Roman pronunciation of Ecclesiastical Latin.

Later these courses were extended to Seton Hall College where the Church Students receive their preliminary training.

The Priests' Choir was formed on October 20th, 1933 at a meeting of the Secular Clergy of the Newark Diocese to which all Priests interested in music were invited by the Bishop. As a consequence of this meeting and rehearsal, a choir of Secular Priests was formed for the purpose of preparing themselves for such services demanding a clerical choir. Each year, members of the ordination class from the Seminary, who show particular musical ability as members of the Seminary Schola Cantorum, are asked to join the Priests' Choir. This annual influx of new members insures progressiveness to the organization both in personal and performance.

The best illustration of the accomplishments of the Priests' Choir during the past years is shown by the following partial record of occasions at

which they have sung; in many instances, the Priests' Choir and the Seminary Schola Cantorum joined as a choral unit.

May 11th, 1933. Concert of Liturgical Music given to the Catholic Choir Guild.

May 12th, 1933. Concert of Liturgical Music given to the Saint Cecilia Guild.

June 29th, 1933. Consecration Ceremonies of His Excellency, the Most Reverend John A. Duffy, D.D., as Bishop of Syracuse.

July 25th, 1935. Consecration Ceremonies of His Excellency, the Most Reverend Thomas H. McLaughlin, S.T.D., as Titular Bishop of Nisa and Auxiliary Bishop of Newark.

May 28th, 1936. Pontifical Mass at the opening of the Society of St. Gregory of America Convention.

May 29th, 1936. Solemn Benediction during the Convention.

May 30th, 1936. Pontifical Mass (Annual Demonstration) at the closing of the Convention.

June 29th, 1936. Consecration Ceremonies of His Excellency, the Most Reverend Francis J. Monaghan, D.D., as Titular Bishop of Mela and Bishop Coadjutor of Ogdensburg.

May 30th, 1937. Fourth Annual Demonstration Mass.

Sept. 26th, 1937. Cornerstone Laying Ceremonies at the Chapel of Our Lord Jesus Christ the King, and the Major Seminary of the Immaculate Conception of the Blessed Virgin Mary.

April 27th, 1938. Ceremonies of Installation of His Excellency, the Most Reverend Thomas Joseph Walsh, S.T.D., J.C.D., as the first Archbishop of the Archdiocese of Newark.

April 28th, 1938. Ceremonies of Installation of His Excellency, the Most Reverend Thomas H. McLaughlin, S.T.D., as the first Bishop of Paterson.

May 1st, 1938. Consecration Ceremonies of His Excellency, the Most Reverend William A. Griffin, D.D., as Titular Bishop of Sanavo and Auxiliary to the Archbishop of Newark.

May 4th, 1938. Ceremonies of Installation of His Excellency, the Most Reverend Bartholomew J. Eustace, S.T.D., as the first Bishop of Camden.

May 30th, 1938. Fifth Annual Demonstration Mass.

Dec. 8th, 1938. Solemn Consecration of the Chapel of Our Lord, Jesus Christ the King, and the Solemn Dedication of the Major Seminary of the Immaculate Conception of the Blessed Virgin Mary.

May 18th, 1939. Solemn Blessing and Formal Inauguration of the Grand Organ of the Major Seminary of the Immaculate Conception and Chapel of Christ the King.

May 30th 1939. Sixth Annual Demonstration Mass.

May 30th, 1940. Seventh Annual Demonstration Mass.

July 23rd, 1940. Ceremonies of Installation of His Excellency, the Most Reverend William A. Griffin, D.D., as Bishop of Trenton.

July 25th, 1940. Consecration Ceremonies of His Excellency, the Most Reverend Thomas A. Boland, D.D., as Titular Bishop of Hirina and Auxiliary to the Archbishop of Newark.

May 30th, 1941. Eighth Annual Demonstration Mass.

July 29th, 1943. Silver Jubilee of Episcopal Consecration of His Excellency, the Most Reverend Thomas Joseph Walsh, S.T.D., J.C.D., Archbishop of Newark. (Solemn Pontifical Mass).

The Priests' Choir has also rendered the musical program for the Annual Anniversary Mass commemorating the death of the late Bishop John J. O'Connor and assisted at the Obsequies of the late Bishop Francis J. Monaghan and the late Bishop John J. Duffy; and during the past years, participated in the chanting at the Funeral Masses of approximately 200 of their deceased brother-priests.

## SAINT CECILIA GUILD

### *Historical Sketch*

The second step in the plan of the Most Reverend Archbishop called for the instruction of the elementary schools and the students of the high schools. The realization that these members of our future congregations should have inculcated in them, an understanding and love for the correct types of Sacred Music used in the Liturgy of Holy Mother Church, prompted the formation of the Saint Cecilia Guild, October 13, 1933.

This organization includes in its membership all Sisters of teaching communities in each parochial grammar and high school, private academy and institution of the Archdiocese. Sisters interested in Music represent their schools at weekly meetings throughout the school-year. These sessions, conducted in convenient centres, are held to assist the Sisters in their class-room teaching of music, and for the purpose of preparing the music

selected in advance for the Annual Demonstrations and Concerts.

In the course of time, a special Music Committee was organized to meet at intervals during each school-year. This committee includes Music Supervisors and Representatives from each Religious Community active in teaching in the schools of the Archdiocese. Their first efforts resulted in the planning and issuing of a Music Syllabus for the Eight Grades of the Elementary Schools. This Syllabus became effective in September, 1944 and provided a complete study of Ancient and Modern Secular and Sacred Music. The General Objectives are as follows:

#### GENERAL OBJECTIVES

*The prime object of this music course is to provide the means by which parochial school children may obtain a fundamental knowledge of music in*

*its manifold aspects — through personal contact, actual experience and active participation.*

This syllabus represents a desirable ideal for all schools; having as its goal the attainment of education in music as a beautiful and refining influence in a well-rounded normal life; together with the higher purpose of forming "A Catholic mind and a Catholic character" which will bear precious fruit in an adult Christian life.

Further meetings of this Special Committee provided a means of discussing the problems arising from the daily music period in the classes, and the preparation of the Annual Demonstrations and Concerts. The members of the Committee act as judges during the auditions of students for the Annual Concerts.

The cooperation of the convents during the past fourteen years is best expressed by the following record of affiliation with the St. Cecilia Guild:

**SUMMARY OF CONVENTS**  
affiliated with  
**THE SAINT CECILIA GUILD**  
*Diocese of Newark*

(Counties of Essex, Hudson, Bergen, Union, Passaic, Morris, and Sussex)

1933-1934 .....	75
1934-1935 .....	159
1935-1936 .....	159
1936-1937 .....	180

**ARCHDIOCESE OF NEWARK and**  
**DIOCESE OF PATERSON**

1937-1938 .....	218
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**ARCHDIOCESE OF NEWARK**

(Counties of Essex, Hudson, Bergen, Union)

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**The Annual Demonstration Mass**

During the year (1933-1934) of the Saint Cecilia Guild, the weekly meetings of the Sisters

made it possible to prepare them in the rendition of a complete Gregorian Mass and Benediction. So well was the instruction absorbed by the Sisters, that they were able to impart this Music in a perfect manner to the children in their schools, and as a culmination of their work, 1,400 of the fifth, sixth, seventh and eighth grade students from 66 schools, participated in the First Demonstration Mass at Sacred Heart Church, Vailsburgh, New Jersey on May 30th, 1934.

The following year saw the number of participants increased to 5,500, and the number of schools represented to 161. The scene for this Pontifical Mass was the campus of Seton Hall College, South Orange, and despite the outdoor circumstances, the performance was very commendable in every detail.

The succeeding three years, the Demonstration Mass was held in the vast 113th Regiment Armory in Newark, New Jersey. The numbers of participants leaped to almost 8,000, including 190 grammar schools for the singing of the Offertory Motet and the music for the Benediction of the Most Blessed Sacrament — all sung in three equal voices "a cappella."

The sixth Annual Demonstration was the first given by the Archdiocese of Newark (the previous year having the Archdiocese of Newark and the newly erected See of the Diocese of Paterson combined in their efforts). Once more the scene changes and the place for the Annual Demonstration is now the huge Auditorium of Seton Hall College, South Orange, New Jersey. The number of participating members has decreased, due to the lack of space and to the separation of the Diocese of Paterson (which Diocese continues a similar programme each year), however, the 149 grammar schools and 35 high schools represented in the eighth demonstration provided a chorus of 2,282 and 504 students respectively.

The war and its subsequent curtailing of transportation caused a halt in this Annual Demonstration — but looking back on each of the eight years, the ultimate effect on the thousands of participants by their experiences in the preparation and rendition of the correct forms of Sacred Music is sure to reap a prolific harvest. These were not merely demonstrations of "numbers," but from a musician's viewpoint, the performances were as

satisfactory as could be conceived (although the groups met only once in sectional county rehearsals and twice as a unit in general rehearsals). The unanimity of attack and release; the natural, unforced ensemble tone; the maintenance of pitch; the response to the conductors' signals relating to the dynamics and intensity; the variations in tempo; the perfect blend of the voices (both the Grammar and High School Groups); all have received the highest praise by critics who heard these performances in person and via radio broadcast stations. These accomplishments are unique in the light of the number of participants involved and are a tribute to the training given to the teachers and students and to the discipline of Catholic Institutions of learning.

#### *The Annual Memorial Day Ceremonies*

The Demonstration Mass occurring as it did each year on Memorial Day inspired the Archbishop with the thought of having ceremonies for the dead. Groups selected on the basis of their convenience to the six Archdiocesan Cemeteries, and totaling some 800 students from 21 schools sang the prescribed liturgical music. These ceremonies also had to be temporarily suspended until the end of the war.

#### *The Annual Parochial Mass*

As we have seen above, transportation difficulties arising from the war, caused temporary cessation of the Annual Demonstration Mass and Memorial Ceremonies.

The Most Reverend Archbishop, anticipating the possible negative result of completely eliminating this feature of the year's work, issued an official letter April 16, 1942 requesting the Reverend Pastors to celebrate a Parochial High Mass on Sunday, May 31, 1943 at which the children of the parish might sing the Music of the Mass and the Benediction planned for the Demonstration.

The results tabulated from cards mailed to each school were gratifying to the point where this Annual Parochial Mass has been decided as a permanent feature, to be continued as an addition to the Demonstration Mass. No longer will this active participation in the singing of the Holy Mass be confined to a select few from each school, but all the children from the fifth to the eighth grades can now experience the joy of joining as a congrega-

tion in the celebration of the Holy Sacrifice; and this procedure is also in effect with the High School Students who prepare the Offertory Motet and music for the Benediction of the Most Blessed Sacrament.

Each year, an official letter from the Chancery goes to all Pastors, specifying the date of the Parochial Mass; and while reports prove that approximately the same number of schools are represented, the total of participants has greatly increased. The year 1941-1942 shows 132 elementary schools having 7,757 participants, 30 high schools having 1,443 students singing — a total of 9,200 choristers; the year 1942-1943 no tabulation was made; in 1943-1944, 133 grammar schools and 27 high schools prepared 9,204 and 1,639 students respectively — a total of 10,843 singers.

Reports at the end of the Fourteenth Season show 9,779 participants at the Missa Cantata in their respective Parish and Mission Churches. 8,007 represented 119 Grammar Schools and 22 High Schools were represented by 1,772 students.

When we consider that in three years for which we have reports, 4,854 High School Students, and 24,968 Grammar School Pupils (a grand total of almost 30,000) have prepared and rendered the music of the Mass and Benediction in their own respective Churches; and adding to these totals, the 38,194 pupils from Grammar Schools and 3,449 from the High Schools, who have participated in other years at the Demonstration Mass, it can readily be seen that from a humble beginning (although at the time it was considered massive) of 1,400 participants, this movement has had an effect on some 75,000 future members of our parish choirs and congregations. Furthermore, while the experience with them has been of a personal nature, the beautiful and capable rendition of the Liturgical Chant of the Church must surely have had a salutary influence on the hundreds of thousands of members of the laity who have been privileged to hear them.

Summary of Music sung for The Annual Demonstration Mass and The Annual Parochial Missa Cantata.

#### GRAMMAR SCHOOLS

*Ordinary of the Mass:* Missa "Cum Jubilo", Gregorian Chant, Five Times; Missa "Orbis Fac-

tor", Gregorian Chant, Three Times; Missa "Cunctipotens Genitor Deus", Gregorian Chant, Twice; Missa "De Angelis", Gregorian Chant, Twice; Mass using selected Ad Libitum Chants, Gregorian Chant, Once; Ambrosian "Gloria", Ambrosian Chant, Twice; Credo I, Gregorian Chant, Four Times; Credo III, Gregorian Chant, Six Times; Credo IV, Gregorian Chant, Twice.

*Benediction Motets:* Adoro Te, Gregorian; Tantum Ergo, Spanish; Adoremus and Laudate Dominum, Various Psalm Tones; O Salutaris, Gregorian Style — J. A. Murphy; Tantum Ergo, — J. A. Murphy.

*Offertory Motets:* Ave Maria, Gregorian; Salve Mater, Gregorian.

### HIGH SCHOOLS

*Offertory Motets:* Three-part "a Cappella"; Jesu Rex Admirabilis, Palestrina; Laudate Dominum, Grassi; Confitemini Domino, Constantini; Jubilate Deo, Montani; Ave Maria, Arcadelt; Jesu Salvator Mundi, Menegali; Ave Maria, Bottazzo.

*Benediction Motets:* Three-part "a Cappella"; Panis Anglicus, Casciolini; Ecce Panis Angelcus, Polleri; Jesu Dulcis Memoria, J. A. Murphy; O Sacrum Convivium, Remondi; O Bone Jesu, Palestrina; O Deus Ego Anno Te, XVIII Century; Tantum Ergo, Perosi; Tantum Ergo, Breidenstein; Tantum Ergo, Autore Ignoto; Tantum Ergo, Ravanello; Tantum Ergo, Montani.

### CHOIR OF THE MAESTRE PIE FILIPPINI

*Proper of the Mass:* Three-part "a Cappella" Falso-Bordone style; Statuit Dei Dominus, Mother Carolina Ionata, M.P.F., Mus. D.; Cum Sanctificatus, Mother Carolina Ionata, M.P.F., Mus. D.;

Cibavit Eos, Mother Carolina Ionata, M.P.F., Mus. D.; Viri Galilaei, Mother Carolina Ionata, M.P.F., Mus. D.; Accipite, Mother Caroline Ionata, M.P.F., Mus. D.; Exaudi Domine, Mother Carolina Ionata, M.P.F., Mus. D.

*Supplementary Motets:* Three-part "a Cappella"; Ecce Sacerdos, Rev. M. Amoros, T.O.R.; Cantantibus Organist, Ravanello; Jubilate Deo, Montani; Ave Maria, Mother Carolina, M.P.F.; Ave Maria, J. A. Murphy; Salutis Humanae Sator, Ravanello.

### The Annual St. Cecilia Guild Concert

As an added incentive to the study and performance of Sacred Music representative of the accepted masters of composition, the plans for 1943-1944 included the preparation and rendition of a program given by a Sisters' Chorus, High School Chorus and Grammar School Chorus. These groups participated on May 28, 1944 as individual groups and in combination. The success of the venture was so great that this now forms a vital portion of the Institute's activities.

The Sisters' Chorus is made up of Sisters from the various teaching communities who are known to have particular vocal ability.

The two High School Choruses (Boys and Girls) and Grammar School Chorus include members who have been accepted by individual audition before a group of Music Supervisors. Only those who receive the very highest rating are admitted to the choris. The basis of scoring in the auditions is best appreciated by an analysis of the Official Scoring Sheet and it should be noted that each student appearing for audition is known to the judges only by number.

### SURVEY OF PARTICIPANTS — ANNUAL DEMONSTRATION MASS

Year	Grammar Schools	High Schools	Grammar Schools	High Schools	Sisters' Choir	Priests' Schola	Total Singers
1933-1934	66	—	1400	—	50	—	1450
1934-1935	161	—	5500	—	90	—	5590
1935-1936	163	—	6000	—	100	—	6100
1936-1937	168	39	6200	600	100	150	7050
1937-1938	190	48	6800	850	150	150	7950
1938-1939	155	41	5500	750	150	150	6550
1939-1940	146	38	2904	555	100	100	3659
1940-1941	149	35	2282	504	100	100	2986
1945-1946	112	15	1608	190	80	45	1923
1946-1947	113	11	1647	234	80	25	1979
1947-1948	136	18	2003	498	80	25	2606
1948-1949	114	22	1437	366	80	25	1908
1949-1950	142	21	1424	332	80	18	1854

## SOME STATISTICS

(Archdiocese of Newark, New Jersey)

Established, 1853.

Erected An Archdiocese, December 10, 1937

Square Miles, 541

Comprising four counties in the State of New Jersey, viz: Hudson, Bergen, Essex and Union.

Total Population, 2,227,370

Catholic Population, 1,028,951

Most Reverend

THOMAS J. WALSH, S.T.D., J.C.D.

Archbishop of Newark; ordained January 27, 1900; appointed Bishop of Trenton, May 10, 1918; consecrated July 25, 1918; made Assistant at the Pontifical Throne March 13, 1922; transferred to the See of Newark, March 2, 1928; appointed Archbishop of Newark, December 10, 1937; Pallium conferred December 18, 1937; installed April 27, 1938. — Res. 552 S. Orange Avenue, South Orange, New Jersey. Office: Chancery, 31 Mulberry Street, Newark 2, N. J.

Most Reverend

JAMES A. McNULTY, D.D.

Auxiliary to the Archbishop of Newark; ordained July 12, 1925; appointed Titular Bishop of Methone and Auxiliary to the Archbishop of Newark, August 2, 1947; consecrated October 7, 1947. — Res., St. Bridget's Rectory, 410 Plane Street, Newark 2, New Jersey.

Commission for Sacred Music — Rev. John E. Kiernan, Chairman; Rt. Rev. Msgr. James A. Hughes, J.C.D., Revs. Adrian Maine, Harold Dilger, Joseph Jaremczuk.

Liturgical Commission — Rt. Revs. Msgr. George W. Ahr, S.T.D., Revs. Thomas F. Burke, S.T.D., Ph.D., Charles Murphy, B.L.S., Alexander Fronczak.

The Archdiocesan Institute of Sacred Music — St. Patrick's Cathedral School and Hall, Central Avenue, Newark. The Member Institutions of this Institute are: The Priests' Choir, Rev. John E. Kiernan, President; The Saint Cecilia Guild — a Society of Religious Teaching Sisters; The Catholic Choir Guild — a Society of Choirmasters, Organists and Singers of all lay choirs of all parishes. Missions and public Chapels of the Archdiocese.

Priests, 853 — Parishes, 209 — Sisters, 2730 — High Schools, 48 — Elementary Schools, 160 — High School and Elementary School Pupils, (Parochial and Private) — 87,805.

OUR MUSIC  
THIS MONTH

*A Gregorian Mass and Chants for Benediction of the Most Blessed Sacrament.*

Edition No. 1722A; 20 pages; 35¢ in U.S.A.

The entire music supplement section of this issue of CAECILIA is devoted to a Mass for Congregational use prepared by the Newark Archdiocesan Institute of Sacred Music for the Fourteenth Annual Pontifical Demonstration Mass to be held in Newark in 1951. This activity is sponsored annually by the Most Reverend Thomas Joseph Walsh, Archbishop of Newark.

A complete program for the Mass is included in this Edition: the processional "Sacerdos et Pontifex"; a Gregorian Chant Ordinary of the Mass with all responses; a Benediction Service; and for a recessional, the Ambrosian "Christus Vincit." Large notes in modern notation, comfortable keys and English translations are included to make the routine of performance easy to follow.

Another combination of Gregorian Chant especially designed for use by congregations during the celebration of High Mass thus makes its appearance. The total of such cards or booklets recently published throughout the country in various parishes and dioceses is not known specifically. What is known, however, is the fact that for the past five years the number of such publications has been increasing steadily. Knowledge of this should be a source of encouragement to those whose untiring efforts are being directed toward the goal of congregational participation.

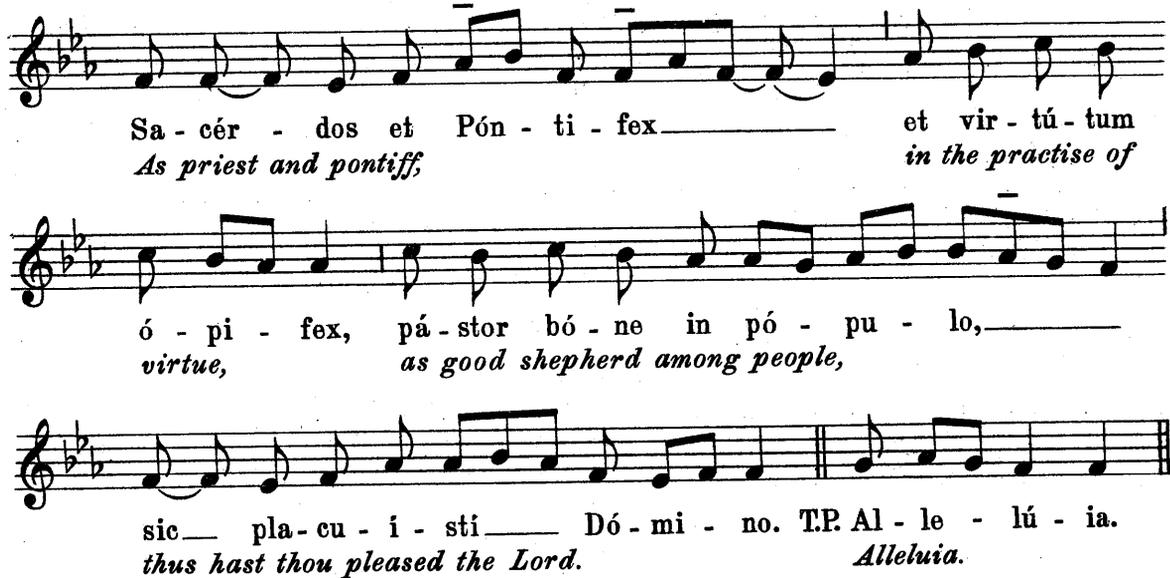
T. N. M.

# A GREGORIAN MASS

and

Chants for Benediction  
of the Most Blessed Sacrament

## Sacerdos et Pontifex (Reception of a Bishop) *sung during Procession.*



Sa - cér - dos et Pón - ti - fex \_\_\_\_\_ et vir - tú - tum  
*As priest and pontiff* *in the practise of*

ó - pi - fex, pá - stor bó - ne in pó - pu - lo, \_\_\_\_\_  
*virtue,* *as good shepherd among people,*

sic\_\_\_ pla - cu - i - sti \_\_\_\_\_ Dó - mi - no. T.P. Al - le - lú - ia.  
*thus hast thou pleased the Lord.* *Alleluia.*

## Kyrie XI (orbis Factor)



*Sing three times*  
Ký - ri - e \_\_\_\_\_ e - - - - lé - i - son.  
*Lord, have mercy on us.*

*Sing three times*  
Chrí - ste \_\_\_\_\_ e - - - - lé - i - son.  
*Christ, have mercy on us.*

*Sing twice*  
Ký - ri - e \_\_\_\_\_ e - - - - lé - i - son.  
*Lord, have mercy on us.*

Ký - ri - e \_\_\_\_\_ e - - - - lé - i - son.  
*Lord, have mercy on us.*

## Gloria VIII (De Angelis)

Celebrant:



Gló - ri - a in ex - cél - sis Dé - o.

*Glory to God in the highest.*

Congregation:



Et in tér-ra pax ho-mi-ni-bus bó-nae vo-lun-tá-tis. Lau-dá - mus te.

*And on earth peace to men of good will.**We praise Thee.*

Be-ne-dí-ci-mus te. Ad-o - rá - mus te. Glo-ri-fi-cá-mus te.

*We bless Thee.**We adore Thee.**We glorify Thee.*

Grá-ti-as á-gi-mus tí-bi pró-pter má-gnam gló-ri-am tú - am.

*We give Thee thanks for Thy great glory.*

Dó-mi-ne Dé-us, Rex cae-lé - stis, Dé-us Pá-ter o - mní-po-tens.

*O Lord God, heavenly King,**God the Father almighty.*

Dó-mi-ne Fí-li u - ni-gé-ni-te, Jé - su Chri-ste. Dó-mi-ne Dé -

*O Lord Jesus Christ the only begotten Son.**Lord God,*

us, A-gnus Dé - i, Fí-li - us Pá - tris. Qui tól-lis pec - cá - ta

*Lamb of God,**Son of the Father.**Who takest away the*

mún - di, mi-se-ré - re - nó - bis. Qui tól-lis pec - cá - ta mún - di,

*sins of the world, have mercy on us.**Who takest away the sins of the world,*

sú - sci - pe de-pre-ca-ti - ó - nem nó - stram. Qui sé - des ad délix

*receive our prayer.**Who sittest at the right*



te-ram Pá-tris, mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sán-ctus.  
*hand of the Father, have mercy on us. For Thou alone art holy.*

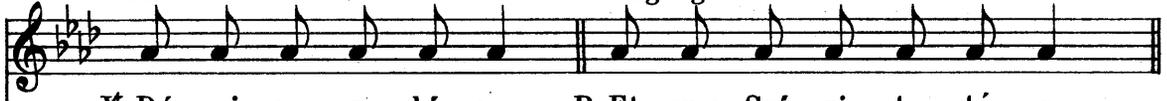


Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-si-mus, Jé-su Chri-ste.  
*Thou alone art Lord. Thou alone art most high, O Jesus Christ.*



Cum Sán-cto Spí-ri-tu in gló-ri-a Dé-i Pá-tris. A-men.  
*With the Holy Ghost in the glory of God the Father. Amen.*

**Responses—At Orations.** (At Pontifical Mass, when a Gloria is sung—Bishop sings  
 Celebrant: Congregation: *Pax vobis*)



℣. Dó-mi-nus vo-bis-cum. ℞. Et cum Spí-ri-tu tú-o.  
*The Lord be with you. And with thy spirit.*

Celebrant is a Bishop:

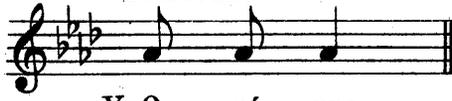
Congregation:



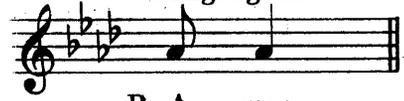
℣. Pax vo-bis. ℞. Et cum Spí-ri-tu tú-o.  
*Peace be with you. And with thy spirit.*

Celebrant:

Congregation:



℣. O-ré-mus. (Prayer follows)  
*Let us pray.*



℞. A-men.  
*Amen.*

**Responses—At the Gospel.**

Celebrant or Deacon:

Congregation:



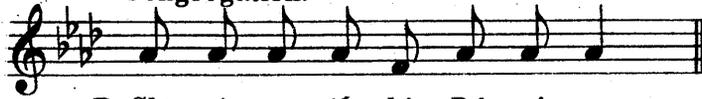
℣. Dó-mi-nus vo-bis-cum. ℞. Et cum Spí-ri-tu tú-o.  
*The Lord be with you. And with thy spirit.*

Celebrant or Deacon:



℣. Se-quén-ti-a Sán-cti E-van-gé-li-i se-cún-dum Mat-tháe-um.  
*The continuation of the Holy Gospel according to Matthew.*

Congregation:



℞. Gló-ri-a tí-bi Dó-mi-ne.  
*Glory be to Thee, O Lord.*

se-cún-dum Jo-án-nem.  
*according to John.*  
 se-cún-dum Lú-cam.  
*according to Luke.*  
 se-cún-dum Már-cum.  
*according to Mark.*

## Credo IV

Celebrant:



Cré - do in ú - num Dé - um,  
*I believe in one God,*

Congregation:



Pá-trem o - mni-po - tén - tem, fa - ctó-rem cae - li et tér - rae,  
*the Father almighty, Maker of heaven and earth,*



vi - si - bí - li - um ó - mni - um, et in - vi - si - bí - li - um. Et in ú - num  
*and of all things visible and invisible. And in one*



Dó-mi-num Jé-sum Chrí - stum, Fi-li-um Dé-i u - ni - gé - ni-tum.  
*Lord, Jesus Christ, the only begotten Son of God.*



Et ex Pá-tre ná-tum án - te ó - mni - a sae - cu - la. Dé-um de Dé - o,  
*Born of the Father before all ages. God of God,*



lú - men de lú - mi - ne, Dé-um vé - rum de Dé - o vé - ro. Gé - ni - tum,  
*light of light, true God of true God. Begotten,*



non fá - ctum, con - sub - stan - ti - á - lem Pá - tri: per quem ó - mni - a fá - cta sunt.  
*not made, of one being with the Father: by whom all things are made.*



Qui pró - pter nos hó - mi - nes, et pró - pter nó - stram sa - lú - tem de - scén - dit de  
*Who for us men, and for our salvation, came down from*



cae - lis. Et in - car - ná - tus est de Spi - ri - tu Sán - cto ex Ma - rí - a  
*heaven. And was made flesh by the Holy Ghost of the Virgin*

Vir-gi-ne: et hó-mo fá-ctus est. Cru-ci-fi - xus ét-i-am pro nó - bis:  
*Mary: and was made man. He was also crucified for us:*

sub Pón-ti-o Pi-lá - to pás-sus, et se-púl-tus est. Et re-sur-ré-xit  
*suffered under Pontius Pilate, and was buried. And the third day*

tér-ti - a dí - e se-cún-dum Scri-ptú - ras. Et a-scén-dit in cæ-lum:  
*He arose again, according to the Scriptures. He ascended into heaven:*

sé - det ad déx-te-ram Pá - tris. Et i - te-rum ven-tú-rus est cum  
*He sitteth at the right hand of the Father. And He shall come again with glory;*

gló-ri - a ju-di-cá - re ví-vos et mór-tu - os: cú-jus ré-gni non  
*to judge the living and the dead: and of His Kingdom there*

e - rit fi - nis. Et in Spí-ri-tum Sán-ctum, Dó-mi-num, et vi-vi-fi-cán-tem:  
*shall be no end. And in the Holy Ghost, the Lord, and Giver of life,*

qui ex Pá-tre Fi-li-ó-que pro-cé - dit. Qui cum Pá-tre et Fí-li-o  
*Who proceedeth from the Father and the Son. Who together with the Father and*

sí-mul ad - o - rá-tur, et con-glo-ri-fi-cá - tur: qui lo - cú-tus est  
*the Son is no less adored, and glorified: Who spoke by the*

per Pro-phé-tas. Et ú-nam, sán-ctam, ca-thó-li-cam, et a - po-stó-li -  
*Prophets. And in one, holy, catholic, and apostolic*

cam Ec-clé-si-am. Con-fi-te-or u-num ba-pti-sma in re-mis-si-  
church. I confess one baptism for the remission

ó-nem pec-ca-tó-rum. Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.  
of sins. An't I look for the resurrection of the dead.

Et ví-tam ven-tú-ri sae-cu-li. A - - - men.  
And the life of the world to come. Amen.

## Response—before the Offertory.

Celebrant: Congregation: Celebrant:  
 ✠. Dó-mi-nus vo-bis-cum. R. Et cum Spí-ri-tu tú-o. ✠. O-ré-mus...  
 The Lord be with you. And with thy spirit. Let us pray.

## Responses—At the Preface. (Solemn Tone)

Celebrant: Congregation:  
 ✠. Per ó-mni-a sae-cu-la sae-cu-ló-rum. R. A-men.—  
 World without end. Amen.

Celebrant: Congregation:  
 ✠. Dó-mi-nus vo-bis-cum. R. Et cum Spí-ri-tu tú-o.  
 The Lord be with you. And with thy spirit.

Celebrant: Congregation:  
 ✠. Sú-r-sum cór-da.— R. Ha-bé-mus ad Dó-mi-num.—  
 Lift up your hearts. We have them lifted up unto the Lord.

Celebrant: Congregation:  
 ✠. Grá-ti-as\_a\_gá-mus Dó-mi-no Dé-o nó-stro. R. Dí-gnum et jú-stum est.—  
 Let us give thanks to the Lord our God. It is meet and just.

Responses—At the Preface. (Ferial Tone.)

Celebrant: Congregation:

℟. Per ó - mni - a saé - cu - la sae - cu - ló - rum. ℞. A - men. —  
*World without end. Amen.*

Celebrant: Congregation:

℟. Dó - mi - nus vo - bis - cum. ℞. Et cum Spi - ri - tu tú - o.  
*The Lord be with you. And with thy spirit.*

Celebrant: Congregation:

℟. Sú - sum còr - da. — ℞. Ha - bé - mus ad Dó - mi - num. —  
*Lift up your hearts. We have them lifted up unto the Lord.*

Celebrant: Congregation:

℟. Grá - ti - as a - gá - mus Dó - mi - no Dé - o nó - stro. ℞. Dí - gnum et jú - stum est. —  
*Let us give thanks to the Lord our God. It is meet and just.*

Sanctus IX (Cum Jubilo)

Sán - - ctus, Sán - ctus, Sán - - ctus —  
*Holy, Holy, Holy,*

Dó - mi - nus Dé - us Sá - - ba - oth. Plé - ni sunt cae - li et  
*Lord God of Hosts. Heaven and earth are*

ter - ra gló - ri - a — tú - a. — Ho - sán - na in ex - cél - sis. —  
*full of Thy glory. Hosanna in the highest.*

Benedictus IX (Cum Jubilo)

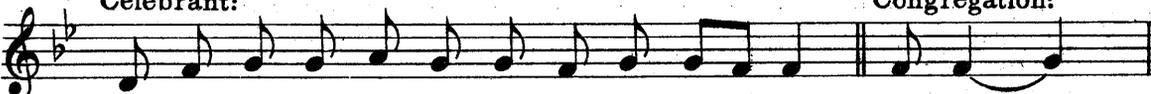
Be - ne - di - ctus qui vé - nit in nó - mi - ne Dó - - mi - ni.  
*Blessed is He that comes in the name of the Lord.*

Ho - - sán - na in ex - cél - - sis.  
*Hosanna in the highest.*

Responses - At Pater Noster.

CAECILIA

Celebrant: Congregation:



℟. Per ó - mni - a saé - cu - la sae - cu - ló - rum. ℞. A - men. —  
*World without end. Amen.*

Celebrant:



℟. O - ré - mus. . . . . Et ne nos in - dú - cas in ten - ta - ti - ó - nem.  
*Let us pray. And lead us not into temptation.*

Congregation:



℞. Sed lí - be - ra nos a má - - lo.  
*But deliver us from evil.*

Responses - Before Agnus Dei.

Celebrant: Congregation:



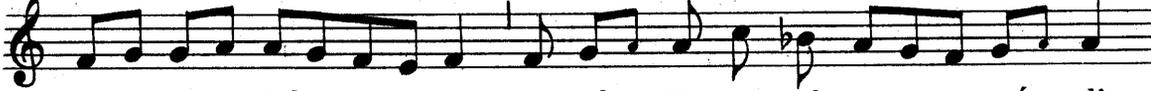
℟. Per ó - mni - a saé - cu - la sae - cu - ló - rum. ℞. A - men. —  
*World without end. Amen.*

Celebrant: Congregation:

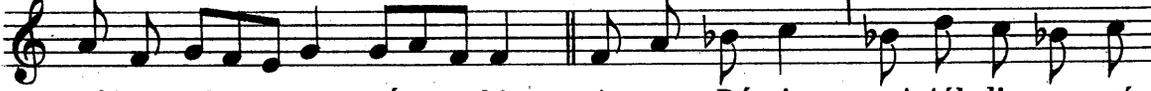


℟. Pax Dó - mi - ni sit sém - per vo - bis - cum. ℞. Et cum Spi - ri - tu tú - o.  
*May the peace of the Lord be always with you. And with thy spirit.*

Agnus Dei IV (Cunctipotens Genitor Deus)



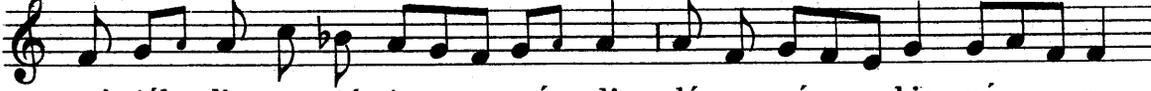
A - gnus Dé - - i, qui tól - lis pec - cá - ta — mún - di,  
*Lamb of God, who takest away the sins of the world,*



mi - se - ré - re nó - bis. A - gnus Dé - i, qui tól - lis pec - cá -  
*have mercy on us. Lamb of God, who takest away the*

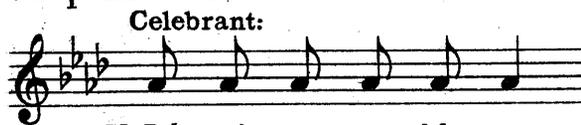
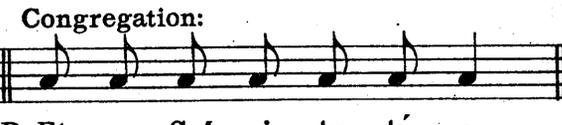


ta — mún - di mi - se - ré - re nó - bis. A - gnus Dé - - i,  
*sins of the world, have mercy on us. Lamb of God,*

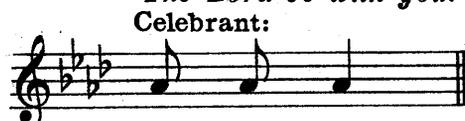
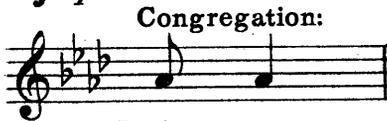


qui tól - lis pec - cá - ta — mún - di dó - na nó - bis pá - cem.  
*who takest away the sins of the world, grant us peace.*

## Responses—At Postcommunion.

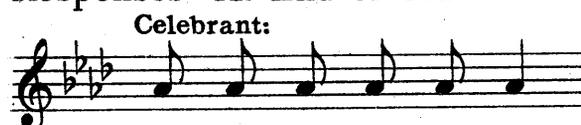
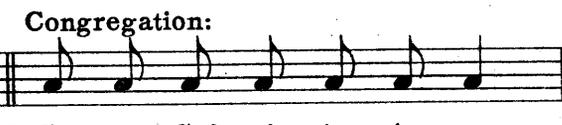
Celebrant:  Congregation: 

℣. Dó - mi - nus vo - bis - cum. ℞. Et cum Spi - ri - tu tú - o.  
*The Lord be with you. And with thy spirit.*

Celebrant:  Congregation: 

℣. O - ré - mus. (Prayers follow) ℞. A - men.  
*Let us pray. Amen.*

## Responses—At End of Mass.

Celebrant:  Congregation: 

℣. Dó - mi - nus vo - bis - cum. ℞. Et cum Spi - ri - tu tu - o.  
*The Lord be with you. And with thy spirit.*

### Solemn Tone



Celebrant or Deacon: I - te, \_\_\_\_\_ mís - sa est.  
*Go, the mass is ended.*

Congregation: Dé - o \_\_\_\_\_ grá - ti - as.  
*Thanks be to God.*

### Ordinary Sundays



Celebrant or Deacon: I - te \_\_\_\_\_ mís - sa est.

Congregation: Dé - o \_\_\_\_\_ grá - ti - as.

### Feasts of B.V.M.



Celebrant or Deacon: I - te \_\_\_\_\_ mís - sa est.

Congregation: Dé - o \_\_\_\_\_ grá - ti - as.

### Advent and Lent



Celebrant or Deacon: Be - ne - di - cá - mus Dó - mi - no.  
*Let us bless the Lord.*

Congregation: Dé - o grá - ti - as.  
*Thanks be to God.*

### Ferial Tone



Celebrant or Deacon: Be - ne - di - cá - mus Dó - mi - no (or) I - te mís - sa est

Congregation: Dé - o grá - ti - as Dé - o grá - ti - as

### Easter Week



Celebrant or Deacon: I - te mís - sa est, Al - le - lú - ia, Al - le - lú - ia.

Congregation: Dé - o grá - ti - as, Al - le - lú - ia, Al - le - lú - ia.

## Responses for Pontifical Blessing.

Bishop: Congregation:

✠. Sit nó-men Dó-mi-ni be-ne-dí-ctum. R. Ex hoc nunc et ús-que  
*May the name of the Lord be blessed. Now and forever.*

Bishop:

in saé-cu-lum. ✠. Ad-ju-tó-ri-um nó-strum in nó-mi-ne Dó-mi-ni.  
*Our help is the Name of the Lord.*

Congregation: Bishop:

R. Qui fé-cit cae-lum et tér-ram. ✠. Be-ne-dí-cat vos o-mní-po-tens Dé-us,  
*Who made heaven and earth. May you be blessed by Almighty God,*

Congregation:

Pá-ter, et Fí-li-us et Spí-ri-tus Sán-ctus. R. A-men.  
*Father, Son, and Holy Ghost. Amen.*

## Salve Regina (Offertory Motet for Mass)

Sál-ve Re-gi-na, má-ter mi-se-ri-cór-di-ae: Ví-ta,  
*Hail, holy Queen, Mother of mercy, Our life,*

dul-cé-do, et spes nó-stra, sál-vel Ad te cla-má-mus,  
*our sweetness, and our hope. To thee do we cry,*

éx-su-les, fi-li-i Hé-vae. Ad te su-spi-rá-mus,  
*poor banished children of Eve. To thee do we send up our sighs,*

ge-mén-tes et flén-tes in hac la-cri-má-rum vál-le.  
*mourning and weeping in this vale of tears.*

E - ia ér - go, Ad - vo - cá - ta nó - stra, il - los tú - os  
*Turn then, most gracious Advocate, Thine eyes of mercy*

mi - se - ri - cór - des ó - cu - los ad nos con - vér - te. Et Jé -  
*towards us. And after*

sum, - be - ne - di - ctum frú - ctum vén - tris tú - i, nó - bis post hoc  
*this our exile, show unto us the blessed fruit of thy womb, Jesus.*

ex - sí - li - um o - stén - de. O clé - mens. O pí - a.  
*O clement, O loving,*

O dúl - cis Vir - go Ma - rí - a.  
*O sweet Virgin Mary.*

### Adoro Te Devote (Offertory Motet for Mass or Hymn for Benediction).

1. Ad - ó - ro te de - vó - te, lá - tens Dé - i - tas, Quae sub his  
 2. Ví - sus, tá - ctus, gú - stus in te fál - li - tur, Sed au - dí -

fi - gú - ris vé - re lá - ti - tas: Ti - bi se - cor mé - um tó - tum  
 tu só - lo tú - to cré - di - tur: Cré - do quíd - quid dí - xit Dé - i

súb - ji - cit, Quí - a te con - tém - plans tó - tum dé - fi - cit.  
 Fí - li - us: Nil hoc vér - bo ve - ri - tá - tis vé - ri - us. A - men.

1. 2.

*Thee, hidden God! devoutly I revere,  
 Most truly hidden in the symbols here;  
 Profoundly I adore on low-bent knee,  
 My soul is faint while contemplating Thee.*

*The sight, the touch, the taste, these all deceive,  
 The hearing only I secure believe;  
 Firmly I hold the word of God my Lord,  
 No truer word can be than Truth's own word.*

# Tantum Ergo (For Benediction or Forty Hours Procession)

CAECILIA



1. Tán-tum ér-go sa-cra-mén-tum Ve-ne-ré-mur cé-ru-i:  
 2. Ge-ni-tó-ri Ge-ni-tó-que Laus et ju-bi-lá-ti-o,



Et an-ti-quum do-cu-mén-tum Nó-vo cé-dat rí-tu-i:  
 Sá-lus, hó-nor, ví-r-tus quó-que Sit et be-ne-dí-cti-o,



Præ-stet fi-des sup-ple-mén-tum Sén-su-um de-fé-ctu-i.  
 Pro-ce-dén-ti ab u-tró-que Cóm-parsit lau-dá-ti-o. A-men.

- |  |  |
|--|--|
| <p>1. <i>Bowing then in adoration<br/>                 We this Sacrament revere:<br/>                 Ancient rites, a preparation<br/>                 For the new, now disappear:<br/>                 Faith's illuming operation<br/>                 From the senses ousts all fear.</i></p> | <p>2. <i>To the Father and the Son, exceeding<br/>                 Praise and jubilation be,<br/>                 Honour all and virtue ceding<br/>                 To them each eternally,<br/>                 While to Him from both proceeding,<br/>                 Render praise co-equally. Amen.</i></p> |
|--|--|

## Responses (After the Tantum Ergo at Benediction.)

Priest or chanters:



℣. Pá-nem de cæ-lo præ-sti-tí-sti é-is.  
*Thou didst give them bread from heaven.*

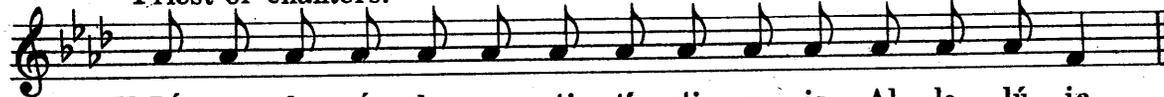
Congregation:



℞. O-mne de-le-cta-mén-tum in se ha-bén-tem.  
*Containing in itself all sweetness.*

## During Eastertide

Priest or chanters:



℣. Pá-nem de cæ-lo præ-sti-tí-sti e-is. Al-le-lú-ia.  
*Thou didst give them bread from heaven. Alleluia.*

Congregation:



℞. O-mne de-le-cta-mén-tum in se ha-bén-tem. Al-le-lú-ia.  
*Containing in itself all sweetness. Alleluia.*

Priest:

Congregation:



℣. O-ré-mus..... Per Chrí-stum Dó-mi-num nó-strum. ℞. A-men.  
*Let us pray. By our Lord Jesus Christ. Amen.*



# Christus Vincit! (For Schola 'Choir' and Congregation)

Schola:



Chri - stus\_ vin - cit!    Chri - stus\_ ré - gnat!    Chri - stus im - pe - rat!  
*Christ conquers!            Christ rules!            Christ commands!*

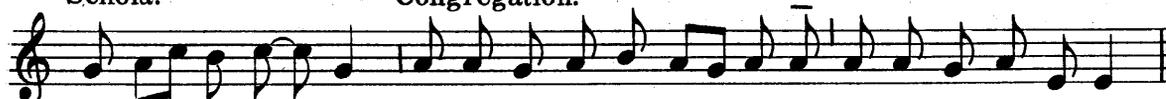
Congregation:



Chri - stus\_ vin - cit!    Chri - stus\_ ré - gnat!    Chri - stus im - pe - rat!  
*Christ conquers!            Christ rules!            Christ commands!*

Schola:

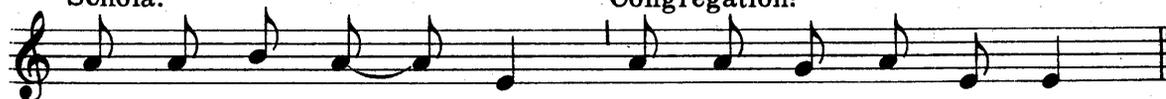
Congregation:



Ex - áu - di Chri - ste. Ec - clé - si - ae sán - ctae Dé - i sá - lus per - pé - tu - a.  
*Graciously hear us, O Christ. To the holy church of God, enduring prosperity.*

Schola:

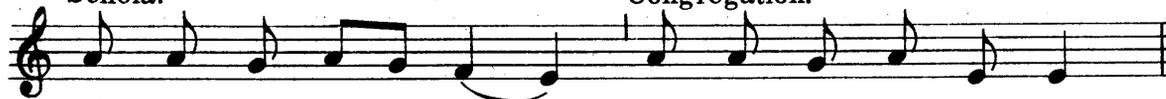
Congregation:



Red - ém - ptor mún - di.    T'u il - lam ád - ju - va.  
*Redeemer of the world,            grant her assistance.*

Schola:

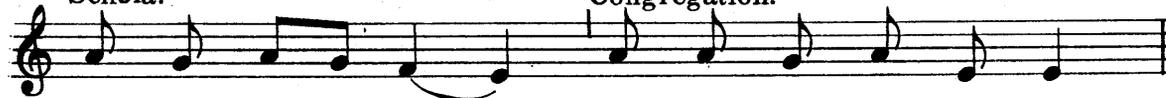
Congregation:



Sán - cta Ma - rí - a.    Tu il - lam ád - ju - va.  
*Holy Mary,            grant her assistance.*

Schola:

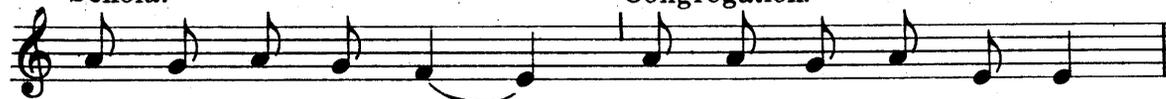
Congregation:



San - cte Jo - seph.    Tu il - lam ád - ju - va.  
*Saint Joseph,            grant her assistance.*

Schola:

Congregation:



Sán - cte Mi - cha - el.    Tu il - lam ád - ju - va.  
*Saint Michael,            grant her assistance.*

Schola and Congregation:



Chri - stus\_ vin - cit!    Chri - stus\_ ré - gnat!    Chri - stus im - pe - rat!  
*Christ conquers!            Christ rules!            Christ commands!*

Schola: Congregation:

Ex - áu - di Chri - ste. Pi - o Súm - mo Pon -  
*Graciously hear us, O Christ. To Pius Supreme Pontiff*

tí - fi - ci et u - ni - ver - sá - li Pá - pae vi - tal  
*and hope of the universal church, long life!*

Schola: Congregation:

Sal - vá - tor mún - di. Tu il - lum ád - ju - va.  
*Saviour of the world, grant him assistance.*

Schola: Congregation:

Sán - cte Pé - tre. Tu il - lum ád - ju - va.  
*Saint Peter, grant him assistance.*

Schola: Congregation:

Sán - cte Páu - le. Tu il - lum ád - ju - va.  
*Saint Paul, grant him assistance.*

Schola: Congregation: Schola: Congregation:

Rex ré - gum! Rex nó - ster! Spes nó - stra! Gló - ri - a! nó - stra!  
*King of kings! Our King! Our hope! Our glory!*

Schola: Congregation:

Mi - se - ri - cór - di - a nó - stra! Au - xí - li - um nó - strum!  
*Our mercy! Our assistance!*

Schola: Congregation:

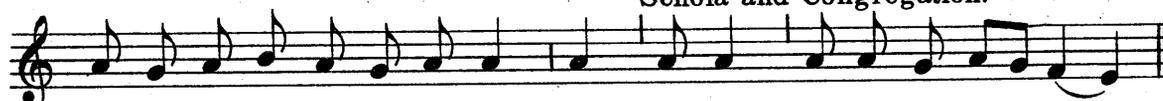
For - ti - tú - do nó - stra! Ar - ma nó - stra in - vi - ctís - si - ma  
*Our strength! Our invincible armor!*

Schola: Congregation:



Mú - rus nó - ster in - ex - pu - gná - bi - lis! De - fén - si - o  
*Our impregnable fortress! Our defense*

Schola and Congregation:



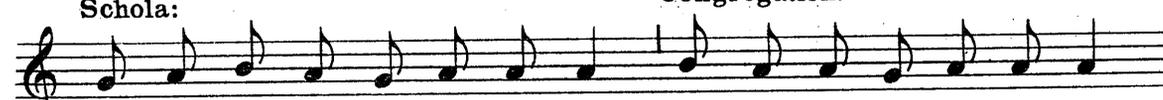
et ex - al - tá - ti - o nó - stra! Lux, vi - a, et ví - ta nó - stra...  
*and exaltation! Our light, way and life.*

Schola and Congregation:



Chri - stus vín - cit! Chri - stus ré - gnat! Chri - stus im - pe - rat!  
*Christ conquers! Christ rules! Christ commands!*

Schola: Congregation:



Ip - si só - li im - pé - ri - um, laus et ju - bi - lá - ti - o  
*To Thee alone be power, praise and jubilation,*

Schola and Congregation:



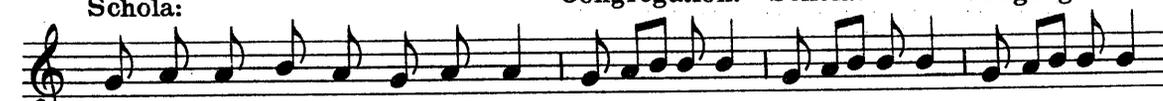
per in - fi - ní - ta sae - cu - la sae - cu - ló - rum. A - men.  
*for ever and ever. Amen.*

Schola: Congregation:



Tém - po - ra bó - na vé - ni - ant! Pax Chri - sti vé - ni - at!  
*May earthly blessing come! May the peace of Christ come to us,*

Schola: Congregation: Schola: Congregation:



Red - ém - ptis sán - gui - ne Chri - sti: Fe - lí - ci - ter! Fe - lí - ci - ter! Fe - lí - ci - ter!  
*Redeemed by the blood of Christ: blessed are we!*

Schola and Congregation:



Ré - gnum Chri - sti vé - ni - at! Dé - o grá - ti - as! A - men.  
*May the reign of Christ come! Thanks be to God. Amen.*

# AUDITION SCORE SHEET

## *The Newark Archdiocesan Institute of Sacred Music*

Pre-requisite: Memorization of all concert material —.

1. Tone (Use various pitches within the range of voice classification):

a) Quality (maintain it from ff to pp.)—; b) Quality (ability to increase and decrease volume) —; c) Control (of long tones and phrases, breathing) —.

2. Voice (Use scale lines within the range of voice classification): a) Even scale (no strain or apparent effort especially in the high register) —; b) Blending quality (*choral* voices desirable, soloists may be eliminated) —.

3. Accuracy (in rendition of concert material): a) Melodic or harmonic line —; b) Rhythm (chant or metered) —; c) Intonation (avoid flattening and sharpening) —; d) Enunciation (clear articulation, attack and release) —; e) Pronunciation (correct Latin according to the accepted pronunciation in the Archdiocese of Newark) —.

4. Personality:

a) Stage presence and appearance (calmness, poise, mastery and independence) —; b) Apparent intelligence —.

Pre-requisite: No student will receive an audition score, unless the material of the concert is thoroughly memorized. In the case of High School students, this applies to their own voice-parts.

### *System Scoring*

Record your rating, for each of the above subjects, in the column to the right of the sheet. Use the following point basis for scoring:

- Superior ..... 10 points
- Good ..... 6 to 9 points
- Questionable ..... 3 to 5 points
- Poor ..... 1 to 2 points

*Note: The Judges for the Auditions are Sisters who are members of the St. Cecilia Guild Music Committee and their decisions must be accepted as final.*

*The Audition Score for acceptance in the choruses will be determined by the Directors on the basis of desired numbers of singers and balance of voice-parts.*

During the weekly meetings of the St. Cecilia Guild, the numbers for the concert programme are rehearsed and interpreted. The three groups appear only twice for general rehearsal before the Concert.

The Concert of 1944-1945 held in the Seton Hall College Gymnasium, South Orange, New Jersey on May 25th, 1945 included a Sisters' Chorus of 73 voices representing 15 Teaching Communities; a High School Chorus of 86 voices representing 10 schools; and a Grammar School Chorus of 267 voices from 41 schools and missions.

In consideration of the fact that each individual passed a very exacting audition with almost perfect scores, it is not surprising that the performance left little wanting from every musical angle, in fact, the only criticism expressed was due to the brevity of the concert (31 minutes of actual performance).

The concert held May 24th, 1946, included a chorus of thirty-nine young men from the High Schools. This was the initial appearance of this group and added greatly to the interest of the programme. The Sisters' Chorus numbered 128, the High School Chorus of young women featured 121 voices, and the performance of the 254 Grammar School children was outstanding.

It is of interest to note that almost 2,000 students presented themselves for the audition. So many received such a high rating from the Judges, that the Directors were forced to accept only those receiving a perfect or next to perfect score.

Another fact to be noted is that teachers have extended this training into the lower grades, as witnessed by the fact that many children from the third and fourth grades appeared in the chorus at this concert.

## SURVEY OF PARTICIPANTS — ST. CECILIA GUILD CONCERTS

	Sisters Chorus	High School Girls	High School Boys	Grammer Sch. Chorus	Seton Hall University	Caldwell College	Total Singers
1943-1944	100	150	—	300	—	—	550
1944-1945	73	86	—	267	—	—	426
1945-1946	128	121	39	254	—	—	542
1946-1947	129	186	48	385	70	46	864
1947-1948	106	398	113	826	65	27	1535
1948-1949	135	303	62	828	95	44	1467
1949-1950	138	295	37	646	65	58	1239

## CATHOLIC CHOIR GUILD

*Historical Sketch*

The next step in His Excellency's plan of organization was directed towards the lay organists, choir-directors and choir-singers of the Archdiocese. For them, the Catholic Choir Guild was established October 19, 1933.

Weekly meetings were held in the various county centres at which lectures were given, programs of Sacred Music rendered by member-choirs, and problems of the Parish Choir discussed in open forum. The same high standard of musical education given to the Priests' Choir and the Saint Cecilia Guild became a part of the Choir Guild plans. The response and cooperation of all the members has manifested itself in a most satisfactory manner throughout the twelve years.

Various circumstances in the recent war-years have compelled a reduction of the meetings to once a month, but interest has never lagged. Among the most outstanding occasions to be recalled are:

May 28th, 1934. Concert of Liturgical Music by the Chorus of the Catholic Choir Guild at Sacred Heart Church, Vailsburg, New Jersey (Chorus of 175 Organists, Directors and Choir Singers).

June 13th, 1935. Solemn Vespers of the Blessed Virgin at the Church of the Immaculate Conception, Montclair. The chorus on this occasion totaled 150. Following the Vespers, a special group of Liturgical Motets composed by members of the Choir Guild were sung by the Chorus and conducted by the composers.

May 29th, 1936. Concert of Sacred Music by the Catholic Choir Guild Chorus presented as part of the Program of the 3-Day Convention of the Society of St. Gregory of America held in Newark. Two hundred members composed the chorus for this concert.

June 14th, 1938. Demonstration of Ecclesiastical Music given by 12 separate groups at the Essex House, Newark, New Jersey. Included in this concert were 2 Boy Choirs, 1 Male Choir, 1 Choir of Boys and Men, 7 Mixed Choirs and the Catholic Choir Guild Chorus of 200 voices.

April 18th, 1940. Demonstration of Ecclesiastical Music given by 18 separate Choirs at the Essex House, Newark, New Jersey. Included in this concert were 3 Boy Choirs, 1 Male Choir, 3 Girls' Glee Clubs, 1 Choir of Boys and Men, 7 Mixed Choirs and 3 Choirs singing Sacred Music in their own National language (Polish and Slovak).

Additional to the major demonstrations, choirs from fifty parishes presented Demonstrations of Liturgical Music in their own Churches at various intervals during the seventeen years.

The exigencies of the war made heavy demands on the membership. Organists, Directors and Choir-Singers entered the Armed Forces, and as might be expected, the male sections of our parish choirs were drastically reduced. Transportation became more difficult as time went on, the request of the national authorities to avoid large gatherings, the increased need of devotions in the

churches natural to such war-times, — these and many other circumstances necessitated a temporary suspension of such demonstrations. However, the indelible mark left on the membership by the splendid performances, before the war, remained until, once again, the Catholic Choir Guild resumed its full programme as a unit of the Archdiocesan Institute of Sacred Music.

**SUMMARY OF PARISHES**

affiliated with

**THE CATHOLIC CHOIR GUILD  
DIOCESE OF NEWARK**

(Counties of Essex, Hudson, Bergen, Union, Passiac, Morris, Sussex)

1933-1934 .....	138
1934-1935 .....	190
1935-1936 .....	194
1936-1937 .....	237

**ARCHDIOCESE OF NEWARK and  
OF PATERSON**

1937-1938 .....	168
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**ARCHDIOCESE OF NEWARK**

(Counties of Essex, Hudson, Bergen, Union)

1938-1939 .....	116
1939-1940 .....	83
1940-1941 .....	88
1941-1942 .....	129
1942-1943 .....	133
1943-1944 .....	183
1944-1945 .....	180
1945-1946 .....	183
1946-1947 .....	169
1947-1948 .....	140
1948-1949 .....	147
1949-1950 .....	139

**ARCHDIOCESAN INSTITUTE of SACRED MUSIC**

*Historical Sketch*

The plans of the Most Reverend Archbishop for the organization of a "musical university" reached its first step in development when formal classes were announced at the opening of the seventh year (1939). This Institute of Sacred Music functions under His Excellency's patronage and the capable direction of Professor Montani with Mr. Joseph Murphy as his associate director.

Two types of students are admitted to the classes of instruction viz., those seeking a Diploma of the Archdiocesan Institute of Sacred Music after a regulated Four-Year Course of 600 hours; and students eligible for college credits granted through the affiliation of the Institute with Seton Hall College.

The faculty includes permanent professors and visiting lecturers, all of whom are proven accredited authorities in their respective fields. Demonstrations and concerts by groups and choirs from the Parochial Membership and organizations from outside the Archdiocese have been an added feature of this course of instruction.

The permanent faculty and the subjects of which they were instructors follows:

Prof. N. A. Montani, K.C.S.S. Director and Instructor in Voice Culture, Choral Ensemble and Polyphony.

Joseph A. Murphy. Assistant Director and Instructor in Gregorian Chant, Chant Accompaniment, Music Theory and Composition.

Mother Carolina Ionata, M.P.F., Mus. D. "Bel Canto" Method of Voice Culture.

Edward Boyd Smack. Director of the Organ Department.

Arthur Gundersdorf. Teaching Methods in Music and Associate Professor of Choral Training.

J. Vincent O'Donnell. Associate Professor of Gregorian Chant.

The list of visiting lecturers for the past twelve years includes recognized authorities in many subjects kindred to Sacred Music and Liturgy:

*Liturgical Music* — Rev. W. Lallou, Litt. D., Rev. A. Verhaegen, O.S.B., Rev. L. Dunne, O.S.B., Rev. Emil Suchon, Dr. H. Becket-Gibbs.

*Liturgy* — Very Rev. Albert Hammenstede, O.S.B., Rev. Benedict Bradley, O.S.B., Rev. Damasus Winzen, O.S.B., Rev. Harold Dilger, S.T.L., Rev. Vincent Donovan, O.P., Rev. Michael Donnelly.

*Church Legislation in Music* — Rev. James Boylan, D.D.

*Liturgy and Music* — Rev. Lambert Dunne, O.S.B., Rev. William J. Lallou, Litt. D.

*History of Ecclesiastical Music* — Rev. J. M.

Petter, Rev. F. J. Kelly, Ph.D., Mus. D., Dr. H. Becket-Gibbs.

*Roman Pronunciation of Latin* — Rev. Michael de Angelis, C.R.M.

*Vocal Training* — Rev. William J. Finn, C.S.P. (Boy Voice), Duncan McKenzie (Boy Voice), Bernard M. Taylor (Voice Culture).

*Choir Training* — Rev. William J. Finn, C.S.P. (Boy Voice), Dr. Finley Williamson, Reginald Mills Silby, N. Lindsay Norden (The Untempered Scale in A Cappella Singing), Walter N. Waters (Boy Choir), Charles Meys (High School Choral Training).

*The Untempered Scale* — N. Lindsay Norden.

*Gregorian Chant and Its Accompaniment* — Achilles Bragers, Frederick Kolb, Edmund M. Holden.

*Organ and Its Construction* — Dr. Charles Courboin, K.O.L., Dr. Melchiorre Mauro-Cotrone, Capt. Richard Ranger, Leslie Leet, Earle J. Beach.

*Methods of Teaching Music* — Mother Georgia Stevens, R.S.C.J., Sister M. Scholastica, I.H.M., Sister M. Laura, O.P., Sister Maria Fidelis, S.C., Mrs. Justine B. Ward, Doc. Gregorian Chant, Peter Dykema, Hollis Dann, Ennis Davis.

Concerts and Demonstrations given in the past seventeen years, include many groups from the Newark Archdiocese as well as famous choirs and schools from other parts of the country. In the list that follows, those groups indicated by a double asterisk (\*\*) have presented programs before both the Choir Guild and St. Cecilia Guild, while one asterisk (\*) shows the performances before the St. Cecilia Guild only. All others appeared before the Choir Guild.

The groups and their directors are as follows:

*Male Choirs* — \*\*Schola Cantorum of the Seminary of the Immaculate Conception: N. A. Montani, Director and J. A. Murphy, Assistant Director — \*\*Schola Cantorum of Seton Hall College: N. A. Montani, Director, G. Meyer, Jr., Assistant Director, F. Zavaglia, Assistant Director — \*Saint Cecilia Guild High School Male Choir: J. A. Murphy — Mount Carmel Polish Choir, Bayonne, C. J. Duda — Holy Rosary Choir, Passaic, A. Komarowski — St. John the Baptist Choir, Cliffside, A. Gundersdorf — St. Michael's Monas-

tery Choir (Men and Boys), Union City, W. N. Waters — St. Mary's Boy Choir, Nutley and St. Agnes Male Choir, Paterson, combined, A. L. McGinnis — Blessed Sacrament Choir (Men and Boys), New York City, Warren Foley — Church of St. Ignatius, New York City, R. Mills Silby — St. Mary Choir (Men and Boys), Rahway, W. N. Waters — Our Lady of Grace Choir (Men and Boys), F. Kolb.

*Boys Choirs* — St. Vincent de Paul Choir, Bayonne, Rev. D. Meehan — St. Patrick's Cathedral Chancel Choir, Newark, Sr. Rose Perpetua, S.C. — St. Rose of Lima Choir, Newark, W. N. Waters — St. John Choir, Orange, Mrs. A. Taylor — Christ the King Colored Boys Choir, Jersey City, Rev. J. Fagan — St. Mary Choir, Rahway, W. N. Waters — St. Joseph Choir, Jersey City, H. Von Kellner — \*St. Henry Choir, Bayonne, J. P. Dunn — \*St. Rose of Lima School, New York City, E. M. Holden — \*Et. Aedan's Choir, Jersey City, Sisters of St. Dominic.

*Mixed Choirs* — Catholic Choir Guild Chorus, N. A. Montani and J. A. Murphy — Archdiocesan Institute Chorus, N. A. Montani and J. A. Murphy — Our Lady of Grace Choir, Hoboken, F. Kolb — St. Stephen Choir, Arlington, W. Stanley — St. Henry Choir, Bayonne, J. P. Dunn — St. John the Baptist Choir, Cliffside and St. Ann Choir, Jersey City, combined, G. De Lamarter — Immaculate Conception Choir, Montclair, E. Boyd Smack — Mount Carmel Polish Choir, Bayonne, C. Duda — Sacred Heart Choir, Vailsburgh, G. Mechler — St. Paul's Choir, Jersey City (Greenville), F. Orthen, Jr. — St. Michael's Choir, Jersey City, Miss J. Harney — St. Joseph Choir, Newark, J. A. Murphy — Our Lady of Mount Carmel Choir, Ridgewood, F. Zavaglia — Holy Trinity Choir, Westfield, E. McGill — St. Trinity Slovak Choir, Newark, Mrs. M. Hrasna — Westminster Choir, Princeton, Finley Williamson — Palestrina Choir, Philadelphia, N. A. Montani — Blessed Sacrament Choir, East Orange, G. Meyer, Jr. — St. Hedwig Choir, Elizabeth, C. Arandarski — St. Peter Choir, Belleville, T. A. Haney — Morristown High School A Cappella Chorus, Morristown, C. Meys.

*Grammar Schools* — \*St. Cecilia Guild Archdiocesan Grammar School Chorus, N. A. Montani

and J. A. Murphy — \*St. Vincent School, Madison, Sr. Maria Fidelis, S.C. — \*St. Peter's School and Orphanage, Newark, Sr. M. John, S.S.N.D — \*St. Joseph's School for the Blind, Jersey City, Sr. Catherine Veronica, S.S.J. — \*Our Lady of Good Counsel School, Newark, Sr. Anita Xavier, S.S.J. — \*Sacred Heart School, Vailsburgh, Sr. Maria Fidelis, S.C. — \*St. Ephraim's School, New York City, Sr. M. Scholastica, I.H.M. — \*Holy Angels Academy, Fort Lee, Justine B. Ward, Doc. Gregorian Chant — \*Our Lady of Victories School, Jersey City, Mother G. Stevens, R.S.C.J. — \*Pius X School of Liturgical Music, New York City, Mother G. Stevens, R.S.C.J. — \*St. Patrick's Cathedral School, Newark, Sister Rose Pertetua, S.C.

*Women's Choirs* — \*St. Cecilia Guild Chorus of Religious Teachers, N. A. Montani, J. A. Murphy and A. Gundersdorf — \*St. Cecilia Guild High School Chorus, N. A. Montani, J. A. Murphy and J. Vincent O'Donnell — \*\*Schola Cantorum of the Maestre Pie Filippini, Mother Carolina, M.P.F., Mus. D. — St. Anthony Choir, East Newark, T. McCarthy — Gilmory Glee Club of

Our Lady Help of Christians, East Orange, E. McGill — Sacred Heart Glee Club, Bloomfield, W. Stanley — \*Glee Club of Mt. St. Joseph College, Chestnut Hill, Sr. Regina Dolores, S.S.J. — \*St. Elizabeth Juniorate Choir, Convent Station, St. Maria Fidelis, S.C. — \*St. Dominic Academy Glee Club, Jersey City, Sr. M. Mercedes, O.P. — Our Lady, Queen of Peace High School Glee Club, North Arlington, Sr. Agnes Loretto, S.S.J. — St. Vincent's Academy Choir, Newark, New Jersey, E. oByd Smack.

*Organ Recitalists* — (\*Students of the Institute Organ School): Rev. Joseph Muset, Dr. Charles Courboin, K.O.L., Dr. Melchiorre Mauro-Cotton, James P. Dunn, Edward Boyd Smack, Margaret Kennedy, \*Mrs. Alexander France, \*Julia Tino, \*Mrs. Lucie Carpenito, \*Mrs. Marion Heisler, \*Mary Byrnes, \*Paul Roff, \*Francis Zavaglia, \*Mrs. Mary Downes, \*Godfrey Meyer, Jr., \*Frederick J. Kolb, \*Americo Laurenzi, \*Ann Link, \*Edward McGill, \*Eva Murray, \*Mrs. Bernardine Hale, \*Helen A. FitzSimons, \*Anna C. Schmitt, \*Hedwig Schmitt, \*Richard J. Browne.

## LEGISLATION

### The Synodal Statutes on Sacred Music

*Synodal Statutes:* After eight years of education in the practice and performance of correct sacred music in the Liturgy and Ritual of the Church, the Most Reverend Archbishop incorporated 21 decrees on Sacred Music in the Synodal Statutes which were officially promulgated on June 3rd, 1941 in solemn session.

We quote them verbatim: SYNODAL STATUTES of the Archdiocese of Newark on Sacred

*Statute 1* — These Synodal Statutes constitute the particular Ecclesiastical law of the Archdiocese of Newark and bind both clergy and laity of this jurisdiction.

*Statute 241* — In accordance with the spirit of the Motu Proprio of Pius X and the Apostolic Constitution Divini Cultus Sanctitatem of Pius XI, We desire to continue our encouragement of the revival of the traditional chant of the Church

and of sacred polyphonic music composed in the classical manner, and to remove from divine services all music which, because of its profane or secular character, offends against the dignity and sacredness of the worship that it should adorn.

*Statute 242* — Organists, Choirmasters and directors shall use only approved music, even for preludes, interludes and postludes.

*Statute 243* — We hereby constitute the "White List of the Society of St. Gregory of America" as the official norm of approved church music for this Archdiocese.

*Statute 244* — We desire that wherever possible a Schola cantorum of boys and men be established in parish churches and that the faithful be encouraged to participate in the sacred chant by singing the common parts of the Mass, the more familiar hymns of the Liturgy and hymns in the

vernacular where these are permitted.

*Statute 245* — Solo singing is forbidden, except as permitted in the Motu Proprio.

*Statute 246* — In solemn liturgical functions the singing of anything whatever in the vernacular is forbidden. This prohibition extends also to high Mass and to processions of the Blessed Sacrament. (Motu Prop. III, 7; S. R. C. 3975 ad V; 3880.)

*Statute 247* — We direct that in all the parochial schools the music syllabus be followed exactly, particularly as regards the Gregorian Chant.

*Statute 248* — At high Mass and solemn Mass the choir must sing the entire text of all the required parts of the Proper as well as of the Ordinary of the Mass, viz., the Introit, Kyrie, Gloria, Gradual, Tract, Alleluia, Sequence, Credo, Offertory verse, Sanctus, Benedictus, Agnus Dei and Communion verse. (S. R. C. 2959 ad 2, 3365 ad 7, 3624 ad XI.)

*Statute 249* — In particular the Gloria, Credo and Dies Irae are to be rendered in their entirety, and the celebrant may not continue the Mass while the choir is singing them. (S. R. C. 2994 ad 2, 3108 ad 15, 4054 ad VI; 1936.)

*Statute 250* — The variable parts of the Mass may be recited recto-tono or sung to a Psalm tone (Psalmody) or in the Falso Bordone manner.

*Statute 251* — The organ must remain silent during the chanting of the celebrant and of the deacon and subdeacon. (S. R. C. 4009.)

*Statute 252* — Provided that the required parts have been sung, it is permitted to add a motet after the Benedictus. Such an interlude however, must have reference to the Blessed Sacrament and must be so rendered as not to delay the celebrant of the Mass. (S. R. C. 3827, III.)

*Statute 253* — The organ is the only instrument that may be played in the churches and oratories of this Archdiocese. For the use of any other instrument Our written permission is required. (Mot. Prop. 5.)

*Statute 254* — We forbid the use in churches or oratories of instruments that merely imitate or attempt to imitate the sound of the organ by electrical impulses (so-called electric organs) or otherwise. If this regulation cannot be observed in temporary churches the case should be referred to Us.

*Statute 255* — At Requiem Masses the organ may be used only to sustain the chant; it must,

therefore, remain silent except during the actual chanting. Secular or profane music may not be played nor may it be sung either in Latin or in the vernacular before, during or after the Requiem Mass.

*Statute 256* — Pastors and administrators shall be particularly vigilant in suppressing the abuse of secular, profane or operatic music in connection with the wedding ceremony. No music of this kind may be played nor may it be sung either in Latin or in the vernacular before, during or after the wedding ceremony.

*Statute 257* — Whatever playing or singing is done at a low Mass must conform to the general norms concerning the character of sacred music to the exclusion of all that is secular or profane.

*Statute 258* — During a low Mass portions of the Ordinary of the Mass, v.g., the Kyrie, Sanctus, Benedictus, Agnus Dei, may not be sung.

*Statute 259* — Directors, choirmasters, organists and singers must be Catholics of well known piety and probity of life, and they must show themselves worthy of their sacred office by their modest and devout bearing during the liturgical functions. Hence no director, choirmaster, organist or singer shall belong to any association forbidden by the Catholic Church or take part in the services of non-Catholic churches or chapels. (Cf. Mot. Prop. V. 14.)

*Statute 260* — The organist and at least one member of the choir of every parish and mission church and of every public oratory in this Archdiocese shall be affiliated with Our Archdiocesan Choir Guild. The pastor or administrator shall pay the annual membership fee and transportation expenses of the organist and this choir member from church funds. He may do the same for a second member of the choir.

*Statute 261* — Every convent, motherhouse, school and other institution under the care of teaching sisters shall be affiliated with the St. Cecilia Guild and shall be represented at the general meetings by at least two sisters who are in charge of the music.

#### *The Archdiocesan Music Commission*

A Church Music Commission was formed immediately following the promulgation of the Synodal Statutes. They represent the official advisory board in all problems arising from the interpretation and practice of the Statutes.

## CONCERNING THE PREPARATION OF THE ANNUAL CONCERTS

Many inquiries have been addressed to the Archdiocesan authorities regarding the plan utilized in the preparation of the various units of the Newark Archdiocesan Institute of Sacred Music for the Annual Concerts and demonstrations.

These questions concern the method and procedure used in carrying on the work. The answer can be summarized under the following headings — *“Ecclesiastical Support — Education — Organization — Cooperation — Legislation.”*

### *The Saint Cecilia Guild*

Each Parochial Elementary and High School, each Private Academy, each Teaching Institution and each Mission School pays an annual affiliation fee which enrolls the convent in the Saint Cecilia Guild.

The Sister Superior of each affiliated convent appoints two Sisters to represent the school at the meetings and rehearsals held in two centres; however, the number of Sisters attending from any one convent is not limited to the two but may include as many as may find it convenient.

The instruction and preparation received at these meetings and rehearsals is then transmitted by those attending the sessions to the other Sisters and Lay-teachers responsible for the teaching of the music in their respective schools.

The music selected for the Annual Concert, the Annual Demonstration Mass and the Annual Parochial Mass is prepared and rehearsed at each of these meetings under the supervision of capable instructors. Thus, the Sisters are able to have a thorough understanding of each composition planned for performance at the end of the season. The musical works under study each year are selected for their practical use in the school at Liturgical and Extra-Liturgical functions throughout the year.

From October to March, all the children in each grammar and high school receive the benefit of the musical training from the Sisters attending the classes of the Saint Cecilia Guild. While the entire school receives this training and participates as a unit in their respective parish churches

at the Annual Parochial Missa Cantata, only a small percentage are selected from each school to participate in the Annual Memorial Demonstration Mass (and the Memorial Day Ceremonies conducted at the various Archdiocesan Cemeteries.)

The honor of being chosen to attend is a coveted one and the rivalry engendered among the children in each school is partly responsible for the excellence of the singing at the Demonstrations.

Beginning with the first week of April, sectional rehearsals are held. Groups of 1,000 children representing certain sections of the Archdiocese are brought together in a centrally located church and the work of producing a real ensemble tone is begun. These sectional meetings aid in “breaking in” the new members (fifth grade children), the nucleus is provided by children of the sixth, seventh and eighth grades who have sung in previous demonstrations and who form the back-bone of the ensemble.

The mechanical details regarding the observance of conductor signals for volume control, attack and release, tempo changes and diction are readily grasped by the participants, since these details form a part of the instruction given to the Sisters in the preliminary work outlined during the weekly meetings. No trouble is experienced in obtaining a ready response from the large groups at the sectional rehearsals.

Following the sectional rehearsals, all participants are gathered at the site of the Demonstration for two general rehearsals, and here too, the perfect organization and preparation assure the control of the large chorus with no difficulty. The students, in most cases, memorize the music, although each one possesses a copy of the music with all expression marks carefully indicated.

The chief problem is that of transportation. The pastor of each participating church or school is responsible for the hiring of the buses that convey them to the sectional and general rehearsals, and this in itself is no small item as some of the groups travel from twenty to thirty miles.

Following the Mass, the Most Reverend Archbishop is host to the large group of singers, providing each one with a lunch consisting of a Sandwich, carton of Milk and Ice Cream.

Seventeen years of activity in this particular field of Catholic Action has developed a certain assurance among the choristers; there is never the slightest sign of nervousness or hesitancy and there is a sublime faith in their ability to surpass the efforts of the year preceding. They are made to appreciate the fact that Pope Pius X requested their active participation in the Holy Sacrifice of the Mass. They are conscious of the fact that they are leaders in the movement for Congregational Singing. Every word of the text is made clear to them during the rehearsals and they can translate any particular phrase requested by the directors.

It is the intention of His Excellency, the Most Reverend Archbishop of Newark, to continue this movement among the school children for he is convinced that through them the permanent reform of Church Music can be realized.

At the weekly meetings, the programme for the Annual Saint Cecilia Concert is prepared, in conjunction with that for the Demonstration Mass and Parochial Mass. It differs only in the final selection of participants. Two Saturday mornings in March are set aside for candidates to the choruses to appear before a Committee of Judges comprising Sisters who are members of the Music Committee. These Sister-judges who have been selected by their Provincials as outstanding musicians of the Community give each individual a thorough examination and only those candidates receiving the highest percentage are accepted. The Judges represent every teaching community operating in the Archdiocese and the candidates appearing before them are identified by number only. These chorus-groups therefore represent the cream of the Archdiocesan Parochial and Private Grammar and High School Students. Some idea of the audition they are required to pass can be ascertained by examining the Audition Score Sheet. (See page 260).

The Concert includes compositions for each of the following groups; A Sisters' Chorus, High School Chorus of Girls, High School Chorus of Boys and a Chorus of Grammar School Girls and Boys. The final number calls for the efforts of all the combined choruses.

The selection of Music is again made with a view of its service-ability and practical use during the school year.

#### *The Catholic Choir Guild*

Each Parish, Mission Church and Public Oratory pays an annual affiliation fee which enrolls them in the Catholic Choir Guild.

The Pastor directs the Organist, Choir-Director and one Choir-representative to attend the meetings and rehearsals conducted at regular intervals during the year. However, this attendance is not limited in numbers so that any and all members of affiliated choirs are eligible to be present and participate in the activities.

These meetings are devoted to the preparation of the concert material; to open forums at which matters of interest to the individual choir problems are discussed, and demonstrations of Liturgical Music are given by member-choirs, Lecturers of prominence in every field akin to Liturgy and Liturgical Music are engaged to appear before the Guild whenever arrangements permit. It is customary to close each season with a Dinner at which the affiliated members are the guests of the Institute.

Other features available to the members include:

A Service Bureau for Directors, organists and singers seeking positions.

A Pamphlet Library prepared for the Newark Archdiocese for the various liturgical and extraliturgical services, e.g. Confirmation and Visitation Programme.

Formal Classes in all subjects akin to Liturgy, Liturgical Music, and Teaching Methods either for College credits or the Archdiocesan Diploma.

Membership in the Newark Archdiocesan Chorus organized for the exemplification of Liturgical Music in public concerts each year.

## RECENT PROGRAMS

### ANNUAL CONCERT OF SACRED MUSIC

Given by The Catholic Choir Guild of The Newark Archdiocesan Institute of Sacred Music in honor of The Golden Sacerdotal Jubilee of The Most Reverend Thomas Joseph Walsh, S.T.D., J.C.D., Archbishop of Newark, Tuesday evening, May 23rd, 1950 at 8:30.

This Concert given by the Chorus of members of The Catholic Choir Guild assisted by The Combined Choirs of Saint John's R. C. Church, Bergenfield, New Jersey. Rev. E. A. McGuirk, Pastor; Miss Marie Lambert, Organist and Director, The Choir of Saint Joseph's R. C. Church, Bogota, New Jersey. Rev. Mark Gardner, O.Carm., Pastor; Miss Anna Schmitt, Organist and Director.

Directors: Gregorian Chant, J. Vincent O'Donnell; Figured Music, Arthur Gundersdorf.

The composition "Juravit Dominus" — directed by the composer Joseph A. Murphy, Director of The Newark Archdiocesan Institute of Sacred Music.

Accompanist and Organ Soloist, Frederick Kolb.

#### PROGRAM OF MUSIC

1. Modern Liturgical Music: a) Ecce Sacerdos, Singenberger; b) Asperges Me, Singenberger; c) Ave Maria, Molitor; d) Oremus pro Pontifice, Singenberger.

2. Organ Selection, F. Kolb.

3. Gregorian Chant: a) Victimae Paschali; b) Salve Regina; c) Anima Christi — With alternate 3-part verses arranged by N. A. Montani.

4. Sixteenth Century Polyphony: a) Ave Regina, Suriano; b) O Salutaris, Picere De La Rue; c) Tantum Ergo, T. L. Vittoria; d) Laudate Dominum in tympanis, Palestrina — for 3 Antiphonal Choirs.

5. Organ Selection, F. Kolb.

6. Modern Sacred Music: a) Cantate Domino, Pitoni; b) Victoria Surrexit Nostra Gloria, Kreckel; c) Praise Be To Thee, Sr. Mary Rafael, B.V.M.; d) Juravit Dominus, Joseph A. Murphy.

7. Spiritual Bouquet to His Excellency, the Most Reverend Thomas Joseph Walsh, S.T.D., J.C.D., Archbishop of Newark in honor of his Golden Sacerdotal Jubilee, presented for the Cath-

olic Choir Guild Members by Dr. Julia C. Harney.

*Thirteenth Annual Demonstration of Liturgical Music*, under the patronage of His Excellency, The Most Reverend Thomas Joseph Walsh, S.T.D., J.C.D., Archbishop of Newark.

Solemn Pontifical Mass: His Excellency, The Most Reverend Thomas Joseph Walsh, S.T.D., J. C.D., Archbishop of Newark, presiding.

Seton Hall College Auditorium-Gymnasium, South Orange, New Jersey, Tuesday, May 30, 1950.

#### MUSIC OF THE MASS

Proper of the Mass — Arranged in Falso Bordone style, by Mother Carolina Jonata, M.P.F., Mus. Doc., sung "a cappella" by the Schola Cantorum (80 voices) of Maestre Pie Filippini of Villa Walsh, Morristown, New Jersey.

*Director — Mother Carolina Jonata, M.P.E.,  
Mus. Doc.*

The Ordinary of the Mass, sung by the Archdiocesan Children's Choir of 1,424 voices, from 54 municipalities, representing 142 schools, orphanages, academies and missions.

*At the Organ — J. Vincent O'Donnell; Director — Joseph A. Murphy.* Pontifical Benediction of the Most Blessed Sacrament and supplementary motet, sung by the Archdiocesan High School Girls Choir of 295 voices and the Archdiocesan High School Boys Choir of 37 voices, from 14 municipalities representing 21 schools.

*At the Organ — Joseph A. Murphy; Director — J. Vincent O'Donnell.* Recessional, sung by 18 male voices of the Schola Cantorum of Seton Hall College.

*(Rt. Rev. Msgr. John L. McNulty, Ph.D., President. Moderator — Rev. Edwin B. Sullivan. Director — Joseph A. Murphy.*

#### COMPLETE PROGRAM OF THE MASS

Ecce Sacerdos Magnus — 4-part chorus, Rev. A. Amoros; Schola Cantorum of Villa Walsh.

Troait (Accipite) — falso bordone, Mother Carolina Jonata, M.P.F.; Schola Cantorum of Villa Walsh.

Kyrie (Missa Cum Jubilo) — XII Century, Gregorian Chant; Archdiocesan Children's Choir.

Gloria (Missa Cum Jubilo) — XI Century, Gregorian Chant; Archdiocesan Children's Choir.

Alleluia (Spiritus Sanctus): Alleluia (Veni Sancte Spiritus) — falso bordone, Mother Carolina Jonata, M.P.F.; Schola Cantorum of Villa Walsh.

Sequence (Veni Sancte), Gregorian Chant; Schola Cantorum of Villa Walsh.

Credo — Number III (XVII Century), Gregorian Chant; Archdiocesan Children's Choir.

Offertory (Portas Coeli) — falso bordone, Mother Carolina Jonata, M.P.E.; Schola Cantorum of Villa Walsh.

Supplementary Offertory — Jubilate Deo, Aiblinger; Archdiocesan High School Girls Chorus.

Sanctus (Missa cum Jubilo) — XIV Century, Gregorian Chant; Archdiocesan Children's Choir.

Benedictus (Missa cum Jubilo) — XIV Century, Gregorian Chant; Archdiocesan Children's Choir.

Agnus Dei (Missa cum Jubilo) — XIII Century, Gregorian Chant; Archdiocesan Children's Choir.

Communion (Spiritus qui a Patre) — falso bordone, Mother Carolina Jonata, M.P.F.; Schola Cantorum of Villa Walsh.

#### PONTIFICAL BENEDICTION OF THE MOST BLESSED SACRAMENT

Jesu Dulcis Memoria (Three equal male voices "A Cappella"), Joseph A. Murphy; Archdiocesan High School Boys Choir.

Pange Lingua — (during Translation of Blessed Sacrament), Gregorian Chant; Schola Cantorum of Seton Hall College.

Christus Vincit — (Acclamations), Traditional Italian Melody; Combined Choirs.

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#### SAINT CECILIA GUILD

Seventh Annual Concert of Sacred Music presented by the Saint Cecilia Guild of the Newark Archdiocesan Institute of Sacred Music. Joseph A. Murphy, Director. Seton Hall College Gymnasium-Auditorium, South Orange, New Jersey, May 30th, 1950.

#### Participating Groups

Sisters Chorus 138 voices representing 16 Religious Communities; Caldwell College Choir, 58 voices; Seton Hall College Glee Club, 65 voices; Girls High School Chorus of 295 voices representing 20 schools; Boys High School Chorus of 37 voices representing 3 schools; Grammer School Chorus of 646 voices representing 64 schools; Combined Chorus of 1,239.

#### Directors

Sisters Chorus: Joseph A. Murphy — Caldwell College Choir: Joseph A. Murphy (*Guest Director*) — Seton Hall College Glee Club: Joseph A. Murphy — Girls High School Chorus: J. Vincent O'Donnell — Boys High School Chorus: J. Vincent O'Donnell — Grammer School Chorus: Joseph A. Murphy — Combined Chorus: Joseph A. Murphy.

#### Accompanist

Marlyn DeGrave '53 (Caldwell College), William Schiffer '51 (Seton Hall College), Edward Boyd-Smack.

#### PROGRAM OF MUSIC

1. Oremus Pro Pontifice —  
Composed in chant style .... Joseph A. Murphy  
Combined Choirs
2. a) Ave Maria ..... Gregorian Chant  
b) Cantate Domino .... Sr. Immaculate, I.H.M.  
c) Panis Angelicus ..... Franck  
d) Praise We Our God With Joy .... Schubert  
Archdiocesan Grammar School Choir
3. a) Anima Christi ..... Gregorian Chant  
b) Jubilate Deo ..... Aiblinger  
c) Tantum Ergo ..... Ravanello  
d) Praise To The Holiest .. Newman-Montani  
Archdiocesan Girls High School Choir
4. a) Veni Creator — Composed in chant style  
J. Vincent O'Donnell  
b) Jesu Dulcis Memoria .... Joseph A. Murphy  
c) Glory To Christ The King  
Eberle-Murphy  
Archdiocesan Boys High School Choir
5. a) O Salutaris Hostia — Mode IV  
Gregorian Chant  
b) Praise To The Lord ..... Bach  
c) Thanks Be To Thee ..... Handel

(Continued on next page)

SEPTEMBER-OCTOBER

d) Alleluia (from the motet "Exaultate,  
 Jubilate") ..... Mozart  
 Soloist — Mary Walsh '50  
 Caldwell College Choral Grpuo

6. a) Ecce Sacerdos ..... Reyl  
 b) Gloria Patri ..... Palestrina  
 c) Praise Ye The Lord

Seton Hall College Glee Club

7. a) Cantantibus Organis ..... Ambrosian Chant  
 b) Ave Maria ..... Bottazzo  
 c) Laudate Dominum ..... Gounod  
 Archdiocesan Sisters Chorus

-IN HIGHLAND, ILLINOIS

**WICKS  
 ORGANS**

... set the pace!

*Here is satisfying performance,  
 artistically, and materially.  
 A Great PIPE ORGAN for  
 those accepting Only the finest!*

SURVEY OF PARTICIPANTS — ANNUAL PAROCHIAL MASS

Year	Grammar Schools	High Schools	Grammer Schools	High Schools	Total Singers
1941-1942	132	30	7757	1443	9200
1943-1944	133	27	9204	1639	10843
1944-1945	119	22	8007	1772	9779
1946-1947	140	15	8100	750	8850
1947-1948	139	19	7800	820	8620
1948-1949	141	20	9751	900	10651
1949-1950	142	21	9000	850	9850



## EXTRACTS FROM "THE DIVINI CULTUS" — PIUS XI (1928)

**THE CLERGY**

"The members of the clergy, both secular and regular, should be most industrious, under the direction of the bishops and the ordinaries, in providing, either by themselves or by groups of competent persons, the liturgical and musical instruction of the people, a formation intimately subservient to Christian doctrine. To attain this end more easily they should teach the liturgical chant in schools particularly, in pious associations, and in other groups."

**THE PEOPLE**

"Communities of religious, men and women, ought to zealously devote themselves to this work in the various institutions where they have charge of education."

"To the end that the faithful may take a more active part in divine worship, Gregorian Chant ought to be restored among the people, at least in all that applies to them. It is in truth altogether necessary that the faithful should not behave like strangers or mute spectators. Moved by the beauty of the liturgy, they ought to take part in the sacred ceremonies, including celebrations and processions, as they are called, when clergy and pious associations march in rank, raising their voices according to the rules laid down, to alternate with the voice of the priest and that of the choir. This desired result will remove that abuse whereby people no longer respond, or respond only in a low murmur, to the prayers recited in common, either in the liturgical language or in the vernacular."

**PAROCHIAL SCHOOLS**

"The study of chant and music must commence in the elementary schools, and be continued in secondary schools."

**BOY CHOIRS**

"*Scholae* of boys should be formed, not only in large churches and cathedrals, but even in modest and simple parochial churches. These boys should learn to sing rightly, under the direction of choir masters, in order that their voices, following the ancient custom of the Church, may mingle with the choirs of men, especially in polyphonic music, wherein, as formerly, they should execute the treble soprano part that is called *cantus*."

**THE LAW**

*"These prescriptions we pronounce, declare, and sanction. We decree that this apostolic constitution be and remain always firm, valid, and efficacious; that it is to have and retain its full and entire effect, all things whatsoever to the contrary notwithstanding. No man, therefore, shall be suffered to infringe this constitution now by Us promulgated, or to rashly attempt to oppose it."*

## MEMBERSHIP OF DIOCESAN CHURCH MUSIC COMMISSIONS (Cont'd)

- OGDENSBURG, N. Y.**  
 Rt. Rev. John L. Plunkett  
 Rev. Arthur M. Gilbert  
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