

CAECILIA



THE MOST REVEREND
WALTER ANDREW FOERY, D.D., Ph.D.
Bishop of Syracuse, New York
Sponsor of Successful Diocesan
Liturgical Music Program

A CATHOLIC REVIEW OF MUSICAL ART

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(Continued on inside back cover)

CAECILIA A CATHOLIC REVIEW + OF + MUSICAL ART

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

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TABLE OF CONTENTS

Prayer of His Holiness Pope Pius XII	178
(For the occasion of the proclamation of the dogma of the Assumption of the Blessed Virgin Mary)	
Text of New Proper of the Mass — Feast of The Assumption of the Blessed Virgin Mary	179
Syracuse, New York	181
A Review of Progress in Improving Diocesan Church Music	
Our Music This Month	188
Compositions by Joseph J. McGrath	
Hymn Tunes: A Catholic Heritage by Herbert Antcliffe	205
Names - People - Doings	208
Pitch Controlled Voice by Ferdinand Dunkley	212
Suggestions for Your Library	214
Phonograph Records and New Music	
Catholic Choirmasters Calendar	216
August 26 to September 8	

THIS ISSUE

A special review of the progress that has been made in the three-year-old program for Church Music improvement in Syracuse, New York, shows that a prudent and carefully calculated plan can be successful. Other dioceses need only follow this model, or that of any of the other dioceses that have been reviewed in CAECILIA during the past few years to determine a suitable procedure for their own areas. Call it Catholic Action, The Liturgical Movement, Obedience to Papal Regulations, Culture or just plain Common Sense, — any diocese which wants better conditions in Church Music can have them within five years from the time they actually decide to stop talking about conditions and begin doing something to correct them.

Father James E. Callaghan, under the direction of Bishop Foery, shows how Syracuse is meeting the challenge of those who say "It Can't Be Done — Nobody Wants It" (except the Pope and his Councils). Note also that in this diocese a considerable amount of help is being received from laymen covering various regions.

The music pages show the type of material which the diocese is using and which one of its own composers has developed for the diocesan program.

COMING

The September-October issue will contain an article by Rev. Mother Cohalan of the Pius X School, New York City, and one by a noted foreign scholar on the suitability of the twelve-tone system for Church Music. The former paper was read at the Congress on Church Music in Mexico and the latter at the Congress in Rome during the Holy Year.

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THE EDITOR WRITES

*Following is an English translation of the original Italian text of a prayer personally composed by His Holiness Pope Pius XII, expressly for the occasion of the proclamation of the dogma of the Assumption of the Blessed Virgin Mary into Heaven. It was recited for the first time by the Holy Father himself at the conclusion of the procession transferring the venerated painting *Salus Populi Romani* (Health of the People of Rome) to St. Peter's Basilica the evening of October 31, 1950.* (Reprinted from The Pilot, Boston.)

"O Immaculate Virgin, Mother of God and Mother of Men.

"We believe with all the fervor of our Faith in your triumphal Assumption, both in body and soul, into Heaven, where you are acclaimed as Queen by all the choirs of Angels and all the legions of the Saints; And we unite with them to praise and bless the Lord Who has exalted you above all other pure creatures, and to offer you the tribute of our devotion and our love.

"We know that your gaze, which on earth watched over the humble and suffering humanity of Jesus, in Heaven is filled with the vision of that humanity glorified, and with the vision of uncreated Wisdom, and that the joy of your soul in the direct contemplation of the adorable Trinity causes your heart to throb with overwhelming tenderness;

"And we, poor sinners, whose body weighs down the flight of the soul, beg you to purify our hearts so that, while we remain here below, we may learn to see God and God alone in the beauties of His creatures.

"We trust that your merciful eyes may deign to glance down upon our miseries and our sorrows, upon our struggles and our weaknesses; that your countenance may smile upon our joys and our victories; that you may hear the voice of Jesus saying to you of each of us, as He once said to you of His beloved disciple: behold thy son.

"And we, who call upon you as our Mother, we like John, take you as the guide, strength and consolation of our mortal life.

"We are inspired by the certainty that your eyes, which wept over the earth watered by the blood of Jesus, are yet turned toward this world, held in the clutches of wars, persecutions, oppression of the just and the weak;

"And from the shadows of this vale of tears, we seek in your Heavenly assistance and tender mercy comfort for our aching hearts and help in the trials of the Church and of our fatherland.

"We believe, finally, that in the glory where you reign, clothed with the sun and crowned with the stars, you are, after Jesus, the joy and gladness of all the Angels and of all the Saints;

"And from this earth, over which we tread as pilgrims, comforted by our faith in future resurrection, we look to you, our life, our sweetness and our hope; draw us onward with the sweetness of your voice that one day, after our exile, you may show us Jesus, the Blessed Fruit of your womb, O Clement, O Loving, O Sweet Virgin Mary."

TEXT OF THE PROPER OF THE MASS FEAST OF THE ASSUMPTION

An English version of the Proper the new Mass for the Feast of the Assumption of the Blessed Virgin. The Mass was expressly composed for the occasion of the proclamation of the Assumption dogma and was used for the first time by His Holiness Pope Pius XII at that ceremony. It is called "Signum magnum," from the opening Latin words of the Introit.

(Reprinted from The Pilot, Boston.)

INTROIT (Apoc. 12,1). AND A GREAT SIGN appeared in heaven: a woman clothed with the sun, and the moon was under her feet, and upon her head a crown of twelve stars. Sing to the Lord a new song, because he has done wonderful things (Ps. 97, 1). v. Glory be to the Father, etc.

COLLECT: ALMIGHTY GOD OF ETERNAL life by whom Mary, the Immaculate Virgin Mother of thy Son, was assumed into the glory of heaven in body and soul, grant, we beseech thee, that by keeping our minds ever fixed on heavenly things, we may become worthy to share her glory: through the same Lord.

EPISTLE: (JUDITH 13, 22-25; 15, 10). THE Lord hath blessed thee by the power, because by thee he hath brought our enemies to naught. Blessed art thou, O daughter, by the Lord the most high God, above all women upon the earth, Blessed by the Lord who made heaven and earth, who hath directed thee to cutting off the head of the prince of our enemies, because he hath so magnified thy name this day, that thy praise shall not depart out of the mouth of men who shall be mindful of the power of the Lord forever; for that thou hast not spared thy life, by reason of the distress and tribulation of thy people, but hast prevented our ruin in the presence of our God. Thou art the glory of Jerusalem, thou art the joy of Israel, thou art the honor of our people.

GRADUAL: (PS. 44: 11, 12 & 14). HEARKEN, O daughter, and see and incline thy ear. The king shall greatly desire thy beauty. The daughter of the king enters all adorned; of cloth of gold is her raiment Alleluia, Alleluia. v. Mary has been assumed into heaven, and the entire host of angels rejoices. Alleluia.

GOSPEL: (LUKE 1, 41-50). AT THAT TIME

Elizabeth was filled with the Holy Spirit, and cried out with a loud voice saying, "Blessed are thou among women and blessed is the fruit of thy womb! And how have I deserved that the mother of my Lord should come to me? For behold, the moment that the sound of thy greeting came to my ears, the babe in my womb leapt for joy. And blessed is she who has believed, because the things promised her by the Lord shall be accomplished." And Mary said, "My soul magnifies the Lord, and my spirit rejoices in God my Saviour; because he has regarded the lowliness of his handmaid; for behold, henceforth all generations shall call me blessed; because he who is mighty has done great things for me, and holy is his name; and his mercy is from generation to generation on those who fear him."

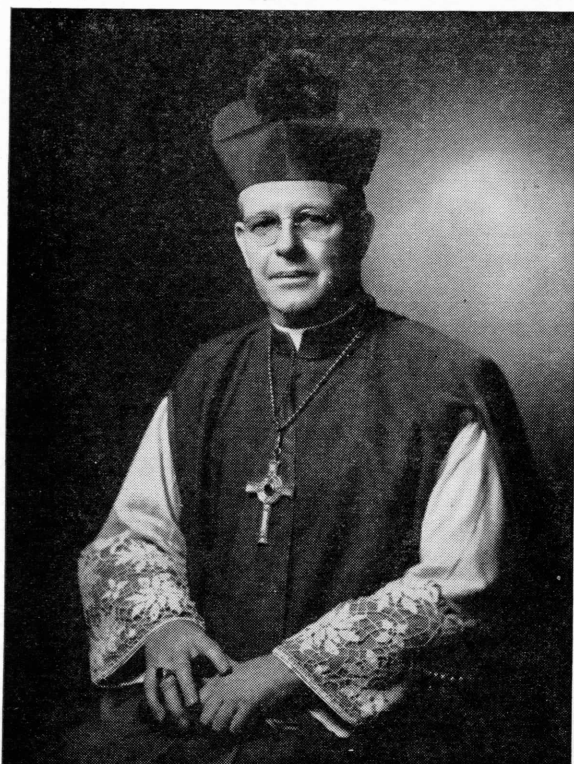
OFFERTORY: (GEN. 3, 15). I WILL PUT ENMITIES between thee and the woman, and thy seed and her seed.

SECRET: MAY THE OFFERING OF OUR devoted service ascend unto thee, O Lord; and may the ever Blessed Virgin Mary, who was assumed into Heaven by thee, so assist us with her prayers, that our hearts, inflamed with love, may ever more yearn after thee: through Our Lord. (Preface of Our Lady).

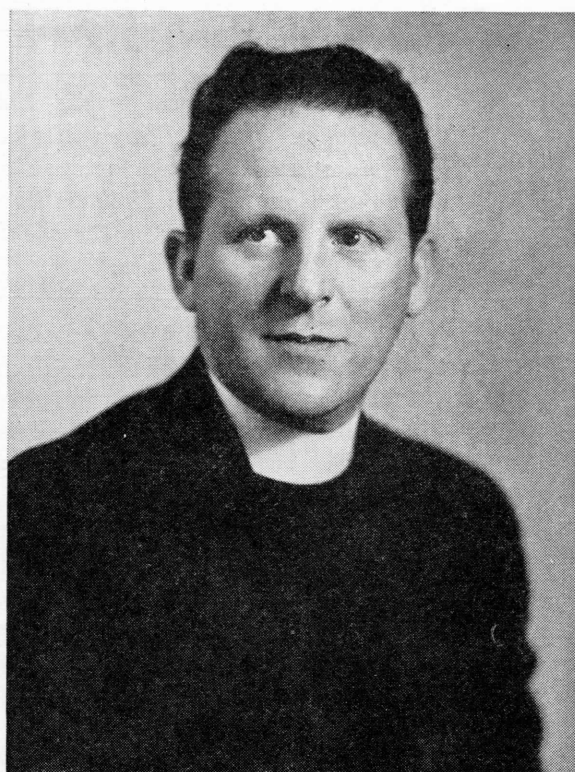
COMMUNION: (LUKE 1, 48 and 49). ALL generations shall call me blessed; because he who is mighty has done great things for me.

POST-COMMUNION: WE BESEECH THEE, O Lord, Grant us who have partaken of the Sacrament of Life, that through the merits and intercession of that Blessed Virgin Mary whom thou has assumed into Heaven we may be brought to a glorious resurrection: through Our Lord.

Note: Musical settings of the Introit, Gradual-Alleluia, Offertory, and Communion parts of this Mass are available: for Two Equal Voices and Organ by Sister M. Florentine, P.H.J.C., (No. 1796); for Unison, 2 Voices or S.A.B. by Cyr de Brant; and in Gregorian.



MOST REVEREND
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Auxiliary Bishop of Syracuse, New York



REVEREND JAMES E. CALLAGHAN
Superintendent of Schools

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DIOCESE OF SYRACUSE, NEW YORK

Established, November 20, 1886

Area, 5,749 Square Miles

Population (1950), 947,422

Priests, 349

Resident Pastors, 144

Non-Resident Pastors, 39

Chapels, 86

Sisters, 811

High Schools, 20

Students, 4,178

Elementary Schools, 50

Students, 17,564

SYRACUSE, NEW YORK

CAECILIA pays special tribute to the music program of the Diocese of Syracuse, New York, by presenting a review of its progress and by setting down as a permanent record the names of the people who made this progress possible. Under the guidance and with the cooperation of the beloved Bishop of Syracuse, the Most Reverend Walter A. Foery, and led by an energetic Diocesan Director of Music in the person of Reverend James E. Callaghan, much has been accomplished in a few short years. The entire program of Church Music restoration benefits from this type of courageous leadership, and various dioceses should find the Syracuse story helpful as a guide for their own effort.



COULD THE GENERAL MUSIC program of the Diocese of Syracuse both secular and sacred be strengthened and improved by means of a Diocesan music organization? Could the music educators themselves be benefited by such an organization?

To answer these basic questions a group of organists, choir directors, and school music teachers representative of the different sections of the diocese was invited to meet in February of 1948 with the Diocesan Director of Music Rev. James E. Callaghan. The answer to each question was in affirmative with the stipulation that such an organization must operate slowly and prudently. Plans were immediately made for a half-day conference with the purpose of enlisting support and membership.

An initial diocesan conference was held in May of 1948 marked by an attendance of over four hundred. This meeting featured demonstrations by the choirs of SS. Cyril and Methodius, Binghamton; St. Mary's, Oswego; and St. Joseph's, Utica, under the direction respectively of their organists and choirmasters, Mr. Michael L. Harendza, Mr. James Lally, and Mr. Paul McMahon, A.A.G.O. The conference ended with Benediction of the Most Blessed Sacrament given by His Excellency, the Most Rev. Walter A. Foery, Bishop of Syracuse.

At this initial conference there were registered 67 organists, 149 sisters, and 13 religious communities. Thus the new organization began.

OBJECTIVES

1. To strengthen and promote the general music program of the Diocese.
2. To elevate the standards of sacred, liturgical music in the Diocese to conform more admirably with the Canons of official church music.
3. To improve the program of formal vocal music education in the diocesan schools, elementary and secondary.
4. To be of mutual guidance, assistance and inspiration in solving the peculiar problems facing organists, choir directors, and school music teachers.
5. To find practical ways and means of affording school children, both elementary and high school, more frequent opportunities for singing in church what they are asked to study and learn in school with the objective of providing trained and interested personnel for the adult parish choirs of the future.
6. In particular, to correct sensibly and prudently poor taste in the choice of hymns.
7. In particular, to find ways and means of meeting the problem of the changing boy voice and of enlisting the musical interest and enthusiasm of the boy, especially the high school boy, in good vocal music both secular and sacred.
8. To sponsor and promote regular and periodic programs and demonstrations in the various sections of the Diocese together with an annual all-day diocesan music conference in Syracuse.
9. To use effectively the medium of a bulletin to keep the members of the diocesan organization aware of the musical activities of the Diocese and to pass on to each other helpful hints and suggestions.

THE SECOND YEAR OF GROWTH AND ACTIVITY

With the reopening of schools in September 1948 plans were announced for further advance in music projects. As the year progressed sectional conferences were held in Utica, Binghamton, and Syracuse. The same program was followed in each locality. The conferences opened at 2:30 p. m. in one of the parish school auditoriums and continued to 4:30 with Benediction following at 4:45 in the parish church.

In each place the music educators were first welcomed by the Diocesan Director of Music. Then the first hour was given over to a demonstration in the preparation and singing of the simpler types of unison Mass. The demonstration was provided by the five organists and choir directors who serve as sectional chairmen for the organization. These are Joseph J. McGrath, F.A.G.O., Cathedral of the Immaculate Conception, Syracuse; Leo A. Fisselbrand, A.A.G.O., St. Anthony of Padua, Syracuse; J. Paul McMahon, A.A.G.O., St. Joseph's, Utica; Michael L. Harendza, S.S. Cyril and Methodius, Binghamton; and James H. Lally, St. Mary's, Oswego. The Masses demonstrated were the *Missa Brevis* by C. Rossini; *Short Mass in Unison* by P. Magri; and *Mass in Honor of St. Caecilia* by Bottazo.

The second hour of the conference was devoted to a choir workshop in which all in attendance participated by study and singing. The material used in the workshop included the *Ave, Mundi Gloria* from the Parochial Hymnal; the *Recordare Virgo*, the Gregorian Chant Offertory from the Feast of the Seven Dolors; Ravanello's *Tantum Ergo* from the St. Gregory Hymnal; and the English hymn *Ye Souls of the Faithful* from the St. Gregory Hymnal.

FIRST ALL DAY DIOCESAN CONFERENCE

In May of 1949 the first of the annual all-day conferences was held. It opened with a Solemn High Mass in the Cathedral. The Ordinary of the Mass *Missa Brevis* by Rossini was sung congregationally by all the music educators in attendance. The Proper of the *Mass of St. Caecilia* was rendered by a schola of male organists and choir

directors. As a supplementary Offertory the entire assemblage sang the SATB *Tantum Ergo* of Ravanello.

The conference session itself was opened at 1:30 p. m. in Cathedral School auditorium with welcome extended by the Rt. Rev. David C. Gildea, Superintendent of Schools and the Rev. James E. Callaghan, Diocesan Director of Music. There followed then demonstrations by an adult choral group of mixed voices from S.S. Cyril and Methodius, Binghamton; a choral group of high school boys from Cathedral Academy; and the male choir of St. Mary's Oswego. Discussion from the floor with the directors of the demonstrations was encouraged.

The rest of the afternoon until 5:00 was occupied by a choir workshop. The program included the *Ave, Mundi Gloria*, as an example of modern chant; the *Recordare Virgo*; *Panis Angelicus* (SATB) by Palestrina; *O Sacrum Convivium* (SATB) by McGrath; and *Hail, Holy Queen Enthroned Above* (SATB) from St. Gregory's Hymnal.

MOUNTING MEMBERSHIP

By this the end of the first year of existence all teaching communities, convents, institutions, and schools of the diocese had been registered. All but fifty of the organists and choir directors of the Diocese were also listed in membership.

Four bulletins were sent to all registered members during this first full year of activity. The bulletins were mailed also to every pastor in the Diocese.

In these bulletins was contained valuable information regarding the various pipe organs and their builders. Models and prices were examined and then described to the membership in an effort to encourage the installation of good pipe organs.

PARTICIPATION OF THE SCHOOLS

It was now agreed that the time was opportune for bringing the schools and the school children more directly into the over-all program. The same general pattern of three sectional conferences and one diocesan meeting again was pursued. The sectional program for this year was as follows:

1. Ordinary of the *Missa Spes Mea (In Honor of St. Caecilia)* by Joseph J. McGrath. This three-part composition was artistically and intelligently rendered by girls from the seventh through the twelfth grades.

2. *Credo IV* was sung by boys of the fifth and sixth grades.

3. The Proper of the Mass was rendered in each locality by a schola of high school boys.

4. *Hail, Holy Queen Enthroned Above* and the *Holy God* were sung by all as recessional music.

It is very significant to note that in these three sectional conference Masses a total of 48 schools were represented. In Utica a combined choir of 800 children sang the music of the Mass; in Binghamton, 750; and in Syracuse 1800. By the end of the school year a total of 3,350 children had participated in the singing of Mass.

The afternoon sessions of the sectional conferences again were devoted to demonstrations by school choral groups and parish choirs. The choir-clinic or workshop idea had been discovered as most interesting and practical to those attending the meetings. The workshop material for this year included again the *Panis Angelicus* of Palestrina; the *O Sacrum Convivium* of McGrath; and the two-part *Missa Pro Pace* also by McGrath.

The diocesan conference in Syracuse for this year again brought together the membership of the Diocesan Catholic Music Educators for the singing of the music of the Mass. The Proper was sung by a schola of high school boys from Cathedral Academy. The Ordinary of the *Missa Pro Pace* was sung by the adult membership in attendance. It was an interesting and rather successful experiment. The Sisters and lay-women of alto voice sang the lower voice part of the Mass together with the men while the soprano voices sang the upper part.

The *Cum Jubilo Gloria* and *Credo IV* were included in the Mass program together with the SATB *O Sacrum Convivium* of McGrath as a supplementary Offertory; and *O God of Loveliness* as a recessional. The same workshop material as used in the sectional meetings again was repeated at the diocesan conference.

This second year's bulletins announced the establishment of an annual membership fee of one dollar. This nominal income is used to defray the expense of bulletins and conferences.

Through the medium of this year's bulletins were carried also recommendations for repertory prepared by Professor McGrath.

REPERTORY

1. Two-Part Masses.
 - a. *Mass in Honor of St. Rose* by Bottiglierio.
 - b. *Missa Exultet* by Witt.
- 2A. Three-Part Masses — S.S.A.
 - a. *Regina Pacis* by Bragers.
 - b. *Mass of St. Ambrose* by Montani.
- 2B. Three-Part Masses — S.A.B.
 - a. *Missa Fiat Voluntas Tua* by Van Hulse.
 - b. *Missa Auxilium Christianorum* by J. Gruber.
3. A Four-Part (SATB) English hymn for Lenten use, *In Silence Deep*.

THIRD YEAR OF GROWTH AND ACTIVITY

With the opening of another year of diocesan music planning it was decided to make a determined effort to bring more boys into the singing program especially those from the seventh through the twelfth grades whose voices had changed or were changing.

Again the same practical pattern of conference Masses, demonstrations, and choir clinics was maintained.

The following arrangement of chants and voices for the year's sectional Masses was followed:

1. Processional Hymn *Full of Glory, Full of Wonders* (St. Gregory Hymnal) sung by all voices.
2. Introit sung by changed boy voices from seventh through twelfth grades.
3. *Kyrie* from *Orbis Factor Mass No. XI* sung by unchanged voices, boys and girls from fifth through twelfth grades.
4. *Gloria* from *Alme Pater Mass No. X* sung by all unchanged voices.
5. Gradual sung by all changed voices.
6. *Credo IV* sung alternately by changed and unchanged voices.
7. Offertory sung by changed voices.
8. Supplementary Offertory *O Salutaris Hostia*

sung by all voices. This is a composition of Professor McGrath for S. A. and B. voices with a range permitting rendition of the baritone part by the changed boy voice.

9. *Sanctus* and *Benedictus* from *De Angelis Mass No. VIII* sung by unchanged voices.

10. *Agnus Dei* from *Cunctipotens Genitor Deus Mass No. IV* sung alternately by changed and unchanged voices.

11. Communion sung by changed voices.

12. Recessional Hymns, *O God of Loveliness; Holy God*, and the *Star Spangled Banner* sung by all voices.

Again 48 schools throughout the diocese participated in this program. The schools were visited by Mr. Fisselbrand, Mr. McMahon, and Mr. Harendza, as sectional chairmen, and then general rehearsals were held in the appointed church the week of the conference date. In Binghamton a massed choir of 1100 children sang the above program; in Syracuse, 1200; and in Utica, 1300. An approximate total of 500 high school boys sang and their work was most encouraging. The fact was established definitely by this year's program that if high school boys are given things to sing that are interesting and comfortable for their voice range then they are only too eager to join in the music of the church.

The year's demonstrations included not only choral and choir groups but also instrumental groups of school bands and orchestras. Efforts are being made presently to foster greater participation in instrumental music, especially in strings, among the parish schools. The choir clinic material this year was devoted to the study and singing of Mr. McGrath's SAB *Missa Dominicalis*; the *Cibavit Eos* (SATB) by C. Tye; the Gregorian Chant masterpiece *Christus Factus Est*, and new SAB hymn settings arranged by Professor Fisselbrand of Syracuse and Professor McMahon of Utica.

At the sectional conference Masses in Syracuse and in Utica, Bishop Foery presided and preached. These Masses each year are broadcast by various local radio stations.

SISTERS' CHOIRS ESTABLISHED

This year of diocesan development witnessed the establishment of Sister's choirs in four sections of the Diocese: Oswego, Utica, Binghamton, and

Syracuse. Approximately two hundred Sisters representative of all the religious communities in the Diocese rehearse two hours every month under the direction respectively of Mr. Lally in Oswego, Mr. McMahon in Utica, Mr. Harendza in Binghamton, and Mr. Fisselbrand in Syracuse. The choirs are studying a selected repertory from the Cantate Domino collection of C. Rossini; the *Spes Mea*, *Pro Pace*, and *Missa Dominicalis* Masses of Mr. McGrath; the SAB hymn arrangements of Mr. McMahon and Mr. Fisselbrand; and the various Gregorian Chants prescribed for use in the school program.

The Sisters have found these choral groups most interesting and helpful and an excellent in-service-training medium.

DIOCESAN MALE CHOIR ESTABLISHED

At the consecration of the Most Rev. David F. Cunningham as Auxiliary to Bishop Foery the music was rendered by a male choir composed of members of the Priests' Choir, Cathedral parish choir, and several parish organists and choir directors. This group has been kept in existence and has been rehearsing each month during the current year. Plans for the choir embrace television and radio programs; the recording of a repertory of outstanding sacred music to be used on the various Catholic radio programs throughout the Diocese; and concerts of sacred music.

As time passes it is hoped also to make the group a vehicle for demonstrating good liturgical music to the various parish choirs of the Diocese.

THIRD ANNUAL DIOCESAN CONFERENCE

This was the most successful and significant of our yearly meetings. The conference opened with the singing of High Mass in the presence of Bishop Foery. The Diocesan male choir sang as processional the TTB *Ecce Sacerdos Magnus* from the Cantate Domino collection of Rossini. The Proper of the Votive Mass of the Most Blessed Sacrament was rendered also by the male choir. Two hundred members of the four Sisters' choirs assembled and combined for the singing of the Ordinary of Mr. McGrath's *Missa Spes Mea* Mass (SSA). The two groups together provided for supplementary Offertory, *O Salutaris Hostia*

(SAB) also by Mr. Grath. Mr. Fisselbrand directed the singing and Mr. McGrath was at the organ. Over three hundred were in attendance for the afternoon session highlighted again by an intensive choir workshop.

CONCERT OF SACRED MUSIC

Another phase in the development of the diocesan music program during the year was a concert in sacred music given jointly by the Diocesan Male Choir and the Syracuse Sisters' Choir in the auditorium of Most Holy Rosary Church, Syracuse. This, it is hoped, will become also an annual affair to serve as a medium for demonstrating to the general public of the community the best in Catholic Church music. The program of this year's concert is listed as follows:

Group A — Sisters' Choir:

1. *Kyrie, Sanctus, and Agnus Dei* from the *Missa Spes Mea*.
2. *O Magne Joseph* (SSA) from Cantate Domino collection.

Group B — Diocesan Male Choir:

1. *Ecce Sacerdos Magnus* (TTB) from Cantate Domino.
2. Three Tenebrae Responsories for Good Friday, recent compositions of Mr. McGrath.

Intermission

Group C — Gregorian Chant — both choirs:

1. *Christus Factus Est* — Male choir
2. *Recordare Virgo* — Sisters choir.
3. *Credo IV* in alternation by both choirs.

Group D — Both Choirs:

1. *O Salutaris Hostia* (SAB) by McGrath.
2. The hymns *Soul of My Savior* and *Remember Holy Mary* arranged in SAB by Mr. Fisselbrand.
3. *Cibavit Eos* (SATB) by C. Tye.

Professor McGrath and Professor Fisselbrand shared the conducting of the concert and accompaniment was provided by Professor John Hutchinson, organist and choir director at St. Patrick's, Syracuse.

TWO-DAY SEMINAR SCHEDULED FOR AUGUST 16 — 17

The first in an annual series of short summer sessions in music participation and practice will be held in Syracuse on the dates of August 16 and 17. The precise purpose of this project is to supplement and implement the year's activities and also to provide a valuable vehicle of teacher training. The five organists and choir directors who serve as sectional chairmen throughout the diocese will compose the faculty of the seminar. Following is an outline of the courses to be offered:

1. The study and application of Tonal and Rhythmic Relationships and Combinations. Content will consider both chant and measured music. Mr. McGrath will teach the course.

2. Repertory in High School Music, Sacred and Secular. Mr. McMahon and Mr. Fisselbrand will give this course.

3. Repertory for Parish Choirs. On August 16, this course will be conducted by Mr. Lally and Mr. Fisselbrand; On August 17 by Mr. Lally and Mr. McMahon.

4. The final period each day will be devoted to a Round Table Discussion of Music problems encountered by our membership. The five-man faculty will provide the panel for the discussion.

Mr. Harendza who is a specialist and expert in school music teaching will offer each day one of his splendid model-lesson demonstrations.

Each day's sessions will close with Benediction of the Most Blessed Sacrament in the Cathedral. The hymns for Benediction will be rehearsed during the seminar and sung congregationally by all in attendance at the school. To permit greater participation it is planned to have one of the organists play a prelude for Benediction; another to accompany the hymns; and a third to provide an organ postlude.

NEXT YEAR'S PROGRAM

With the coming of another school year in September, 1951, efforts again will be directed toward the "Boy Problem." It has already been announced to the schools that the SAB "Missa Dominicalis" of Mr. McGrath will be used in all of the conference Masses for next year.



Holy Rosary Boys Chancel Choir, Directed by Sr. M. Scholastica, I.H.M.

LETTER FROM SUPERINTENDENT OF SCHOOLS

Reverend James E. Callaghan

Much has been accomplished in three short years towards placing our diocesan music program on a sound, healthy basis. From the beginning the "Modus Agendi" has been a modest, prudent one. We have been content to move ahead slowly but surely. Each year we seek to improve upon and add to what has been accomplished during the previous one. Problems are faced realistically. Future planning is pointed towards the strengthening and improving of the high school program of vocal music both sacred and secular. We are concerned still with the problem of encouraging more young people, especially boys, to study organ in preparation for the vocation of parish organist and choir director.

The development of the diocesan program to date is indebted to Bishop Foery who has been always and constantly sympathetic; understanding and cooperative.

The considered counsel and experience of the former Superintendent of Schools, the Rt. Rev. David C. Gildea, were of special aid in the inauguration of the program. His kindness and help still follow closely its program.

The Diocese has been peculiarly blessed in having five organists-chairmen, exceedingly well trained and equipped, who have contributed both gratuitously and generously to the program. These splendid Catholic gentlemen have visited the schools, conducted our choir clinics, directed the Sisters' choir and have helped plan wisely each

phase of development. Too much cannot be said in tribute to Mr. McGrath, Mr. Fisselbrand, Mr. Lally, Mr. McMahon, and Mr. Harendza. Serving in various sections of the Diocese they foster and focus its music program.

The Sisters in our schools have been completely cooperative and magnanimous in their generosity of time and effort. With great wisdom they have inspired the children to artistic and intelligent participation in the singing of our conference Masses. Under their guidance also the programs rendered by the combined choirs are now sung regularly by individual units in their respective parish churches.

As a result of all this, although the development at times has been difficult and discouraging, the future looks secure and now promises even greater attainment towards the promotion particularly of the church's program of sacred liturgical music.

-IN HIGHLAND, ILLINOIS

WICKS ORGANS

Magnificence! *That is what you
receive when you buy WICKS.
Tone, action, and outward
appearance are unexcelled!*



J. Paul McMahon
Syracuse



James Lally
Oswego



Leo Fisselbrand
Utica

The above with Professor Joseph J. McGrath, and Michael L. Harendza, are active in assisting the Diocesan Director, and Sisters in the Schools, in carrying out the Diocesan Programs scheduled for various sections of the Diocese.



Congregational Singing at
Solemn High Mass in Immaculate Conception Cathedral, Syracuse, opens
All Day Conference Program on Church Music.

LABORER IN THE VINEYARD



JOSEPH J. McGRATH, in addition to playing a leading role in the development of the Syracuse Diocesan Music Program, has been a significant figure in the national scene through his compositions for the Church. He is

one of the few American born writers whose universal respect among serious musicians for its singable and artistic characteristics. Being actively engaged in playing the organ, training the choir, and maintaining a high standard of performance at the Cathedral of the Immaculate Conception in Syracuse, this practical musician and competent craftsman in composition has drawn upon his creative talents and technical skill over the years to develop a style of writing that is found attractive to the average choir singer, and to the discriminating professional church musician. To have established a formula which results in such an achievement is no small accomplishment, and is one which hitherto seems to have been reserved almost exclusively to Europeans.

Professor McGrath has ten published Masses for various combinations of voices, which are currently popular in the United States. Approximately twenty-five motets from his pen are well known here and some of them have been incorporated in foreign collections as representative of American compositions. Last year his settings of the Responsories for Tenebrae were composed and published. (For TTB voices).

Born in 1889 in Oswego, New York, Joseph McGrath received part of his formal music education at Syracuse University from which school he graduated in 1919 (as a music major). Later he became a pupil of Dr. Charles Courboin in Organ, William Berwald in Composition, and the late Monsignor Leo P. Manzetti in Church Music. He became a teacher at Syracuse University, and at Catholic University in Washington in Music Theory and Composition, and is a Fellow of the American Guild of Organists.

CAECILIA is proud to be able to include the name of Joseph J. McGrath in the Guild of Honor of Choirmasters and Organists.

OUR MUSIC THIS MONTH

The following music pages comprise some of the compositions by Joseph J. McGrath, which have been used successfully by Syracuse diocesan groups as mentioned on preceding pages. The first few were composed recently to meet the demand for material to serve choirs where the male voice section is young and of limited range.

EGO SUM PANIS VIVUS for SAB Voices Unaccompanied; Catalog Number 1737; Price 16¢.

It is in compositions of this type that the composer shows his skill. Delayed imitative entrance, motifs in sequential patterns and variety in pitch range all play a part in the formation of the polyphonic fabric of the music. The Alleluia in which an energetic figure in the upper voices is contrasted with a slowly melody in the Bass line makes an effective close.

BENEDICTION SERVICE (*O Salutaris Hostia* and *Tantum Ergo*) for SAB Voices Unaccompanied; Catalog Number 1736; Price 16¢.

Where the EGO SUM was polyphonic in its conception, the style of the O SALUTARIS HOSTIA and TANTUM ERGO is homophonic. In both instances the composer has succeeded in solving the choral problem of mixed voices minus a Tenor line. The sound space between the Alto and Bass parts is so contrived as not to show up the missing part and yet in so doing the Soprano part has not been lowered to an uncomfortable range. Here, too, is an instance of the composer's competence and flexibility. The O Salutaris was used effectively at the Choir Clinic during the third year.

MISSA DOMINICALIS for SAB Voices and Organ; Catalog Number 1721; Score — 80¢, SA Voice part — 30¢.

In this Mass as in the Motets mentioned above, Mr. McGrath further shows his ability to handle three mixed voices effectively. For choirs of mixed voices in which the Tenor part must be omitted, such a composition as this saves the day. The composer achieves variety through short dialogue-like sections between the three voices and elsewhere strengthens a melody by assigning it to all parts at the same time. The Credo of this Mass (not shown here) is Credo I with alternate phrases in parts.

KYRIE of the MISSA SPES MEA in honor of ST. CAECILIA for 3 Equal Voices with Organ accompaniment ad libitum. Catalog Number 1078. — 80¢. (Edition with voice parts only — No. 1078A. Price 30¢.)

The complete Mass was used during the second year at sectional programs by girls of the 7th to 12th grades, and at the Third Conference was used by Sisters' Choir of 200 voices. The Kyrie indicates the style of the work.

(Continued on Page 210)

Ego Sum Panis Vivus

For SAB Voices Unaccompanied

*Published with
ecclesiastical approval.*

JOSEPH J. McGRATH

M.M. ♩ = 69

SOPRANO *mf* E -

ALTO *p* E - go sum pa-nis vi -

BASS *p* E - go sum pa-nis vi - - vus, e - go sum pa -

ORGAN *(acc. ad lib.)*

Translation: I am the living bread

go sum pa - nis vi - - vus, Qui de cae -

vus, e - go sum pa - nis vi - vus, Qui de cae -

nis, e - go sum pa - nis vi - - vus, Qui de cae -

which came down

mf lo de - scén - di:
mf lo de - scén - di: *p* si quis man - du - cá - ve -
mf lo de - scén - di: *p* si quis man - du -

from Heaven: if any man eats

p ex hoc pa - ne, *mf* ex hoc pa - ne, vi - vet, vi -
p rit ex hoc pa - ne, *mf* ex hoc pa - ne, vi - vet, vi -
p cá - ve - rit hoc pa - ne, *mf* ex hoc pa - ne, vi - vet, vi -

of this bread,

p vet, in ae - tér - num. *A* *p* A - men.
p vet, in ae - tér - num. *A* *p* A - men.
p vet, in ae - tér - num. *A* *p* A - men.

he shall live forever. So be it.

num, in ae - tér - - num, Al - le - lú -
 num, in ae - tér - - num, Al - le - lú - ia, Al - le - lú -
 num, in ae - tér - - num, Al - le - lú - ia,

The image shows a page from a musical score for the opera 'Il Trovatore' by Giuseppe Verdi. The title 'Alleluia' is prominently displayed at the top. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The tempo is marked 'Più lento'. The lyrics are 'ia, Al - le - lú - ia, Al - le - lú - ia.' The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piano part includes a bass line and a treble line with chords and arpeggios.

BENEDICTION SERVICE

For

SAB Voices Unaccompanied

*Published with
ecclesiastical approval*

1. O Salutaris Hostia

JOSEPH J. McGRATH

M.M. ♩ = 84

SOPRANO

p

1. O Sa - lu - tá - ris Hó - sti - a, Quae coe - li pan - dis
2. U - ni - tri - nó - que Dó - mi - no Sit sem - pi - tér - na

ALTO

p

1. O Sa - lu - tá - ris Hó - sti - a, Quae coe - li pan - dis
2. U - ni - tri - nó - que Dó - mi - no Sit sem - pi - tér - na

BASS

p

ACCOMP.

M.M. ♩ = 84

Accomp. ad lib.

Translation: 1. O saving Victim, opening wide
2. To Thy great name be endless praise,

mf *f*

ó - sti - um, Bel - la pre-munt hos - tí - li - a, Da
gló - ri - a: Qui vi - tam si - ne tér - mi - no No -

mf *f*

ó - sti - um, Bel - la pre-munt hos - tí - li - a, Da
gló - ri - a: Qui vi - tam si - ne tér - mi - no No -

mf *f*

1. The gate of Heaven to man below! Our foes press on from every side;
2. Immortal Godhead, One in Three, O grant us endless length of days

(C. 51-5)

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ro - bur fer au - xí - li - um.
- bis do-net in pá - tri - a. A - - - men.

ro - bur fer au - xí - li - um.
- bis do-net in pá - tri - a. A - - - men.

1. Thine aid supply, Thy strength bestow.

2. In our true native land with Thee.

So be it.

2. Tantum Ergo

JOSEPH J. McGRATH

M.M. ♩ = 100

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

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

M.M. ♩ = 100

Accomp. ad lib.

1. Down in adoration falling, Lo, the Sacred Host we hail:

2. To the everlasting Father, And the Son Who reigns on high,

mf

Et an - tí - quum do - cu - mén - tum No - vo ce - dat rí - tu - i:
 Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - dí - eti - o:

mf

Et an - tí - quum do - cu - mén - tum No - vo ce - dat rí - tu - i:
 Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - dí - eti - o:

mf

1. Lo, o'er ancient forms departing Newer rites of grace prevail;
2. With the Holy Ghost proceeding Forth from each eternally,

f *Più lento* *mf*

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

f *mf*

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

f *mf*

Più lento

1. Faith for all defects supplying Where the feeble senses fail.
2. Be salvation, honor, blessing, Might and endless majesty.

So be it.

JULY-AUGUST, 1951

MISSA DOMINICALIS

(for S.A.B. Voices and Organ)

Kyrie

JOSEPH J. McGRATH, Op. 35

Andante (♩ = 66)

SOPRANO
Ký - ri - e e - lé - i - son. Ký - ri - e e -

ALTO
Ký - ri - e e - lé - i - son. Ký - ri - e e -

BARITONE
Ký - ri - e e - lé - i - son. Ký - ri - e e -

ORGAN
p *mf*

lé - i - son. Ký - ri - e e - lé - i - son.

lé - i - son. Ký - ri - e e - lé - i - son.

lé - i - son. Ký - ri - e e - lé - i - son.

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(C. 51-5)

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Page 195

p
Chri - ste e - lé - i - son.

p
Chri - ste e - lé - i - son.

mf
Chri - ste e - lé - i - son.

p
Chri - ste e - lé - i - son.

mf
Chri - ste e - lé - i - son.

mf
Chri - ste e - lé - i - son.

p
Ký - ri - e e -

p
Ký - ri - e e -

p
Ký - ri - e e -

mf
lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

mf
lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

mf
lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

p accomp. ad lib.

Missa "Spes Mea"

in hon. S. Caeciliae

for 3 Equal Voices

JOSEPH J. McGRATH, Op.27

Andante M.M. ♩ = 66

Kyrie

I *p* Ky - ri - e, e - le - i - son. Ky - ri - e, e -

II *p* Ky - ri - e, e - le - i - son. Ky - ri - e, e -

III *p* Ky - ri - e, e - le - i - son. Ky - ri - e, e -

Sw. Oboe

ORGAN *Acc. ad lib.*

mf le - i - son. *mf* Ky - ri - e, e - le - i - son.

mf le - i - son. *mf* Ky - ri - e, e - le - i - son.

mf Ky - ri - e, (p)

p Chri - ste, e - le - i - son.

p Chri - ste, e -

Organ oblig. *p*

le - i - son.
Chri - ste, e - le - i - son.

p Ky - ri - e, e - le - i - son. Ky - ri - e, e -
p Ky - ri - e, e - le - i - son. Ky - ri - e, e -
p

mf le - i - son. Ky - ri - e, e - le - i - son.
mf le - i - son. Ky - ri - e, e - le - i - son.
mf Ky - ri - e, (p)

Missa Pro Pace

(for 2 voices)

JOSEPH J. McGRATH
Op.31

Kyrie

Andante placido M.M. ♩ = 96

The musical score is written for two voices (Soprano and Alto) and piano. It is in the key of D major (two sharps) and 4/4 time. The tempo is Andante placido, with a metronome marking of 96 beats per minute. The score is divided into three systems. The first system begins with a piano (p) dynamic. The Soprano part enters with the lyrics 'Ký - ri -' and the Alto part with 'Ký - ri - e e - lé - i - son.' The piano accompaniment provides a harmonic foundation. The second system continues the vocal entries and piano accompaniment. The third system features a mezzo-forte (mf) dynamic and includes a 'Ped.' (pedal) instruction at the end. The lyrics are: 'e e - lé - i - son. Ký - ri - e e - lé - i - son. son. Ký - ri - e e - lé - i - son, e - lé - i - son.'

Poco meno mosso

p

Chri - - -

Chri - - - ste e - lé - - -

Poco meno mosso

- - - ste e - lé - i-son. Chri - - - ste e - lé -

- i - son, e - lé - i - son. Chri - - - ste e - lé -

Tempo primo

- - - i - son, e - lé - i - son.

- - - i - son, e - - - lé - i - son. Ký - ri -

Tempo primo

p

Ký - ri - e e -

e e - lé - i - son.

mf

lé - i - son. Ký - ri - e e - lé - i -

Ký - ri - e e - lé - i - son. Ký - ri -

mf

son. Ký - ri - e e - lé - i - son.

e e - lé - i - son, e - lé - i - son.

Ptd.

O Sacrum Convivium

JOSEPH J. McGRATH
Op. 21, No. 6

Andante religioso

SOPRANO *p* *pp*
O sa - crum con - vi - vi - um in — quo Chri - stus su - mi - tur; re -

ALTO

TENOR *p* *pp*
O sa - crum con - vi - vi - um in — quo Chri - stus su - mi - tur; re -

BASS

ACCOMP. *p*
ad lib.

p *mf*
co - li - tur me - mo - ri - a pas - - - si - o - nis e - -

mf
pas - - - si -

p
co - li - tur me - mo - ri - a

jus: pas - si - o - nis e - jus: *p Soave*
 o - nis e jus: mens im - ple - tur gra - ti - a: *mf*
mf pas - si - o - nis e - jus: *p Soave* mens im -
 mens im - ple - tur gra - ti - a: *p*
mf mens im - ple - tur gra - ti - a: et fu - tu - rae glo - ri - ae no -
 ple - tur gra - ti - a: et fu - tu - rae glo - ri - ae no -
p Piu lento *rall.* *pp*
 - bis pi - gnus da - tur. no - bis pi - gnus da - tur.
p *rall.* *pp*
 - bis pi - gnus da - tur. no - bis pi - gnus da - tur.
Piu lento *p* *rall.* *pp*

SELECTED
SACRED MUSIC
BY
JOSEPH J. McGRATH

SERIES I

For S.A.T.B. unless otherwise designated

MASSES

- 620 Missa Pontificalis S. A. T. B.
 620a Soprano and Alto Voice Parts
 620b Tenor and Bass Voice Parts
- 771 Missa Parochialis S. A. T. B.
 (Credo in chant and harmonized phrases alternately)
- 1298 Missa "O Quam Suavis Est" S. T. B. or S. A. T. B.
 1298A - Soprano and Alto Voice Parts
- 939 Missa Lyrica (in honor of the American Martyrs) S. T. B.
 Soprano Voice Part
- 1068 Missa Amor Dei (in honor of St. Thomas More) T. T. B.
- 1078 Missa Spes Mea (in hon. S. Caeciliae) 3 Equal Voices
- 1371 Missa Pro Pace 2 voices - organ
 voice part

MOTETS

- 857 { Jesu Dulcis Memoria . . . (Holy Name) . . . S. A. T. B.
 { O Maria Sine Labe Concepta. (B. V. M.) . . . S. A. T. B.
 { Cor Jesu Sacratissimum . . . (Blessed Sacr.) . . . S. A. T. B.
- 902 Jubilate Deo Op. 21, No. 1. . . (Festivals) . . . S. A. T. B.
- 979 Ave Maria Op. 22, No. 1 . . . (B. V. M.) . . . S. T. B.
- 980 Confitebor Tibi Op. 21, No. 2 . . (Holy Name) . . . S. A. T. B.
- 981 Tulerunt Jesum Op. 21, No. 3 . . (Holy Family) . . . S. A. T. B.
- 1001 Terra Tremuit, Op. 21, No. 4 . . (Easter) . . . S. A. T. B.
- 821 Credo (from Missa Parochialis). Chant and S. A. T. B.
- 1409 { O Sacrum Convivium Op. 21, No. 6 (Benediction) . . . S. A. T. B.
 { Tantum Ergo Op. 21, No. 6A . . . (Benediction) . . . S. A. T. B.
- 1254 Terra Tremuit Op. 21, No. 4A . . (Easter) . . . S. A.
- 1297 { Ave Verum, Tantum Ergo
 { and Laudate (Benediction) . . . 3 voices
- 1314 { Cor Jesu Sacratissimum . . . (Blessed Sacr.) . . . 3 voices
 { Jesu Dulcis Memoria . . . (Holy Name) . . . 3 voices
 { O Maria Sine Labe Concepta . . . (B. V. M.) . . . 3 voices
- 1335 Terra Tremuit (Easter) . . . S. S. A.

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HYMN TUNES: A CATHOLIC HERITAGE*

by Herbert Antcliffe



IT IS NOT NECESSARY TO labour the fact (or theory) of the didactic as well as the devotional value of Hymn-singing both in Church and at home. This has been discussed at sundry times and in divers places both by the present writer and by abler and more authoritative pens. Nor are we now concerned with hymns as such apart from their musical settings, and least of all with those 'great and glorious hymns' which we generally know as canticles: *Te Deum laudamus*, *Gloria in excelsis*, *Benedicite*, *Magnificat*, etc. It has been said recently that 'a hymn is a simple composition in verse intended to be sung by a congregation assembled for public worship', and that description serves the present purpose quite well.

There is an idea abroad, not only among Protestants but also in many Catholic circles, that hymn singing was invented by the arch-heretics Luther and Calvin and is therefore in its nature Protestant. This is so far from the truth that one sometimes wonders if it be not an invention of the Father of Lies to attract those of us who love good hymn-singing away from the Holy Church! The earliest hymn tunes we know date from the fifth and sixth centuries of the Christian Era, and it is not improbable that these were based on phrases from earlier tunes of a more irregular character. Of some of them, *Pange lingua*, for instance, the rhythm comes from a much earlier period, this apparently coming from the time when our Lord was on Earth. The rhythm, however, at the time was a secular one and was popular among the Roman soldiers. The actual tune, as we know it today, can be traced back almost to the seventh century, its mutations during the long period of its existence, however, being considerable.

ST. AMBROSE WAS PROBABLY THE FIRST to combine words and music in the way we do today, although he certainly had been preceded in the matter of verse writing by several others a century or more before him. Whether he was a composer or only an arranger we do not know, but we do know that he anticipated many modern Popes, Priests and laymen in protesting strongly

against frivolous melodies in worship. He based his tunes on old Greek melodies, and some of them possibly on snatches from Jewish liturgical music, so that it seems certain we get through him a tradition dating back to the earliest times.

Sometimes in these days hymns were used as propaganda for the Faith against heresy and for heresy against the Faith, so that St. Ambrose and the heretic Arius wrote verses for singing, each attacking the other's beliefs. Readers of history will also remember that something similar was done centuries later, so that a Catholic of the time of Luther complained that 'the whole country is singing itself into this Lutheran doctrine'. What a warning for those of our clergy and musical directors who ignore or despise the power of hymn singing and allow it to sink into a decadent condition! We have not, today, any reason for repeating this exclamation, but many of us who are converts know that people who are otherwise ripe for conversion are being held back by the badness of much of the hymn singing in Catholic Churches and the beauty of much of it in Anglican and other schismatic bodies.

Many of these early hymns were sung not only in praise of our Saviour and the Blessed Trinity or of our Lady and the great saints already canonized, but also in honour of those who had recently died for their faith. During times of persecution there are records of the martyrs singing hymns as they were haled off to prison, torture and the stake. Apparently both words and music were easily remembered, and no doubt the singers were not too particular about a word or a note. We may also remember that at this time 'quantity' rather than metre was aimed at, so that an irregular number of syllables could often be comprised in the same number of 'feet' or recurring accents.

By a coincidence hymn tunes in metrical form date from about the same period as the adoption of organs to general worship. I say the *adoption* of organs for this purpose, and not the invention of organs, as they had been invented long before in a crude form even before the beginning of the Christian Era. In both of these matters England was one of the earliest for we read of the use of the organ and of metrical hymns before most other countries.

(*Reprinted by permission from "Liturgy" April, 1951.)

THE GREAT DOCTOR OF THE CHURCH, St. Augustine of Hippo, said that a hymn in Church should be a real song, and today the Germans and Dutch call it a Spiritual song, (a 'geistliches lied') or a Church song, (a 'kerk-lied'), while the Ambrosian hymns, it has been said, were musically a true type of the *chanson populaire*, or the folk-song.

This brings us to what is probably the most famous of the ancient tunes, *Ut queant laxis*. Exactly how old this tune is we do not know. What we do know is that a monk at the famous monastery of Monte Cassino, Paulus diaconus, struck by the effective rise of the melody, used it for a hymn for St. John the Baptist's feast. Guido of Arezzo, saw in the tune another feature that struck him as useful. This was that the initial note of each half-line started one step higher in the scale than its predecessor. The idea came to him that a separate syllable to each note would help his young singers to remember the notes as they were used in other tunes, so that he 'invented' the scale names which we still employ in solfeggi or tonic-solfa: *Ut, re, mi, fa, sol, la* and then, for the last note took the two initial letters of Sancta Johannes, making *si*. Possibly this made the tune more famous than it would otherwise have become, for it is not a great tune, though it is still to be heard very occasionally.

It was at this time that Office hymns were becoming fairly general and were gradually admitted as part of the offices themselves. In this matter Ireland was one of the pioneers, and was followed at no great distance of time by the British and Saxon Christians who, just as their still pagan fellow-countrymen, loved singing on all occasions, and not least in their devotions. Most of these hymns and their tunes were in the same 'long metre', that is, with eight syllables to each line, like *O Salutaris Hostia*, though from time to time some other metre was introduced. Consequently, the same tune was sometimes used for several hymns, one of the most notable being that which we always use now alone for *Veni Creator Spiritus*, but which was probably composed in the first instance for an Easter hymn by St. Ambrose, *Hic est dies verus Dei*. It remained for the nineteenth century to 'murder' this tune by wrenching it into a 'common-metre' tune (8686), which resulted in the amputation of two notes at the end of the second and fourth lines and the undue accentuation

of several notes that should not be accentuated, or only slightly so. No musician worthy of the name would consider this mutilation in any degree comparable as a melody with the original. Unfortunately this is not the only instance of the way in which some Catholics have shown a disregard of the immense musical value of the hymn tunes of ancient times.

Besides these Long metre tunes and those to the metre of *Pange lingua*, there were other tunes in the same metre as *Ut queant Laxis*, notably that for the feast of a Confessor, *Iste Confessor* of which several versions are still extant. Not that all of these tunes were necessarily made available for congregational singing, for we find the great reformer of Church music, Palestrina, making polyphonic arrangements of many of them, which he collected into a volume which he called *Hymni totius anni*, Hymns for the whole year. For these arrangements he took some of the old melodies and treated them pretty much as he treated other plainsong melodies in his great masses. One popular tune attributed to Palestrina, however, is not in its original form a hymn tune but is taken from one of his many settings of *Gloria patri*.

DURING THE PERIOD OF THE REFORMATION it was very difficult to maintain the purity of Catholic hymnody, especially as many musicians, even when they were not apostates were often weaklings and fell into the temptation of working both for the Church and for her enemies. Consequently, there are many tunes of that period which are reputed to have been used by both Catholics and Protestants. It is possible that some of them were so, just as they are today, especially when the Protestants seeing the beauty and effectiveness of our tunes appropriate them for their own purposes. Luther certainly 'appropriated' one fine old Catholic tune sung for centuries to an Easter hymn, and adapted it to words of his own. Some of the stories of the joint use of tunes by Catholics and Protestants, however, are based on quite wrong information.

A recent English writer on the subject of hymns and hymn-singing for instance, asserts that the Genevan Psalter of Calvin and his supporters, was used in its entirety in this way. He supports this saying by averring that Henry II of France, who lived during the most of the first half of the six-

teenth century, sang the 42nd psalm (our numbering the 41st, *Quemadmodum desiderat*) in its rhymed version in French. A more reliable story, however, is that the tune, a very pleasant flowing melody, was a hunting song of that monarch and that the Calvinists, following the general method of the time, took the tune and fitted it to the sacred words. It never was, so far as I have been able to ascertain, either a Catholic tune or even used casually by Catholics for their devotions. Still, it is true that some of the hymn tunes that have long been popular in Protestant bodies were originally taken from Catholic sources and it is not unlikely that the original versions were still being sung in Catholic Churches while the 'an-nexers' were singing their adapted versions.

About this time there arose a strong difference of opinion in the Church on the subject of hymn singing. A revival of many of the old Latin metrical hymns which had fallen into desuetude, took place and these, along with some translations set to the original tunes or to new tunes specially written, were very popular. Pope Leo X (who granted to Henry VIII the title of 'Fidei Defensor' for his defence of the Seven Sacraments but later had to condemn that monarch for his adulterous ideas) tried to bring back more of the old Latin prose hymns and succeeded in banishing, at least temporarily, some of the rhymed and metrical ones. He was unable, however, to prevent the growth of hymn singing in the vernacular, especially in Germany. To the *Katholiches Gesangbuch* of that time we owe a number of the most popular, if not the best, of the tunes which we now sing at Benediction and on other occasions.

It is one of the minor signs of the vitality of Church life that some of the tunes which we have come to regard as 'ancient', and which have been adopted in a semi-official manner, are actually much more modern than most of us imagine. Not only have old tunes been brought into a form appreciable by modern singers and hearers, but new ones have from time to time been added, especially for the use of the faithful in non-liturgical devotions. *Adoro Te devote* is one of the former, *Veni, veni, Emmanuel* of the latter. Even the universally popular *Adeste fideles* is not so ancient as it is generally supposed, and its alleged 'Gregorian' or plainsong origin, which some people are anxious to attribute to it, is 'entirely lacking in foundation'. It is probably of English or Irish prove-

ance, and at one time became known as 'The Portuguese Hymn,' from the fact that it was sung at the Portuguese Church in London.

Shortly after this came Samuel Webbe, who was organist at the Sardinian Chapel and who left us the popular and admirably simple setting of *O Salutaris Hostia*, and the almost equally popular *Veni sancte Spiritus* (sung almost as much on the Continent as in England); models which later composers, alas, have seldom copied and still more seldom copied successfully. With such a treasure as I have only been able to draw general attention to briefly it surely behoves our choirs, supported and directed by the clergy, to study this question of hymn-singing more carefully. If we do our duty in this matter our hymn-singing should soon be on the same level as the best of our choral music. The two are not altogether independent of each other.

WIDER USE OF HYMNS IN SCHOOL ADVOCATED

Discussing the activities that can be recommended for religious vacation schools in an article in *The Catholic School Journal* for June, 1951, entitled "Are You Assigned to Vacation School?" Sister Anne Catherine of the Sisters of St. Joseph of Fontbonne College, St. Louis, Missouri, calls for wider use of religious songs and hymns, as well as of dramatizations and story-telling. Writing of hymns, she declares: "Religious songs and hymns, when their theme has been adequately explained to the children, enrich the lesson. Many hymns traditional in our churches and schools, unfortunately, are not worthy either as literature or as music to be taught to young people, or people of any age for that matter. These should be systematically discarded by the conscientious teacher of the religious vacation class, both for the reason that they are inferior and for the added reason that there is slight possibility that they will fit into a well-planned lesson. On the other hand, Gregorian chant with its texts properly explained to boys and girls is received as whole-heartedly by the children in the vacation schools as it is by the children of parochial schools the country over."

PITCH CONTROLLED VOICE

by Ferdinand Dunkley

When, a few years ago, the book "The Buoyant Voice" was reviewed, we called the attention of the readers to that extraordinary man, Mr. Ferdinand Dunkley of New Orleans, an octogenian whose voice is a living demonstration of principles in vocal training which are perhaps the soundest amid the hit-and-miss routine of voice teachers. The following article is a timely reminder of some of the principles.

THE EDITOR.

Just as our voice enables us to give utterance to our personal thought and feeling, so can it do the same for our interpretive thought and feeling, whether we are conscious of it or not; for at all times the character of the voice is controlled by a sense of range, consciously or unconsciously. When our personal feelings are being expressed, the range is intuitive. If the feeling is exceedingly joyful the pitch will be high, but if we are sad and depressed, the pitch will be low. The quality of the voice when expressing joy will be far superior to when it is expressing sadness. Therefore, it should be self-evident that in expressing imaginative thought and feeling, whether in speech or singing, we should secure a range control that will permit the best quality of tone of which we are capable, and by as involuntary an operation of the vocal mechanism as when expressing personal feeling. In only a few instances, either in speech or singing, is there intuitive control of the finest kind. And too often that rare intuitive control is destroyed by spurious methods of teaching — methods which insist on voluntary effort to adjust and control the physical mechanism of lungs, throat, tongue, mouth and nasal passage. Under these methods even poise has to be artificial. The student perhaps is told to stand against a wall with his head touching it, then step forward and maintain that "poise." The results are frightful.

I shall confine my remarks now to singing, but as the same vocal mechanism is employed in Speech, the same principles of Production apply equally in that phase of Voice — Speech being merely vocal sounds not regulated by definite musical intervals.

Another factor in Voice is action. Action causes involuntary diaphragmatic propulsion of muscular energy, but the muscles must be permitted to oper-

ate with freedom — relaxation. Any action that is not free, relaxed, is ineffective. Some teachers who recognize the necessity of relaxation tell their students to relax — let go — as in daily life. The result is lack of supporting strength, and an enforced local tightening of throat and face muscles, causing singing to be done under great strain.

There is only one way to sing, and that is: Under an impulse spontaneously giving us complete relaxation. We should be able simply to think: "I want to sing," and the thought should instantaneously put us in complete command of all our voice strength and voice relaxation. If we are not one of those *rarae aves* who are in this condition unconsciously whenever they sing, we must learn how to build up the condition step by step. This means we must begin by learning how to secure the minimum high pitch-thought, and action, for control of strength — the pitch which automatically opens the nasal passage — and the minimum low pitch-thought producing vocal relaxation. Then we move on to the higher pitch-thought strength controls until we reach the ultimate, which is E-flat above "High C." Space will not permit going into details of this build up. These details up to "High B," are explained in my book, "The Buoyant Voice Acquired by Correct Pitch-Control." * Since the book was published eight years ago, I have found that the ultimate pitch control of strength is the high E-flat; but this strength is easy to take on once the condition has been built up to High B. Fifty years ago the range of my voice was one octave — C to C; now at the age of 81, it is more than two octaves, and I can sing high B-flat! It should be understood that the controlling pitch is not to be sung; it is a pitch thought only. As a matter of fact, singing should not reach within a minor-third of the controlling strength-pitch.

(Reprinted from Voice, September-October, 1950.)

Something really happens when the high E-flat control is attained. Subconsciousness seems to grab it as being the fulfillment of singing impulse. In my own mental laboratory I had been associating with that high E-flat a great sound-sphere, as it were, embodying high and low pitch-thoughts. The pitch-thought for Strength was its north pole; for Relaxation, its south pole. This idea enabled me to make an important experiment: Concentrating my imagination on a great Sun, letting my strength rise to describing a huge circle with outstretched arms, then trying to sing while holding this mental picture of the Sun. Not a sound possible. Then with similar arm action while concentrating on the imaginary great sphere of Sound: Singing! Nothing further needed to prove the futility of mere strength, and the reality of Pitch Control of the Voice. Probably the same phenomenon will happen to you as it did to me: I found that when I thought, "I want to sing," the Sphere flashed and my physical system was instantly in the high E-flat condition, and I had complete command of my whole voice. No need for all the bosh often connected with voice production. I must say for that bosh, however, that with no correct pitch-control, the devices used to enable a singer to reach high notes are necessary. Pitch-control is present, even though it is unrecognized. For instance, take "O Rest in the Lord." The singer not blessed with unconscious correct pitch-control will begin with enough energy to sing the first five notes (up to F;) then more strength will have to be pulled up to lift the voice to A; next, a straining to reach B and C; then that strength must be dropped to get down to G. If the strained A strength is deliberately held onto, the G cannot be sounded. But the drop in strength will be automatic, because the singer, being ignorant of pitch-control, would not be attempting to hold on to the A strength. And so on. But when you have correct pitch-control, the voice simply floats up and down without effort, according to the melodic design.

We do not actually operate on that high E-flat strength. I liken the high E-flat strength to "power-house" potential; and with that strength we operate on what may be likened to motor power. Remember that the current coming from the power-house operates any kind of motor from that of a powerful electric engine down to, for instance, a little electric razor motor. So with the voice. If we have to produce high notes we need high-pitched "motor." "O Rest in the Lord" does not

require as high-pitched "motor" strength as "Hear ye, Israel," but, a reasonably high-pitched strength produces a better quality of tone. Experience has shown me that no singing, under high E-flat control, should be done on less than a high A or B-flat strength. In the training of the voice on correct pitch-control principles, it is necessary to consciously set the controls by deliberate pitch-thought (and action), but once the subconscious has assimilated the principles, it spontaneously selects the motor strength needed for the music to be sung, including the quality and character of the tone to be used. The singer who intuitively and unconsciously has correct pitch-control does not give any thought to how the tone is to be produced; his Imagination takes care of that which leads me to another Singing principle: Emotional pitch-control. We can, with correct pitch-control established definitely, locate the various emotional states on certain pitch levels: F, G, G-sharp, A, B-flat, or B. But for the details I must again refer you to my book. Mr. Harry B. Loeb, in a review, considered this my most important discovery; but Correct Pitch-control had to come first. This principle also becomes subconsciously active.

Breath Control, under high E-flat set-up, becomes the simplest function. No need for "Breathing Exercises." The only thing necessary, obligatory, is: Think the phrase that has to be sung. During this thinking, the required amount of breath is taken in automatically by the diaphragm. That required amount, no more, no less. If for two notes, only enough for two notes; if for twenty notes, enough for the twenty notes will be inhaled, but no more. The subconscious mind is a wonderful part of our organism. Governed by conscious thought, as in this instance, it fulfills our desire. But this thinking the phrase-breathing can only be done under Correct Pitch-Control. If, without correct pitch-control, you think through a phrase — 2 notes or 20 — you cannot utter a sound until you take one of those chest-raising gasps and then drop the chest to make the sound. This kind of breathing is unfortunately what most singers have to use. The only difficulty in high E-flat breathing procedure is probably having to combat the old habit of a last moment gasp; for if this happens, the whole high E-flat condition crumbles. A new habit has to be built by concentrated thinking.

* Published by C. C. Birchard, Boston.



ACHILLE P. BRAGERS HONORED BY SAINT GREGORY SOCIETY

In attendance upon the occasion of the recent Liturgical Music Award of the St. Gregory Society of America to Professor Achille P. Bragers, of the Pius X School, New York, N. Y., were the following: front row, left to right: Rev. John Selner, S.S., Professor Bragers, His Eminence Francis Cardinal Spellman (who presented the award in the name of the Society), and Very Reverend Monsignor William T. Greene, Archdiocesan Director of Music, New York. Back row, left to right: J. Vincent Higginson, Dr. Charles Courboin, Joseph A. Murphy, Philip Bansbach, Ralph Jusko, Reverend Thomas F. Dennehy, Dr. E. Becket Gibbs, William Arthur Reilly, and Eugene Fischer.

OUR MUSIC THIS MONTH

(Continued from Page 188)

KYRIE of the **MISSA PRO PACE** for 2 Equal Voices with Organ accompaniment. Catalog Number 1371, 80¢. (Voice part Edition No. 1371A, 30¢.)

This complete Mass was used during the second year (along with the *O Sacrum Convivium* which follows) for study during the workshop at sectional conferences. It likewise was sung by the Sisters' Choir of 200 voices dur-

ing the third year. Here again just the Kyrie is presented as a sample of the style of two part music recommended.

O SACRUM CONVIVIVM for S.A.T.B. voices with accompaniment ad libitum, Catalog Number 1109, Price 16¢.

This composition with a *Tantum Ergo* as a companion piece was first published in 1939 and has been performed by various groups in Syracuse (and elsewhere) regularly with success.

NAMES PEOPLE DOINGS

Barrytown — New York

With His Eminence Cardinal Francis J. Spellman presiding, the Feast of St. John Baptiste de la Salle was solemnly observed at St. Joseph's Normal Institute on Monday, May 21, 1951. The celebration commemorated the tercentenary of the birth of St. John Baptiste de la Salle. The music at the Solemn Pontifical Mass and Second Vespers was sung by the La Sallian Choristers, the Schola Cantorum and Choir under the direction of **Brother Benjamin Benedict, F.S.C.**, with **Rev. Brother Aelred James, F.S.C.**, at the organ. Gregorian Chant Propers and the Ordinary "Missa Amor Dei" by Joseph McGrath were sung. The Second Vespers closed with a solemn "Te Deum." Brother Benjamin Benedict is a graduate of Catholic University Music Department, and has been stationed at St. Joseph's for three years. He has succeeded in awakening a keen interest in Chant and Polyphony in the high school boys and novices with whom he works. His choirs have frequently performed at the National Shrine of the Immaculate Conception in Washington, D. C.

Los Angeles — California

The Newman Club of the University of Southern California presented **Mr. John Lee**, Fellow of the Royal College of Organists, in an organ recital at the Bovard Auditorium on June 27th. Mr. Lee is Organist and Choir Director of St. Vincent's Church in Los Angeles, a post which he accepted in the fall of 1949. Prior to his coming to California, his musical activities included playing organ and piano, teaching, lecturing, and conducting, in England, and Canada. The program which he gave for the Newman Club contained music by Purcell, Bach, Handel, Rheinberger, Boel'man, and Mulet.

Contralto **Anne Ashby**, 1947 graduate of Ramona Convent and former Marymount College student, is studying voice at Santa Cecilia Conservatory in Rome, on a scholarship provided by the Italian Government. A featured soloist in the conservatory's annual spring concert Monday, May 14, she sang several operatic arias. This summer, as part of her musical training, she will attend the Mozart Music Festival at Salzburg and the Wagner Festival at Bayreuth. Miss Ashby is the daughter of Mr. and Mrs. E. Dunham of St. Bernard's Parish.

Boston — Massachusetts

Choirs of school children of the Archdiocese joined their youthful voices in singing the age-old plain chant of the Church at a series of three Pontifical High Masses, held during the second and third weeks of May at the Cathedral of the Holy Cross. The inspiring demonstrations were developed under the direction of His Excellency, Archbishop Cushing, to point up the progress that has been made here in following Papal directives to restore congregational singing at High Mass. At all three Masses the Choirs were under the direction of **Rev. Russell H. Davis**, of St. John's Seminary, Brighton, Massachusetts. The Seminary Choir sang the Proper at two of the Masses and the students of the Archbishop Cushing Central High School, South Boston, sang the third.

In honor of the Sacerdotal Golden Jubilee of Rt. Rev. Michael J. Splaine, His Excellency, the Most Reverend Richard J. Cushing, D.D., presided at a Pontifical Mass of Thanksgiving at Saint Mary of the Assumption Church, Brookline, Massachusetts, on Monday, June 4, 1951. The music for the occasion was prepared by the Choir of St. Mary of the Assumption High School. **Miss Mary K. Kendrick** was the organist. With the exception of the "Ju-

ravit" by Cardinal O'Connell the entire sung program was in Gregorian Chant.

Madame Marie von Unschuld was guest pianist at the Spring Concert by the Emmanuel College Musical Society held in the College Auditorium on Sunday, April 22. The Choral Society under the direction of **Dr. Rodolphe E. Pepin**, and the Liturgical Choir gave a varied program of sacred and secular music directed by **Rev. Russell H. Davis**. For her portion of the program Madame von Unschuld played the Beethoven Sonata in D minor and Hungarian Rhapsody No. 11 together with a number of Chopin piano pieces. Concert artist, lecturer, author and recipient of the Bene Merente of Roumania, and Commander of St. Sava, among many other honors, Madame von Unschuld, Austrian by birth, is continuing her long and varied career by appearing in benefit performances once again to aid the orphan children of her native Austria.

At the business meeting of the Massachusetts Chapter A.G.O. held at the Church of the Advent in May, **Mr. Theodore Marier, F.A.G.O.**, was elected Dean for the coming year. Also at this meeting the preliminary contest of the preliminary contest of the A.G.O. open competition in organ playing was held. Winner of the contest was David Butler who will have the opportunity of competing in the Regional Competition some time in the early part of next year. The performers all twenty-five years of age or under gave demonstrations of excellent musicianship and organ technique. Music included works of composers from Bach to Messiaen.

Mr. Willis Page, Director of Cecilia Society and the Page Chorale in Boston, has appointed **Mr. Ralph Jusko**, Director of the Choir at the Immaculate Conception Church in Boston, as his Associate Director in both of these choral organizations.

Cleveland — Ohio

Dr. Louis Balogh, Director of Music at John Carroll University presented another major choral work of his own composition. The Glee Club of the University together with Notre Dame College Chorus and the Cleveland Heights High Little Symphony performed his "Vanitas Vanitatum" with texts taken from the works of Thackeray and Koelcsey.

Cincinnati — Ohio

On Tuesday, May 22, 1951, a concert in honor of **Dr. Martin J. Dumler** was given at the College of Music in Cincinnati. On this occasion a composition by the late Dr. Dumler "Gloria Dei" was performed by the College of Music Chorus and College Music Symphony under the direction of Roland Johnson. The concert was in honor of the fiftieth anniversary of the composer's graduation from the Music College.

J. Alfred Schehl's popular setting of the "Lord's Prayer" was sung at the annual concert at Seton High School by orchestra and chorus on Thursday, May 10. Dr. Vincent Orlando was conductor. J. Alfred Schehl also participated as organist in the Church of the Annunciation, Cincinnati, on May 17, at the blessing of the new organ.

New York City — New York

Fifty-five groups of performers took part in the 16th Annual School Music Festival Catholic School in New York City in May of this year. The significant fact about this competition this year was that not one of the groups received a mark below 90%. This fact attests to the improved musical standards of the musical organizations in this area. The first day of the festival was given over to the competition of Boys' Choirs and Elementary School Choirs and Choruses. In this section the Blessed Sacrament Boys' Choristers, Brooklyn, was given first prize.

Choral judges for the entire festival were **Dr. Norman A. McCulloch**, chairman of the committee, Organist and Choirmaster of St. Margaret's Church, Middle Village, Long Island; **Albin D. McDermott**, Organist and Choirmaster of the Holy Name Church, Manhattan, and **Kenneth Walton**, Organist and Choirmaster of Westminster Memorial Church, Scarsdale. Instrumental judges were **Gus Ave Langenus**, **Maurice Baron**, **Fred Landau**, **Attio Marchetti**, **Cosmo Di Pietto** and **Paul Siebeneichen**.

The recently organized Pius X Music School Alumni Association has conducted several successful meetings under the direction of Father Vincent Donovan, O.P., President. An Alumni Bulletin is to be issued periodically under the management of J. Vincent Higginson, to record the activities of the various renowned graduates and faculty members of the school.

Cambridge — Massachusetts

At the dedication of the new Casavant Organ recently installed in Saint Mary of the Annunciation Church, **Mr. Ira Summers**, Organist and Choir Director, played music of Franck, Vierne, Bach and Karg-Elert. The choir sang several selections during the course of the recital as well as the music for Benediction of the Most Blessed Sacrament. Most Reverend Eric F. MacKenzie, Auxiliary Bishop of Boston, presided. The dedication took place on Sunday evening, May 6th.

Commemorating the bi-millennial of Paris, **Mr. Paul Boepple** conducted the Desoff Choirs and the New York Wind Ensemble in a concert of French Music of the 13th and 14th Centuries on Sunday, April 15th in Sanders Theatre. The concert was given under the auspices of the Harvard University Department of Music and included the rarely heard motets "Salvatoris Hodie" and "Viderunt Omnes" by Perotinus, and the "Mass: Notre Dame" by Machaut. The singing of the large group of mixed voices gave evidence of high enthusiasm for the music on hand. Not the least interesting part of the program were the scholarly notes provided by **Dr. Gustave Reese** on the style and technique of Perotinus and Marchaut.

London — England

In the recent announcement of new recordings from the London Gramophone Corporation, it was noted that **Jeanne Demessieux**, whose twelve "Choral Preludes on Gregorian Themes" (Ed. 1662) were issued recently, has prepared an organ recital recorded in St. Mark's, London. The long playing record No. 11P-319 includes music of Bach and Franck.

Dubuque — Iowa

Miss Dorothy McCaffrey lectured on Medieval Hymns at the A.G.O. Meeting on April 23rd at St. Joseph's Mercy Hospital. The nurses' choir sang three ancient melodies in connection with the lecture and **Mrs. Leo Gohlman** and **Miss McCaffrey** played organ selections.

Fort Wayne — Indiana

Neil Thompson, Organist and Choir Director of St. Patrick's Church and Dean of the Fort Wayne Chapter A.G.O. together with **Rev. Edward Hession** served as hosts for the April Guild Meeting. Music of the Mass was the subject of the meeting. The church choir of men and boys presented examples of chant and music of the Middle Ages.

Great Neck — New York

John Hughes, M.S.C., Ch. M. (A.G.O.), Organist and Choirmaster of St. Aloysius Church directed a program of organ and choir music on May 29th, assisted by the St. Aloysius Choral Society. Motets by Roussell and Palestrina and selected parts of the "Requiem" by Faure were among the choral numbers offered.

Bangor — Maine

John E. Fay, A.A.G.O., was guest at the dedication of the Baldwin electronic organ at the St. Mary's Church on May 6th. Mr. Fay's program included "Poccat on Deo Gratias" by R. K. Biggs, "Improvisation on Cibavit Eos" by Titcomb, "Trumpet Tune" by Purcell, and "Stella Matutina" by Dallier.

Saint Paul — Minnesota

The Fifth Annual Choral Festival presented by the Music Students of Twin Cities Catholic High Schools took place on May 5th in the Saint Thomas Military Academy auditorium. His Excellency, the Most Reverend James J. Byrne, Auxiliary Bishop of St. Paul, was Celebrant at the Mass at which the entire congregation sang the "Cum Jubilo" Gregorian Chant Mass. The Proper of the Mass was sung by the St. Thomas Military Academy Glee Club. In the afternoon sacred and secular choral works were sung by each of the eight high schools represented in Region One. The schools participating were: Academy of Holy Angels, Cretin High School, Derham High School, St. Agnes High School, St. Anthony High School, St. Joseph's Academy, St. Margaret's Academy, and St. Thomas Military Academy. The total number of participants was 600.

Organ Competition in Haarlam, Holland

Five young organists including two Dutchmen, one Belgian, one Englishman, and one Swiss, competed on July 2, for the first prize in improvisation on the world renowned organ located in the Great Church. The three judges assigned to select the winner of the contest were **Mlle. Jeanne Demessieux** of Paris, **Professor Ludwig Daxperger** of Linz, and **Dr. Anthon van der Horst** of Hilversum. The judges, too, gave a recital on the Great Church organ on July 4th. We regret that the press release did not mention the winner because the notice was received prior to the contest.

Arizona Organist Tours Europe

Camil Van Hulse, Belgian-American composer of Tucson, Arizona, left the United States on July 7th on a trip to his native Belgium and other European countries. He will visit with his father **Gustave Van Hulse**, now 89 years of age who during his active career as church musician and composer received the cross "Pro Ecclesia et Pontifice" from the hands of the Blessed Pius Tenth. In addition to seeing his father, Mr. Van Hulse expects to visit with his brother **Frans**, Organist of the Church of St. Nicholas, with **Flor Peeters**, Organist of the Metropolitan Cathedral in Malines, and to attend the 12th Century Abbey at Tongerlo where the International Organ Congress will be held August 4—7.

Monsignor Hellriegel at Fontbonne College

During the summer session which opened on June 20th at Fontbonne College in Saint Louis, **Monsignor Martin B. Hellriegel**, internationally known authority on liturgy, President of the National Liturgical Conference and Director of the Pio Decimo Press, will present a series of six lectures. The subjects chosen for discussion include the Liturgy for the Vigil of Easter, for the Feast of the Assumption of the Blessed Virgin Mary, Restoring the Paschal Week, the Paschal Sacramentals, Gregorian Chant, Congregational Singing, Liturgy in the Classroom, and Liturgy in the Novitiate. Assisting Monsignor Hellriegel with the lectures are the following eminent liturgists: **Very Rev. Mark S. Ebner**, **Rev. Alphonse E. Westoff**, **Rev. Aloysius F. Wilmes**, **Rev. Victor T. Suren**, **Rev. Christian J. Martin**, and the **Rev. Patrick J. Molloy**.

7500 Children Sing Mass In Providence, R. I.

On June 9th at an outdoor Solemn Pontifical Mass celebrated by His Excellency, Most Reverend Russell J. McVinney, D.D., Bishop of Providence, 7500 children of the Diocese sang a Gregorian Chant Mass under the direction

of Rev. Norman Leboeuf, Diocesan Director of Music. Mr. Alexandre Peloquin, Organist at the Cathedral of St. Peter and Paul, was the organist. Presiding at the impressive demonstration was the Most Reverend Amleto Giovanni Cicognani, D.D., Apostolic Delegate to the United States.

On the faculty of the Gregorian Summer School of Providence, of which Father Leboeuf is Director, were the following eminent teachers: Very Rev. Dom. Damascus Winzen, O.S.B., Liturgy; Reverend Leo Rowlands, O.F.M., Polyphony; Miss Mary O'Shaughnessy, Gregorian Chant and Liturgical Singing; Mr. C. Alexandre Peloquin, Choral Technique; Messrs. George Frappier and Edward Connor, Gregorian Chant.

Langlais Tour This Season

Jean Langlais, eminent organ virtuoso and composer of St. Clothilde Church in Paris, will give a series of recitals in this country next season. Though the dates of the tour have not yet been announced, Mr. Langlais' tour will be anticipated eagerly by the lovers of organ music in this country. On his program he plans to include first performances of his Four Postludes to be released by McLaughlin and Reilly Company early in the fall.

Paterson, New Jersey

On Saturday, June 30, an excellent diocesan course in Gregorian Chant was completed with the singing of High Mass by Rev. Emil R. Suchon, Moderator of the Diocesan Choir Guild, St. Cecilia Guild and Director of the Priests' Choir. The Proper was sung by the Benedictines of Morristown, and the students sang the Ordinary.

Pittsburgh, Pennsylvania

Rev. Carlo Rossini, Diocesan Director of Music, who has been in Rome for the past two years, and actively engaged in assisting in the work of the St. Cecilia Society there during the Holy Year, has returned to Pittsburgh. He was welcomed by the choir of St. Paul's Cathedral, where he has been Director for twenty-three years, and by hosts of Catholic Church musicians throughout the diocese.

Chicago, Illinois

Dr. Arthur C. Becker, Dean of De Paul University School of Music conducted the De Paul A Cappella Choir in a concert, on May 8. The program was made up of modern and semi-classic compositions after opening with a group of ecclesiastical selections.

On the same date the Paulist Choristers of Chicago, under the direction of Father O'Malley were greeted at Orchestra Hall by a capacity audience. Religious and modern music featured this program also.

On May 17, Dr. Becker assisted, by Barbara Becker presented a recital of organ and piano music.

Germani To Tour United States Again

Fernando Germani, First Organist of St. Peter's in Rome, will be in the United States for a Recital tour from October 1 to December 15, 1951. In 1949 he gave 49 concerts here, returning to Rome for the Holy Year. A tour in Brazil precedes his United States programs this year.

Trapp Family Singers In Milwaukee

A highlight of the recent tour of the famed Trapp Family Singers was the concert sponsored by Mount Mary College at Messmer High School Auditorium early this year. The Trapps were guests of the College after the Concert. Included in the program were the following liturgical compositions: Crux Fideles (King John of Portugal); Tenebrae Factae Sunt (Eberlin) Regina Caeli (Aichinger); Jesu Redemptor (Ambrosian Chant); and Salve Regina (Lassus).

Madison, Indiana

1951 marked the fiftieth year as organist and choir director of St. Mary's Church, for Mrs. Anna Niesse. This unique experience was marked by a series of special programs in her honor. Elmer Andrew Steffen, K.S.G., Diocesan Director of Music presided at a large testimonial program, Monsignor Henry F. Dugan, Chancellor of the Archdiocese delivered the sermon at a special High Mass, celebrated in recognition of Mrs. Niesse's long service. A few years ago Mrs. Niesse presented the parish with a Wicks 2 Manual Organ. Fifty years of service is obviously a record of continuous service in one parish, which has been duplicated in very few places. To Mrs. Niesse colleagues throughout the country wish her continued good health and success in her work. Ad Multos Annos.

Vienna Boy Choir Programs

During its concert tours in the U. S. A. this year the 450-year-old Vienna Choir Boys have rendered a variety of liturgical polyphonic selections. In a recent program in Boston the program included Duo Seraphim (Vittoria); O Sacrum Convivium (Croce); Tenebrae Factae Sunt (Vittoria); Ascendit Deus (Gallus); and Pueri Concinit (Lortzing).

Saint Louis, Missouri

The Sacred Heart Radio Program heard throughout the country each day, has included choral numbers by various groups under the direction of Dr. Mario Salvador. A frequent contributor to the programs has been the Scholastic Choir of St. Louis University.

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A representative stock of McLaughlin & Reilly Company publications is available at the following well known music dealers.

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CATHOLIC CHOIRMASTERS DIARY, 1951★

AUGUST

Fifteenth Sunday after Pentecost. Semidouble.
Gloria, Creed. Liber p. 1040 — Vespers p. 1044.

SUNDAY

26

1846 First performance of Mendelssohn's "Elijah" at the
Birmingham Festival, England.

St. Joseph Calesantis, Confessor. Double.
Gloria. Liber p. 1615.

MONDAY

27

1521 Death of Josquin des Pres, Netherlands, composer.
1611 Death of Tomas L. Victoria, Spanish composer.

St. Augustine, Bishop, Confessor and Doctor. Double.
Gloria, Creed. Liber Mass p. 1190 (In medio).

TUESDAY

28

430 Death of St. Augustine, author of "De Musica".

Beheading of St. John the Baptist. Greater-double.
Gloria. Liber p. 1618.

WEDNESDAY

29

1773 Birth of Raphael Kiesewetter, German musicologist
and author of studies of Palestrina, Guido d'Arezzo
et al.

St. Rose of Lima, Virgin. Double.
Gloria. Liber p. 1225 (Dilexisti).

THURSDAY

30

1545 Cristobal Morales appointed maestro at Toledo.
Spain.

St. Raymond Nonnatus, Confessor. Double.
Gloria. Liber p. 1200 (Os justii).

FRIDAY

31

1910 Death of Pierre Aubry, French musicologist author
of several important books on medieval music.

SEPTEMBER

SATURDAY

1

St. Giles, Abbot. Simple.
Gloria. Liber 1200 (Os justii).

1568 Pope Sixtus V reorganized the Sistine Choir.
1868 Rev. F. X. Witt founds the German Caecilian So-
ciety.

SEPTEMBER

SUNDAY

2

Sixteenth Sunday after Pentecost. Semidouble.
Gloria, Creed. Liber, Mass p. 1044 — Vespers p. 1047.

MONDAY

3

1397 Death of Francesco Landino, Italian composer and
blind organist at the Cathedral of Florence.

Mass of the Preceding Sunday. Simple.

TUESDAY

4

1910 Death of Rev. F. X. Haberl, founder of the Ratis-
bon Church Music School (Germany) and editor
of the works of Palestrina and Lassus.

St. Lawrence Justinian, Bishop and Confessor. Semi-
double.
Gloria. Liber p. 1182 (Statult).

WEDNESDAY

5

1824 Birth of Anton Bruckner, Austrian composer and
organist at St. Florian Abbey.

Mass of the Preceding Sunday. Simple.

THURSDAY

6

1838 Birth of George Ashdown Audsley, noted American
organ architect.

Mass of the Preceding Sunday. Simple.

FRIDAY

7

1881 Birth of Rev. Wm. J. Finn, formerly director of
the Paulist Choir, New York City.

1879 Birth of Dom Gregory Sunol, O.S.B., director of
the Pontifical School in Rome till 1946.

Nativity of the Most Blessed Virgin. Double II class.
Gloria, Creed. Liber p. 1624 — Vespers p. 1625.

SATURDAY

8

1588 Birth of Marin Mersenne, French theorist and
author of the "Harmonie Universelle".

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In substance this book is a reprint of the rules for interpreting Gregorian Chant according to the principles of Solesmes as found in the Liber Usualis. The section on Psalmody has been revised somewhat.
- Catholic Choirmaster's Diary (No. 1475)**
Edited by Cyr de Brant.
Published each year. Contains rubrics, biographies, general information on matters of the liturgy, and space for daily notations.
- Guide Book for Catholic Church Choirmasters (No. 1046)**
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A handbook of useful information for the church musician on such matters as Rehearsal Techniques, Voice Production, Approved Music, and others. The Appendix contains outlines of procedure at High Mass, Requiem, Benediction, and Vespers. Suggested repertoire included.
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