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NICOLA A. MONTANI
Knight Commander of the Order of St. Sylvester

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The Caecilia

Monthly Magazine of Catholic Church and School Music

Vol. 61

August, 1935

No. 7--8

THIS ISSUE IS RESPECTFULLY
DEDICATED TO

NICOLA A. MONTANI
K. C. S. S.

Choirmaster and Composer

Co-Founder of "The Society of

St. Gregory of America"

Editor of "The Catholic Choirmaster"

Index of Contents for Entire Year 1934 obtainable on request.

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Philadelphia, Pennsylvania

NICOLA A. MONTANI

American born, educated in this country and in Rome; his scholarship and continued devotion to the improvement of Catholic church and school music might well serve as an inspiration to young American church musicians.

It is readily admitted that few American composers have their music performed abroad. Some are able to obtain one or two performances through friends, but few American composers are generally considered by the Italian, French, German, or Spanish choirmaster. Mr. Montani is one of the few whose music has established itself abroad.

Many Catholic choirmasters give up a certain amount of time to church work, and become discouraged after a few years, when they realize that there are no large endowments available to pay them a living wage for a full program of music in the parish. Mr. Montani, has lived long enough to see the work, and hear the music, of the older church musicians who ranked when High Mass took two hours, and the choir was the main attraction for many at the service.

Yet he has consistently stood out in the forefront of every substantial movement for improved church music, during the last twenty years. At no time has he appeared to lose interest or courage. He has busied himself with several engagements for his regular living expenses, and in spite of his crowded hours, he has found time to compose music, edit, and compile church music. Readers may be sure, that there has been no great financial incentive to spur Mr. Montani on in his composition. We say that because we know that the "best sellers" in church music, return small profit to the publisher, hence in turn, to the composer. That is perhaps why Mr. Montani's music has been so good. He must have written it for the love of writing, and serving a need that he felt to be existent. It has been well received, and has been credited as of the type that will last. He has not filled the market with a profusion of pieces, but a few selected works of merit. His St. Gregory Hymnal alone, has done more to improve the quality of music in many sections of the country than any other publication. It is one of the two or three worthwhile hymnals for Catholic churches, and it is so generally known

that it needs no description here. Some have found fault with sections of it, but none have brought out a work that is better as a choir book, or at least more widely used.

Wherever American Catholic Church Music is discussed, in circles of other denominations, we are sure that Mr. Montani's name is treated with the highest of respect. His background as an organist, as a choir conductor, and as a director of Chant, and Polyphonic music, places him high in the music profession. His gentlemanly manner, and his spirit of fairness and toleration has won for him the admiration of many of his colleagues in the music world, and all who meet him must recognize that in him are the qualities looked for in a first class teacher. Having been trained by famous musicians, and having observed the work of others, having had long years of experience as a teacher, and having an aptitude for the work,—any educational program would be benefitted by his counsel and help.

Some might think it strange that THE CAECILIA gives over this summer issue to the Editor of a 'rival' paper, and to the founder of a Society which took up the work intended by THE CAECILIA SOCIETY. Those who think this issue strange for the aforementioned reasons, misunderstand. The CATHOLIC CHOIRMASTER is edited by Mr. Montani, and it is one of the foremost periodicals of its type in the world. It is a quarterly, where ours is a monthly. It hasn't opened its columns to the free discussion found in THE CAECILIA, yet it treats of the same subjects, and each magazine augments the work of the other. THE CAECILIA SOCIETY of this country died out. In the absence of any other group, Monsignor Manzetti, Dr. Petter, and Mr. Montani, began the Society of St. Gregory. Certainly its work merits praise and commemoration. In honoring Mr. Montani we honor the "Catholic Choirmaster," and the "Society of St. Gregory" also, for it is no reflection on the other workers, to say that Mr. Montani has been the backbone of both of these enterprises, for a great many years. In addition to his choir work, and his composition work, he found time to give for the enrichment of his fellow musicians and co-workers.

None of Mr. Montani's music appears in the catalog of the publishers of the CAECILIA. Not that we wouldn't welcome his music, — it just so happens that we have not been fortunate enough to obtain any of his MSS.

But that doesn't affect our admiration for his work, or his activities. The facts are plain, it is hard to find a church musician, better known in this country, and in Europe, than Nicola A. Montani. The purpose of this summer issue is to memorialize some individual or institution, that has brought honor upon Catholic church music in this country and on those who have worked in this field. Future music historians, on these pages will find a brief record of the work and activities of Mr. Montani. In past issues they will find the names of others who have contributed something in one branch or another, that has been widely recognized, and which has been of considerable influence in this country. Future issues will add to this "HALL OF FAME."

At least the next generation will know more about the musicians of our day, than we do of those gone by. We are able to find their names, frequently enough, but it takes considerable difficulty to secure a picture, or any interesting facts about their life and work.

When this list is finished, no matter how long it may be, there will be no name on the list more qualified, and more entitled to the feeble praise which we have attempted to submit in these summer issues. We wish that our records could reach the shelves of every music library in the world. Mr. Montani, and his associates, might thus some day win the acclaim and recognition which is their rightful due, without petty jealousy, and prejudice arising to color the opinions of some.

Catholic Church and School Music is the better for his attention to it, during these past many years. Read this issue, and join with us in our dedication. When you think of John Singenberger, M s g r . T a p p e r t , Aloys Rhode, Joseph Otten, Fr. Young, S.J.; Fr. Bonvin, S.J.; Dom Gregory Hugle, O. S.B.; Father Finn, C.S.P., and the others, add to that litany, the name of our truly distinguished, and accomplished friend, Nicola A. Montani, K.S.S.

His Holiness Pope Pius XI, deemed Mr. Montani's work in church music of sufficient value to merit recognition by an award of the Counts Cross, and the title Knight Commander of the Order of St. Sylvester. Outside of John Singenberger, we know of few church musicians who have been honored by the Vatican for their work in church music in the United States. This recognition to Mr. Montani, of itself is enough to warrant our tribute.

Of permanent worth has been Mr. Montani's association with the Society of St. Gregory, The Catholic Choirmaster, The Diocese of Newark, N. J., and the other various activities mentioned in this issue.

Of such worth, we repeat, that we take great satisfaction in nominating for our 1935 Dedication of the Summer issue,

NICOLA A. MONTANI, K.C.S.S.



NICOLA A. MONTANI
In Rome, with
DON LORENZO PEROSI

NICOLA A. MONTANI

Biographical Notes

Born in Utica, New York, Nov. 6, 1880. His early musical studies were pursued under the direction of his brother, Gaetano; H. D. Beissenherz (Theory, Harmony and Counterpoint); W. H. Donley (Concert Organist) and Leslie E. Peck. In Rome he studied voice with Frau Clara Bretschneider (a pupil of Garcia) and Catherine Sherwood,—organ with Filippo Cappocci (late organist at the Lateran Basilica); Gregorian Chant with Baron Rodolfo Kanzler (late Secretary of the Sacred Music Commission for the Diocese of Rome), and Monsignor Antonio Rella, vice-director of the Sistine Choir and professor of Chant at the North American College. Studies in composition were continued in Rome under the personal guidance of Don Lorenzo Perosi, director of the Sistine Chapel Choir and composer of successful Oratorios and Masses.

He spent some months in the Isle of Wight (1906) with the exiled Benedictine Monks of Solesmes, where a special study of Gregorian Chant was undertaken under the supervision of Dom Andre Mocquereau, O.S.B. and Dom Eudine, O.S.B.

For seventeen years Mr. Montani was organist and choirmaster at the Church of St. John the Evangelist, Philadelphia, where he organized a choir of boys and men. The repertoire of this outstanding organization included besides Mr. Montani's own Masses and motets, Palestrina's Missa "Sine Nomine" and "Missa Brevis"; Motets "Sicut Cervus", "Dies Sanctificatus", "O Sacrum Convivium", "Adoramus te" and "O Bone Jesu"; — Vittoria's "Jesu Dulcis Memoria" and "Popule Meus"; Aichinger's "Salve Regina", Perosi's Masses and Motets:

Ravanello's and Stehle's Masses and motets by modern composers, among whom may be mentioned, Dumler, Yon, O'Hare, McGrath, Steffen, Dooner, Steiner, Father Predmore, Father Yenn and Dr. Elsenheimer.

The boys and men of St. John's choir were under intensive training during this period. The boys received special vocal drill under Catherine Sherwood Montani's direction, and, (due to the daily rehearsals)

developed a quality of voice that was notable for purity and intonation and beauty of tone. The essential boy quality was retained with all the flexibility and suppleness of a true soprano. Each year a number of public concerts were given in addition to the regular work in connection with the liturgical services.

Soon after his return to the United States, Mr. Montani was appointed editor in chief of the liturgical music department of the firm of G. Schirmer Inc. (New York) and the Boston Music Co. During these years he examined thousands of compositions, and succeeded in building up a complete liturgical catalogue. The work entailed the revision of texts, the elimination of unliturgical works, and the substitution of new liturgical material in conformity with the spirit of the legislation of the Church. At the same time, Mr. Montani published a number of liturgical compositions in modern polyphonic style. Among the works, were the *Missa Solemnis* in Eb a Mass sung each year on Easter Sunday in the Milan Duomo under the direction of Marziano Perosi, brother to Don Lorenzo Perosi; *Tantum Ergo* (3rd mode), and an "*Alma Redemptoris Mater*", all for four-part chorus. Later, a new setting of the "*Vespers of the Blessed Virgin*" appeared. This work was intended for use by antiphonal choirs, every other verse being set to four-part music in modern liturgical style.

Together with their joint labors at St. John's Church, Mr. and Mrs. Montani continued their work among the Religious, conducting classes for novices and for the students in the academies, schools and colleges in the vicinity of Philadelphia.

Among these institutions were the Academy of the Sisters of Mercy at Merion, Penn., the Academy of Mercy at Broad St. and Columbia Ave., Philadelphia, the Academy of the Sisters of the Holy Child at Sharon Hill, Penn., the Academy of the Religious of the Sacred Heart at Torresdale, Penn., the Academy of the Ursuline Sisters in Wilmington, Del., the Motherhouse of the Sisters of the Good Shepherd in Norristown, Penn., the Academy, College and Novitiate of the Sisters of St. Joseph in

Chestnut Hill, Penn., the College of the Sisters of the Immaculate Heart (Immaculata College) at Immaculata, Penn., and the Motherhouse of the Maestre Pie Filippine at Villa Vittoria, Trenton, N. J.

Other institutions included the Waldron Academy for boys, at Merion, Penn. (Sisters of Mercy), the Cecilian Academy in Germantown (Sisters of St. Joseph), and the Motherhouse of the Grey Nuns of the Sacred Heart (Melrose, Oak Lane, Penn.)

In succeeding years their work in ensemble liturgical singing extended to still wider fields, thus, to those institutions already mentioned were added the Mt. St. Mary's College and Academy (Sisters of Mercy), Plainfield, N. J., (later Georgian Court College), Lakewood, N. J.), The College of New Rochelle (Ursuline Sisters), Marywood College, Scranton, Penn., Misericordia College, Dallas, Penn., and the College of Mount St. Vincent, New York City.

At the present time, besides keeping up his work at many of the institutions above cited, Mr. Montani has undertaken the task of directing the Glee clubs and choirs at the Hallahan High School in Philadelphia, the West Philadelphia Catholic Girls' High School, the Choir and Glee Club of St. Mary's High School in South Amboy, N. J., the Juniorate at Bender Memorial (Benedictine Sisters) in Elizabeth, N. J., the Glee Club of the Holy Family Academy in Bayonne, N. J., and the St. Mary Academy, Logan (Phila.) Penn.

MRS. MONTANI

Assisting Mr. Montani in his musical work is his wife, Catherine Sherwood Montani. We mention here briefly, a few biographical notes indicating her own musical accomplishments and interests.

Catherine Sherwood Montani

Soprano, has appeared in the larger centers of Europe and America, in Opera, Oratorio and Recital. She studied with Maestro Cotogni, the teacher of the De Reszkes, and with Clara Bretschneider, a celebrated pupil of Garcia, in Rome. In this country she has appeared with leading opera companies, singing principal roles in Tannhauser, Trovatore, Carmen and other operas.

She is the daughter of the late Thomas Adiel Sherwood, who, for thirty years, pre-

sided as Chief Justice of the Supreme Court of the State of Missouri.

Mrs. Montani directs the Montani Vocal Studios in Philadelphia, assists in the work of the Palestrina Choir and conducts classes in the various Academies and Colleges.

She is the author of many articles on the subject of vocalization for Choral classes (The Art of Ensemble Singing), and has devoted particular attention to the problems presented in the training of boys' voices.

SUMMARY OF ACTIVITIES

NICOLA A. MONTANI

Director of Music, Immaculate Conception Seminary, Darlington, N. J.

Director, Newark Diocesan Institute of Sacred Music.

Editor, Catholic Choirmaster.

Editor, St. Gregory Hymnal and Catholic Choir Book.

Lecturer at The Diocesan Institute of Sacred Music, Newark, N. J.

Lecturer at Master Institute of United Arts, New York City.

Lecturer at Bryn Mawr College (In connection with Concerts of Palestrina Choir).

Lecturer at Pius X School of Sacred Music (Summer Course, 1925—Polyphonic Music).

Lecturer at Eastern Conference—Music Supervisors' National Association.

Member of The Mediaeval Academy of America.

Associated (at one time or at present) as conductor of Glee Club or Chorus (or Novitiate Choir) with the following institutions:

College of Mt. St. Vincent, New York City, N. Y.

College of New Rochelle, New Rochelle, N. Y.

Gregorian Court College, Lakewood, N. J.

Mount St. Mary's Academy, Plainfield, N. J.

Mater Misericordia Academy, Merion, Pa.

Marywood College, Scranton, Pa.

College Misericordia, Dallas, Pa.

Mt. St. Joseph's College and Academy, Chestnut Hill, Pa.

Immaculata College, Immaculata, Pa.

Seton Hall College, South Orange, N. J.

Melrose Academy, Oak Lane, Pa.

Ursuline Academy, Wilmington, Del.

Villa Vittoria, Trenton, N. J.

Cecilian Academy, Germantown, Pa.

Mercy Academy (N. Broad St.) Philadelphia, Pa.

West Philadelphia Catholic Girls' High School.

St. Mary's Academy, Logan, Pa.

St. Mary's High School, South Amboy, N. J.

Hallahan Catholic Girls' High School, Philadelphia, Pa.

Holy Family Academy, Bayonne, N. J.

Bender Memorial Juniorate, Elizabeth, N. J.

St. Joseph's Protectors, Norristown, Pa.

St. John's Orphan Asylum, Philadelphia, Pa.

THE SOCIETY OF ST. GREGORY OF AMERICA

Together with Monsignor Leo Manzetti and the Rev. Dr. Petter, Mr. Montani organized the Society of St. Gregory of America. The inception of this new movement was due to a chance meeting of the three church musicians in Baltimore, Md., in 1914. Plans were outlined for the formation of a national organization on the lines of the Cecilian Societies of Germany and Italy. The first organization meeting of the Society was held in Cliff Haven, N. Y. (Catholic Summer School), in the summer of 1914. Mr. Montani has served as editor of the official bulletin, "The Catholic Choirmaster" since its foundation. The membership has increased year by year and it is generally acknowledged that the organization has exerted a beneficial influence upon the church music conditions in this country and Canada. Conventions have been held in Baltimore, Cincinnati, Rochester, Toronto, New York City, Pittsburgh and Washington. The Society has won the approval of the Holy See by special rescript (Pope Benedict XV) and is accorded the many privileges granted to the Cecilian Societies of Germany and Italy. The Society has issued a "White List" of acceptable music which has officially been adopted in many dioceses throughout the country. Two editions of this White List have already appeared. A revised edition is now being prepared by the Music Committee, consisting of three members: Dr. J. M. Petter, Dr. James A. Boylan and Mr. Montani and will contain music published since the appearance of the last edition.

The list of disapproved music (music obviously antagonistic to the spirit of the *Motu Proprio*) will be extended.

DEMONSTRATIONS

Under the auspices of the Society there have been held in various cities in the United States and Canada, demonstrations of Liturgical music in which thousands of children have participated. In Baltimore, Sacred Concerts and demonstrations were given in connection with the first Convention held there some years ago. The St. Mary's Seminary Choir participated in these demonstrations and gave vivid illustrations of the various types of liturgical music under the capable direction of Monsignor Man-

zetti. In Rochester thousands of school children sang a Gregorian mass in the Cathedral under the direction of Rev. J. M. Petter; in Toronto some two thousand children participated in a congregational Mass under the direction of the Reverend Father Ronan. Concerts of liturgical music, lectures, etc., rounded out a three days' Convention program. In Cincinnati, eleven thousand children sang the Montani "Missa Brevis" under the direction of John Fehring, during a Convention of the Society of St. Gregory (the second Convention of the Society to be held in Cincinnati). Concerts of Liturgical Music and demonstrations were also given. The Society gave its moral and practical support to the International Gregorian Congress held in New York in 1920. A Convention of the Society was held in New York at the same time. In Pittsburgh, under the direction of the Rev. Carlo Rossini, a demonstration of congregational singing was given by thousands of children in the Cathedral as a part of the program in connection with the Convention of the Society held in the Spring of 1931. The Pittsburgh Polyphonic choir under the direction of Father Rossini gave a remarkable historical program as a part of the proceedings. In Washington last year, another successful meeting of the Society was held at which demonstrations of liturgical music were given by various choirs under the direction of the Rev. Leo Barley, Director of music in the Archdiocese of Baltimore.

A newer phase of activity of the Society is the organization of Choir Guilds on the order of the Chapters of the American Guild of Organists. Such subsidiary organizations have been founded in the Dioceses of Newark and Rochester. The formation of like local branches is being planned in a number of Dioceses where great activity has been manifested in this field during the past year.

Articles by Dom Adelard Bouvilliers, O.S.B., Sister M. Cherubim, O.S.F., and V. Rev. Gregory Huggle, O.S.B., will reappear next month.

In this issue, all pages were reserved for the annual dedication, excepting the "Current Events" Section and Advertising columns.

NEWARK DIOCESAN INSTITUTE OF MUSIC

The Most Reverend Thomas J. Walsh, J.C.D., S.T.D., appointed Mr. Montani director of the Newark Diocesan Institute of Music three years ago, and commissioned him to organize the various units comprising the St. Cecilia Guild (composed of Religious of every community), the Choir Guild (organists and singers from every church in the Diocese) and the Priests' Choir.

During the first season of activity Mr. Montani gave weekly talks or lectures on every phase of the church music movement. Meetings for the Sisters were held every Friday afternoon and the meetings for the organists and singers were held every Thursday evening. Lectures during the first season on the following topics: **Sacred and secular music**" (Illustrated); **Hymns and Hymn-books**" (Illustrated); **"The Program for High Mass"** (continuity, etc.); **"The Program for Requiem Mass"**; **"The Program for Vespers and Benediction"**; **"Pronunciation of Latin according to the Roman manner"**; **"Method of training the boy's voice"**; **"Ensemble vocalization for mixed and male voices"**; **"The accompaniment of Chant"**; **"The Organist and Choirmaster"**.

During the first year demonstrations were given by choirs of the Diocese and plans were laid for a practical course for the second year's activities.

During the second season of the Institute's work regular meetings were held for all groups every week and courses were given in Gregorian Chant under the direction of Mr. Joseph A. Murphy, and in Polyphonic and modern music under Mr. Montani's guidance. The Sisters prepared groups of children in every school in the Diocese (as a practical demonstration of the work accomplished at their regular Friday class) and at the end of the season a Congregational Mass was sung in the Church of the Sacred Heart, Vailsburg, N. J., in which over 1400 children participated. Mr. Montani directed the singing, while Mr. Murphy assisted at the organ. The Mass selected was the **"Cum Jubilo" in hon B.V.M. (No 9)**. The Proper of the Mass was rendered in Falso Bordone style by the Schola Cantorum of Villa Lucia, Maestre Pie Filippini, under the direction of Sister Caroline Ionata. The work of the Institute was continued much in the same manner during the past year with a greater number of Religious and laymen in attendance at the weekly sessions. Over two hundred organists gathered each Thursday evening for in-

struction in Chant and Polyphonic music and to listen to various choirs in liturgical programs. Likewise, on each Friday afternoon were gathered nearly three hundred sisters, representing every religious community in the Diocese. Lectures on the Liturgy and on Church music topics were given by the Rev. William J. Lallou, Rev. James A. Boylan, Father Benedict Bradley, O.S.B., Rev. William J. Finn, C.S.P., Captain Ranger, and Dr. Charles M. Courboin.

Lectures on the pronunciation of Ecclesiastical Latin according to the Roman manner were given by Rev. Dr. Michael de Angelis. A program illustrating various forms of organ music suited to the liturgical services was presented by Dr. M. Mauro Cottone.

The fruit of the season's work was noted in the successful rendition of the different Gregorian Mass No. 4 (Cunctipotens Genitor Deus), by nearly 6000 children, singing on the Campus of Seton Hall College on May 30th, last. Mr. Montani conducted from a platform twelve feet high and was obliged to use a bamboo fishing-rod nearly four feet in length, as a baton.

The large group maintained an almost perfect ensemble and the result gave testimony of the earnest work of the sisters who had prepared the children (20 to 40 were selected from each school). As a result of this work in each parish of the Diocese the entire school is now prepared to render a Congregational Mass with correct vocalization, and with due appreciation of the Solesmes rhythm. In many churches the children's Low Mass has been changed to a children's High Mass with Congregational singing of the Gregorian Chant.

Bishop Walsh has given full support to the efforts put forth on behalf of good church music and is manifesting his interest in the musical program rendered in each church on the occasion of his Episcopal visitation

One of the most encouraging features of the Guild movement in Newark is the enthusiastic response of the organists and singers, who are coöperating in a wholehearted manner. A distinct improvement was noted in the programs rendered in the Newark churches during the past season. The Proper of the Mass is gradually being introduced and before long, it is hoped to have a large number of choirs singing the proper Vespers each Sunday.

THE CATHOLIC CHOIR GUILD OF NEWARK

Under Mr. Montani's direction the organists and singers comprising the Catholic Choir Guild of Newark have given a number of public concerts demonstrating the work of each season. The first of these demonstrations was given last spring in the Vailsburgh, N. J., Sacred Heart Church. The program included compositions by Palestrina, Vittoria, Arcadelt, St. Saens, et al, and the complete Gregorian Requiem Mass (directed by Mr. Murphy) together with a special composition written for the Institute by Mr. J. P. Dunn, who directed the ensemble in the first presentation of his work, a setting of the "Anima Christi" for four-part chorus, "A Cappella". This year the work centered mainly on the Vespers Program. The group of some two hundred singers rendered the complete vespers of the Blessed Virgin together with the Gregorian "Salve Regina" and the "Ave Maris Stella".

Illustrating the Polyphonic style and serving to foster the development of the proper type of modern liturgical composition there were also rendered on this occasion original works by members of the Choir Guild who directed the first performances of each composition in person.

Mr. J. P. Dunn offered two splendid and highly effective "A Cappella" works "Justorum animae" and "Ave Verum", (from THE CAECILIA); Mr. Walter N. Waters directed his fine liturgical setting of the "Tantum Ergo", written in modal style, and Mr. Charles F. Meys conducted his four-part "Ave Maria" (from THE CAECILIA) a work of devotional character marked by homophonic simplicity. Other new and worthwhile works presented on this occasion were the "O Salutaris Hostia", by Norma Matte and an "Ave Maria" by Boscawell Krajewski, both in exemplary liturgical style.

IMMACULATE CONCEPTION SEMINARY, DARLINGTON, N. J.

Mr. Montani was appointed professor of Sacred Music at the Immaculate Conception Seminary in 1932. An entire day each week is devoted to the various classes in Gregorian Chant and Polyphonic music and particular attention is given to the study of the fundamental principles of vocalization. All the students sing the Proper and Ordinary of the Mass and the Proper Vespers on Sundays and Holy days. The Schola is

gradually increasing its repertoire of motets in polyphonic style and has added to the Holy Week programs many Responsories by Pozzetti, Vittoria and Palestrina.

The Seminary Schola Cantorum successfully rendered the musical program for the Consecration of the Most Rev. Aloysius Duffy, Bishop of Syracuse and assumed a like responsibility on the occasion of the Consecration of the Most Rev. Thomas H. McLaughlin, P.A., V.G., Rector of the Immaculate Conception Seminary, who was recently consecrated Bishop of Nyssa and appointed Auxiliary Bishop of Newark. The ceremony took place at the new Sacred Heart Cathedral in Newark on July 25th, last.

THE CHOIR AND GLEE CLUB OF SETON HALL COLLEGE

(South Orange, N. J.)

Mr. Montani assumed direction of both organizations connected with Seton Hall College in the fall of 1934. Weekly rehearsals are held for each group. The Choir is composed of students preparing for the Seminary. The Glee Club comprises those students taking the general courses. The Choir renders liturgical Chant and part-music at all the Chapel functions. The Glee Club has appeared in a number of public concerts during the season and joined with the Glee Club of the College of Mt. St. Vincent (N. Y. C.) in a concert at the Cardinal Hayes Auditorium on May 31st, last.

THE PALESTRINA CHOIR

This organization of mixed voices was founded by Nicola Montani, in the spring of 1915. In the beginning it was known as the Catholic Choral Club of Philadelphia. Singers and organists from various choirs in Philadelphia and vicinity to the number of 250, took part in the first concert given for the benefit of the Catholic Girls' High School in the Philadelphia Academy of Music. The number of members at the present time is approximately 80. The object of the organization is to study ancient and modern polyphonic works and to prepare for public concerts during each season. Outstanding features of the choir's work include a fine ensemble tone and an unusual clarity in enunciation of the text. Ensemble vocalization under the direction of Catharine Sherwood Montani forms an important feature of each rehearsal. Among the principal functions at which the Choir

has assisted are to be listed the reception tendered Cardinal Mercier of Belgium on his triumphal tour through the United States at the close of the World War; the opening of the choral concerts at the Sesqui-centennial Exposition (with the Philadelphia Orchestra), and participation in Choral Festivals given in the Franklin Field of the University of Pennsylvania under the auspices of the Philadelphia Music League.

Concerts commemorating the 400th Anniversary of Palestrina's birth were given in Philadelphia and New York. New York critics commented very favorably on the work of the choir. The Palestrina Choir enjoys the distinction of having its Victor Orthophonic Records (6) included in the list made up by the Carnegie Foundation and presented by this corporation to educational institutions throughout the country. This list contains thousands of titles and is understood to be the most comprehensive collection of worth-while records compiled, to date. The Records made by the Palestrina Choir include specimens of Gregorian Chant; "Ave Maria; Magnificat" (falso borrowed alternating with the 8th psalm tone); Kyrie (cum júbilo); Dies Irae (in part); "Veni Creator" and the Roman "Te Deum". Included also are the Ave Maria (Arcadelt) for four-part chorus — a cappella; Palestrina's "Sicut Cervus", a cappella; Praetorius — "Lo how a rose e'er blooming"; "Joseph Mine" (Christmas song); Palestrina's "Adoramus te"; "Popule meus", and "Gloria Patri", and specimens of Diaphony and Organum together with the hymn in honor of St. John the Baptist "Ut queant Laxis" (showing the origin of our scale "Do", "re", "mi", etc.) The records are widely used in Colleges and Schools throughout the country particularly in the Music History and Appreciation classes. The latest appearance of the Palestrina Choir after a two-year cessation of activity was at the University of Pennsylvania Auditorium, in a concert held March 31, 1935, in observance of the tenth anniversary of the death of Marco Enrico Bossi. Bossi, the greatest of Italian organists of the last generation directed the Palestrina Choir in one of his own compositions at the last concert he conducted in Philadelphia only a few days before he died.

THE ST. GREGORY HYMNAL AND CATHOLIC CHOIR BOOK

Mr. Montani spent approximately fourteen years, from 1906 to 1920, gathering material and preparing for the publication

of the St. Gregory Hymnal. The work of compilation and revision necessarily had to be done between classes and often in the late hours of the night. The publication appeared in the Fall of 1920, and has passed through many editions since that time. A melody edition was published a year or so after the publication of the complete edition. The book has been adopted officially in many dioceses and has served to bridge over a difficult period in the history of Church music in the United States. It was generally recognized by those who were laboring so earnestly on behalf of Church music reform that little constructive work could be done while the school children were permitted to use music that was anything but sacred or liturgical in character. In response to an almost universal demand, Mr. Montani proceeded to gather material from authentic sources; texts and music were subjected to rigid tests. Conferences with music authorities were held and the work of elimination soon resulted in the formation of a book that could at least stand comparison musically with those hymnals of a worthy and dignified character in use in many non-Catholic churches. The main purpose of the editor was to eliminate any suggestion of the tawdry type of secular tune so characteristic of some of the earlier books. Traditional Catholic tunes of authentic character were taken from various National sources. Chant, according to the Vatican edition comprised a goodly portion of the Latin Section together with Motets by Palestrina and other writers of the polyphonic era. Modern compositions of a liturgical character were also included.

THE ST. GREGORY HYMNAL IN BRAILLE TYPE FOR USE BY BLIND

During the past few years the Library of Congress, Washington, D. C., has sponsored the publication of a number of musical works in Braille type for use by the blind. To date the St. Gregory Hymnal (Complete Edition) is the only Catholic hymnal to appear in this form. It consists of nine large volumes; music and text being given in full for both organist and singers. Copies (Complete sets) have been presented to those institutions (Public Libraries), that maintain a department devoted solely to books (Braille) for the blind.

THE CATHOLIC CHOIRMASTER

The "Catholic Choirmaster" as the official bulletin of the Society of St. Gregory of America, first appeared in February, 1915. It has been published without interruption, as a quarterly magazine since that time.

Mr. Montani, its present editor, has been identified with this periodical since its beginning, and is in a large measure responsible for its success and high standing.

Papers read at St. Gregory Society Conventions, are reprinted in this periodical, and "The Choirmaster" as it is often called, has consistently sponsored the cause of

Sacred Music according to the intentions of the Holy See. Articles by most of the world's leading Catholic Church music authorities have appeared at one time or another in this paper. Each issue contains from eight to sixteen pages of music comprising liturgical masses and motets. Outside of THE CAECILIA it is the only other magazine in this country issued regularly, exclusively devoted to Catholic Church Music. The former being issued monthly, and the latter quarterly, provide a happy combination available for the active church and school musician.



Photo of Summer Class taken in the Appuldurcombe House, Home of the exiled Benedictines from Solesmes, Isle of Wight, England

No. 1, Dom Mocquereau; No. 2, Dom Eudine, No. 3, Rev. James A. Boylan; No. 4, Nicola A. Montani

PUBLISHED MUSIC BY NICOLA A. MONTANI

LIST OF PUBLISHED COMPOSITIONS BY NICOLA A. MONTANI

The Bells. A cantata for soli and chorus of women's voices (S.S.A.A.) with piano or orchestra accompaniment. Text by Edgar Allan Poe—Published by H. W. Gray, New York.

The White Silence. A short cantata for women's voices, with piano and harp accompaniment. Text by Mahlon Fisher. Published by H. W. Gray, New York.

The Hushaby Boat. Chorus of female voices (S.S.A.) with solo piano accompaniment (harp, ad. lib). Published by H. W. Gray Co., New York.



SONGS

Invitation. An aria for high voice with orchestra or piano. Published by H. W. Gray Co., New York.

Venice. Song for medium voice. Published by Theo. Presser Co., Philadelphia, Pa.

Tipperary. An Irish song. Published by Theo. Presser Co., Philadelphia, Pa.



SACRED COMPOSITIONS

The St. Gregory Hymnal and Catholic Choir Book. Issued in three different editions—Complete, Melody and Word. Published by The St. Gregory Guild, Inc., Philadelphia, Penn. Also issued under the auspices of the Library of Congress, Washington, D. C., in Braille type for the Blind.

Missa Solemnis. For four-part chorus, with organ accompaniment. Published by G. Schirmer, New York.

Missa Festiva. For four-part chorus, with organ and orchestra accompaniment (S.A.T.B. and soli). Published by J. Fischer and Bro., New York.

Missa Brevis. Unison or three-part chorus (S.S.A. or T.T.B.) with "Credo". Published by The St. Gregory Guild, Inc., Philadelphia, Pa.

Missa "Orbis Factor". For unison chorus (based on the Gregorian melody of the same name). Published by G. Schirmer, New York.

Missa "Ave Maris Stella". For unison, two-part chorus (S.A. or T.B.) three-part chorus (S.T.B.) or four-part chorus (S.A.T.B.) with organ accompaniment. Published by The St. Gregory Guild, Inc., Philadelphia, Pa.

Missa "Regina Pacis". For unison, two, three or four-part chorus with organ accompaniment. Published by J. Fischer & Bro., New York.

Mass In Honor of St. Catharine of Sienna. For unison, two-part (S.A. or T.B.) or three-part

(S.S.A. or T.T.B.) with organ accompaniment. Published by J. Fischer & Bro., New York.

Mass in Honor of St. Ambrose. For unison, two-part S.A. or T.B.) or three equal voices (S.S.A. or T.T.B.) or mixed voices (S.A.T.B.) with organ accompaniment. Published by J. Fischer & Bro., New York.

Credo No. 3. An arrangement of the alternate sections of the Credo No. 3 (de Angelis) for male voices (T.T.B.) with organ accompaniment. Published by J. Fischer & Bro., New York.

Six Processional Hymns. Published by J. Fischer & Bro., New York.

Twenty Devotional Hymns. In Honor of the Blessed Virgin. Published by Theo. Presser Co., Philadelphia, Pa.

Tantum Ergo (No. 3) in F. Unison or four-part chorus. Published by Oliver Ditson Co., Boston, Mass.

Panis Angelicus. Mixed voices. Published by Oliver Ditson Co., Boston.

Panis Angelicus. Male voices. Published by Oliver Ditson, Boston, Mass.

O Salutaris Hostia. Mixed voices or male voices. Published by Oliver Ditson Co., Boston, Mass.

Ave Maria. For three-part chorus (male or female voices). Published by G. Schirmer, New York.

Ave Maria No. 2. For four-part chorus (S.A.T.B.). Published by G. Schirmer Co., New York.

Ave Maria. Solo Voice, high or low. Published by G. Schirmer, New York.

Alma Redemptoris Mater. For four-part chorus (S.A. T.B.) Published by G. Schirmer, New York.

Vespers of the Blessed Virgin. Alternate verses arranged for four-part chorus (S.A.T.B.) with organ accompaniment. Published by G. Schirmer, New York.

Salve Regina. For three-part chorus (S.S.A. or T.T.B.) Published by J. Fischer & Bro., New York.

Missa Choralis. By Claudio Casciolini—for three-part chorus—equal voices, a cappella, adapted and arranged by Nicola A. Montani. Published by St. Gregory Guild Inc.

MS.—Stabat Mater. An Oratorio for mixed chorus and chorus of boys with orchestra and organ accompaniment.

200 to 300 Compositions edited, revised and arranged for the Liturgical Catalogue. G. Schirmer, Inc.

Author of the "Essentials in Sight Singing". 2 volumes. Published by C. C. Birchard & Co., Boston, Mass.

MUSIC IN THE PAROCHIAL SCHOOL*

Address By Nicola A. Montani, At Eastern Music Supervisors' Conference, 1933

THE subject of the paper which I have been asked to prepare for you is: "Music in the Parochial School: A report on the conditions, and a consideration of the problems confronting the teacher of music in the parochial school."

It is my purpose to give a general outline of the aims and objectives of music in the parochial school, together with comments on the actual work now in progress, and a discussion of the conditions and the problems faced by the parochial school music teacher. I have followed the progress of music in the public schools for the past quarter of a century, and have not failed to note the almost revolutionary changes in methods and procedures during this period. While most of these developments indicate progress, other tendencies, to which I shall later refer, create misgivings and justified alarm among conservatives.

However, while the march of progress has been so notable during the past thirty or forty years in public school music it may be well to note that there has also been a corresponding improvement in parochial school music—a little less marked perhaps, but still a clearly defined movement looking toward the raising of standards and advancement in methods, and having as a motivating power the spiritual force and the ideals of the Church with which the parochial school is so closely identified.

Before proceeding to a consideration of the present state of music in the parochial school, I should like to turn back the pages of history and briefly consider school music in an earlier period, not a few years back, but thirteen hundred years.

We know as an historical fact that music as an art had its birth in the church. The earliest form of this art, Gregorian Chant, has been handed down to us almost intact from the fourth century. It was developed and carefully nurtured in the early schools and monasteries.

We are also aware of the fact that the

first school established in Canterbury, England, was a grammar and song school founded by St. Augustine, the Apostle of the English, in 597.

The song and grammar schools of Rochester and St. Paul's, London, were established in the year 627. The song schools became even more general than the grammar schools. The twin schools of grammar and song are found side by side in connection with all the great churches, that is, in all the great centers of population from the time of St. Augustine and Ethelbert to the age of Cranmer and Edward VI. In some places they were united under one master. To a large extent, the song schools performed the function of elementary schools, while the grammar schools were the secondary schools.

The present choir schools of England are in direct line with the English grammar and song schools of the seventh century, and the Scholae Cantorum founded by Pope St. Gregory, in Rome, in the sixth century.

The limitations of this paper will not permit me to follow the development of music and the relation of music education to the general course of studies during the remaining centuries. The only purpose in referring to this historical account is to recall, briefly, the close association between early parochial or cloistral schools and the development of musical art. History acknowledges our debt to those musicians who handed down the chant, the only form of early music, by tradition or by rote, for centuries. How great is our indebtedness to those scholars of medieval times who in the quiet of the cloister, developed music notation, the modes from which we have derived the major and natural minor scales, the staff, and the syllable names. Even the celebrated round, **Sumer is Iucumen in**, indicating one of the earliest attempts at part-singing, had its origin in a monastery.

But, however interesting these facts may be, our concern is with the state of music in the parochial school at the present time, and we shall attempt to answer the question: "What is being done toward fostering the art of music in the modern counterpart of the grammar and song school of the seventh century?"

* Paper read before the Eastern Conference, National Music Supervisors in convention held in Providence, R. I., April, 1933.

II.

To obtain a proper perspective of conditions, and better to judge the present state of parochial school music, it may be necessary to glance backward a quarter of a century, when music as a part of the course of studies in the parochial, elementary and high school was still considered a non-essential, and was relegated among the extra-curricular activities.

In many localities there were sporadic attempts at organization, and these pioneer efforts were somewhat instrumental in arousing general interest among those entrusted with the management of the school system. Still, the want of organization and lack of means militated against the complete success of the music movement. For many years, music as an integral part of the curriculum of studies remained a sort of Cinderella among her sister subjects.

These conditions were general throughout the country, and continued up to the year 1903, when a Papal "Bull" was issued on the subject of "Sacred Music." It might seem strange that such a brief could affect conditions in the schools, particularly since this document apparently concerned itself with church music; but the fact remains that upon the promulgation of the *Motu Proprio* by Pope Pius X, on November 22, 1903, there was a consequent revival of interest in the subject of music in the parochial school.

This was, in part, due to one clause in the document which recommended the training of children in music, and advocated the participation of the people in the singing of the chants at the services or liturgical functions. Congregational singing was to be revived, and Scholae Cantorum were to be organized for the training of choristers. From this period dates not only the renaissance of sacred music, but the reorganization of parochial school music throughout the country.

One of the first tangible results of this new order was the establishment of the Pius X School of Music in 1916, with the publication of the first system or method intended particularly for the parochial school; and, so far as we are able to ascertain, this also marked the first effort made in this country to provide a normal course for the training of teachers of music in the parochial school.

To Justine B. Ward and her able co-workers must be accorded the credit for having crystallized sentiment and for hav-

ing made possible the training of teachers along sound pedagogical lines. Apart from every other consideration, whether we agree with the Ward method in its entirety, or disagree with certain particular features of the work, we are, in all honesty, bound to concede that it is highly idealistic in its aims, and has exerted a most beneficial influence on conditions in the parochial schools throughout the country during the past fifteen years. Other series of books have since appeared upon the scene, and are also being widely used, and some have utilized the textbooks and song material used in the public schools.

Among educators in the parochial schools, there is fully as great a divergence of opinion as among the authorities representing the music supervisors of the National Conference with regard to the efficacy of certain methods and procedures. The most significant fact is, that something actually is being accomplished toward elevating the standard of music in the parochial school, and that definite results are beginning to materialize. Summer music schools are held in the mother-houses of various religious communities, at which normal courses are offered, and this, probably, is the most encouraging feature of the renaissance. Capable teachers are now available. Diocesan normal courses in music have been established in Pittsburgh, Philadelphia, Cincinnati, San Francisco, Collegeville, Minn., Chicago, Detroit and Washington, D. C.

Among the Catholic colleges renewed interest is being manifested in the question of school music and music in its varied aspects. In many of these institutions, particular attention is devoted to the normal course for supervisors of music and to the development of true music appreciation.

As a further indication of progress, I may mention that I have had the opportunity to examine the syllabi adopted in many large cities in the East and Middle West, and these outlines of music study testify to the serious determination on the part of the authorities to give the subject of music the consideration it merits.

The revival movement is still young, but it gathers momentum each year, and following the splendid example set by your own organization, I venture to predict the holding of annual meetings by supervisors and teachers of parochial school music in the very near future.

In the effort to improve music standards in general, musicians have organized into a Society of St. Gregory, which, since 1915, has held meetings in various sections of the country. At these conventions, school music has always been allotted an important part in the programs. Demonstrations by school children have been given at all these conferences and the demonstrations unquestionably have served to stimulate activity and to arouse a friendly spirit of rivalry among the participating groups.

As another indication on renewed interest, we may recall the participation of sixty thousand school children in the singing of a Chant Mass in Chicago, eleven thousand children singing at a field Mass in Cincinnati, five thousand at the New York Congress held twelve years ago, and groups varying from two hundred to five hundred in other cities.

Only recently, a course of ten weekly lectures on the subject of "School and Church Music" was given in the city of Newark, New Jersey. Over five hundred organists attended the evening sessions, and a like number of school teachers were in attendance at the afternoon meetings. At both sessions, demonstrations were given by school children and by choirs. Similar conferences have recently been held in Philadelphia, Cleveland, Pittsburgh, Rochester, and other cities, under the auspices of the diocesan authorities.

These are only a few of the evidences of progress made in the movement for higher standards, and a constructive and comprehensive music program in the parochial schools during the past fifteen years.

Obviously, I am not qualified to speak for all our parochial schools, academies and colleges. This report is in the nature of a survey of conditions which have come under my personal observation during the past fifteen years.

III

Intimately bound up with the question of school music is the matter of correct tone production for children. It is a subject that always is bound to provoke discussion and bring forth widely divergent opinions. It is one of the important problems confronting the parochial school teacher, and some effort is being made toward its solution.

Some may inquire as to the particular method or system utilized in the training of the child's voice in our parochial schools. If we were to base our reply on the quality of the singing we have often heard in the past—and the not-so-distant past—we might with absolute truth say that in general there was no such thing as method. The singing frequently heard in the school and at the children's services consisted, in the main, of raucous shouting. It is admitted that the greatest need today is for teachers with sensitive ears and keen aural perceptions, who can distinguish pure vocal tone, and who are able to impart to their charges an appreciation of the beauty inherent in the English and Latin vowels.

There is a healthy division of opinion among parochial school teachers regarding methods of vocalization for children. Some advocate the use of the so-called Cathedral System, as utilized in the training of choir boys. Others recommend the use of normal methods in vocal training, and base their objection to the former system on the overuse of one vowel *oo*, as a model of tone production, claiming that this tends toward development of an artificial tone quality, and results in loss of clarity and distinctness in enunciation. The opposing camps may be identified as advocates of either the *noo* or the *nah* system.

The subject is one that should be considered from the standpoint of the vocal specialist and the school teacher as well. The methods used by the qualified teacher of voice need to be adapted to the child voice, for although vocal principles may be immutable, certain modifications are essential if the delicate child voice is to develop in a normal manner, without undue strain or without permanent injury to the adult voice. Rational softness of tone, combined with resonance, beauty of quality, clarity in enunciation, unaffected simplicity in expression, and regard for the spirit of the text—these are the ideals to be sought for. The faults commonly noted in the singing of children are: harshness, coarseness, scooping, sliding, stridency, shouting, and mumbling of the text.

The question is: Should an artificial method of vocalization as typified by the falsetto system be resorted to in order to counteract the faulty methods and to develop the so-called "head tone"; and is this tone actually a "head tone"?

The real "head tone" used by adult singers, trained in accordance with commonly accepted standards, is a resonant, hard-palate, vibrant sound, far removed from the pallid, vitiated, anaemic tone produced by children trained according to the *oo* system. As a matter of fact, it is not the head voice that is developed by the over-use of this vowel, contrary to the generally accepted theory, but the falsetto voice, for the *oo* sound in its pure state is produced mainly in the soft palate. Unless the *oo* quality is tempered with another vowel, modified into an *oh* or half *ah*, it will always be a falsetto hum, and will lack resonance. In other words, the *oo* manner of singing, pleasant though it may fall upon the ear of the uninitiated, tends toward an artificial vocal production, while the equal development of the other vowels, with a consequent use of the hard palate as a main resonator, develops, even in boys' voices, a natural, floating, vibrant and resonant quality. This quality in the hands of a capable teacher can be so modulated as to give the utmost variety in shading from the softest pianissimo to the fullest possible sound.

We have examples of this color in the singing of certain boy choirs, directed by vocal experts, who demonstrate the fact that children can utilize the various divisions, upper, medium and lower parts of the scale, and still avoid any harshness, shrillness or semblance of break.

In drawing a line of demarcation between the methods, we may concede that the adoption of the *oo* system lightens the labor of the teacher. She does not have to be eternally on the alert to prevent the use of the harsher tone quality or throaty tones which oftentimes children produce either through carelessness or sheer laziness.

But, what are the disadvantages of this *oo* system or method? We may enumerate a few:

(1) The loss of character and variety in vowel color through the over-development of one vowel sound, which so often results in an effect that can only be termed as "hooting" or "crooning". One is inclined to lay the blame on this system for the development of the radio crooner.

(2) Indistinct enunciation. In a recent article in a London paper, Percy Scholes, the eminent English musicologist, stated that the careless diction and indistinct enunciation observed so generally in the church was due to the overuse of the vowel *oo*. He adds: "Carelessness and incompetency in

this matter are, of course, responsible for most of the mischief, but we cannot refrain from a word of serious protest against the practice of some careful teachers who deliberately sacrifice diction to 'vocal tone'. The worship of *koo* is sometimes pushed to the very verge of idolatry, if not right over the border."

So much for diction and enunciation.

IV

The third weak point in the system relates to the musical restrictions, or to the limitations imposed in a purely musical or artistic sense, by the use of a vocal method that permits of little or no variety in nuance. Dynamics are almost impossible. How then can merely legitimate contrast in shading be obtained?

The ordinary musical rules that hold good for the adult singer, or for the player of any instrument, and the fundamental theories regarding light and shade and contrast must be cast aside as a rule, for all that is possible is a modified degree of softness, piano or pianissimo, and this, in part, accounts for the drab, perfunctory and listless choral performances we so often hear.

There is a close affinity between the natural quality of the child voice in the medium and upper register and the sound of the violin. The actual timbre of the child voice is not of a fluty character, as some would have us believe; in reality, it belongs to the string family in the orchestra.

Sir Richard Terry, an acknowledged authority on the subject, makes his contribution to this discussion in these words (I quote from a recent volume on church music): "The fact cannot be too strongly emphasized that exclusive employment of the *oo* sound in vocal scales and exercises is only justifiable in the case of beginners. Once the child can sing his scale without a break between the registers, every vowel sound should be equally used."

He continues: "It seems foolish to stress this point, so obvious to every choirmaster or teacher of experience, but I do so because I have noted, not without surprise, two types of choirmasters, who argue with each other in the public press as to the respective merits of *ooh* and *aah* for vocal exercises. Needless to say, no musician would confine a child's voice training to either or both of these vowels."

V

Another problem occupying the attention of the teachers of music in the parochial

schools is that of note reading or sight singing.

Should the syllables, *do, re, mi*, be entirely abolished, and should rote singing be continued through the upper grades? This is one of the tendencies to which I referred in the beginning of this talk.

The controversy between the advocates of the rote and the note reading or sight singing methods has had repercussions among the supervisors and teachers in the parochial school, and as great a division of opinion as to the superiority of the respective theories and methods obtain among them as among the members of this association.

To those who have carefully observed conditions in our schools, public and parochial alike, it is quite evident that what children are suffering from is not an overlaid system, caused by indulgence in solid, nourishing food, as symbolized by the rudiments of music and the fundamentals. Some are of the opinion that our children are musically anaemic because of overindulgence in melodic pastries, harmonic sweets, rhythmic viands too highly seasoned, and pre-digested musical diet.

Through contact with hundreds of graduates of public as well as parochial schools, I am inclined to the opinion that we have indulged in too much sugar-coating of the musical pill, notwithstanding the attitude of many worthy colleagues who hold to a contrary opinion. Together with many others, I believe that we have injured the musical constitution of the child by undue coddling.

One is almost forced to the conclusion that not sufficient stress has been laid on the fundamentals in music. I base this on the results of personal experience with high school and college graduates and other music students who desire to continue their vocal work, fully ninety per cent of whom have little or no idea of ordinary interval relationship, of simple note values, or the most elementary knowledge of the rudiments of music.

An illuminating side light is furnished to the discussion by the statement of a prominent conductor in New York, who, not so long ago, advertised for singers for a permanent chorus (salaried position). Out of the thousand or more applicants, only a bare twenty or thirty were able to sing at sight a simple melody offered as a test.

The present fad that is sweeping the country, namely, the jig-saw picture puzzle, offers some food for thought. Is this not a reflection of the constantly expressed urge on the part of a great number of our people,

children included, to solve something, to overcome a hazard, to find the right solution of a problem? Have we made sufficient use of this natural instinct in the field of music teaching in general? Surely the simple problems in music notation cannot be as difficult of solution as many a cross-word puzzle?

Mere note reading, or the overstressing of the mechanics of music, is not to be advocated at the expense of the aesthetic principles of musical art, or at the cost of joy of singing. On the contrary rote singing is to be recommended in the early grades when judiciously and sanely combined with intelligent singing. The danger lies in permitting rote singing to supplant the study of music in its fundamental aspects.

The statement is often made that children hate music when presented in its fundamental aspects. One may question whether the students who hate music are not rather evenly proportioned to those who dislike or hate other subjects that require equal mental concentration, and whether the presentation is not primarily responsible, if this condition exists?

Choral conductors and teachers of singing come in contact with many who lament the fact that there was no insistence upon the fundamentals of music in their early school days, and, as a consequence, they are compelled in their adult years to devote valuable moments to the acquisition of rudimentary knowledge.

I do not know of anything quite so pathetic as to witness the groping efforts of intelligent adults—singers—desirous of giving expression to a genuine musical instinct, and who wish to penetrate into the higher artistic realms of aesthetic beauty, but who are restrained and handicapped because of the lack of knowledge of the simplest rudiments of music—knowledge that could easily have been acquired in the fifth to the eighth grades. It is a bitter and humiliating experience for these earnest adult students to do kindergarten work.

Is it not significant that in one city alone over ten thousand adults have applied for membership in the sight singing classes during the past quarter of a century? Among these were many professional singers, students, and other persons desirous of learning the fundamentals of music in order that they might participate in the ensemble choral classes. This statement was made by Miss Anne McDonough, of Philadelphia, who has labored valiantly for so many years in the cause of musical art in Philadelphia.

The singing of the masterpieces of the polyphonic period which are being rendered by the a cappella choirs throughout the land, demands a knowledge of the rudiments of music on the part of the singers. For adequate performance and interpretation, the rote method cannot be relied upon. Apropos of this, it may be interesting to inquire as to the extent of the knowledge possessed by those madrigal singers who gathered around the table in the days of good Queen Bess and who sang at sight, so it is said, the intricate measures of the madrigals, motets, and other polyphonic compositions.

The study of music in those days was truly a formidable undertaking and involved the complete assimilation of the ancient theories of mood, mode, prolation, time, hexachords, and so forth. Could they have sung them by rote or without a knowledge of the complicated system that characterized music of that period?

VI

Another phase of musical activity in the parochial school is a cappella singing. Among the first choral organizations in the United States that devoted themselves to the rendition of the a cappella masterpieces in years gone by were the old Palestrina Choir, founded by Joseph Fischer, the a cappella groups and musical art societies in New York Boston, Cincinnati, Philadelphia, and other cities. Their influence on the later development of this branch of art in the schools should be considered, for some lasting good undoubtedly resulted from these pioneer efforts. We have witnessed in recent years a most remarkable manifestation of musical growth and appreciation, due to the influence exerted by the a cappella choirs on the musical taste of our people.

The visits of certain European organizations, specialists in this particular field, were also instrumental in creating a genuine love for this exalted type of choral art; and the example of our own splendid organizations, representing the universities and colleges of the country, has contributed materially to the advancement of unaccompanied ensemble singing. The movement has been given still greater impetus through the example of the St. Olaf, the Los Angeles, the Westminster, the Chicago, the Hartford, and other a cappella choirs; and now we find groups in our high schools that compare favorably with professional organizations.

We need not look very deeply into the reasons for the growing popularity of the a

(Continued on Page 363)



NICOLA A. MONTANI

OUR MUSIC THIS MONTH

As an example of Mr. Montani's music, we attach here, a few pages from his "Missa Solemnis" published years ago. The Mass is based on the "Te Deum Laudamus" an appropriate theme for a "Missa Solemnis". In this Credo, is indicated how the composer combined the Gregorian ideal and modern music, many years ago. Since then, it has become common for composers to base their music in Gregorian themes, but few demonstrate better scholarship in the working out of the themes than Mr. Montani demonstrated in this and his other masses.

Credo

Cantus Firmus "Te Deum"
juxta morem Romanum



Celebrant: "Credo in unum Deum."

Andante maestoso

Soprano *mf*
Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li et

Alto *mf*
Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li et

Tenor *mf*
Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li et

Bass *mf*
Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li et

Organ *mf*
Ch.
Gt.
Ch. to Ped.

ter - ræ, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.

ter - ræ, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.

ter - ræ, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.

ter - ræ, vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.

pp rit.

Et in u - num Do - mi - num Je - -sum Christum,

Et in u - num Do - mi - num Je - -sum Christum,

Et in u - num Do - mi - num Je - -sum Christum,

Et in u - num Do - mi - num Je - -sum Christum,

Sw. *pp rit.*

Man.

a tempo

Fi - li - um De - i , u - ni - ge - ni - tum.

Fi - li - um De - i , u - ni - ge - ni - tum.

a tempo Fi - li - um De - i , u - ni - ge - ni - tum.

a tempo Fi - li - um De - i , u - ni - ge - ni - tum.

Ped.

Et ex Pa - tre na - tum , an - te o - mni - a sae - cu - la.

Et ex Pa - tre na - tum , an - te o - mni - a sae - cu - la.

Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

Gt.

De - um de De - o, lu - men de lu - mi - ne, De - um
 De - um de De - o, lu - men de lu - mi - ne, De - um
 De - um de De - o, lu - men de lu - mi - ne, De - um

cresc.
cresc.
cresc.
cresc.

De - um de De - o, lu - men de lu - mi - ne, De - um
 Sw.
pp cresc.
 off Gt. to Ped.

ve - rum, de De - o ve - ro.
 ve - rum, de De - o ve - ro.
 ve - rum de De - o ve - ro.
 ve - rum de De - o ve - ro.

pp

ve - rum de De - o ve - ro. Ge - ni - tum, non fa - ctum, -
 r. h.
 Man.

Ge - ni - tum, non fa - ctum, -
 Ge - ni - tum, non fa - ctum, - ge - ni - tum, non fa - ctum, -
 ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

cresc. molto
 con-sub-stanti - a - lem Pa-tri: per quem o - mni - a fa - cta sunt.
cresc. molto
 con-sub-stanti - a - lem Pa-tri: per quem o - mni - a fa - cta sunt.
cresc. molto
 con-sub-stanti - a - lem Pa-tri: per quem o - mni - a fa - cta sunt.
cresc. molto
 Pa - tri: per quem o - mni - a fa - cta sunt.

Moderato Solo Tutti
 Solo Tutti
 Qui pro-pter nos ho-mi-nes. Tutti de-
 Tutti de-

Moderato
 pp rall. p
 Man.

scen - dit, de - scen - dit, de - scen - dit, de cœ - lis.
 scen - dit, de - scen - dit, de - scen - dit, de cœ - lis.
 scen - dit, de - scen - dit, de - scen - dit, de cœ - lis.
 scen - dit, de - scen - dit, de - scen - dit de cœ - lis.
 rit. assai

pp

Adagio
Sopr. Solo

pp Et in - car - na - tus est de Spi - ri - tu San - cto

Vox celeste, Trem., Salic., Flute 8

Sw. pp

pp Tutti sotto voce ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est. — *molto ritard.* *pp cresc.* *lunga*

pp Tutti sotto voce ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est. — *molto ritard.* *pp cresc.* *lunga*

pp Tutti sotto voce ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est. — *molto ritard.* *pp cresc.* *lunga*

pp molto ritard. *cresc.* Et ho - mo fa - ctus est. — *lunga*

cresc. *lunga*

molto ritard. Ped.

Poco più animato

molto espressivo Cru - ci - fix - us

Cru - ci - fix - us e - ti - am pro no - bis,

Poco più animato

add Oboe 8, Flute 4
r. h.

ff

f *allarg. cresc.* Cru - ci - fix - us e - ti - am pro
f *allarg. cresc.* Cru - ci - fix - us e - ti - am pro
f *allarg. cresc.* e - ti - am pro no - -bis, - Cru - ci - fix - us e - ti - am pro
f *allarg. cresc.* e - ti - am pro no - -bis, - Cru - ci - fix - us e - ti - am pro

cresc. no - -bis: sub Pon - ti - o Pi - la - to
cresc. no - -bis: sub Pon - ti - o Pi - la - to
cresc. no - -bis: sub Pon - ti - o Pi - la - to
cresc. no - -bis: sub Pon - ti - o Pi - la - to

p pas - sus, *f* et se - pul - tus est. *rit. assai* *sotto voce* *f*
p pas - sus, *f* et se - pul - tus est. *rit. assai* *sotto voce* *f*
p pas - sus, *f* et se - pul - tus est. *rit. assai* *sotto voce* *f*
p pas - sus, *f* et se - pul - tus est. *rit. assai* *sotto voce* *f*

pp Man.

rit. assai *a cappella* *f*

Adagio lamentoso
Ch. Violino, Trem.

Sw
p
Sw. to Ped.
rall.
lunga

Moderato alla breve

f
ff
p
mp cresc.
f
ff
p
mp cresc.
f
ff
p
p cresc.
f
ff
p
Et re-sur-re-xit ter-ti-a
Et re-sur-re-xit ter-ti-a
Et re-sur-re-xit, et re-sur-re-xit ter-ti-a
Et re-sur-re-xit, et re-sur-re-xit ter-ti-a

Moderato alla breve

p cresc.
r. h.
f
ff
pp
Ped.

rall. e cresc.
ff
rall. e cresc.
ff
rall. e cresc.
ff
rall. e cresc.
ff
di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit in coe-lum;
di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit in coe-lum;
di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit in coe-lum;
di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit in coe-lum;

rall. e cresc.
ff

p a tempo

se - det ad dex - te - ram Pa - tris. Et i - te -

p a tempo

se - det ad dex - te - ram Pa - tris. Et i - te -

se - det ad dex - te - ram Pa - tris. Et i - te -

se - det ad dex - te - ram Pa - tris. Et i - te -

Sw. p a tempo

Man.

ff Più vivo

rum ven - tu - rus est cum glo - ri - a ju - di -

rum ven - tu - rus est cum glo - ri - a ju - di -

rum ven - tu - rus est cum glo - ri - a ju - di -

rum ven - tu - rus est cum glo - ri - a ju - di -

ff Ch.

Ped. rall. assai

ca - re vi - vos, et mor - tu - os:

ca - re vi - vos, et mor - tu - os:

ca - re vi - vos, et mor - tu - os:

ca - re vi - vos, et mor - tu - os:

f *p* *rall. assai*

Maestoso

cu - jus re - - gni non e - rit fi - - nis.

cu - jus re - - gni non e - rit fi - - nis.

cu - jus re - - gni non e - rit fi - - nis. Et in

cu - jus re - - gni non e - rit fi - - nis.

Maestoso

Ch. *p*

Man.

Et in Spi - - ri - tum Sanctum, Do - mi - num,

Et in Spi - - - ri - tum Sanctum, Do - mi - num, et vi -

Spi - ri - tum, et in - Spi - ri - tum Sanctum, Do - mi - num,

Et in - Spi - ri - tum Sanctum, Do - mi - num,

et vi - vi - fi - can - tem:

vi - fi - can - - - tem:

Tenor II

qui ex Pa - tre Fi - li

et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que

Gt. to Ped.

si- mul ad - o - ra - tur,

Ten. I Qui cum Pa- tre et Fi- li - o si- mul ad - o - ra - tur

o- que pro- ce- dit. Qui cum Pa- tre et Fi- li - o , si- mul ad - o - ra - tur,

proce- dit. Qui cum Pa - tre et Fi- li - o si- mul ad - o - ra - tur

cresc. *f* *sotto voce* *pp* *rall.*

et con- glo- ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

cresc. *f* *pp* *rall.*

et con- glo- ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

cresc. *f* *pp* *rall.*

et con- glo- ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

cresc. *f* *pp* *rall.*

et con- glo- ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

cresc. *f* *pp* *rall.*

et con- glo- ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

Sw. pp *rall.* *a cappella* *Ch.*

L'istesso tempo

Et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

Et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

Et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

Et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

L'istesso tempo ($\text{♩} = \text{♩}$)

p *a cappella* *p*

Maestoso

Tenor I u. II
 Con-fi-te-or u-num ba-pti-sma in re-missi-o-nem pec-ca-to-rum.
rall.

Con-fi-te-or u-num ba-pti-sma in re-missi-o-nem pec-ca-to-rum.
Maestoso
rall.

Sw. *mf*
 Man. *rall.*

Più vivo **Allegro moderato**

Et ex-spe-cto re-sur-re-cti-

Più vivo **Allegro moderato**

f a tempo cresc. rall. *a tempo mf* Ch. Man.

Et vi-

Et ex-spe-cto re-sur-re-cti-o-

ex-spe-cto re-sur-re-cti-o-nem mortu-o-rum. Et

o-nem mortu-o-rum, et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-rum.

Ped.

Piu lento

tam ven - tu - ri sæ - cu - li, et vi -
 - nem mor - tu - o - rum. Et vi -
 vi - tam ven - tu - ri sæ - cu - li, et vi -
 Et vi - tam ven - tu - ri sæ - cu - li, et vi -

Più lento

Gt. *ff*
 Gt. to Ped.

p cresc.
 A - - - - - men,
 A - - - - - men,
 A - - - - - men,
 A - - - - - men,

p cresc.

mf A - - - - - men, A - - - - - men.
ff *mf molto ritard.*
 A - - - - - men, A - - - - - men.
mf *ff* *mf molto ritard.*
 A - - - - - men, A - - - - - men.
mf *ff* *mf molto ritard.*
 A - - - - - men, A - - - - - men.

mf *ff* *mf molto ritard.*

MUSIC IN THE PAROCHIAL SCHOOL

(Continued from Page 350)

cappella movement. Apart from the technical perfection and the solid musical form, there exists in most of the polyphonic masterpieces, religious and secular, that spiritual quality to which our deeper feelings respond. The music appeals to our better selves. Children as well as adults find new worlds revealed in this fascinating type of music, melodies that are seemingly inspired, harmonic effects derived from the melodic lines, and an independence of parts which, in rendition, produce the effect of a colorful mosaic. Apart from the spiritual aspect which exerts the strongest force, it is the color scheme of this polyphonic style that makes a lasting impression on all singers, whether young or old. The juxtaposition of vowels in the various parts gives contrast approximating that provided by orchestral instruments.

The development of genuine appreciation of music in its varied aspects may be attributed to the fostering of a cappella singing in the school and college. A cappella singing has succeeded in creating new and higher standards of choral art. This refined type of ensemble singing has given participants as well as auditor's a new impression of the possibilities of the chorus.

No longer are we satisfied with the top-heavy, ponderous mass of sound which characterized most of our choral performances, in which the sopranos outsang the altos and even the tenors and basses. No longer are our students content with the type of choral composition that allots the chief melody to the soprano, and occasionally to the other voices, while the remainder sing a servile accompaniment. The spirit of true independence is manifested in the demand for polyphonic music, in which each voice is given equal prominence in a melodic sense.

Another sign of musical progress is noted in the colorful performances of these masterpieces by visiting and local a cappella groups. No longer will a dull, perfunctory rendition of these polyphonic compositions be tolerated. The one color scheme has been superseded by the polychrome style. Dull, gray and drab singing has given way to the more vivid primary colors and pastel shades. We have learned the importance of the hidden inner melody, and our youthful singers are now experiencing real joy in solving the difficult mathematical problems found in the four and five-part motets and madrigals.

To this a cappella movement, the paro-

chial schools, academies and colleges are making their contribution, for much of the extra-curricular activity is centered on the preparation of unaccompanied music, both for school and church purposes. Where formerly little interest was manifested in both art forms, now, in many of the colleges, it is the custom for the entire student body to participate in the singing of a cappella music and Gregorian Chant at the Baccalaureate services and other college functions during the year.

VII

The program to be given will consist of melodies from the tenth to the fifteenth century in the musical form known as Gregorian Chant. I have restricted the short program to this form of art in order that we may compare it somewhat to the a cappella polyphonic compositions.*

This type of music is also known as plain song or plain chant. It is the official music of the church, and is recommended as the highest type of ecclesiastical art because of its purity of form, its freedom from all evidences of secularism, its objectivity and its association, since apostolic times, with the liturgy.

It is the same type of music that was taught in the grammar song schools of Rome, Canterbury and Rochester in England. It has given inspiration to thousands of composers — Palestrina, Bach, Liszt, Wagner, and the modernists, Respighi and Vaughan Williams, who have paid tribute to the spiritual and aesthetic beauty of this art form and used the melodies freely.

I may mention, incidentally, that in the Sanctus and Benedictus the students will sing today you will hear the melodies that Respighi has used (in the Pines of Rome*).

Ultra-modern composers have tried to divine the secret of its free rhythm, and thus we find in the work of Stravinsky puzzling metric schemes indicated by the signatures, 9|16, 12|16, 7|8, 1|16, 11|8, in rapid alternation, in an attempt to break down the rigid bar line and permit unlimited freedom of expression in an unbroken melodic line. This rhythmic freedom is the chief characteristic of the Gregorian Chant, and is to be found in no other type of music. Its modality is foreign, except in the fifth and sixth modes, to our modern major and minor

* Referring to a program rendered in connection with the lecture, by a group of 30 girls, students of the St. Mary's High School, South Amboy, N. J., Rt. Rev. Monsignor E. C. Griffin, Rector.

modes and provides an interesting subject for study to those who wish to learn the cause of the remoteness of the melodies.

These melodies were inspired by the lofty spiritual sentiment as expressed in the sacred texts. They were written by men who were in touch with the Infinite. Materialism, worldliness and sordidness are not reflected here. The rhythm appeals to the intellect and not to the feet. It is because of these attributes that parochial school children are encouraged to sing the Gregorian melodies.

Furthermore, this spiritual music has been recommended for study because it provides an effective antidote to the music our children hear all too frequently over the radio and elsewhere, the type of music that appeals too obviously to the senses and causes the feet to move in sympathy to the "tom-tom" rhythms, characteristic of the music of savage races.

Many true words have been spoken and written regarding the appeal of music to our finer and higher nature, of the noble thoughts spiritual music can inspire, and of the cultural benefits to be derived by contact with and participation in the rendition of good music.

To the student in the parochial school, Gregorian Chant has been offered as a means to this end, and as an integral part of the music course (in connection with all other phases of musical activity) it is serving its purpose.

As to the aesthetic value of this type of music, the testimony of a recognized artist, composer and leader may be of some interest. Vincent d'Indy, addressing his students in the Schola Cantorum in Paris, once said: "All singers and instrumentalists, as well as composers, will be expected to study more or less profoundly and at least be familiar with Gregorian Chant, the medieval liturgical melodies and the religious works of the epoch of vocal polyphony, for, in my opinion, no artist has a right to ignore the way in which his art developed; and as it is an established fact that the basis of every art, of painting or architecture as well as of music, is of a religious nature, the students will have nothing to lose and everything to gain by familiarizing themselves with fine works from that period of faith."

And with regard to the ultimate purpose of art in general, may I quote the statement of Ruskin, who, in his university sermons, says: "The first great principle we have to hold by in dealing with the matter is that the end of art is not to amuse; and that all

art which proposes amusement as its end, or which is sought for that end, must be an inferior, and is probably of a harmful class. The end of art is as serious as that of other beautiful things,—of the blue sky, the green grass, and the clouds and the dew. They are either useless or they are of much deeper function than giving amusement."

However, there is a place for recreational music—for music which is solely intended for diversion. The problem lies in making a suitable adjustment and provision for both serious study and recreational activity.

VIII

In closing, I should like to restate the principles and objectives of music in the parochial schools in the following terms. The chief aims are:

(1) To inculcate, from the earliest grades, a love for music in all its forms.

(2) To stimulate the imagination and to develop an appreciation of beauty of music through group participation in the singing of secular songs of a worthy type.

(3) To give each child a thorough knowledge of the mechanics of music, the rudiments and the fundamentals, including ear training and sight singing.

(4) To cultivate appreciation of beautiful tone quality, and to provide the means through methodical exercises by which the voice and breathing capacity of the child may be developed from grade to grade in a rational manner with due consideration of the limitations and the possibilities of the child voice.

(5) To enlarge the musical horizon of the student by including in the course of studies the a cappella form as an extra-curricular activity.

(6) To create an appreciation of the spiritual music of the church, the Gregorian Chant, and polyphonic music and modern sacred music through choir activities and participation in ensemble choral groups, thus preparing the child for wide musical activity in after-school life.

(7) To develop the child's musical instinct by providing opportunity for the frequent hearing of the best orchestral works and the operas through concerts, radio or the phonograph, and through participation in orchestral groups.

(8) To develop aesthetic instincts, latent creative abilities and correct standards of taste.

This is the outline of the program inaugurated in many dioceses. It is materializing slowly but surely.

A Few Clippings Regarding Mr. Montani's Work

CRITICS PRAISE "THE PALESTRINA CHOIR"

Palestrina Choir Gives Concert—Illustrates Growth of Church Music From Early Times to Present

[The New York Sun, Monday, April 20, 1925]

By W. J. Henderson

The Calvert Associates are an organization primarily devoted to celebrating annually the founding of Maryland. This year it invites special attention to the principles of religious liberty established there by George Calvert and finds in the four hundredth anniversary of the birth of Palestrina an opportunity to give the festival a special point. With this in view the Palestrina Choir of Philadelphia, Nicola A. Montani, conductor, was brought to Town Hall, where a concert was given yesterday illustrating the growth of church choral music from early times to the present.

All of the group devoted to Palestrina's great a cappella motets were sung with fine balance of parts, with a style distinguished for sonority of tone, clarity of thematic outline and excellent phrasing and rhythm. Palestrina's majestic motet for five part chorus, *Exsultate Deo*, made perhaps the greatest demands upon the technical resources of the chorus, but they rose to the occasion well and rendered that classic masterpiece of polyphonic writing with adequate impressiveness even if they failed to reach some of the heights outlined by the composer. Among other composers represented were Luis de Victoria, Giovanni Narimi, Haydn, M. Mauro-Cottone, George Schumann and Cecil Forsyth.

[Musical Courier, April 23, 1925]

Mr. Montani had definite ideas of interpretation and obtained an excellent response from his choir. There was vigor, good tone and volume, precision and assurance and admirable control of dynamics. A large audience evidenced appreciative interest in the concert.

[Philadelphia Public Ledger, April 20, 1925]

The choir sang superbly throughout. There was splendid volume, which, however, never was forced or became mere noise, and the precision of attack, the dynamics (very difficult in large choral bodies), the nuances and the thousand and one other details of choral performance were executed in a manner which won the heartiest approbation of the large audience. At all times the choir was entirely under the control of Mr. Montani, one of the world's greatest authorities in Catholic liturgical music, and responded to every indication of what he desired in balance of parts and specific effects, as well as retaining from the first note to the last an exquisite tonal quality.

[New York Herald-Tribune, April 20, 1925]

There were many especially fine numbers of which perhaps the best were the magnificent five-part motet, "*Exsultate Deo*," of Palestrina, "*Jesu dulcis memoria*," of "*Vittoria*," "*O Bone Jesu*," "*Dies*

Sanctificatus" and "*Exsultate Deo*." The chorus showed thorough knowledge of what it sang; there was confidence and precision in its execution, response to Mr. Montani's wishes in tempo and shading, and a tone of good size, sometimes conveying an impression of somewhat unpolished vigor, but generally smooth. Mr. Montani seemed to like emphasized crescendos and diminuendos, but not exaggerated.

[Philadelphia Evening Bulletin, April 20, 1925]

In Palestrina's "*Adoremus Te*," "*O Bone Jesu*," "*Dies Sanctificatus*" and "*Exsultate Deo*," the work of the chorus was remarkable for its beauty and balance of tone and the many contrasting effects of ensemble singing that were as unusual as they were impressive.

[New York Evening Post, April 20, 1925]

Nicola A. Montani conducted, with Dr. Melchiorre Mauro-Cottone at the organ. Dr. Mauro-Cottone played a number of soli, ranging from a Bach toccata adagio and fugue in C major to selections from Durante and Handel. Mendelssohn's First Organ Sonata was given in an arrangement for chorus and soli parts by the conductor.

The program covered the widest possible range and included five of the compositions of Palestrina himself. It was rendered with real beauty, the tone quality of the choir being splendid at its best and never falling below a high standard.

Mr. Montani proved himself a most excellent conductor and the choir showed unmistakable signs of thorough drilling. It was a beautifully flexible instrument under his skilled fingers, and its spiritual quality was equally as noticeable as the fine technique.

In the ensembles there was a flawless blending and a fascinating exactness about the most difficult contrapuntal passages that spoke volumes for the work of the leader and the intelligent coöperation of his singers.

Well-written program notes added to the pleasure of an unusually interesting performance.

[Philadelphia Record, April 25, 1925]

It was a very remarkable performance, the choir singing with an astonishing mechanical perfection and with an artistic freedom that could not fail to bring the greatest pleasure to the strikingly musical audience—one containing some of the most distinguished musicians in New York at the present time. Giving contrast and variety.

[Musical America, April 25, 1925]

The quality of the singing was high throughout, the choir responding smoothly in crescendi and diminuendi and displaying surety and poise in its attacks and releases. There was much excellent nuancing of tone and a wide variety of dynamics, with a climax of stirring volume.

MOUNT SAINT VINCENT GLEE CLUB, NEW YORK

The Glee Club of the College of Mount Saint Vincent is necessarily an organization of amateurs. Fifty young women, appearing in full academic regalia on the Town Hall stage, made no effort to shuffle off the novelty of their appearance in such a place. And yet the impression given was far different from what might be supposed. Without any attempt to make his youthful chorus seem professional in character, Maestro Nicola Montani, famous for his achievement as an interpreter of Palestrina music, evoked a rhythmic harmony, an expressive vocal ensemble, really charming and distinctive in character. The quality of the performance improved as the evening wore on. Densmore's Madrigal, César Franck's *l'Ange Gardien* and Psalm 150, were rendered with skillful enthusiasm. As a whole, the evening did honor to the students who participated in it, and to the patrons whose confidence made it possible. Nicola Montani revealed himself once more as a master of materials which, remote from the professional concert-hall, respond only to the highest type of evocative power.

[The Commonweal, April 6, 1927.]

MONTANI DIRECTS CHOIR AT STOKOWSKI LECTURE

In the Foyer of the Academy of Music yesterday (Oct. 11, 1923), Leopold Stokowski, famed conductor, lectured on "Music As I See It".

The four climaxes in musical history, said the speaker, were represented by Palestrina, Bach, Beethoven, and Wagner.

A concealed chorus, led by Nicola A. Montani, sang to beautiful, distant effect, an "Ave Maria", in Gregorian Chant, after the notation devised by Guido d'Arezzo, was shown the choir sang a 12th Century "Kyrie".

Later the choir sang an "Ave Verum" by Despres, and Vittoria's "Jesu Dulcis Memoria".

[Rewritten from a Notice in the Philadelphia Public Ledger, Oct. 12, 1923.]

PALESTRINA CHOIR AT WILMINGTON, DELAWARE

"Nothing since the 'Ukrainian Choir' with its wonderful tonality has quite compared with the Palestrina Choir that last evening sang in 'The Playhouse'."

"The Palestrina Choir was programmed as 'Demonstrating the Choral Music of All Periods and of Various Nations'. It did that and more. It gave a demonstration of unaccompanied singing that was literally amazing."

"In student musical circles, much mention has been made of Leopold Stokowski's wonderful left hand in directing the Philadelphia Symphony in the intricacies of symphonic works. Nicola Montani, conductor of the Palestrina Choir, possesses a left hand which is even more wonderful for production of color, volume of tone, and effect."

"The Palestrina Choir is a body worth hearing and with Nicola Montani directing, seems destined to rise in its station."

[Extracts from a Review in the Evening Journal, Saturday, April 28, 1923.]

REFICE MASS INTRODUCED TO AMERICA BY PHILADELPHIA CHOIR

DIRECTED BY NICOLA MONTANI

On Easter Sunday, 1916, at the Church of St. John the Evangelist, Philadelphia, the choir of boys and men, directed by Nicola A. Montani, introduced for the first time in America, a new Mass written for Congregation and Choir, by Licinio Refice.

"Missa Choralis", the title of the new work, was sung antiphonally by the boys and men. The boys sang one part from the Altar, and the men's group sang from the choir gallery. The great Dresden "Amen" was noted in the final sections of the "Gloria" "Credo", "Sanctus" and "Benedictus".

The composer is the director of music at the Basilica of St. Mary Major, in Rome, and the form of antiphonal music adopted by the composer is said to have begun in Antioch in the 2nd century under St. Ignatius. In Rome congregations sing alternate verses of the "Te Deum" commonly today, and in some parts of Europe, the "Credo" is often sung, in alternate phrases, by congregation and choir.

[From Press Notices, Philadelphia "Standard and Times", etc.]

MONTANI MASS GIVEN FIRST PERFORMANCE AT THE PHILADELPHIA SESQUICENTENNIAL

Thirteen hundred Catholic Choir Singers were heard in a program of Church Music at the Philadelphia Sesquicentennial Concert, given in The Auditorium. Every Catholic Choir of importance in the city was represented.

The program included in the first part a series of compositions, both Gregorian and Modern, showing the progress of liturgical music from its beginning to the present time. The second part was devoted to choral compositions with orchestral accompaniment.

A feature of the program was the first performance anywhere, with orchestra, of the beautiful "Missa Brevis" by Nicola A. Montani. The composer conducted. The work is very finely written, and possesses high musical values. Briefly it may be described as being based upon the Gregorian Chant, but with a modern setting.

Dr. Melchiorre Mauro-Cottone, of New York was at the organ, and the Philadelphia Orchestra assisted.

Each choir in the first part of the program sang under its own director. The Montani Mass was sung in the second part, by the Palestrina choir, and the St. Peters Church Choir. As a finale, the massed choirs sang Father Fabers "Faith of Our Fathers" transcribed by Nicola Montani, and the traditional "Te Deum."

(From Press Notices in Philadelphia Daily Papers.)

2,000 HIGH SCHOOL CHILDREN SING MONTANI'S "MISSA BREVIS" IN BROOKLYN, NEW YORK

Composer Conducts Notable Performance.

At St. Teresa's Auditorium, Brooklyn, N. Y., at the Solemn Pontifical Mass observing the students Mission Crusade, Nicola A. Montani's "Missa Brevis" was sung, by a chorus of 2000 High School Children.

The composer directed the rendition of his Mass, which was held indoors, due to the rain.

[Brooklyn Tablet, October 6, 1934.]

50,000 AT CORCORAN STADIUM, CINCINNATI, OHIO, PARTICIPATE IN STUDENT MISSION CRUSADE

Montani Mass, Sung by 10,000 Children

John J. Fehring, well-known church music authority of Cincinnati, conducted the musical portion of the Mass, composed by Nicola A. Montani, and sung by 10,000 children at the Catholic Students Mission Crusade Observance, Saturday, May 30th, (1927). In the congregation was the Composer who later expressed his gratification at the performance.

50,000 people crowded Corcoran Stadium, and the services were broadcast. Hundreds of priests, Knights of St. John and 4th Degree Knights of Columbus, gave color to the processional. Bishop Francis J. Beckman, of Lincoln, Nebraska, officiated.

[Rewritten from Press Notices in Cincinnati Daily Papers.]

NEW PHILADELPHIA CHORAL CLUB HEARD Catholic Organization Conducted by Montani Gives Performance of Rare Merit

[Musical America]

Philadelphia, April 23—The Catholic Choral Club, which was organized last September by Nicola A. Montani, and which at present has an active membership of about two hundred, representing practically every parish in this city, made its first public appearance at the Academy of Music last evening, offering a motet concert which was of unusual significance in the variety of music performed and of notable excellence in the manner of its performance. The singers gave evidence of a sincere devotion to their work, and the tonal quality of the ensemble proved that the voices had been carefully selected. Moreover, the interpretation of a distinctive program was surprisingly effective in view of the newness of the organization and impressive in the almost unlimited possibilities that appear to be offered for future accomplishments.

Mr. Montani's ability as a conductor seems to fall little short of genius in the direction, at least, of church music. To the intelligent response to the slightest detail of his leadership may be attributed the precision, finish and understanding revealed in the performance. This chorus, it may truthfully be said, starts with a degree of excellence that others have had to work long to acquire.

A FEW NOTES ABOUT THE CATHOLIC CHORAL CLUB

New Organization Splendidly Triumphs In First Concert

[Philadelphia Record]

So well did the Catholic Choral Club, organized last October, sing in the Academy of Music last night, the occasion being their first public concert given for the benefit of the Catholic Girls' High School of Philadelphia, that it is difficult to imagine anything more beautiful that may be achieved by the club in the years to come. And yet those familiar with the genius of Nicola A. Montani and the splendid work done by him know that last night's performance, unspeakably lovely as it was, is only the beginning of a wonderfully artistic ideal, and one that will persist until it is fully realized.

[Philadelphia Public Ledger]

The chorus, as Mr. Montani has brought it to a stage of its development amply justifying the public hearing, is distinguished for the careful light and

shade that is given each phrase and, indeed, every important syllable. There is a constant flexible vitality; there is none of that lack-lustre, apathetic, droning too common in the work of amateur choruses. The enjoyment of the singers is evident, as well as the instilled respect for the conductor's beat. Signor Montani has succeeded in communicating to his singers much of his own enthusiasm for the music and for the greater cause the music subserves.

[Catholic Standard & Times, Philadelphia]

The Most Reverend Archbishop and the Right Rev. Bishop McCort occupied a proscenium box, and the reverend clergy were present in large numbers. The vast audience was by no means the least important factor in the great triumph of the Catholic Choral Club. For if "beauty is in the observing eye of the beholder", so, and even more so, is music in the attentive ear of the listener. Judged by this, the most critical of all tests, the audience was a perfect audience, continuously en rapport with its devoutly admired interpreters of harmony. During the solos one might have heard a pin drop; the assembled thousands listened in a silence so absolute that it was almost breathless—a sublime tribute to sublime music.

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At Benediction? What music is required at Benediction?

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Current Comments

FRANCE

Dupre at Saint-Sulpice, Paris

On May 8, Marcel Dupre gave a program of Bach and Handel pieces, on the organ at the Church Saint-Sulpice, in commemoration of the 250th anniversary of the birth of each composer.

With the assistance of the orchestra of the Concerts Colonne, parts of Symphonies, and Concertos were rendered, by this famous organist.

Lucon Cathedral Program

The following music was heard at the Cathedral of Lucon, M. l'abbe Primm, Choirmaster, and M. Joubert, organist:

O Jesu Christe	Van Berchem
Regina Coeli	Aichinger
Victimae Paschali	Nibelle

St. Joseph Church, Ales.

M. l'Abbe Pradeilles, directed a program, of music recently which included music of the classic and Palestrina periods, as follows:

O Domine, Vineae Meae	Palestrina
Ave Maria	Vittoria
Mass of the 8th Tone	Di Lassus
Stabat Mater	Tartini
Ave Verum	Mozart
Chorales	Bach

PALESTRINA CHORUS

SYRACUSE, N. Y.

Joseph J. McGrath, Conductor

June 16, 1935

Cathedral High School Auditorium

I	
O Redemptor	Palestrina
Kyrie (Missa Brevis)	Palestrina
Sicut Cervus	Palestrina

II	
A Legend	Tschaikowsky
The Thief On The Cross	Tschesnokoff
Cherubic Hymn	Bortniansky-Tchaikowsky

III	
In Lullaby Bay	Berwald
The Vassal's Farewell	Humperdinck
Solitude (At Vespers)	Berwald
Czecho-Slovakian Dance Song	Folk Tune

OUTDOOR SERVICES AT EVERETT, MASS., FOR SILVER JUBILEE OF FATHER PEONA

More than 5000 friends of the Rev. John Peona, Rector of St. Anthony's Church, Everett, Massachusetts, attended the outdoor solemn high mass, at Everett High School Stadium, Sunday, June 30th, to mark his Silver Jubilee.

An orchestra of 20 pieces, and choir of 40 voices, was directed by Rev. Natale Oddenino.

Processions by more than 50 groups, civic and military, preceded the mass.

A delegation of men came from Chicago, Illinois, where Father Peona did Parish work for ten years before coming to Everett.

DR. LEO SOWERBY VISITS MT. MARY COLLEGE, MILWAUKEE, WISCONSIN

"Too Much Music" Composer Claims

"America has too much music!" So answered Dr. Leo Sowerby, composer and organist, to the question "Does the radio help music?" put to him by a Mt. Mary "Times" reporter on his visit to the college late in May.

"There is too much music," he said, "It no longer means anything. While I naturally can see where the radio can do some good, I am prejudiced against it because it makes music too easy to get, destroys any sense of values."

Dr. Sowerby implied that no one, not even Tommy, could properly appreciate ice cream and candy, if they were so easily obtained as is radio music.

Speaking of the music which is being written today, Dr. Sowerby said that there is a general trend backward. He hastened to explain that this is in no way a retrogression, but simply a return to a saner point of view.

"Some composers have been on a musical debauch, writing music without rhyme or reason, without logic," he said, and added that "an art without sense of value is not an art at all for no one can follow it. It hasn't an audience.

"Even Stravinsky, who has done everything in a modern way, is going back. But

in his case I think it would be better to stop, for he has nothing more to say.

"The best music of all times is written by those people who achieve the courage of sanity to follow a normal middle course.

"There is just as fine music being written in America today as in any other place. Lately, I was talking to Mr. Stock of the Chicago Symphony Orchestra and I asked him when he was going to Europe this summer in search of new music. He answered, 'Why should I, when you people are writing the same and better music.' In Europe all the old composers have gone to seed and there are no new ones."

10,000 OBSERVE CEREMONIES AT GOLDEN JUBILEE OF BISHOP LILLIS IN KANSAS CITY

Twenty-five Years Bishop of Kansas City

On May 28th, a solemn church service was held in the Kansas City Convention Hall, in honor of Most Reverend Thomas F. Lillis, Bishop of Kansas City. Fifty years a Priest, and 25 years Bishop of the Kansas City Diocese, Bishop Lillis, was honored by over 10,000 people. A spiritual bouquet of more than two million prayers was offered by the children and nuns in the Bishop's honor.

A choir of 1000 picked voices, directed by Mr. J. A. Raach, Director of Music at the Immaculate Conception Cathedral sang the Lourdes Pilgrim Hymn during the procession. The entire assembly sang the hymn "Holy God We Praise Thy Name" at the end of the ceremonies. Ecce Sacerdos Magnus, was sung, and during the Mass; Regina Coeli Jubila, and O Sanctissima.

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On the first of June Mr. Raach directed his men's choir of 30 voices, in the singing of Stehle's "Salve Regina Mass".

FURTHER RECOGNITION OF BISHOP LILLIS IN FALL

Celebration In Municipal Auditorium To Be Held Sept. 12th

Another Golden Jubilee celebration scheduled for Sept. 12th will find the mixed choir of 75 voices, assisted by the choir of St. Benedict Abbey, Atchison, Kansas, in service.

At this occasion, the new "Cantate Domino" by Wm. J. Marsh of Fort Worth, Texas, will be sung, and the "Te Deum Laudamus" by John Singenberger will be heard, with the choir of men singing the chant phrases and the Soprano and Alto voices alternating in the two-part harmonized phrases. This is the "Te Deum" that is used in most seminaries of this country and Rome.

Mr. Raach, will direct this program also, with his fine skill, and good taste.

THE LITURGICAL WAVE

In the June issue we mentioned some of the Dioceses which had accomplished something, and which were accomplishing something in the way of improving Catholic church music in this country.

In addition to those named, we must add Albany, where much progress has been made during recent years.

The music at the Immaculate Conception Cathedral, under the direction of Joseph Brodeur, has long stood for the best. A sanctuary choir of Boys, has in its repertoire much of the world's best music, from this country and abroad. The Cathedral choir and quartet likewise has set an example for the diocese, which has borne fruit, as evidenced by the programs rendered by neighboring churches.

Church Music Commissions are listed in the following dioceses, not mentioned previously, and we would welcome the opportunity of recording the progress that has been made recently in these dioceses. Green Bay, Columbus, Brooklyn, San Antonio, Crookston, Des Moines, Kansas City, Natchez, and Wheeling.

Mr. Brodeur of Albany has been known for years as a director of fine liturgical programs. Are there any "Mr. Brodeurs" in the above named dioceses? Mr. Brodeur first began his liturgical propoganda work in Harrisburg under Bishop McDevitt.

PITTSBURGH CHOIR GIVES CONCERT

Sacred Heart Polyphonic Choir, Directed
By Edgar Bowman

The concert given in Carnegie Music Hall, May 14, by the recently formed Sacred Heart Polyphonic Choir under the direction of Edgar Bowman fulfilled so many worthy aims that it is hard to appraise it by any ordinary standards. It was a "benefit", and the beneficiaries were most deserving—the deaf children at De Paul Institute; it was a parish accomplishment, showing what cultural values can be developed in a parish as such; it offered an insight into the rich store of Catholic music, not only liturgical music but some of the splendid, beautiful compositions that are truly Catholic although not intended to form part of a liturgical function.

It was gratifying to find Carnegie Hall crowded for such a concert, and whether those who were there came to support a meritorious cause or to revel in the inspiring music they must have been impressed and satisfied. Dignity, splendor and beauty were set before them, rousing them to a new realization of the cultural wealth of which we Catholics are possessed. There are 130 voices in the choir: forty men, 45 boys and girls. The men and boys were vested in cassock and surplice, while the girls wore blue gowns and white veils.

The concert began with a 12th century "Gloria in Excelsis Deo", Gregorian Chant sung antiphonally by the men and boys. It was a happy choice as an opening number, establishing at once the proper atmosphere. A Gregorian "Ave Verum" followed, sung by the girls' choir; it was simple and devotional. Next the men sang another Gregorian piece, the Easter Gradual, "Haec Dies", somewhat disappointing in that the exultant possibilities of the florid chant seemed subdued.

Following these three examples of Gregorian music, the oldest, the finest and the only official music of the Church, the choir presented some of the 16th century polyphonic works, another great Catholic treasure-house. William Byrd, the English composer of whom too little is heard today, was represented by a noble "Ave Verum"; Nanini, of the Roman school, by his rich setting of the antiphon "Hodie Christus Natus Est," and Monteverde by an unusual, and most interesting (and difficult) "Salve Regina." This number was sung by the girls' choir, with an organ accompaniment

adapted by the French modern composer, Vincent D'Indy, from the figured bass part of the original. To close the first half of the program the men and boys sang the "Kyrie" and "Gloria", from the "Missa Brevis" of the great master himself, Palestrina.

The second part of the program consisted of modern compositions and was introduced by Cesar Franck's tremendous organ number, "Piece Heroique," played by Conrad Bernier. Then the choir sang what was probably its finest work, Franck's sublime "Quae Est Ista." Excerpts from the oratorio, "The Triumph of St. Patrick," recently written by Pietro Yon, organist at the Cathedral in New York, followed, then a tenor solo and chorus from Nicola Montani's "Stabat Mater," and finally "The Assumption," from Massenet's "La Vierge."

The cantors were Herman Roth and Rudolph Hart, and the incidental solos were sung by Roman Niznik, Daniel Simmers, Alexander Roy, Mr. Roth and Mr. Hart. All of the solo work was done in a most capable and pleasing manner. All of the first half of the program, except the "Salve Regina" was sung unaccompanied; Mr. Bernier played the organ accompaniments for this number and for the second part of the program.

(Pittsburgh "Observer", May 16)

SILVER JUBILEE CONCERT FOR ARCHBISHOP STRITCH, MILWAUKEE

Otto Singenberger Directs School Chorus
In Milwaukee Auditorium

A huge chorus of children from the Catholic High and Grade schools, rendered a Silver Jubilee Concert to His Excellency, The Most Reverend Archbishop Samuel A. Stritch, at the Milwaukee Auditorium, Tuesday evening, May 21.

Throgs joined in honoring the Archbishop who observed his Silver Jubilee of Ordination.

Bach's Symphony Orchestra, accompanied the chorus. Rev. Julius Makowski of Pio Nono High School was at the organ.

In the morning a High Mass had been celebrated in the Auditorium, attended by thousands of the clergy and laity. The Priests' choir of Milwaukee, directed by Rev. Raymond Zeyen, rendered the music. The sermon was preached by Bishop Morris.

The evening program of music follows:

Rt. Rev. Msgr. Jos. F. Barbian, Supt. of Schools
 Otto A. Singenberger, Musical Director
 Jerry Rounds, Soprano Soloist
 Hugo Bach, Cello
 Bach's Symphony Orchestra, Orchestral Accompaniment
 Miss Frances Yost, Rehearsal Accompanist

PROGRAM

- 1—The Heavens Resound Beethoven
 High School Chorus and Orchestra
- 2—a) Irish Tune from County Derry Percy Grainger
 b) Irish Washer Woman (Country Dance)
 Arr. by Leo Sowerby
 Orchestra
- 3—a) The Heather Rose (German Folk Song) Werner
 b) O Sacred Head Surrounded Johann Sebastian Bach
 High School Chorus
- 4—Entrance of Montezuma Henry Hadley
 Orchestra
- 5—a) A Song of Joy Bornschein
 b) March of the Cadets Lowe
 High School Chorus and Orchestra
- 6—Rhapsody (Solo for Violin-Cello) Hugo Bach
 Mr. Bach and Orchestra
- 7—The 150 Psalm Randegger
 Combined High School and Grade School Chorus
 and Orchestra

Part II

- 8—To Thee, O Country Eichberg
 Grade School Chorus and Orchestra
- 9—a) Slumber Boat Jesse L. Gaynor
 b) Neapolitan Boat Song N. N.
 c) Lilac Tree George H. Gartland
 Master Jerry Rounds
- 10—a) Japanese Love Song C. Thomas Salter
 b) Wake Thee Now Arr. by Deems Taylor
 Grade School Chorus and Orchestra
- 11—Prelude to "The Mastersingers of Nurembergh"
 Richard Wagner
 Orchestra
- 12—To Christ the King Sr. M. Rafael, B. V. M.
 Grade School Chorus and Orchestra
- 13—Address by The Rt. Rev. Msgr. B. G. Traudt,
 P.A., V.G.
 Address by The Hon. Judge John C. Kleczka
 Response by His Excellency, Samuel A. Stritch,
 Archbishop
- 14—Oremus et pro Antistite Samuele
 Otto A. Singenberger
 Grade School Chorus and Orchestra
- 15—American Fantasie Victor Herbert
 Orchestra
- 16—a) Lullaby and Good Night Brahms
 b) Czecko-Slovakian Dance Song
 Arr. by C. F. Manney
 Grade School Chorus and Orchestra
- 17—Tales of Vienna Woods Strauss
 Orchestra—Mr. Hugo Bach Directing
- 18—American Ode C. F. Kountze
 Soloist—Master Jerry Rounds
 Grade School Chorus and Orchestra

DR. F. S. PALMER DEAD

Franklin S. Palmer, renowned organist and choir director of St. James Cathedral, Seattle, Washington, died June 5th, after a short illness.

Dr. Palmer was a graduate of Andover Academy, Massachusetts, and of Harvard College. He received an M.D. degree from Harvard University in 1887.

Dr. Palmer was organist at the All Saints Church, and St. Francis Xavier, New York; St. Dominics, San Francisco, and the Seattle Cathedral, where he served for almost thirty years. He was a talented viola player also. As a member of the American Guild of Organists he was prominent in Northwestern activities, and his pupils in organ and choral music are spread throughout the west.

Dr. Palmer was always a leader in Catholic church music affairs, and a cultured, educated, representative of the music profession.

In medicine he had held several commissions, in the Medical Department of the Seattle Police Department and Health Service, and was engaged in Korea, China, for a time, for a commercial concern. His later years were devoted to specialization in Dermatology.

At his request his funeral music was entirely Gregorian Chant, unaccompanied.

Catholic Church Music has lost a foremost leader, organist, and teacher.

Mr. John McDonald Lyon, assistant for several years, at the Cathedral, has been appointed successor to Dr. Palmer. Besides his training under Dr. Palmer, Mr. Lyon studied in Europe under Dupre, and Vierne.

CHARLES M. LOEFFLER DEAD

On May 19th, Charles Martin Loeffler died at Medfield, Mass., his home.

He was born in Alsace, and came to America in 1881, securing an engagement with the Boston Symphony Orchestra as Violinist. He became first Violinist with this organization and in 1936, was given an honorary degree of Mus.Bac., by Yale University in 1926.

His later years were devoted entirely to composition, and among his many works for orchestra and voice which were given world-wide rendition by famous orchestras and choruses, were several pieces based on Gregorian Chant.

He studied the Chant, and was an expert in transcribing it, and directing its interpretation.

**FRANK TREUBIG, VETERAN
NEW YORK ORGANIST, DEAD**

Frank Treubig, for many years organist at St. Aloysius Church, New York City, died April 22nd, from a heart attack. He was 68 years of age, and had played at the morning services of the church, on the day he died.

**NATIONAL EUCHARISTIC
CONGRESS TO BE IN
CLEVELAND, OHIO**

Preparations are being made for the National Eucharistic Congress to be held in Cleveland, Sept. 23-26, this year under the Auspices of Most Rev. Joseph Schrembs, D.D., Bishop of Cleveland.

**NEXT INTERNATIONAL
EUCHARISTIC CONGRESS
TO BE IN MANILLA**

The 33rd International Eucharistic Congress will be celebrated at Manilla, Philippine Islands, Feb. 3rd to Feb. 7, 1937. The February date was decided upon to allow visitors, coming from a distance to have Christmas at home, before starting for Manilla.

**EINSIEDELN BOYS' CHOIR
HEARD ON RADIO**

With the new powerful radios taking in foreign broadcasts so readily, it is not uncommon to hear fine church choirs rendering Sacred Music.

On June 9th, there came the voices of the choir from the famous Einsiedeln Monastery, in the Swiss Alps. The boys' choir alternated with the choir of Monks (Benedictine) in music, some of which has been sung daily since the Monastery was founded 1000 years ago, last year.

**CENTENARY OF K. OF C. OBSERVED
IN KENOSHA, WISCONSIN**

The Knights of Columbus Choir, of Kenosha, Wis., directed by Mr. Paul J. Berg, rendered a special program in observance of the 100th Anniversary of the Order. McDonough's "Cantate Domino" was a special feature of the program.

**BOSTON SYMPHONY GROUP PLAY
WEDDING MUSIC**

**Governor's Daughter Married At
Boston Cathedral**

HIS Eminence William Cardinal O'Connell married Miss Mary Curley, daughter of Governor James M. Curley, to Mr.

Edward Donnelly at the Holy Cross Cathedral, Saturday, June 8th. A Nuptial High Mass followed. Officials of state and city attended and thousands lined the streets for a glimpse of the brilliant Bridal procession.

Mr. Philip Ferraro, Organist at the Cathedral was in charge of the music. Forty pieces from the Boston Symphony Orchestra accompanied the organ, directed by Arthur Fiedler. Stehle's "Salve Regina Mass" was sung by the double quartet, Miss Aniceta Shea, Mrs. Mary Vitale, Miss Mary Robinson, and Miss Vera Keane; Mr. John Shaughnessy, Mr. Francis Loughlin, Mr. William Coughlin and Mr. Brendon Kelly.

At the Offertory the ensemble of 40 string instruments played Gounod's "Ave Maria" and at Communion Cesar Franck's "Panis Angelicus" was played by this group of internationally famous musicians. A special arrangement was made of both pieces by Mr. Fiedler, for string instruments alone.

The Cardinal's Hymn "Lord Bless Us All" was heard at the close of Mass.

Mr. Ferraro added distinction to the program by his choice of selections played for an hour before the service to the large crowd which awaited the ceremony. His selections were:

D Minor Toccata and Fugue	Bach
Adagio—C Major Toccata and Fugue	Bach
1st Movement, 2nd Symphony	Vierne
Berceuse	Guilmant
Finale, 1st Symphony	Vierne
In Paradisum	Dubois
Hallelujah Chorus	Handel
Wedding Marches — Accompanied by Symphony Orchestra.	

MUSIC AT BOSTON COLLEGE

**Course In Music Appreciation
Planned for 1935-36**

AFTER a successful season, the Boston College Musical Club, rendered its final public concert for the year, at the Copley-Plaza Hotel, Boston, on May 12th, under the direction of Mr. James A. Ecker.

Marie Murray, contralto, pupil of Schumann-Heink, soloist with the Boston Symphony, and other world famous organizations, was Guest Artist, and her rendition of the Brahms, "Harzreise in Winter" with the Glee Club and Orchestra was praised by critics as one of the finest things ever done on a Boston College program. The students sang the chorus part in German.

Mr. Ecker has raised the quality of music at Boston College to new heights during his tenure as director. With the encourage-

ment and inspiration of the Faculty Director Rev. Leo J. Gilleran, S.J., the Glee Club especially has become an organization of which the College may well be proud. Mr. Burke, pianist, and Mr. Klipa, violinist, in their solos, have demonstrated that they are above the average college musicians in talent, and the instrumental ensemble, while small, is a splendid example of the fine work that can be accomplished by a serious group of students in a Day College.

Mr. Ecker's musicianship, and thoroughly good taste, has been evidenced for years in his programs as church choirmaster, and as Assistant Director of Public School Music in Boston, with the coöperation of Father Gilleran, it has been possible for him to do much with the Boston College group, which hitherto has been desired, but not achieved.

During the year 1935-36, a course in Music Appreciation will be inaugurated, as an elective for Juniors and Seniors, at first. This course, to be given by Father Gilleran will do much to demonstrate the growing interest in Music Courses, at Liberal Arts colleges. In addition it will emphasize the work of the Music Department, enabling it to provide the cultural and educational opportunities expected in a Classical course. With performance actually at a high level of excellence, and appreciation available for the entire student body. Boston College should soon become an influence in the musical life, both religious and secular.

Emmanuel College (Girls) this fall, began a course in Chant, for its students, teaching many of the Melodies from the "Liber Usualis" during the year.

With these two institutions offering such opportunities, we may confidently expect a continued development of musical activities in Boston, and audiences of the future, to recognize and sponsor Symphonic, Operatic, and Concert music, as well as a more complete understanding of the desires of the church musically in its liturgical services.

COMPAGNO CHORALE, SAN FRANCISCO, GIVES SECOND CONCERT

New Choir Heard In Community Playhouse, May 14th

Conducted by Miss Grace Marie Compagno, capable young choir-directress and composer, a secular concert was given by the **Compagno Chorale**, on May 14th. This organization numbers 30 selected voices, and the feature of this the Second Concert, was a concertized version of "Faust".

Popular songs, and classics were heard along with the conductor's piece "Jesu Dulcis Memoria".

The program was as follows:

- I
- a. Prayer Compagno
 b. The Ride of the Cossacks (Prelude in G Minor) Rachmaninoff-Stickler
 Incidental Solo, Mildred M. Long
 c. Glory Cadman
 d. Short'nin' Bread Wolfe-Riegger
- CHORALE
- II
- a. Jesu Dulcis Memoria Compagno
 Soloist, Mildred M. Long
 b. Czecho-Slovakian Dance Song (arr. by Manney) Popular Melody
 c. Far Away (Londonderry Air) arr. by Mansfield
 d. Call John Bradbury
- CHORALE
- Chorale Accompanist—Eleanor Compagno
- III
- Piano Duos
- a. Waltz Op. 64, No. 1 Chopin
 b. Auld Lang Syne Gregory Stone
 (As it would be played in various nations)
 Cuba; Ireland; Hungary; Russian Orient;
 Italy; England
 c. The Peanut Vender Simons-Nash
 Grace Marie Compagno, Eleanor Compagno
- IV
- Faust—Concertized Version Gounod-Zamecnik
 Accompaniment for Two Pianos
 Grace Marie Compagno Eleanore Compagno
- SOLOISTS
- Sopranos—Mildred M. Long, Pauline Vlautin
 Contraltos—Lucille Compagno, Genevieve Shannon

VIENNA BOYS' CHOIR RECEIVES CASTLE AS MUNICIPALITY'S GIFT

Vienna (NC)—The Boys' choir of the Vienna Court Chapel, whose artistic performances were received in the United States with so much acclaim, have a new home. It was dedicated by His Eminence, Theodor Cardinal Innitzer, Archbishop of Vienna, in the presence of President Miklas of Austria.

The young singers have been given by the Municipality of Vienna the castle of Wilhelminenberg, situated on a wooded hill on the outskirts of the city. The castle formerly was in the possession of the Imperial Family. Up to now the young singers had lived in rooms in the old imperial castle in the city.

CHOIR OF 600 SING IN DUBLIN CATHEDRAL

(From the "Universe" Correspondent)

A massed choir of 600 voices sang during High Mass in Armagh Cathedral May 31st, and in the afternoon a choral festival was held in the Cathedral. Choirs were present

(Continued on Page 376)

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● It is really a complete GUIDE BOOK for Parish choirmasters, containing specific recommendations as to programs, and procedure. Sample programs are offered, and recommended church music. Directions on How To Select A Program, How To Render Church Music, How To Pronounce The Text, How To Proceed At Common Feasts, and in Various Seasons, Training of Boy Voices, Playing of the Organ.

● The work bears the Imprimatur of the Most Rev. Archbishop Mooney, of Rochester.

● Cloth Bound, Title Stamped in Gold Leaf, Readable Type, serve to make this book a permanent contribution to Catholic Church Music literature, of which so little has been published in the English language up to date. The composer understands American choirs, and present-day conditions through long practical experience at his own church. Hence this book is suited especially for American Catholic churches, and it is the most complete work of its type published in this country. It deserves a place in every Library.

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CHOIR OF 600 SING IN DUBLIN CATHEDRAL
(Continued from Page 374)

from many parts of the diocese, and the competitions revealed the very high standard in plain chant that has been attained among the choirs.

Cardinal MacRory presided in *cappamagna* at High Mass and at the close of the festival gave Benediction.

**SEVENTH CENTURY HYMN SUNG
IN NOTTINGHAM, ENGLAND**

A hymn sung in the seventh century was again sung by the performers of the Catholic episode in the Nottingham Historical Pageant at Wollaton Park, June 10-15th. It is the *Sancti Venite*, taken from the *Antiphonary of Bangor* used of old at Bangor Abbey, County Down. The original is in the Ambrosian Library at Milan.

The singing of this hymn announced the entry of St. Paulinus in the episode, which represented the Saint baptizing pagans at Southwell in 630 A.D.

The music for the *Christus Regnat*, which was sung for the exit of Paulinus at the end of the episode, was composed by Mr. Thomas Grove, the organist at St. Augustine's, Nottingham.

The choir accompanying Paulinus numbered about 80, under the direction of Mr. E. W. Cramp, the choirmaster at St. Augustine's, and was made up from boys of the Cottesmore School, and ladies and gentlemen from the parishes of St. Augustine, Woodborough Road; St. Mary, Hyson Green; St. Paul, Lenton; the Sacred Heart, Carlton, and St. Barnabas' Cathedral.

Both the *Sancti Venite* and the *Christus Regnat* are used by the choir of St. Augustine's, in church services.

**FATHER THIBAUT CONDUCTS
COURSE AT BURLINGTON, VT.**

From July 29th to August 3rd, a Summer Course in Gregorian Chant, was given at the Cathedral of The Immaculate Conception. A large number of Choirmasters, Organists, and Teachers from all parts of Vermont attended.

This course is the second to be held under the direction of Joseph F. Lechnyr, leading musician of Burlington, whose activities are widely known.

The eminent Father Thibault, P.S.S., from the Grand Seminary in Montreal, gave the course, with Prof. Eugene La Pierre, D.M., Director of the National Conservatory in Montreal, assisting.

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OF

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**A PLAINSONG SCHOOL IN
CORNWALL, ENGLAND**

**Instructions in Liturgical Singing For
Choirmasters**

Teachers of plainsong from London, Bath, Falmouth and towns in Kent gathered at Foway, Cornwall, for a week-end school under the auspices of the Society of St. Gregory and its president, Dom McElligot, O.S.B.

The idea of the school was to provide adequate instruction to those teaching plainsong in choirs and schools.

The instructions were given by Dom Gregory Murray, O.S.B., and Fr. Desmond Coffey. Those who attended the school were not skilled musicians but enthusiastic Catholics intent on carrying out the Holy Father's wishes in the rendering of liturgical music.

SISTER CHERUBIM ILL

Sister M. Cherubim, O.S.F., renowned Musician of Milwaukee, and regular contributor to THE CAECILIA, has been ill for several weeks. Although away from active duty for the present, her articles on "Music Appreciation" will continue, and it is the hope of the Editors and subscribers, that her health will soon permit her resuming her music work for the winter months.

LARGE EDITION OF "SPOTLIGHT ON CHURCH MUSIC" DEMANDED

So great has been the demand for copies of the handbook "Spotlight On Church Music" by Gregory Hugle, O.S.B., that the publishers have had to double the original printing order. This book will appear late in August, due to enlargement and improvements decided upon by the publishers while type was being set up, this book scheduled for June has been delayed.

**NEW PUBLICATIONS FOR 1935
FALL SEASON**

A new edition of the famous Haller "Missa Tertia" has been printed for McLaughlin & Reilly Co. Edition, to take its place beside the standard works, in that catalog. Haller's "Missa Tertia", Stehle's "Salve Regina". Witt's "Missa Exultet" still remain great favorites on programs throughout the world.

Singenberger's "Holy Family Mass" and Marsh's "Choral Mass" appear everywhere as the favorites of small choirs, while Gruender's "Missa Festiva", in its several arrangements continues to lead as one of the most popular modern masses of the last ten years, among average parish choirs doing liturgical music.

L'Abbe Cherion's new "Messe Ste Cecile", popular as a work for women's voices by James A. Reilly for American choirs. This mass has all the qualities to make it popular among singers who like modern melodic music, and yet it conforms to the liturgical requirements, as does all of the new music by this well known French composer.

McLaughlin & Reilly Co., publish over 35 collection of Liturgical Benediction Music, in low priced pamphlets. To this series has been added a group by Sister M. Elaine, C.D.P., Richard Keys Biggs, Sister St. Paul, and Sister M. Cherubim. The first and last named are for SSA, while the other two are for two-part or SATB singing.

PLAINSONG**Textbooks, Vocal Works and
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- Music Fourth Year, Gregorian Chant** by Justine B. Ward—contains a series of graded exercises in rhythm and notation, which will prepare the children to sing easily and intelligently from the official books of the church. Cloth, 262 pages, beautifully illustrated \$1.25
- Kyriale Seu Ordinarium** (Solesmes Edition). Music 4th Year 2. Cloth, 146 pages \$.45
- Ordinarium Missae et Missa Pro Defunctis** (in numbers) \$.25
- (No. 724) **Textbook of Gregorian Chant**, by Dom Gregory Sunol, O.S.B. Translated from the Sixth French Edition by G. M. Durnford, cloth binding \$1.40
- Hymnal Vol. I**, new edition, with rhythmical signs, cloth, 154 pages \$.48
- Hymnal Accompaniments**, new edition, 87 pages, size 9¼ x 12¾, large size music notes.
Paper binding \$1.50
Cloth binding 2.00
- Forty Hours Devotion**—Gregorian Chants of the entire Liturgical service of the 40 Hours Devotion.
Vocal Score \$.25
Organ Accompaniment 1.00
- (No. 711) **The Sunday Mass set to simple Gregorian Formulae**, by Justine Ward \$.50
- (No. 640) **Plainsong for Schools**, 89 pages, paper binding \$.25
- (No. 702) **English Translation, Le Nombre Musicale, Vol. I, Part I** \$1.25
- The Art of Gregorian Music** by the late Dom Andre Mocquereau, O.S.B.
Paper binding \$.10
- Motu Proprio of Pope Pius X.** All papal documents on liturgical music are listed, paper binding \$.15
- (No. 780) **Liber Usualis**, black cloth binding, 1603 pages \$2.25*
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RENOWNED PIUS X SCHOOL COMING TO BOSTON

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For Organists, Choirmasters, and
School Music Teachers

UNDER the patronage of His Eminence, Cardinal O'Connell the Pius X School of Liturgical Music of the College of the Sacred Heart, New York, N. Y., will hold an Extension Summer Session at the Academy of the Sacred Heart, 785 Centre St., Newton, Mass., from Aug. 16th to Aug. 31st. Classes will be under the supervision of Mother G. Stevens, R.S.C.J., Director of the School, assisted by several members of the Faculty.

Courses will be given in: Liturgical Singing, Gregorian Chant I, Gregorian Accompaniment IA (according to the principles of Solesmes) Essentials of Music—Course I, Vocal Production and Sight Reading — a comprehensive curriculum offering much of value to Organists, Choirmasters, and to those in charge of school music.

Although this is the first year, courses have been given in Boston, similar courses have been given in outside centres for the past four years in addition to the regular winter and summer sessions in New York—an expansion which gradually became imperative since the School was founded eighteen years ago.

Adhering strictly to the principles of Solesmes in the study of Gregorian Chant, the School brought over in 1922, Dom Andre Mocquereau, O.S.B., the great authority and also Dom Desroquettes the foremost exponent of the Art of Accompanying the Chant, both of whom conducted courses at the Pius X School. Thus have deep roots been struck and the influence of these summer sessions is now far-flung throughout the country. The school has become a vital force in the field of Liturgical Music in the United States. Students coming from all sections to New York for the courses — Priests, seminarians, choir-directors and organists, nuns, laymen and women. Every week during the session there is either a Solemn High Mass or Vespers sung by the entire student body prepared with the assistance of the Pius X Choir.

The choir, developed from the model school, has gradually earned an enviable reputation for the perfection and finesse of its work. In April, 1932, the first public concert was given in Town Hall in New York and the enthusiasm of critics and audi-

ence—a mixed audience both Catholic and Non-Catholic—was so great that a second concert was given in 1933, and also in 1934. The programs gave examples of the various types of Chant, as well as motets by Palestrina, Vittoria and de Lassus. Critics were unanimous in praising the excellent range of dynamics, the tone quality, the smoothness of delivery, the clarity of diction and the faithful adherence to the great rhythmic principles forming the basis of the teaching of Solesmes. One leading critic said:

"To class this choir unique is to characterize it with but a minimum of enthusiasm. There is not only no other like it in this country but there is no singing to be compared to that with which it delivers this ancient music which is its province. The tone of the ensemble is always of a lovely purity and in the matter of shading, of gradients, its training is such that the effect is practically faultless."

This year, the Choir numbered among its activities a Vesper Tour in the course of which they visited the Churches of the five Deaneries of the New York Diocese singing vespers on the five Sundays preceding Mission Sunday. The tour was under the direction of Father Thomas J. McDonnell, Diocesan Director of the Society for the Propagation of the Faith, on the purpose of showing how closely united in prayer with the missions. On Holy Saturday, the choir was signally honored in being asked to sing during the now-famous international broadcast for Peace during which, as will be remembered, five Cardinals spoke — Most Reverend Francis Cardinal MacRory, Archbishop of Armagh, Ireland; Most Reverend Francois Cardinal Verdier, Archbishop of Paris; Most Reverend Alexius Cardinal Ascalesi, Archbishop of Naples; Most Reverend Theodore Cardinal Innitzer, Archbishop of Vienna, and Most Reverend William Cardinal O'Connell, Archbishop of Boston.

Recently the newly amalgamated American Guild of Organists and National Association of Organists holding their first joint convention in New York, requested the Choir to take part in a symposium of Sacred Music to sing examples of Gregorian Chant. The following program was given:

Achille Bragers at the organ. Prepared under the direction of Mother G. Stevens. "Veni Creator," Mode VIII, Gregorian Chant; Gloria, Mode IV, Ambrosian; "De Profundis," Mode II, Offertory, Gregorian; "Christus factus est," Mode V, Graduale, Gregorian; "Gaudens Gaudebo," Mode III,

Introit, Gregorian; "Jubilate Deo," Mode I, Offertory, Gregorian; "Regina Coeli," Mode VI, Antiphon, Gregorian; "Multifarie olim Alleluia," Mode VII, Gregorian.

Besides the Boston School, the Members of the Faculty are conducting extension courses in the following centres:

The Catholic University, Washington, D. C., June 28-Aug. 8th. Academy of Sacred Heart, Grosse Pointe, Mich., June 17-July 3rd. Academy of Sacred Heart, Rochester, N. Y., Aug. 12-Aug. 29th. Academy of Sacred Heart, St. Louis, Mo., Aug. 13-Aug. 30th. Diocese of Peoria, Illinois—Courses—July 1-Aug. 22nd.

WARD METHOD IN FRANCE

A Demonstration In Paris of The "Ward" Method of Music and Liturgical Chant*

Saturday, April 27, 1935, a large crowd filled "Horticultural Hall" in the rue de Grenelle to witness the demonstration for the first time in France—of the Ward Method of music and liturgical chant for the use of elementary classes and which was presented by fifty small school children from Horn — in Holland — given under the direction of their own instructors. Right Reverend Dom Cozien, Abbot of Solesmes, presided over this magnificent assemblage; assisting in the ceremony were His Excellency, the minister plenipotentiary from Holland to Paris; Right Reverend Dom Ferretti, Director of the Sacred Pontifical School of Music in Rome; M. Chanoine Tual of the Archdiocese of Paris; the Reverend Dom Gajard, choirmaster of the Abbaye of Solesmes; Reverend Dom Sejourne, representing the Reverend Abbot of Sainte Marie of Paris; M. Van der Schrieck, president of the Catholic Netherlanders in France; the Benedictine Dom Sunol of Milan; Dr. Koch, director of the Chapel at Vienna, Austria; Reverend R. P. Romans, assistant to the Superior General of the Lazarists; Reverend Fathers from the Archdiocese of Paris; Reverend P. Meuffels, a large number of ecclesiastics and religious from various orders; organists, choirmasters, amongst whom were recognized M. Le Guennant, M. Elie, M. Burg.

The audience was amazed to see these children, chosen by chance from amongst their classmates in a small village school, give vocal expression to the oral directions and to those symbolic rhythmic movements suggested to them, to witness the reading

and interpretation of unfamiliar music at the will of those in the audience.

Mrs. Ward in a brief address, well phrased as well as cordial, thanked the audience for their sympathetic attention and explained some of the characteristics of her method. Mrs. Ward pointed out that the method should be taught by the ordinary teachers, directors of the classes, having in mind the same objectives as in the teaching of other subjects and enabling the student to learn to sing and to learn to read and to write with the same ease and simplicity. The best illustration of the success of the method was the fine interpretation given by the children chosen at random.

The following Sunday, St. Dominic's Church proved too small for the large gathering of the faithful that assembled for the singing of the High Mass. The Right Reverend Abbot Dom Ferretti presided, assisted by Chanoine Tual and Abbot Huet, Vicar of the Parish.

The whole demonstration was free from anything theatrical. There was no pose nor thrusting forward of personality in the demonstration. It was characterized by a feeling that the children had penetrated into the real meaning of the task assigned them, singing during the High Mass according to the Gregorian Ritual.

* From the May 6, 1935, issue of "La Croix", Paris, France. (Catholic Education Review.)

NEW MUSIC

A new two-part mass, by Otto Singenberger, "Missa ex Ore Infantium" has made its appearance, and it is in the popular liturgical style noticed in this composer's recent Mass for TTBB, "Mass of St. Mary of the Lake".

The new mass by Norbert E. Fox, of the Toledo Cathedral, introduced by many of the countries finest choirs last Easter, bids fair to be another McGrath's "Missa Pontificalis" for popularity, wherever the best music is sung. McGrath's "Missa Parochialis", by the way, outsold the "Pontificalis" work, as it appealed to choirs who found the latter work too difficult for their singers. Some new offertories by Mr. McGrath will appear in early issues of THE CAECILIA although they are already in print. They are for SATB, and maintain the same high standard set by this composer in his recent compositions.

Father Bonvin's "Missa Festiva" is another work which appeals to choirs capable of rendering the best type of classical music. The newest edition of this work, is really an outstanding piece of church music.

The new Requiem Mass, so highly praised by critics which appeared in the Catholic Choirmaster, and composed by Joseph Murphy of the Pius X School Faculty, is an example of the type of writing being presented by the younger composers of our day.

Another new Requiem, will be presented by the popular composer, William J. Marsh,

soon. If Mr. Marsh's other masses are any example of his popularity as a composer this work will become a standard favorite.

Since the acquisition by McLaughlin & Reilly of Father Laboure's "Proper of the Mass", several editions have been printed. The latest is just off the press indicating that demand for this work is in its infancy.

Father Predmore's new book "Sacred Music and The Catholic Church" will soon be off the press, to take its place as the only comprehensive book on the subject by an American musician.

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