

tion, must realize that there is little harmony among scholars as to the precise meaning of many particulars. Even among the mensuralists or equalists — and they are by no means the only students in the field — there is a great deal of disagreement. It is hardly conceivable that the Holy See would endeavor to quash these varying interpretations by positive measures. Surely it is not the mind of the Church to impose one particular system upon the whole world in the matter of choral rhythm, when it leaves scholars free to dispute in matters theological. And, in fact, it has never so legislated in this regard.

To answer the question, then, this writer would say that choirs and choirmasters are free to accept or reject the special rhythmical interpretation of Solesmes, provided they follow the rules laid down in the official Vatican edition of the chant — and provided, too (of course), that their own interpretations are founded on solid study.

*Q. According to the "White List" the "St. Basil's Hymnal" is on the list of disapproved hymnals; however, it is the only hymn-book which contains "On this day, O Beautiful Mother", which is much loved hereabouts. Would you tell me whether that piece is suitable?*

*A.* The whole question of hymnody is so tangled and twisted, that it is generally difficult to give a straightforward answer regarding particular hymns. There is the problem of the verse—some of it atrocious as to form, some of it equally atrocious as to content. There is the question of melody — sometimes unsingable, sometimes worldly in tone, sometimes trite and inartistic. Catholics in America have been the heirs of a sentimental and subjective hymn tradition that, for some reason or other, has taken a deep and fast hold on the fancy of the average person. And no one has yet had the courage to do anything about the problem that is thus created. However, in the case of the piece mentioned in the question, this writer would venture an unqualified "unsuitable, unfit." The verse is the sort that is unsubstantial and sugary. The musical setting is waltzy. Read the words and tell me what they convey to you. Then dance to the tune, and you'll understand what I mean.

NOTE: Readers are invited to submit questions for this column. Send communications directly to Fr. Brunner at St. Alphonsus Church, 1429 Wellington Street, Chicago, Illinois.

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### IN THIS ISSUE

The music supplement of this issue contains music planned by the Liturgical Music Committee of the National Catholic Music Educators Association for use at the Convention to be held from May 3 through 6 in Atlanta, Georgia. As will be noted from the music, extensive participation in the liturgical events of the week is anticipated. The Pius Tenth Motto "To Restore All Things in Christ" has been selected for the theme of the Convention . . . SISTER M. MILLICENT, C.S.A. of Fond du Lac, Wisconsin, makes her debut in these pages via a stimulating article on music for the sisterhood novitiates entitled "A New Song". This is the first of a series which Sister Millicent will write concerning the training program for sisters in Church Music . . . The Archdiocese of Boston recently issued a new set of regulations governing Church Music. CAECILIA reprints them here with the kind permission of the Music Commission . . . An impressive number of summer schools in Church Music will be held again this year throughout our land. These give abundant evidence of thriving activity in this Jubilee Year of the Motu Proprio . . . In REV. ALFRED BERNIER'S installment of "St. Robert Bellarmine" we read the background to the famous Medecaeian Gradual . . . REV. FRANCIS GUENTNER, S.J., introduces a first of a series of columns in which he and members of the staff will review records, books and music of interest to Catholic choirmasters and organists. SR. M. JOHN BOSCO, C.S.M., is currently editing a new series of music books for use in the parochial schools. Read her apologia in "Music for Life".

Blessed Pius Tenth Coat of Arms on cover drawn by Gerard P. Rooney

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